POST-WAR AND CONTEMPORARY ART

EVENING AUCTION

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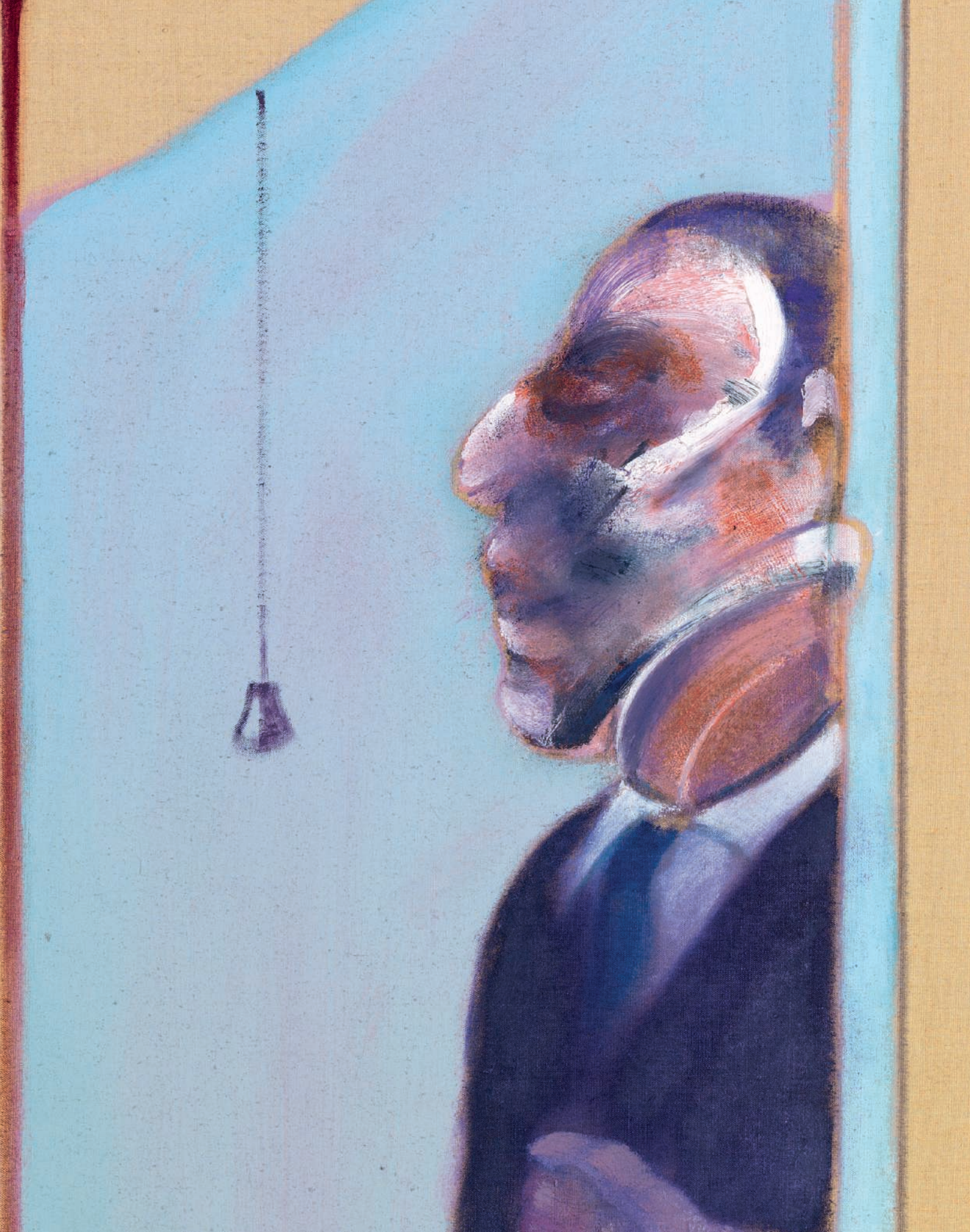
