

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



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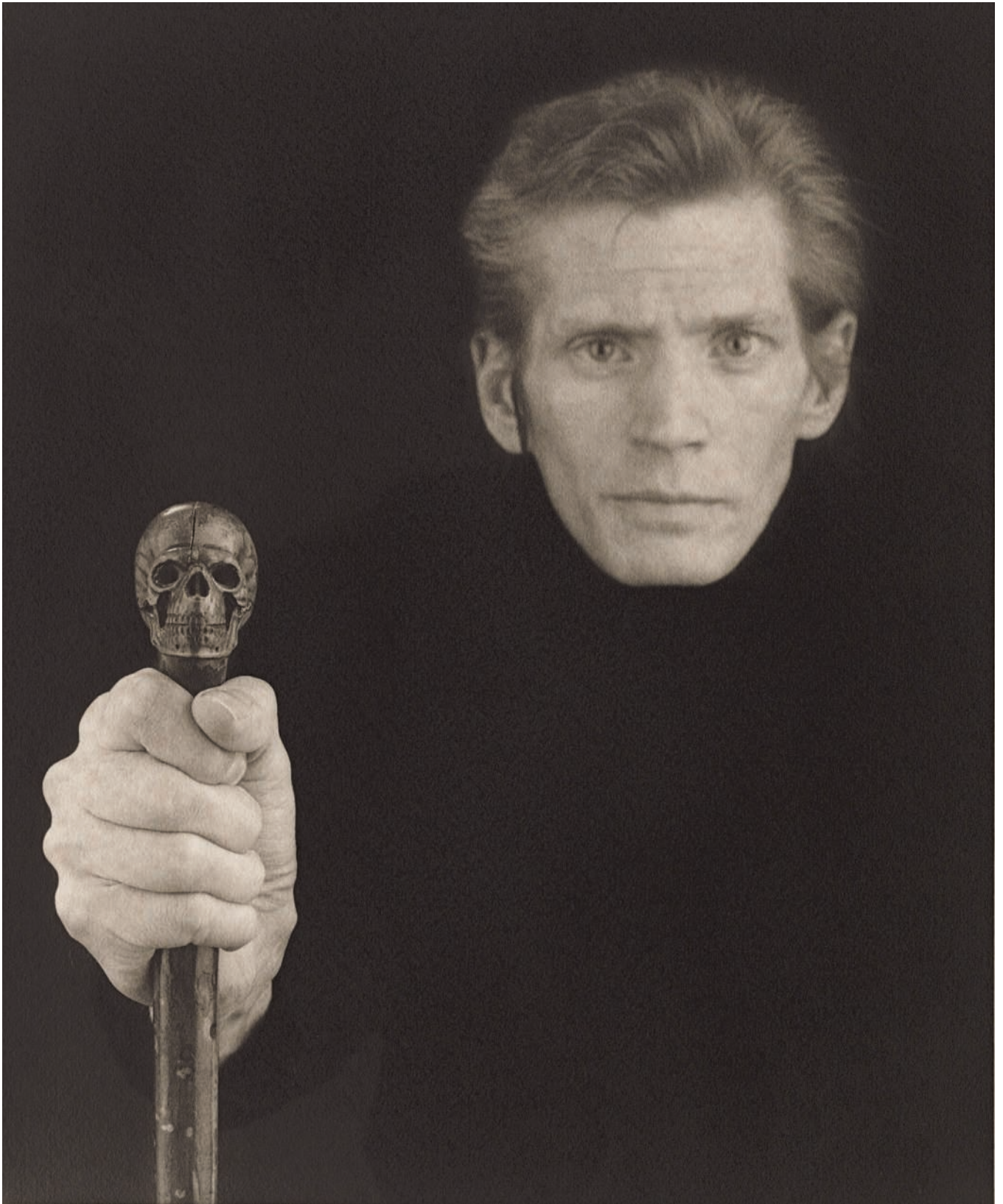




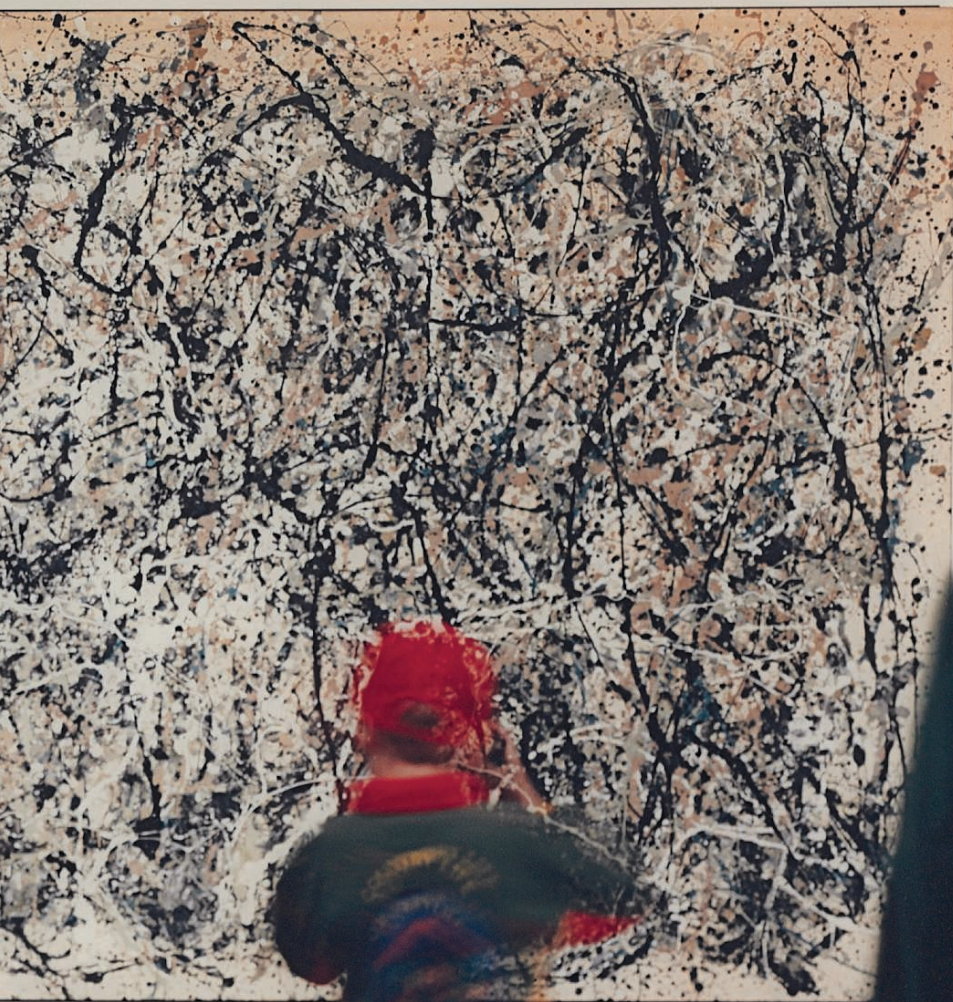






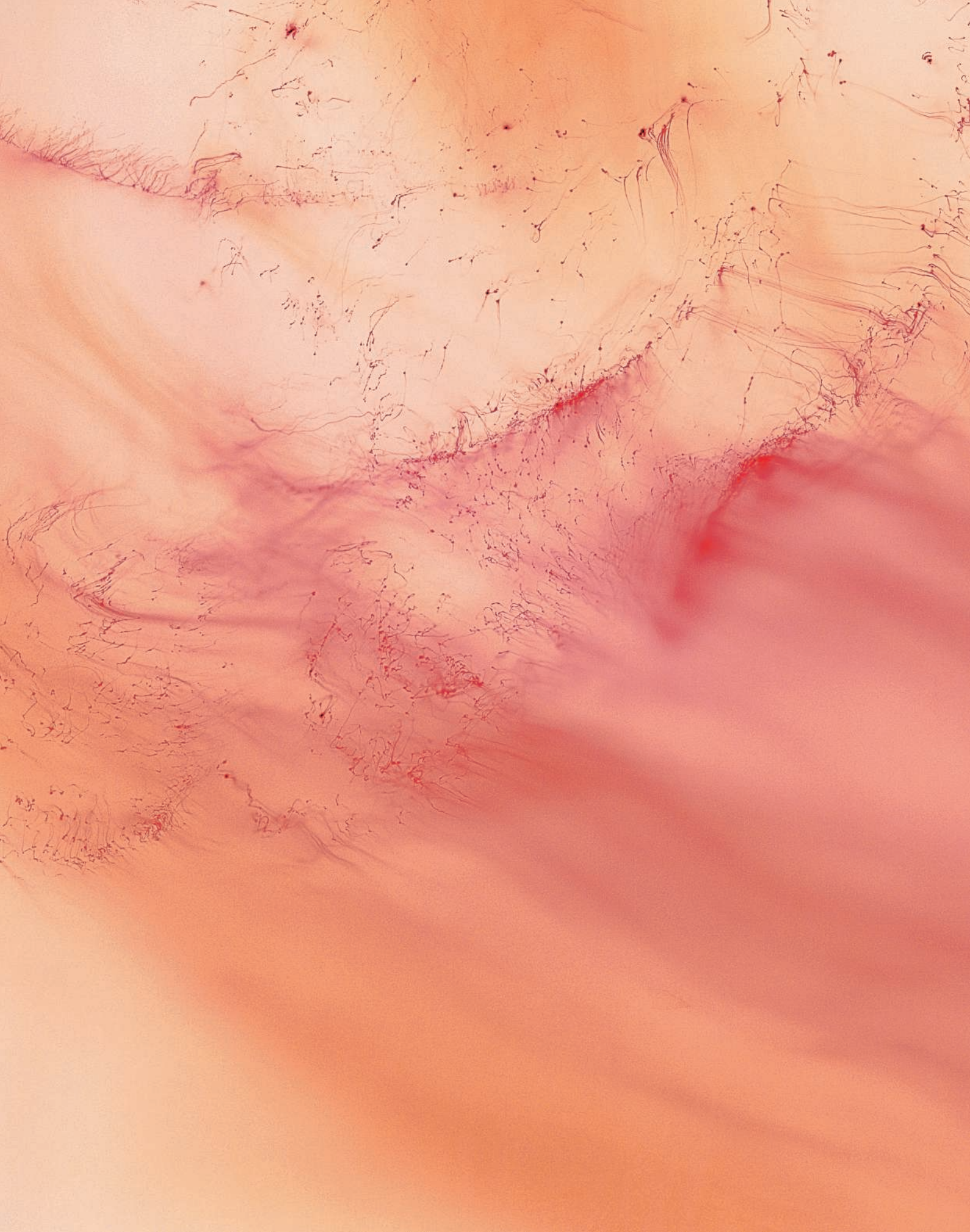




















MASTERPIECES OF DESIGN & PHOTOGRAPHY

AUCTION

Tuesday 3 October 2017
at 7.00 pm

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

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PREVIEW

Saturday	16 September	12.00–5.00 pm
Sunday	17 September	12.00–5.00 pm
Monday	18 September	9.00–8.00pm
Tuesday	19 September	9.00–4.30pm
Wednesday	20 September	9.00–4.30pm

VIEWING

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

AUCTIONEER

Francis Outred

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **MASTERPIECES-15781**

AUCTION RESULTS

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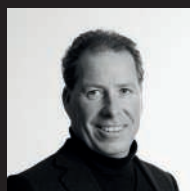
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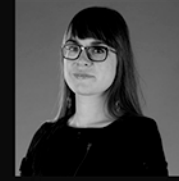
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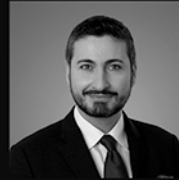
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CONTENTS

13	Auction Information
14	Christie's International Post-War & Contemporary Art Department
22	Introduction
24	Property for Sale
284	Conditions of Sale • Buying at Christie's
287	VAT Symbols and Explanation
288	Important Notices and Explanation of Cataloguing Practice
289	Storage and Collection
303	Absentee Bids Form
304	Worldwide Salerooms and Offices
IBC	Index

CREDITS

FRONT COVER:

Lot 21
Gilbert & George (b. 1943 & b. 1942),
Red Morning (Hell), 1977
© Gilbert & George.

Lot 11
Marc Newson (b. 1963), *A Lockheed Lounge*, 1985-1988

INSIDE FLAP-INSIDE FRONT COVER-P1:

Lot 7
Andreas Gursky (B. 1955)
May Day IV, 2000

P2-3

Lot 24
Carlo Mollino (1905-1973)
A Rare and Important Dining Suite,
1954-1955

P4

Lot 19
Ray Eames (1912-1988)
A Unique and Important Splint Sculpture, 1943

P5:

Lot 12
Robert Mapplethorpe (1946-1989)
Self Portrait, 1988

P6-7

Lot 16
Thomas Struth (b. 1954)
Museum of Modern Art, New York,
1994 (detail)

P8-9

Lot 13
Gio Ponti (1891-1979)
A Desk and Dashboard, 1960

P10-11

Lot 18
Wolfgang Tillmans (B. 1968)
Urgency XVI, 2006 (detail)

P12-13

Lot 20
Marc Newson (b. 1963)
Event Horizon Table, 1992

P14

Lot 38
Jacques André (1901-1985)
& Jean Prouvé (1901-1984)
A Rare Low Table, 1937

OPPOSITE:

Lot 10
Gillian Wearing (B. 1963)
Self Portrait at 17 Years Old, 2003
(detail)

BACK COVER FLAP:

Lot 25
Helmut Newton (1920-2004)
"Charlotte Rampling" at the Hotel Nord Pinus, Arles, France 1973, 1973

BACK COVER Lot 26

Allen Jones (B. 1937)
Hatstand, 1969
©Allen Jones

Lot 27

Allen Jones (B. 1937)
Chair, 1969
©Allen Jones

Lot 28

Allen Jones (B. 1937)
Table, 1969
©Allen Jones

Adams
Albini/Helg
André
Arad
Arbus
Cameron
De Meyer
Demand
Drtikol
Eames
Gilbert & George
Gursky
Henningesen
Jones
Juhl
Kuramata
Lalanne

Introduction

On behalf of Christie's, I am delighted to present *Masterpieces of Design and Photography*: a new sale concept for October 2017. Coinciding with our Post-War and Contemporary Art auctions, this standalone curated evening auction showcases some of the finest achievements within these two complementary fields.

Each year, against the backdrop of Frieze London, the city's auction houses tell only a fraction of the story of contemporary visual culture. Now, for the first time, Christie's has devised a selective platform through which to re-contextualise the disciplines that have shaped today's artistic landscape. Photography and painting have nourished each other since the development of the very first cameras around 1840; the thorny distinction between 'art' and 'design' has plagued critics, philosophers and practitioners alike. Their histories draw together aesthetics, technology, psychology and sociology; their objects have reflected and reinvented the world around us. In *Masterpieces of Design and Photography*, we are thrilled to be offering the very best of these art forms. By placing these works within the context of twentieth – and twenty-first-century painting and sculpture – as celebrated in our Evening and Day Auctions, as well as our themed sales *Thinking Italian* and *Up Close* – we hope to bring new artistic dialogues to light.

Both photography and design grew under the mechanised innovations of the industrial revolution. The birth of photography in the mid-nineteenth century coincided with new techniques in furniture manufacture, such as the ability to bend wood using steam, as well as the development and utilisation of new materials. As the century turned, both disciplines' continued relationship with industrial techniques brought them into closer alignment not only with each other, but also with prevailing trends in other visual media. Photography – which had struggled to gain acceptance as a viable art form – was revolutionised under the Pictorialists, who sought to bring the medium into dialogue with painting. Created via platinum printing, Baron Adolph de Meyer's *Water Lilies*, circa 1906, is distinguished by a tonal subtlety redolent of Impressionism's light-suffused canvases. Equally, furniture designers such as Gio Ponti exploited new materials and the rise of organic design to create more anthropomorphic forms. Gerrit Thomas Rietveld's 'Elling' sideboard, designed in 1919, demonstrates the increasingly conceptual directions pursued by furniture design throughout the twentieth century, anticipating the evolution of minimalism and conceptualism in painting.

and sculpture. In photography, this latter tendency was to manifest itself in the work of Gilbert & George, whose masterpiece *Red Morning (Hell)* (1977) stands among the finest examples of their early practice.

Ultimately though, it is the sheer breadth and depth of materials on display in these 39 objects which underlines the extraordinary expansion of creativity from 1875 to the present day. The way that these 'artists' have responded to technological evolution by inventing new ways and approaches to deal with their vision of the world is truly breathtaking. Across 15 photographic works there are no less than six different process, but comparing the Platinum print in Robert Mapplethorpe's masterpiece *Self Portrait* from 1988 with that of Baron Adolph de Meyer's from 1906 creates two very different experiences. The touch and 'texture' of photography, the unique, individual flair of each photographer is what I hope that this auction and exhibition encourages. Colour in the hands of Thomas Struth is very different to that of Andreas Gursky for example. These aspects are all heightened by the context of the surfaces, forms and textures of Design which surround them. A cursory glance at the 24 Design pieces shows that virtually every one uses a unique set of materials from hand blown glass to cutlery and porcelain, from steel mesh to stainless steel and painted steel and riveted aluminium. From fibreglass and resin to moulded plywood, these pioneers of Design have tackled the human relationship with the world, making functional yet beautiful works, none more so than Marc Newson's *Lockheed Lounge*, a defining object of the twentieth century which took inspiration from a classical daybed and turned it into a sculpture of sublime beauty and dynamism.

These are just some of the stories and landmark works that continue to emerge from this exciting new initiative. The Design, Photography and Post-War and Contemporary Art teams who have come together to create the auction have enjoyed immensely the research, scholarship and dialogue that have accompanied our hopes and ambitions for this auction. When we set out to put together a group of works on this theme, we never imagined we would manage to assemble a collection of such calibre and diversity. We hope that you enjoy discovering the extraordinary selection of works assembled here and look forward to welcoming you to our King Street saleroom in advance of the Evening Auction on October 3rd.

Francis Outred

Chairman and Head of Post-War and Contemporary Art,
Europe, Middle East, Russia and India

Mapplethorpe

Maurer

Mollino

Newson

Newton

Niemeyer

Ohira

Penn

Pesce

Ponti

Lelli

Prouvé

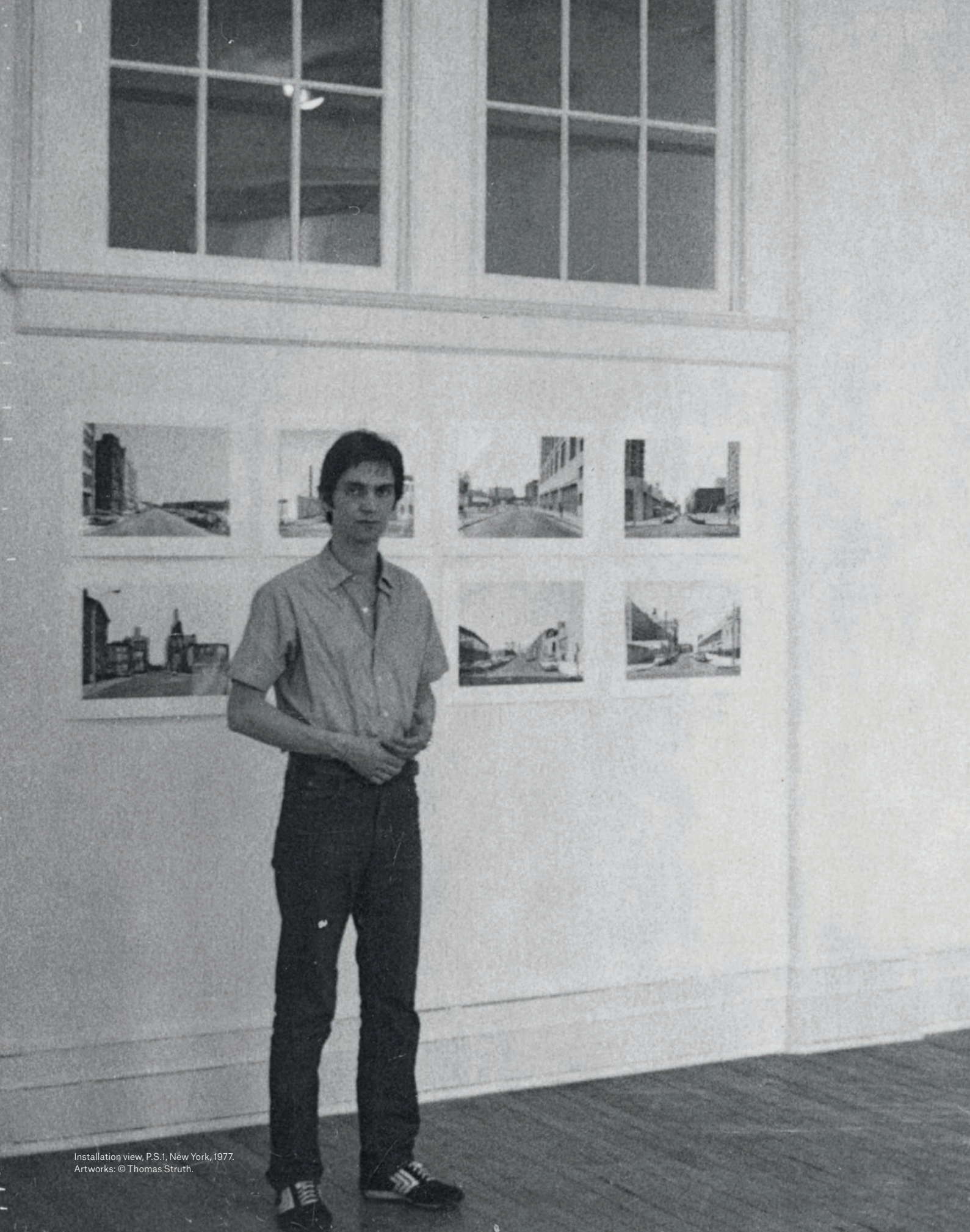
Rietveld

Struth

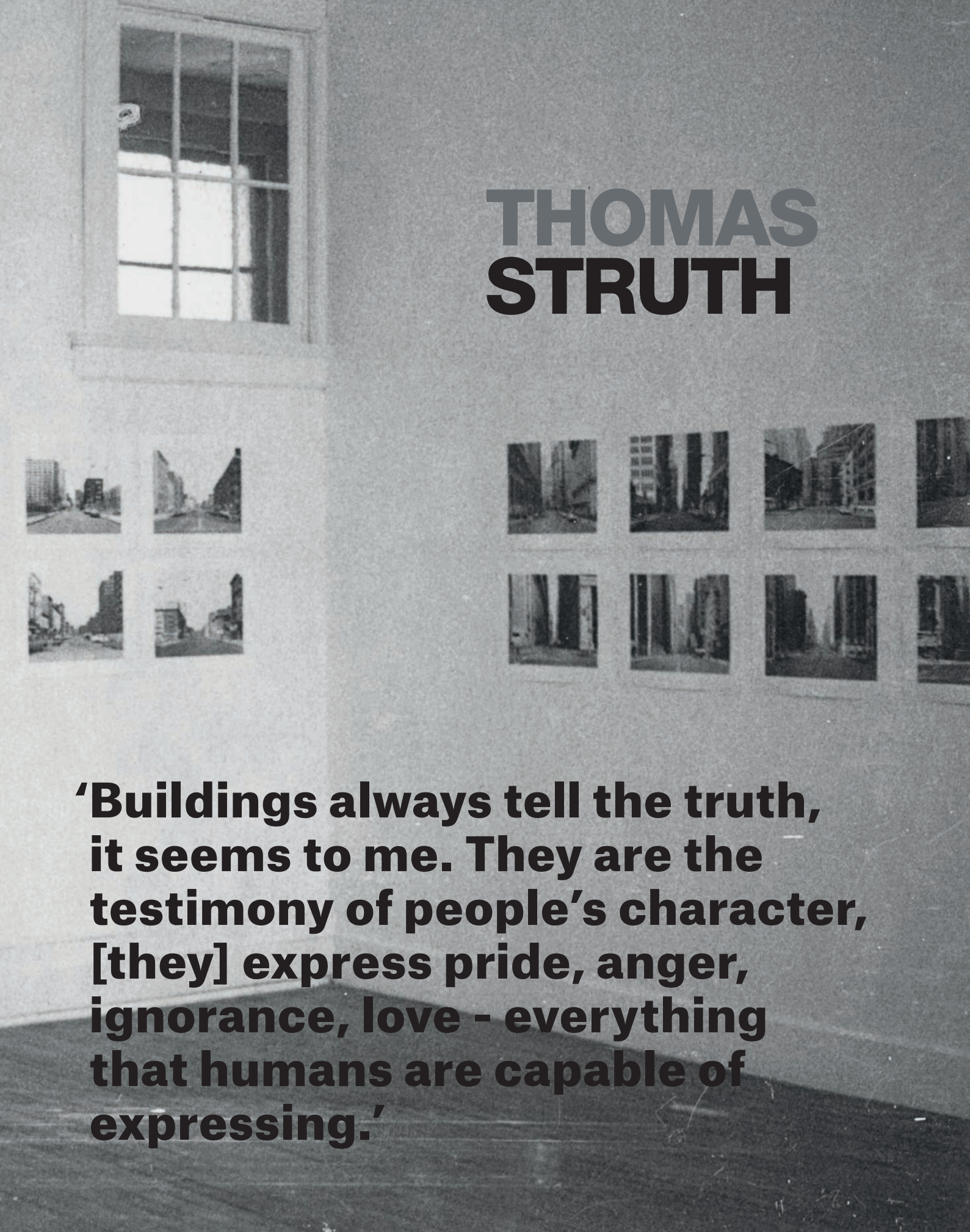
Tillmans

Wearing

Wirkkala



Installation view, P.S.1, New York, 1977.
Artworks: © Thomas Struth.

A black and white photograph of a gallery wall. In the upper left, there is a window with a grid pattern. Below the window, the wall is covered with a collection of small, square photographs of various urban street scenes. The photographs are arranged in two rows: the top row has four photos and the bottom row has four photos. The lighting is soft, and the overall tone is contemplative.

THOMAS STRUTH

**'Buildings always tell the truth,
it seems to me. They are the
testimony of people's character,
[they] express pride, anger,
ignorance, love - everything
that humans are capable of
expressing.'**

THOMAS STRUTH (B. 1954)

West 21st Street, New York

gelatin silver print

signed, titled, date of image and of print and numbered in pencil 'West 21st Street New York 1978 4/10 Thomas Struth Print 1987' (verso); signed in pencil 'Thomas Struth' (on gallery label, frame backing board)

image: 14¼ x 20¾ in. (36 x 52.3 cm.)

sheet: 15¾ x 21¾ in. (39.7 x 55.2 cm.)

Photographed in 1978 and printed in 1987, this work is number four from an edition of ten

Other examples from the edition are in the collection of the Metropolitan Museum of Art, New York; the Städel Museum, Frankfurt; the Deutsche Bank Collection, Frankfurt and the International Center of Photography, New York.

£20,000–30,000

\$27,000–39,000

€22,000–33,000

'I think the conscious absence of people is necessary to show that what you're looking at is a human creation. And so the mentality and everything that humans represent is expressed through the buildings. With too many people it would just be a normal street scene, with people in houses and you wouldn't get that feeling.'

THOMAS STRUTH

PROVENANCE:

Galerie Thaddaeus Ropac, Paris (acquired directly from the artist).

Acquired from the above by the present owner.

EXHIBITED:

Bern, Kunsthalle Bern, *Unconscious Places*, 1987 (another example from the edition exhibited).

Dallas, Dallas Museum of Art, *Thomas Struth 1977-2002*, 2002-2003, p. 176 (another example from the edition exhibited; illustrated, p. 14).

This exhibition later travelled to New York, The Metropolitan Museum of Art and Chicago, Museum of Contemporary Art.

Madrid, Museo Nacional Centro de Arte Reina

Sofia, *Mixed Use: Photography and Other Practices in Manhattan, 1970s to the Present*, 2010 (another example from the edition exhibited).

Düsseldorf, Kunstsammlung Nordrhein-Westfalen, *Auswertung der Flugdaten – Kunst der 80er. Eine Düsseldorfer Perspektive*, 2010-2011 (another example from the edition exhibited).

Düsseldorf, Kunstsammlung Nordrhein-Westfalen, *Thomas Struth - Photographs 1978-2010*, 2011 (another example from the edition exhibited). This exhibition later travelled to London, Whitechapel Gallery.

Düsseldorf, Akademie Galerie – Die Neue Sammlung, *Die Erfindung der Wirklichkeit-Photographie an der Kunstakademie Düsseldorf von*

1970 bis heute, 2011-2012 (another example from the edition exhibited).

Frankfurt, Städel Museum, *Gegenwartskunst 1945- heute*, 2012 (another example from the edition exhibited).

New York, The Metropolitan Museum of Art, *Thomas Struth : Photographs*, 2014-2015 (another example from the edition exhibited; illustrated, p. 2).

LITERATURE:

R. Sennett, *Thomas Struth Unconscious Places*, Munich 2012, p. 261 (illustrated, p. 32).









Thomas Struth, *West Broadway, Tribeca, New York*, 1978.
Artwork: © Thomas Struth.



Thomas Struth, *Crosby Street, Soho, New York*, 1978.
Artwork: © Thomas Struth.

‘We see a space of passage formed by structures eloquent with history, culture, time, chance, and vernacular use... A conviction of meaningfulness, like a pressure in the brain, grows on us. It is not a matter of anything normally ‘interesting’. The place is unremarkably, merely real. At the same time, it seems a rebus urgent to be read, as if it secreted evidence of a crime. We do not feel necessarily that the photographer knew the secret. He is not toying with us. It is rather as if he had a Geiger counter for meaning, whose meter happened to go crazy at this location’.

PETER SCHJELDAHL

West 21st Street, New York (1978) is one of a seminal series of photographs taken by Thomas Struth during his time in New York, where he was sent on a scholarship from the Kunstakademie Düsseldorf in December 1977. Anchored by an unvarying central perspective, the images display the endless variation of inner-city scenery. While he takes his place in a tradition of urban architectural photography that dates back to the nineteenth century, Struth’s dispassionate clarity of vision also follows that of his tutors Berndt and Hilla Becher, who documented types of industrial structure in grids of monochrome photographs shot from the same elevated angle. Viewed in concert, each strict typological series – water towers, blast furnaces, gas tanks – revealed the unvarying functional form of which each example was a unique variant: a Platonic truth about reality was unlocked. Struth’s intensive cataloguing of New York streets brings this comparative technique into the living domain of the city, powerfully illuminating its social and cultural realities through the structures that define its environment.

Peter Schjeldahl has written sensitively of the unique aura of Struth’s street scenes. ‘We see a space of passage formed by structures eloquent with history, culture, time, chance, and vernacular use’, he writes. ‘... A conviction of meaningfulness, like a pressure in the brain, grows on us. It is not a matter of anything normally ‘interesting’. The place is unremarkably, merely real. At the same time, it seems a rebus urgent to be read, as if it secreted evidence of a crime. We do not feel necessarily that the photographer knew the secret. He is not toying with us. It is rather as if he had a Geiger counter for meaning, whose meter happened to go crazy at this location’ (P. Schjeldahl, ‘God’s Truth’, *The Village Voice*, 2 March 1998). This idea of a ‘Geiger counter for meaning’ applies to all of Struth’s work, which exposes the significance of our everyday surroundings with masterful subtlety. His widely-admired ‘museum photographs’ juxtapose museum visitors with the figures in the paintings and sculptures they are gazing at: highlighting the different ways we look at art and everyday life, Struth



Thomas Struth, *Art Institute of Chicago II, Chicago, 1990*.
 Artwork: © Thomas Struth.
 Digital Photo: © 2017. The Art Institute of Chicago / Art Resource, NY/ Scala, Florence.

gently recalibrates our eye for colour, form and beauty in the latter. His systematic portraits of families employ their genre's inherent theatricality to explore the ways in which we wish to be seen, Struth's subjects 'performing' the roles of their own selves and relationships in a heightened way that engenders a sharp self-consciousness in the viewer. Like the Bechers, Struth strikes a precise, complex and resonant balance between objectivity and criticism, leaving meaning open to completion with the viewer's own response. A high point of his early career, the street photographs seem initially to profess radical detachment, yet ultimately emerge as surprisingly intimate documents. *West 21st Street, New York* shows how people relate to where they live, and how human lives leaves their mark upon the fabric of a city. From a deadpan initial impression, the photograph resounds with greater and greater profundity upon extended looking, and slowly reconfigures how we see ourselves in the world around us.

'I have been photographing streets in several distinct areas of New York City since I arrived here in 1977. The photographs on view are only part of a continuing project. I started to do this kind of photography in Düsseldorf, where I live, in 1975. I have also photographed streets from a central perspective in Berlin and London, and intend to do the same in other cities'

THOMAS STRUTH, ARTIST'S STATEMENT, 1978





■ 2

FINN JUHL (1912-1989)

'Chieftain' Chair

executed by master cabinetmaker *Niels Vodder*, Copenhagen

teak, original leather

branded mark 'Niels Vodder Cabinetmaker

Copenhagen Denmark' (on the underside)

36½ high x 41 wide x 35½ in. deep (93 x 104 x 90 cm.)

Designed in 1949, this example executed mid 1950s

£50,000–80,000

\$66,000–100,000

€55,000–87,000

'The craftsman's ability to form is probably the same as that of a sculptor. A chair is not a product of decorative art in space; it is a form and a space in itself.'

FINN JUHL



Finn Juhl in a Chieftain chair outside his home in Charlottenlund.
Photo: ©Tropholt Art & Design Museum, Denmark.

PROVENANCE:

Private Collection, Europe (acquired in the mid-1950s).
Thence by descent to the present owner.

LITERATURE:

Other examples of this model illustrated:

G. Jalk (ed.), *Dansk Møbelkunst gennem 40 aar, 1947-1956*, vol. 3, Tåstrup 1987, pp. 124-25, 233, fig. 2, p. 311
(a technical drawing and images).

E. Hiort, *Finn Juhl: furniture, architecture, applied art: a biography*, Copenhagen 1990, front cover, pp. 23, 40-41.

M. Eidelberg (ed.), *Design 1935-1965: What Modern Was*, New York 1991, p. 187.

N. Oda, *Danish Chairs*, Kyoto 1996, pp. 92-93.



Finn Juhl is today celebrated as a furniture designer and cultural figure who created the concept of 'Danish Design' and paved the way for the global rise of Danish furniture in the 1950s and 1960s. To integrate one of his central beliefs over the role and symbiosis of art and design Juhl first presented the current armchair alongside tribal art, weapons and utilitarian objects on his stand at the 1949 Copenhagen Cabinetmakers' Guild Exhibition, held at the then Kunstindustrimuseet (now the Design Museum, Denmark). Juhl related that when the exhibition was opened, King Frederick IX of Denmark had tried the chair, and the designer was asked by a journalist if it should now be called 'the King's chair', to which he had responded 'you had better call it a chieftain's chair'. The chair was the highlight of the exhibition, with one journalist writing '[the chair]...is so full of life that it seems to be almost quivering with vitality. It is as expensive and as delicate as a thoroughbred must be....'. Today, with the linear arrangement of the supports and legs contrasting with the curvaceous fluidity of the organic 'floating' back and seat, it is acclaimed as a key work of international mid-century modernism.

The design of this work dates from a key period in Juhl's work when, starting in the 1940s, he broke away from established Danish furniture tradition and designed a number of works that came to regenerate Danish furniture design and the current lot – the Chieftain chair – is the most emblematic of this new direction. His rise to further international recognition in the following decade came following the acclaim and five gold medals awarded to his work at the Milan Triennales through the 1950s, followed by his work as an interior designer, such as on the Trusteeship Council Chamber at the United Nations headquarters

in New York. He also played a central role in driving the exhibition of Danish design internationally, assuring his position today as a pivotal figure in the development and originality of 20th century design.

Juhl was proudly independent. Unlike his contemporaries who exhibited at the Copenhagen Cabinetmaker's Guild exhibitions – the central platform of the Danish design industry – Juhl had neither been trained as a cabinetmaker and also had not studied at The Royal Danish Academy of Fine Arts, School of Architecture and Design under Kaare Klint, and so did not feel bound by their conventions, and thus felt free to move away from the traditions of craftsmanship within furniture design. His freer design, where form was an expressive part of function, contrasted with the more stringent geometrically-determined Klint style which had previously dominated mainstream taste. Most notably in his work he separated the seat and back from the bearing wooden frame, separating the constructive elements of a work which follows Gerrit Rietveld's red /blue chair of 1917 and Elling sideboard, designed 1919 (as seen in this catalogue) which also explore this theme. Juhl was attracted by this approach and felt it completely natural for the applied artist to seek inspiration from the fine art of his day, and not from the idioms of the past. Juhl disclosed the inspiration he had felt by modern sculpture's analytical work with bodies in free and bound movement, as he found in contemporary work by Hans Arp, Barbara Hepworth, Henry Moore, Giacometti and in the moving sculptures, mobiles, of Alexander Calder. His intense study with the possibilities of this reached its purest expression in his 1949 Chieftain Chair.



Finn Juhl's house in Charlottenlund.
Photo: ©Hemis / Alamy Stock Photo

'[the chair]...is so full of life that it seems to be almost quivering with vitality. It is as expensive and as delicate as a thoroughbred must be....'

HAKON STEPHENSEN



IRVING PENN

**'A good photograph
is one that
communicates a fact,
touches the heart,
leaves the viewer a
changed person for
having seen it. It is,
in a word, effective.'**





Irving Penn, *Picture of Self, Cuzco*, 1948.
Photo: © 2017 The Irving Penn Foundation. © Condé Nast.

* 3

IRVING PENN (1917-2009)

Cottage Tulip: Sorbet, New York

dye-transfer print, mounted on board

signed, titled, date of image, date of print and annotated in ink 'Irving Penn

Cottage Tulip: Sorbet, New York 1967 1986 Ref: 15486', stamped photographer's

credit 'PHOTOGRAPH BY IRVING PENN'; Condé Nast copyright credit

'THE CONDE NAST PUBLICATIONS INC. not to be reproduced without

written permission of the copyright owner.' and 'SIGNED PRINTS OF THIS

PHOTOGRAPH NOT EXCEEDING 16.' (mount, verso)

image: 17¼ x 18¼ in. (45 x 46.4 cm.)

sheet: 19½ x 19½ in. (48.5 x 48.5 cm.)

mount: 22 x 24 in. (55 x 61 cm.)

Photographed in 1967 and printed in 1986, this work is from an edition of sixteen

Another print from the edition is in the collection of the Art Institute of Chicago.

£60,000–80,000

\$79,000–100,000

€66,000–87,000

'A flower must be photographed at its moment of unblemished, nubile perfection'

IRVING PENN

PROVENANCE:

Jane Corkin Gallery, Toronto.

Acquired from the above by the present owner in 1987.

EXHIBITED:

Chicago, Art Institute of Chicago, *Irving Penn, A Career in Photography*, 1997, no. 101, pl. 52, (another example from the edition exhibited; illustrated in colour, p. 101). This exhibition later travelled to St. Petersburg, State Hermitage Museum; Hamburg, Deichtorhallen; Munich, Münchner Stadtmuseum; San Francisco, Friends of Photography/Ansel Adams Center for Photography; Houston, Museum of Fine Arts; and Paris Maison Européenne de la Photographie. Chicago, Art Institute of Chicago, *Irving Penn: A Tribute*, 2009.

LITERATURE:

American Vogue, December 1967 (illustrated in colour, p.193).

I. Penn, *Flowers*, New York 1980 (illustrated in colour, p. 25 and on the cover).

I. Penn, *Passage: A Work Record*, London 1991 (illustrated in colour, p. 164).

C. Westerbeck, *Irving Penn A Career in Photography*, 1997 (another example from the edition illustrated in colour, p. 101).

I. Penn, *Still Life: Irving Penn Photographs 1938-2000*, London 2001 (illustrated in colour, unpagged).





Cover of "Flowers. Photographs by Irving Penn", Harmony Books, 1980.
Artwork: © 2017 The Irving Penn Foundation.



Clyfford Still, *PH-371 (1947-S)*, 1947.
San Francisco Museum of Modern Art, San Francisco.
Artwork: © City & County of Denver, Courtesy Clyfford Still Museum / DACS 2017.

Throughout a remarkable career that spanned nearly eighty years, Irving Penn secured himself as one of the leading photographers of the 20th Century, consistently reflecting his mastery of multiple genres, from fashion to still-life and, as seen in *Cottage tulip: Sorbet*, flowers. The image was taken while on assignment for *Vogue*. Over seven consecutive December issues that ran from 1967 to 1973, Penn devoted each one to a particular flower. The first, 1967, was devoted to Tulips; 1968 to Peonies; 1969 to Poppies; 1970 to Orchids; 1971 to Roses; 1972 to Lilies; and 1973, to Begonias. The images were collectively published as a book in 1980 titled *Flowers*. Of the seventy-three flowers illustrated in the book, *Cottage tulip: Sorbet* was bestowed with the most coveted spot, the book cover. This was partly due to the eye-catching angle from which the photograph was taken, which creates an effect of swirling, vibrant colors. Indeed, *Cottage tulip: Sorbet* was one of only a few flowers in the series photographed from below, with its bulbous base forming the central foundation of the composition. By choosing this unexpected angle, Penn stripped the flower of its traditional context and associations, namely, a romantic bouquet or a traditional centerpiece. He instead presented it in a fresh, modern way, encouraging viewers to focus on the petal's undulating forms and edges, the effects of the water droplets, the wide range of colors within the frame. This was Penn's consistent methodology, which lent itself naturally to presenting something as ordinary and familiar as a flower as an extraordinary, sculptural *objet d'art*.

Penn, admittedly ignorant of horticulture and unable to appreciate the rarity of his impressive bounty, was pleased to be able to 'react with

simple pleasure just to form and color, without being diverted by considerations of rarity or tied to the convention that a flower must be photographed at its moment of unblemished, nubile perfection,' as he later confessed. This impulse to capture blemishes within the ageing flowers underscores Penn's lifelong devotion to exploring beauty within imperfections. To connect intimately with an object, each portion of the whole – and inevitably, each imperfection – was to be explored and honored equally. This guiding principle is evident throughout Penn's oeuvre, which began over two decades before the flowers series was commissioned.

While a student at the Philadelphia Museum School of Industrial Art, where he pursued his passion for painting, Penn was acquainted with the man who would become his first mentor, Alexey Brodovitch. Recognizing Penn's astute eye and undeniable talent, Brodovitch, an editor at *Harper's Bazaar* at the time, took Penn under his wing, and soon thereafter, to the magazine's offices. Penn would later consider Brodovitch his 'spiritual, aesthetic father' for having encouraged Penn to 'give up the preciousness' in his work and learn to appreciate beauty within the details of form, texture, materiality, color, and seemingly mundane details (Exhibition catalogue, *Irving Penn Centennial*, The Metropolitan Museum of Art, New York, 2017, p. 11). This concept guided Penn's approach to his subjects and became the hallmark of his work, one that he continued to employ during the next stage of his professional career, at *Vogue*.



Irving Penn, *War Lord*, 1967-1973.
© 2017 The Irving Penn Foundation.



Georgia O'Keeffe, *Untitled (Purple Petunia)*, 1925.
Artwork: © Georgia O'Keeffe Museum / DACS, 2017.
Photo: © 2017. Photo Georgia O'Keeffe Museum, Santa Fe/Art Resource/Scala, Florence.

Under the helm of Alexander Liberman, the radical new art director of *Vogue* in New York, Penn flourished, and it was here where the artist defined his career and legacy. Liberman, together with legendary editor-in-chief Diana Vreeland who came on board in 1963, transformed the magazine into a beacon of innovative style, ever at the forefront of trendsetting and taste making. By then, Penn had already established his reputation as one of the world's leading fashion photographers; indeed, he was the only one at *Vogue* with his own studio. But under the tutelage of Liberman and Vreeland, Penn was granted the opportunity to further expand his repertoire, as exemplified by the Flowers series, which was commissioned by Vreeland. Throughout the series, Penn applied to the flowers the invaluable lessons he had mastered under Brodovitch and Liberman, capturing the sculptural form, the nuanced texture and the elegance of his subjects.

Anthony West, a frequent contributor to *Vogue*, eloquently described the tulip images in his accompanying essay in the December 1967 issue: 'In a collective passion tulips transform themselves into a bonfire of light and color.' The tulips were sourced specifically from The Netherlands Flower-Bulb Institute in Holland, as well as the Virginia private gardens of Mrs. Paul Mellon which arrived with 'the morning's freshness still on them' (Irving Penn, *Flowers*, Harmony Books, New York, 1980, p. 6).

NOTES ON THE PROCESS

For being so rich in color and volume, Penn chose to print the Cottage tulip as a dye-transfer print, which further emphasized the saturated hues of mauve, magenta and champagne splashed across the petals. As a printing process, the dye-transfer is the preferred method for emphasizing the color and tonality of an image as much as the object itself. As an intense and time-consuming process, this printing method was reserved by Penn for an exclusive group, many of which, like *Cottage tulip: Sorbet*, rank among his most striking and collectable. It is noteworthy that in addition to the brilliance of the colors, the dye-transfer print is also the most stable, ensuring that the print retains its vibrancy and sensuousness for years to come.





GIO PONTI

■ * 4

GIO PONTI (1891-1979)

A Rare and Important Low Table

curly maple veneer, walnut, painted wood, glass top
18¾ high x 43½ long x 19 in. wide (47.5 x 110 x 48 cm.)

Designed and executed *circa* 1953-1954

This lot is sold with a certificate of expertise from the
Gio Ponti Archives, Milan.

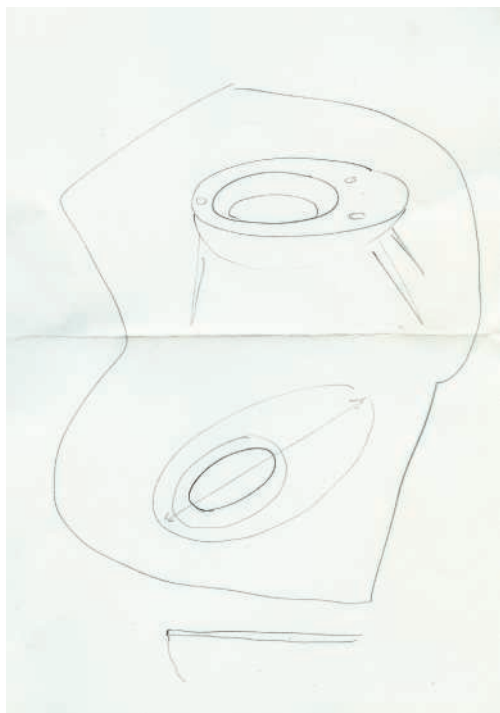
£80,000-120,000

\$110,000-160,000

€88,000-130,000

**'It is this vocation that drives me and other Italians
to design furniture that is light, slender, and (without
modesty or fear of the word, which is beautiful) elegant.'**

GIO PONTI



Concept sketch
© Gio Ponti Archive.

PROVENANCE:

Count Francesco de Benedetti, Piacenza.

Thence by descent.

Private Collection.

Anon. sale, Wright, Chicago, 6 June 2013, lot 226.

Acquired at the above sale by the present owner.

LITERATURE:

Other examples of this model illustrated:

A. Bangert, *Italienisches Möbeldesign: Klassiker von 1945-1985*, Munich 1989, p. 129.

L. Licitra Ponti, *Gio Ponti: The Complete Work 1923-1978*, London 1990, p. 166 (projects for *Furnished Windows*).






This rare table is from an experimental hand-crafted edition conceived by Ponti around 1953 and equates as a representation of the numerous preoccupations that guided the architect's rationale in the immediate post-war period of Italian reconstruction. The existence of four such tables has been recorded, each exhibiting subtle variation of surface through use of contrasting veneers and shaded areas to emphasise scale, density and transparency. The origin of this distinctive, refined design can be traced to Ponti's studies for a *Furnished Window* (1953-1954), which featured a maquette of a conforming design, that is supported by a sketch (reference no. 07045) retained in the Gio Ponti Archives, Milan. The present example, which features an attractively-

figured curly maple veneer to the top surface, is accented by a dark stained finish to the wall of the aperture that serves to emphasise the visual weightlessness of the form. Stylistically, the anthropomorphic agility of the structure, with shaped underside supported on angled, tapering uprights, reveals a fascination with aero-dynamism that is consistent throughout Ponti's work as an architect, decorator and industrial designer during this early, crucial period. Furthermore, Ponti's explorations of the effects of contrasting yet complimentary surfaces is paralleled by his skilful mastery of solids and voids to create positive and negative space, both aspects that reveal Ponti's alignment with the prevailing tendencies in contemporary art and sculpture.

right: Lucio Fontana, *Concetto spaziale, La fine di Dio*, 1963.
Artwork: ©Lucio Fontana/SIAE/DACS, London 2017.

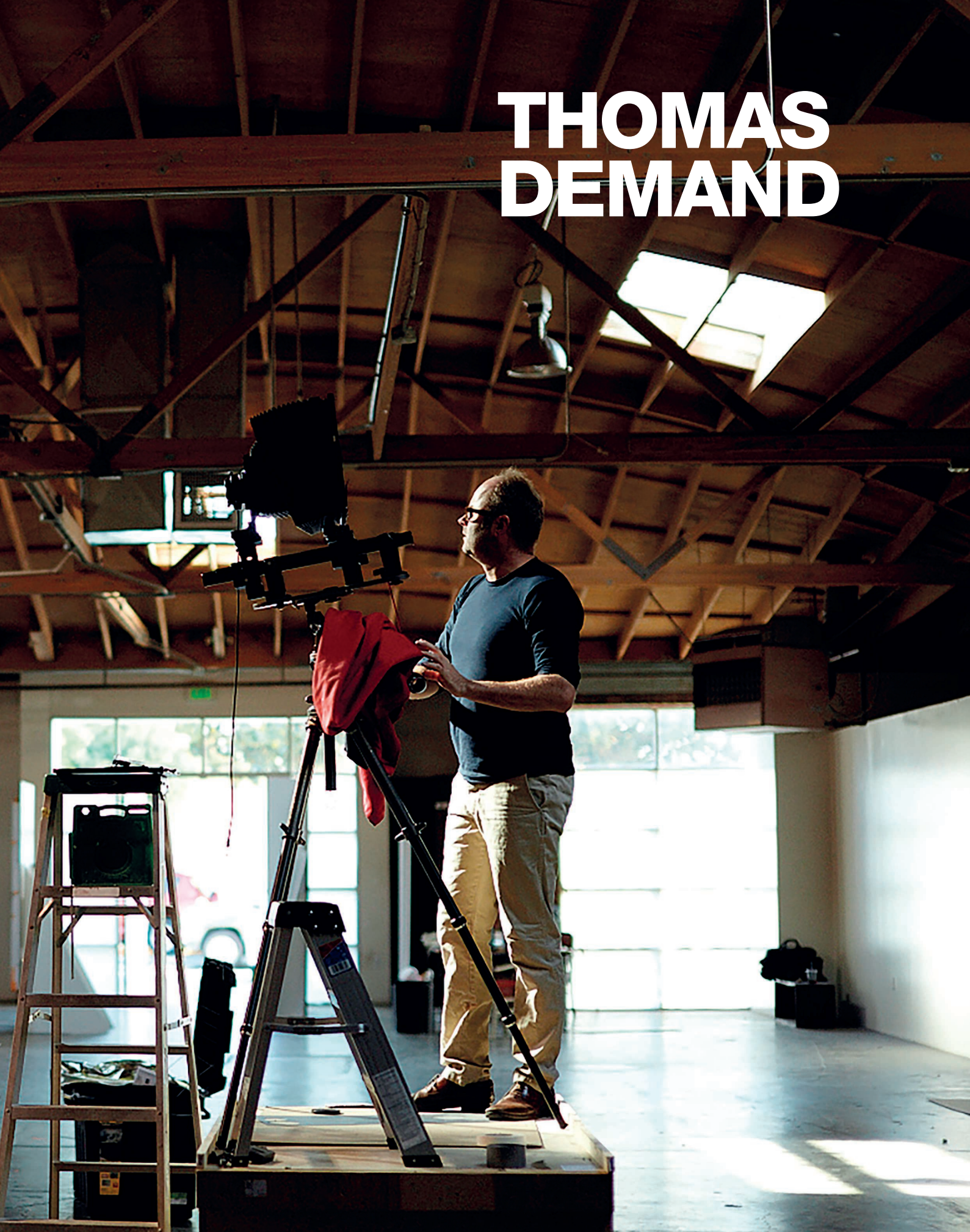




‘When you look at an image by Demand, everything seems uniform, regular, but traces of their making can still be seen in certain areas. Each detail gives a warning: what you see is not the reality of what is shown. The fragile construction of cut and folded paper reveals its imperfections.’

FRANÇOIS QUINTIN

THOMAS DEMAND



THOMAS DEMAND (B. 1964)

Zimmer (Room)

chromogenic print, diasec mounted

signed and dated in ink 'Thomas Demand 1996' and titled in pencil 'Zimmer'
(frame backing board)

image/sheet/flush mount: 68% x 91% in. (174.4 x 232 cm.)

Photographed and printed in 1996, this work is from an edition of five

**Other examples from the edition are in the collection of the
Museum of Modern Art, New York and Centre national des arts
plastiques, Paris.**

£100,000–150,000

\$140,000–200,000

€110,000–160,000

‘Demand’s voracious pursuit of stories is ... manifest in *Zimmer (Room)* of 1996, a photograph which offers a view into the hotel room of the prolific American writer and Scientology founder L. Ron Hubbard. The table with a typewriter, coffee cup, ashtray, and books, and the mess of boxes lying on the bed hint at an active working life. In 1950 Hubbard published the much-disputed *Dianetics: The Modern Science of Mental Health*, with its iconoclastic thesis that psychosomatic symptoms could be relieved through the mental purging of harmful images. Further research led him to establish Scientology in 1954, which in the mid-1960s was highly controversial in the English-speaking world... Demand’s picture recreates the hotel room worked in 1972-73 when he was in New York ... Demand enfolds factual clues into the trompe l’oeil effects, which heighten the viewer’s attention by making him doubt his first impressions of the image’.

ROXANA MARCOCI

PROVENANCE:

Victoria Miro Gallery, London.

Anon. sale, Sotheby’s New York, 15 May 2001, lot 65.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Museum of Modern Art, *New Photography 12: Richard Billingham, Thomas Demand, Osamu Kanemura, Sophie Ristelhueber, Georgina Starr, Wolfgang Tillmans*, 1996 (another example from the edition exhibited).

Calais, Galerie de l’ancienne poste, *Thomas Demand*, 1996-1997 (another example from the edition exhibited; illustrated in colour, unpagged). This exhibition later travelled to Beaumont-du-Lac, Centre d’art contemporain Vassivière en Limousin.

New York, Museum of Modern Art, *New Photography 12: Richard Billingham, Thomas Demand, Osamu Kanemura, Sophie Ristelhueber, Georgina Starr, Wolfgang Tillmans*, 1996-1997.

London, Saatchi Gallery, *Young German Artists*.

2. *From the Saatchi Collection. Grünfeld, Gursky, Hablützel, Honert, Ruff, Schütte*, 1997.

Zurich, Kunsthalle, *Thomas Demand*, 1998

(another example from the edition exhibited; illustrated in colour, unpagged). This exhibition later travelled to Bielefeld, Kunsthalle.

Freiburg, Kunstverein Freiburg, *Thomas Demand*, 1998 (another example from the edition exhibited, illustrated, pp. 26-27).

Bonn, Kunstmuseum Bonn, *Great Illusions: Thomas Demand, Andreas Gursky, Edward Ruscha*, 1999, p. 99 (another example from the edition exhibited; illustrated in colour, p. 81). This exhibition later travelled to Miami, Museum of Contemporary Art.

New York, Museum of Modern Art, *Open Ends*, 2000-2001 (another example from the edition exhibited).

Bregenz, Kunsthhaus Bregenz, *Thomas Demand: Photography*, 2004 (another example from the

edition exhibited; illustrated, p. 93).

New York, Museum of Modern Art, *Thomas Demand*, 2005, p. 21 (another example from the edition exhibited; illustrated in colour, p. 59; details illustrated in colour, p. 58).

Oberhausen, Ludwiggalerie Schloss Oberhausen, *Zu(m) Tisch: Meisterwerke aus die Sammlung Ludwig*, 2010 (another example from the edition exhibited).

LITERATURE:

‘New Photography 12’, in *MoMA Magazine*, 1996, p. 20.

P. Karmel, ‘The Real Simulations of Thomas Demand’, in *Art in America*, June/July, 2005, pp. 146-149.

G. Czoppa, ‘Gebastelte Karriere’, in *Focus*, 09, 2005, pp. 66-68.

M. Fried, *Why Photography Matters as Art as Never Before*, London 2008, p. 262.







Replete with the distinctive eerie magic of Thomas Demand's work, *Zimmer (Room)* (1996) is based on a photograph of the hotel room in which the Scientology founder L. Ron Hubbard lived and worked from 1972-73. Referring to the photo, Demand meticulously re-created Hubbard's room as a life sized paper sculpture, before photographing this model himself. His own image looks uncannily like the original, but is rife with telling details of artifice: the uniform lighting, numberless alarm clock, flat textures, keyless typewriter and perfectly creased pillow show that all is not as it seems. With his background in sculpture, Demand's practice is both craft-based and deeply conceptual. His painstaking recreations of interior settings – absent of people, but often bearing the traces of controversial figures or historical events – create a startling tension between reality and artifice. How far, Demand asks, do we trust photographs as documents of fixed and absolute truth? What is a 'real' photograph, and to what extent is it a facsimile of the real world? Having photographed the paper sets, he destroys them. The only record remaining is his photographic print, which is sealed in Plexiglas to reinforce its status as an independent object and space. Layering production and reproduction through a disorienting lens, *Zimmer* plays out an unnerving drama of constructed history, memory and place. L. Ron Hubbard's success as sci-fi author and cult leader is a case in point: Demand leaves us in no doubt as to the persuasive power of fiction.

Thanks to Demand's careful choice of subject, *Zimmer* is charged with narrative tension. As Roxana Marcoci has written, 'Demand's voracious

pursuit of stories is ... manifest in *Room* of 1996, a photograph which offers a view into the hotel room of the prolific American writer and Scientology founder L. Ron Hubbard. The table with a typewriter, coffee cup, ashtray, and books, and the mess of boxes lying on the bed hint at an active working life. In 1950 Hubbard published the much-disputed *Dianetics: The Modern Science of Mental Health*, with its iconoclastic thesis that psychosomatic symptoms could be relieved through the mental purging of harmful images. Further research led him to establish Scientology in 1954, which in the mid-1960s was highly controversial in the English-speaking world. A decade later the Church of Scientology came under the scrutiny of FBI agents seeking evidence of a suspected Church-run espionage network. Facing intense media interest and several lawsuits, Hubbard retired in great secrecy to a ranch in California, where he died in 1986. Demand's picture recreates the hotel room worked in 1972-73 when he was in New York ... Demand enfoldes factual clues into the *trompe l'oeil* effects, which heighten the viewer's attention by making him doubt his first impressions of the image' (R. Marcoci, *Thomas Demand*, exh. cat. Museum of Modern Art, New York 2005, p. 21).

By combining the beguiling pictorial intrigue of his image's construction with hints of Hubbard's compelling backstory, Demand infuses *Zimmer* with the drama of a spy thriller. It seems like a puzzle to be solved. And yet, having accomplished through his process what Michael Fried describes as 'the removal from his subject matter of all traces of previous intentions, conscious or unconscious, and the



Thomas Demand, *Room*, 1994.
Artwork: © DACS, 2017.

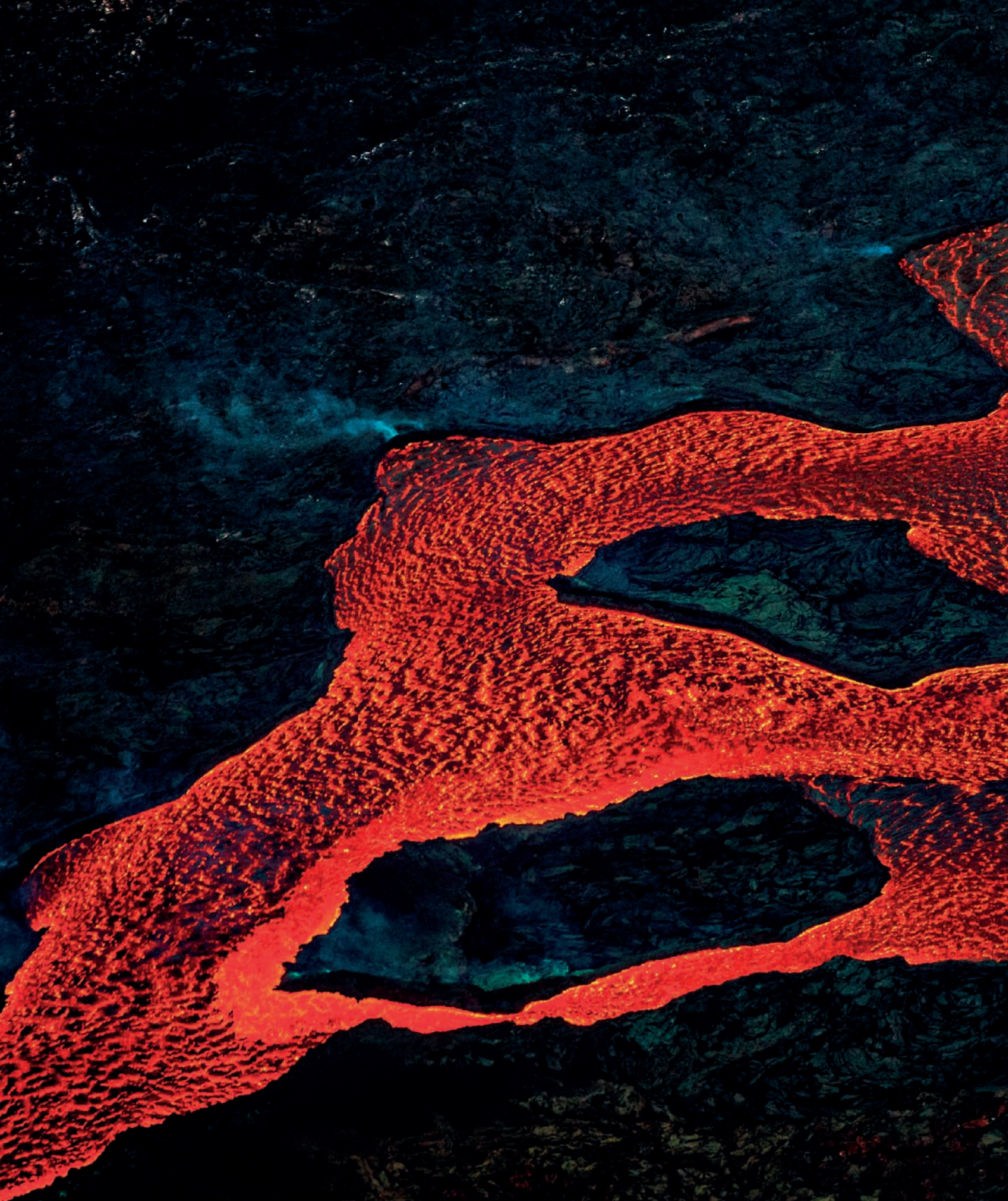


Thomas Demand, *Office*, 1995.
Artwork: © DACS, 2017.

replacement of them with his own' (M. Fried, *Why Photography Matters as Art as Never Before*, New Haven and London, 2008, p. 281), Demand ultimately leaves us with nothing but an image, triply removed from the original scene of the hotel room. Indeed, without the contextual knowledge of Hubbard's implication, to the innocent viewer *Zimmer* (as emphasised by its deliberately unrevealing title) appears as simply a seemingly banal room, with something disconcertingly 'off' about it. The most striking use of this disjunction between the original photograph's documentary intent and Demand's 'abstracted' version is perhaps in *Corridor* (1995), which depicts a nondescript hallway outside the apartment of notorious murderer Jeffrey Dahmer: without what Demand calls 'a sense of where the photo has come from', the hallway is simply 'the quintessence of banality' (T. Demand, quoted in F. Quintin, 'There is no Innocent Room', *Thomas Demand*, exh. cat. Fondation Cartier pour l'art contemporain, Paris 2000, p. 11). The final image of *Zimmer* is thus only part of a highly complex meditation on meaning and seeing, a semiotic hall of mirrors in which Demand spotlights the obscure, mysterious aura of his initial subject while radically reimagining the photograph's indexical relationship to reality.



Last Picture of Ron Hubbard, New York, January 1982.
Photo by Michael Montfort/Michael Ochs Archives/Getty Images.



Eruption, Holuhraun, Bardarbunga Volcano, Iceland.
Photo: ©Arctic-Images



*6

YOICHI OHIRA (B. 1946)

"Colata di Lava n. 16" Vase

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini
hand-blown glass *murrine*, granular and powder inserts,
partial *inciso* and polished surface
signed and dated 'Yoichi Ohira m° a. Zilio m° g. Barbini 1/1 unico murano Friday
11-02-2005'
17 in. (43 cm.) high; 13 in. (33 cm.) diameter; 44 in. (112 cm.) circumference

Executed in 2005, this work is unique

£30,000–50,000

\$40,000–65,000

€33,000–55,000



Alternative view

PROVENANCE:

The Artist.
Barry Friedman Ltd, New York.
Private Collection, New York.
Acquired from the above by the present owner.

EXHIBITED:

New York, Barry Friedman Ltd., *Venice: Visions in Glass*, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, 2009-2010.

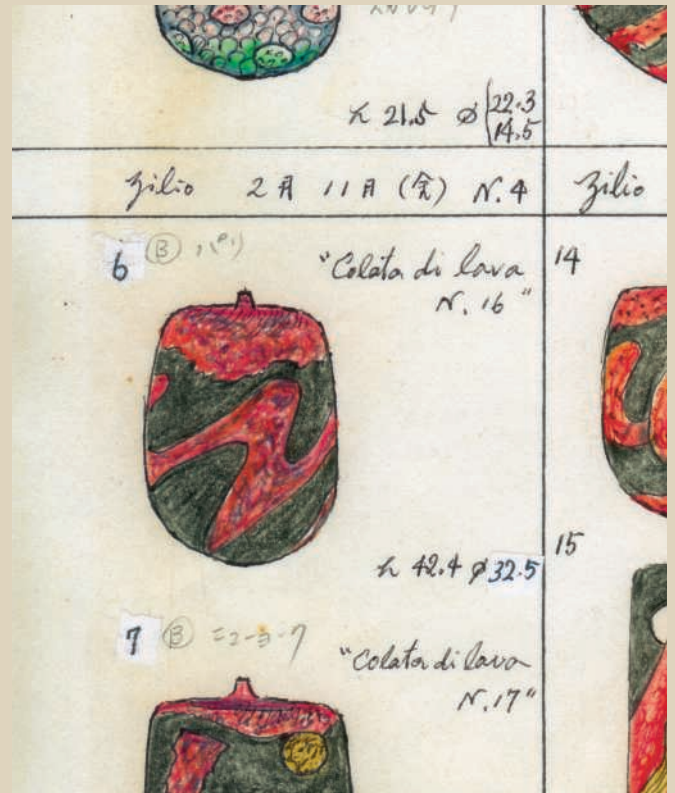
LITERATURE:

Diario Illustrato dei Vetri Veneziani, 2012 (a booklet designed by Yoichi Ohira in 2012 with drawings of his production 1997-2010, created solely for Barry and Patricia Friedman).





A comparable 'Colata di Lava' vase, sold Christie's, New York
The Collection of Chiara and Francesco Carraro, lot 55, 12 December 2016 (32.5 cm. high).



Inventory sketch
Image courtesy of the artist.

Born in Japan, Yoichi Ohira is an exceptional figure amongst those contemporary artists using glass as their medium of expression. His unique approach is a synthesis of forms inspired by Japanese, Korean and Chinese craft and traditional Italian glass techniques reinterpreted with an innovative taste.

A fortuitous discovery brought Ohira to Venice in 1973. Having worked as a glassblower in Japan since 1969, Ohira came across a book called 'Murano' which illustrated the use of ancient glassmaking techniques on the small island near Venice. Excited and amazed by the fine glass, he moved to Venice and completed a degree in sculpture at the Fine Art Academy, with a dissertation entitled 'The Aesthetic of Glass'. By researching the true identity of Venetian glass and the historical characteristics of the Murano community, Ohira was ready to embark on a journey of experimentation that led to the creation of one-of-a-kind vessels, celebrated today as masterpieces of contemporary glass.

Executed in 2005, the present work is an exceptional example from Yoichi Ohira's celebrated series, *Colata di Lava*. A small number of

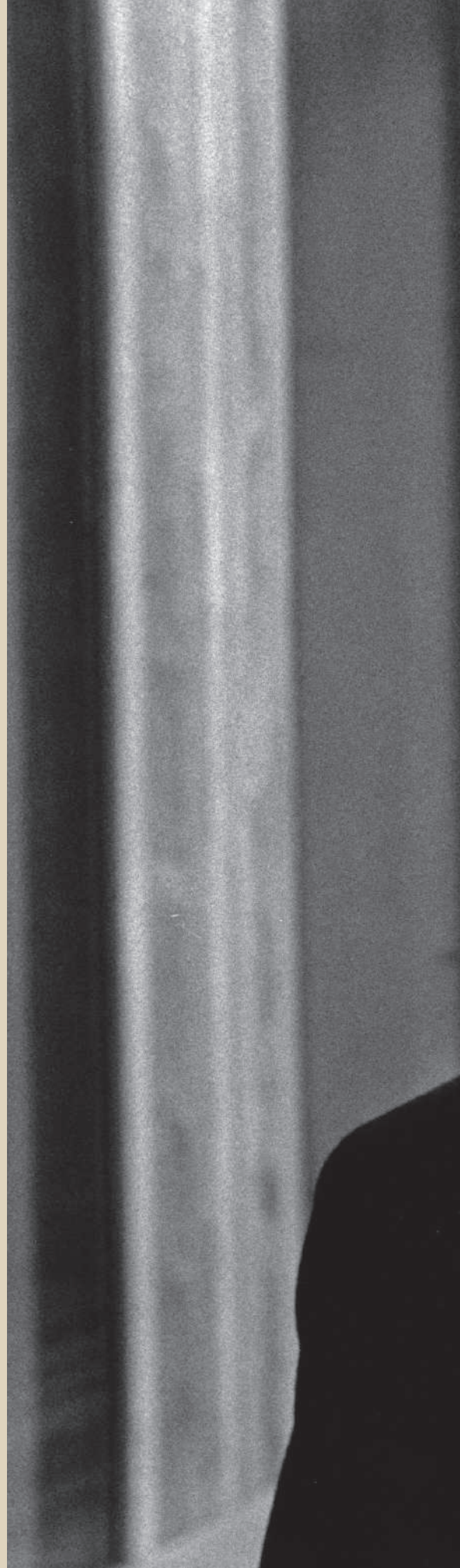
Colata di Lava vessels were created by the artist over a two years period in 2004 and 2005. Each unique piece expresses Ohira's fascination with the distinctive metamorphic qualities of this medium. Glass has been used for centuries to mimic characteristics found in precious stones and, over his career, Ohira created exceptional pieces evoking the reflection of water of the canals in Venice, as well as marble and stone, eggshell and lacquer. This aspect of capturing and reimagining a material through the medium of glass is taken further in this series. The vessel becomes a canvas where the abstract compositions of a powerful natural landscape is formed by the complex mixture of red, orange and deep amethyst glass granules and glass powders to suggest fire, ash and molten lava. This work is almost entirely opaque, evocative of polished obsidian, whilst the colours, typical of Japanese lacquer works, suggest gestural brushstrokes of expressionist art. Statuesque in scale and, therefore, exceptionally complex to achieve technically, the present lot is a testament to Ohira's superb creativity and ability to create magnificent works of art with the assistance of highly skilled craftsmen.

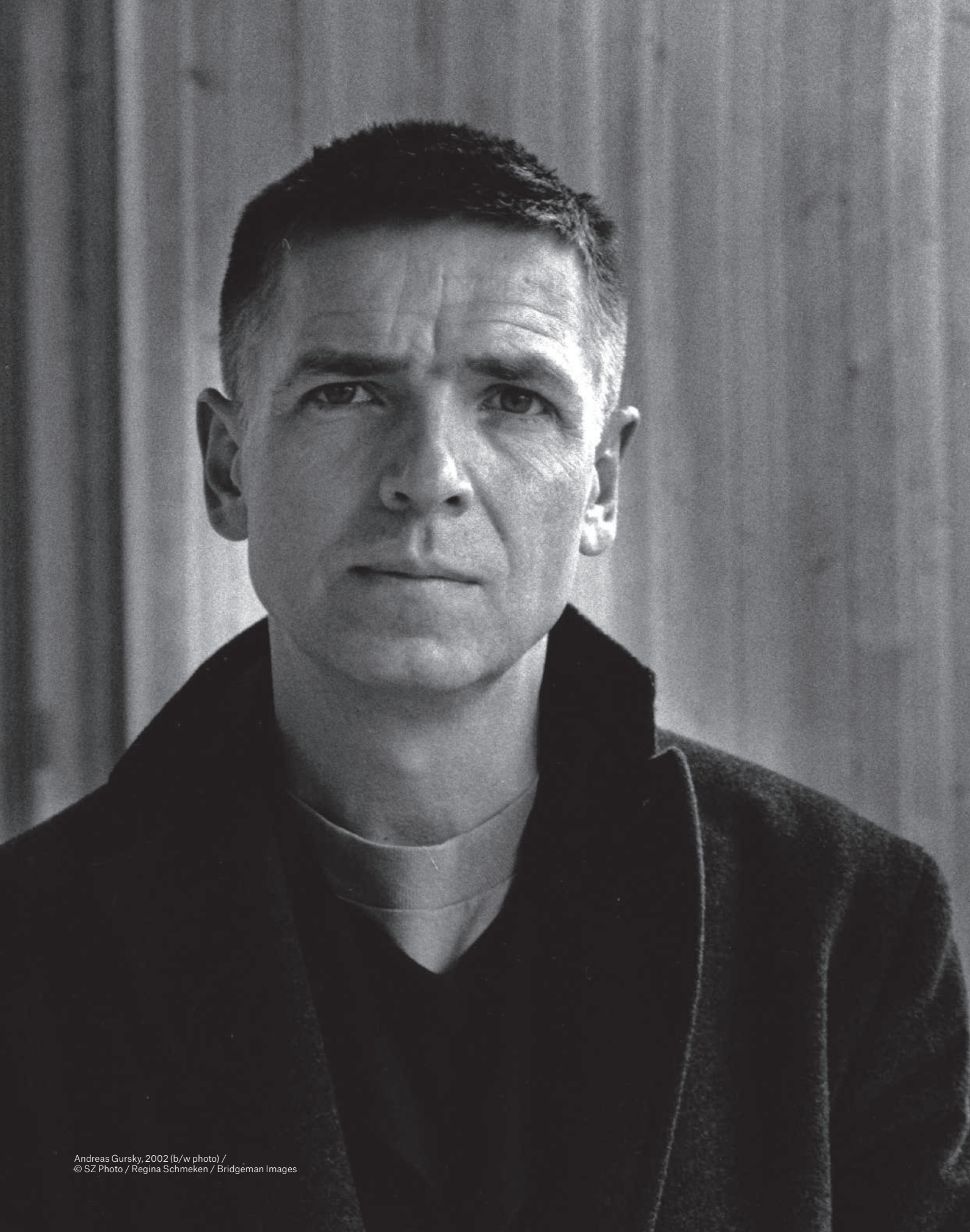


Alternative view

ANDREAS GURSKY

'The camera's enormous distance from these figures means they become de-individualized ... So I am never interested in the individual but in the human species and its environment'.





ANDREAS GURSKY (B. 1955)

May Day IV

chromogenic colour print face-mounted to Plexiglas in artist's frame
signed, titled, numbered and dated 'May day IV 2000 2/6 A. Gursky' (verso)
image: 60⅞ x 180 in. (152 x 457 cm.)
overall: 82 x 200 in. (208.3 x 508 cm.)

Executed in 2000, this work is number two from an edition of six

Other examples from the edition are in the collection of the Kunstmuseum NRW, Düsseldorf; Kistefos Museet, Oslo and Castello di Rivoli, Turin.

£500,000–700,000

\$650,000–910,000

€550,000–760,000

'It is Gursky's fiction but it is our world.'

PETER GALASSI

PROVENANCE:

Matthew Marks Gallery, New York.

Acquired from the above by the present owner in 2002.

EXHIBITED:

New York, The Museum of Modern Art, *Andreas Gursky*, 2001-2002, p. 185, no. 59 (another example from the edition exhibited; illustrated in colour, pp. 182-183; details illustrated in colour, pp. 76-77 and on the front and back covers). This exhibition later travelled to Chicago, Museum of Contemporary Art; Paris, Musée national d'art moderne, Centre Georges Pompidou (another example from the edition exhibited; illustrated in colour, pp. 52-53) and Madrid, Museo Nacional Centro de Arte Reina Sofía.

Liverpool, Tate Liverpool, *Remix: Contemporary Art and Pop*, 2002 (another example from the edition exhibited; illustrated in colour, p. 59).

Barcelona, Museu d'Història de Barcelona, *The Human Condition*, 2004 (another example from the edition exhibited; illustrated in colour, pp. 170-171).

Munich, Haus der Kunst, *Andreas Gursky*, 2007 (another example from the edition exhibited). This exhibition later travelled to Istanbul, Museum of Modern Art (another example from the edition exhibited; illustrated in colour, pp. 50-51) and Sharjah, Sharjah Art Museum.

London, Monika Sprüth Philomene Magers, *Andreas Gursky*, 2007, p. 142 (another example from the edition exhibited; illustrated in colour, pp. 50-51). This exhibition later travelled to London, White Cube and New York, Matthew Marks. Darmstadt, Institut Mathildenhöhe Darmstadt, *Andreas Gursky. Architecture*, 2008, no. 15 (another example from the edition exhibited; illustrated in colour, p. 13).

LITERATURE:

R. Burbridge, 'The Beauty and the Power', in *Creative Review*, April 2001 (another example from the edition illustrated in colour, p. 82).

Andreas Gursky, exh. cat., Basel, Kunstmuseum Basel, 2007, fig. 21 (another example from the edition illustrated in colour, p. 84).









Jean Dubuffet, *Vire-Volte (Spinning Around)*, 1961.
Tate Gallery, London.
Artwork: © ADAGP, Paris and DACS, London 2017.
© Tate London, 2017.

Stretching over five metres in width and two in height, Andreas Gursky's *May Day IV* offers a vast, panoramic spectacle of humanity. Viewed from a staggering aerial vantage point, a sea of semi-clad revellers pulses to an unheard beat. Executed in 2000, it is the second from an edition of six photographs, examples of which are housed in the Kunstmuseum NRW, Düsseldorf, the Kistefos Museet, Oslo and the Castello di Rivoli, Turin. It was included in the artist's 2001 touring exhibition at the Museum of Modern Art, New York – Gursky's first American retrospective – where it featured on the front cover of the catalogue. Capturing a split-second of frenzied activity in intoxicating detail, the work is a consummate example of Gursky's ability to distil the chaos of contemporary human experience into a single, crystalline image. Encapsulating the pace and mood of the German underground rave scene during a time of economic recession, it depicts the subversive, anti-establishment celebrations of May Day – one of the country's most politically-charged holidays. The image fluctuates between crisp figuration and all-over abstraction: the outstretched arms and beaded brows of the festival-goers proliferate across the composition until they melt away into a morass of undulating shapes and colours. Multiple linear and chromatic narratives evolve, entangle

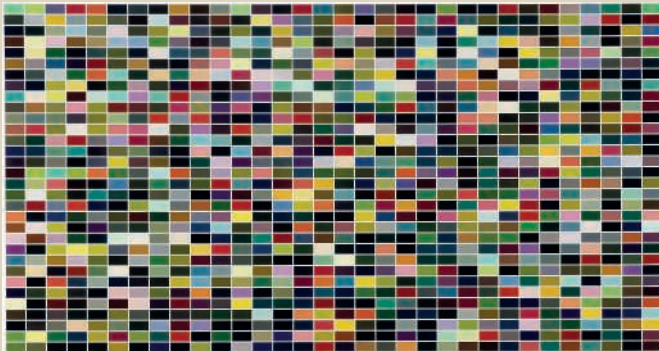
and disintegrate across the picture plane, creating a polyphonic tapestry of order and discord. Replete with art-historical allusions – from the debauched revelries of Hieronymus Bosch, to the frenetic surfaces of Jackson Pollock and the cool detachment of Minimalism – the work demonstrates Gursky's reinvention of the possibilities of photography. Placed in dialogue with strategies previously consigned to the realm of painting, it becomes a means of re-envisioning the arenas and structures that define our existence. Combining epic scale with vivid, enhanced pixilation, *May Day IV* transforms its everyday subject matter into a vision of sublimity and grandeur. Frozen in a state of rarefied ecstasy, the dancers seem impervious to the capitalist system crumbling around them. In Gursky's hands, photography becomes a powerful conceptual medium, in which the complex narratives of globalisation are reduced to unique moments of transcendent visual clarity.

Gursky was originally taught by the celebrated photographic duo Bernd and Hilla Becher, who sought to document the industrial German landscape through a series of 'typologies'. Whilst their encyclopaedic approach is reflected in Gursky's thematic subject





Hieronymus Bosch, *The Garden of Earthly Delights*, 1490-1500.
Museo del Prado, Madrid.
Photo: Prado, Madrid, Spain / Bridgeman Images.



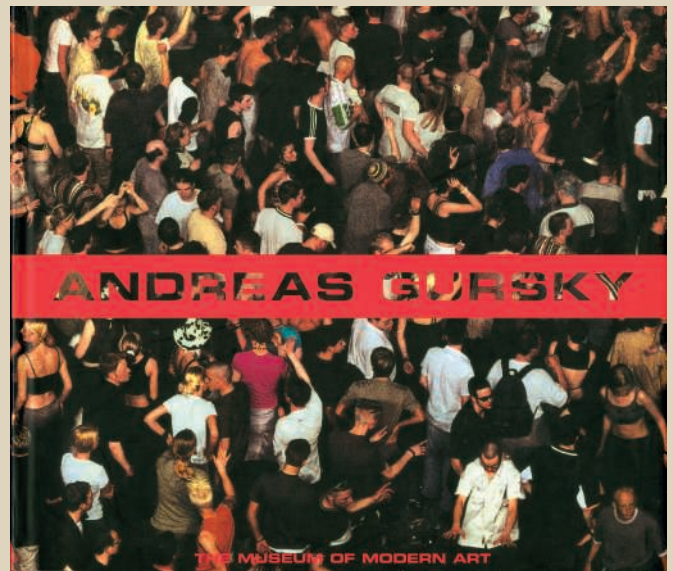
Gerhard Richter, *1024 Farben (1024 Colours)*, 1973.
Musée National d'Art Moderne, Centre Georges Pompidou, Paris.
© Gerhard Richter 2017 (12092017).

groups – stock exchanges, airports, factories, hotel lobbies, sporting events – his adoption of digital technology in 1993 allowed him to depart from purely observational concerns. Merging and manipulating multiple different shots, his works play with radically intensified colour, overlapping perspectives and dramatically enlarged scale. As Peter Galassi explains, 'Gursky begins with one or more conventional (chemical) negatives ... the negative is scanned to produce a digital file that may be displayed on the computer monitor and revised at will – pixel by pixel if necessary. The file is then used to produce a new negative, which is printed conventionally, making use of the usual darkroom techniques to control contrast, colour balance and so forth. In other words Gursky's method, like his art, is a merger between old technology and the new. That is precisely what the software was designed to achieve: a fluid continuity between the relatively young vocabulary of photographic description and the immemorial vocabulary of pictorial invention in all its variety'. In the same text – now sixteen years old – Galassi appraises Gursky's method in uncannily prophetic terms: 'The result may eventually be that, while adults of today will never shed the visceral notion that photographs belong to a distinct class of imagery, children born tomorrow may grow up in a world in which the flavour of photography is wholly integrated within an unbroken continuum of pictorial options' (P. Galassi, 'Gursky's World', in *Andreas Gursky*, exh. cat., Museum of Modern Art, New York, 2001, p. 39).



Andreas Gursky, *Chicago, Board of Trade II*, 1999.
Artwork: © Andreas Gursky. Courtesy: Sprüth Magers Berlin London/ DACS 2017.

Gursky's signature adoption of omnipotent, God-like vantage points bears witness to his fascination with the economical ordering of Minimalism. Viewed from an elevated perspective, his figures merge into vast, single organisms, marshalled by overarching patterns, geometries and structures. 'The camera's enormous distance from these figures means they become de-individualized', he explains. '... So I am never interested in the individual but in the human species and its environment' (A. Gursky quoted in V. Gomer, 'I generally let things develop slowly', partially reproduced at www.postmedia.net). In the present work, Gursky's chaotic rabble is underpinned by a sense of all-encompassing, near-spiritual harmony. The heightened grain structure of the photographic surface amplifies the vibrant colours of the figures, generating a rich chromatic resonance across the swelling horizon. The dancers hold their hands outstretched in unison, as if in prayer to a higher being in the new cathedral of modern-day religion. Enraptured by the music, they are unified by a rhythmic synchronicity that pulses through the composition. The fragmented crowd becomes a composite, diversified single mass, alive with the flux, simultaneity and dynamism of global expansion. The seemingly objective medium of photography becomes a means of envisioning alternative, sublime states within the everyday constellation of our existence. In the hyper-real euphoria of *May Day IV*, we are brought face to face with an enhanced reflection of our own reality. 'It is Gursky's fiction', writes Galassi, 'but it is our world' (P. Galassi, 'Gursky's World', in *Andreas Gursky*, exh. cat., Museum of Modern Art, New York, 2001, p. 41).



Front Cover of the book: *Andreas Gursky*, Museum of Modern Art (MoMA), New York 2001.
The Museum of Modern Art, 2001.
© 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.



INGO MAURER

'No rules, no calculated intention but, as I said before, I believe very much in chance. What is important is the perception and the awareness. A work is fluid.'

■ 8

INGO MAURER (B. 1932)

Porca Miseria! [What a Disaster!], A Ceiling Light

executed by Ingo Maurer GmbH
steel wire, fragmented white porcelain, cutlery
46½ high x 41¼ in. wide (117.5 x 105 cm.)

Designed 1994, this example executed *circa* 2001

Other examples of this model are included in the collections of The Museum of Modern Art, New York; the Cooper-Hewitt National Design Museum, New York; Waddesdon Manor, United Kingdom.

£35,000–45,000
\$46,000–59,000
€39,000–49,000

‘Believe it or not, it takes four people almost five days. We buy porcelain plates at a regular shop. First, we smash them: I have one, I drop it; or I take a hammer to it. It looks very much at random — and it is, maybe 50 or 60 percent. The rest is in a way constructed: There’s a bit of calculation of how big I want to have the piece I want to use.’

INGO MAURER



Alternative view

PROVENANCE:
Private Collection, Germany (acquired *circa* 2001).

LITERATURE:
Other examples of this model illustrated:
A. von Vegesack (ed.), *Ingo Maurer: Light - Reaching for the moon*, exh. cat., Weil am Rhein, Vitra Design Museum, 2004, p. 56.
K. Hastreiter (ed.), *Provoking Magic: Lighting of Ingo Maurer*, exh. cat., New York, Cooper-Hewitt National Design Museum, 2007-2008, p. 152.
B. Dessecker (ed.), *Ingo Maurer Gestalten mit Licht*, Munich 2008, pp. 167-168.





Ingo Maurer, *Porca! Miseria Chandelier*, 1994. Modern Museum of Art, New York.
Photo: ©The Museum of Modern Art, New York/Scala, Florence. Artwork:© 2017 Ingo Maurer.



Ingo Maurer, *Porca! Miseria Hanging Lamp*, 2000. Cooper Hewitt, Smithsonian Design Museum, New York.
Photo: ©Cooper Hewitt, Smithsonian Design Museum / Art Resource, NY.
Artwork:© 2017 Ingo Maurer.

Over the last 60 years Ingo Maurer has built an international reputation for constant innovation in lighting and lighting installations. After a brief foray in the United States in the early 1960s, Maurer returned to his native Germany and his first design, 'Bulb' (1966), immediately won recognition as part of the Pop Art movement in its playful exploration of the expressive potential of an object from everyday life. Since then he has exhibited internationally with solo-shows at the Fondation Cartier, Paris (1989); Stedelijk Museum, Amsterdam (1993); Museum SantaMònica, Barcelona (2001); Vitra Design Museum, Weil, Germany (2002/03); Cooper-Hewitt, National Design Museum, New York (2007) and Fondazione Carsipe, La Spezia, Italy (2008).

The inspiration for Maurer's seminal *Porca Miseria!* was a 1990 commission for light sculptures for the owners of the Villa Wacker on

Lake Constance, a late 19th century building including interiors by Peter Behrens, one of the leading German Jugendstil designers. Faced with the owners' cool and sober contemporary kitchen Maurer initially experimented with paper-based lighting but came upon the inspiration of broken white tableware seemingly in mid-explosion. The resultant interplay of light and shadow, of motion and dynamism, and its uncontrolled energy was heightened by its context within the sparse, ordered interior. Around four years later, in 1994, Maurer developed the unnamed lamp further into a more complex version, which he revealed at the EuroLuce international lighting exhibition in Milan. Initially the design was called 'Zabriskie Point', after the 1970 film of that title by Michelangelo Antonioni which shows a building being blown up in slow motion in an extended sequence. However, when one Italian visitor saw



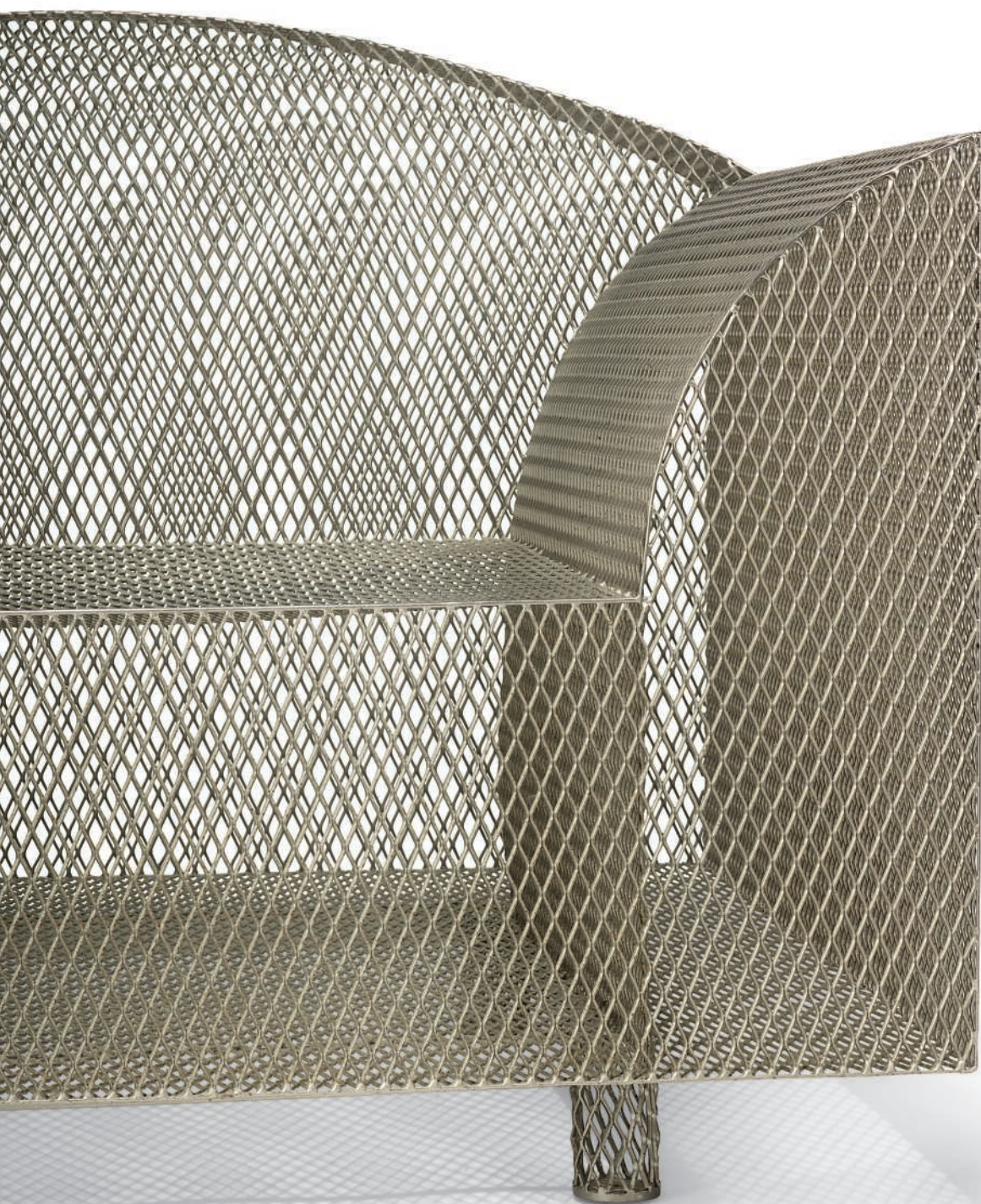
Blue Dining Room, Waddesdon Manor (National Trust), 2008. Photograph by Chris Lacey.
Photo: ©National Trust, Waddesdon Manor. Artwork: © 2017 Ingo Maurer.

the exploded shards and cutlery he commented “Porca Miseria!” (a colloquial phrase meaning “what a disaster!”) and a delighted Maurer adopted this name.

Its appearance is the result of both accident and design, and its vibrant appeal disguises the laborious nature of fabrication. Each is custom-made on commission and unique. Initially the plates are broken – either with a hammer or by being dropped on the floor – and the arbitrary nature of the results are guides to the subsequent creation. Some fragments can be incorporated onto an armature directly, others require further shaping and smoothing as the overall form takes shape. The controlled disorder of the design, solidifying fleeting spontaneity, is one of Maurer’s most celebrated designs.



Ingo Maurer, *Bulb*, 1966. Museum of Modern Art, New York.
Photo: ©The Museum of Modern Art, New York/Scala, Florence . Artwork: © 2017 Ingo Maurer.



SHIRO KURAMATA

Shiro Kuramata, 1979 / picture credit: Kazumi Kurigami. Shiro Kuramata by Deyan Sudjic, Phaidon, www.phaidon.com
Photo: © Kazumi Kurigami. Shiro Kuramata by Deyan Sudjic, Phaidon, www.phaidon.com



'I've been working with expanded metal in recent times, and, to put it in abstract terms, I was attempting to make an object come into existence by taking away its volume and retaining only its outer line. In the case of chair design, I try to make a thing called a chair appear. 'Emptiness', if you like. This always forms the base of my furniture or interior designs. You could call it 'fictitious-ness', and it's this sense of falsehood that attracts me'.

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

■ 9

SHIRO KURAMATA (1934-1991)

A pair of 'How High the Moon' armchairs

retailed in Japan by IDEE and in Europe by Vitra
nickel-plated expanded steel mesh
38½ high x 37¼ wide x 32 in. deep (72.4 x 94.5 x 81 cm.)

Designed 1986, these examples executed *circa* 1990s.

Examples of Shiro Kuramata's 'How High the Moon' manufactured by Vitra are included in the collections of The Museum of Modern Art, New York, the Metropolitan Museum of Art, New York, the San Francisco Museum of Modern Art, the Victoria and Albert Museum, London, the Museum of Fine Arts, Houston, The Vitra Design Museum, Weil-am Rhein, Germany, The Powerhouse Museum, Sydney, the Cooper-Hewitt National Design Museum, New York.

(2)

£15,000–20,000
\$20,000–26,000
€17,000–22,000

‘Speaking of works that employ mesh, what I was trying to do was to take away all that wasn’t necessary from a board and to express what barely exists as a plane with a mesh. I’m often described as a minimalist designer, but I also do something that is diametrically opposed to that. The mesh is chrome-plated, and, because the reticulation shines, it appears to proliferate. I have a poor sense of decoration to begin with, but perhaps I find my own sort of decoration in the cell-like simultaneous elimination and proliferation of the reticulation of mesh’

SHIRO KURAMATA



PROVENANCE:
Private Collection, Europe.

LITERATURE:
Shiro Kuramata 1967-1987, Tokyo 1988, cover and pp. 98-99, 101.
Shiro Kuramata 1934-1991, exh. cat., Tokyo, Hara Museum of Contemporary Art, 2000, pl. 15, unpaginated.
D. Sudjic, *Shiro Kuramata, Essays & Writings*, vol. 1, London 2013, p. 102 for a drawing, p. 103, 114, 139, 140 (a drawing illustrated).
D. Sudjic, *Shiro Kuramata, Catalogue of Works*, vol. 2, London 2013, p. 340, no. 445, p. 346.







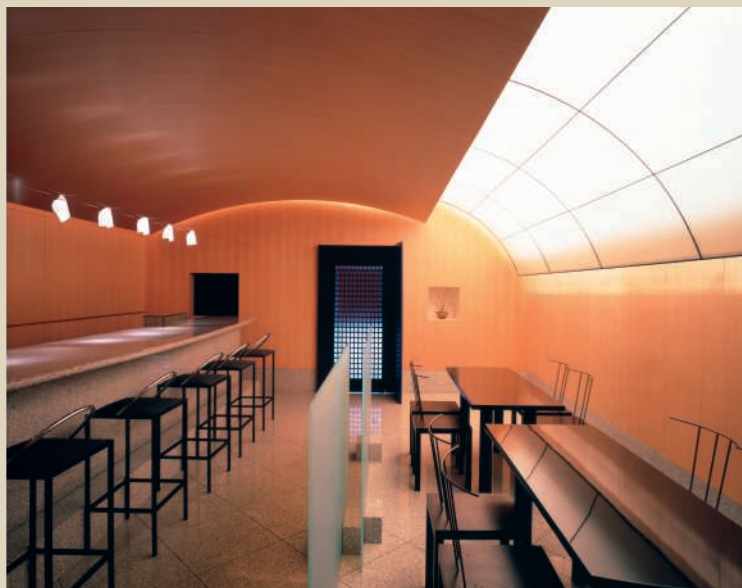
Along with fashion designer and friend Issey Miyake, architects Arata Isozaki and Tadao Ando, and film-maker Akira Kurosawa, Kuramata belonged to the remarkable generation of talented young Japanese who transformed the way that their country was viewed by the world. All of them were born just before the outbreak of the second world war and developed during a period in which the collapse of Japan's traditionally authoritarian social order released a creative explosion that propelled Japan into the creative forefront in cinema, literature, fashion, architecture and design. Kuramata's work occupies a central place in this period. Specialising in the design of furniture and interiors his aesthetic combined Japanese simplicity and clarity with a European-like preoccupation with non-traditional materials and forms. Kuramata was particularly interested in experimenting with plastics and metal and with creating furniture and lighting that not only blurred the boundaries between function and 'art', but also transcended cultural divisions. From 1976 he created a series of radical shop interiors for Issey Miyake, however, almost all of the 400+ interiors he designed, and for which he was well-known for during his lifetime, sadly no longer exist. One rare survival, the Kiyotomo sushi bar in Tokyo, will form part of the collection of the M+ Museum in Hong Kong, due to open in 2019.

Since his death at the tragically early age of 56 in 1991, a number of his designs have achieved 'iconic' status. These include his terrazzo tables for Memphis, 1983, the superb, clear acrylic of 'Miss Blanche', 1988, and the current lot, 'How High the Moon', of 1986.

Many of Kuramata's designs are both functioning object and sculpture, neither western nor Asian, but which has a remarkable

creative power as well as a sense of endless invention. Kuramata's work was clearly modern in the way that it used materials, and specifically Japanese in its simplicity and elegance. Kuramata was always prepared to experiment. He explored the potential of commonly-used materials as if they were precious, using humble acrylic or chipboard, or the kind of steel mesh used to reinforce plaster. It is the exploration of the properties of this steel mesh, always intended to remain invisible beneath the surface, which gave reality to his 'How High the Moon' armchair. Kuramata referenced American culture for the titles of numerous works to include Miss Blanche, the character from A Street Car named Desire, and this design which gained its name from the jazz standard recorded by numerous singers from Ella Fitzgerald to Duke Ellington.

The model, also available as a two-seater, is a poetic abstraction of a traditional armchair whose shape is further 'dematerialised' by the planes of see-through mesh of which it is constructed. It plays with one of western furniture's most iconic typologies – the bulky upholstered armchair – and reimagines it in an almost dematerialised form. It is both light and transparent, while being cold and strong, and sits somewhere between a piece of furniture and a work of sculpture. The narrative of the piece revolves around surface rather than structure. As Kuramata noted, the piece 'retains the form of an armchair, yet deprived of volume. As well as being something physically and visibly light, through which the wind can blow, it becomes something which is both existing and not existing at the same time'. Lacking any framework it can be viewed as the ultimate work of minimalist design.



Kiyotomo Sushi Bar, Tokyo, designed 1988, now in the collection of M+, Hong Kong.
Photo: ©Shiro Kuramata, Kiyotomo, 1988 / credit: Nacasa & Partners.
Shiro Kuramata by Deyan Sudjic, Phaidon, www.phaidon.com



Rudolf Stingel, *Untitled*, 1993. Private collection.
Artwork Photo: ©Private Collection / Bridgeman Images.



GILLIAN WEARING

**'We never get to
know ourselves. We
are forever changing
and contradicting
ourselves. We're
always evolving'**

PROPERTY FROM AN IMPORTANT BRITISH PRIVATE COLLECTION

λ 10

GILLIAN WEARING (B. 1963)

Self Portrait at 17 Years Old

chromogenic print

signed 'G Wearing' (gallery label, frame backing board)

image: 41¼ x 32½ in. (104.7 x 81.5 cm.)

framed: 45¼ x 36 in. (114.9 x 91.4 cm.)

Photographed and printed in 2003, this work is artist's proof number two of two
aside from an edition of six

**Other examples from the edition are in the collection of the Museum of
Modern Art, New York; Albright-Knox Art Gallery, Buffalo (4/6); and La
Caixa Collection, Barcelona (2/6).**

£20,000–30,000

\$27,000–39,000

€22,000–33,000

**‘What I love about photographs is that they give you a
lot and also they withhold a lot.’**

GILLIAN WEARING

PROVENANCE:

Maureen Paley, London.

Acquired from the above by the present owner.

EXHIBITED:

London, Whitechapel Gallery, *Gillian Wearing*,
2012, p. 222 (another example from the edition
exhibited; illustrated in colour on the front cover
and p. 113; work in progress illustrated in colour,
pp. 200–201). This exhibition later travelled to
Düsseldorf, Kunstsammlung Nordrhein-Westfalen
and Munich, Pinakothek der Moderne.

London, National Portrait Gallery, *Gillian Wearing
and Claude Cahun: Behind the Mask, Another Mask*,
2017, pp. 42 and 202, no. 21 (another example from
the edition exhibited; illustrated in colour, p. 45).
Valencia, Instituto Valenciano de Arte Moderno,
IVAM, *Gillian Wearing*, 2015–2016 (another
example from the edition exhibited; illustrated in
colour, pp. 22–23 and 29).
Copenhagen, Statens Museum for Kunst, *Family
Stories*, 2017–2018 (another example from the
edition exhibited).



‘I was interested in the idea of being genetically connected to someone but being very different. There is something of me, literally, in all those people – we are connected, but we are each very different’

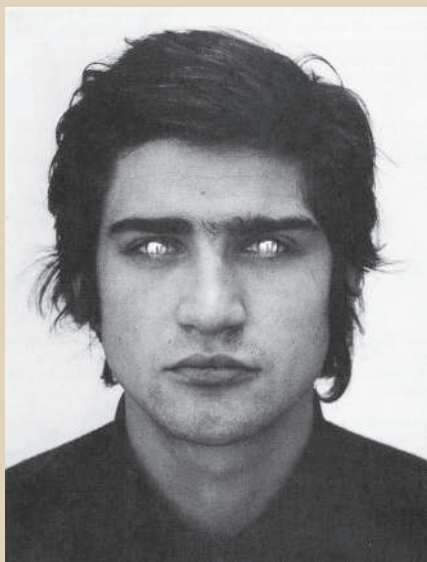
GILLIAN WEARING

Executed on a dramatic scale, Gillian Wearing's *Self-Portrait at 17 Years Old* (2003) is an iconic work from her celebrated *Album* series. Wearing a silicone mask with holes cut out for her eyes, the artist – forty years old at the time – reconstructs a photograph of herself taken in a photo booth as a teenager. Replicating the clothes she wore for her junior office job at the time, she stands against an authentic orange curtain acquired from the company who ran the booths in the 1980s. With others from the edition held in the Museum of Modern Art, New York, the Albright-Knox Art Gallery, Buffalo and La Caixa Collection, Barcelona, the work's startling *trompe l'oeil* effect draws together the themes of identity, self-image, concealment and revelation that lie at the heart of her conceptual photographic practice. Evolving from the sequence of polaroids that she took repeatedly from the late 1980s, as well as her 2000 *Self Portrait*, the *Album* series saw Wearing restage photographs of herself – at the ages of three and seventeen – as well as her mother, father, brother, sister, uncle and grandparents. Many of her source images depicted her subjects at an age before she knew them: most notably her parents, whom she portrays before they were married. 'I was interested in the idea of being genetically connected to someone but being very different', she has explained. 'There is something of me, literally, in all those people – we are connected, but we are each very different' (G. Wearing, quoted at <https://www.guggenheim.org/arts-curriculum/topic/gillian-wearing> [accessed 6 September 2017]). In conjunction with experts from Madame Tussauds, clay masks were created from the photographs: a lengthy process that took up to four months per mask. Once worn, the silicone began to deteriorate, thereby transforming the photo shoot into an unrepeatable performance. By attempting to inhabit her personal and familial past, Wearing sought to shed light upon the ways in which we recognise our own image. Concealing everything but her eyes, she asks how identity is transmitted, obscured and twisted through the medium of photography. At the point of capture she is both herself and a shadow of her own history: a psychological and physical duality played out through her piercing, un-doctored gaze.

Coming to prominence as a member of the Young British Artist (YBA) movement in the 1990s, Wearing embodies the Zeitgeist of a generation who flooded the realm of high art with irreverent self-exposure, candid introspection and subversive cultural critique. Like many of her fellow artists – in particular Tracey Emin and Sarah Lucas – Wearing placed the concept of self-portraiture at the heart of her practice. Writing herself into a centuries-old tradition that took flight with the Renaissance invention of the flat glass mirror, Wearing was particularly fascinated by the idea of hidden truths: the thoughts, feelings and motivations that emerge only when we believe no one is watching. 'I really loved Rembrandt', she recalls. 'That sense that there was something far richer going on underneath the surface of those oils, that there was somebody really there' (G. Wearing, quoted in A. Sooke, 'Gillian Wearing: Everyone's got a secret', *The Telegraph*, 28 March 2012). Between 1992 and 1993 she produced her breakthrough work *Signs that Say What You*

Want Them to Say and Not Signs that Say What Someone Else Wants You to Say: a series of photographs in which passers-by held up personal messages written on sheets of A3 paper. The following year she created the landmark thirty-minute film *Confess All On Video. Don't Worry, You Will Be In Disguise. Intrigued? Call Gillian*, in which participants poured out their deepest secrets whilst wearing masks from a fancy-dress shop. Wearing was intrigued by the liberating, empowering effect of the masks upon her subjects – a revelation that would inform the *Album* series, as well as her 2000 work *Trauma* and her 2009 film *Secrets and Lies*, in which eight disguised figures recalled troubling experiences from their childhood. Awarded the Turner Prize in 1997 – two years after her contemporary Damien Hirst – Wearing anticipated the rise of many of today's confessional cultural trends: from selfies to reality television. 'Artists are like seismographs registering quakes to come', writes the curator Daniel Herrmann. 'Gillian coined a number of aesthetics during the Nineties that are mainstream now. She was twenty years ahead of her time' (D. Herrmann, quoted in A. Sooke, 'Gillian Wearing: Everyone's got a secret', *The Telegraph*, 28 March 2012).

The present work may also be contextualised in relation to the photographic practices of artists such as Cindy Sherman and Claude Cahun – with whom she exhibited at the National Portrait Gallery, London, earlier this year. In the work of all three artists, the performative act of being photographed in disguise becomes a means of investigating the relationship between image and identity. In a world saturated with staged photographs, Wearing believes, the tropes of film, advertising and popular culture are almost impossible to escape in attempting to capture or observe oneself. Speaking of her early Polaroids – candid, mundane snapshots of herself taken over many years – she recalls how 'I was looking at myself as if I was studying someone else. I rediscovered all these images and was trying to decipher who this person was. There is a similarity in my posing and the poses of a lot of young women you now find on Instagram and Twitter, etc. Whilst thinking we are, or wish to be "unique" we find that the collective resembles one another in poses that are learned and/or copied from an early age' (G. Wearing, quoted at <http://www.tanyabonakdargallery.com/exhibitions/gillian-wearing-my-polaroid-years> [accessed 6 September 2017]). In the *Album* series, this sense of inherited identity is magnified by the genetic relationship between the subjects. Wearing would subsequently extend her explorations of imprinted lineage through a similar series of masked works in which she portrayed her 'spiritual family' of artists: notably Diane Arbus, Andy Warhol and Robert Mapplethorpe. 'We never get to know ourselves', she explains. 'We are forever changing and contradicting ourselves. We're always evolving' (G. Wearing, quoted at <https://www.royalacademy.org.uk/article/magazine-identity-parade-gillian-wearing-claude-cahun> [accessed 6 September 2017]). In the present work, Wearing exposes photography as a complicit tool in the barrier between self and image. Mediated by screens, props and set-ups, the question of what lies beneath the surface – or indeed behind the eyes – becomes ever-more elusive.



Giuseppe Penone, *Rovesciare i propri occhi*, 1970.
© Archivio Penone.