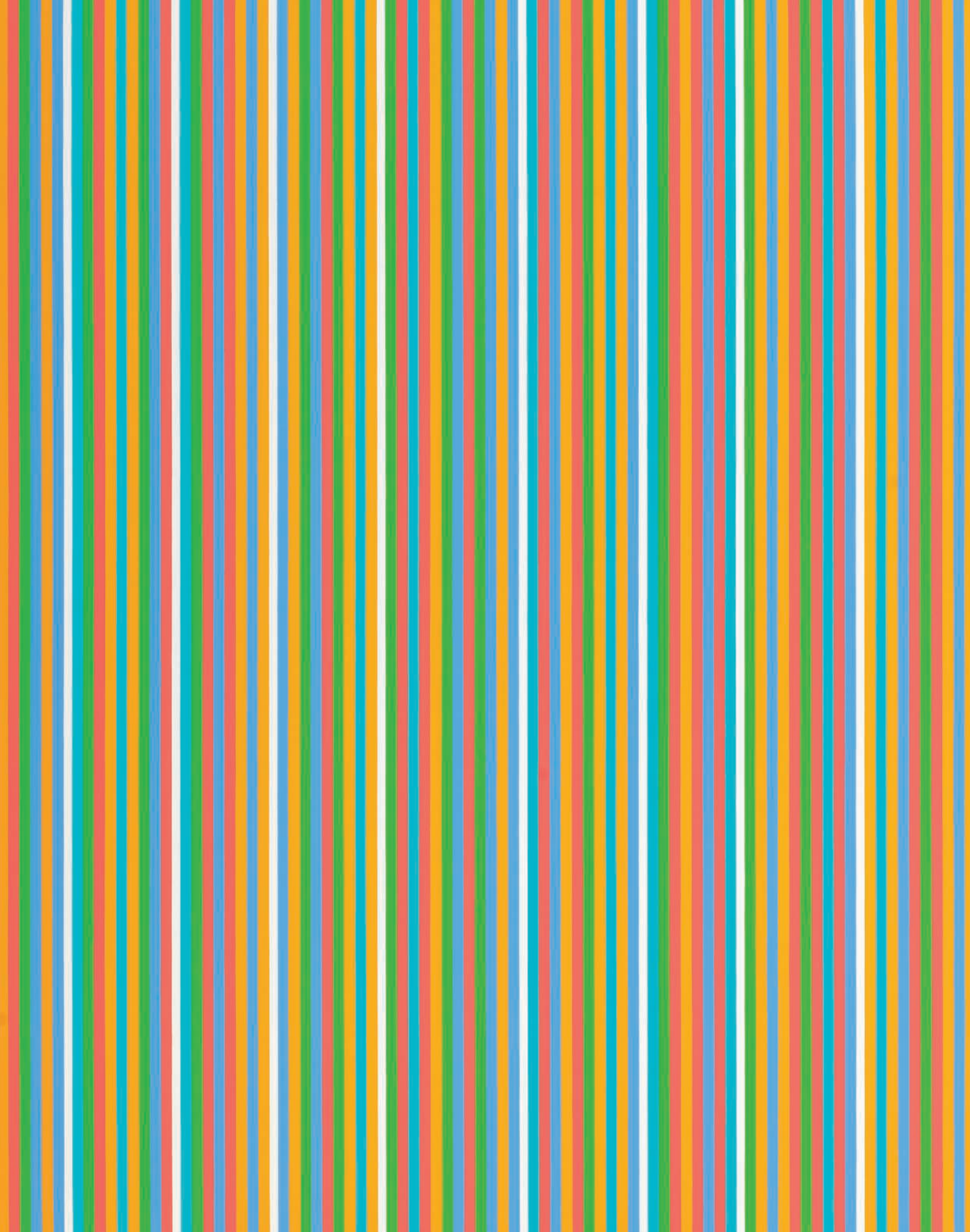
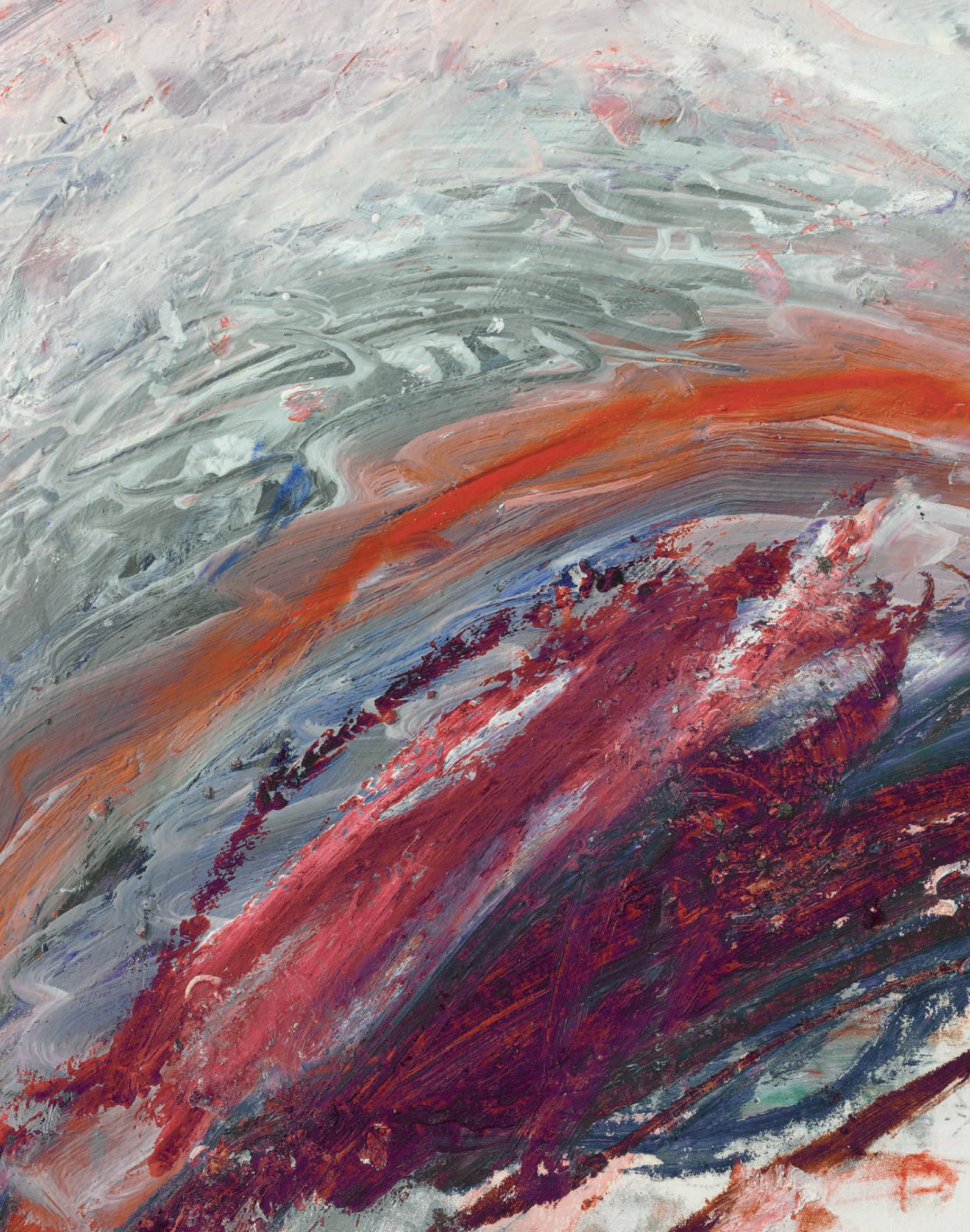