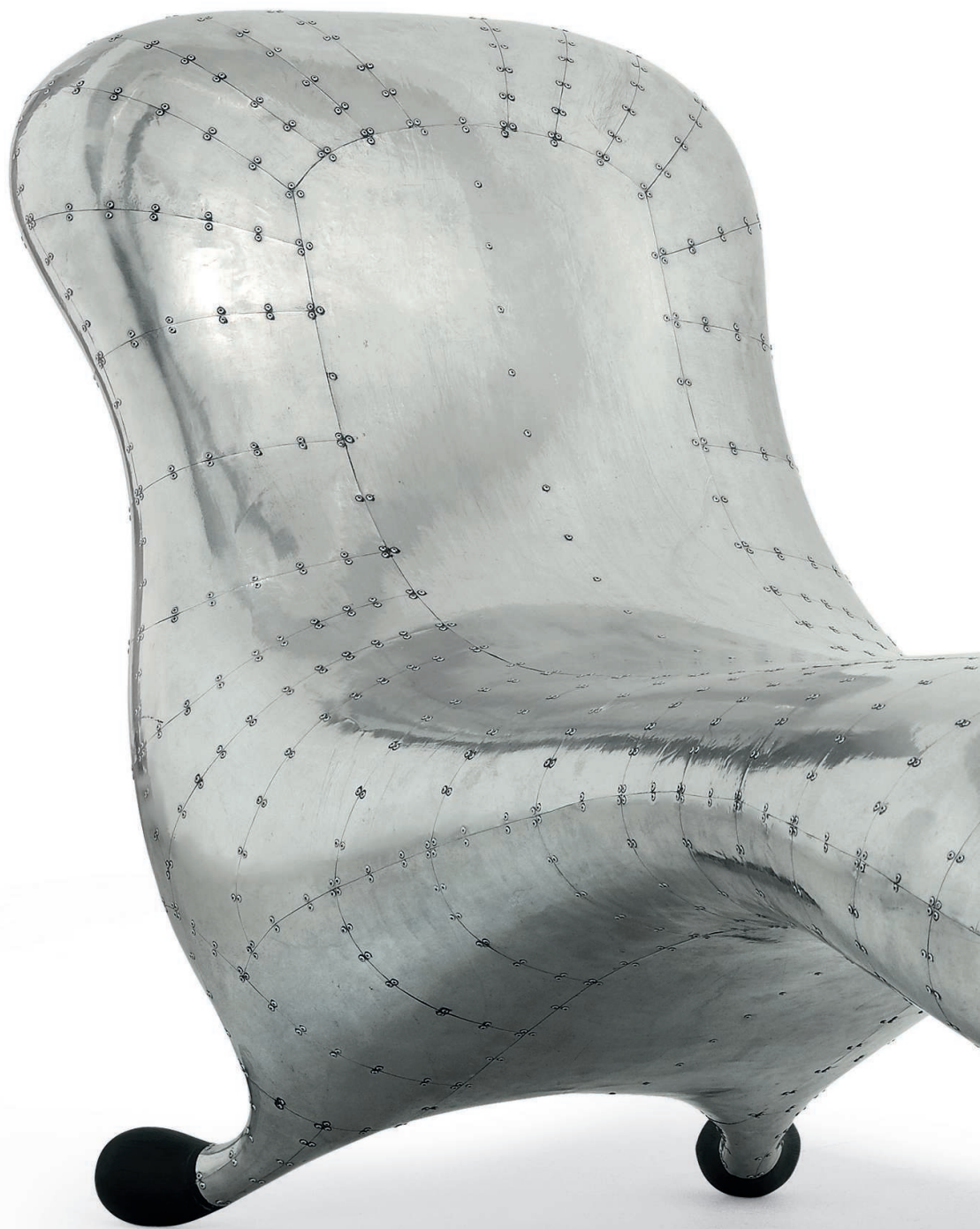
Andy Warhol, *Self-Portrait*, 1963-1964.
Artwork: © 2017 The Andy Warhol Foundation for the
Visual Arts, Inc. / Licensed by DACS, London.



Cindy Sherman, *Untitled (Lucy)*, 1975/2001.
Gelatin silver print, 10 x 8 in. (25.4 x 20.3 cm.) (MP# CS-E-52)
Artwork: © 2017 Cindy Sherman, Courtesy Metro Pictures.
Photo: Courtesy of the artist and Metro Pictures, New York.

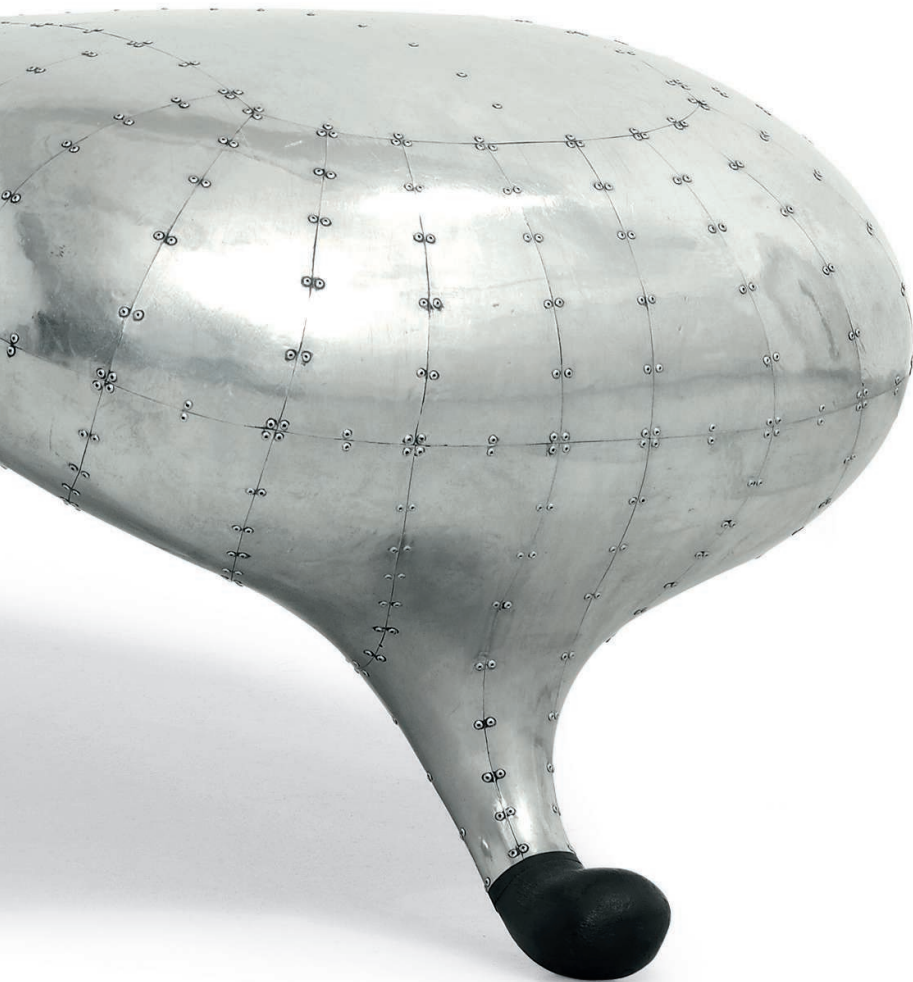


Man Ray, *Marcel Duchamp as Rose Selavy*, c. 1920-1921.
Philadelphia Museum of Art, Philadelphia.
Artwork: © ADAGP, Paris and DACS, London 2017.
© 2017. Photo The Philadelphia Museum of Art/Art
Resource/Scala, Florence.



MARC NEWSON

'It was more of a sculpture than a chair, a chair was just a way, an excuse, to bring it to life'



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

■ 11

MARC NEWSON (B. 1963)

A Lockheed Lounge

produced by Basecraft for Pod, Australia
fibreglass-reinforced polyester resin core, blind-riveted sheet aluminium, painted
polyester resin
impressed 'BASECRAFT SYDNEY'
34¾ high x 66 long x 25 in. wide (88.5 x 168 x 63.5 cm.)

Designed 1985-1988, this example executed before 1993. This work is number seven
from the edition of ten, plus four artist's proofs (black feet) and one prototype
(white feet).

**The initial prototype version, LC-1, is in the collection of The Art Gallery of
South Australia, Adelaide, Australia.**

**Other examples of the Lockheed Lounge are included in the collections of
the National Gallery of Victoria, Melbourne, Australia, Powerhouse Museum,
Sydney, Australia, Vitra Design Museum, Weil-am-Rhein, Germany and
Carnegie Museum of Art, Pittsburg, Pennsylvania.**

This work is accompanied by a certificate of authenticity, February 1993, signed and
dated by the artist.

The present lot will be included as 'MN – 14LLB – 1988' in the forthcoming *catalogue
raisonné* of limited editions by Marc Newson being prepared by Didier Krzentowski
of Galerie kreò, Paris.

£1,000,000–1,500,000
\$1,400,000–2,000,000
€1,100,000–1,600,000

**'I had this vision of an object in my head – I had this
shape in my head and I had a material – a globule of
mercury, a seamless smooth shiny object'**

MARC NEWSON

PROVENANCE:

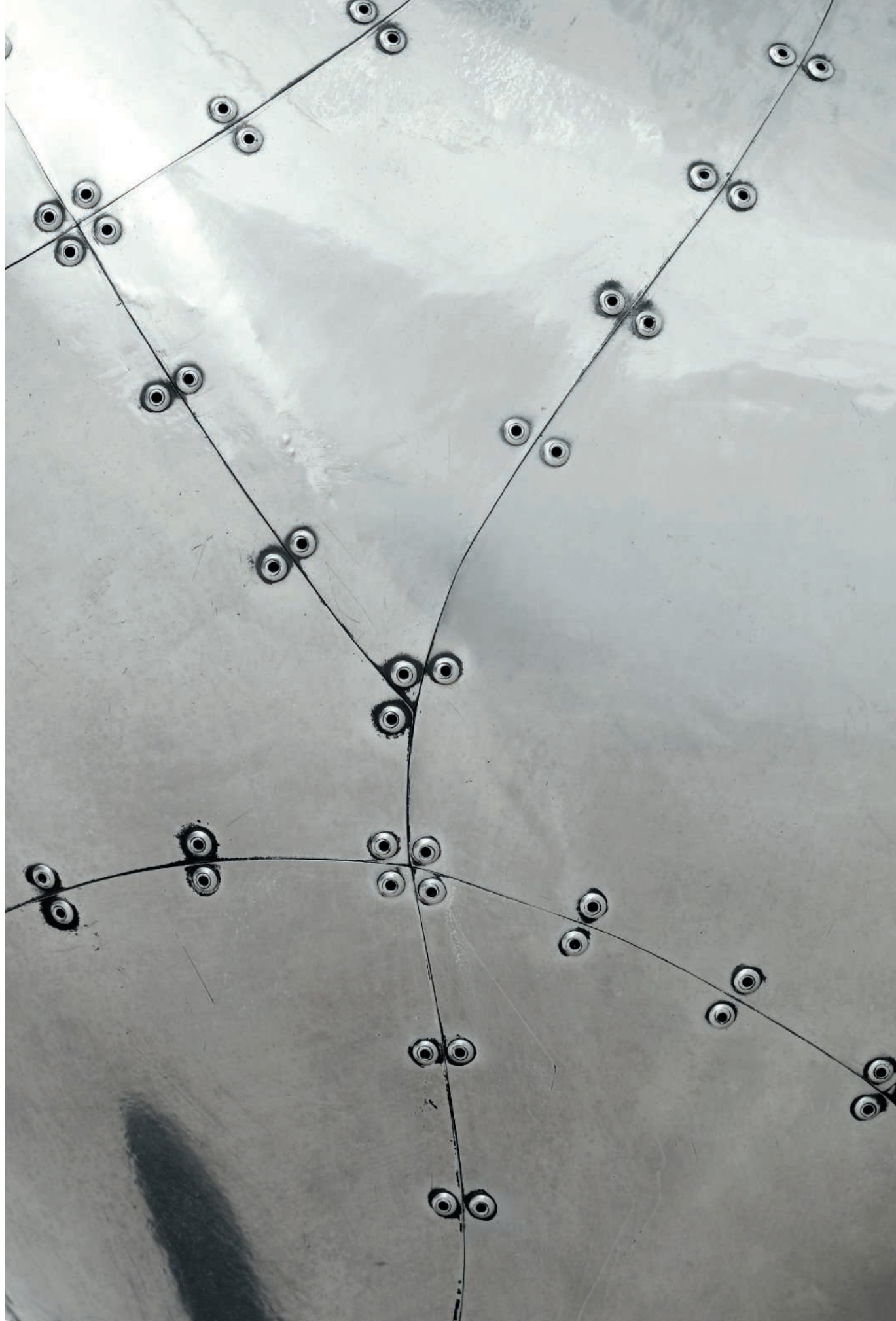
Private Collection, London (acquired directly from
the artist in February 1993).
Double Vision, Christie's London, 14 October 2007,
lot 10.
Acquired at the above sale by the present owner.

LITERATURE:

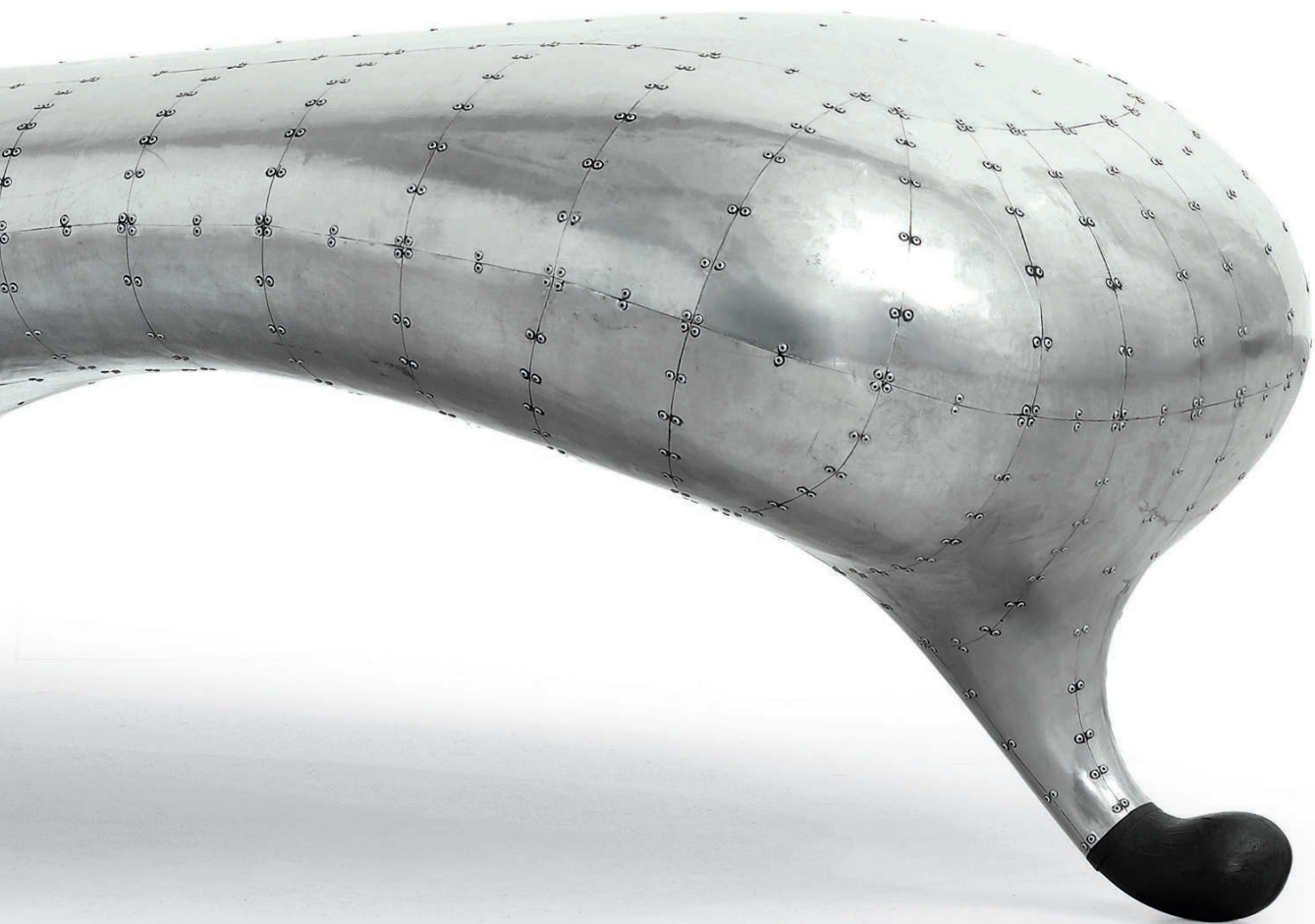
Other examples of the model illustrated:
D. Jackson, 'Open the Pod Door', in *Blueprint*,
February 1990, pp. 28-29.
M. Romanelli, 'Marc Newson: Progetti tra il 1987 e
il 1990', in *Domus*, no. 714, March 1990, p. 67.
A. von Vegesack, P. Dunas, M. Schwartz-Clauss
(eds.), *100 Masterpieces from the Vitra Design
Museum Collection*, Weil am Rhein 1996, pp. 32-
33, inside front cover, back cover, pp. 172-73.
M. Byars, *50 Chairs: Innovations in Design and
Materials*, Crans-Près-Celigny 1997, pp. 94-97.
C. Fiell, P. Fiell (eds.), *1000 Chairs*, Cologne 1997,
p. 606.

A. Rawsthorn, *Marc Newson*, London 1999,
pp. 9, 18-21.
S. Nichols (ed.), *Aluminum by Design*, exh. cat.,
Pittsburgh, Carnegie Museum of Art, 2000, dust
jacket, p. 265.
C. L. Morgan, *Marc Newson*, New York, 2002,
pp. 154-155.
B. Loyauté, 'Le Design Aluminum au XXe Siècle', in
Connaissance des Arts, October 2003, p. 98.
Marc Newson: Pop On Pop Off, exh. cat.,
Groningen, Groninger Museum, 2004, pp. 1, 12-13.
S. S. Holt and M. H. Skov, *Blobjects & Beyond: The
New Fluidity in Design*, San Francisco 2005, p. 38.
Phaidon Design Classics, vol. 3, London 2006,
no. 860.
J.-L. Gailllemin (ed.), *Design Contre Design: Deux
siècles de créations*, exh. cat., Paris, Galeries
Nationales du Grand Palais, 2007-2008, p. 192.
D. Sudjic, *The Language of Things*, London 2008,
front cover and pp. 206-07.
R. Cohen, 'A Woman in Full', in *Vanity Fair*, July
2008, pp. 70-71.

S. Lovell, *Limited Edition: Prototypes, One-Offs and
Design Art Furniture*, Basel 2009, p. 249.
J. T. Busch (ed.), *Decorative Arts and Design,
Collection Highlights, Carnegie Museum of Art*,
Pittsburgh 2009, p. 194.
D. Linley, C. Cator, H. Chislett, *Star Pieces: The
Enduring Beauty of Spectacular Furniture*, New
York 2009, front cover, p. 198.
R. Violette, *Why What How: Collecting Design in
a Contemporary Market*, London 2010, p. 153.
A. Lindemann, *Collecting Design*, Cologne 2010,
pp. 252-253.
A. Castle (ed.), *Marc Newson: Works*, Cologne
2012, pp. 34-40.
F. Chambre, *Impossible Collection of Design:
The 100 Most Influential Objects of the Twentieth
Century*, New York 2014, cover.









Alexander Archipenko, *Torso in Space*, 1935, Museum of Fine Arts, Houston.
 Photo: Museum of Fine Arts, Houston, Texas, USA / museum purchase funded by the Board of Governors of Rice University in grateful memory of Alice Pratt Brown. / Bridgeman Images. Artwork: ©DACS 2017.

In June 1986, having recently graduated in sculpture, jewellery and furniture design from Sydney College of the Arts, Marc Newson accepted the opportunity to exhibit new furniture designs at Sydney's Roslyn Oxley9 Gallery. As a child growing up in Australia, Newson had benefitted from a cosmopolitan education that included regular exposure to museum collections, art galleries, and of course to cinema, particularly the modernist space-age Ken Adam designed interiors for the James Bond franchise, and the quasi-Utopian futurism of Kubrick's '2001'.

The prototype work, the LC1, that Newson created for this show, now in the collection of the Art Gallery of South Australia, Adelaide, proved a uniquely dynamic and energetic form that delineated a stylistic breakthrough from the high-tech constructivism that characterized mainstream 1980s design. Conceived as an art object for this exhibition and never intended for production, the LC1 invoked a vision that although anchored in the Antique remained elegantly futuristic, fastened by 1930s streamlining, invested with a sense of mobility and embracing a sensation of science fiction fantasy, to inaugurate a new icon in the narrative of contemporary design.

Most unusual, however, was Newson's decision to model his seat as a chaise-longue, a relatively outmoded form by the late-twentieth century, and a decision that was loosely stimulated by Jacques-Louis David's 1800 'Portrait of Madame Récamier'. In this celebrated painting the slender wooden chaise serves merely to elevate the

subject to inertia and immortality, recalling the memorial sculptures of Antonio Canova. By contrast, Newson's design investigated mobility and movement, the ebb and pull of the ocean's tides, echoing his experience as a surfer on Sydney's northern beaches. With the distant resonance of classicism invested in the form's conception, Newson strove to further assure the design's modernity and to invoke a sensation of shimmering transience by cladding the entire surface with a seamless cloak of polished aluminium. Proving technically impossible, Newson defaulted to his training as a jeweller to meticulously cut, hammer and then assemble a mosaic of thin aluminium panels that were blind-riveted to the hand-sculpted under-structure. The resulting patchwork surface acknowledged the artisanal, improvised quality of the chaise whilst delivering a metallic hourglass vision that inspired, in the words of one contemporary commentator, the intuitive motion of 'a giant blob of mercury'.

Images of the prototype swiftly circulated to international praise. Newson reworked certain aspects, most notably the neo-classical backrest of the original LC1 prototype to subsequently execute the Lockheed as a limited edition from 1988 onwards. Newson's technique was rudimentary, but effective – the outline of the chaise was drawn on a large block of foam, which was then fashioned with a saw to delineate the basic profile, followed by hand-sanding to release and refine the shape. This artisanal and intuitive process was delivered entirely by intuition and by eye, and after a day's worth of carving Newson was satisfied with his first attempt.



Jacques Louis David, *Madame Récamier*, 1800. Musée du Louvre, Paris.
Photo: ©RMN-Grand Palais (musée du Louvre) / Gérard Blot.

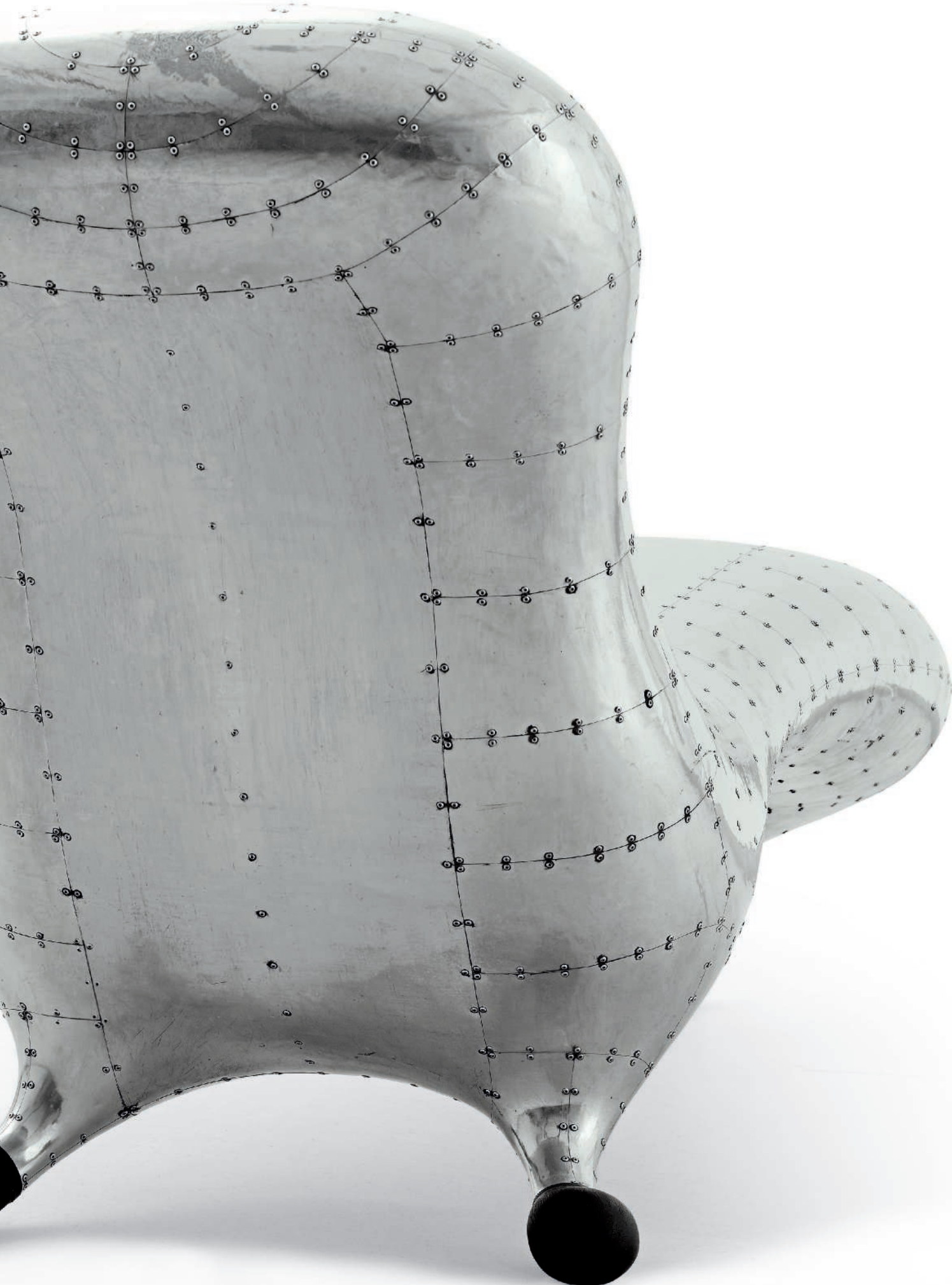
From this prototypic form a mould was created in which to lay the fibreglass under-structure of the chaise, now anointed 'Lockheed Lounge' in deference to the Machine-Age aesthetic of the American aircraft manufacturer.

An early and enthusiastic supporter was Philippe Starck, who in 1990 acquired an example for use in the lobby of Ian Schrager's Paramount Hotel, New York. During the same period, an example of the Lockheed, and of the accompanying Pod cabinet, was exhibited at London's Liberty & Co. department store. In 1993 the Lockheed was brought to a wider audience when featured as the centrepiece in Madonna's video for her single, 'Rain'. Two years later Vitra Design Museum included the Lockheed in their highly influential travelling exhibition of '100 Masterpieces', and in 2000 the chaise was the focus of the Carnegie Art Museum's aluminium retrospective, occupying both front and back covers of the exhibition catalogue. The innovative status of this landmark design was now assured, and swiftly the few remaining examples that had not already been secured by museums became the focus of pioneering collectors, many drawn from the fields of contemporary art, transcending the traditional boundaries that were perceived to exist within the fields of the fine and the decorative arts.

During the mid-late 1990s, and as popular appreciation for design began to broaden, certain key works, Newson's Lockheed included, were correctly reappraised by pioneers within the contemporary art market as exhibiting cultural and progressive criteria that paralleled the explorative personality of contemporary art. Another example,

number '10' from the edition, was selected to be included in the pioneering Evening Sale of Contemporary Art, Christie's New York, 16 May 2000, marking the first occasion that both the fine arts and selected examples of design could be interpreted as sharing a parallel, progressive ethos. Establishing a then-record price in the process, the destiny of the appeal of the Lockheed was now secured. The instinct of specialist expertise, gallerists, critics and curators was clear – the Lockheed was a work that was uniquely and consistently able to transcend traditional boundaries, to establish universal appeal irrespective of notions of categorisation.

That the Lockheed should have been swiftly embraced by such positive cultural and academic acclaim, and integrated into curatorial spheres at the highest level, underlines the visionary aesthetic and meticulous craft of the chaise. Reflected against the monochromatic linear geometry of corporate 1980s design, and the contemporary computer-assisted design that the form helped to inaugurate, the Lockheed persists as a solitary premonitory example of crafted organic design, a shimmering bolide form that invokes the sensual biomorphism of Moore, Archipenko and Noguchi, fastened to the Pop aesthetics of Rosenquist and Johns, whilst slyly acknowledging the elegant fantasy-Modernism of Ken Adam. Now reviewed some thirty years after the exhibition of the 1985 prototype, the iconic Lockheed Lounge can be confirmed as having inaugurated a new aesthetic language for the twenty-first century, and Newson as a universal creator whose sensitivity, diversity and sense of innovation remains unparalleled.

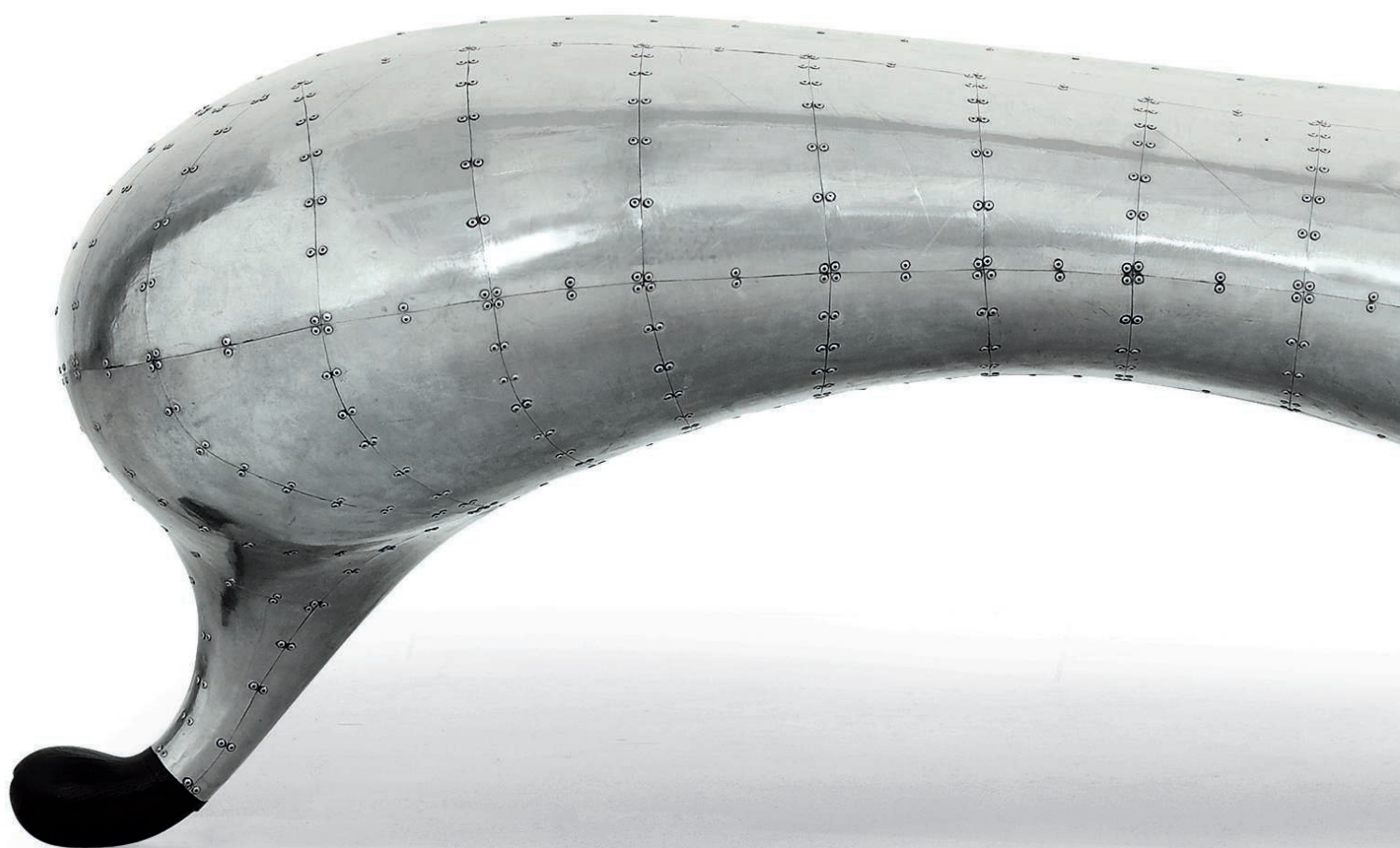


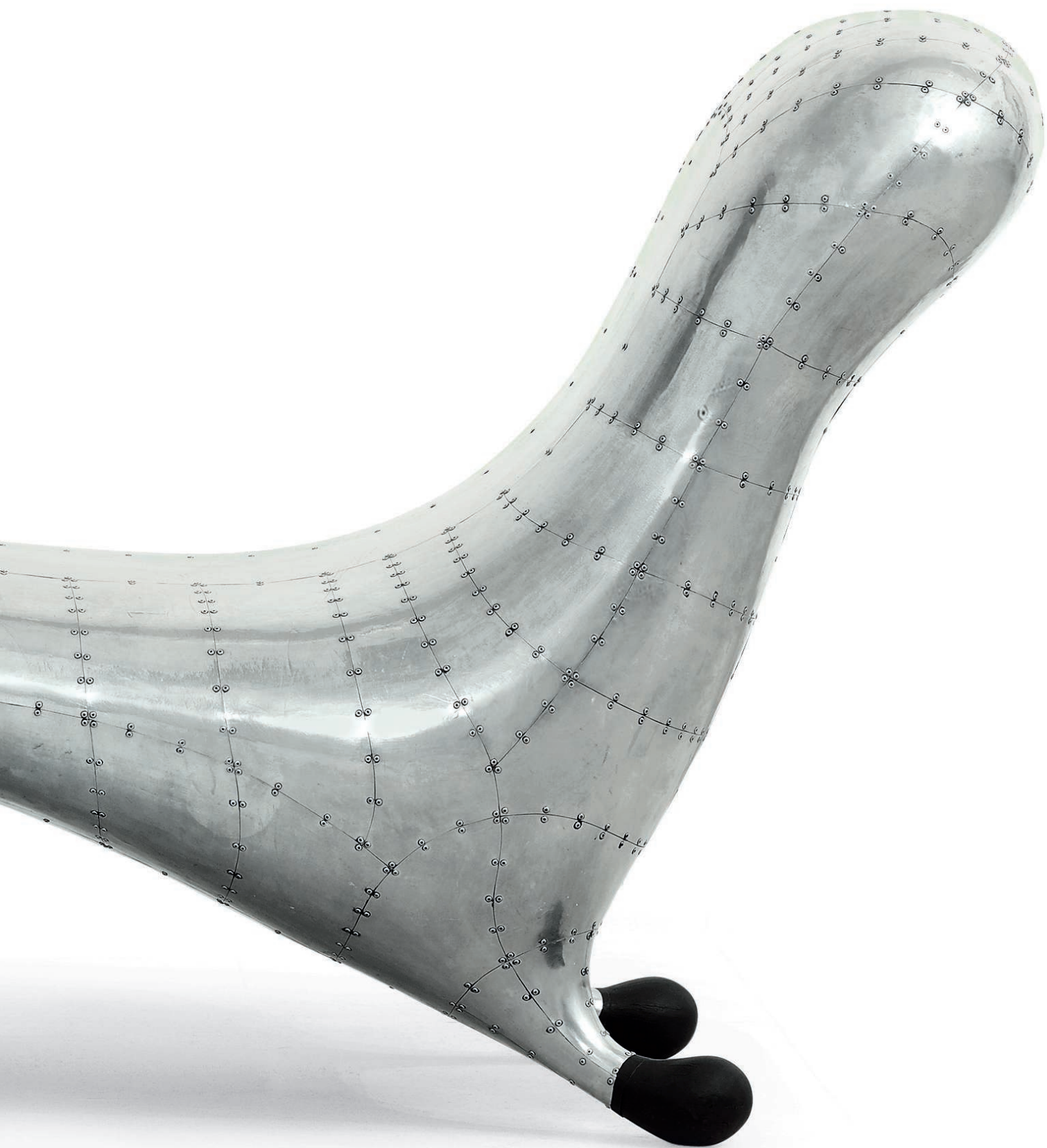
'I got this big lump of foam in the backyard of a workshop, a friend's workshop I was sharing, and I traced some lines on with a giant felt-tip pen and started literally hacking away at this big lump of foam with a brush, a very savage wire brush, and just furiously hacked away and there was just shit all over the place, foam flying around, in the neighbour's house, and it felt like a monumental moment for me, because when it was done..... it was just done..... it just sort of appeared'

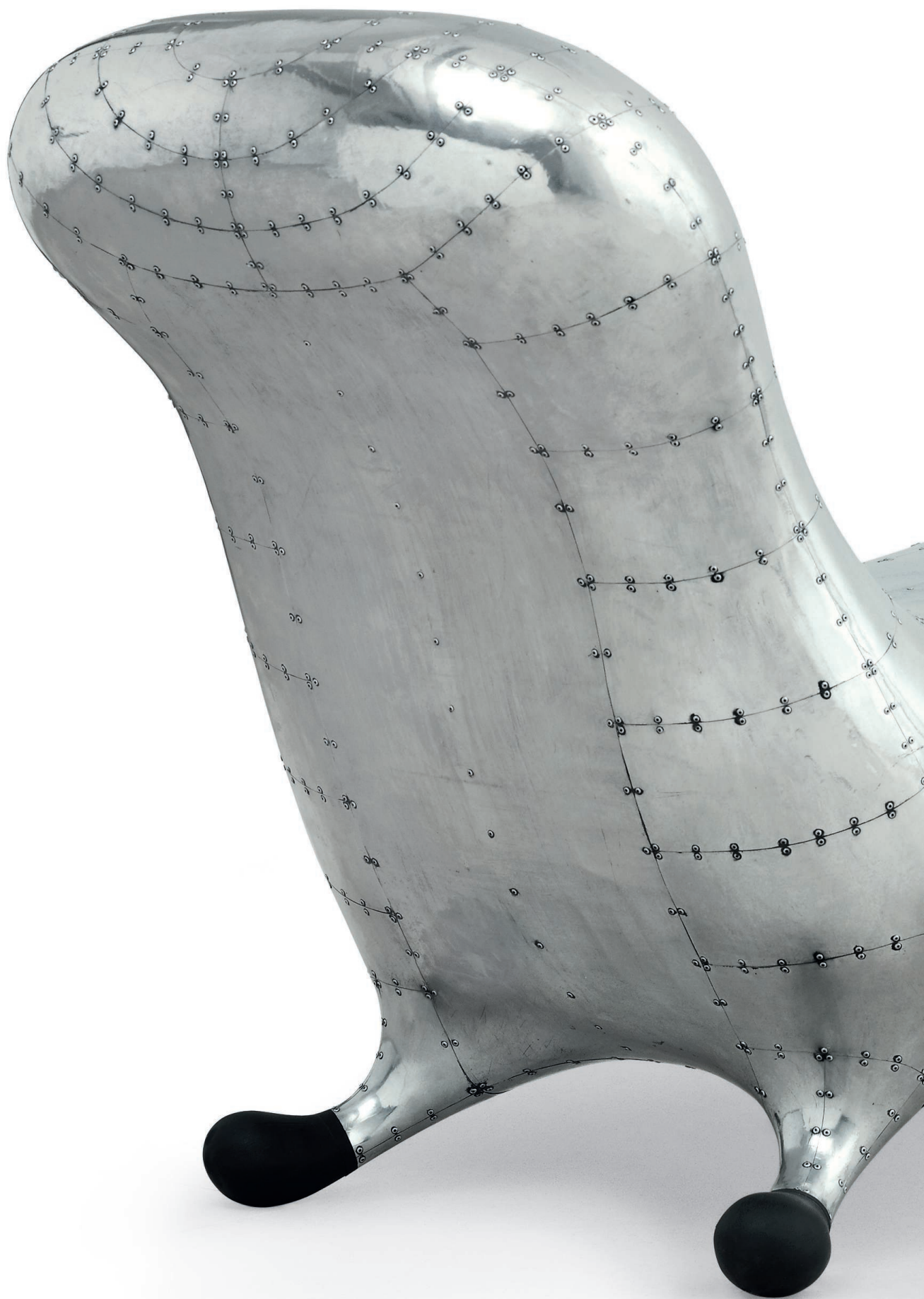
MARC NEWSON

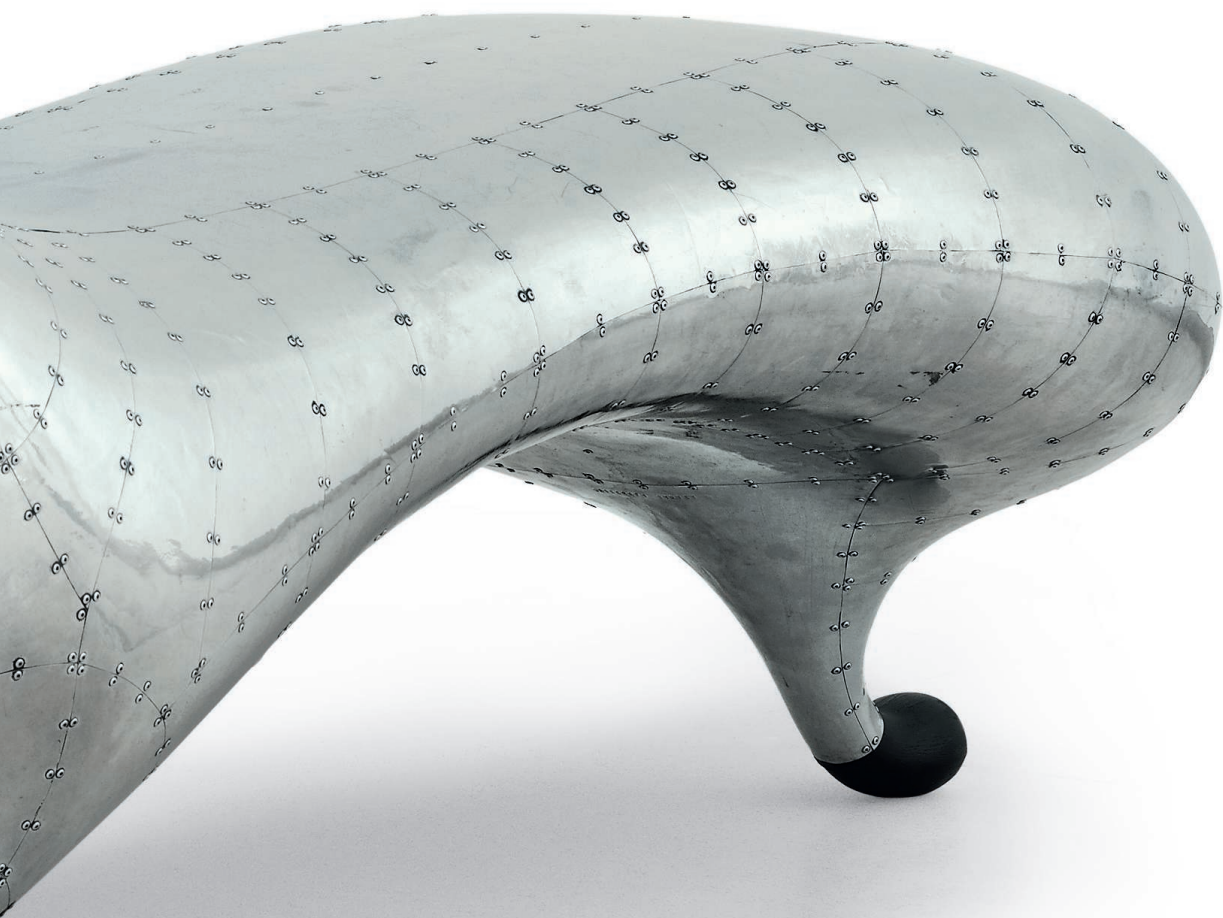


All images © Marc Newson Ltd









PROPERTY OF A GENTLEMAN

12

ROBERT MAPPLETHORPE

(1946-1989)

Self Portrait

platinum print

signed by Michael Ward Stout, Executor, the Estate of Robert Mapplethorpe,
date of signature, titled, dated, numbered and copyright credit in pencil
'Michael Ward Stout/Executor the Estate of Robert Mapplethorpe, January 11,
1996 Self Portrait, 1988 3/3 AP-P1860 The Estate of Robert Mapplethorpe'
(verso)

image: 23 x 19 in. (58.3 x 48.2 cm.)

sheet: 26¾ x 22¼ in. (68 x 55.5 cm.)

Photographed and printed in 1988, this work is number three from an edition of
three plus one artist's proof

**Other platinum prints from the edition are in the collection of the J. Paul
Getty Museum, Los Angeles and the Solomon R. Guggenheim, New York.**

£300,000–500,000

\$400,000–650,000

€330,000–550,000

'If I have to change my lifestyle, I don't want to live.'

ROBERT MAPPLETHORPE

PROVENANCE:

Baudoin Lebon Gallery, Paris.

Acquired from the above by the present owner in
October 1995.

EXHIBITED:

Philadelphia, Institute of Contemporary Art,
Robert Mapplethorpe: The Perfect Moment,
1988, p. 121 (another example from the edition
exhibited; illustrated, p. 22). This exhibition later
travelled to Chicago, Museum of Contemporary
Art; Washington, D.C., Washington Projects for
the Arts; Hartford, the Wadsworth Atheneum;
Berkeley, University of California, University Art
Museum; Cincinnati, the Contemporary Arts
Center and Boston, Institute of Contemporary Art.
New York, Solomon R. Guggenheim Museum,
Robert Mapplethorpe and the Classical Tradition:

Photographs and Mannerist Prints, 2005, p. 227, pl.
119 (another example from the edition exhibited;
illustrated).

Palm Springs, Palm Springs Art Museum, *Robert
Mapplethorpe: Portraits*, 2009, pl. 101 and no.

63 (another example from the edition exhibited;
illustrated, pp. 219 and 244).

Los Angeles, The J. Paul Getty Museum, *Robert
Mapplethorpe: The Perfect Medium*, 2016-2018,
p. 310, no. 174 (another example from the edition
exhibited; illustrated, p. 223). This exhibition later
travelled to Montreal, Musée des beaux-arts de
Montréal; Rotterdam, Kunsthal and Sydney, Art
Gallery of New South Wales.

LITERATURE:

A. C. Danto (ed.), *Mapplethorpe*, New York 1992
(illustrated, p. 309).

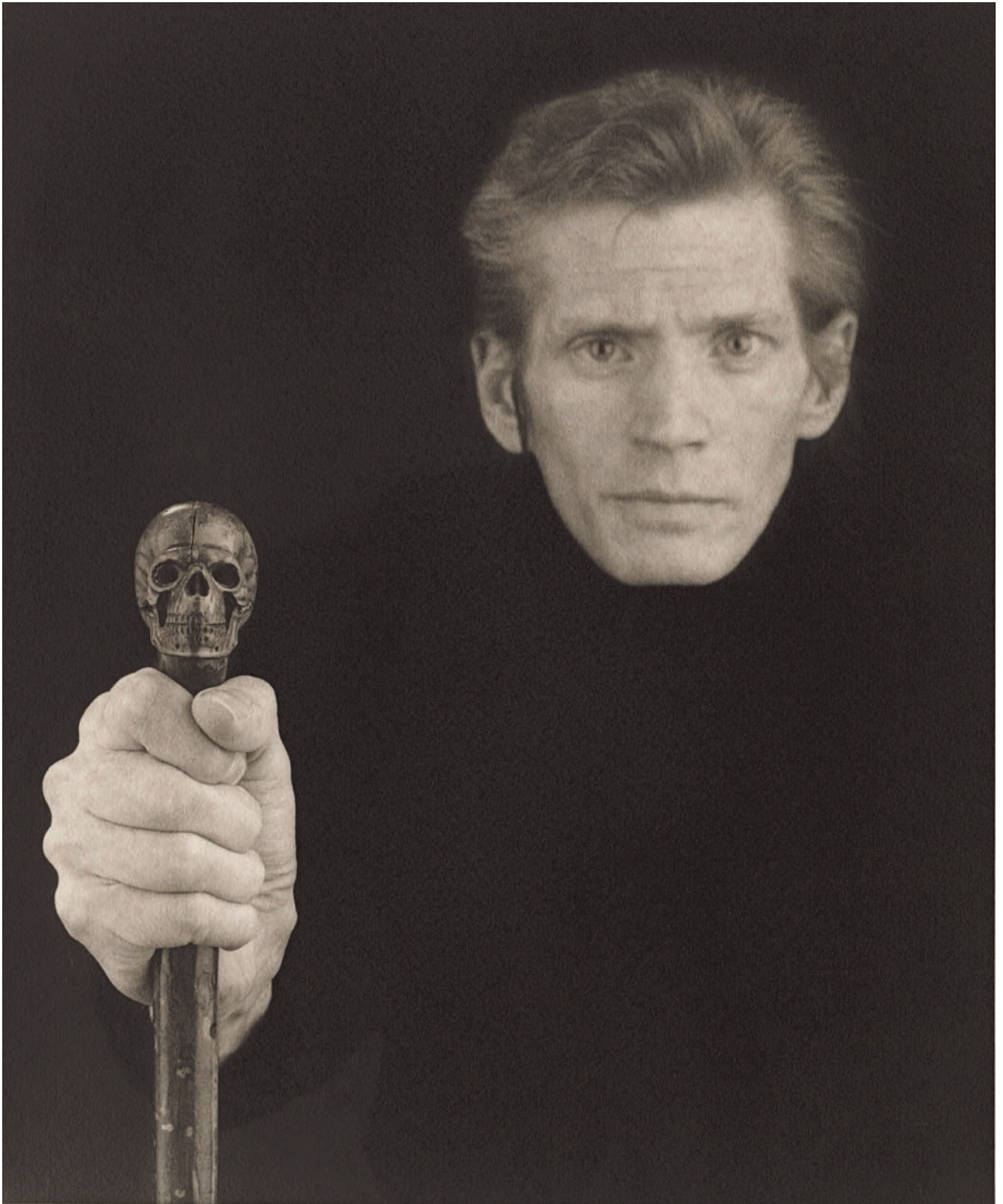
G. Celant, *Mapplethorpe*, exh. cat., London,
Hayward Gallery, 1992, pp. 63 and 299
(illustrated).

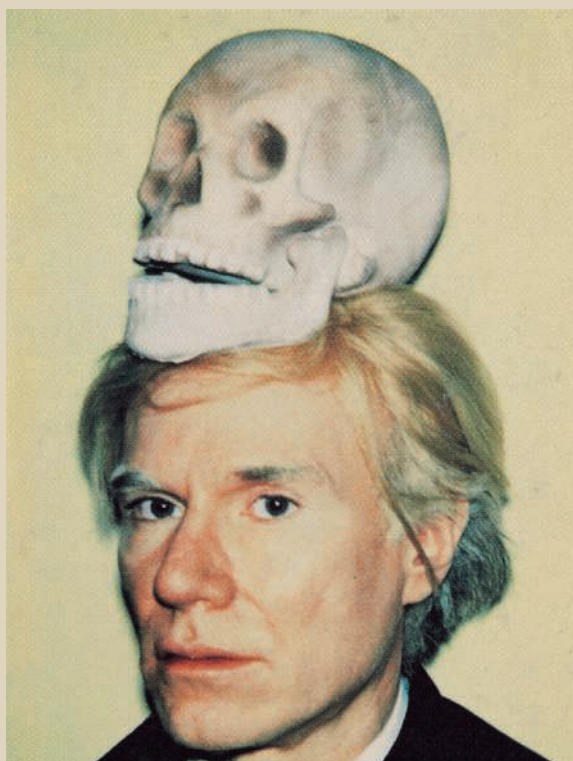
P. Morrisroe, *Mapplethorpe: A Biography*, New York
1995 (illustrated, unpagged).

R. Meyer, *Outlaw Representation: Censorship &
Homosexuality in Twentieth-Century American Art*,
New York 2002, fig. 4.39 (illustrated, p. 221).

*Love's Body: Rethinking Naked and Nude in
Photography*, exh. cat., Tokyo, Tokyo Museum of
Metropolitan Museum of Photography, 1998, pl. 70
(illustrated, p. 77).

Robert Mapplethorpe: Perfection in Form, exh. cat.,
Florence, Galleria dell'Accademia, 2009, no. 108
(illustrated, p. 216).





Andy Warhol, *Self Portrait with Skull*, 1977.
Artwork: © 2017 The Andy Warhol Foundation for
the Visual Arts, Inc. / Licensed by DACS, London.

An icon of twentieth century portraiture, Robert Mapplethorpe's *Self Portrait* represents one of the very last self-representations he would make before his life and profound contribution to the history of art was tragically cut short in 1989 at the tender age of 42. Mapplethorpe is clad in a black turtle-neck that intentionally blends with the black background, and perhaps more jarringly, disembodies that brilliant, sharp mind inside his head from the decaying, ailing body. Clutched in his right hand is a walking cane, an open confession of physical frailty. More importantly, the cane is adorned with a shiny metal skull, turning the entire composition into a *vanitas*, aligning Mapplethorpe with other greats who had introspected their own inevitable death.

According to Mapplethorpe's biographer Patricia Morrisroe, Edward Mapplethorpe, the artist's brother, who assisted, had a strong, intuitive understanding of what Robert was aiming to achieve in this self-portrait, deliberately focusing on the hand with the skull cane and lending a soft blur to Mapplethorpe's face (*Mapplethorpe*, 1995, p. 335.) The resulting image depicts Mapplethorpe in his most raw, candid and exposed, no longer using himself as a vessel for a political statement or socio-sexual commentary. Rather, he is a man aware of his own mortality, defiantly staring back at the camera, aware of his own fate and proud of his indelible legacy. 'If I have to change my lifestyle,' he remarked later in life, 'I don't want to live.'

It is befitting that Mapplethorpe chose to print this iconic portrait as a platinum print. As a rare, expensive and difficult-to-manipulate metal,

platinum was reserved for Mapplethorpe's favored images. Platinum lends a lush and painterly texture, a wide variety of mid-tone grays, and an ethereal glow that appears to emanate from within the image, presenting the artist in a deservedly dignified light. Two other platinum prints of this image are in the permanent collections of the Solomon R. Guggenheim Museum, New York, and the J. Paul Getty Museum / Los Angeles County Museum of Art, Los Angeles.

In his refined and classically-influenced style, he created a body of work that is perhaps most recognizable in his portraiture, particularly of himself, as exemplified by the current lot, among the last self-portraits Mapplethorpe would make in his career. Indeed, *Self Portrait* stands as Mapplethorpe's greatest and most poignant self-portrait, boldly capping a career whose legacy has been reverberating in the art world decades later.

'I'm looking for the unexpected', Mapplethorpe once said. 'I'm looking for the things I've never seen before.'"In a relatively short career that stretched just over two decades, Mapplethorpe fearlessly explored and exposed the unseen. It was not merely that no subject was taboo. Rather, all taboo was subject: Mapplethorpe defied expectations and demanded that being young, openly gay and openly sexual was represented in art, and more importantly, acknowledged by the public. In her essay *'Real' Homosexuality: Robert Mapplethorpe's Photography in a Political Landscape*, 2004, Deborah Sosower highlights the political



Robert Mapplethorpe, *Self Portrait*, 1980.
 © The Robert Mapplethorpe Foundation. Courtesy Art + Commerce.
 fig. 1



Robert Mapplethorpe, *Self Portrait*, 1980.
 © The Robert Mapplethorpe Foundation. Courtesy Art + Commerce.
 fig. 2



Robert Mapplethorpe, *Self Portrait*, 1985.
 © The Robert Mapplethorpe Foundation. Courtesy Art + Commerce.
 fig. 3



Albrecht Dürer, *Self Portrait with Fur Coat*, 1500.
Photo: © Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.



Van Rijn Rembrandt, *The Large Self Portrait*, 1652.
Kunsthistorisches Museum, Wien.
Photo: © Photo Austrian Archives/Scala Florence.



Vincent Van Gogh, *Self Portrait with Bandaged Ear*, 1889.
Courtauld Institute Galleries, London.
Photo: © Photo Scala Florence/Heritage Images.

‘Beauty and the devil are the same thing.’

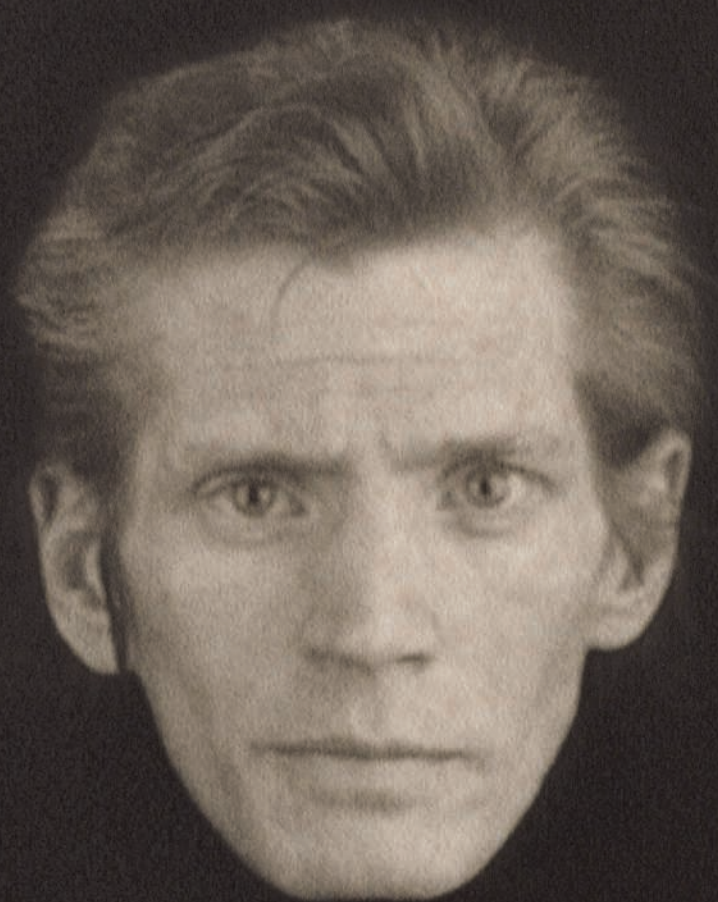
ROBERT MAPPLETHORPE

implication of creating art with the full expectation that it be viewed publicly: ‘When art is displayed for an audience, the very act of placing a personal piece into the public sphere creates a forum for interactive and political dialogue and judgment. To present artwork in a public arena authorizes the audience to construe interpretation and assessment on that art.’ In that regard, Mapplethorpe’s oeuvre—particularly the intrepid explorations seen in his self-portraits—was anything but solipsistic.

Rather, it was meant to evoke, provoke, enrage, repel and seduce the viewers. For Mapplethorpe, his self-portraits were not about himself, but rather, about slapping awareness into his audience about the roles that he was at liberty to explore and embody.

By the time *Self Portrait* was taken, Mapplethorpe had explored a myriad of other modes to present himself. In one image, taken in 1980 (figure 1), Mapplethorpe is a carefree 1950s greaser with a cigarette coquettishly dangling from his lips; in another, taken the same year (figure 2), he is

in drag make up, a glamorous modern-day disco queen incarnation of Marcel Duchamp’s alter ego Rose Sélavy. In a 1983 image he is seen in militant gear, holding a rifle under the razor-sharp ends of a pentagram, assuming the pose and poise of Patsy Hearst’s infamous depiction as a door-kicking rebel. *Self-portrait* with horns, taken in 1985, (figure 3) depicts Mapplethorpe, dramatically underlit, a pair of horns rising out of his head; he is at once a lascivious devil and a Dionysian figure. Cunningly, Mapplethorpe once remarked, ‘Beauty and the devil are the same thing.’ In each and every self-portrait, Mapplethorpe took pleasure in stripping and dressing up different characters, donning different proverbial masks to emphasize the elasticity of the self and his own wish to keep his own ‘true’ self hidden. The year 1986 marked the year when Mapplethorpe was informed of his HIV positive status. Awareness of the disease, and more so, of its likely outcome, affected Mapplethorpe’s relationship to self-portraiture. No other image captures that as deftly and poignantly as the current lot, taken in 1988.





GIO PONTI



■ 13

GIO PONTI (1891-1979)

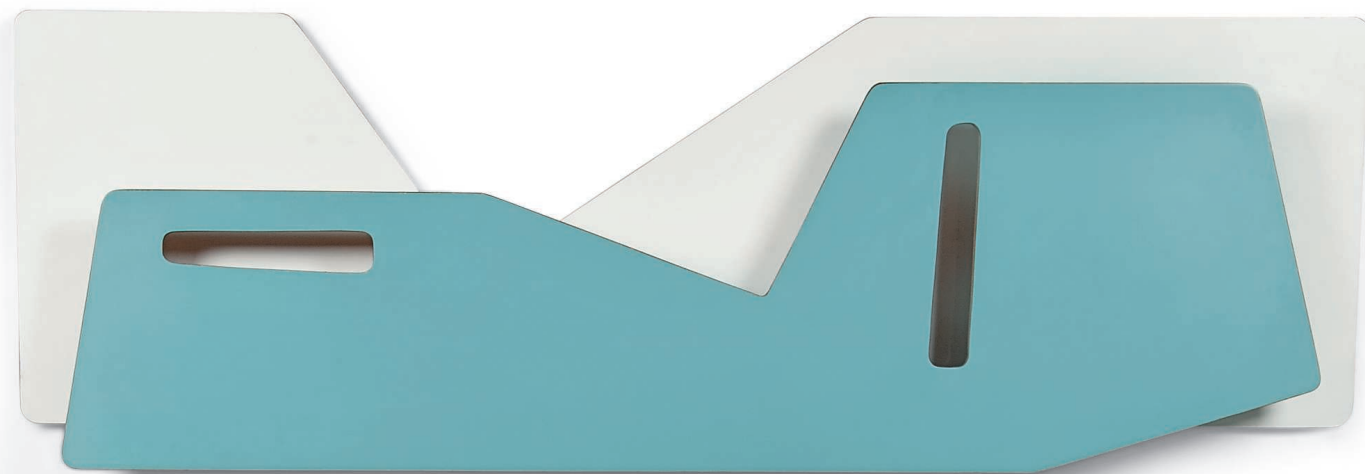
A Desk and Dashboard

oak, laminate-veneered plywood, brass
 desk: 31½ x 59 x 22 in. (80 x 150 x 56 cm.)
 shelf: 19¾ x 59 x 3½ in. (50 x 150 x 9 cm.)

Designed in 1958, executed *circa* 1960

This lot is sold with a certificate of expertise from the
 Gio Ponti Archives, Milan.

£70,000–100,000
 \$92,000–130,000
 €77,000–110,000



PROVENANCE:

Galerie Lafon-Vosseler, Paris, 2012.
 Design Italien, Piasa, Paris, 17 March 2016, lot 238.
 Acquired at the above sale by the present owner.

LITERATURE:

Other examples of the models illustrated:
 L. Gullbring, *En arkitektonisk pärla i Stockholm*,
 Ystad 2002, p. 7.
 M. Romanelli (ed.), *Gio Ponti: A World*, exh. cat.,
 London, Design Museum, 2002, p. 66 (dashboard,
 produced by Altamira).
 G. Bosoni (ed.), *Made in Cassina*, Milan 2008, p. 33.

**'I believe that each piece of furniture,
 though always functional (the functions
 of a piece of furniture are many but one of
 them is to be pleasing) should engage the
 imagination of the person who designs it
 and the person who looks at it'**

GIO PONTI







Gio Ponti may be confirmed as foremost amongst the creative personalities that served to establish Italy's leading position within the fine and decorative arts, and architecture, during the post-war period. Originally trained as an architect, Ponti was prolific across all medium from the late 1920s until his death in 1978. This included sculpture, painting and illustration, furniture, ceramics, glass, metalwork and industrial design in addition to architecture. Many of his designs were acknowledged with awards, and his work is represented in many significant international museums, to include the Victoria & Albert Museum, MoMA, and the Centre Georges Pompidou. Furthermore, Ponti was instrumental in promoting the Italian national identity, not only through the initiation of *Domus* magazine in 1930, but also for the establishment of international trade fairs that showcased Italian design, which continues to this day through the Milan furniture fair. Ponti therefore not only encapsulated the modern Italian identity, crucially he also sought to promote it internationally. It can be argued that the traditions of craft, design, and architecture that are today the hallmark of the progressive Italian identity are in large part due to Ponti's influence and guidance. His importance cannot be understated, and his influence undeniable.

The present desk reveals specific features that allow it to be positioned within the period of expressive innovation that characterised Ponti's *oeuvre* towards the end of the 1950s and into the early 1960s. The overall structure contemplates the issues of lightness, elegance and aero-dynamism that had guided the designer throughout the 1950s, features that are manifest across a broad range of Ponti's furniture and product designs during this period. It is, however, through the dramatic interplay of contrasting yet complementary plastic-laminate surfaces of blue and white that the desk announces its presence with dramatic verve, initiating zones of shadow and light, opacity and transparency. This conceptual stylised deconstruction traces a clear lineage to the fragmented, mechanised energy of the Italian Futurists – Depero, Balla, Severini, Boccioni, Saint'Elia – to whom Ponti had been exposed early in his career, and who continued to exert a powerful creative impetus on Italian culture.

There were several of Ponti's projects from the late 1950s that augmented these precedents to embrace entire interior concepts, as walls, curtains, carpets and furnishings were styled as complimentary, integral elements united only by the visual fragmentation of their surface. An important and skilfully-managed example of this new, energetic spirit was the elegant theatricality of the Villa Planchart, the 'Diamantina', designed and furnished by Ponti in Caracas, 1958. Here, all of the internal surfaces of the villa were treated with painted or tiled patterns of stripes, diamonds and obelisks in a vibrant palette of ultramarine and white, an aesthetic that was extended to the doors and even the bed-spreads, to create a dazzling sense of distortion and disorientation. Ponti had tested these principles at the XI Milan Triennale, 1957, and to a lesser degree some of the same spirit persevered in the interiors of the Parco dei Principi Hotels of Sorrento (1960) and Rome (1964). Simultaneous with these projects, Ponti was engaged with the design and decoration of the Italian Cultural Institute in Stockholm, which opened in November 1958, and which featured fixtures and fittings determined with the same striking ultramarine and white palette that had served Ponti so effectively in the Villa Planchart.

The present desk conforms to a model that is recorded as having been exhibited at the Milan Triennale of 1957. Another example was made for the Villa Planchart, and a third example for the Stockholm commission. This latter example was accompanied by a separate wall-mounted dashboard of conforming design to the present lot, and all three of these desks were finished in ultramarine and white plastic-laminate. The present desk and wall compartment are again clad with white, however in this instance ultramarine is substituted for a sea-blue laminate. It would appear that both these variations of blue laminates found simultaneous appeal with Ponti, for the furnishings of the Italian Cultural Institute, 1958, employ both colour variations within the same interior; the Sorrento Principi hotel adheres to the ultramarine palette, whilst Principi Rome delivers the same sea-blue palette as the present desk. The present desk and companion dashboard can be considered a scarce, possibly experimental variation of this model, produced during one of the most critically energetic moments of Ponti's creativity.



Giacomo Balla, *Pessimismo Ottimismo*, 1923. Museo d'arte Moderna, Milan.
Photo: ©White Images/Scala, Florence . Artwork: ©Giacomo Balla / DACS.



Gio Ponti Villa Planchart, Caracas.
Photo and artwork: © Gio Ponti Archives.



Another example of this model shown at the Milan Triennale, 1957.
Photo and artwork: © Gio Ponti Archives.



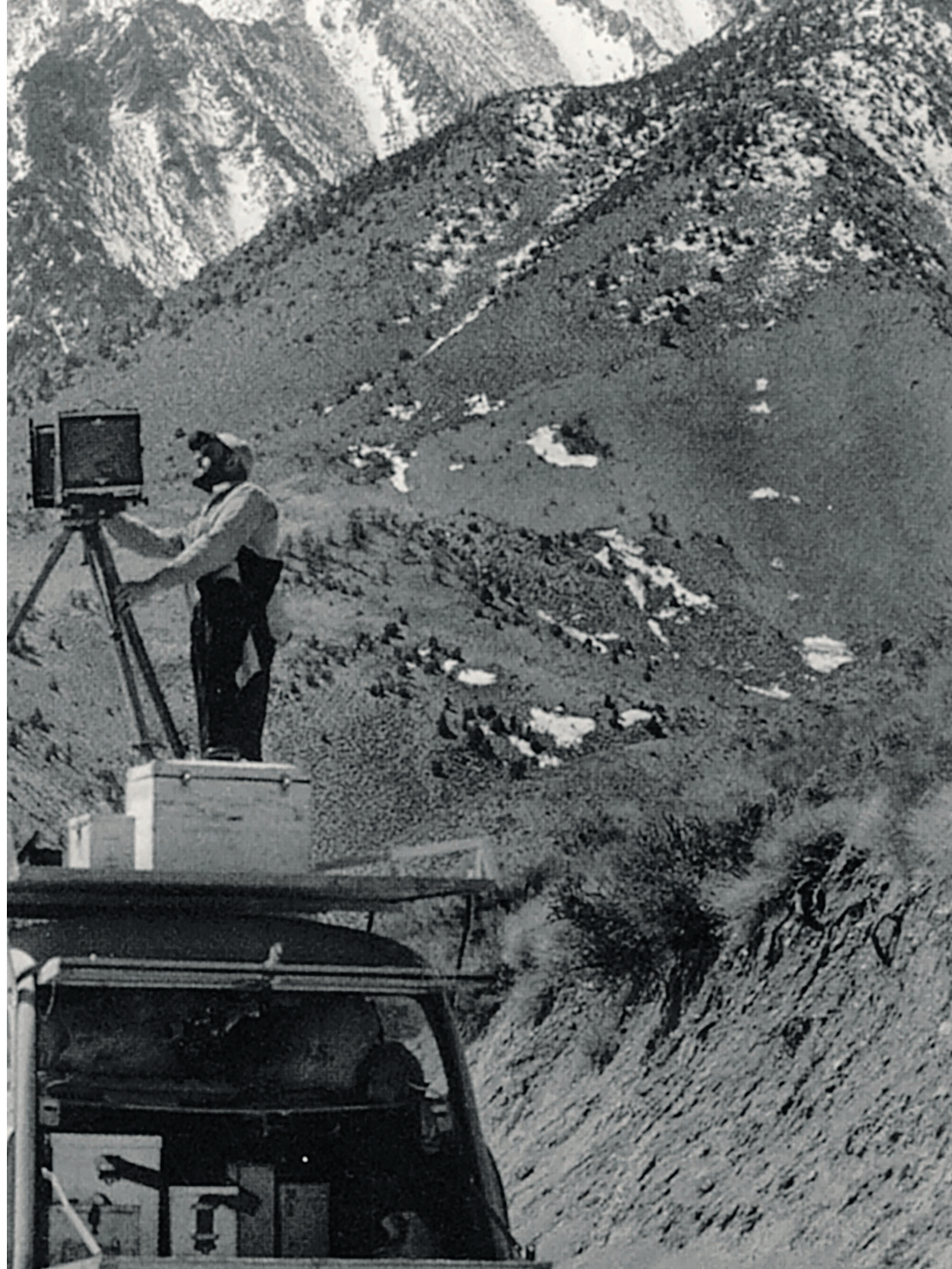
Italin Cultural Institute, Stockholm.
© Photo by Leo Gulbring.



Ansel on platform, on top of his station wagon on the east side of the Sierra Nevada, c. 1949.
Photograph by Cedric Wright

ANSEL ADAMS

‘You don’t make a photograph just with a camera. You bring to the act of photography all the pictures you have seen, the books you have read, the music you have heard, the people you have loved.’



**'... I think size is
necessary from the point
of view of majesty and
dramatic force.'**

ANSEL ADAMS





*14

ANSEL ADAMS (1902-1985)

*Winter Sunrise, Sierra Nevada,
from Lone Pine, California*

gelatin silver mural print, flush-mounted on board
stamped twice 'PROPERTY OF THE POLAROID COLLECTIONS
DO NOT REMOVE' (flush mount, verso)
image/sheet/flush mount: 38¾ x 59¼ in. (98.4 x 150.5 cm.)

Photographed in 1944 and printed 1950-1960s

Another mural print of this image is in the collection of
the Center for Creative Photography, Arizona.

£320,000–480,000

\$420,000–620,000

€350,000–520,000

'... After four days of frustration when the mountains were blanketed with heavy cloud, I finally encountered a bright, glistening sunrise with light clouds streaming from the southeast and casting swift-moving shadows on the meadow and the dark rolling hills. I set up my camera... it was very cold... and I waited, shivering, for a shaft of sunlight to flow over the distant trees. A horse grazing in the frosty pasture stood facing away from me with exasperating, stolid persistence. I made several exposures of moments of light and shadow, but the horse was uncooperative, resembling a distant stump. I observed the final shaft of light approaching. At the last moment the horse turned to show its profile, and I made the exposure. Within a minute the entire area was flooded with sunlight and the natural chiaroscuro was gone.'

ANSEL ADAMS

PROVENANCE:

The Polaroid Collection (acquired directly from the artist).

Photographs from the Polaroid Collection,

Sotheby's New York, 21 June 2010, lot 97.

Acquired at the above sale by the present owner.

LITERATURE:

A. Adams, *Yosemite and the Range of Light*, Boston 1979, pl. 99 (illustrated).

M. Alinder and A. Stillman (eds.), *Ansel Adams: Letters and Images, 1916-1984*, Boston 1990 (illustrated, p. 275).

A. Adams, *Ansel Adams: An Autobiography*, Boston

1991 (illustrated, p. 262).

A. Adams and N. Newhall, *This is the American Earth*, San Francisco 1992 (illustrated, p. ii).

Ansel Adams at 100, exh. cat., San Francisco, San Francisco Museum of Modern Art, 2001, pl. 85 (illustrated).

A. Adams, *Examples: The Making of 40 Photographs*, Boston 2001 (illustrated, p. 162).

A. Stillman (ed.), *Ansel Adams: 400 Photographs*, London 2007 (illustrated, p. 245).

A. Stillman, *Looking at Ansel Adams: The Photographs and the Man*, London 2012 (illustrated, p. 128).



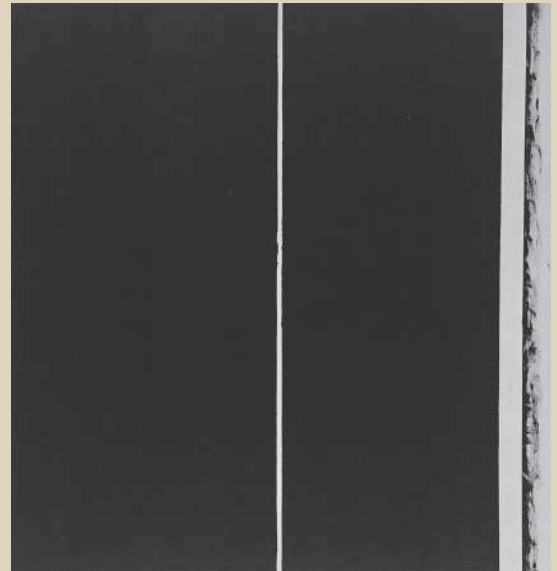
(detail of the present lot)







Ansel Adams, *Clearing Winter Storm, Yosemite National Park, 1944.*
© The Ansel Adams Publishing Rights Trust.



Barrett Newman, *The Three, 1962.*
Seattle Art Museum, Seattle, Washington. Gift of the Virginia and Bagley Wright Collection.
Artwork: © 2017 The Barnett Newman Foundation, New York / DACS, London.

Ansel Adams formed an early, instinctive attachment to the camera and quickly established himself as a master of the medium. While securing his reputation as the foremost American landscape photographer of the 20th Century, Adams was simultaneously influential as an environmentalist, educator, curator, professional advisor, and friend to a wide-ranging, now renowned, group of American artists and patrons championing the medium at the time. Adams is a peerless figure in the history of photography and *Winter Sunrise*, one of his most iconic and evocative images.

Adams made this celebrated image during World War II while documenting the Manzanar Japanese-American internment camp in the Owens Valley on the east side of the Sierra Nevada mountains. The internment policy was opposed by many Americans, including Adams, who visited Manzanar four times in 1943. He was invited by the camp director, who happened to be a friend, and documented the establishment's living conditions. The resulting images were published in a book in 1944, entitled *Born Free: The Story of Loyal Japanese-Americans* and accompanied by an exhibition at The Museum of Modern Art, New York. While Adams is world renowned for his photographs, his political activism is little known. Regarding the motivation for his Manzanar project, Adams explained, 'The purpose of my work was to show how these people, suffering under a great injustice, and loss of property, businesses and professions, had overcome the sense of defeat and despair by building for themselves a vital community in an arid (but magnificent) environment.' He intended to underscore the empowering effects of the natural environment on the people within the camp. Perhaps with this in mind, Adams predicted a shift in his artistic motivation in a letter written in 1943: 'Nature, for me, is alive – just as alive as people. But my next phase will be *people in relation to Nature*; I feel it coming' (M. Alinder & A. Stillman, eds., *Ansel Adams Letters and Images 1916-1984*, Bullfinch Press, 1988, p. 143).

Earlier that year, Adams worked for the United States Department of the Interior photographing Army convoys in Yosemite Valley and collaborated with Dorothea Lange, which he found invigorating. In his mind, however, the most important job during this politically charged time period was photographing the Manzanar Relocation Center.

The Manzanar Relocation Center was located within the Sierra Nevada mountain foothills, approximately ten miles north of a town called Lone Pine. While staying in Manzanar, Adams and his wife Virginia would drive to Lone Pine to watch and photograph during the sunrise, which provided ideal light quality. On their fifth morning visit, the qualities of the raking light, shadows, the cloud placement, along with the horse in the foreground – a pleasant surprise – were optimal and aligned with Adams's photographic vision. He had a particularly majestic composition in mind that consisted of horizontal black and white bands amidst the mountain range, which he achieved and magnified during his expert printing process. The field, trees and horse are illuminated and set against the darkened, nearly black, Alabama Hills. The brightly snow-covered, shadow-speckled mountain range grounds the image and forms another highlight beneath the solid gray sky. This natural canvas was provided to Adams that morning when he clicked the shutter, but the final resulting image was masterfully produced afterward in the darkroom. During the printing process, Adams eliminated details he felt unnecessary, lightened the highlight upon the horse and darkened the rolling hills above, drastically enhanced the highlights and shadows within the mountain range and darkened the sky. The results of his skillful, careful manipulation are dramatic and arresting – a testament to the artist's instinctive visual sense and unrivaled printing skill. Adams himself beautifully described the experience of capturing *Winter Sunrise*:

'... After four days of frustration when the mountains were blanketed with heavy cloud, I finally encountered a bright, glistening Sunrise with light clouds streaming from the southeast and casting swift-moving shadows



Winter Sunrise in Ansel Adams's workroom, Carmel, California, c. 1982.
 Photo: John Sexton
 Artwork: ©The Ansel Adams Publishing Rights Trust.

on the meadow and the dark rolling hills. I set up my camera on my car platform at what I felt was the best location, overlooking a pasture. It was very cold - perhaps near zero - and I waited, shivering, for a shaft of sunlight to flow over the distant trees. A horse grazing in the frosty pasture stood facing away from me with exasperating, stolid persistence. I made several exposures of moments of light and shadow, but the horse was uncooperative, resembling a distant stump. I observed the final shaft of light approaching. At the last moment the horse turned to show its profile, and I made the exposure. Within a minute the entire area was flooded with sunlight and the natural chiaroscuro was gone.' (Ansel Adams, *The Making of 40 Photographs*, Little Brown & Co., Boston, 1989).

The present lot was specifically made for Polaroid's corporate offices. Adams was linked to Polaroid and its photography collection in numerous ways, having befriended Edwin Land in 1948. Land invented

Polaroid film and founded the Polaroid Corporation in 1937. Adams was also a professional advisor to Land and instrumental in shaping the company's cameras and film for the next thirty years. The ingenious 'instant' images thrilled Adams, who staunchly supported and promoted the products throughout his lifetime. He was also the first curator of the Polaroid's collection and was responsible for acquiring works by classic legends such as Edward Weston and Imogen Cunningham. As a result of this close connection and working relationship, the Polaroid Corporation became the largest and most significant private collection of Adams's work. The collection initially included over 400 works by the artist, including over thirty mural-sized prints, of which the present lot is a superlative example. Many prints from the collection were sold at auction in 2010, including the current work. As was common, the present lot is unsigned and flush-mounted to a thick board for exhibition purposes.



Edward Hopper, *Mount Moran*, 1946. Private Collection.
Artwork: ©Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art



Thomas Struth, *El Capitan Yosemite National Park*, 1999. Private Collection.
Artwork: © Thomas Struth.

Measuring 39 x 58 inches, this print is among the largest mural-size prints of *Winter, Sunrise* to ever come up for auction, and with a print date of 1950s–1960s, is among the earliest. As opposed to the oversized prints (30 x 40 inches or larger) that were made in the 1970s, this print still has a greater and richer tonality of grays, a more open sky and a notable warmth that lends the print an understated glow. It is notable that the artist was still able to capture such precise, meticulous detail when enlarging an 8x10 inch negative to this extraordinary size. While Adams was cautious about print sizes, he believed larger formats were essential for the most extraordinary vistas: ‘... *I think size is necessary from the point of view of majesty and dramatic force*’ (M. Alinder & A. Stillman, eds., *Ansel Adams Letters and Images 1916-1984*, Bullfinch Press, 1988, p. 273). This large format lends a weight and presence to the image, providing viewers with an unusual opportunity to observe all of the carefully considered details within. The mural-size version of *Winter Sunrise* was so impressive that it became one of Adams’s favorites and he hung a version on the wall of his darkroom. As one of the most iconic images of the 20th Century, the print offered in the current lot embodies Adams’s aesthetic as well as the power of photography to capture the majestic quality of fleeting moments.

It is no surprise that Adams, with a lifelong affinity for classical music, astronomy and a deep philosophical drive, was capable of imbuing his prints with a sense of existential realism that went far beyond documentation. Adams admired Beethoven and his ability to convey ‘a world of thought of the loftiest nature’ bringing the listener ‘so much closer to an understanding of the Great Mystery’ (A. Hammond, *Ansel Adams: Divine Performance*, New Haven, 2002, p. 4). This is arguably what Adams achieved for his viewers. With superlative technical skill and the intellectual rigor necessary to evoke such raw emotion from a photograph, he successfully crafted *experiences*. One does not simply observe an Adams print—one senses it instinctively. Adams was able to visualize and create emotional responses that are only aroused from the most spectacular of natural sights. He was awed equally by the capability of his artistic medium and the spiritual potential of the landscape—and he managed somehow, wondrously, to fuse the two on a sheet of photographic paper.



Detail of the present lot

* 15

JEAN PROUVÉ (1901-1984)

A Rare Stool, model no. 306

executed by Les Ateliers Jean Prouvé, Maxéville
pressed and painted aluminium, painted steel, original leather, with metal
clips, original padding
16½ x 18 x 15 in. (42 x 46 x 38 cm.)

Designed and executed *circa* 1952-1953

£30,000–50,000

\$40,000–65,000

€33,000–55,000

‘... the first shaped seats. I modelled the shape myself (in wood) and down in my garage I had a dozen aluminium seats like that... It’s very attractive.’

JEAN PROUVÉ



PROVENANCE:

Private Collection, New Jersey.

LITERATURE:

Closely related examples illustrated:

A. Delorenzo, *Two metal workers: Jean Prouvé, Serge Mouille*, exh. cat., New York, Delorenzo, 1985 (example with variant base and upholstered seat illustrated, p. 69).

J. Perrin (ed.), *Jean Prouvé: constructeur 1901-1984*, exh. cat., Nancy, Musée des Beaux-Arts de Nancy, 2001, p. 97, no. 106 (variant with tubular legs).

P. Sulzer, *Jean Prouvé, l'oeuvre complète 1944-1954*, vol. 3, Basel 2005, p. 256, no. 1237.k, pp. 256-257 (other variants illustrated).

L. Bergerot, P. Seguin (eds.), *Jean Prouvé*, Paris 2007, vol. 1, p. 71; vol. 2, pp. 317, 321, 324, 325 and 505 (an advertisement of the *Atelier Jean Prouvé* illustrating a stool, variant with tubular legs).

M. Roy (ed.), *A passion for Jean Prouvé. From furniture to architecture: The Laurence and Patrick Seguin Collection*, Turin, 2013 (archive images and design drawing of the present model illustrated, pp. 130-131).

S. Cattaneo Adorno (ed.), *Calder/Prouvé*, exh. cat., Paris, Gagosian Gallery & Galerie Patrick Seguin, 2013, p. 133 (variant with tubular legs).

The stool is that most elemental, universal



and ancient of all furniture types. Reputedly introduced to Europe by the Norsemen of the Byzantine Varangian Guard, by the late medieval period the stool had been supplanted in most European cultures by the chair. The fascination for tribal and primitive art that so inspired many artists around the dawn of the twentieth century naturally evolved to embrace furniture designers and decorators, and by the mid-1920s the totemic qualities of the stool, often of African or Graeco-Roman inspiration, was an essential feature of the fashionable interiors created by Armand Albert Rateau, Pierre Legrain, André Groult and others of the Parisian avant-garde. During this same inter-war period, a new generation of progressive architects and designers – led by Le Corbusier – reacted by celebrating the utilitarianism, simplicity and humble beauty of anonymous folk furniture, of which the ubiquitous milking stool, that could be found in every French farmyard, was a universal example. This Duchampian spirit, to acknowledge the resonance of the ready-made or found-object, summoned easy appeal both from Charlotte Perriand, whose own stools were elegantly rounded revisions of the traditional milking stool, and with Jean

Prouvé – whose unique prototypic tractor-seat drafting-stool of 1948 reveals an engaging spirit of *bricolage*. Around 1948-1954 Prouvé designed several variations for stools, most of which employed a seat ergonomically modelled from thin aluminium. A variety of different bases were experimented with, however, none appear to have been produced or retailed in any quantity. Eventually, from 1952-1953, many of these aluminium seats were to be installed in the lecture theatres of the University of Aix-Marseille.

The present stool is a rare example that features tapering folded-steel legs, with two legs at front and one at rear, and corresponds to a circa 1952 photograph, described in Sulzer's reference (*op. cit.* 1237.k., p. p.256) as a prototype, of design drawing 555592, 1953. The present stool is additionally enhanced by the retention of the original padding, and bottle-green leather slip-cover, secured by metal clips, that is referenced by design drawing 185615 headed 'University of Paris, student restaurant, stool, variant.'





Jean Prouve, *Tabouret*, circa 1948.
Artwork: ©DACS 2017.



Marcel Duchamp, *Bicycle Wheel*, 1951 after lost original of 1913. Museum of Modern Art, New York. Photo: ©The Museum of Modern Art, New York/Scala, Florence.
Artwork: © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2017.



Siège Aluminium Embouti Laqué .En variante aluminite .

Pieds de section triangulaire armature acier laqué .

Dessiné :	Vérifié :	N° d'Affaire	ATELIERS JEAN PROUVÉ
Échelle	Vu :		
TABOURET 3 PIEDS N° 306			N° 555 592.
			Date :



Leather cover



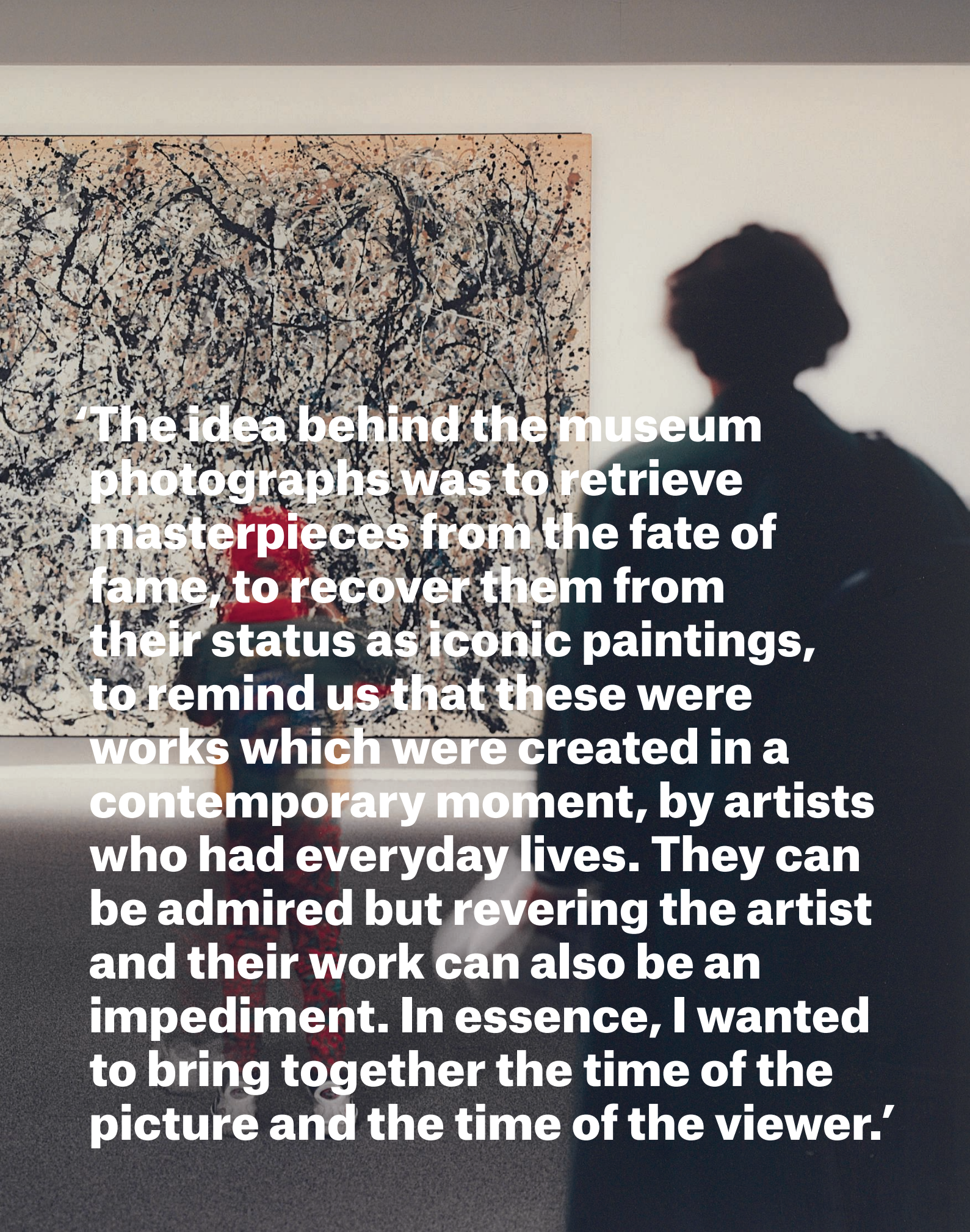
Mixed-fibre padding



Enamelled aluminium seat

THOMAS STRUTH



The background of the image is a photograph of an art gallery. On the left, a large abstract painting with black, white, and brown splatters is visible. On the right, the dark silhouette of a person's head and shoulders is shown in profile, looking towards the painting. The text is overlaid on the lower half of the image.

'The idea behind the museum photographs was to retrieve masterpieces from the fate of fame, to recover them from their status as iconic paintings, to remind us that these were works which were created in a contemporary moment, by artists who had everyday lives. They can be admired but revering the artist and their work can also be an impediment. In essence, I wanted to bring together the time of the picture and the time of the viewer.'

PROPERTY FROM THE PINCUS COLLECTION

λ * 16

THOMAS STRUTH (B. 1954)

Museum of Modern Art, New York

chromogenic print in artist's frame

signed twice, titled, numbered and dated 'Museum of Modern Art I New York City

1994 5/10 Thomas Struth Print 1994 Thomas Struth' (verso)

72 x 95½ in. (182.8 x 241.6 cm.)

Photographed and printed in 1994, this work is number five from an edition of ten

Another example from the edition is in the collection of The High Museum of Art, Atlanta.

£120,000–180,000

\$160,000–230,000

€140,000–200,000

‘Struth has been a key figure in not only bringing photography into the mainstream of contemporary art, but also imbuing his medium with the scale and ambition of great art from the past. His Museum pictures especially are masterpieces of observation that reach a sublime level of colour saturation and detail that, to my eye, are unequalled except in painting.’

PHILIPPE DE MONTEBELLO



René Magritte, *La reproduction interdite*, 1937.

PROVENANCE:

Marian Goodman Gallery, New York (acquired directly from the artist).

Acquired from the above by the present owner.

EXHIBITED:

London, Hayward Gallery, *The Epic & the Everyday*, 1994, p. 104 (another example from the edition exhibited; illustrated in colour, unpagged).

Berlin, Berlinische Galerie, *Positionen künstlerischer Photographie in Deutschland nach 1945*, 1997- 1998 (another example from the edition exhibited).

Amsterdam, Stedelijk Museum, *Thomas Struth: Still*, 1998-1999, p. 113 (another example from the edition exhibited; illustrated in colour, p. 69). This

exhibition later travelled to Paris, Centre National de la Photographie.

Chicago, Museum of Contemporary Art, *Age of Influence: Reflections in the Mirror of American Culture*, 2000 (another example from the edition exhibited).

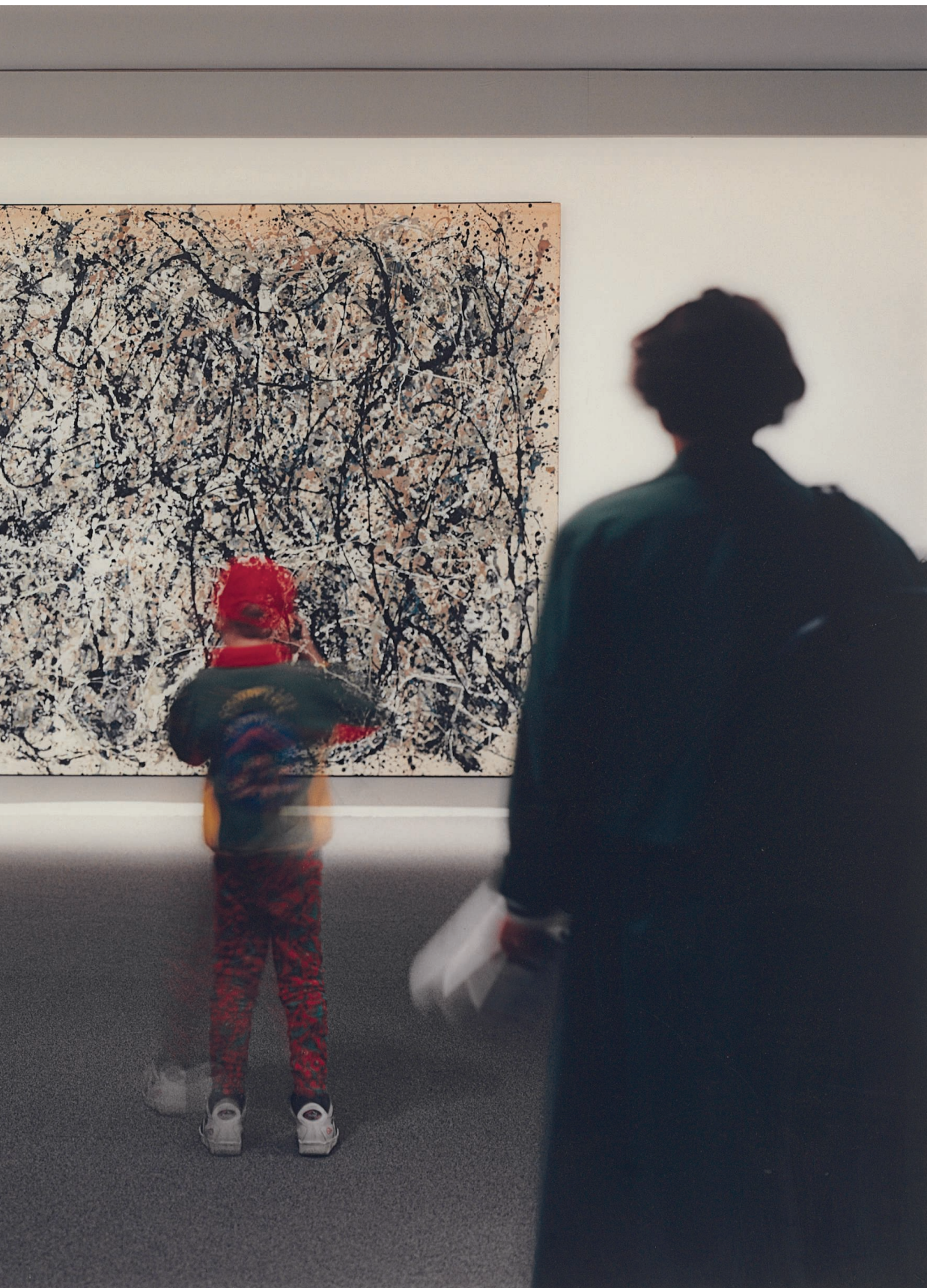
Oslo, Astrup Fearnley Museet for Moderne Kunst, *Passenger: The Viewer as Participant*, 2002, p. 89 (another example from the edition exhibited; illustrated, p. 8).

LITERATURE:

H. Belting, *Thomas Struth: Museum Photographs*, Munich 2005 (illustrated, p. 64).









Thomas Struth, *Alte Pinakothek, Selbstportrait*, München 2000.
Artwork: © Thomas Struth.

Museum of Modern Art, New York belongs to Thomas Struth's celebrated *Museum* photographs series: monumental works that capture our everyday engagement with cultural and historic locations across the world. Executed at the Museum of Modern Art, New York, in 1994, the work depicts a group of visitors standing in front of Jackson Pollock's 1950 masterpiece *One: Number 31*. Caught in motion, their figures blur and double, generating a sense of abstract frenzy that subtly mirrors the dynamics of Pollock's action painting. Widely regarded as the artist's most important series, the *Museum* photographs were the product of a long investigation into the relationship between viewer and artwork. Focusing on a meticulously-selected group of museums around the world – including the Louvre in Paris, the Kunsthistorisches Museum in Vienna, the National Gallery in London, the Rijksmuseum in Amsterdam and the Art Institute of Chicago, among others – Struth elicits an awareness of our role as spectator: not only as a consumer of what is presented before us, but as re-interpreters of visual culture from the past. Other works from the series are held in public collections, including *National Gallery I* (Tate Modern, London), *Musée d'Orsay, Paris II* (Los Angeles County Museum of Art) and *Kunsthistorisches Museum III Wien* (Vancouver Art Gallery).

In the 1970s and 1980s, Struth's practice was dominated by scenes of empty city streets and – notably – portraiture. In order to inform his approach to this age-old genre, and in tandem with his growing international acclaim, the artist began to spend increasing amounts of time in museum collections. As the realms of portrait painting and contemporary photography began to collide within his practice, 'there arose the idea to bring these two things, with the medium of reproduction, the currently appropriate medium, to the same level; to make a reproduction of a painted image and at the same time to produce a new image in which real persons of today are shown' (T. Struth, quoted in 'Interview with Benjamin H. D. Buchloh, in *Directions: Thomas Struth Museum Photographs*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington D.C., 1992, unpagged). Pursued throughout the late 1980s and early 1990s, and returned to in the early 2000s, the *Museum* works are distinguished by their technical virtuosity. Struth uses a large format plate camera which absorbs the colour from its surroundings and injects them into the photograph. The images, by and large, were not pre-staged but composed in the moment: Struth preferred to wait for the perfect *mélange* of figures to pass into his view finder. The artist makes adroit use of long exposure times to capture the scene's nuances of colour, tone, and shade with almost otherworldly luminosity.



Thomas Struth, *Louvre 4*, Paris, 1989.
Artwork: © Thomas Struth.

'My own work is about different situations in which people find themselves...', writes Struth. 'About the contemplation of art as a self-reflection: being confronted with your own imagination, with the fictive personification in, for example, paintings, and with the artist's vision of the world at the same time ... About people being both fascinated with and passively exposed to concepts of the future that are difficult but necessary to relate to in an active way' (T. Struth, quoted in A. Goldstein, 'Portraits of Self-Reflection', C. Wylie et al., *Thomas Struth 1977-2002*, exh. cat., Dallas Museum of Art, Dallas, 2002, p. 171). With respect to this ambition, Struth's Museum photographs stand among his most defining achievements. Through the medium of photography, Struth momentarily collapses the gulf between past and present. By inviting us to observe the act of observing itself, the artist highlights the historical distance we instinctively impose upon museum objects. As we contemplate our own reflection in the monumental depths of the photograph, the artwork in question is born anew. Stripped of the mystical aura ascribed to it in the flesh, it reasserts its own status as a product of real circumstances – a living object, as temporally defined as the fleeting figures that gather before it.

'Because the Museum photographs double our experience in front of the work of art, they trigger a remarkable feeling of stepping into one's own skin again, while alienation from others and from history – the curse of the modern – is dissolved in the image.'

MARIA MORRIS HAMBOURG AND DOUGLAS EKLUND

■ 17

GAETANO PESCE (B. 1939)

An Important 'Moloch' Floor Lamp

executed by Bracciodiferno

anodised aluminium, painted steel, plastic, glass

base with applied plaque 'MOLOCH, RIDISEGNO DI GAETANO PESCE, PRODUZIONE-BRACCIODIFERRO, PRIMO CENTINAIO, ESAMPLERE N.014'

approximately 92 in. (233.7 cm.) high

Designed in 1971, this work is number fourteen from an edition of twenty, executed prior to 1975.

Another example of this model, is in the collection of the Museum of Modern Art, New York.

£60,000–80,000

\$79,000–100,000

€66,000–87,000



The Moloch Lamp in Bracciodiferno's advertising campaign, 1972. Photograph by Bruno Falchi and Liderno Salvador. Courtesy of Aldo Cichero, Archivio Bracciodiferno; Ph. @ Falchi & Salvador.

PROVENANCE:

Galerie Mourmans, Maastricht.

Anon. sale, Christie's New York, 16 May 2000, lot 19.

Acquired at the above sale by the present owner.

EXHIBITED:

Other examples of this design shown Gaetano Pesce, *the Future is Perhaps Past*, 8 January - 9 March 1975, Musée des Arts Décoratifs, Paris; and *Pop Art Design*, 22 October 2012 - 9 February 2013, London, Barbican Art Gallery.

LITERATURE:

This work illustrated:

C. Fiell, P. Fiell (eds.), *1000 Lights, 1960-Present*, vol. 2, Cologne 2005, p. 225.

Other examples of this model illustrated:

Domus, no. 525, September 1972, p. 38.

E. Ambasz (ed.), *Italy: The New Domestic Landscape: Achievements and Problems of Italian Design*, exh. cat., New York, The Museum of Modern Art, 1972, p. 97.

G. Gramigna, *Repertorio 1950-1980: immagini e contributi per una storia dell'arredo italiano*, Milan 1985, p. 357.

F. Vanlaethem, *Gaetano Pesce: Architecture, Design, Art*, New York 1989, p. 28.



By 1970, the Italian architect and designer Gaetano Pesce had already established himself as a creator whose iconoclastic attitudes towards design chimed with the Pop Art sensibilities of the counter-culture. For the Moloch, Pesce distorts the Duchampian concept of the ready-made by radically enlarging a generic 1930s desk lamp, invoking the leviathan scale of Claes Oldenburg's soft sculptures, that also referenced equally generic consumer products. Thus, a mundane, elemental and mass-produced utensil is now celebrated as an iconic, totemic metaphor for commercialisation and consumerism. Appropriately, and in synergy with these ethics, Pesce anointed his creation as Moloch – the ancient Ammonite god to whom certain Levantine tribes offered their children as sacrifice by fire, underlining flawed Utopianism, sacrifice and consumerism. Conceived at the close of the 1960s, Pesce's Moloch fluently dissolves the boundaries that were perceived to exist between the fine and the industrial arts, to deliver a lasting icon of Pop Art design.

The Moloch was produced from 1970 by Bracciodiferro, Italy. Originally conceived to be an edition of one hundred, it is estimated that less than twenty were ultimately produced before production was halted in 1975.



Andy Warhol, *Big Campbell's Soup Can with Can Opener (Vegetable)*, 1962.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.



Detail



Gaetano Pesce, Lampada Moloch. Photograph by Stefano Galuzzi.
Photo: © Stefano Galuzzi. Artwork: © All rights reserved 2017, Gaetano Pesce L.T.D.

λ⁰18

WOLFGANG TILLMANS (B. 1968)

Urgency XVI

chromogenic print, flush-mounted on Dibond in artist's frame
signed and numbered in pencil 'Wolfgang Tillmans 1/1 + 1' on affixed label
(frame backing board)

image/sheet: 67 x 89⁷/₈ in. (170.1 x 227.8 cm.)

framed: 71¹/₄ x 93³/₄ in. (181 x 249 cm.)

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

£300,000–500,000

\$400,000–650,000

€330,000–550,000

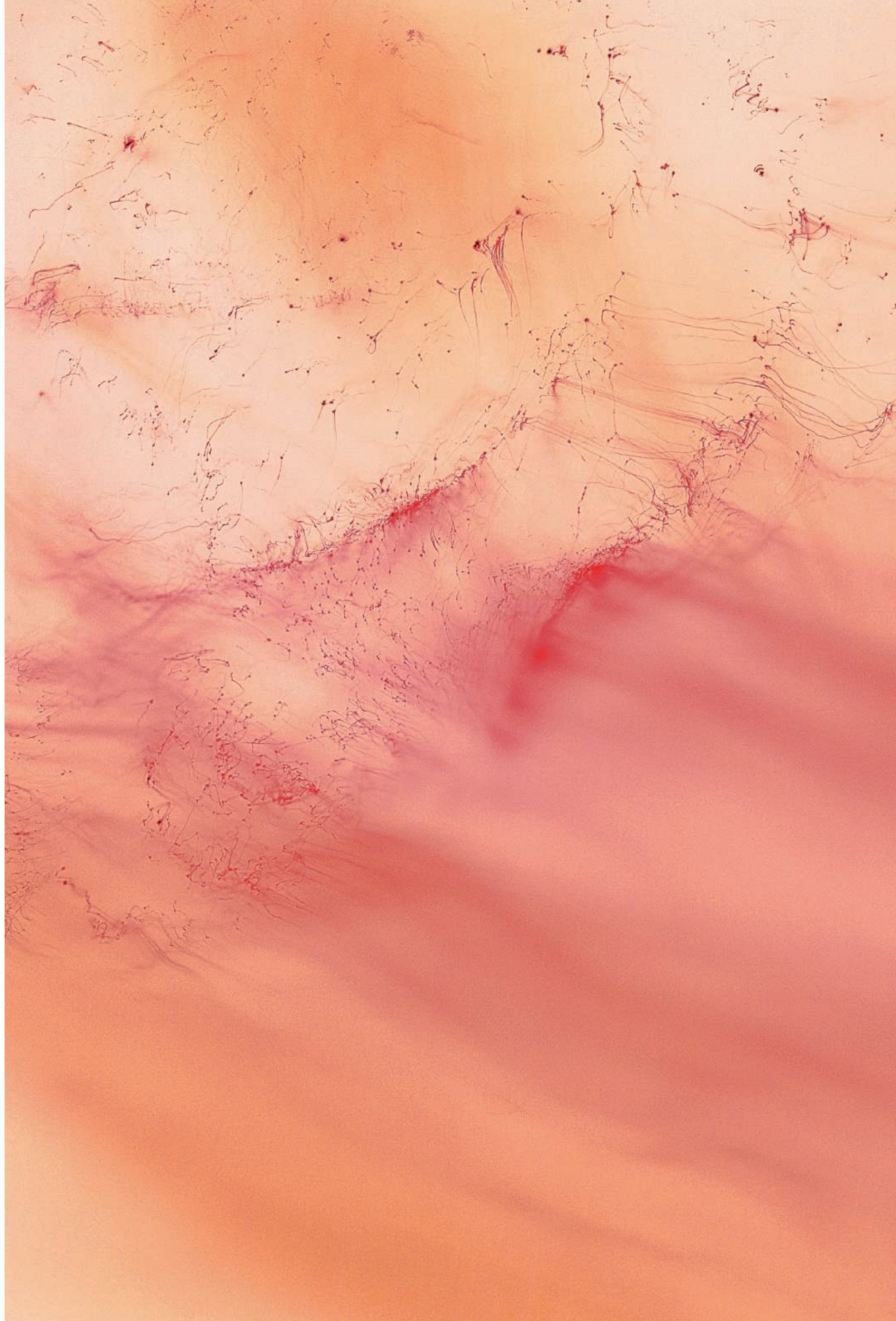
'These pictures were essentially made "dry" – only with light and my hands. Created in the dark room without negative and without camera, they're made purely through the manipulation of light on paper. In this respect, their own reality, their creation and their time are absolutely central to their meaning: the time that I spend with the material in which I explore and intensify different effects. This intuitive recording and application of light, while a physical process, is at the same time liberated from a linguistic or painterly gesture of complete control.'