ER
4,937,000
2,762,000
4,068,000
2,39,197
24,999
49,000
57.0%
10.5
15.
8.6
100.0%
SUB-TOTAL
NORTH POLE
J HERSHEL
SINUS RORIS
MARE FRIGORIS
PLATO
JURA MTS.
SINUS TRIDIUM
MARE IMBRIUM
ARCHIMEDES
CAUCASUS MTS.
MT HADLEY
MARE SERENITATIS
OCEANUS
TAURUS MTS
MARE TRANQUILLITATIS
MARE CRISIUM
MARE NUBIUM
LANGRENUS
MARE FECUNDITATIS
SOUTH POLE
TOTAL 29,840,000
N
S



GALLERY TALK
Monday 2 October 2017 at noon
8 King Street, SW1Y 6QT
Robert Brown, Anna Campbell and Billy Jobling

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The Evening Auction team would like to thank the below for their assistance in the research, writing, cataloguing, and administration of this sale: Caitlin Foreht, Costanza Giuliani, Emily Younger, Jennifer Mittica, Yuge Wang, Daniel Etherton, Kelly Betrando, Pietro Sforza, Alice Whitehead, Cassi Young, Louise Makowski, Stephanie Rao, Michael Baptist, Allison Immergut, Isabel Millar

POST-WAR AND CONTEMPORARY ART EVENING AUCTION

FRIDAY 6 OCTOBER 2017

AUCTION

Friday 6 October 2017
at 7.00 pm

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

VIEWING

Saturday	30 September	11.00 am – 5.00 pm
Sunday	1 October	11.00 am – 5.00 pm
Monday	2 October	9.00am – 5.00 pm
Tuesday	3 October	9.00am – 4.00 pm
Wednesday	4 October	9.00am – 4.30 pm
Thursday	5 October	9.00am – 6.00 pm
Friday	6 October	9.00am – 4.00 pm

AUCTIONEER

Jussi Pylkkänen

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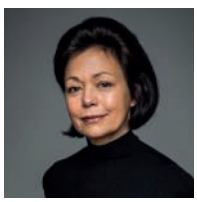

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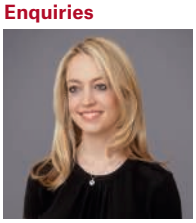

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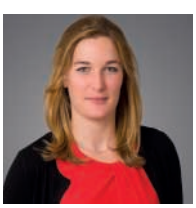

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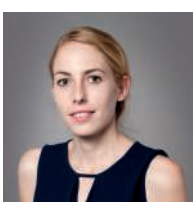

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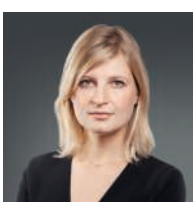

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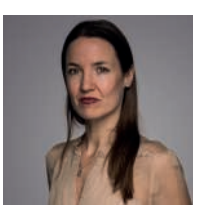

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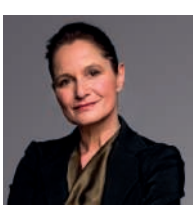

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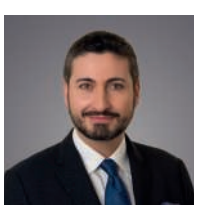

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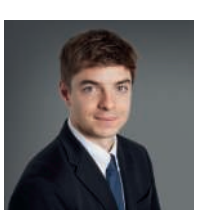

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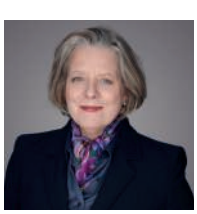

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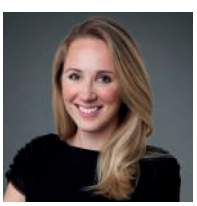

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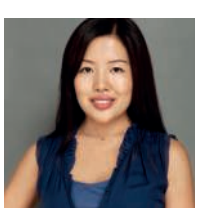

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BACK COVER:
Lot 19
Peter Doig, *Camp Forestia*, 1996 (detail)
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Masterpieces on a small scale
3 October 2017 • Evening Auction

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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
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CHRISTIE'S

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

3 October 2017 · Evening Auction

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: 23.3/4 x 19.3/4 in. (60.2 x 50.3 cm.)
94.3/4 x 79.1/4 in. (240.8 x 201.2 cm.)
Executed in 1977, this work is unique
£800,000–1,200,000

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

3 October 2017 · Evening Auction

MARC NEWSON (B. 1963)
A Lockheed Lounge, 1985
produced by Basecraft for Pod, Australia,
fibreglass-reinforced polyester resin core,
blind-riveted sheet aluminium, rubber-
coated polyester resin
underside impressed BASECRAFT
SYDNEY 6
34¾ x 66 x 25 in. (88.5 x 168 x 63.5 cm.)
£1,000,000–1,500,000

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UP CLOSE

Masterpieces on a small scale
3 October 2017 · Evening Auction

ANDY WARHOL (1928 – 1987)
Coke Bottle
silkscreen ink, acrylic and ballpoint pen on linen
11⅛ x 6in. (28.3 x 15.2cm.)
Executed in 1962
£1,800,000–2,500,000

CONTACT
Alessandro Diotallevi
adiotallevi@christies.com
+44 (0) 20 7389 2954

UP CLOSE

Masterpieces on a small scale
3 October 2017 · Evening Auction

MASTERWORKS FROM THE COLLECTION OF ANTONI TÀPIES
ALBERTO GIACOMETTI
(1901-1966)
Homme (Apollon)
bronze with golden brown patina
Height: 15.3/4in. (40cm.)
Conceived in 1929, this bronze version cast in 1954 in an edition of seven
£800,000–1,200,000

CONTACT
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GRAYSON PERRY (B. 1960)

Saint Claire 37 wanks across Northern Spain

glazed earthenware
33 x 22 x 22in. (84 x 56 x 56cm.)
Executed in 2003

£80,000–120,000
$110,000–160,000
€88,000–130,000

'In 2003, I went on a two-week cycling trip in northern Spain along the pilgrimage route to Santiago de Compostela. The title is a joke of sorts … it's also reminiscent of those Richard Long works with titles like A Seven Day Walk across the Andes. Religion and kinkiness tend to go together, and the vase is about my sexual fantasies. It was based in large part on religious art, in particular those polychrome wooden altarpieces that often look a bit knocked about. I tried to create the ceramic equivalent of this, the look of worn paintwork, in the figures that are in low relief. Alongside some of my kinky iconography – me in a chastity belt, Claire as a saint with a halo, and a bizarre transfer I found of Santa Claus in a dress – these are drawings based on the landscape I'd seen, including the Santiago cathedral which appears in the background'

GRAYSON PERRY

Present work installed as part of Grayson Perry, The Andy Warhol Museum, 2006. Artworks © Grayson Perry.

PROVENANCE:
Victoria Miro Gallery, London.
Acquired from the above by the present owner in 2003.

EXHIBITED:
London, Victoria Miro Gallery, *Grayson Perry*, 2004.
Pittsburgh, The Andy Warhol Museum, *Grayson Perry*, 2006.

LITERATURE:
J. Klein, *Grayson Perry*, London 2009, p. 136 (illustrated in colour, detail illustrated in colour on the front cover & p. 137).

Grayson Perry attends Turner Prize, Tate Gallery, 2003.
Photo: Dave Benett/Getty Images.
Artworks © Grayson Perry.

'This is what [Perry] is best at: nimble social observation laced with sardonic knowingness. He's a sarky collector of telling details who uses humour as his primary weapon … The DNA of this quintessentially British cheekiness can be traced back to Hogarth … Like Hogarth, Perry uses humour as both a weapon and a delivery system connecting him to the bigger audience he seeks to address'

WALDEMAR JANUSZCZAK

Executed in 2003 – the year that Grayson Perry became the first ceramic artist to win the Turner Prize – *Saint Claire 37 wanks across Northern Spain* is an outstanding example of his celebrated vases. Standing at nearly a metre in height, the work depicts the artist's transvestite alter-ego Claire amidst a collage of imagery inspired by his cycling trip in northern Spain that year. Perry, a keen mountain-biker, rode along the pilgrimage route to Santiago de Compostela, arriving at the cathedral two weeks later. 'Religion and kinkiness tend to go together, and the vase is about my sexual fantasies', he explains. 'It was based in large part on religious art, in particular those polychrome wooden altarpieces that often look a bit knocked about. I tried to create the ceramic equivalent of this, the look of worn paintwork, in the figures that are in low relief. Alongside some of my kinky iconography – me in a chastity belt, Claire as a saint with a halo, and a bizarre transfer I found of Santa Claus in a dress – these are drawings based on the landscape I'd seen, including the Santiago cathedral which appears in the background'. The work's irreverent title, he explains, is also intended as a subversive echo of 'those Richard Long works with titles like *A Seven Day Walk across the Andes*' (G. Perry, quoted in J. Klein, *Grayson Perry*, London 2009, p. 136).