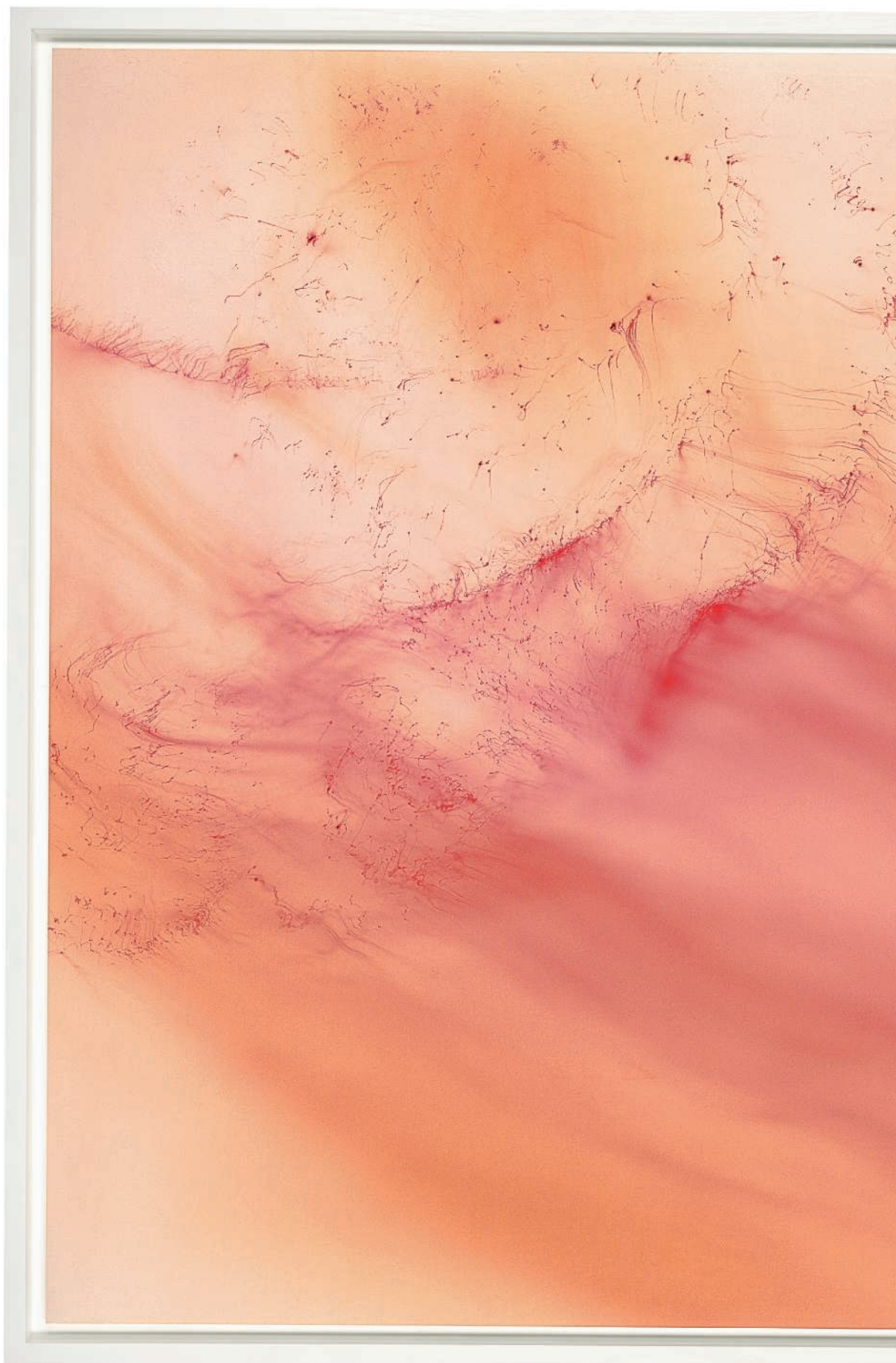
WOLFGANG TILLMANS

PROVENANCE:

Galerie Daniel Buchholz, Cologne.

Acquired from the above by the present owner.







'What connects all my work is finding the right balance between intention and chance, doing as much as I can and knowing when to let go, allowing fluidity and avoiding anything being forced.'

WOLFGANG TILLMANS

With its mesmeric clouds of colour, punctuated by delicate lines, strands and rivulets, Wolfgang Tillmans' *Urgency XVI* lyrically transcends the boundaries between photography, painting and drawing. Staining the surface like rippling swathes of ink, hair-like tendrils unfold in sinuous formations, veiled by smouldering chromatic fields that shift in and out of focus. Executed on a vast scale, spanning over two metres in width, the work belongs to Tillmans' *Urgency* series. With another example held in the Museum of Contemporary Art, Chicago, it is closely related to the *Freischwimmer*, *Blushes*, *Peaches* and *Starstruck* series that collectively encapsulate his dialogue with abstraction. 'These pictures were essentially made "dry" – only with light and my hands', he explains. 'Created in the dark room without negative and without camera, they're made purely through the manipulation of light on paper. In this respect, their own reality, their creation and their time are absolutely central to their meaning: the time that I spend with the material in which I explore and intensify different effects. This intuitive recording and application of light, while a physical process, is at the same time liberated from a linguistic or painterly gesture of complete control' (Wolfgang Tillmans, quoted at <http://uk.phaidon.com/agenda/art/picture-galleries/2014/march/05/the-wolfgang-tillmans-picture-gallery/> [accessed 3 September 2017]). In the present work, line, colour and space are rendered inseparable, reduced to ephemeral by-products of Tillmans' technique. Hints of figurative reality – of smoke, water and fire – lurk in its hazy pools of light. Recently celebrated in a major retrospective at Tate, London, and currently the subject of another at the Fondation Beyeler, Basel, Tillmans asks how photography – stripped of its traditional apparatus – can reveal invisible, alchemical states of being that exist beyond the everyday scope of our vision.

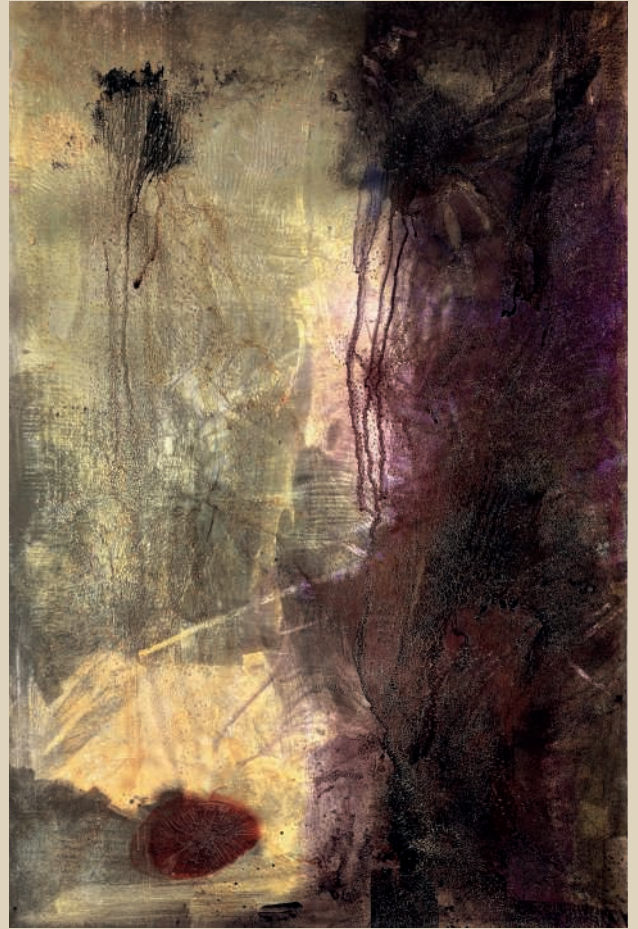
Tillmans rose to prominence in the 1990s, initially publishing fashion and club shots in the magazine *i-D* before going on to become the first photographic artist to win the Turner Prize in 2000. He was deeply influenced by artists who saw the world through screens, including Sigmar Polke, Gerhard Richter, Andy Warhol and Kurt Schwitters. As a teenager, Tillmans recalls experimenting with a photocopier that could enlarge greyscale photographs in increments up to 400 percent. 'I became completely fascinated by how this industrially fabricated paper, that has no particular value, could be transformed into a beautifully charged, special and precious object through the touch of a button', he explains. 'For me that was a moment of initiation, and the way that I actually came to photography: in the realisation that, apparently, through

other means besides my own hands, meaning can be instilled through the mechanics and in the material itself' (W. Tillmans, quoted at <http://uk.phaidon.com/agenda/art/picture-galleries/2014/march/05/the-wolfgang-tillmans-picture-gallery/> [accessed 10 January 2017]). As Lane Relyea has written, these early experiments harboured the seeds of his later abstract works. 'It's no coincidence that Tillmans's earliest works were made by enlarging found photos on a laser copier, and that his childhood interest was astronomy', he observes. 'Finding pattern and meaning by looking straight down or straight up, close in or far away, have proved foundational for him. And this also helps explain why Tillmans has been able to so seamlessly expand his practice into the realm of abstraction, especially with those works resulting from darkroom experiments that make no use at all of the camera and the film negatives it produces ... Against the horizon-scanning orientation of the camera, privileged here is the vertical action between overhead illumination and impressionable material below. Sky, stars, passing airplanes, and dancehall lights on the one hand and landscape, puddled or spread materials, discarded clothes, and exhausted bodies on the other. The switch in orientation itself points the way from realism to abstraction' (L. Relyea, quoted in *Wolfgang Tillmans*, exh. cat., Hammer Museum, Los Angeles, 2006, p. 91).

Tillmans' abstract works invite comparison with the visual effects of the Colour Field artists – most notably the staining techniques of Morris Louis and Helen Frankenthaler. Despite their painterly qualities, however, works such as *Urgency XVI* remain firmly positioned between media. 'It is important that these are not paintings', Tillmans explains: 'as the eye recognizes these as photographic, the association with machine in the head connects them to reality, whereas a painting is always understood by the eye as mark making by the artist' (W. Tillmans, quoted in D. Eichler, *Wolfgang Tillmans: Abstract Pictures*, Ostfildern 2011, p. 24). As such, Tillmans' abstract works represent a new, hybrid mode of image-making: they are photographs made without cameras, drawings made without pencils, expanses of colour made without brushes. 'I don't think in media-specific categories', he asserts. 'I think first of all, "A field of colour is a field of colour"' (W. Tillmans, quoted in D. Birnbaum, 'A New visual Register for Our Perceptual Apparatus', in *Wolfgang Tillmans*, exh. cat., Hammer Museum, Los Angeles, 2006, p. 16). Following this maxim, *Urgency XVI* proposes a new, organic future for the interaction of colour, light and form.

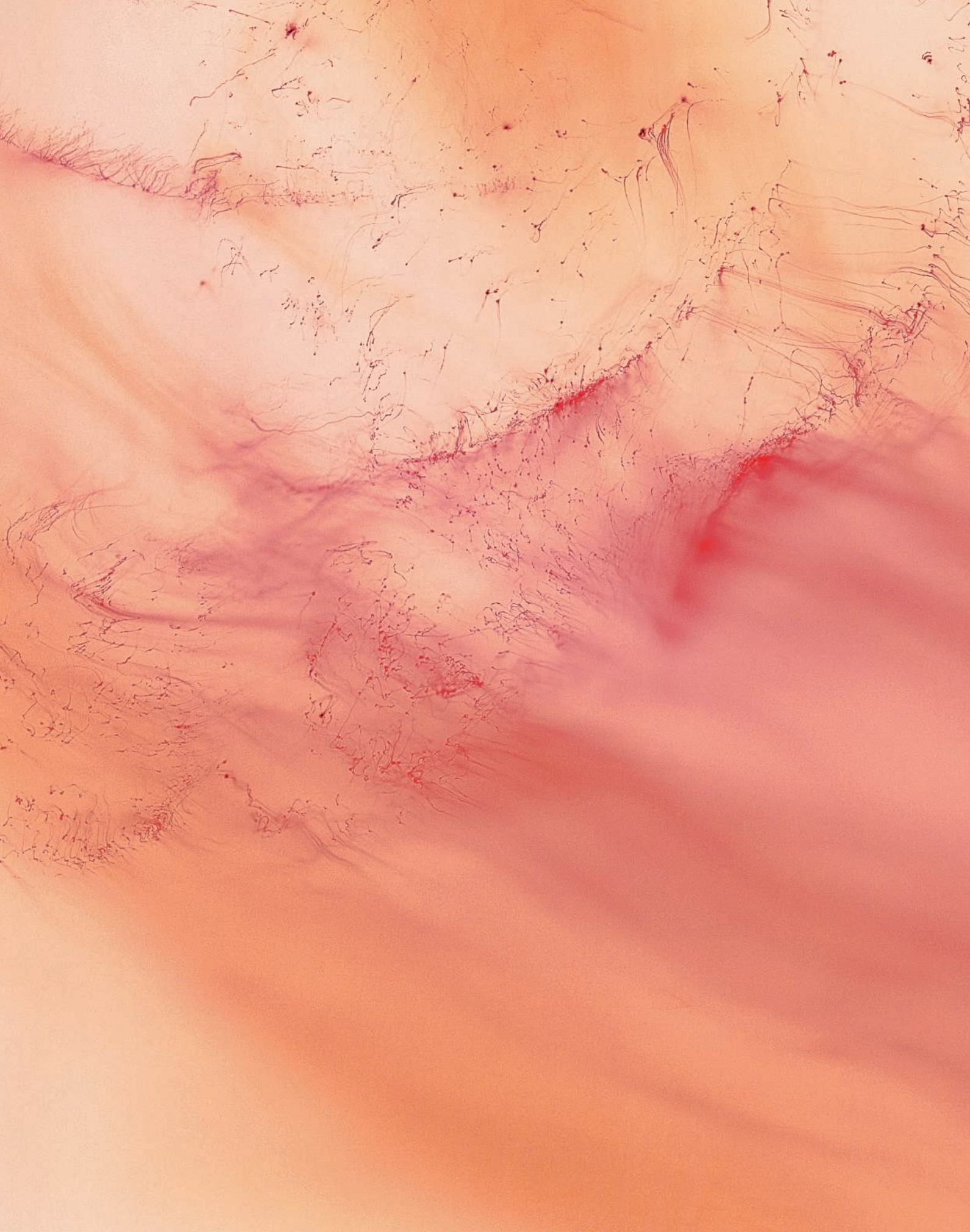


Man Ray, *Untitled Rayograph*, 1922.
Artwork: © ADAGP, Paris and DACS, London 2017.



Sigmar Polke, *Schnee und Hagel (Snow and Hail)*, 1982-1983.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2017.

‘Colour runs in thin, animated strands across the length of the paper’s textured, unglossed surface; these strands, like tiny rivulets of liquid dye spreading over and into water-soaked fabric, condense to the point of semi-blackness at the centre of the individual dribbles and disperse at their edges into hazes and scrims of brighter, softer hue. The formidable size, restricted palette, and smouldering quality of the colour when it turns densest and darkest – all this lends the work a grand and sombre, even elegiac feel. But the work also possesses the elegant lyricism of drawing, albeit without the strenuous carving and chiselling into space that usually results from drawing’s line. Tillmans makes colour and line appear as one indistinguishable substance; instead of colour being confined by and filling in drawn profile, here colour seems to thicken and extend into its own tendriled shapes, arriving at forms and fields that look organically spawned’.









RAY EAMES

**'I never gave up
painting. I just
changed my palette.'**

Charles and Ray Eames,
Christmas Card, 1942.
Photo: ©2017 Eames Office,
LLC (eamesoffice.com).

*019

RAY EAMES (1912–1988)

A Unique and Important Splint Sculpture

saw-cut moulded plywood, with flat black painted finish
36 x 6 x 6 in. (91 x 15 x 15 cm.)

Executed in 1943, this work is unique.

Another plywood leg splint sculpture is in the collection of the Eames Office, Los Angeles.

Another plywood sculpture is in the collection of the Vitra Design Museum, Weil am Rhein, Germany.

£120,000–180,000

\$160,000–230,000

€140,000–200,000

PROVENANCE:

Eames Office, Venice, Los Angeles.

Parke Meek, Venice, Los Angeles.

Eames Auction, Treadway Gallery in association with John Toomey and Richard Wright, Chicago, 23 May 1999, lot 2143.

Acquired at the above sale by the present owner.

EXHIBITED:

This splint sculpture exhibited:

Work of Charles and Ray Eames: A Legacy of Invention, 25 June – 10 September 2000, Los Angeles County Museum, Los Angeles.

California's Designing Women: 1896 – 1986, 6 February 2012 – 27 January 2013, Museum of California Design, The Autry Museum, Los Angeles.

Another splint sculpture exhibited:

The World of Charles and Ray Eames, 21 October 2015 – 14 February 2016, Barbican Art Gallery, London, United Kingdom

LITERATURE:

Other examples of moulded plywood sculptures, leg splints and experiments illustrated:

J. Neuhart, M. Neuhart, R. Eames, *Eames Design, the Work of the Office of Charles and Ray Eames*, London, 1989, pp. 28–29, 31–34, 40–45.

E. Demetrios, *An Eames Primer*, New York, 2001, pp. 34, 38.

C. Ince, L. Johnson, *The World of Charles and Ray Eames*, London, 2015, pp. 25, 27, 30–37.

D. Ostroff, *An Eames Anthology*, Yale, 2015, pp. 8, 14–15



Joan Miró, *Personnage, Chien, Oiseaux*, 1946. Solomon R. Guggenheim Museum, New York.
Photo: © Solomon R. Guggenheim Museum. Artwork: © Successió Miró / ADAGP, Paris and DACS London 2017.





Manufacturing the Eames Moulded Plywood Splint from component parts, 1943.
Photo: ©2017 Eames Office, LLC (eamesoffice.com).



Ray Eames, cover, Arts & Architecture, April, 1943. Photo and artwork: ©2017 Eames Office, LLC (eamesoffice.com). As originally published in Arts & Architecture Magazine, December, 1949. All copyrights and trademarks are the property of their respective owners. Arts & Architecture Magazine archives are maintained by David Travers. www.artsandarchitecture.com.

History has confirmed Charles & Ray Eames as amongst the most influential creative partnerships of the twentieth century, their rational and playfully eloquent designs emblematic of post-war optimism, yet robustly grounded in democratic pragmatism. As with any creative partnership, it is inappropriate to segregate or to compartmentalise the contributions offered by the individual contributors – and although Charles and Ray indeed considered themselves as designers, the diversity and scope of their activities at the Eames Office transcended ordinary interpretations of the term, to include not only furniture design and architecture, but also films, education, toys, computing and international diplomacy.

Charles and Ray married in 1941, having met at the Cranbrook Academy of Art, where Charles was head of the industrial design department. Together with fellow Cranbrook colleague Eero Saarinen, Charles quickly established a profile for the experimental furnishings designed for the Organic Design exhibition at MoMA, 1940. Prior to enrolling at Cranbrook, Ray had studied under Hans Hofmann, practised as a painter in New York, and alongside Josef Albers, Burgoyne Diller, Ibram Lassaw and others, was in 1936 a founding member of the American Abstract Artists group, participating in their first group show at the Riverside Museum, New York, in 1937. Her work was included in major exhibitions alongside works by Ad Reinhardt, Lee Krasner and Diller. Her abstract paintings from this early period are today in the collections of the Whitney Museum of American Art, the Metropolitan Museum of Art, and the Columbus Museum. Moving to Los Angeles with Charles in



Ray and Charles Eames, A Highly Important and Unique Sculpture, 1943. Sold, Christie's, New York, June 14 2012 (\$485,000).
Artwork: ©2017 Eames Office, LLC.



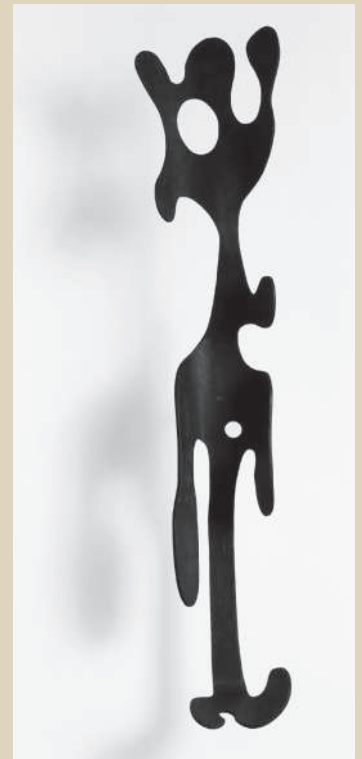
Charles and Ray Eames, molded plywood "LCW" lounge chair, c. 1945. Sold, Christie's, New York, November 27 1999 (\$6,325).
Artwork: ©2017 Eames Office, LLC (eamesoffice.com)



Charles & Ray Eames, military-contract moulded wood leg splint, 1943.
Artwork: ©2017 Eames Office, LLC (eamesoffice.com).



Ray Eames, Drawing for molded plywood splint sculptures, early 1940's.
Photo and artwork: ©2017 Eames Office, LLC (eamesoffice.com).



Ray Eames, Sculpture, carved molded plywood splint, 1943.
Photo and artwork: ©2017 Eames Office, LLC (eamesoffice.com).

1941, Ray increasingly included graphic design amongst her interests, and of special note are the collages that she designed for the covers of *Arts & Architecture* magazine from the mid- to late 1940s.

Crucial to their evolution as designers were the experimental plywood sculptures and objects that Charles and Ray developed at their Venice, California, workshop in the early 1940s. The declaration of war in December 1941 summoned the mobilization of industrial activity necessary to the war effort. Learning that metal splints were exacerbating battlefield injuries, Charles conceived a plywood alternative that was certified by the military in August 1942, and by November the U.S. Navy had placed its first order for 5000 splints from the newly established Plyformed Wood Company. The leg splints were the first fully three-dimensionally moulded plywood objects suitable for mass-production, and as such established the technology that through the Eames was to revolutionise the post-war furniture industry.

Styled purely by efficiency and function, the organic personality of these plywood splints provided ready substance for Ray's talents as a sculptor. A December 1942 Christmas card created by Charles and Ray shows them posing with a segment of a leg splint, now sculpted into an abstract, biomorphic sculpture, painted flat black. Other period photographs record the existence of other sculptural forms

and mobiles, again black-painted. Recalling the biomorphic massing characteristic of Jean Arp, or the meandering calligraphy of Joan Miró, Ray Eames' intuitive, casual sculptures contributed to the informal aesthetic that would soon translate into the experimental DCM and DCW chairs of 1945.

Only three full-length leg splint sculptures are known to have been created by Ray. All executed the same year, 1943, they reveal complimentary personalities that unite the parallel narratives of sculpture and industrial design. Of the three, one is in the Eames Collection LLC (photographed above right). Another example (drawing illustrated, above centre), the location of which is unknown, is recorded in a 1963 photograph of the New Canaan home of Eliot Noyes, Director of the department of Industrial Design at MoMA. The present splint sculpture is one of the two sculptures that remained in the designers' own collection, and was given by Ray to long-term Eames Office member Parke Meeks, during the 1960s. The sculpture, which is the only example to have come to market, had remained in Meek's possession until sold by him at auction in 1999, where it was purchased by the current owner.

Christie's would like to thank the team at the Eames Office, including Eames Demetrios, David Hertsgaard, Genevieve C. Fong, and Daniel Ostroff for their assistance in the preparation of this catalogue entry.



Alternative view

'Subconsciously, I think I started leaving holes and spaces because it seemed such a shame to cover up some very high-quality manufacturing and finishing. Both the interior and the exterior of the work merge together creating a fluid and utile object with a liminal space that draws the outer surface inside and vice versa: there is an interstice where the interior voids become the exterior legs. I do like the idea of creating negative space within forms.'



MARC NEWSON







PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

■ 20

MARC NEWSON (B. 1963)

Event Horizon Table

executed Pod/Marc Newson Edition, UK
polished and yellow-enamelled aluminium
stamped 'Marc Newson Pod Edition. Event Horizon. 1992' (on the top).;
stamped 'Marc Newson, Pod, Pod Edition, 5/10' (on the underside)
31¾ x 71 x 38 in. (80.5 x 180 x 96.5 cm.)

Designed in 1992, this work is number five from the edition of ten, plus three
artist's proofs and one all-yellow example.

**The unfinished prototype for this table, and another example
from the edition, are in the collection of the Powerhouse Museum,
Sydney, Australia.**

The "Event Horizon Table" will be included as "MN - 13EHTR-1992" in the
forthcoming catalogue raisonné of limited editions by Marc Newson being
prepared by Didier Krzentowski of Galerie kreio, Paris.

£100,000-150,000
\$140,000-200,000
€110,000-160,000

**'What you see in the end is this incredibly sensual and
refined object'.**

MARC NEWSON

PROVENANCE:

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

LITERATURE:

Other examples of the model illustrated:
Domus, no. 741, September 1992, pp. 67-69.
A. Rawsthorn, 'Marc Newson', in *The International
Design Magazine*, January/February 1996, p. 70.
A. Rawsthorn, *Marc Newson*, London 1999, pp.
64-69 and 213.
A. Watson, *Marc Newson: Design Works*, Delray
2001, p. 5.
C. L. Morgan, *Marc Newson*, New York 2002, pp.
150, 157 and 170-171.
L. Neri (ed.), *Marc Newson*, exh. cat., New York,
Gagosian Gallery, 2007, p. 64.







In theoretical astronomy, an 'Event Horizon' is the boundary of a black hole. Beyond that point of no return, nothing — no light, matter or radiation — can escape the pull of the immense gravitational forces of the celestial objects formed by the inward collapse of a star. The Event Horizon table by Newson heralded a new technocratic design sensibility, in which Newson was at the vanguard of a generation of designers who embrace science, mathematics and technological advances as both an inspiration for and a fundamental basis of their work. In his career Newson has employed materials as various as carbon fibre, polypropylene, marble, a Japanese plaster incorporating dried grasses, Corian, electroformed nickel, and a linen/resin composite called Micarta. He has used advanced techniques that range from rapid 3-D prototyping and laser sintering to blow-moulding and hydrojet cutting. Speed, space travel, sci-fi, and streamlined form have been constant themes in his career—all part of a fascination Newson traces to watching the Apollo moon landings as a six-year-old boy. "A sense of utopia; a sense of optimism pervaded" around that NASA mission, he has recalled. "It led me to want to create things, to explore things, to be ambitious." With the Event Horizon Table, Newson was finally able to fully express what he had sought with the Lockheed Lounge: to work with aluminium as if it were a pliable material, stretching it and warping it seamlessly.

After a period in Tokyo between 1987 and 1991, Newson moved to Paris where he located a *chaudronnerie* (boiler works) outside the city where the craftsmen were skilled in producing airplane panels of greater precision than typical coachbuilders. They produced the first two studies, which were very close to what Newson was looking for. Perfection was not reached until he discovered an Aston Martin body shop restoration firm near London, where the coachbuilders were highly skilled at welding, wheeling, and forming, and worked almost exclusively in aluminium. Their work was a revelation: here were artisan-technicians who could fabricate a design like the Event Horizon table to his exact specifications. "What they do is more akin to silversmithing," Newson would say. "They work metal as if it were a piece of fabric or plasticene. What you see in the end is this incredibly sensual and refined object." He showed them one of the studies and described which improvements he sought; by introducing a small but undetectable degree of positive curvature in the tabletop panel, they were able to give it the strength it needed to withstand the curvature introduced at the edges. A groove was also placed

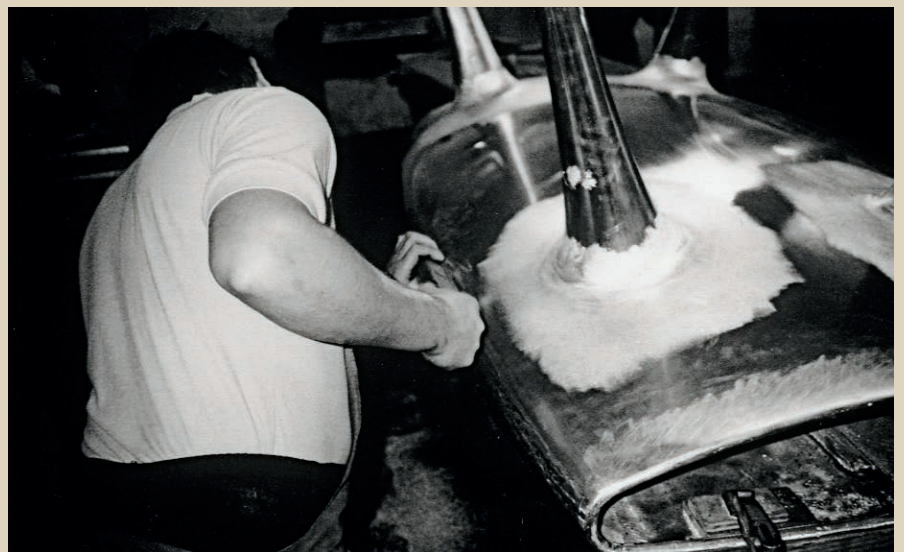
along the top, lending subtle character to the surface (recalling the stringer to a surfboard) and adding enough reinforcement to prevent the top from flexing. Made of 16-gauge (about 1.6 mm) aluminium, the Event Horizon table is surprisingly lightweight; Newson wanted the aluminium to be as thin as possible while still having inherent strength. The edges of the aluminium at the ends of the table are rolled inward for reinforcement, adding a decidedly aerodynamic element reminiscent of the grille of a sports car or the air intake of a jet engine. Painting the inner surface to give it a perfectly lacquered finish was another challenge, requiring the talent of highly specialized auto painting experts. In due course the Event Horizon Table, along with its companion pieces the following year's Orgone Chair, Orgone Stretch Chair and the Alufelt Chair, was shown in a suite of polished and enamelled aluminium furniture at the 'Wormhole' exhibition, Newson's first solo show in Milan, during the furniture fair of 1994.

The Event Horizon is clear evolution of the Black Hole Table first designed during his time in Japan but, as with the other aluminium pieces of this period, it is the interior, rather than exterior, is the focal point. The Event Horizon table is an exercise in contrasts, contradictions and illusions—an "impossible mind-fuck" as Newson wryly described it to design critic Alice Rawsthorn. It is a playful yet mathematical interplay between volume, material, mass and space, solid, yet almost liquid appearance; all-metal, but light in weight. Newson's intention was to create an optical illusion, a continuous skin-like form whose interior volume appears to be larger than its exterior volume. It is a table, yet its solid top is underlain by a part-hidden interior space that draws you in towards the contoured funnels of its black hole-like legs, the core of which are each lost into darkness. This contrast is further enhanced by the interplay between the continuous polished exterior surface and its coloured inner core gradually dissipating into the voids.

The Event Horizon announced the arrival of a fully-refined new furniture aesthetic: sleek, seamless, sculptural; organic and yet industrial. Speaking of the Lockheed Newson later noted "*I had a pretty good idea of what it would look like: a seamless, smooth, shiny object*" he has said. "*I never wanted it to be covered in panels. That was the only way I could think of to achieve something close to the effect I visualized.*" With the Event Horizon Newson finally achieved his visualisation, and produced his first true, perfected masterpiece.

Both my sculptural work and the production furniture have always had as much to do with what is *not* there as with *is* there - the voids, the interior spaces, the things that you don't see.

MARC NEWSON



Kelvin40 concept jet, 2004.
All images on this page © Marc Newson Ltd





PROPERTY FROM AN IMPORTANT PRIVATE
EUROPEAN COLLECTION

λ 21

GILBERT & GEORGE

(B. 1943 & B. 1942)

Red Morning (Hell)

gelatin silver prints, in sixteen parts
signed and titled 'HELL George Gilbert' (on the lower right panel);
titled and consecutively numbered 'RED MORNING HELL 1-16'
(on the reverse of each panel)
each: 23¾ x 19¾ in. (60.2 x 50.3 cm.)
overall: 94¾ x 79¼ in. (240.8 x 201.2 cm.)

Executed in 1977, this work is unique

£800,000–1,200,000

\$1,100,000–1,600,000

€880,000–1,300,000

**‘We don’t have to travel the world to find subjects,
because we’re just looking for the subjects that are
inside you. What are your hopes or fears about the
people on the corner, the church, the sky, the police,
the wet pavement?’**

GILBERT & GEORGE

PROVENANCE:

Private Collection.

Acquired from the above by the present owner in
2012.

EXHIBITED:

Basel, Sperone Fischer Gallery, *Gilbert & George:
Red Morning*, 1977.

LITERATURE:

C. Ratcliff (ed.), *Gilbert & George 1968-1980*, exh.
cat., Eindhoven, Municipal Van Abbemuseum,
1980 (illustrated, p. 225).

*Gilbert & George: The Complete Pictures 1971-
1985*, exh. cat., Bordeaux, CAPC Musée d'Art
Contemporain, 1986 (illustrated, p. 105).

R. Fuchs (ed.), *Gilbert & George The Complete
Pictures 1971 - 2005, Volume 1 1971-1988*, London
2007 (illustrated, p. 261).





Gilbert & George, *Red Morning Trouble*, 1977.
Tate Gallery, London
Artwork: © Gilbert & George
Photo: © Tate London, 2017.



Gilbert & George, *Red Morning Drowned*, 1977.
Philadelphia Museum of Art, Philadelphia.
Artwork: © Gilbert & George.

'We felt that Britain was becoming communist, all red. So we did these Red Morning pieces, they were based on that'

GILBERT

An outstanding contribution to the history of Minimalist, Conceptual and Performance Art, Gilbert & George's five-decade relationship as a single artist has redefined the connection between art and life. However their early adaptation of photography as their chosen medium has also arguably impacted on attitudes towards photography as an artistic medium. By putting multiple photographic prints together in a monumental collage, Gilbert & George were able to create large-scale compositions the like of which had never been seen before. For the first time photography could be seen in direct conversation with painting, and Gilbert & George's big themes and philosophies were given fittingly grand compositional presentation. It is in the *Red Morning* series of 1977 that their images were first blocked together and the pictorial composition became seamless and whole, paving the way for much of the large-scale single print photography we have seen over the past twenty-five years.

This was a pivotal moment in Gilbert & George's career. The year was 1977, the Silver Jubilee of the Queen, but it was also a year rife with political and social unrest in Britain. The series' title is a reference to the socialist movement which grew in Britain from 1976 to 1977. 'We felt that Britain was becoming communist,' recalls Gilbert, 'all red. So

we did these *Red Morning* pieces, they were based on that' (G. Prousch, quoted in M. Gayford, 'Interview', in *Gilbert and George*, exh. cat. Galleria d'Arte Moderna, Bologna 1996, p. 97). However, *Red Morning* also refers more broadly to tensions that coursed through many aspects of English culture at the time, from economic difficulties and police strikes to the anti-establishment punk movement. The series, which contains other works with titles such as *Trouble*, *Killing*, *Scandal* and *Violence*, conveys deep societal unease. Yet this challenging era saw an explosion of creativity: Vivienne Westwood and Malcolm McLaren were reinventing fashion; 1977 saw the release of the Clash's debut album, as well as the Sex Pistols' seminal record *Never Mind the Bollocks, Here's the Sex Pistols*; Johnny Rotten growled 'There's no future / In England's dreaming', and the riotous punk counterculture blossomed. Situated at the dawn of Gilbert & George's practice, *Red Morning (Hell)* shares in the punk scene's radical DIY creativity. Even leaving aside the work's historical and political context, it is impossible not to recognise the sense of urban angst *Red Morning (Hell)* expresses: a particular type of dread born of living in an environment where there are forces at work larger than oneself, of feeling lost, trapped and without agency. Its impact is unflinching and direct, as visceral as the profanity and nudity in the duo's more controversial works. Unafraid of confronting

RED MORNING

HELL

SCULPTURE

1977

George



and

Gilbert

ART FOR ALL. LONDON



(detail)



Donald Judd, *Untitled*, 1968.
Artwork: © Judd Foundation/VAGA, New York/DACS, London 2017.
Photo: © 2017. The Art Institute of Chicago / Art Resource, NY/ Scala, Florence.



Gerhard Richter, *180 Farben (180 Colours)*, 1971.
© Gerhard Richter, 2017 (0232)

the darkest strains of contemporary reality, Gilbert & George expose our fears, worries and desires by demolishing the division between art and daily life. *Red Morning (Hell)* invites us to step into their world – ‘a world of feeling and meaning a newer better world, a world of delicious disasters of heartrending sorrow, of loathing a dread a world complete, all the world an art gallery’ (Gilbert & George, 1969, quoted in *Gilbert and George*, exh. cat. Galleria d’Arte Moderna, Bologna 1996, p. 27) – and to recognise this world, after all, as our own.

The *Red Morning* series is composed of seventeen mural-sized works. *Red Morning (Drowned)* is held in the permanent collection of Tate Modern, and *Red Morning (Drowned)* in the collection of the Philadelphia Museum of Art. *Red Morning (Hell)* stands apart from others in the group through its complete absence of red colour, resulting in a composition of austere monochrome impact. Rendering social commentary and self-portraiture on a monumental scale, it presents a 4 x 4 grid of sixteen photographs. A puddle, reflecting trees and buildings, occupies each corner; the four central windows contain views of towerblocks in the City; the remaining panels show Gilbert & George themselves against a blank background, isolated from one another, arms clasped nervously in front of or behind their bodies. The artists photographed themselves

in the studio instead of the usual location of their Fournier Street home, and *Red Morning* is the only series in which they appear in their shirtsleeves, lending them a sense of vulnerability. The abutted-frame format, used so expertly in the present work to create an impression of claustrophobia and anxiety, was initiated with *Red Morning*, and would become an iconic hallmark of Gilbert & George’s practice. Through this groundbreaking compositional device and the artists’ keen eye for telling detail, *Red Morning (Hell)* conjures a powerfully ominous atmosphere from the simplest of means: the artists themselves, and their immediate surroundings.

Gilbert & George have lived together in a house on Fournier Street, Spitalfields, since 1968, having met the previous year at St. Martin’s School of Art. They regard themselves as one artist, their lives as total works of art, and the East End as a microcosm for the world. ‘We always feel that we never have to go far’, says George. ‘We don’t have to travel the world to find subjects, because we’re just looking for the subjects that are inside you. What are your hopes or fears about the people on the corner, the church, the sky, the police, the wet pavement? So you don’t need to go anywhere except just outside the front door for that’ (G. Passmore, quoted in M. Gayford, ‘Interview’, in *Gilbert and George*, exh.





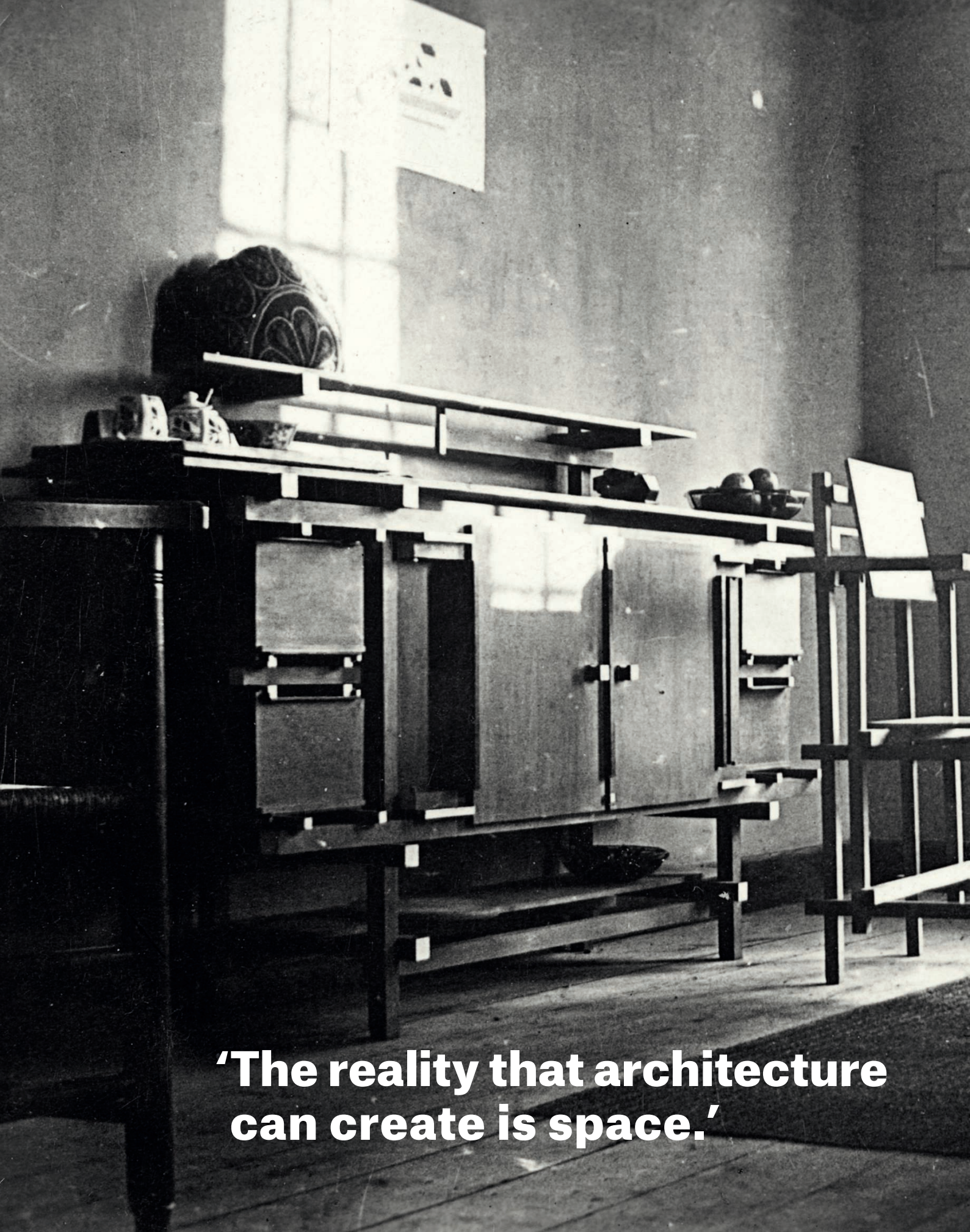
Sex Pistols artwork designed in collaboration with Jamie Reid
© Sex Pistols Residuals

'We began to dream of a world of beauty and happiness of great riches and pleasures new of joy and laughter of children and sweets of the music of colour and the sweetness of shape, a world of feeling and meaning a newer better world, a world of delicious disasters of heartrending sorrow, of loathing a dread a world complete, all the world an art gallery'

GILBERT & GEORGE

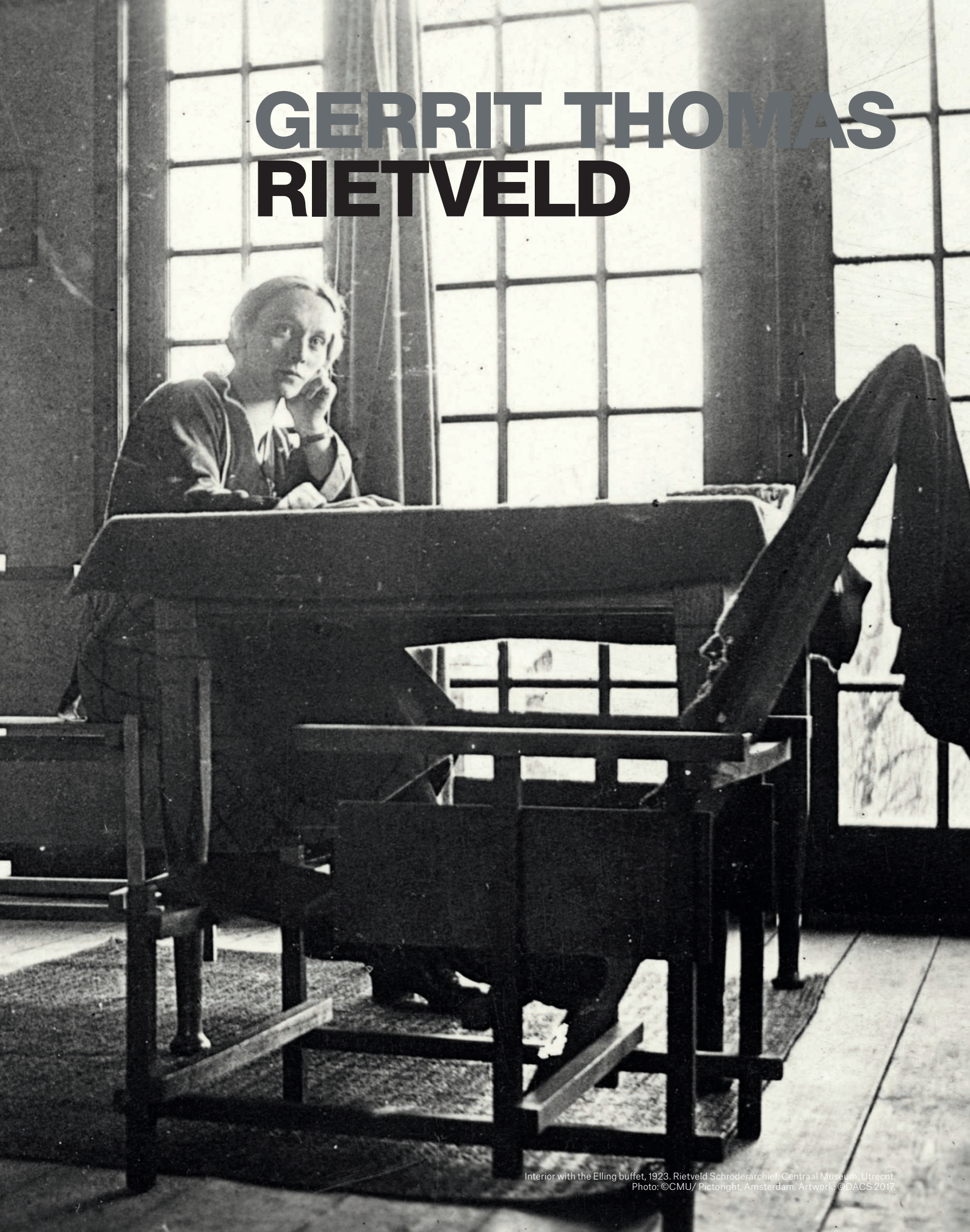
cat. Galleria d'Arte Moderna, Bologna 1996, p. 89). This anti-elitist sense of a universal artistic language, grounded in ideas and sensations that we all share, lends an instant appeal to Gilbert & George's work. Their unique idiom stands apart from the avant-garde movements of their time: declaring their intentions with the slogan 'Art for All', they were brought together by a rejection of the clinical detachment of Pop art and Minimalism, and the cold prioritisation of ideas over form in Conceptual

art. Indeed, the grid format they employ seems to riff on the Minimalism of the 1960s, flooding its stark framework with personality, image and feeling. They subvert the chill of Conceptual art by using real snapshots of their lives, making work as intimate as it is sophisticated. A work like *Red Morning (Hell)* is no statement of neutrality, but a richly resonant emotional vision.



**'The reality that architecture
can create is space.'**

GERRIT THOMAS RIETVELD



Interior with the Elling buffet, 1923. Rietveld Schröderarchief, Centraal Museum, Utrecht.
Photo: ©CMU/Pictoright, Amsterdam. Artwork: ©DACS 2017.





GERRIT THOMAS RIETVELD

(1888-1964)

A Rare 'Elling' Sideboard

executed by Gerard van de Groenekan, De Bilt, painted and stained beech
branded 'H.G.M. G.A.v.d. Groenekan, De Bilt Nederland' (to the reverse)
41 x 78¾ x 17¾ in. (104 x 200 x 45 cm.)

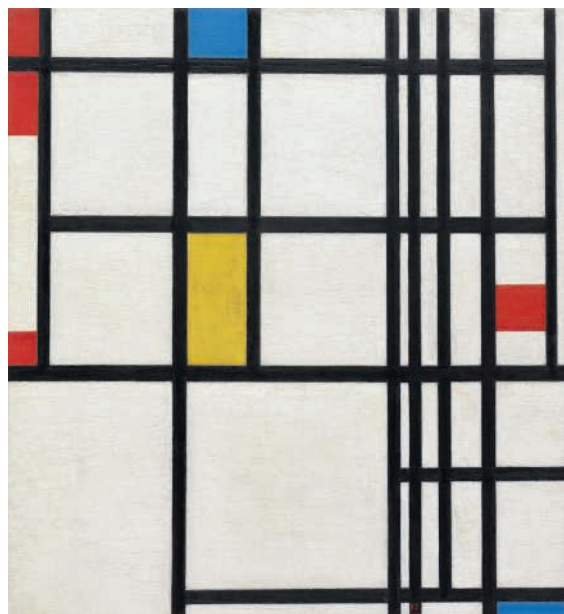
Designed 1919, this example executed *circa* 1970. The unique first example of this cabinet was exhibited in 1920 and was soon acquired by the architect Piet Elling. That example is now lost, destroyed in a fire, and no other pre-war examples are known. From 1958 onwards a small number of cabinets, including the present example, were produced to-order by Rietveld's dedicated cabinetmaker, Gerard van de Groenekan.

Other examples are included in the collections of the Stedelijk Museum, Amsterdam, and the Kirkland Museum, Denver.

£60,000-90,000

\$79,000-120,000

€66,000-98,000



Piet Mondrian, *Composition in Red, Blue, and Yellow*, 1937-42.
Museum of Modern Art, New York.
Photo: © The Museum of Modern Art, New York / Scala, Florence.

PROVENANCE:

Private Collection, The Netherlands, commissioned direct from the maker.

Thence by descent to the present owner.

LITERATURE:

Other examples of this model illustrated:

M. Kuper, I. van Zijl (eds.), *Gerrit Th. Rietveld: the complete works, 1888-1964*, Utrecht 1992, pp. 78-79.

P. Vöge, *The Complete Rietveld Furniture*, Rotterdam 1993, pp. 10, 52.

J. van Adrichem (ed.), *The furniture collection Stedelijk Museum Amsterdam, 1850-2000: from Michael Thonet to Marcel Wanders*, Rotterdam 2004, p. 296, no. 448.

I. van Zijl, *Gerrit Rietveld*, London 2010, pp. 33-34.









Georges Braque, *Still Life with a Pair of Banderillas*, 1911. The Metropolitan Museum of Art, New York. Photo: ©The Metropolitan Museum of Art/Art Resource/Scala, Florence. Artwork: © DACS 2017.

The Elling cabinet belongs to a brief yet explosively creative chapter in Rietveld's development as an architect and designer. Together with the now-iconic 'Red-Blue' chair created some two years prior in 1917, these works capture the intellectual and artistic tumult of a world now in change. Both these works present as if inversions of their expected type – just as the substance of a chair is merely traced by the delineations of the frame, so too the cabinet reveals the interior as exterior, the components identified, exploded and now held static in time, space and volume.

The concept of furniture as art, and vice-versa, had for centuries challenged the creative spirit. However, furniture had forever remained bound to the weight of its substance, the intractability of the material rendering only the surface, not the massing, as the sole, superficial, medium for artistic expression. This was to change with Rietveld.

It was the Cubist painters, Georges Braque, Pablo Picasso and Juan Gris who pioneered a conceptual de-materialisation of objects, creating images that suggested multiple vantage points, referencing tribal and primitive art in the process. Encouraged by Russian painter Kasimir Malevich's Suprematist compositions, the Dutch *De Stijl* collective, founded in 1917 and which Rietveld joined the following year, saw the embrace of a conceptual abstraction that adopted a more streamlined, reductive personality that was now guided by bold use of line, plane, and colour. The ambient, deconstructed imagery of the painters Theo van Doesberg, Bart van der Leek, and Piet Mondrian, amongst others, found material synergy with Rietveld's own experimental abstractions of furniture, and together a unique and pioneering environment demonstrating consistency of expression, and across all medium, was now established.



Gerrit Thomas Rietveld, *'Rood blauwe stoel'*, a laminated and painted beechwood armchair, 1922-23.
Sold, Christie's, New York, 13 June 2002, lot 70 (\$273,500).

JULIA MARGARET CAMERON

(1815-1879)

Sappho, Mary Hillier

albumen print from wet collodion-on-glass negative, mounted on card
signed, titled and annotated in ink 'Julia Margaret Cameron Sappho from
life given to Constantine Wodehouse by his aunt Julia with her love' and
blindstamped 'Registered photograph. London. Sold by Messrs COLNAGHI.
14 Pall Mall East' (mount, recto)
image/sheet: 13½ x 10½ in. (34.2 x 27 cm.)
mount: 22½ x 18½ in. (57.5 x 46.3 cm.)

Photographed in 1865 and printed *circa* 1865

Other prints of this image are in the collections of the Victoria and Albert Museum, London; the Metropolitan Museum of Art, New York and the Michael & Jane Wilson Collection, London.

£50,000–70,000

\$66,000–91,000

€55,000–76,000

‘My aspirations are to ennoble Photography and to secure for it the character and uses of High Art by combining the real & Ideal & sacrificing nothing of Truth by all possible devotion to poetry and beauty.’

JULIA MARGARET CAMERON

PROVENANCE:

Anon. sale, Sotheby's London, 24 October 1975, lot 64.

Acquired at the above sale by the present owner.

EXHIBITED:

The Metropolitan Museum of Art print of this image has been shown in the following exhibitions: Sacramento, Crocker Art Museum, *Masterworks of Photography from the Rubell Collection*, 1982.

Rochester, International Museum of Photography at George Eastman House, *Cameron: Her Work and Career*, 1986, p. 91 (illustrated, p. 28). This exhibition later travelled to Williamstown, The Sterling and Francine Clark Art Institute; Detroit,

The Detroit Institute of Art and Cincinnati, Cincinnati Art Museum.

New York, The Metropolitan Museum of Art, *Inventing a New Art: Early Photographs from the Rubell Collection in the Metropolitan Museum of Art*, 1999.

New York, The Metropolitan Museum of Art, *Framing a Century: Master Photographers, 1840-1940*, 2008.

New York, The Metropolitan Museum of Art, *Julia Margaret Cameron*, 2013-2014.

LITERATURE:

T. Powell (ed.), *Julia Margaret Cameron: Victorian Photographs of Famous Men & Fair Women*,

London 1973, pl. 20 (illustrated, unpagged).

S. Wolf, *Julia Margaret Cameron's Women*, New Haven and London 1998, fig. 18 (illustrated, p. 55).

M. Daniel, 'Inventing a New Art: Early Photographs from the Rubell Collection in the Metropolitan Museum of Art', in *The Metropolitan Museum of Art Bulletin*, Spring 1999, Vol. LVI, No. 4 (the Metropolitan Museum of Art print illustrated, p. 38).

J. Cox and C. Ford, *Julia Margaret Cameron: The Complete Photographs*, London 2003, p. 207, no. 253 (illustrated, p. 206).

M. Weiss, *Julia Margaret Cameron: Photographs to electrify you with delight and startle the world*, London 2015 (illustrated, p. 91).



from life

Sappho.

Julia Margaret Cameron



Julia Margaret Cameron, *Sappho*, 1866
 © 2017. Image copyright The Metropolitan Museum of Art/Art Resource/
 Scala, Florence.



Julia Margaret Cameron, *Sappho*, 1865 (photographed).
 The Victoria & Albert Museum, London.
 Digital Photo: © Victoria and Albert Museum, London.

NOTES ON THE PROCESS

'A highly polished, spotless glass plate has to be evenly coated with collodion solution and dipped in a bath of nitrate of silver to make the emulsion sensitive to light. It [was] then taken out in semi-darkness and fitted into a slide, placed in the camera, exposed and immediately developed. A knock, changes in temperature, even breathing on the glass surface might spoil the negative which was probably twelve by fifteen inches, and so extremely tricky to handle. After exposure, the developing solution [had] to be poured over the plate. If the negative had survived thus far it had to be varnished to protect the chemical surface. This [involved] heating the plate and pouring liquid over it, with the risk the varnish might crack the collodion surface. - Tristram Powell, Mrs Cameron's Photographic Methods, *Julia Margaret Cameron: Victorian Photographs of Famous Men & Fair Women*, London 1973, p.11.'

Sappho, a photograph made just over a century and a half ago, belies our expectations of mid-19th century art by its lack of contrivance and by its immediate, engaging humanity. Its author, Julia Margaret Cameron, was a distinguished artist who achieved considerable prominence in High Victorian Britain through her exceptional, independent vision for the medium of photography. She was the first woman photographer to create a body of work of such individuality, impact, and emotional power. Her distinctive portrait and allegorical studies still resonate forcefully today and remain an inspiring reference point in the challenge of capturing via the camera the soul of our fellow beings. *Sappho* – nominally an evocation of the ancient Greek poet, yet essentially a very engaging portrait study, timeless in its emotive presence – well illustrates Cameron's courageous approach.

The majority of her portraits are close head or head and shoulders studies. Her subjects are simply and boldly confronted. Her technique – criticised by certain contemporaries for its lack of sharp focus and for occasional careless imperfections – was in fact the consequence of her very deliberate intention to capture the mood, the aura of her subjects rather than to record in forensic detail the topography of their features. She would indeed willfully put her subjects slightly out of focus, and valued the slight blur of movement that might occur in her long exposures in pursuit of her wish to convey the way we perceive people, rather than the dispassionate process by which a lens analyses them. The present print, made by contact printing, as was the norm at that





Julia Margaret Cameron, *'Call, I Follow, I Follow, Let Me Die!'*, 1867 (photographed) after 1867 (printed).
The Victoria & Albert Museum, London.
Digital Photo: © Victoria and Albert Museum, London.



Julia Margaret Cameron, *Mary Ann Hillier as Mary Mother*, 1867.
National Portrait Gallery, London.
Digital Photo: © National Portrait Gallery, London.



Julia Margaret Cameron, *Mrs. Herbert Duckworth (Virginia Woolf's Mother)*, April 1867.
The Art Institute of Chicago.
© 2017. The Art Institute of Chicago / Art Resource, NY/ Scala, Florence.

time, is from one of her largest-format negatives. Despite the challenges of working with glass negatives that had to be sensitised immediately prior to exposure, then swiftly fixed, Cameron was in full command of her equipment and materials, yet never enslaved to a false god of technical perfection.

Sappho is in fact Mary Hillier, a maid in Cameron's household whose mournful, melancholic look made her a beguiling and regular model, called upon to assume the various allegorical roles in which Cameron cast her. In the present image, the cracks in Cameron's negative, largely lost in the patterning of the subject's dress, did not trouble her in the least, as she printed with pride an image that successfully expressed the essence of her subject. Mrs Cameron's philosophy is evident: photography is able to convey the ineffable, the intangible, and this is a far more noble aspiration than the mere mechanical documentation of physical data.



Piero della Francesca, *Portrait of Battista Sforza*, 1465-1472.

Galleria degli Uffizi, Florence.

Photo: © 2017. Photo Scala, Florence - courtesy of the Ministero Beni e Att. Culturali e del Turismo.

CARLO MOLLINO



Carlo Mollino driving the Bisiluro Da.Mol.Nar he designed to
take part in the 24h Le Mans, Turin 1955.
Photo Invernizzi. ©Courtesy Museo Casa Mollino.



■ 24

CARLO MOLLINO

(1905-1973)

A rare and important dining suite

executed by Ettore Canali, Brescia, for the Casa del Sole, Cervinia,
comprising a table and six chairs, oak, chestnut, brass bolts, table
with laminate-veneered surface

table: 31½ high x 62¾ long x 31¾ in. wide (79 x 159.5 x 79.5 cm.)

chairs: each 36½ in. (93 cm.) high

Designed 1953, this suite was executed *circa* 1954-1955.

(7)

£300,000-500,000

\$400,000-650,000

€330,000-550,000



PROVENANCE:

Casa del Sole, Cervinia.

Private Collection, Europe, since *circa* 1995.

EXHIBITED:

Examples of these models shown *Carlo Mollino: Arabesques*, 20 September 2006 – 7 January 2007, Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy.

LITERATURE:

Other examples of these models illustrated:

F. Ferrari, *Carlo Mollino: Cronaca*, exh. cat., Turin, Galleria Fulvio Ferrari, 1985, p. 137, pl. 229.

G. Brino, *Carlo Mollino: Architecture as Autobiography*, New York 1987, p. 139.

L'Étrange Univers de l'Architecte Carlo Mollino, exh. cat., Paris, Centre Georges Pompidou, 1989-1990, p. 122.

I. De Guttry, M. P. Maino, *Il mobile italiano degli anni '40 e '50*, Rome 1992, p. 214, pl. 24.

R. Colombari, *Carlo Mollino, Furniture Catalogue*, Milan 2005, p. 54, no. 84.

F. Ferrari, N. Ferrari, *The Furniture of Carlo Mollino*, London 2006, pp. 204-206, 230.

F. Ferrari, N. Ferrari, *Carlo Mollino: Arabesques*, Verona 2006, p. 107, pl. 173-174.

N. Ferrari, *Mollino: Casa del Sole*, Turin 2007, pp. 78, 80-81, 93.









Poster for advertising the sale of apartments in the Casa del Sole condominium in Cervinia, circa 1952.
©Courtesy Museo Casa Mollino.

Carlo Mollino, a versatile, inspired and highly idiosyncratic individual of innate ability to synthesise diverse influences and passions, is today acknowledged as one of the most strikingly original creators of mid-century Italian architecture and design.

Mollino maintained an interest in the Alpine landscape throughout his life. Whilst still a student, he had received an award for his photographic documentation of rural houses in the Val d'Aosta, and in 1953 he founded the Institute of Mountain Architecture. A keen and talented skier, Mollino was chairman of the board of schools and instructors of the FISI, the Italian Winter Sports Federation. In 1951, he published an essay 'Introduction to Skiing', which at the time represented a turning point in techniques of downhill skiing, and also produced a screenplay for a companion documentary film. Consequently, Mollino was naturally attracted to the possibilities of designing buildings for use both in this landscape and in the context of winter sports. The Casa del Sole was a ten-story apartment complex for winter sports enthusiasts that was to be sited on difficult, sloping terrain in the Italian Alpine resort of Cervinia. Although the initial concepts can be dated to the late 1940s, work on the building was sufficiently completed by 1954 to allow the delivery of and fitting of the specially-designed furniture.



Carlo Mollino, untitled color print, circa 1956-62
©Courtesy Museo Casa Mollino.

These furnishings were of consciously rugged construction in order to withstand regular use, and stylistically were informed by Mollino's earlier studies into Alpine, vernacular furniture and architecture. The architectonic, trussed personality of the tables were complemented by chairs that revealed the subtleties of Mollino's own personalised references, to include the gently hooked, horn-like aspects to the rear of the seats, and a distinctively bi-partite back, the symbolism of which, considering the architect's interests, may be reasonably associated to reflect corset-like sensuality. In total, around 150 chairs were originally produced, from which some estimates suggest that less than 50 now remain. Approximately 25 rectangular dining tables were commissioned, each inset with green-laminate top, and a further 25 square tables, with oak tops, were produced for the Pavia restaurant, located on the ground floor of the complex. Around thirty years ago, the remaining, surviving furnishings from the Casa del Sole were removed, to be swiftly dispersed amongst collectors. Within the last fifteen years, only two dining suites from the Casa del Sole have been offered at public auction, and in both instances these were square tables supported by four chairs. The present lot, comprising of the larger rectangular table together with six chairs, represents a rare opportunity to engage with this important commission.

Right: Carlo Mollino, drawing for furniture for Casa Cattaneo and for Casa del Sole, 1953.
©Courtesy Museo Casa Mollino.

1.00 &
1.60

4, 6, 10 persone max,

panforte sagomato

50~55

38

gomma

80

80

eventuali cassetti
(guide sospese)

13 max,

12°

picco in lastra di fibroxil, semicircolo
o panforte + formica, o simile (alamastra)

80

A

A

78

A

A

gomma

gomma

11

58

11

78

36~

45

12

15

24

distanziante

profilo in
variante

50
48

12

40
42

40

44

45

24



distanziante ottone

40

4

3

12

4

2~3

90

2

giunto 1/2 legno

45

4

gomma

"lavoro" in panforte
incollato a trevigli



The son of Turin's most prominent architect and engineer, Mollino originally studied art history prior to enrolling at the School of Architecture, University of Turin, from where he graduated in 1931. From the very beginning, Mollino was established as a forthright and flamboyant architect operating in an idiom entirely of his own creation, his personalised vocabulary having been described in 1948 by the American designer George Nelson as 'Turinese Baroque'. From the late 1940s until the mid-1950s, Mollino produced a spectacular portfolio of works and projects, including domestic commissions, Alpine resorts, hotel interiors and commercial developments. It was, however, through the diversity of his own interests that his projects acquired such personal resonance, and consequently one also encounters designs for automobile racetracks, for filling stations, even aircraft hangars.

Mollino's background in technical engineering supplied the inspiration not only for the types of architectural projects that many architects would deem too trivial, but also materialised as practical applications, illustrated by his skills as an automobile designer, and by his holding of various technical patents. Furthermore, already an accomplished skier, photographer, automobile racer, and acrobatic pilot, his published writings contributed to the dialogue on subjects as diverse as the art of Georg Grosz and of Cubism, techniques of skiing, and critiques of cinema.

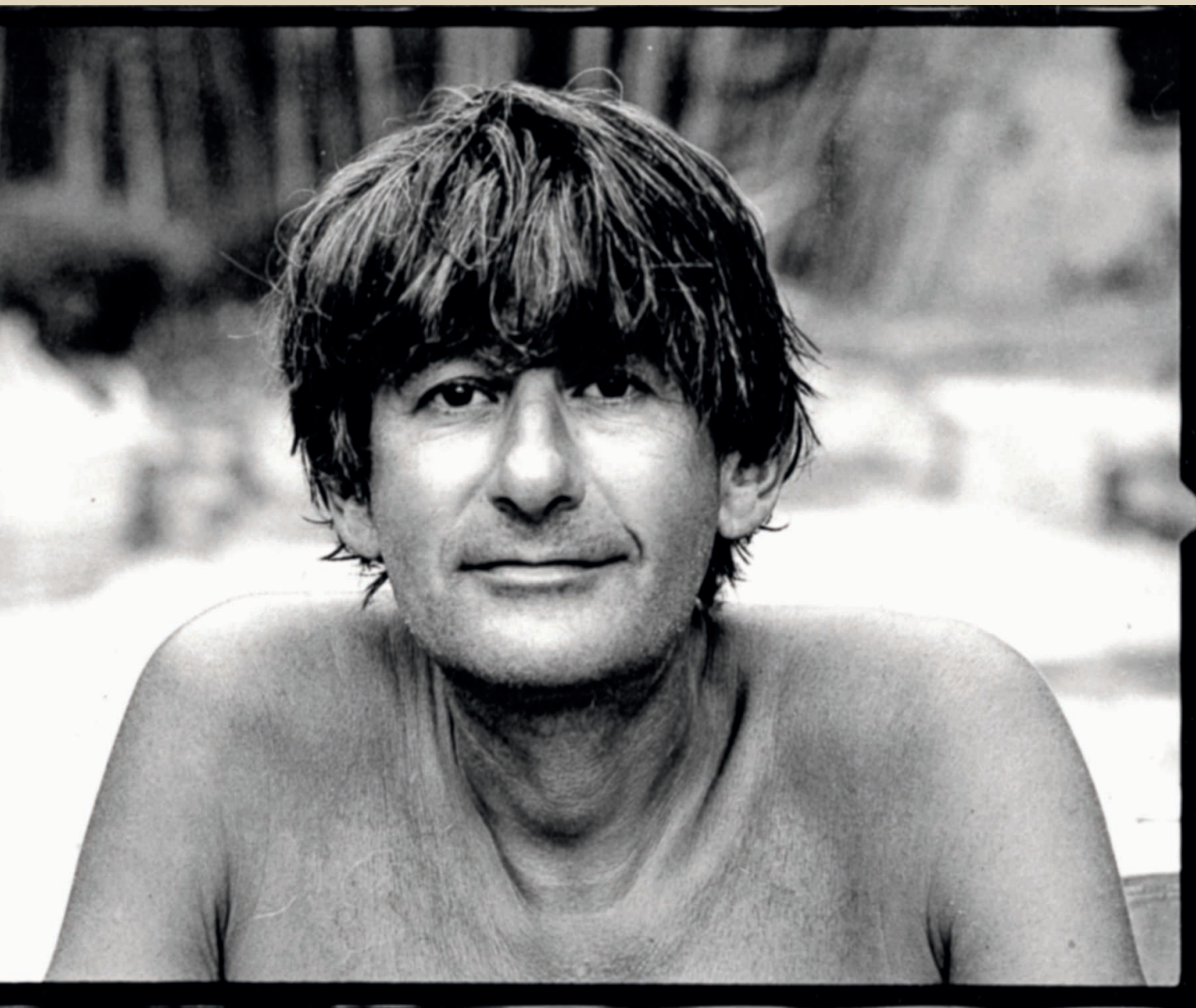
Throughout the late 1950s and 1960s, Mollino continued to work on numerous projects and exercises, however, turned increasingly to concentrate on technical projects such as aircraft design, and to pursue his dominant passion for photography. Both as a designer and as an individual, Mollino articulated an enigmatic and romantic symbolism, as best expressed by the mobile sensuality of many of his furnishings. Here was not a designer who felt compelled to provide a strict rationality for many of his designs, but rather an individual who wished to invest the inanimate with feeling, movement, and a coded mythology.



HELMUT NEWTON

**'It's that I don't
like white paper
backgrounds.
A woman does
not live in front
of white paper.
She lives on
the street, in a
motor car, in a
hotel room.'**





Alice Springs, *Helmut Newton*, 1976.
© Alice Springs / Maconochie Photography.

* 25

HELMUT NEWTON (1920-2004)

"Charlotte Rampling" at the Hotel Nord Pinus, Arles, France 1973

gelatin silver print, flush-mounted on aluminium
signed, titled, dated and numbered in ink 'Helmut Newton "Charlotte
Rampling" at the Hotel Nord Pinus, Arles, France 1973 Ap 1/2' on affixed
Certificate of Authenticity (flush mount, verso)
image: 62¼ x 47¾ in. (159 x 119.9 cm.)
sheet/flush mount: 68 x 50⅞ in. (173 x 129 cm.)

Photographed in 1973 and printed 2002-2003, this work is artist's proof
number one of two aside from an edition of three

£200,000–300,000

\$270,000–390,000

€220,000–330,000

**'Ever since I was a young boy I've been fascinated by
hotel rooms. I used to travel with my parents through
many of the big hotels in Europe. They still hold a
special mystery for me.'**

HELMUT NEWTON

PROVENANCE:

Staley Wise Gallery, New York.

Acquired from the above by the present owner
in 2007.

EXHIBITED:

Paris, Nikon Gallery, *Exposition des plus grands
photographes du monde entier*, 1975, p. 4 (another
print of this image exhibited).

Paris, Musée d'Art Moderne de la Ville de Paris,
Helmut Newton Mode et Portraits, 1984-1985, no.
10 (another example from the edition exhibited;
illustrated, unpaginated).

London, National Portrait Gallery, *Portraits Helmut
Newton*, 1988-1989, no. 37 (another print of this
image exhibited; illustrated, p. 49).

LITERATURE:

'Exclusif: Charlotte nue pour Newton', in *Photo*,
June 1974, pp. 86-90 (illustrated, p. 88).

Helmut Newton, White Women, New York 1976
(illustrated, p. 89).

Helmut Newton Portraits, New York 1987
(illustrated, p. 56).

Charlotte Rampling with compliments, Munich
1987 (illustrated, p. 69).





'I love these pictures. They are my first photographic nudes. They are also my last. They are all I need.'

CHARLOTTE RAMPLING

Helmut Newton was already a well-established fashion photographer with a certain reputation for provocation when he suffered a heart attack on the street in New York in the autumn of 1971. This proved a pivotal event, crystallising a determination to invest more of his own history in his work and of his voyeuristic fascinations with the erotic. Newton's subject matter had always extended beyond fashion per se to reflect a profound curiosity about the way a certain class of women lived. After his heart attack he raised his game, drawing on the unique resource of his own experience, his perversity and incisive observation finely tempered with dark humour. He became the Helmut Newton we know today, hailed as one of the most original and influential image-makers of his era. Newton would henceforth constantly push the limits of provocation for his editorial and other commercial work, bringing multiple layers of narrative and implication to his picture-making. His

images were always inspired by things he had seen – places, situations, gestures. His imagination, however seemingly outlandish, was always rooted in realities. Newton's pictures combine premeditation and artifice with an opportunistic reportage sensibility, and are all the more persuasive for situating his sophisticated figures in authentic contexts.

Charlotte Rampling, whose film roles had so far been relatively lightweight, was cast by Luchino Visconti for his sombre, shocking 1969 film *The Damned*, the story of a powerful German family facing the nightmare rise of the Nazis in the 1930s, a story highly pertinent to Newton, the son of prosperous Berlin Jewish parents and forced, traumatically, to flee his homeland in 1938 at the age of eighteen.

Visconti had recognised untapped potential in Rampling, an enigmatic, still, intense quality – he called it 'The Look' – that also struck a chord



The interior of Picasso's apartment on rue de la Boétie.
Photo: Brassai.
Original Photo: Estate Brassai - RMN-Grand Palais.
Digital Photo: © RMN-Grand Palais
(Musée national Picasso-Paris) / image RMN-GP.
Artworks: © Succession Picasso/DACS, London 2017.

with Newton. The present image, from a shoot undertaken for *Photo* magazine, is the most celebrated of a number of powerful portraits he made of her, portraits that, at the time and ever since, have significantly reinforced her image as one of the most stylish, complex, and mysteriously alluring of stars. *Photo* suggests that the shoot 'seems to resituate her in the ambivalent world of her recent cinematic success, in Liliana Cavani's *The Night Porter*', another film whose subject was the trauma of Nazi power and abuse. Rampling affirms of the Newton shoot: 'I recognise myself entirely. I love nudes that are sophisticated, elegant, uncluttered yet ambiguous... I love these pictures, which are my first photographic nudes. They are also my last. They are all I need.' This powerful portrait of Rampling perfectly distils Newton's canny ability to use available light in an authentic atmospheric setting to give to a carefully constructed image the persuasive feel of a photo-journalistic



Erich Salomon, *The Reich chancellor Heinrich Bruening and The Foreign Affairs Minister Julius Curtius as Benito Mussolini's Guests at Hotel Excelsior in Rom, August 1931.*
Photo: © 2017. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.



Charlotte Rampling in "The Night Porter"
by Liliana Cavani, 1974.
Photo by Central Press/Getty Images.

document. We are reminded of his considerable, avowed admiration for the nocturnal images of Brassai, and of his regard for the 1930s photo-journalistic work of Dr. Erich Salomon, who caught the power-brokers of Germany in unguarded moments in grand, dimly-lit rooms.

Newton included this image in his first solo exhibition, in Paris in the spring of 1975, and told its story in that same year: 'This photo of Charlotte Rampling was taken in an old hotel at Arles [the Nord Pinus]. It is famous for the bullfighters who stay there during the season. [It was] taken in the best room of the hotel on the night of 19th of October 1973. It has been widely published... It was exhibited at the Nikon Gallery, Paris, March-April 1975.' Newton included this study of Charlotte Rampling in his first anthology, *White Women*, published in 1976 – it very quickly, and deservedly, joined the canon of his most emblematic images.



ALLEN JONES



Allen Jones, 24 January 1976.
Photo by Bryan Wharton.



The present works, *Chair and Table*, installed in Gunter Sachs' St Moritz apartment, circa 1975
 © Estate Gunter Sachs
 © Estate of Roy Lichtenstein/DACS 2017

Icons of Pop Art, Allen Jones' *Table*, *Chair* and *Hatstand* are a subversive trio of sculptures created at the height of his career. Executed in 1969, the works were acquired that year by the pioneering collector, filmmaker and photographer Gunter Sachs, and remained in his possession for the next forty-three years. Doubling as purposefully provocative pieces of household furniture, three exaggerated feminine figures are contorted into subservient postures. Outstretched palms become the hooks of a hatstand, sturdy limbs become table legs, and raised, booted calves become the back of a cushioned chair. Illuminating the sexual undercurrents that ran through commercial advertising in the 1960s, their lithe, serpentine bodies recall the sinched waists and buxom figures of contemporary female pin-ups and Playboy bunnies. With their ashblond coifs, doe eyes shrouded in thick false lashes and thigh-high leather boots, these women might at first glance be mistaken for real, living figures. Upon closer inspection, their improbable features show themselves to be pure fantasy, first modelled in clay by the artist and later cast in fibreglass, coated in acrylic paint and clad with custom-made leather accessories. Soft, white, shag pile rugs form the resting ground for these bridled *femmes fatales*. Jones grew out of the wave of Pop Art that took Britain and the United States by storm during the 'swinging sixties'. It was a period of sexual liberation, with artists adopting images not only of mass produced commercial goods, but of pop culture's female icons. Like Tom Wesselmann's celebrations of the *Great American Nude*, Andy Warhol's tributes to Marilyn Monroe and Elizabeth Taylor and Mel Ramos' sun-drenched *California Venus*, the present works offer a commentary on the iconography of women and the material desires of

the post-War generation. Laced with seduction and critique in equal measure, they capture the Zeitgeist of this revolutionary period.

A celebrated businessman, international playboy and contemporary art connoisseur, Gunter Sachs played a pivotal role in the 1960s European cultural scene. He counted Coco Chanel, Andy Warhol and Salvador Dali among his close friends, and famously won the heart of his second wife Brigitte Bardot by flying over her St Tropez villa in a helicopter and dropping hundreds of roses into her garden. Known for his style, energy, charisma and creative flair, he was an artist in his own right – a noted filmmaker and photographer, who shot the first nude cover for Vogue in 1972 and worked with Claudia Schiffer in the early 1990s. His collection was born in Paris during his mid-20s, where he formed strong relationships with artists and gallerists and acquired major paintings by Jean Fautrier, Max Ernst and Victor Brauner. Surrealist artworks filled his home, as did important pre- and post-War furniture by Ruhlmann and Giacometti. Through his friendship with César, he met Arman, Jean Tinguely and Yves Klein, and became immersed in the burgeoning Nouveau Réaliste scene. In 1967, his collection was shown in the inaugural exhibition of the new Museum of Modern Art in Munich, with a catalogue introduction by Pierre Restany. Sachs was subsequently appointed president of the MAM association, and over four years transformed the museum into a leading platform for contemporary art. His meeting with Warhol in the mid-1960s fuelled his fascination with Pop Art, and he converted his penthouse suite at the Palace Hotel in St Moritz into a showcase for his growing collection of works by European and American exponents. *Table*, *Chair* and *Hatstand* were installed there,

ALLEN JONES

**HATSTAND
CHAIR
TABLE**

FORMERLY IN THE
COLLECTION OF
GUNTER SACHS





The present works, *Chair and Table*, installed in Gunter Sachs' St Moritz apartment, circa 1975
© Gunter Sachs Estate

along with works by Warhol, Lalanne, Lichtenstein, Wesselmann, Arman and César. Sachs invited Jones and his wife to visit the apartment soon after he acquired the sculptures.

The 1960s was a period of radical change on both sides of the Atlantic, marked by a dramatic evolution in attitudes towards sexuality and gender. In Britain, the decade began with the publication of D. H. Lawrence's erotic, highly-charged and previously outlawed novel *Lady Chatterley's Lover* following the well-documented trial of Penguin Books under the Obscene Publications Act 1959. In America, the new availability of birth control fundamentally changed attitudes towards women's sexuality and by the end of the decade John Lennon and Yoko Ono staged their famous *Bed-Ins for Peace*. What would have been scandalous only a few years before suddenly became mainstream and permissible, providing a new context for Jones' wry appropriations of the female form. Schooled at the Royal College of Art, where Richard Hamilton was teaching at the time, he was one of a new generation of British artists – including his contemporary David Hockney – who began to challenge conventions and embrace their sexuality. Hamilton's *Just what is it that makes today's homes so different, so appealing?* (1956) had already brought the buff imagery of American men's physique magazines and semi-clad sirens into the domestic realm, and this startling step arguably provided the context for Jones' *Table*, *Chair* and *Hatstand*. Underpinned by his fascination with Jungian and Freudian philosophies of self-discovery through creativity, the convergence of the quotidian and the sexualised would come to inform his oeuvre for the next two decades.

Like Hockney, Jones had spent time traveling around the United States in the mid-1960s, living in New York during the height of American

Pop. It was here that he was first exposed to the vivid, often racy imagery in advertising and magazines; a far cry from the frequently staid ads and illustrations in Britain. Inspired by the work of his American contemporaries – in particular Lichtenstein's *Girls* and Wesselmann's *Great American Nudes* – Jones turned to similar sources for his paintings, adopting a bright, brazen, frontal manner akin to his colleagues. Looking to popular imagery, Jones sought to destabilise the banal, kitsch elements of consumer culture and exhume the tabooed depictions of the body, focusing his attentions on the representation of women. In the late 1960s, upon his return to Britain, he began adding shelves and steps to the bottom of his paintings, inviting the viewer to enter the pictorial space and become more closely acquainted with his glossy figures. It suddenly occurred to him that through a sculptural practice, he could invite his women to walk out of the canvas and into his own real, lived space. Using a commercial sculptor for shop window mannequins and wax works, Jones created *Hatstand* – the first of his triumvirate of women. He had originally intended to clad his figures in ordinary clothes, extending the legacy of Duchamp's 'readymades', but later turned to the fantasy costumes of the circus and adult theatre. The British fashion designer Zandra Rhodes – a close friend – made the clothing according to Jones' designs, whilst the leatherwork was commissioned from John Sutcliffe at Atomage, who made the costume for Marianne Faithfull in the 1968 film *The Girl on Motorcycle*. By looking beyond, the realm of fine art, Jones sought to free the work from the value-laden rhetoric of traditional sculpture, imposing a deliberately domestic function upon his semi-clad figures and thrusting them into the real world.



Gunter Sachs and Brigitte Bardot, 1966.
Photo by Pierre Manciet

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

■ λ * 26

ALLEN JONES (B. 1937)

Hatstand

painted fibreglass, resin, mixed media and tailor made accessories

75 x 42½ x 13in. (190.5 x 107 x 33cm.)

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

£600,000–800,000

\$780,000–1,000,000

€660,000–870,000



Sigmar Polke, *Bunnies*, 1966.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2017.

PROVENANCE:

Gunter Sachs Collection (acquired in 1969).
His Sale, Sotheby's London, 22 May 2012, lot 13.
Acquired at the above sale by the present owner.

EXHIBITED:

London, Arthur Tooth & Son Gallery, *Allen Jones Figures*, 1970 (another example from the edition exhibited).
Montreal, Montreal Museum of Fine Arts, *Pop Art*, 1992-1993, p. 277, no. 90, pl. 178 (another example from the edition exhibited; illustrated in colour, p. 213).
Hamburg, Museum für Kunst und Gewerbe, *Gunter Sachs - Retrospektive*, 2003.
Leipzig, Museum der Bildenden Künste, *Gunter Sachs*, 2008 (illustrated in colour, pp. 182-183).
Tubingen, Kunsthalle, *Allen Jones - Off the Wall*, 2012-2013, p. 231, no. 3 (another example from the edition exhibited; illustrated in colour, pp. 17 and 115). This exhibition later travelled to UNESCO Weltkulturerbe Völklinger Hütte and Chemnitz, Kunstsammlungen Chemnitz.
London, Royal Academy of Arts, *Allen Jones RA*, 2013-2015 (another example from the edition exhibited; illustrated in colour, p. 61; illustrated in colour with the artist, p. 26).

LITERATURE:

A. Jones, *Allen Jones Figures*, Milan 1969, p. 94 (another example from the edition illustrated in colour, p. 75).
M. Livingstone, *Allen Jones, Sheer Magic*, London 1979 (another example from the edition illustrated in colour, p. 71).
Allen Jones, exh. cat., Liverpool, Walker Art Gallery, 1979, no. 35 (another from the edition illustrated, unpagged).
N. Hodges and N. Robertson (eds.), *Allen Jones*, London 1993, p. 142 (another example from the edition illustrated in colour, p. 29; illustrated in colour with the artist, p. 28).
J. Heuman, *Material Matters: The Conservation of Modern Sculpture*, London 1999, fig. 78 (another example from the edition illustrated in colour, p. 75).
T. Osterwald, *Pop Art*, Cologne 1999 (another example from the edition illustrated, p. 48).
A. Lambirth, *Allen Jones: Works*, London 2005, fig. 11 (another example from the edition illustrated in colour, p. 28; details illustrated in colour, pp. 22-23; illustrated with the artist in colour in the inner front cover).
This Was Tomorrow: Pop Art in Great Britain, exh. cat., Wolfsburg, Kunstmuseum Wolfsburg, 2016 (another example from the edition illustrated with the artist, p. 264).









Tom Wesselmann, *Great American Nude #99*, 1968.
Private Collection.
Artwork: © Estate of Tom Wesselmann / DACS, London/ VAGA, NY, 2017.

Some observations about the hatstand

1. With the care normally accorded to Works of Art, the hatstand should last a lifetime-and more.
2. The sculpture will hold hats and light clothing accessories only. Do not use for supporting heavy coats, furs, etc.
3. She is built of fibre-glass and painted with Rowney Cryla colour and may be wiped gently with a soft, damp cloth, if necessary.
4. Her clothing is custom made and is not strengthened in the normal manner for human usage.
5. The real-hair wig has been set and kiln dried and should need no special attention. When the wig is removed from the box, brush out in the normal manner.
6. Reverse selo-tape is recommended for fixing the wig to the skull.
7. It is recommended that a small mat or animal skin be used to cover the base plate. Pierce on hole and make sure both feet are firmly on the ground be twisting the figure slightly

ALLEN JONES 1969



The artist and *Hatstand*.
Photo: © Hedgecoe/Topfoto
Artwork: © Allen Jones.

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

■ λ * 27

ALLEN JONES (B. 1937)

Chair

painted fibreglass, resin, mixed media and tailor made accessories

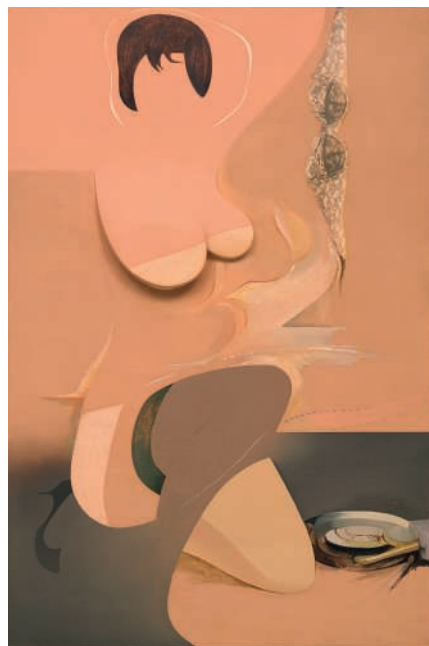
30¾ x 37¾ x 22½ in. (78 x 96 x 57cm.)

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

£600,000–800,000

\$780,000–1,000,000

€660,000–870,000



Richard Hamilton, *Pin-up*, 1961.
The Museum of Modern Art, New York.
Artwork: © R. Hamilton. All Rights Reserved, DACS 2017.

PROVENANCE:

Gunter Sachs Collection (acquired in 1969).
His Sale, Sotheby's London, 22 May 2012, lot 14.
Acquired at the above sale by the present owner.

EXHIBITED:

London, Arthur Tooth & Son Gallery, *Allen Jones
Figures*, 1970 (another example from the edition
exhibited).
Tokyo, The National Museum of Modern Art,
Contemporary British Art, 1970 (another example
from the edition exhibited; illustrated, unpagged).
Montreal, Montreal Museum of Fine Arts, *Pop Art*,
1992-1993, p. 277, no. 89, pl. 179 (another example
from the edition exhibited; illustrated in colour, p.
213).
Hamburg, Museum für Kunst und Gewerbe,
Gunter Sachs - Retrospektive, 2003 (illustrated in
colour, unpagged).
Leipzig, Museum der Bildenden Künste, *Gunter
Sachs*, 2008 (illustrated in colour, p. 74)
Moscow, Museum Tsaritsyno, *Gunter Sachs*, 2009
(illustrated in colour, unpagged).
Tubingen, Kunsthalle, *Allen Jones – Off the Wall*,
2012-2013, p. 231, no. 2 (another example from the
edition exhibited; illustrated in colour, pp. 16 and
117). This exhibition later travelled to UNESCO
Weltkulturerbe Völklinger Hütte and Chemnitz,

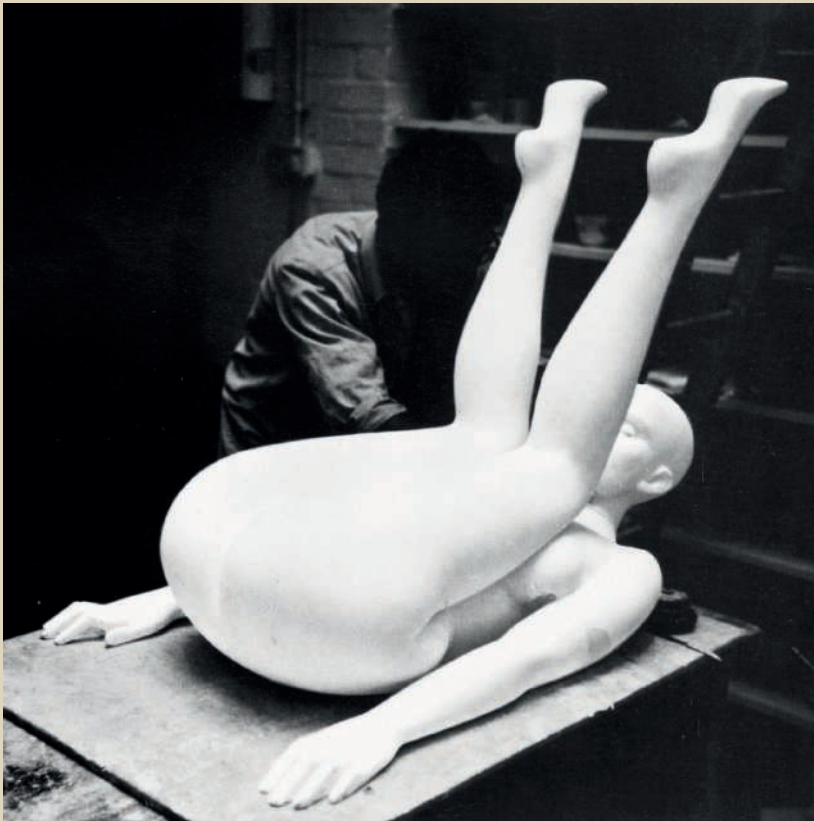
Kunstsammlungen Chemnitz.

London, Royal Academy of Arts, *Allen Jones RA*,
2013-2015, no. 27 (another example from the
edition exhibited; illustrated in colour, p. 60).
Wolfsburg, Kunstmuseum Wolfsburg, *This Was
Tomorrow: Pop Art in Great Britain*, 2016-2017, p.
412 (another example from the edition exhibited,
illustrated in colour, p. 277).

LITERATURE:

M. Livingstone, *Pop Art: A Continuing History*, New
York 1990, p. 267, no. 247 (another example from
the edition illustrated in colour, p. 174).
N. Hodges and N. Robertson (eds.), *Allen Jones*,
London 1993, p. 142 (another example from the
edition illustrated in colour, p. 30).
J. Heuman, *Material Matters: The Conservation of
Modern Sculpture*, London 1999, fig. 76 (another
example from the edition illustrated in colour, p. 72;
detail illustrated in colour, p. 78).
T. Osterwald, *Pop Art*, Cologne 1999 (another
example from the edition illustrated, p. 48;
illustrated in colour, p. 49).
A. Lambirth, *Allen Jones: Works*, London 2005, fig.
12 (another example from the edition illustrated in
colour, p. 25; illustrated, p. 11).
G. Sachs, *Mein Leben*, Munich 2005 (illustrated in
colour, p. 385).





Dik Beech with plaster cast for Allen Jones's *Chair*
 Artwork: © Allen Jones.

Some observations about the Chair

1. With the care normally accorded to Art Works, the chair should last a lifetime-and more.
 2. She is built to withstand the inevitable urge to sit on her, but do not abuse this privilege. Rather be content to contemplate this radical contribution to sculpture.
 3. The sculpture is made of fibre-glass and painted with Rowney Cryla Colour and may be wiped with a soft damp cloth if necessary.
 4. Her clothing has been custom made and is not strengthened in the normal manner for human usage.
 5. The real-hair wig has been set and kiln dried and it should need no special attention. When the wig is removed from its box, brush out in the normal manner.
 6. Reverse selo-tape is recommended for fixing the wig to the skull.
 7. A key is provided for screwing down the base onto the figure.
- Do not screw too tightly as refraction of light through the Perspex gives the impression of paint loss.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

■ λ * 28

ALLEN JONES (B. 1937)

Table

painted fibreglass, resin, mixed media, glass and tailor made accessories
24 x 51½ x 29⅞ in. (61 x 130 x 76 cm.)

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

£600,000–800,000

\$780,000–1,000,000

€660,000–870,000



Gerald Laing, *Brigitte Bardot*, 1963.
Private Collection.
Artwork: © Gerald Laing.

PROVENANCE:

Gunter Sachs Collection (acquired in 1969).
His Sale, Sotheby's London, 22 May 2012, lot 15.
Acquired at the above sale by the present owner.

EXHIBITED:

London, Arthur Tooth & Son Gallery, *Allen Jones Figures*, 1970 (another example from the edition exhibited).
London, Royal Academy, *Pop Art*, 1991-1992, no. 136, pl. 157 (another from the edition exhibited; illustrated in colour, p. 206). This exhibition later travelled to Cologne, Ludwig Museum and Madrid, Centro de Arte Reina Sofía.
Montreal, Montreal Museum of Fine Arts, *Pop Art*, 1992-1993, p. 277, no. 91, pl. 180 (another from the edition exhibited; illustrated in colour, p. 213).
Hamburg, Museum für Kunst und Gewerbe, *Gunter Sachs - Retrospektive*, 2003 (illustrated in colour, unpagged).
Den Haag, Gemeentemuseum Den Haag, *Sixties! Art, fashion, design, film and photography*, 2007.
Leipzig, Museum der Bildenden Künste, *Gunter Sachs*, 2008 (illustrated in colour, p. 75).
Moscow, Museum Tsaritsyno, *Gunter Sachs*, 2009 (illustrated in colour, unpagged).
Tubingen, Kunsthalle, *Allen Jones - Off the Wall*, 2012-2013, p. 231, no. 1 (another example from the edition exhibited; illustrated in colour, p. 16). This exhibition later travelled to UNESCO Weltkulturerbe Völklinger Hütte and Chemnitz, Kunstsammlungen Chemnitz.
London, Royal Academy of Arts, *Allen Jones RA*,

2013-2015 (another example from the edition exhibited; illustrated in colour, pp. 62-63).
Wolfsburg, Kunstmuseum Wolfsburg, *This Was Tomorrow: Pop Art in Great Britain*, 2016-2017, p. 412 (another example from the edition exhibited; illustrated in colour, p. 276).

LITERATURE:

A. Jones, *Allen Jones Figures*, Milan 1969, p. 94 (another example from the edition illustrated in colour, p. 71).
A. Jones and M. Livingston, *Allen Jones: Sheer Magic*, London 1979 (another example from the edition illustrated in colour, pp. 70-71).
N. Hodges and N. Robertson (eds.), *Allen Jones*, London 1993, p. 142 (another example from the edition illustrated in colour, p. 31).
L. Romain and D. Bluemler, *Allen Jones, Künstler Kritisches Lexikon der Gegenwartskunst*, Munich 1993, no. 7, pl. 6 (another example from the edition illustrated in colour, p. 8).
T. Osterwald, *Pop Art*, Cologne 1999 (another example from the edition illustrated, p. 48; illustrated in colour, p. 49).
J. Heuman, *Material Matters: The Conservation of Modern Sculpture*, London 1999, fig. 77 (another example from the edition illustrated in colour, p. 74).
A. Lambirth, *Allen Jones Works*, London 2005 (another example from the edition illustrated in colour, pp. 26-27 and on the front and back covers).
G. Sachs, *Mein Leben*, Munich 2005 (illustrated in colour, p. 385).





Richard Hamilton, *Just what is it that makes today's homes so different, so appealing?*, 1956.
Kunsthalle Tübingen.
Artwork: © R. Hamilton. All Rights Reserved, DACS 2017.

Some observations about the Table

1. With the care normally accorded to Works of Art, the table should last a lifetime-and more.
2. The sculpture is built to withstand the inevitable urge to use her as a table, but do not abuse this privilege with the use of very heavy objects.
3. She is painted with Rowney Cryla Colour and made of fibre-glass. A soft damp cloth may be used to wipe the figure, if necessary.
4. Her clothing has been custom made and is not strengthened in the normal manner for human usage.
5. The real-hair wig has been set and kiln dried. When the wig is removed from the box, brush out in the normal manner.
6. Reverse selo-tape is recommended for fixing the wig to the skull.
7. A key has been provided for screwing the glass onto the figure. Do not screw too tightly as refraction of light through the glass gives the impression of paint loss.

ALLEN JONES 1969







■ 29

GIO PONTI (1891-1979) & ANGELO LELLI

A Rare 'Siluro' Floor Lamp

executed by Arredoluce, Monza
tinted methacrylate, brass, painted metal, fluorescent tubes
transfer label 'Arredoluce Monza, Made in Italy'
73½ in. (186.5 cm.) high

Designed 1957, this example produced *circa* 1960

This lot is sold with a certificate of expertise from the
Gio Ponti Archives, Milan

£15,000-20,000

\$20,000-26,000

€17,000-22,000



Gio Ponti at the 1957 Milan Triennale.
Photo and artwork: © Gio Ponti Archives.

PROVENANCE:

Private Collection, New York, *circa* 1960.

280 Modern, New York.

Private Collection, New York.

From where acquired by the present owner.

LITERATURE:

Prototype for the XI Milan Triennale illustrated:

Domus, no. 337, December 1957, pp. 31-36.

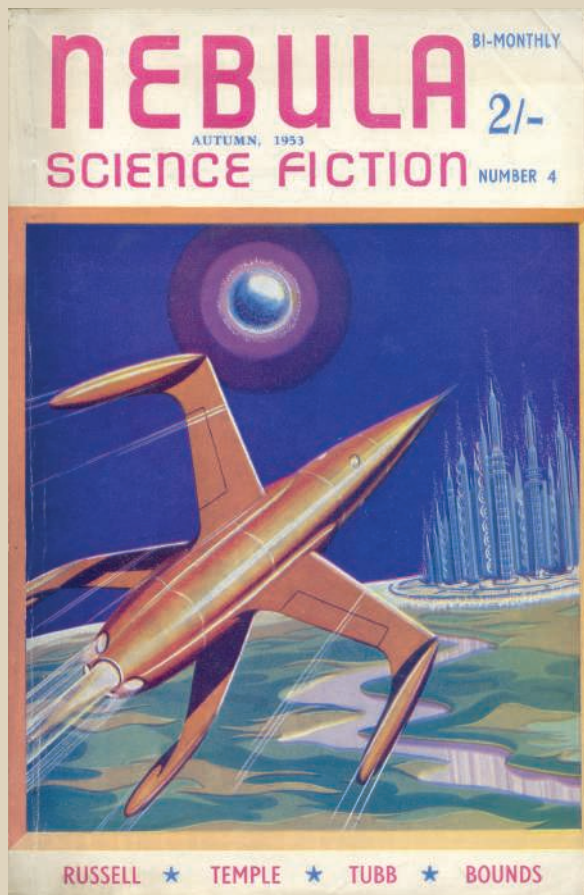
L. Licitra Ponti, *Gio Ponti: The Complete Work 1923-1978*, London 1990, p. 197.

U. La Pietra (ed.), *Gio Ponti*, Milan 1995, p. 248, pl. 521.

M. Romanelli (ed.), *Gio Ponti: A World*, exh. cat., London, Design Museum, 2002, p. 68.

A. Bassi, *Italian Lighting Design 1945-2000*, Milan 2004, p. 82.





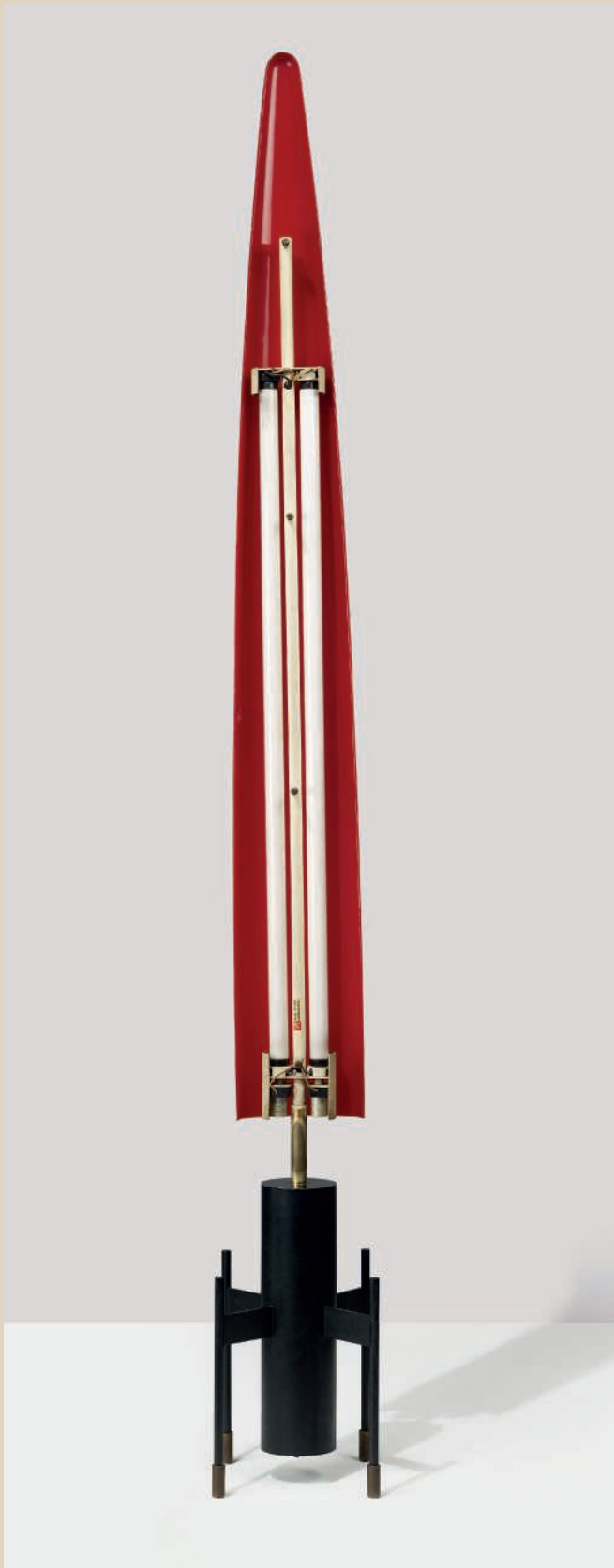
Cover image of *Nebula Science Fiction* Number 4, Autumn 1953.

The present example is a rare variation of the *Siluro* [Torpedo] floor lamp originally exhibited by Gio Ponti at the XI Milan Triennale of 1957 and that subsequently entered limited production with Angelo Lelli's manufacturing company, Arredoluce, to which the latter acted as design director. The three lighting designs exhibited were amongst Ponti's first to utilise coloured acrylic shades, and were supported on thin, tubular metal supports to match the associated furnishings perfectly capturing the style of the 1950s to invoke a 'planetary deep space' iconography (op. cit. Bassi, p. 79). Of these three designs, the floor lamp capitalised upon the ambient luminescence provided by fluorescent tube lighting, a new medium that had already found appreciation with pioneering lighting designer Gino Sarfatti some years earlier. The elongated, tapering profile of the lamp references the



Dan Flavin, *Untitled (to the citizens of the Swiss cantons) 2*, 1987.
Collection Albright-Knox Art Gallery, Buffalo.
Photo: ©Paul Greaves / Alamy Stock Photo.
Artwork: © 2017 Stephen Flavin / Artists Rights Society (ARS), New York

aerodynamics of a projectile yet importantly also invokes the cherished form of the obelisk, a motif that remained persistent throughout Ponti's *oeuvre*. Both the prototype and the normal production example of the *Siluro* featured an open frame of either chromed steel or brass that supported the paired acrylic shades, normally in a colour-combination of either black and white, or yellow and white. This example, by repute originally supplied to a client in New York around 1960, is fitted with shades of yellow and red to deliver dramatic luminescence, and features a rocket-styled platform that reveals Lelli's influence. No other examples of this variation have been recorded, consequently this example, which retains the manufacturer's transfer label, may be considered to be a unique, custom variation.



The present lot (interior view)



The present lot (alternate view)

DIANE ARBUS

‘They are the proof that something was there and no longer is. Like a stain. And the stillness of them is boggling. You can turn away but when you come back they’ll still be there looking at you.’

(DIANE ARBUS FROM A LETTER TO DAVIS PRATT, FOGG MUSEUM, MARCH 15, 1971 IN RESPONSE TO A REQUEST FOR A BRIEF STATEMENT ABOUT PHOTOGRAPHS.)



Garry Winogrand, *Diane Arbus, "Love-In", Central Park, New York, 1969.*
© The Estate of Garry Winogrand, courtesy Fraenkel Gallery, San Francisco.

*** 30**

DIANE ARBUS (1923-1971)

Jack Dracula under a tree, N.Y.C. 1961

gelatin silver print

signed and numbered 'Doon Arbus #1049-55-4U-1620' in ink, stamped

'a diane arbus print' and 'Doon Arbus for the Estate of Diane Arbus', dated '1961'

in ink and stamped 'The Estate of Diane Arbus LLC' copyright credit (verso)

image: 13 x 19 in. (33 x 50 cm.)

sheet: 16 x 20 in. (40.6 x 50.8 cm.)

Photographed in 1961 and printed by Diane Arbus between the years 1961-1966

£60,000-80,000

\$79,000-100,000

€66,000-87,000

'Jack Dracula, The Marked Man, is embellished with 306 tattoos... He can outstare any stranger and causes a sensation on the subway, looking large, proud, aloof, predominantly bluegreen, like a privileged exile...He is rich and shrewd and industrious. Friends and enemies respect him equally but there is no one he cannot do without. Jack is fond of skydiving but he cannot swim. He told me he is not afraid of anything and I believe him.'

THE FULL CIRCLE, HARPER'S BAZAAR, NOVEMBER, 1961

PROVENANCE:

The Estate of the Artist.

To the present owner, San Francisco.

LITERATURE:

Harper's Bazaar, November, 1961

(variant illustrated).

Picture Magazine: Issue #16, *Diane Arbus:*

A Monograph of Seventeen Photographs,

Picture Magazine, Inc., Los Angeles, 1980

(variant illustrated, p. 14)

Diane Arbus: Magazine Work, Aperture,

New York, 1984 (variant illustrated, pp. 14-19).

S. Philips et al., *Diane Arbus Revelations,*

New York 2003 (illustrated p. 57).



‘These are the characters in a fairy tale for grown ups’

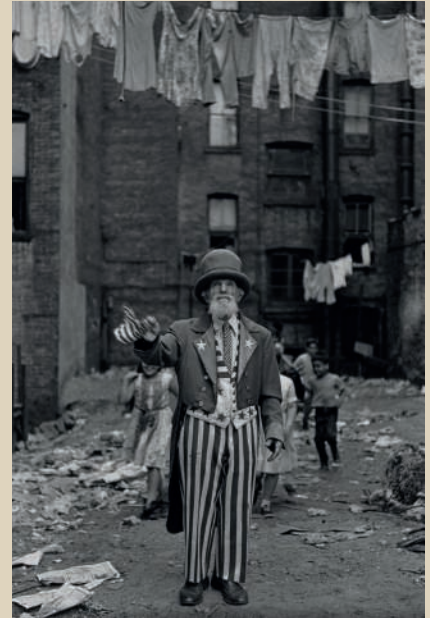
EXCERPT FROM ARBUS'S LETTER TO ART DIRECTOR
ROBERT BENTON AND EDITOR HAROLD HAYES PROPOSING
THE ECCENTRICS PROJECT, C. NOVEMBER 1960.





DIANE ARBUS

JACK DRACULA
UNDER A TREE
N.Y.C. 1961



Diane Arbus, *Max Maxwell Landar, Uncle Sam, N.Y.C. 1961, 1961.*
Credit: © The Estate of Diane Arbus

Born Diane Nemerov in New York City in 1923, Arbus first began taking pictures in the early 1940s, and by the year of her death in 1971, had deeply impacted the New York art and photography world. The Department of Photography at the Museum of Modern Art, headed by esteemed photography curator John Szarkowski, mounted a full scale retrospective in 1972, helping to cement her place in a quickly evolving canon of great 20th century artists. Time has revealed her lasting influence, with major retrospectives hosted by the Metropolitan Museum of Art, New York, the San Francisco Museum of Modern Art, and the Jeu de Paume, Paris, in recent years.

In 1956, the commercial photographic partnership that she and husband Allan Arbus had maintained for roughly ten years was ended. At the time, she was 33 years old. With no lengthy formal training but a voracious intellectual and artistic appetite, early on Arbus found her way into classes with two photographers, Berenice Abbott and, most importantly, Lisette Model, as well as art director Alexey Brodovitch. In 1956, the commercial photographic partnership that she and husband Allan Arbus had maintained for roughly ten years was ended. She was 33 years old. At this moment, 'and apparently for the first time, [Arbus] starts numbering her negatives and corresponding contact sheets beginning with #1. She will maintain this system for the rest of her career. (S. Phillips, Diane Arbus Revelations p. 139.)

In these years, as Arbus established her singular creative voice and consciousness, she favored a handheld 35mm Nikon camera. This

period, from 1956 to 1962, was the subject of an in-depth exhibition in 2016 at the Metropolitan Museum of Art titled *In the Beginning*. These first years on her own were a struggle financially, yet the newly gained creative freedom was exhilarating. Toward the end of the year [1960], in preparing to write a proposal to *Esquire* on the subject of eccentrics, she reported: 'I have been holed up in the public library with Kirby's *Wonderful Museum of Remarkable Characters* and *Wilson's Magazine of Curious and Odd Memoirs and Anecdotes* and I am agog with stories...' (S. Phillips, Diane Arbus Revelations p. 154.)

After submitting the proposal to *Esquire* in November of 1960, she was given the assignment.

Eccentrics, the term she used, had been an interest of hers for years. Jack Baker, better known as Jack Dracula, was one such figure. Born on Christmas Day in 1935, he was covered in over 400 tattoos by the time he died in 2011, two dozen of which were on his face, including one of an eagle on his forehead, and silhouette shading around his eyes reminiscent of a pilot's goggles. Over the course of his life he worked as a sideshow performer and became a renowned tattooist; his outspoken advocacy around tattoo art helped shape the American tattoo scene that is now so prevalent.