It was his ceramic vases that first brought Perry to public prominence as a member of the so-called Young British Artist generation. Following the success of his first major solo exhibition at the Stedelijk Museum, Amsterdam, in 2002, these works propelled him onto a new global stage. Though made using traditional coiling methods, their virtuosic surfaces deploy a complex variety of additional techniques – from glazing and embossing to incision, relief and photographic transfers – which frequently require several firings. Referencing Greek pottery and folk art traditions, the classical forms of his vases are held in tension with their piercing contemporary narratives. Through disparate imagery, Perry's complex surfaces chronicle his own past, his female alter-ego, sociological concerns and current political issues: most recently through the pair of 'Brexit' vases included in his solo exhibition at the Serpentine Gallery this year. In doing so, Perry challenges pottery's status as a purely decorative and utilitarian craft, transforming his vases into vehicles for cultural and psychological enquiry.

λ**2**

WOLFGANG TILLMANS (B. 1968)

Paper Drop (Star)

c-print in artist's frame
signed and numbered 'Wolfgang Tillmans 1/1' (on a label affixed to the reverse)
image: 53 x 78¾in. (135 x 200cm.)
overall: 57 x 82⅝in. (145 x 210cm.)
Executed in 2006, this work is number one from an edition of one plus one artist's proof

£200,000–300,000
$270,000–390,000
€220,000–330,000

'In my lens-based paper drop images I made the photographic paper itself my subject matter, creating images that are figurative and abstract at the same time. I liken them to mathematical functions. I can't calculate them, but a mathematician could describe exactly how their shapes happened through the tension of the paper and gravity. They are almost like scientific illustrations'

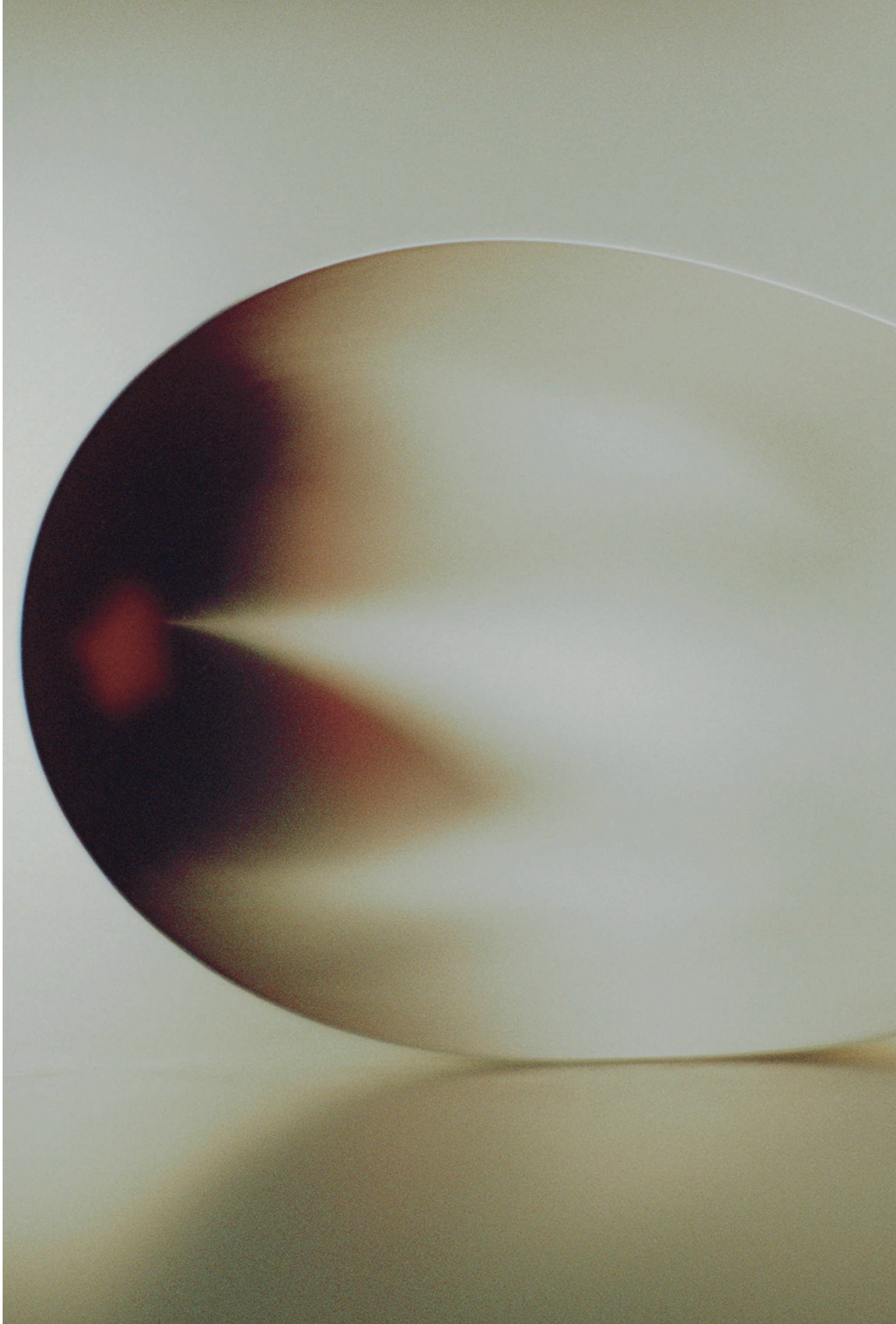
WOLFGANG TILLMANS

Constantin Brancusi, *Bird in Space*, 1923.
The Metropolitan Museum of Art, New York.
© DACS, 2017.

PROVENANCE:
Galerie Buchholz, Cologne.
Acquired from the above by the present owner.

EXHIBITED:
Cologne, Galerie Buchholz, *Wolfgang Tillmans "paper drop"*, 2007.
Chicago, Museum of Contemporary Art, *Wolfgang Tillmans, 2006-2007*. This exhibition later travelled to Los Angeles, Hammer Museum and Washington DC, Hirschhorn Museum and Sculpture Garden.
London, Maureen Paley, *Wolfgang Tillmans*, 2008 (artist's proof exhibited).
Basel, Fondation Beyeler, *Wolfgang Tillmans*, 2017 (artist's proof illustrated in colour, pp. 48-49).

LITERATURE:
J. Beizer, 'Comings and Goings' in *Washington Post*, 2 May 2007 (illustrated in colour).
M. O'Sullivan, 'Wolfgang Tillmans, Paying Attention' in *Washington Post*, 22 June 2007 (illustrated in colour).
J. Verwoert, P. Halley, M. Matsui and J. Burton (eds.), *Wolfgang Tillmans*, London 2014 (illustrated in colour, p. 199).
Artforum International, May 2007 (detail illustrated in colour, p. 307).



'There is this looking at the world as shapes and patterns and colours that have meaning, and you can't deny the superficial because the superficial is what meets the eye. The content can never be disconnected from the surface, and this active interest in surface can never be disregarded from the good art that we admire'