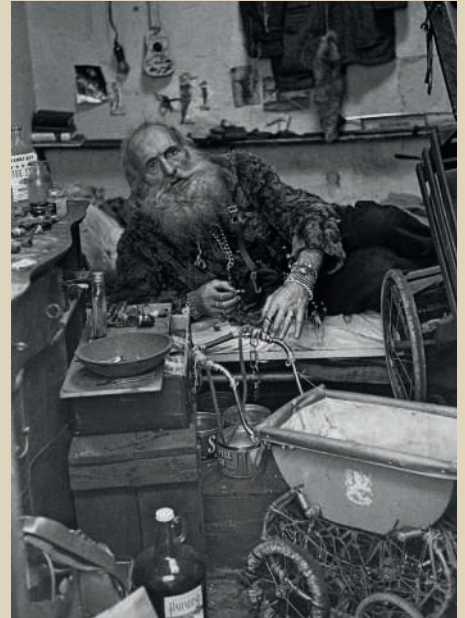
This story, which was eventually published by *Harper's Bazaar* and not *Esquire*, under the title, 'The Full Circle', became the focus of Arbus's efforts during the latter part of 1960 through the first half of 1961; thoughts about the people she was photographing fill her notebooks



Diane Arbus, *Miss Cora Pratt, the Counterfeit Lady*, N.Y.C. 1961, 1961.
Credit: © The Estate of Diane Arbus



Diane Arbus, *His Serene Highness Prince Robert de Rohan Courtenay*, N.Y.C. 1961, 1961.
Credit: © The Estate of Diane Arbus



Diane Arbus, *William Mack, Sage of the Wilderness*, N.Y.C. 1961, 1961.
Credit: © The Estate of Diane Arbus

from this time. During these months, Arbus sought out Jack Dracula for her story, photographing him in more than one setting.

In a letter to her brother, Howard Nemerov, who was teaching at Bennington College in Vermont, she wrote: *'I am working on something now, the eccentrics I have so long thought of, or rather people who visibly believe in something everyone doubts... I wondered if there were any such anywhere round your vicinity which would provide me the excuse and oppty for a visit... Any impostors, or people with incredibly long beards, or ones who believe in the imminent end of the world, or are reincarnations or keep lions in their living room or embalmed bodies or even skeletons ... Don't trouble about it, or bother to answer, unless when you look up from the page the Messiah comes wandering out of the woods.'* (S. Phillips, Diane Arbus, *Revelations*, p. 154).

By the middle of the summer, she had made a final decision about the individuals who would feature in the story, had printed the photographs and was working on the accompanying texts. In July, she wrote the following to her eldest daughter Doon, *'...I spent the weekend of the fourth holed up writing about twelve hours a day on the rest of the Odd People and taking walks and eating pickles and I finished it and they are most terrifically pleased and so am I.'* (S. Phillips, Diane Arbus *Revelations*, p. 156).

Five people, with accompanying texts written by Arbus about each, were featured in the final story: William Mack, Sage of the Wilderness;

Maxwell Landar known as Uncle Sam; Miss Cora Pratt, The Counterfeit Lady; His Serene Highness Prince Robert de Rohan Courtenay (the rightful Hereditary claimant to the Throne of the Byzantine Eastern Roman Empire); and Jack Dracula.

The present lot is a large-format, 16x20 inch lifetime print, printed by the artist between the years 1961–1966. Enlargements of this size, printed by the artist from her 35mm negatives are extremely rare. The straight edges of the image are typical of her style during this period when she was using a 35mm camera, and are unlike her later soft-edged images made with a square format camera. The evolution of her darkroom printing style is outlined succinctly in an essay by Neil Selkirk in Diane Arbus: *Revelations*. This is an exceptional print, and has been held in only one collection since it left the Estate.





TAPIO WIRKKALA

‘The bowls by Tapio Wirkkala in crystal and plywood are amongst the most interesting works of art in the Triennale ... Tapio Wirkkala has found in these forms that are slightly botanical and mineralogical the extraordinary possibilities of fantasy.’

GIO PONTI

■ λ 31

TAPIO WIRKKALA (1915-1985)

A Monumental Prototype 'Leaf'

executed by KOE, Finland

birch-laminated plywood, ebonised wood, with later floor stand and optional wall bracket, painted tubular metal, painted metal

incised 'KOE/II' (on the reverse)

Leaf; 52¼ high x 24 wide x 1¼ in. thick (133 x 61 x 3 cm.)

68 ½ in. high including floor stand (174 cm.)

Designed and executed in 1952

£40,000–60,000

\$53,000–78,000

€44,000–66,000



Table prototypes by Wirkkala, circa 1953.
© Editoriale Domus

PROVENANCE:

Soinne et Kni, Finland.

Private Collection, Finland.

From where acquired by the present owner.

LITERATURE:

Example of table variant illustrated:

Domus, no. 284, July 1953, p. 54.

M. Aav, *Tapio Wirkkala: eye, hand and thought*, exh. cat., Helsinki, Museum of Art and Design, 2000, p. 280, pl. 473.

Examples of other sculptures illustrated:

M. Aav, *Tapio Wirkkala: eye, hand and thought*, exh. cat., Helsinki, Museum of Art and Design, 2000, pp. 224-231, 236-243.





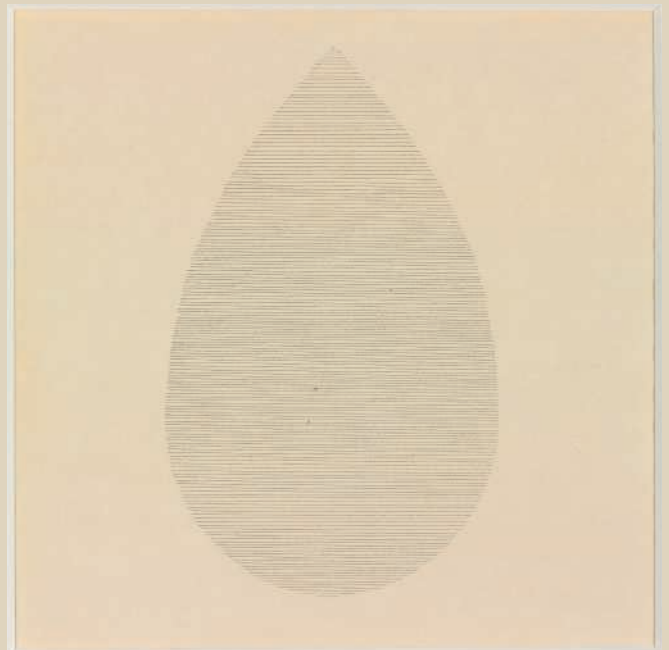
(reverse of the present work)

As Finland's most versatile designer of the post-war period, Wirkkala initially achieved prominence for his glass designs, winning first prize in the 1946 Iittala glass competition. These prolific and influential glass forms attracted immediate international acclaim, and in 1951 he was awarded the Lunning Prize, and took three Grand Prizes at the IX Milan Triennale, having also designed the national pavilion. The persistent themes influencing Wirkkala's designs included natural forms such as mushrooms, leaf-forms, melting ice, or else invoked a strong sense of national identity through reference to Finnish folklore and the frozen landscapes of Lapland. Included in Wirkkala's display for the 1951 Triennale, was what proved to be amongst the first of his sculptural creations in laminated woods, developed at the Soine Oy plywood factory – originally a manufacturer of aircraft propellers. These shallow leaf-shaped bowls and platters celebrated the decorative rhythmic properties of plywood when cross-cut and polished, to reveal a synthesis of craftsmanship and modern engineering. Further accolades for these plywood forms swiftly followed, and that same year the leaf platter was praised as the winner of American magazine *House Beautiful's* 'The Most Beautiful Object of 1951'. With momentum building for the appreciation of Wirkkala's plywood designs further international exhibitions followed, to include three group exhibitions at MoMA 1952-1954. One of these MoMA exhibitions, *Recent Acquisitions 1946-1953*, revealed objects that transcended the boundaries between art and design, offering Wirkkala's plywood leaf alongside a chess set designed by Man Ray, a vestment by Matisse, and a lounge chair by Mies van der Rohe, within a minimalist installation designed by Philip Johnson.



Rene Magritte, *Les barricades mystérieuses*, 1960. Private collection.
Artwork: ©DACS 2017.

The present work is an important and experimental example of Wirkkala's rigorous investigations of the leaf-form, communicated through his chosen medium of plywood, and here rendered on a massive, totemic scale. Crucially, this work was executed during the essential period of the early 1950s when the designer was being welcomed internationally by museums and manufacturers alike, and was the recipient of numerous accolades for precisely this medium and motif. Parallel to these technical and stylistic investigations, Wirkkala explored the possibility of their translation into domestic products, including furniture. Consequently, a variation of this over-sized leaf-form sculpture was inverted, laid horizontally, and applied to a stylised bird-shaped base to create a series of occasional tables, these being published alongside other experimental creations in *Domus*, 1952. Throughout the 1950s and into the 1960s Wirkkala persevered with this preferred medium to deliver works of increasingly complex and abstract stature, culminating in the massive four by nine metre *Ultima Thule* carved plywood frieze created for the Finnish section of the 1967 Montreal World's Fair.



Agnes Martin, *The Drop*, 1963. Private collection.
Artwork: © 2017. Agnes Martin / DACS. Photo: ©Private Collection / Bridgeman Images.

CLAUDE LALANNE (B. 1924)

Lanterne

gilt and patinated bronze, galvanized copper, the hexagonal frame with inner scrolling branches surmounted by butterflies and a mouse, with three sconces, hung from two hanging bars with further butterfly mounts stamped 'Claude Lalanne' and with monogram, dated '2015' and numbered '2/8'
lantern: 39 high x 21½ in. wide (99 x 55 cm.)
hanging bars: 39½ and 31½ in. long (100.5 x 80.5 cm.)

Executed in 2015, this work is number two from the edition of eight and four artist proofs

£100,000–150,000

\$140,000–200,000

€110,000–160,000

**'They are not furniture, they are not sculpture
– call them 'Lalannes.'**

CLAUDE LALANNE



PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

A related smaller hexagonal lantern is illustrated:
D. Abadie, *Lalanne(s)*, Paris 2008, p. 281.





Yves Saint Laurent with evening gowns from his winter collection, moulded around objects Claude Lalanne carved from the imprint of the body. Paris, 1969.
Photo: ©Manuel Litran / Contributor. Artwork: ©DACS 2017.

The work of Claude Lalanne, and that of her late husband François-Xavier, speaks a language that is at once unique yet instantly recognisable. Characterised by an infectious curiosity about the world around her, Claude's work is inspired by an intense desire to re-enchant our experience of it, with her love of nature and sense of play combining to create functional artworks which are simultaneously elegant yet with a suggestion of ethereality. Still active today in her 90s at her studio in Ury, south of Paris, her work is often thought to be intertwined with that of her husband (both artists becoming known collectively as Les Lalannes) and yet they are best considered and recognised as two separate careers running in tandem. Whilst there are examples of collaboration inspired by their mutual love of nature, these are in reality co-creations, with the distinctness of Claude's broad focus on vegetal works, incorporating organic and plants motifs, offsetting her husband's playful reinterpretation of the animalistic world.

Claude studied architecture at the Ecole des Beaux-Arts and the École des Arts Décoratifs and later attended external classes in drawing, clay modelling and casting. The couple met in 1952 at François-Xavier's first exhibition of paintings at Galerie Cimaïse on Boulevard Raspail in Paris and, in their home on the Impasse Ronsin, now recognised as a legendary community of artists in this corner of Montparnasse, they became neighbours of sculptor Constantin Brancusi (who would pop by in the evenings bearing vodka, cigarettes and plums) and also befriended fellow artists Salvador Dalí, Man Ray, Jean Tinguely, Niki de Saint Phalle and James Metcalf. Other close friends included René Magritte, Max Ernst and Victor Brauner and the duo constructed an art realm where Surrealism, Nouveau Réalisme and anthropomorphism conjoined, in a whimsical and poetic combination of the decorative and fine arts. Les Lalannes lived a life out of step with contemporary influences – the postwar art scene in Paris had long been dominated by abstraction – and joyfully embraced determining their own parallel paths.

Les Lalanne developed a style, across an array of scales and purpose, that defines inventive, poetic and surrealist sculpture. Having

rediscovered the Renaissance art of casting forms from life Claude also employing variants of electroplating techniques first discovered in the 18th century by Bolognese physicist Luigi Galvani (hence the term galvanisation). Objects she gathers in her garden are placed in a bath of sulphuric acid and copper sulphate, through which an electric current is flowed. In this process the copper clings to the organic material to create a perfect replica, and so challenges the boundaries between art and design in the process. She then refines the object through hours of hand tooling, achieving a careful balance of delicacy and sensitivity in her work.

Their work was first shown by legendary gallerist Alexander Iolas in Paris (and in New York, Milan, Geneva, and Athens) from the mid-1960s to 1979 and they soon began to attract serious art collectors. In 1969 Yves Saint Laurent – one of their most ardent supporters – commissioned Claude to take gilt-metal castings from the body of supermodel Verushka for his Empreintes collection of *haute couture* (shown above), and went to furnish his home in the rue de Babylone between 1974 and 1985 with a series of twenty five of her mirrors. Claude gained further recognition in popular consciousness when Serge Gainsbourg chose her nude sculpture *L'Homme à Tête de Chou* ('Man with the Head of a Cabbage') for the cover of his 1976 album of the same name. Their long career was celebrated in a major retrospective, simply entitled "Les Lalannes", at the Musée des Arts Décoratifs in Paris in 2010, the exhibition itself designed by another notable patron and friend, Peter Marino.

The form of the current lot follows on from a smaller related model, simply entitled *Lanterne*, created by Claude Lalanne around 1990. A unique lantern of a more comparable scale to the present lot was executed by her in 1999 and was sold Christie's Paris, *Zeineb et Jean-Pierre Marcie-Rivière: Grand collectionneur et mécènes*, 8 June 2016, lot 177. The work perfectly encapsulates the aspiration and scope of her vision. Through her eyes, a functional and integral element of daily life, is re-purposed and re-imagined by cross-pollinating the natural and the constructed, and as such is imbued with a subtle life of its own.



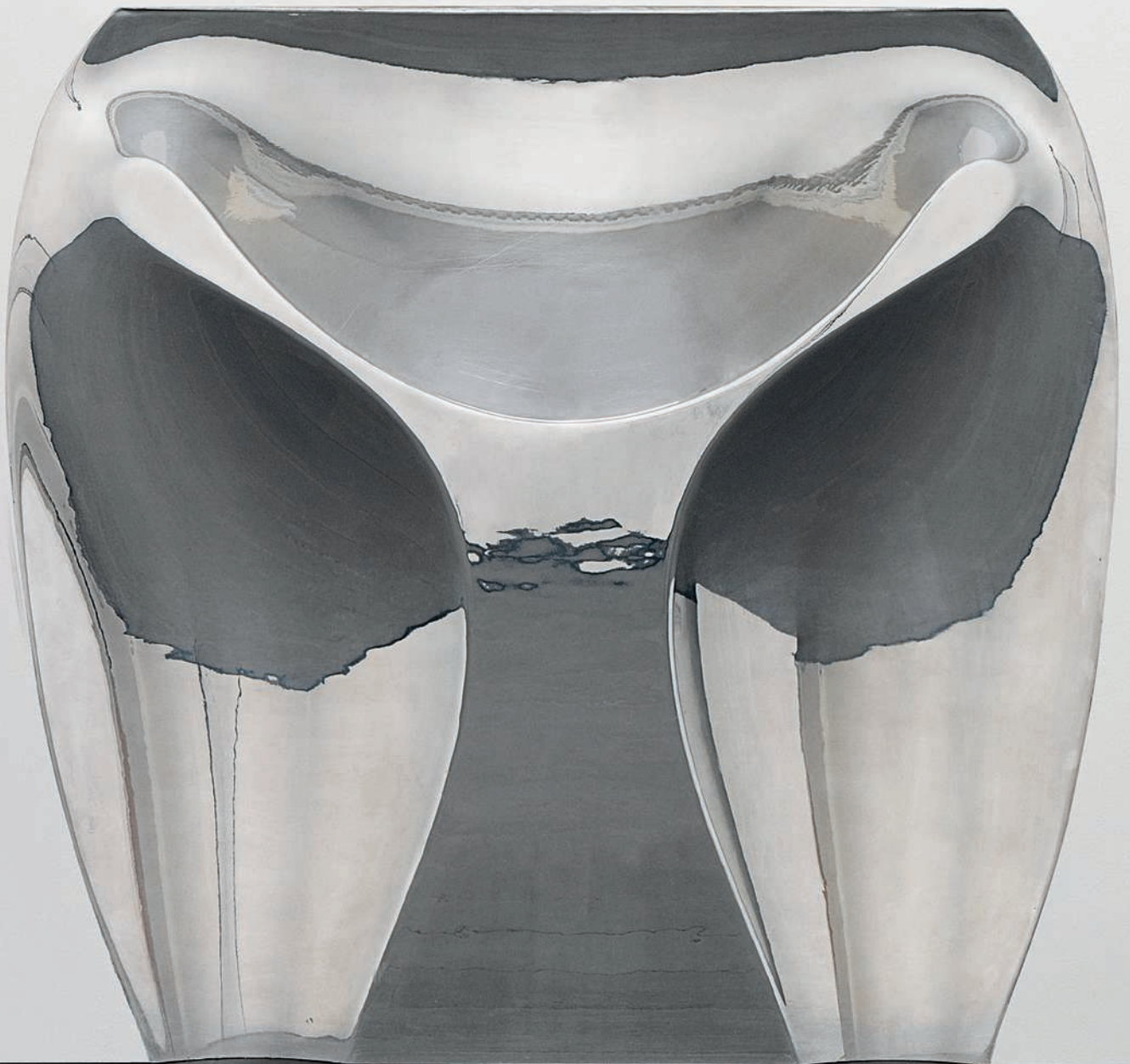
**'The Word artist and artisan have the same roots.
Why should one be more important than the other?'**

CLAUDE LALANNE

RON ARAD



'My response to a F.A.Q about my work, "which is more important, function or aesthetics?", is that in the best cases they are not at odds with each other - they are good friends, enhancing each other, deciding amicably how to share their roles.'



■ 33

RON ARAD (B. 1951)

In Place of Fire

inflated polished superplastic aluminium
49¼ high x 52¾ wide x 4¾ in. deep (125 x 133 x 10.5 cm.)

Designed and executed 1998, these works are unique.

This lot is accompanied by a certificate of authenticity for each piece from Ron Arad Associates.

(2)

£50,000–80,000

\$66,000–100,000

€55,000–87,000

PROVENANCE:

Acquired directly from Ron Arad Associates by the present owner in 1999.

LITERATURE:

D. Sudjic, *Ron Arad*, London 1999, p. 201.

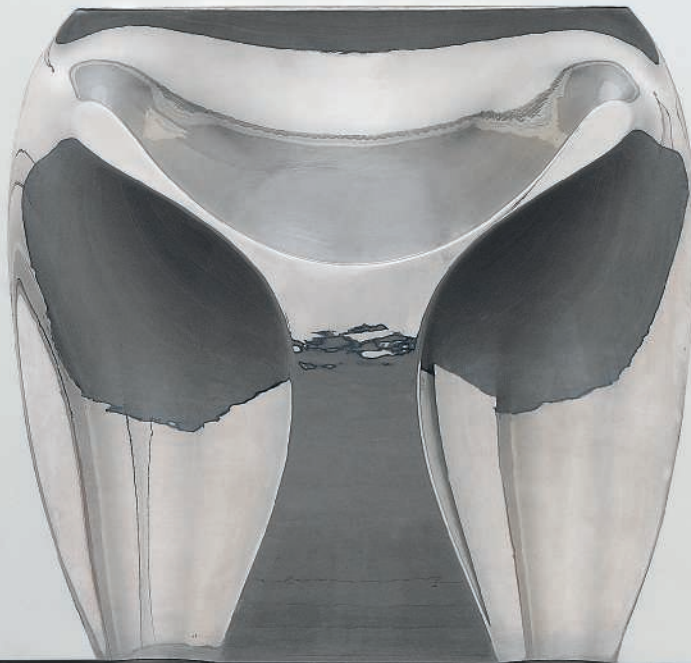
Ron Arad: No Discipline, exh. cat., New York, The Museum of Modern Art, 2008–2009, p.121 (for a discussion of the B.O.O.P. collection).



'When I was asked to design 'twin fireplaces' for a room where underfloor heating had just been installed, it was clear that the generic function of a fireplace to heat the room, was happy to give front stage to the aesthetics. The function became a memory carried by the chimney breasts, the fireplaces sculptures with constant movements in the reflections of the concave shapes in one and the convex shapes in the other.

Like a memory of fire, I enjoyed visiting these 'fires' that look so very different each time.'

RON ARAD



Ron Arad's work as an internationally acclaimed artist, designer and architect defies categorisation. Ron Arad understands each of these territories but has continuously refused to limit the range of his inspirations and references to one over another. After studying art in Jerusalem he moved to London and studied architecture in London before, in 1981, founding a cross-category studio/workshop/office for the production and sale of his creative output.

From starting out re-purposing pre-existing components, most famously in his Rover Chair of 1981, Arad is noted for his creative versatility and the experimental way he fuses technology, manufacturing processes and a daring array of materials into architecture, studio-made objects and industrially produced design. A champion of creative freedom, carbon fibre, acrylic, concrete, glass, plywood, steel, aluminium and polyamide are just some of the mediums of his expression, artfully shaped into forms that range from the pared down and organic, to the extreme, mercurial and complex, showcasing the artist's constant experimentation with the boundaries and possibilities of materials.

Following on from his use of Kee-Klamps and scaffolding poles as structural elements, Arad's first industrially-produced chair was Well Tempered Chair, designed in 1986 for Vitra. This exploration into the properties and uses of steel developed in the late 1980s into the Volume series, in which welded seams and constructional details were clearly visible. Over time the welding and craftsmanship of his work became more precise and the by now highly polished surfaces became increasingly reflective that created dematerialising effects that

distorted and contradicted their volumes, a theme clearly probed in the present lot.

In the late 1990s Arad began to work with inflated aluminium. He had previously used a technology that used a vacuum process to form parts for the aircraft and automotive industries. Arad then discovered that the machinery could be used to inflate aluminium through thick steel stencils, using a process whereby an aluminium sheet is heated in an oven and inflated under air pressure into a cavity, rather than against a mould. From this process in 1998 he created the B.O.O.P. (Blown Out Of Proportion) collection of unique objects in inflated polished superplastic aluminium, and the current works are from this series. Later he would go on to use this technique again in the Blo-Void, Bodyguards and Southern Hemisphere series (2007).

Deyan Sudjic (*op.cit.*, p. 201) aptly described them as 'Virtual Fireplaces', as each is clearly an echo of this form, yet by removing their functionality they are subverted under Arad's wield into a nuanced exploration of positive and negative. With one concave, the other matching but convex, they resonate contrasts: of male and female, inside and outside, reflection and reality, apparent and actual, and the interplay of these contrasting forces remains permanently in tension. Not only are the works in a fixed state of perpetual oscillation, but the reflected space in which they are located are given a resonating quality. Their fluid forms condense the work of Ron Arad, neatly highlighting his creativity and tireless exploration of form and his advanced use of technological opportunities, to create a seemingly effortlessly executed study of inherent dichotomies.



Fireplaces before polishing, October 1998.



Installation of Ron Arad: *No Discipline* at Musium of Modern Art, New York, in 2009.
© 2017. Digital image, The Museum of Modern Art, New York / Scala, Florence.



Ron Arad at Centre Pompidou, 2008.
Photo: ©LIONEL BONAVENTURE / Stringer

BARON ADOLPH DE MEYER

**'The Debussy of
the camera'**

CECIL BEATON ON BARON ADOLPH DE MEYER





Baron Adolph de Meyer, Baron Adolph de Meyer, 1920s.
Digital Photo: © National Portrait Gallery, London.

PROPERTY FROM AN IMPORTANT BRITISH COLLECTION

34

BARON ADOLPH DE MEYER

(1868-1946)

Water Lilies

platinum print, on layered mount

signed in pencil 'De Meyer' (on the third paper inter-mount); the successive inter-mounts of cream, grey and cream paper (the second with 'Mercantile Bond' watermark) inter-mounted on cream board
image/sheet: 9% x 13¼ in. (24.4 x 33.6 cm.)

primary paper mount: 9% x 13½ in. (24.6 x 34.3 cm.)

secondary paper mount: 9% x 13% in. (25.1 x 34.6 cm.)

tertiary paper mount: 12½ x 14½ in. (31.7 x 36.9 cm.)

board mount: 18 x 19 in. (45.7 x 48.2 cm.)

Photographed *circa* 1906 and printed *circa* 1906

The only other hitherto recorded platinum print of this image is in the collection of the Metropolitan Museum of Art, New York. A photogravure print of this image is in the J. Paul Getty Museum, Los Angeles. There is one recorded gelatin silver print of this image.

£120,000–180,000

\$160,000–230,000

€140,000–200,000

PROVENANCE:

The Artist.

Karl Struss.

Estate of Karl Struss.

Private Collection, USA (acquired *circa* 1979)

Anon. sale, Christie's New York, 8 October 2009, lot 819.

Acquired at the above sale by the present owner.

EXHIBITED:

The Metropolitan Museum of Art print of this image has been shown in the following exhibition:

New York, the Metropolitan Museum of Art, *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography*, 1978, p. 203, no. 216, pl. 82.

New York, the Metropolitan Museum of Art, *Photographs from the Museum's Collection*, 1984-1985.

New York, International Center of Photography, *A Singular Elegance: The Photographs of Baron Adolph De Meyer*, 1994-1995, pp. 50-51.

New York, the Metropolitan Museum of Art,

Pictorialism in New York, 1900-1915, 1998.

Vancouver, Vancouver Art Gallery, *Truth Beauty: Pictorialism and the Photograph as Art, 1845-1945*, 2008, p. 154 (illustrated, p. 15).

New York, the Metropolitan Museum of Art, *Photographic Treasures from the Collection of Alfred Stieglitz*, 2011-2012.

LITERATURE:

Camera Work, no. 24, October 1908 (illustrated pl. II).

R. Brandau (ed.), *de Meyer*, London 1976, pl. 11 (illustrated).

W. J. Naef, *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography*, New York 1978, no. 216, pl. 82 (illustrated, p. 203).

J. Szarkowski, W. Hartshorn and A. Ehrenkranz, *A Singular Elegance. The photographs of Baron Adolph de Meyer*, San Francisco 1994 (illustrated, pp. 50-51).



DEMMEYER

A







Baron Adolph de Meyer, *Claude Monet*, March 1921.

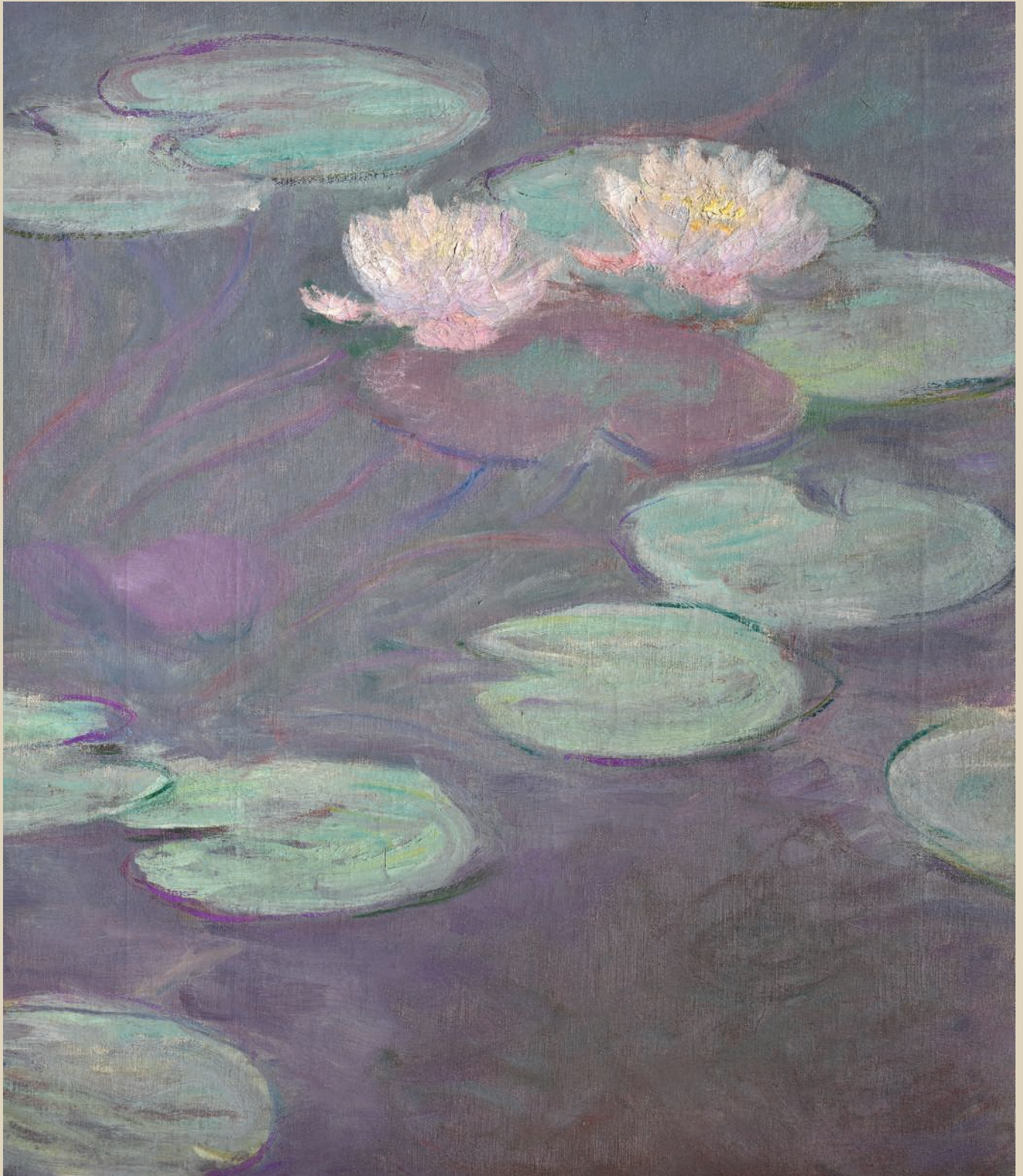
'The Debussy of the camera' was the apt description given to Baron de Meyer by Cecil Beaton, who greatly admired de Meyer's ability to create such seductive effects of light – impressionistic, soft, diffused yet somehow alive, sparkling, as in the present image – just as he admired the haloes of light that added a spectral glamour and magic to his portrait or fashion studies.

De Meyer's *Water Lilies* is a masterful demonstration of his distinctive aesthetic, which might effectively be described as using his camera and lenses to paint with light. We are reminded of his admiration for the work of Claude Monet, whose portrait he was later to make. Perhaps de Meyer's *Water Lilies* was inspired by Monet's *nympheas* series, initiated in 1899, and of which the photographer was surely aware.

De Meyer was a member of the key associations – first the Linked Ring in Britain, then the Photo-Secession in New York – whose members saw themselves, at the close of the 19th century, as the champions of photography's place among the noble arts in the face of the medium's increasing popularisation and potential

debasement. The Secessionists favoured *recherché* printing techniques that involved much skill in pursuit of subtle, painterly textures and effects. Platinum printing was one such process: the light-sensitive chemicals absorbed into the paper rather than contained in a layer of emulsion and offering a matte surface with a very subtle tonal range. It is telling that the two recorded platinum prints of *Water Lilies*, an image greatly admired and celebrated in its day, were acquired by Alfred Stieglitz, the foremost American champion of photography, and Karl Struss, a distinguished fellow Secessionist. The Stieglitz print was gifted to the Metropolitan Museum of Art; the present print is the one owned by Struss.

De Meyer's predominant subject matter was the *beau monde* that so fascinated him – exemplars of beauty, glamour and elegance – he built a highly successful career as a photographer for *Vogue* and for *Harper's Bazaar*, where his images set new standards of creativity. His reputation has to some extent been coloured, and his brilliance not always fully acknowledged, as a consequence of his engagement with the commercial world.



Claude Monet, *Waterlily*, 1897
National Gallery of Modern Art, Rome
Photo: © 2017. Photo Scala, Florence - courtesy of the Ministero Beni e Att. Culturali e del Turismo.



Adolph de Meyer, *Water Lilies*, circa 1906, printed 1912.
The Metropolitan Museum of Art, New York.
Alfred Stieglitz Collection, 1933.

A thoughtful introduction by esteemed MoMA curator John Szarkowski to a fine book on de Meyer published in 1994, reminds us of the high respect accorded the photographer by pre-eminent and influential collector Sam Wagstaff, when he observes that 'Sam Wagstaff had spent half a lifetime in the arts before becoming interested in (passionate about) photographs; he was intimately familiar with contemporary art, and also confident not only with older painting and sculpture but with a wide range of decorative arts, and also with those arts that are too seldom seen in museums... It is not surprising that Wagstaff should have recognised the virtue in the work of Baron de Meyer, when the photography world in general saw him as a minor character in an ephemeral Edwardian operetta. Wagstaff's own mother, Olga Piokoska, is said to have been a fashion artist. Perhaps she knew de Meyer. In any case Wagstaff might have learned at her knee that not even the characters of the most artificial worlds are beyond the reach of art.' (J. Szarkowski, W. Hartshorn and A. Ehrenkranz, *A Singular Elegance. The photographs of Baron Adolph de Meyer*, San Francisco 1994 (illustrated, pp. 50-51).

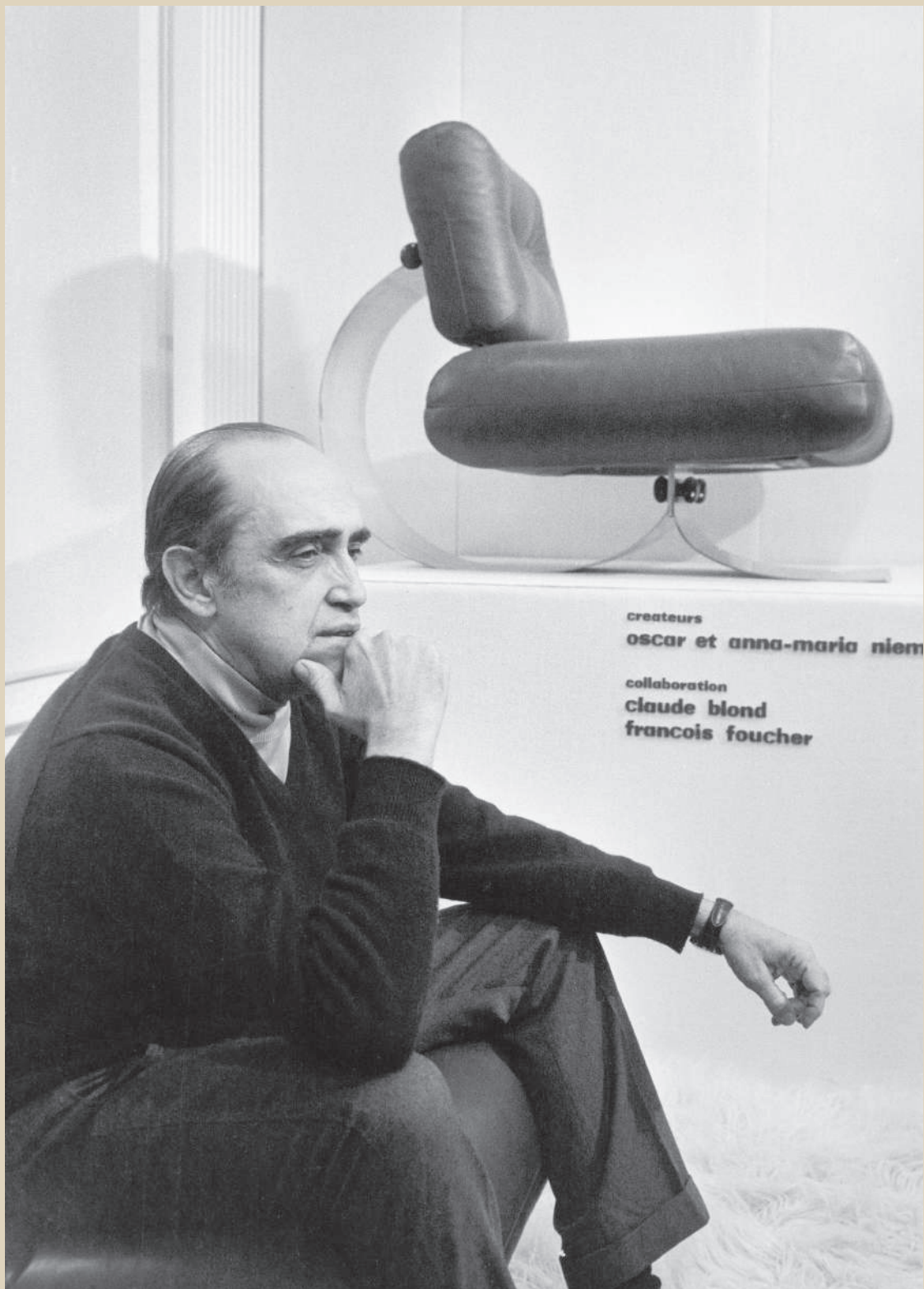
NOTES ON THE PROCESS

Platinum printing, the finest monochrome printing type, produces a large tonal range that is unobtainable in silver prints. This is achieved through the combination of light sensitive ferric oxalate and image-forming platinum metals (or palladium metals, after World War I when platinum became quite expensive). The Pictorialists experimented with photographic processes such as platinum printing, to achieve painterly affects, as well as choosing different paper types – the work they produced was a counterargument to the belief photography was purely mechanical and could not be high art.



(detail of the present lot)

NIEMEYER



createurs
oscar et anna-maria niemeyer
collaboration
claire blond
françois fouchier

Oscar Niemeyer, 1970. Photograph by Jean-Regis Roustan.
Photo: ©Jean-Regis Roustan / Contributor.

‘Curves are the essence of my work because they are the essence of Brazil, pure and simple.’



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

■ 35

**OSCAR NIEMEYER (1907-2012)
& ANNA MARIA NIEMEYER (1929-
2012)**

A pair of 'Alta' lounge chairs

executed by Mobilier International, Paris

stainless steel, leather, plastic

32 in. high; 29½ in. wide; 41 in. deep (81.5 cm. x 75 cm. x 104 cm.)

Designed 1971, these examples were executed *circa* 1970s

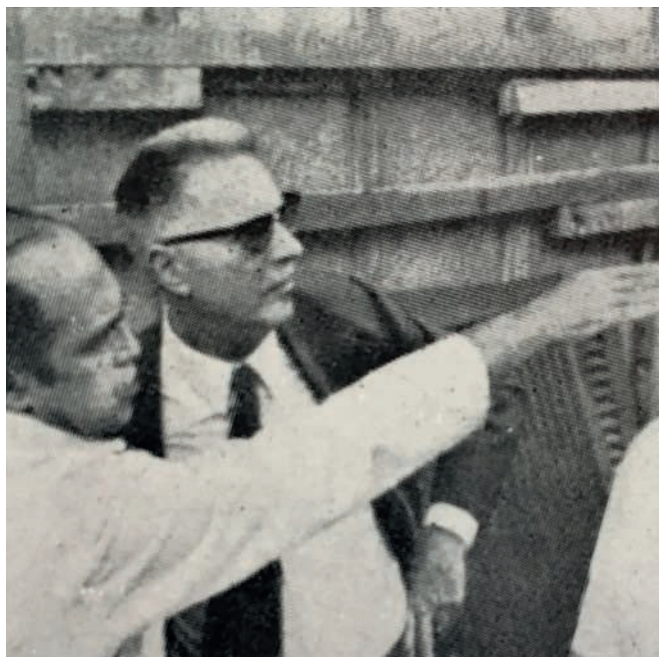
£12,000–18,000

\$16,000–23,000

€14,000–20,000

It is not the right angle that attracts me, nor the straight line, hard and inflexible, created by man. What attracts me is the free and sensual curve — the curve that I find in the mountains of my country, in the sinuous course of its rivers, in the body of the beloved woman.

OSCAR NIEMEYER



Oscar Niemeyer and Jean Prouvé at the French
Communist Party headquarters, Paris, *circa* 1972
© Editoriale Domus.

PROVENANCE:

Private European Collection.

LITERATURE:

Other examples of the model illustrated:

Domus, no. 506, January 1972, pp. 58-59 (for illustrations of the chair model).

Domus, no. 510, May 1972, p. 118 (for a contemporary advert of the model by Mobilier International).

Domus, no. 511, June 1972, pp. 69-77.

M. Emery, *Furniture by Architects*, New York 1983, p. 224.

D. Underwood, *Oscar Niemeyer and the Architecture of Brazil*, New York 1994, pp. 150-151.

D. A. Hanks, A. Hoy, *Design For Living: Furniture and Lighting 1950-2000: The Liliane and David M. Stewart Collection*, Paris 2000, p. 121.



Oscar Niemeyer rose to global prominence after he was awarded the commission to design the administrative complex of Brasilia in 1956, and today the two towers of the Congressional Palace, flanked by the domed and bowl-like structures of the upper and lower legislative houses, is an enduring symbol of Brazilian boldness and originality. Just four years later, however, Brazil's elected government was overthrown by a right-wing military coup and left-leaning Niemeyer fled the country, destined to remain in exile until democracy was eventually restored in 1985. During this time Niemeyer relocated to Paris and set-up an office on the Champs-Élysées and, in 1967, was selected to build the new French Communist Party Headquarters in Paris, a landmark which is now the most celebrated example of South America's most famous architects' work to be found in Europe. Comprising a shaped office block and a domed conference hall, the main curtain wall to the main building was designed by his collaborator Jean Prouvé who worked with Niemeyer on technical aspects. As well as designing the building, Niemeyer collaborated with his daughter to design the furniture for the interior.

Oscar Niemeyer and his daughter's first furniture design was the seating furniture for the lobby areas which share the aesthetics of his architecture, spurning geometric influences in favour of the curve. The steel blade-like supports were accompanied by deep oversized seat pads to allow the user to recline and converse in ample comfort. It was Oscar Niemeyer's desire to create forms that harmonised with the interior of a building rather than those which clashed – too often, for him, the furniture and its internal arrangement compromised the architecture. Two forms of the model, the present example and a floor-skimming low seat version, were produced exclusively by Mobilier International of France in limited quantities during the early 1970s. A subsequent edition was produced in laminated woods and steel in Brazil. The present lot is a scarce surviving early pair which retain their uncharacteristic white leather upholstery.

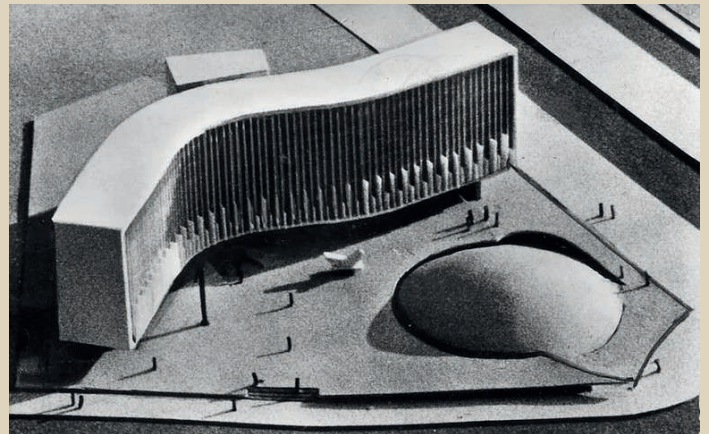


'My work is not about 'form follows function,' but 'form follows beauty' or, even better, 'form follows feminine.'

OSCAR NIEMEYER



Variants of the chair model, shown in a 1972 article.
© Editoriale Domus.



A contemporary maquette of the French Communist Party headquarters as originally envisaged by Oscar Niemeyer.



The National Congress building designed by Oscar Niemeyer, Brasilia.
Photo: ©Jean-Pierre Lescouret.

* 36

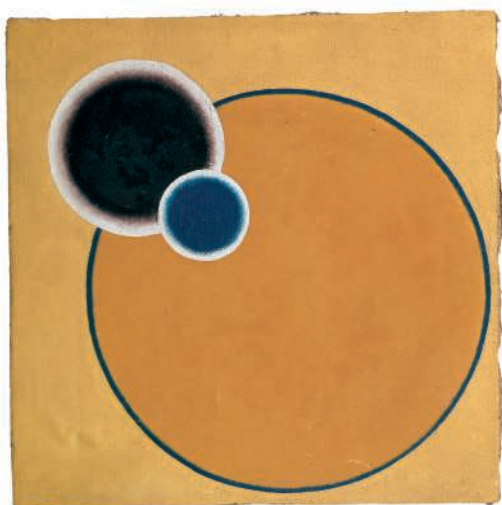
FRANKTIŠEK DRTIKOL (1883-1961)

Nude with Circles

pigment print, mounted on cream board
blindstamped photographer's copyright 'Copyright Drtikol Prague' (image);
signed and dated in pencil 'Drtikol 1928' (mount, recto); titled and annotated
in ink "'nude with circles" VII Frank Drtikol - Praha II Vodičkova ul. 7
Czechoslovakia Pigment' with Camera Pictorialists of Los Angeles and 8th
International Salon of Fine Art and Pictorial Photography exhibition labels
(mount, verso)
image/sheet: 8½ x 11½ in. (21.5 x 28.2 cm.)
mount: 15¾ x 13¾ in. (40 x 34.9 cm.)

Photographed in 1928 and printed *circa* 1928.

£60,000–80,000
\$79,000–100,000
€66,000–87,000



Alexander Rodchenko, *Yellow Composition*, 1920.
Rodchenko Archives, Moscow.
Photo: © 2017. Photo Scala, Florence.
Artwork: © DACS 2017.

PROVENANCE:

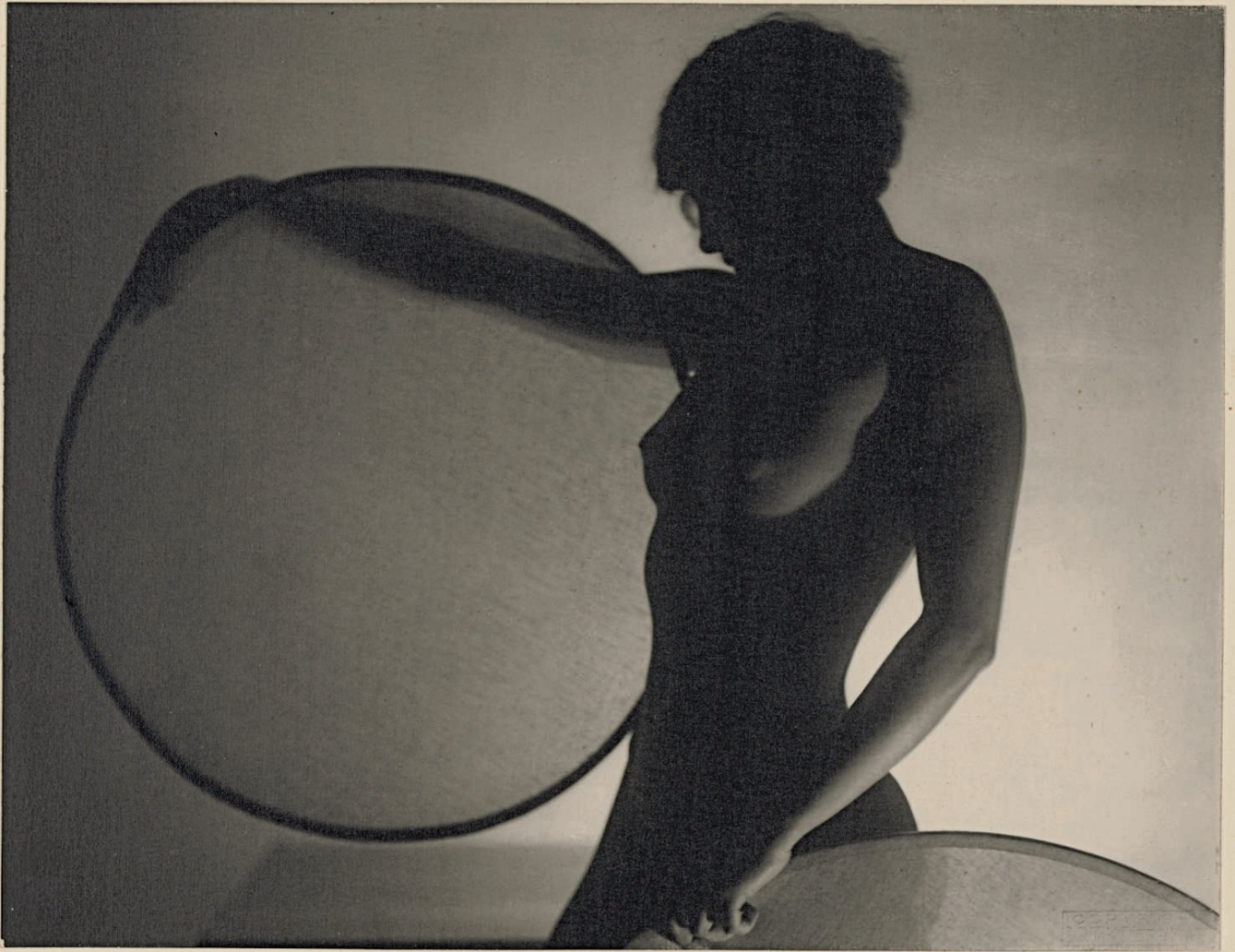
Fahey/Klein Gallery, Los Angeles.
Photographs: Collection of Alain Dominique Perrin,
Phillips New York, 25 April 2007, lot 266.
Acquired at the above sale by the present owner.

EXHIBITED:

New Westminster, Provincial Exhibition *Eighth Annual International Salon of Fine Art and Pictorial Photography*, 1928.
Los Angeles, Camera Pictorialists of Los Angeles, *Twelfth International Salon of Photography*, 1929.
Prague, Stredoceského kraje Gallery, *František Drtikol. Photography*, 2010-2012, p. 99 (illustrated, p. 27). This exhibition later travelled to Duderstadt, Kunsthalle HGN and Erfurt, Angermuseum Erfurt.

LITERATURE:

K. Klaricová, *František Drtikol*, 1989, pl. 96 (illustrated, unpagged).
A. & R. Kicken, *Drtikol Photographs*, 2012, (illustrated, p. 27).
V. Birgus, *The Photographer Frantisek Drtikol*, 2000, pl. 70 (illustrated, unpagged).



Autumn of 1958

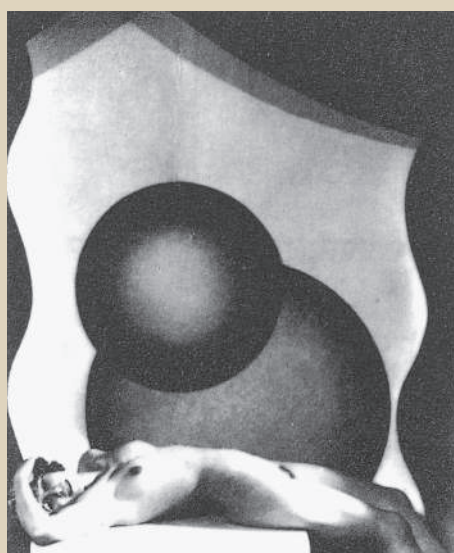




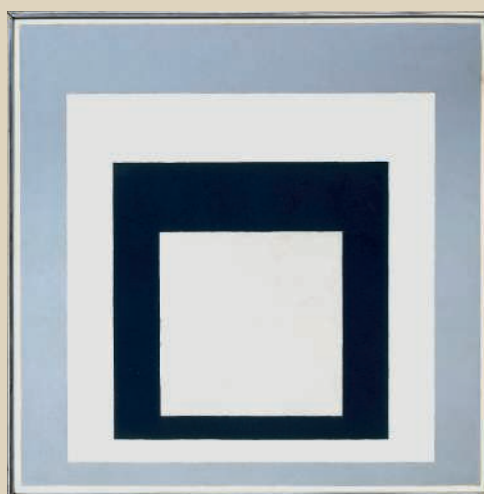
Georges Braque, *Soda*, 1912. Oil on canvas, 14 1/4 in. (36.2 cm.) diameter. The Museum of Modern Art, New York.
Photo: © 2017, Digital image, The Museum of Modern Art, New York/Scala, Florence.
Artwork: © ADAGP, Paris and DACS, London 2017.



Alexander Rodchenko, *The Champions: France and England*. Rodchenko Archives, Moscow.
Photo: © 2017, Photo Scala, Florence.
Artwork: © DACS 2017.



František Drtíkol, *17/1925, 1925*.
Artwork: © František Drtíkol.



Josef Albers, *Homage to the Square: Precinct*, 1951. Metropolitan Museum of Art, New York.
Artwork: © The Josef and Anni Albers Foundation/VG Bild-Kunst, Bonn and DACS, London 2017.
Photo: © 2017, Image copyright The Metropolitan Museum of Art/Art Resource/Scala, Florence.

František Drtíkol's powerful oeuvre is a telling mirror of perhaps the most turbulent epoch in the history of art. European art and culture responded with dramatic effect to the upheaval and trauma of the First World War; conflict and revolution found their expression or repercussion in anarchic and radical art – through the ideas of such movements as Dada, Constructivism, and Futurism. The career of Czech photographer Drtíkol reflects these turbulent times, at each stage expressing the spirit of the era while also remaining true to an intensely felt personal vision.

Drtíkol's principal – one might justifiably say obsessive – subject was the female figure, usually nude. Through the earlier chapters of his activity, in the first two decades of the 20th century, he presented his models as symbolist archetypes, soft-focused, painterly, in the prevalent manner of the international photo-secessionists. After the Great War, his artistic perspective changed quite dramatically. The 1920s saw him favour a

new body type – leaner, more athletic, typically with dark, short-cropped hair – and a new choreography of poses – dynamic, angular, modernist. He placed his generic, depersonalised figures, their facial features most usually lost in shadow, within striking, geometric sets, constructed with the simplest of panels, melodramatic lighting, and hard shadows, their angularity matching the highly stylised postures of the models.

Drtíkol had hoped to become a painter, but his father steered him towards an apprenticeship in a local photographic portrait studio that was to determine the direction of his career as an artist. This practical training was followed by study at the Lehr und Versuchsanstalt in Munich between 1901 and 1903. By 1910, after military service and spells in professional studios in Germany, Switzerland, and his native Czechoslovakia, he was installed in his own studio, working as a portrait photographer while pursuing independently his own creative ideas. He soon started to attract attention and became a regular exhibitor



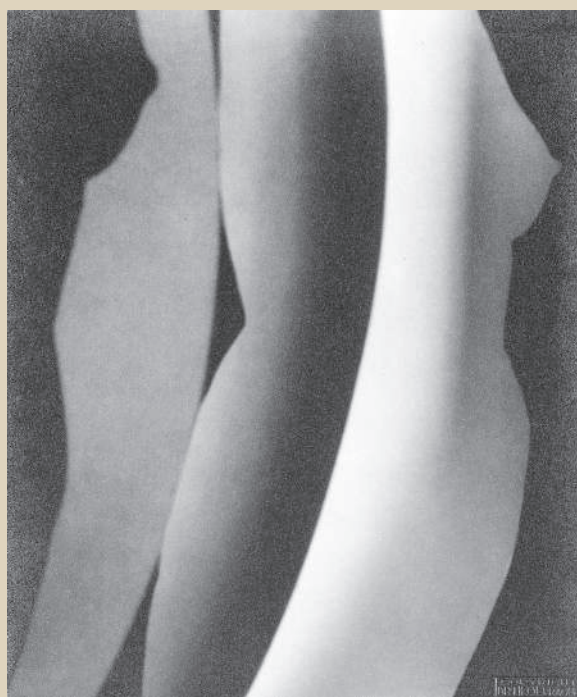
František Drtikol, 69/1929, 1929.
Artwork: © František Drtikol.

in the Salons that showcased photography as a noble art form, often in the form of fine prints made by special processes that emphasised the involvement of the photographer as skilled artisan as well as gifted artist. The present work is an example of the pigment process favoured by Drtikol that produced characteristic deep, rich tones.

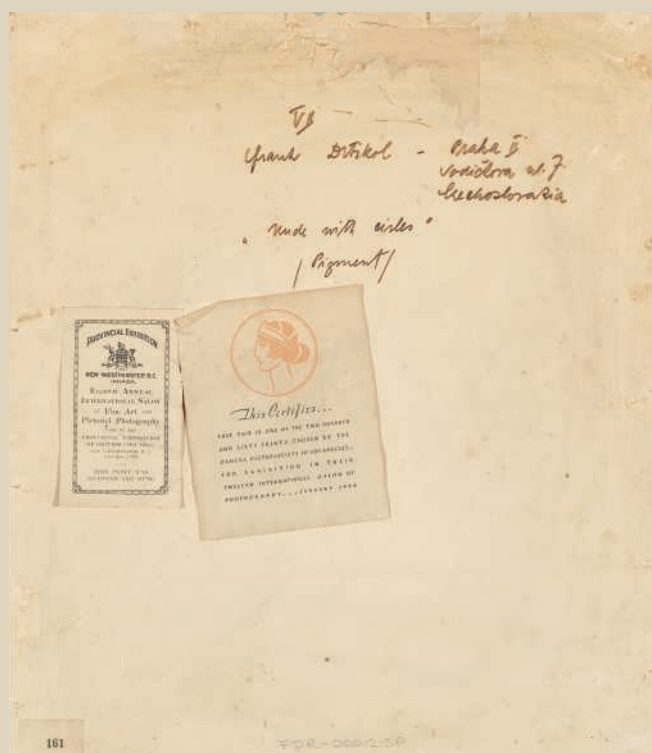
He made his lasting mark in the history of photography with his impactful and expressive studies of the figure that have been qualified as Constructivist and Art Deco. The pictures are not merely formal or decorative exercises, however. They have an inner strength that flows from the significant cultural influences and trends on which they draw, and from their role as messengers from the philosophical and psychological depths of their author. Drtikol's nudes are staged in ways that appear to acknowledge the melodramatic lighting and the gestural theatricality of Expressionist cinema. His liberated figures and their

expressive body movements call to mind both the growing cult of the body, inspired from Classical, Olympian imagery, and the foundations of modern dance, as exemplified in the work of influential, ground-breaking German dancer and choreographer Mary Wigman and Drtikol's wife, Ervina, whom he met in 1919 and married the following year, was a dancer and became one of his models.

Accounts of František Drtikol tell of a charismatic though complicated personality whose studio became a lively meeting place for artists, writers, musicians, philosophers and kindred spirits. Drtikol was clearly both inspirational and challenging. After achieving international recognition through a body of work that has ensured his lasting reputation, he sold his studio in 1935, turning his attention to painting, to meditation, and to mystical and occultist philosophy.

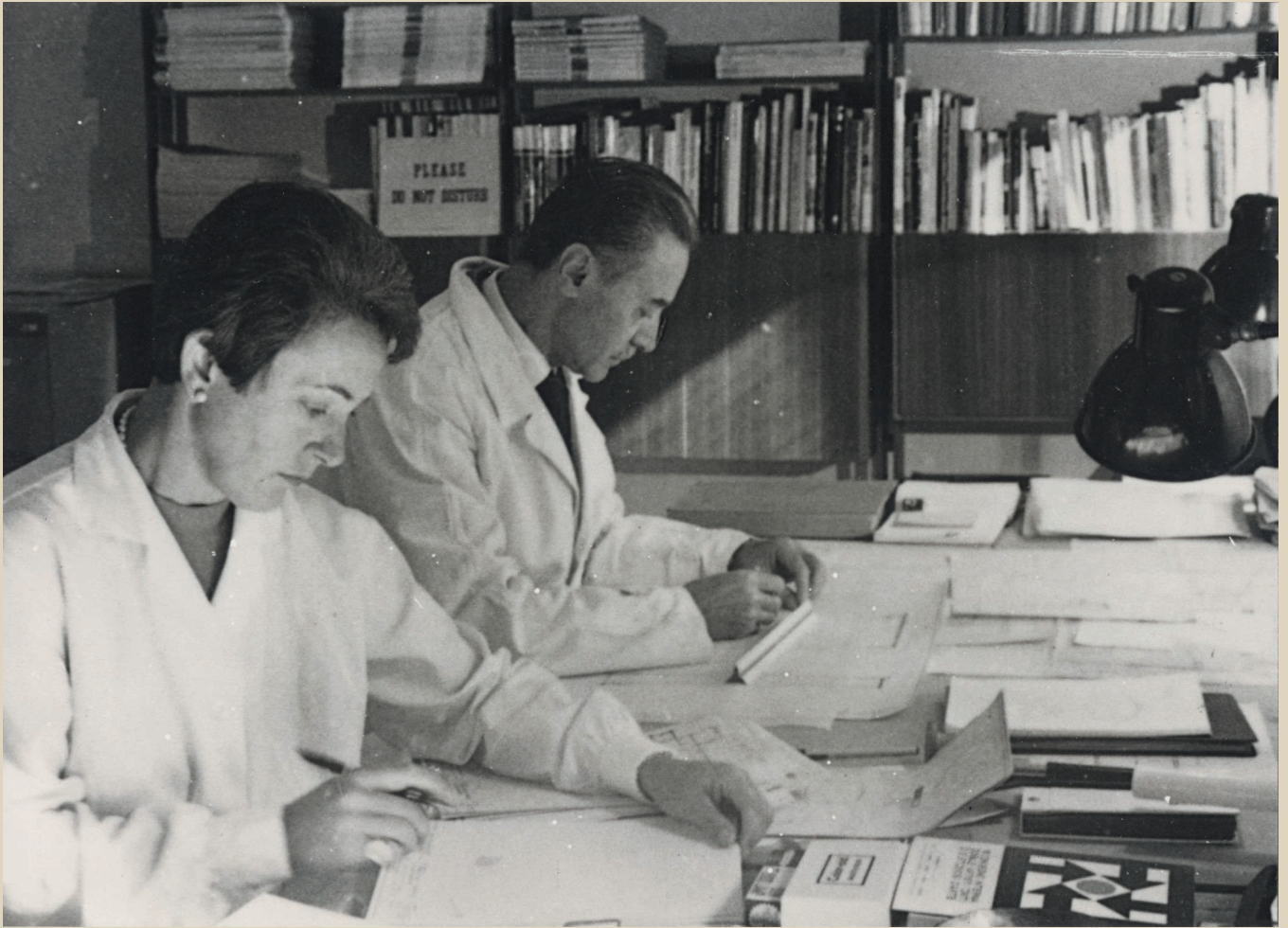


František Drtíkol, 90/1931, 1931.
Artwork: © František Drtíkol.



(verso)

ALBINI/HELG



Franco Albini and Franca Helg
Image courtesy of the Fondazione Albini, Milan.

'When I first began to work for [Albini], he'd show up some mornings with an envelope stuffed with little tortured sketches. He had thought continuously of the problem that was on the boards in studio at that moment - while sleeping, right after he awoke, while bathing - and he hoped to have found the solution. He never stopped thinking about 'his work'. Every project deserved his attention, no matter how modest and apparently uninteresting. If enough energy were dedicated to it, it might become interesting, but it was not to be discussed.'

FRANCA HELG



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

■ 37

**FRANCO ALBINI (1905-1977)
& FRANCA HELG (1920-1989)**

*A Monumental Applique and
a Pair of Appliques: A Rare Suite*

manufactured by Arteluce

painted metal, enamelled glass, comprising a pair of twin-arm
wall-appliques (see overleaf) and a further monumental twin-arm
wall-applique

pair, each: 27½ x 23½ x 24 in. (70 x 60 x 61 cm.)

larger: 86½ x 21¼ x 31½ in. (220 x 54 x 80 cm.)

Designed 1962, this suite of three pieces executed 1960s

(3)

£30,000–40,000

\$40,000–52,000

€33,000–44,000

PROVENANCE:

Galerie kreò, Paris;

Acquired from the above by the present owner
in 2006.

LITERATURE:

Related models illustrated:

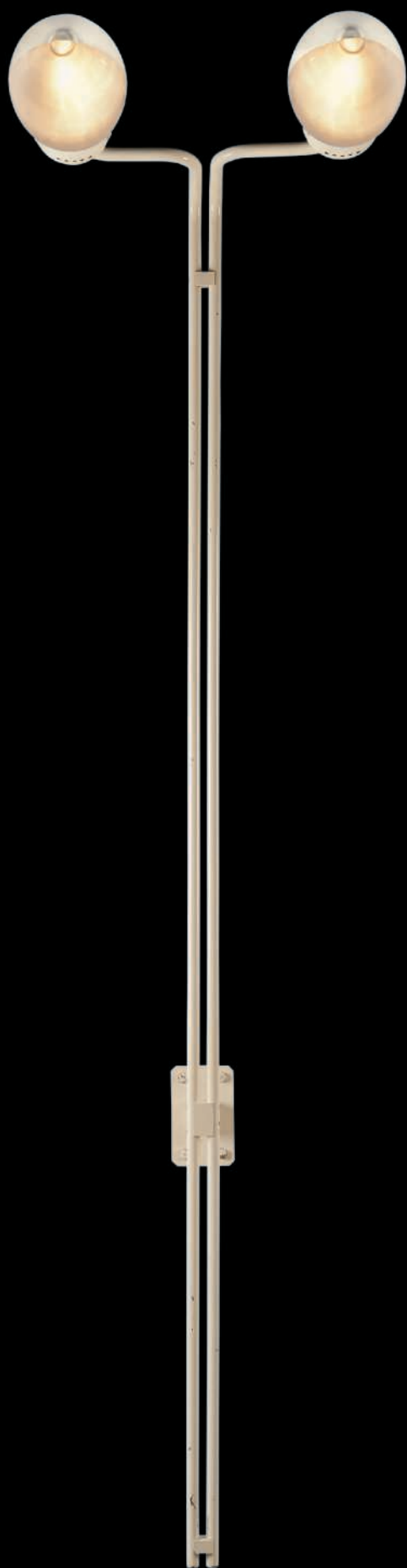
Domus, no. 409, December 1963, p. 64.

Arteluce catalogue, p. 8 (variant).

G. Gramigna, *Repertorio 1950-1980: immagini
e contributi per una storia dell'arredo italiano*,

Milan 1985, p. 190.

G. Bosoni, F. Bucci, *Il design e gli interni di Franco
Albini*, Milan 2016, p. 119.







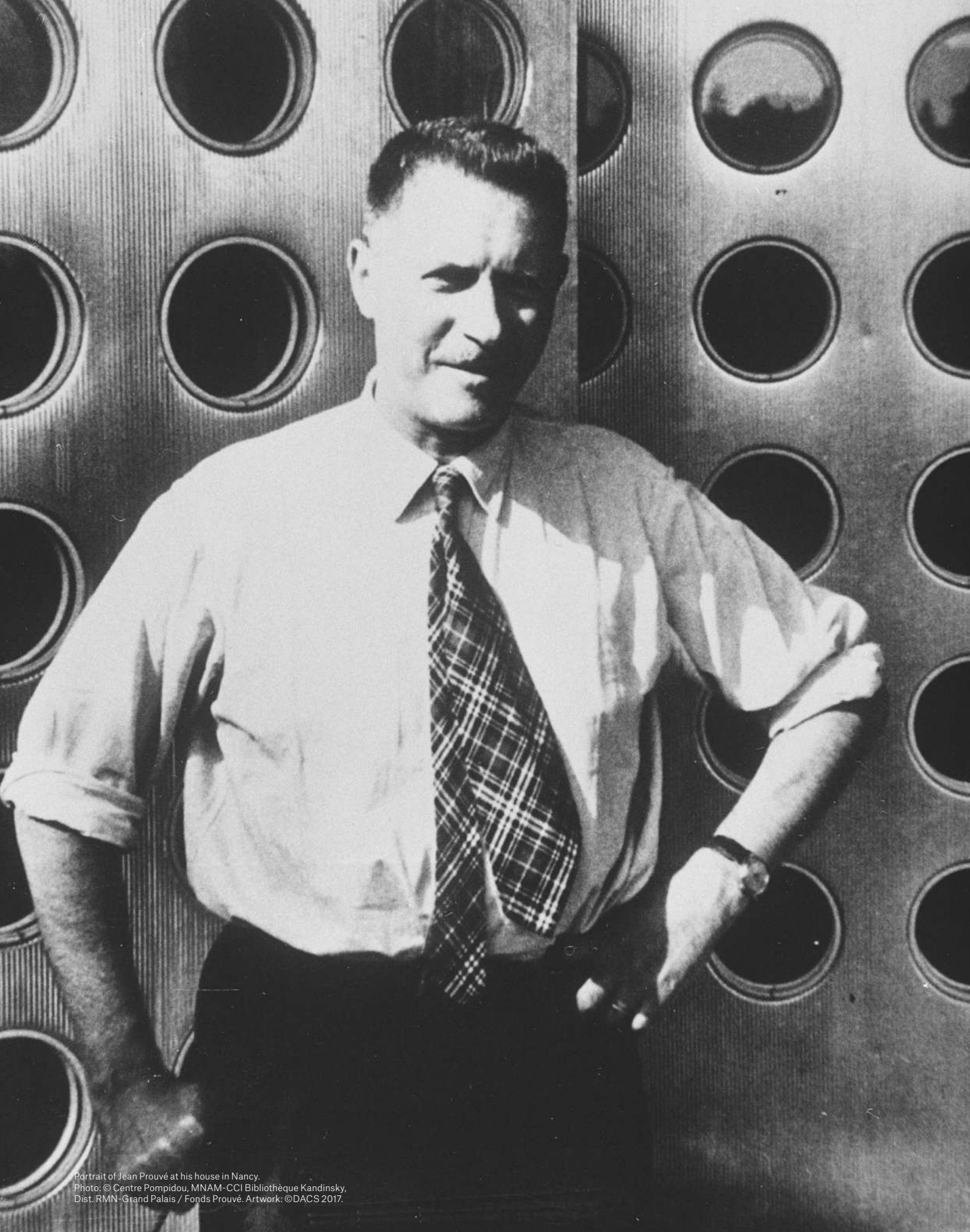


Casa Brion, Interior, 1960-1966
Image courtesy of the Fondazione Albini, Milan.

One of the most influential Italian architects of the 20th century, Franco Albini embraced the ideas and beliefs of the Rationalist movement in every aspect of his career as architect, designer and urbanist – defined by peers and important critics of the time as a fusion between creativity and rigour. These ‘integral and yet irreconcilable’ aspects, as Ponti would defined them, are recurrent themes throughout his career and can be identified in all aspects of his practice, architecture, interior design, furniture and lighting design. At the core of his work ethos was Albini’s skill as a designer for temporary exhibitions in the post-war era. Paradoxically, this extraordinary and unique experience in the design and the curation of temporary exhibitions allowed Albini to experiment freely with space and solutions that elevated the object, of whatever nature that might be a painting, a chair or a book, to the attention of the public, granting them their own *raison d’être*. This accent upon the individuality of each element of his designs is a vital aspect by which to assess Albini’s work.

During the 1950s Albini became increasingly sought-after as an exhibition designer, especially for his creative solutions towards the exhibitions that featured or displayed fine art. He created many interiors for important art collectors of the time, incorporating antiquities and contemporary art into everyday space, described by his sister as ‘.. atmospheric, as if you would enter a work of art or poetry’. It is in one of these projects, the apartment designed 1960-1966 for the Brion family in Milan, that closely-related examples of the present group of lighting are fitted throughout the interior. Rectilinear tubes creating volumes in geometric forms are emblematic of Albini’s rationalist credo. The pair of appliques and the elongated version are examples of Albini’s quest for clarity, as determined by use of the line and the sphere. Designed together with Franca Helg, his partner since 1951, the present group is an unusual variation of the ‘Ochetta’ series, a lighting system designed for Arteluce in 1963.





Portrait of Jean Prouvé at his house in Nancy.
Photo: © Centre Pompidou, MNAM-CCI Bibliothèque Kandinsky,
Dist. RMN-Grand Palais / Fonds Prouvé. Artwork: © DACS 2017.



JACQUES ANDRÉ
JEAN PROUVÉ

* 38

**JACQUES ANDRÉ (1901-1985)
& JEAN PROUVÉ (1901-1984)**

A Rare Low Table

executed by Les Ateliers Jean Prouvé for the U.A.M. Pavillion of the
Paris *Exposition Internationale des Arts et Techniques*

painted steel, stainless steel, acrylic
17 x 28¼ x 17⅞ in. (43 x 71.5 x 48 cm.)

Designed 1936-1937, executed 1937

£60,000-90,000

\$79,000-120,000

€66,000-98,000

PROVENANCE:

*L'Union des Artistes Modernes, Exposition
Internationale des Arts et Techniques*, Paris.

Private Collection, Nancy.

Galerie Francois Laffanour, Paris, until circa 1991.

Private Collection, United States of America.

EXHIBITED:

Paris, *L'Union des Artistes Modernes, Exposition
Internationale des Arts et Techniques*, 1937.

LITERATURE:

Contemporary illustration of the present lot, and
of accompanying designs created for the U.A.M.
Pavilion at the *Exposition Internationale des Arts et
Techniques*, Paris, 1937.

Jean Prouvé: Meubles 1924-1953, exh. cat.

Bordeaux, Musée des Arts Décoratifs, 1989, p. 11.

A. von Vegesack, P. Dunas, M. Schwartz-Clauss

(eds.), *100 Masterpieces from the Vitra Design
Museum Collection*, Weil am Rhein, 1996, pp.

32-33.

*Jean Prouvé: éléments d'architecture et mobilier,
meubles et prototypes*, exh. cat., Paris, Galerie

Jousse Seguin, 1998 (an illustration of the U.A.M.
Pavilion, Paris, p. 246).

P. Sulzer, *Jean Prouvé, l'oeuvre complète 1933-1944*,
vol. 2, Basel 2000, pl. 655.3, p. 165.

J. Perrin (ed.), *Jean Prouvé: constructeur 1901-1984*,
exh. cat., Nancy, Musée des Beaux-Arts de Nancy,
2001, p. 65.

N. Peters, *Jean Prouvé 1901-1984: The dynamics of
creation*, Cologne 2006, p. 32.

L. Bergerot, P. Seguin (eds.), *Jean Prouvé*, Paris
2007, p. 316.

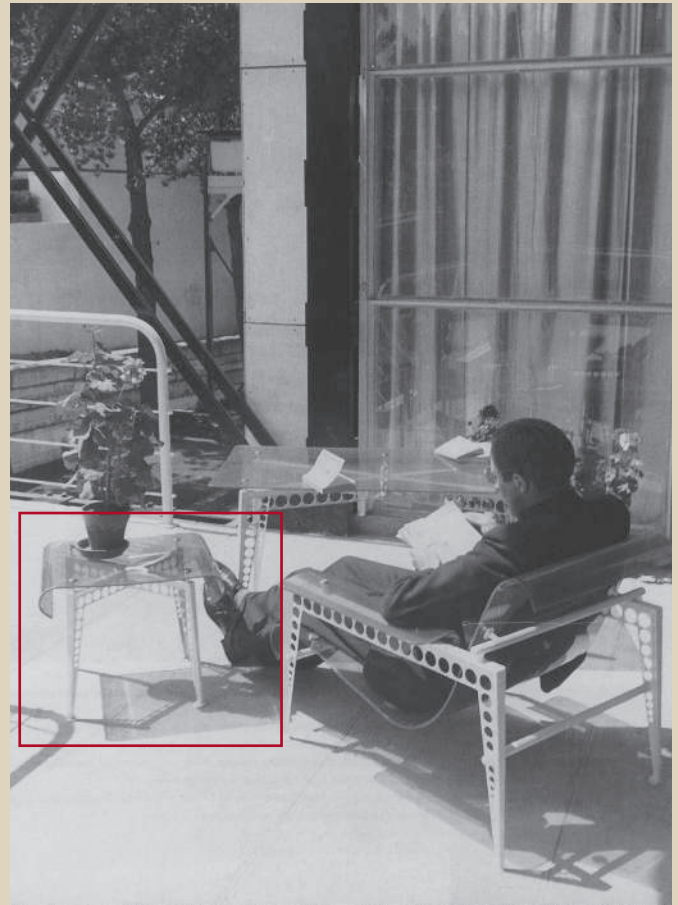




Jacques André and Jean Prouvé, *Chair*, 1937. Vitra Design Museum, Weil am Rhein.
Photo: ©Vitra Design Museum. Artwork: © Archives Agence André, Nancy & ©DACS 2017.



Assembly of the standard house type.
Photo: ©SCE Jean Prouvé, Famille Prouvé. Artwork: © Archives Agence André, Nancy & ©DACS 2017.

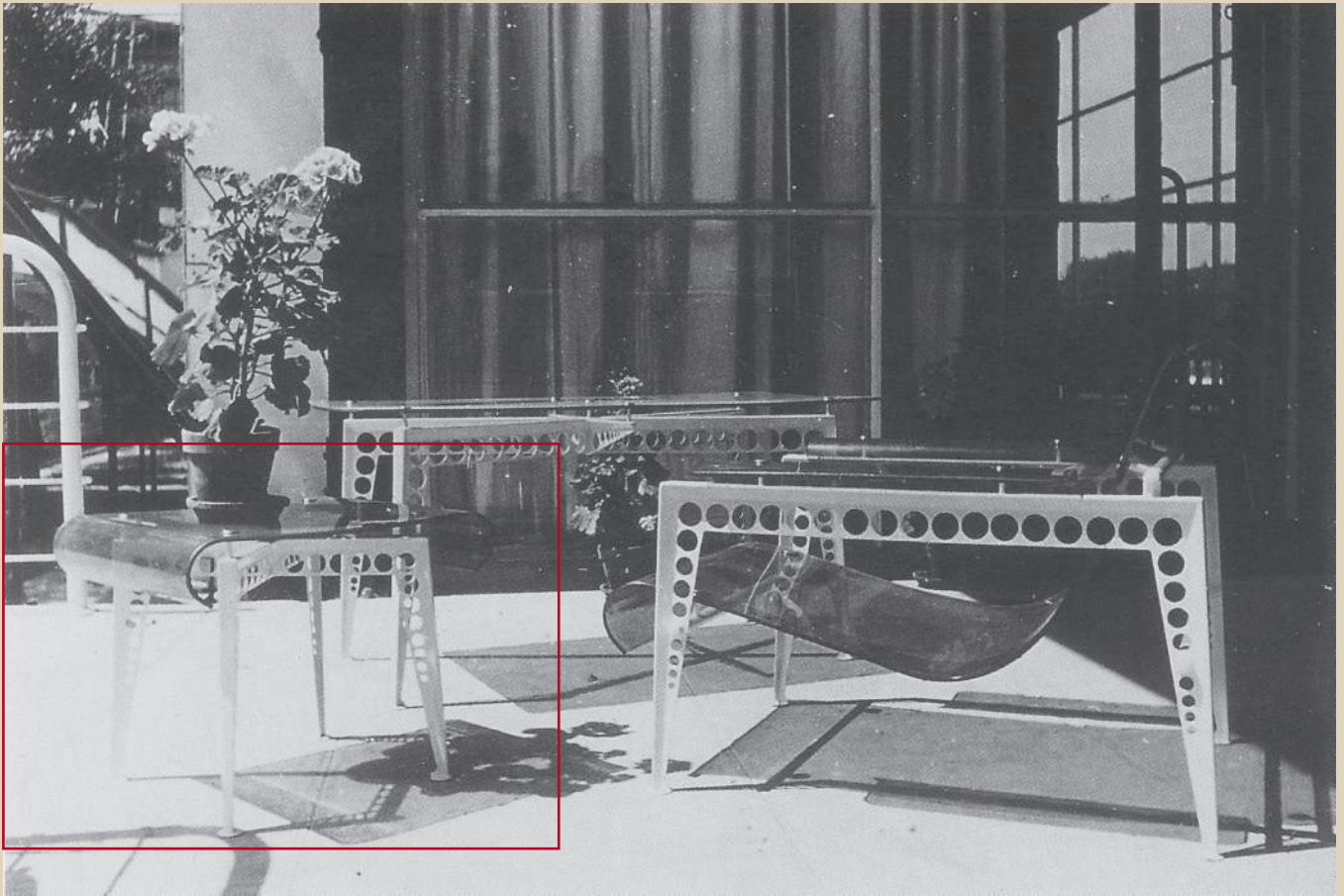


View of the terrace of the U.A.M. pavilion with garden furniture, 1937, showing the current lot.
Photo: © Archives Agence André, Nancy. Artwork: © Archives Agence André, Nancy & ©DACS 2017.

The son of the director of the Ecole de Nancy, the school that had so influenced Art Nouveau, Jean Prouvé worked primarily as an architect and designer from 1926 until his death in 1984. His early architectural projects revealed a fluency for moulded and welded metal structures that swiftly translated into an idiosyncratic and distinctly personal style, manifestly expressed through his diverse architectural projects and furniture design. Similarly, Jacques André came from a family of architects and craftsmen in Nancy, his father working alongside Prouvé's own at the Ecole de Nancy. In 1929 Prouvé co-founded the Union des Artistes Modernes (U.A.M), which held the objective of promoting progressive modern design and architecture. Other members of this influential group included Pierre Chareau, René Herbst, Le Corbusier, Charlotte Perriand and Robert Mallet-Stevens, amongst many others. The collective was fundamental in establishing a unilaterally modernist approach that was to reach its apogée at the 1937 World's Fair in Paris. In 1934, having just received his architecture

degree, André was invited by Prouvé to join the Union, the two having worked together since the 1920s.

In 1936 André and Prouvé proposed to the UAM that they deliver a suite of experimental furniture for exhibition the following year at the *Exposition Internationale des Arts et Techniques*, the Paris World's fair of 1937. The progressive qualities of these furnishings was immediately manifest in the revolutionary use of acrylic, floating atop sculptural metal structures, that revealed equivalence with modern, high-tech architecture. Prouvé had already begun to experiment with acrylic some months prior to the February 1937 initiation of the furniture's production in his workshops. The synthetic material was being developed by the aviation industries as an alternative to glass, and its transparent, malleable properties had already provided substance for the artistic avant-garde, to include artists Naum Gabo, and László Moholy-Nagy. The metal structures of the furnishings were



View of the terrace of the U.A.M. pavilion with garden furniture, 1937, showing the current lot.
 Photo: © Archives Agence André, Nancy. Artwork: © Archives Agence André, Nancy & © DACS 2017.

equally innovative, and reveal direct correlation with the prefabricated metal structures that Prouvé was simultaneously developing for his architecture. Perforated to stimulate an illusion of weightlessness, the painted metal structures that supported the acrylic sheets reveal the extreme technical skill of Prouvé's workshop; careful examination of the construction of the frames reveals that rather than simply being cast and soldered components, they are in fact raised from two laminated sheets of thin steel that have been expertly folded then soldered and partially riveted together. The synthesis of technical skill, experimental materials and functionalist styling together engender a sense of architectonic dematerialisation that must be considered revolutionary for the period.

André and Prouvé's designs, including the present table, were exhibited on the garden terrace of the UAM Pavillion, *Exposition Internationale des Arts et Techniques*, Paris 1937. Contemporary photographs record

the presence of two lounge chairs, a low rectangular table and the present low side table. The series was never produced beyond these examples. Almost immediately, the experimental early acrylic then used for the surfaces, 'rhodoid', was compromised by exposure to temperature and to sunlight, which ultimately necessitated its removal from all the structures within a matter of months. This important group of prototypic furnishings were considered lost until their rediscovery in 1987. Of these four works, one armchair and the low table have been long held in the collections of the Vitra Design Museum, Weil am Rhein, Germany; and the second armchair a similarly long time within a private collection. The sole remaining extant example of the suite, the present table, was acquired by the current owner around twenty-five years ago.



POUL HENNINGSEN

**'It doesn't
take money to
light a room
correctly,
but it does
take culture.'**



Poul Henningsen, 1964.
Photograph by Grete Buhl.

■ 39

POUL HENNINGSEN

(1894-1967)

A rare 'Spiral' ceiling light

executed by Louis Poulsen, Copenhagen
part-painted aluminium, painted metal, chromium-plated metal
42 high x 23½ in. diameter (107 x 67 cm.)

Designed 1942, this example executed before 1954

An example of this model is included in the collection of Designmuseum
Denmark, Copenhagen.

£70,000-100,000

\$92,000-130,000

€77,000-110,000

‘The principle in this lamp is much the same as in the PH-lamp and the Globe per se, but the light ray direction is reminiscent of the way it shines outwards from the Globe. The shape is geometric and the light strikes all the parts of the spiral which are illuminated at the same angle reflecting it out into the room in the same way.’

POUL HENNINGSEN



PROVENANCE:

Assembly Hall, Grådybskole [Grådyb School],
Esbjerg, Denmark, 1954 until 2013.
Present owner.

LITERATURE:

Other examples illustrated:

R. Aloï, *Esempi di arredamento moderno di tutto il mondo: Illuminazione d'oggi*, Milan 1956, p. 42.

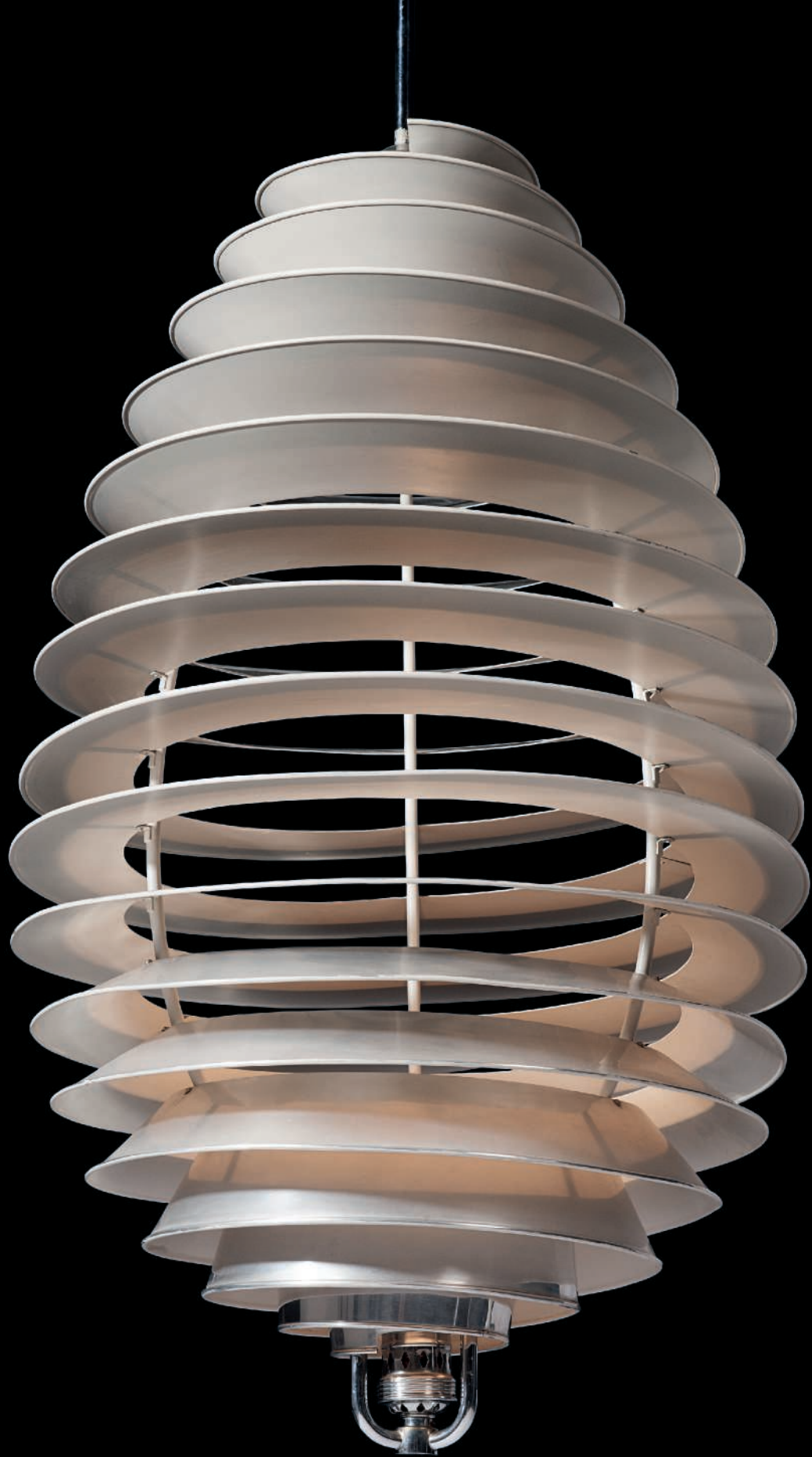
S. E. Møller, 'PH', in *Mobilia*, no. 109, August 1964, u.p.

G. Jalk (ed.), *Dansk Møbelkunst gennem 40 aar, 1957-1966*, vol. 4, Tåstrup 1987, p. 91.

T. Jørstian, P. E. Munk Nielsen (eds.), *PH 100 Light & Design*, exh. cat., Copenhagen, Danish Museum of Decorative Art, 1994-1995, p. 13.

T. Jørstian, P. E. Munk Nielsen (eds.), *Light Years Ahead, The Story of the PH Lamp*, Copenhagen 2000, pp. 266-67.

E. Steffensen, *Poul Henningsen*, Copenhagen 2005, pp. 31, 48, 58.



Poul Henningsen, or PH, trained at the Copenhagen College of Technology and enjoyed a versatile career as an architect, cultural critic and revue writer, but it was his lamps that made him globally famous from the 1920s. Henningsen grew up with the soft glow of the gas lamp and, as electrical lighting using incandescent bulbs grew in usage during the 1920s, he strained against the blinding glare from the prevalent bulbs and began to develop a lamp which would be relaxing to live with, starting a life-long investigation into the properties, effects and manipulation of light. His first lamp, an anti-glare three-shade lamp, was awarded a gold medal by the jury of the 1925 World's Fair in Paris, *L'Exposition Internationale des Arts Décoratifs et Industriels Modernes*, to become one of the earliest examples of Danish design to gain global appeal. Further years of relentless and officially patented experimentation with layered shade design created an entire system of PH table lamps, wall lights and floor lights, in which the curved glass or metal shades completely surround the source of light so that no radiating rays could meet the eye directly.

The Spiral was originally designed for the main hall of the University of Århus. The architect of the building, C.F. Møller, approached Henningsen to produce the lighting for the room which featured 19 metre high ceilings, and PH suggested lamps with spiral shades, designed to look as though they were drawn in one long stroke. For this PH refined and developed further the technical and theoretical preparation he had created for an earlier ceiling light, the 'Globe', in 1934. PH discussed the 'Spiral' ceiling light in *LP Nyt*, a publication by his manufacturer Louis Poulsen, in November 1942. In the article, he states *"The principle in this lamp is much the same as in the PH-lamp and the Globe per se, but the light ray direction is reminiscent of the way it shines outwards from the Globe. The shape is geometric and the light strikes all the parts of the spiral which are illuminated at the*

same angle reflecting it out into the room in the same way." The shade is held together by three arms onto which a small angle was brazed at a specific position where the shade is meant to be secured and at the correct angle so that the light was most efficiently reflected. Due to the constant rise in the spiral each arm is therefore different and this, together with the difficulties and cost of cutting the shade and then brazing them onto the arms, meant that the construction of each spiral was very complex, time-consuming and expensive, which prevented them from being produced in quantity.

The prototype "Spiral Lamp" was drawn and first presented at the Kunstnernes Efterårsudstilling (Artists' Autumn Exhibition) in 1942, however, the set of twelve needed to light the Århus hall were not installed until after the war. The original set of twelve remain *in situ* today. In addition to the University, the Spiral was used in a handful of (largely unknown) other installations, but was never put into wider production. One rare known commission was of a set of six Spirals installed in the assembly hall of Grådybskole [Grådyb School], Esbjerg, on the west coast of Denmark. The primary school was built in the early 1950s to a design by Peer Haugaard Nielsen and Carl Johan Nørgaard-Pedersen, winners of a competition initiated by Crown Prince Frederick and Crown Princess Ingrid which had received 61 entries. The school opened in 1954, finally closing in 1989 when it was merged with other academic intuitions. The lamps remained *in situ* until 2010 when a wider redevelopment program commenced on the site, being removed and then dispersed in 2013. The present lamp is one of six from this commission.

Today they are recognised as one of the purest expressions of Henningsen's technical virtuosity, where its simplicity and purity of form reveal the perfectionist artistry of its conception.



The present lot (underside view)



Assembly Hall at the University of Århus, showing the original Spirals *in situ*
 Photo: © Mads Dalegaard.



The Solomon R. Guggenheim Museum. New York, c. 1960.
 Photo: ©Archive Photos / Stringer.

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 • 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 A 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 on 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 **warranty** 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

Any **lot** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots 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.
†	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.
θ	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 in 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.

o◆ **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 o◆.

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

***Attributed to ..."

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

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

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

***"Circle of ..."

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

***Follower of ..."

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

***Manner of ..."

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

***After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

COLLECTION LOCATION AND TERMS

Email: cscollectionsuk@christies.com

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. Lots may only be released on production of the 'Collection Form' from Christie's. Lots will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

CHRISTIE'S
WAREHOUSE

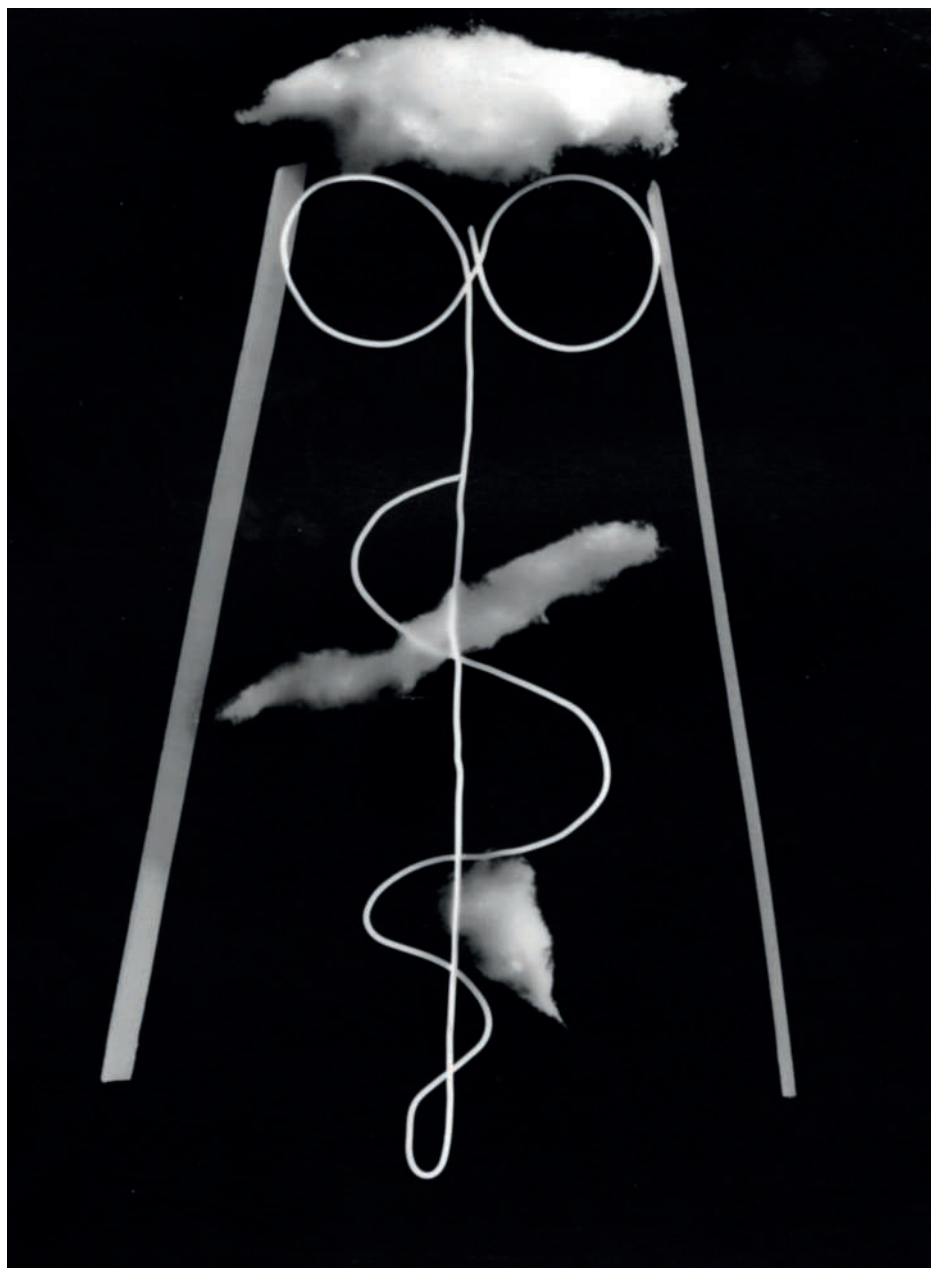
Unit 7, Central Park
Acton Lane
London NW10 7FY

**COLLECTION FROM
CHRISTIE'S PARK ROYAL**

Please note that Christie's Park Royal's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.



CHRISTIE'S IS PLEASED TO ANNOUNCE THE SALE OF
PHOTOGRAPHS FROM THE MUSEUM OF MODERN ART



© 2017 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris

MAN RAY (1890–1976)
Rayograph, 1928
gelatin silver print, mounted on original board, signed in pencil (recto), 15 $\frac{7}{16}$ x 11 $\frac{5}{8}$ in.
\$150,000–250,000

LIVE AUCTION

10 October 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Darius Himes
dhimes@christies.com
+1 212 636 2324

ONLINE SALES

Fall 2017 and Spring 2018

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

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

CONTACT

Francis Outred
foutred@christies.com
+44 (0) 20 7389 2270

CHRISTIE'S



PROPERTY FROM THE FAMILY OF THE ARTIST

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

UP CLOSE

AN EVENING AUCTION OF
MASTERPIECES ON A SMALL SCALE

London, King Street, 3 October 2017

VIEWING

26 September – 3 October 2017

8 King Street

London SW1Y 6QT

CONTACT

Alessandro Diotallevi

adiotallevi@christies.com

+44 (0) 20 7389 2954

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue



CHRISTIE'S



PROPERTY FROM A PRESTIGIOUS EUROPEAN COLLECTION

PABLO PICASSO (1881-1973)

La fenêtre de l'atelier

dated '15.6.58' (on the reverse)

oil on canvas

13¼ x 10⅝ in. (34.9 x 27cm.)

£700,000-1,000,000

UP CLOSE

AN EVENING AUCTION OF
MASTERPIECES ON A SMALL SCALE

London, King Street, 3 October 2017

VIEWING

26 September – 3 October 2017

8 King Street

London SW1Y 6QT

CONTACT

Antoine Lebouteiller

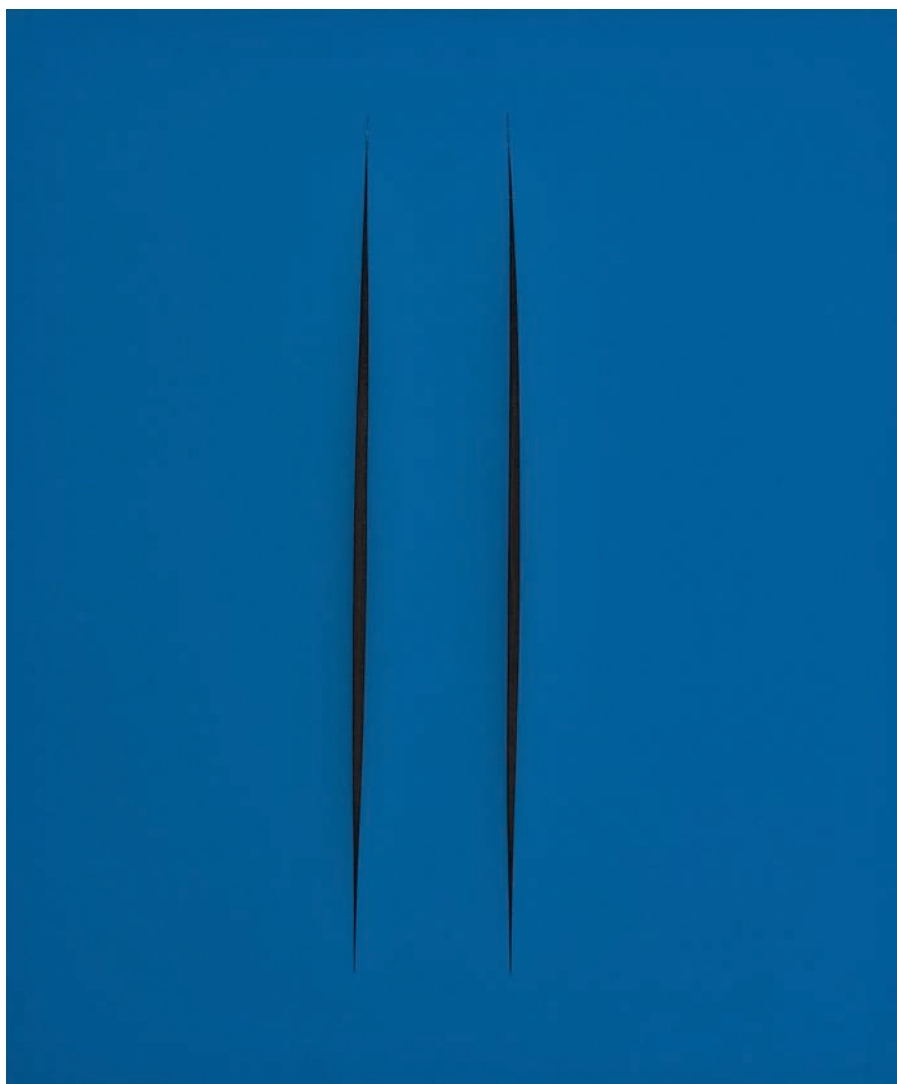
alebouteiller@christies.com

+44 (0) 20 7389 2515

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue



CHRISTIE'S



LUCIO FONTANA (1899-1968)
Concetto spaziale, Attese
waterpaint on canvas
25 $\frac{3}{4}$ x 21 $\frac{3}{8}$ in. (65.4 x 54.3 cm.)
Executed in 1968

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
Cristian Albu
calbu@christies.com
+44 (0) 20 7752 3006

ABOUT
THE
LINE

CHRISTIE'S



LUCIO FONTANA (1899-1968)
Il Guerriero (The Warrior)
gold paint on glazed ceramic
46.1/2 x 18.1/8in. (118 x 46cm.)
Executed in 1949
£1,000,000-1,500,000

THINKING ITALIAN
EVENING AUCTION

London, King Street, 6 October 2017

VIEWING

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

CONTACT

Mariolina Bassetti
mbassetti@christies.com
+39 066 863 330

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



ALBERT OEHLLEN (B. 1954)
...Loves Body (Erfüllung, Haupt, Einheit)
 oil, resin and plastic collage on canvas
 78¾ x 78¾ (200 x 200cm.)
 Painted in 1985
 £600,000–800,000

POST-WAR AND CONTEMPORARY ART
 EVENING AUCTION

London, King Street, 6 October 2017

VIEWING

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

CONTACT

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

Other fees apply in addition to the hammer price. See Section D
 of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



PETER DOIG (B. 1959)
Camp Forestia
 oil on canvas
 67 x 67in. (170 x 170cm.)
 Painted in 1996
 £14,000,000–18,000,000

POST-WAR AND CONTEMPORARY ART
 EVENING AUCTION

London, King Street, 6 October 2017

VIEWING

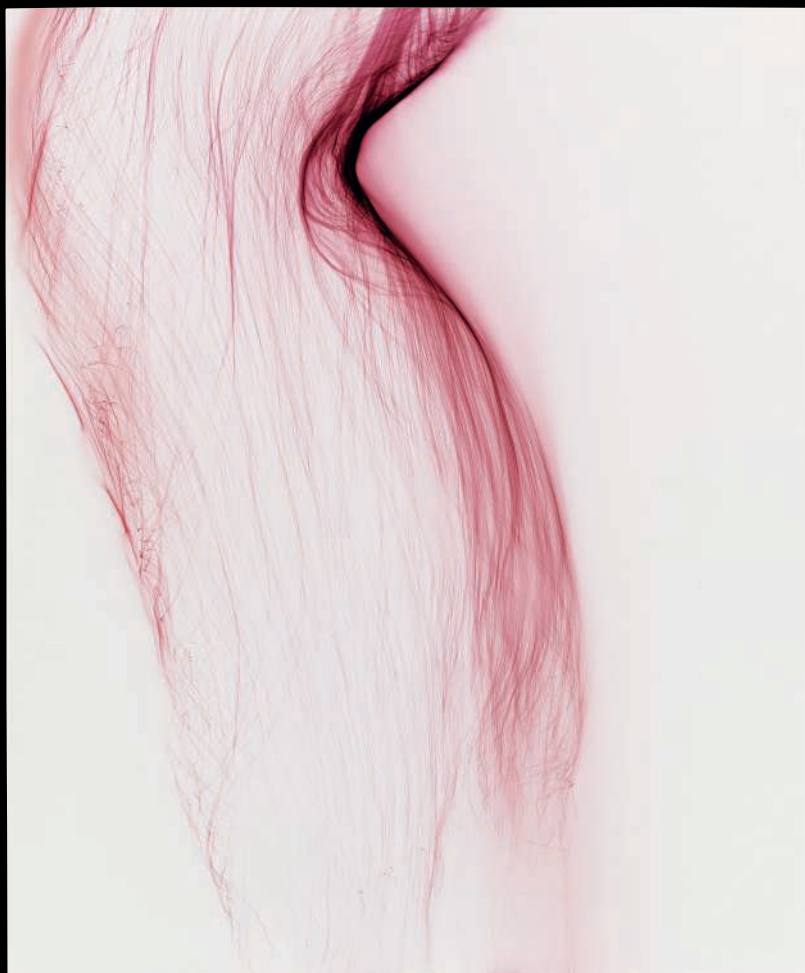
30 September – 6 October 2017
 8 King Street
 London SW1Y 6QT

CONTACT

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

Other fees apply in addition to the hammer price. See Section D
 of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



WOLFGANG TILLMANS (B. 1968)

Blushes #101

C-Print

23.7/8 x 19.5/8in. (60.5 x 50cm.)

Executed in 2001, this work is unique

£40,000–60,000

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

CONTACT

Zoë Klemme

zklemme@christies.com

+44 (0) 20 7389 2249

Alexandra Werner

awerner@christies.com

+44 (0) 20 7389 2713

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



VENINI (EST. 1921)
A UNIQUE WALL SCULPTURE, CIRCA 1960
 brass, hand-blown ballotòn and pezzato glass
 41 ¾ x 14 ½ in. (105 x 37 cm.)
 Estimate £40,000-£60,000

DESIGN

London, King Street, 18 October 2017

VIEWING

13 – 17 October 2017
 8 King Street
 London SW1Y 6QT

CONTACT

Raffaella Goffredi
 rgoffredi@christies.com
 +44 (0) 20 7752 3015

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



JEAN ROYÈRE (1902-1981)
A CROISILLON LIGHTNING DESK, C. 1950
 €40,000–€60,000

JEAN ROYÈRE

Paris, 20 November 2017

VIEWING

15-20 November 2017
 9, Avenue Matignon
 75008 Paris

CONTACT

Flavien Gaillard
fgaillard@christies.com
 +33 (0)1 40 76 84 43

Other fees apply in addition to the hammer price. See Section D
 of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



© MAN RAY TRUST / ADAGP, Paris 2017

MAN RAY (1890-1976)
Noire et Blanche, 1926
 Gelatin silver print
 Signed and dated in pencil (recto), photographer's stamp [M2] (verso)
 20.6 x 27.5 cm. (8.1/8 x 10.3/4 in.)
 €1,000,000-1,500,000

STRIPPED BARE

PHOTOGRAPHS FROM THE COLLECTION OF THOMAS
 KOERFER

Paris, 9 November 2017

VIEWING

4-9 November 2017
 9, Avenue Matignon
 75008 Paris

CONTACT

Elodie morel
 emorel@christies.com
 +33 (0)1 40 76 84 16

Other fees apply in addition to the hammer price. See Section D
 of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



RAYMOND SUBES (1893–1970)
AN ART DECO DINING SUITE, CIRCA 1930
 patinated metal, marble and leather
 Estimate £30,000–£50,000

VILLA WUNDERKIND SELECTED
 WORKS FROM THE PRIVATE COLLECTION OF WOLFGANG JOOP
London, King Street, 18 October 2017

VIEWING
 13 – 17 October 2017
 8 King Street
 London SW1Y 6QT

CONTACT
 Alison Grey
 agrey@christies.com
 +44 (0) 20 7752 3042

Other fees apply in addition to the hammer price. See Section D
 of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

MASTERPIECES OF PHOTOGRAPHY & DESIGN

TUESDAY 3 OCTOBER 2017 AT 7.00 PM

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

CODE NAME: MASTERPIECES
SALE NUMBER: 15781

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

UK£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
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

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

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
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INDEX

A

Adams, A., 14
Albini, F., 37
André, J., 38
Arad, R., 33
Arbus, D., 30

C

Cameron, J.M., 23

D

De Meyer, A., 34
Demand, T., 5
Drtikol, F., 36

E

Eames, R., 19

G

Gilbert & George, 21
Gursky, A., 7

H

Helg, F., 37
Henningsen, P., 39

J

Jones, A., 26, 27, 28
Juhl, F., 2

K

Kuramata, S., 9

L

Lalanne, C., 32
Lelli, A., 29

M

Mapplethorpe, R., 12
Maurer, I., 8
Mollino, C., 24

N

Newson, M., 11, 20
Newton, H., 25
Niemeyer, O. & A.M.,
35

O

Ohira, Y., 6

P

Penn, I., 3
Pesce, G., 17
Ponti, G., 4, 13, 29
Prouvé, J., 15, 38

R

Rietveld, G. T., 22

S

Struth, T., 1, 16

T

Tillmans, W., 18

W

Wearing, G., 10
Wirkkala, T., 31



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