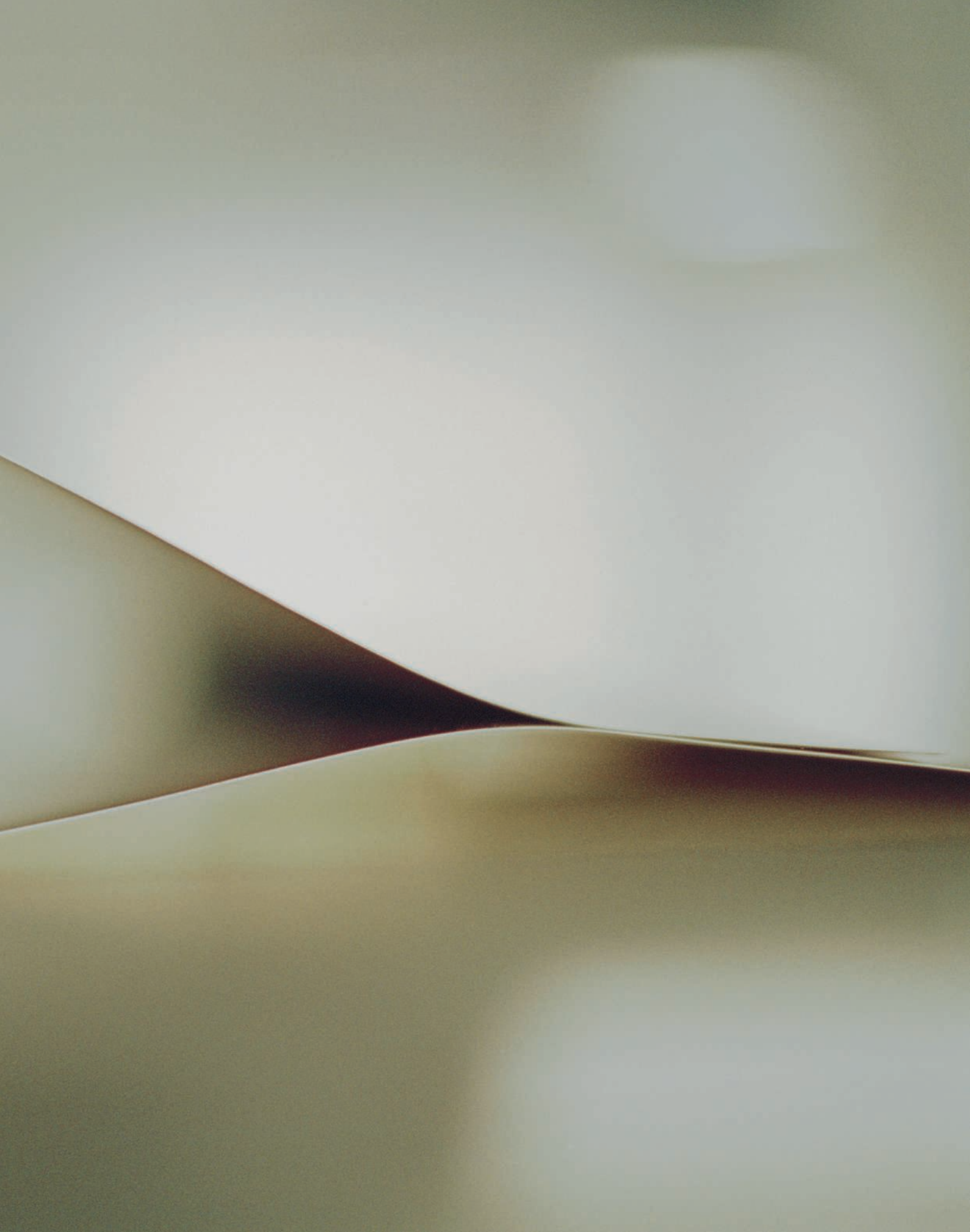
WOLFGANG TILLMANS

Paper Drop (Star) (2006) is an exquisite example of Wolfgang Tillmans's 'paper drop' series, in which he plays a beautiful and compelling game with abstraction, figuration and the photographic process. Spanning a monumental two metres in width, the image depicts a sheet of photo paper, folded over to create a teardrop-shaped aperture when viewed from the side. Tillmans captures this form using a shallow depth of field, so that its interior shadows and glints form an astral, painterly abstract haze penned in by the sharp edges of the paper. The unfocused background consists of similar neutral tones, with light and dark shimmering dreamily into one another to offer only the barest hint of setting. With the subject transformed not only by this selective focus but also by the print's immense scale, it is not immediately clear what we are seeing – whether the picture is abstract, or figurative, or even a photograph at all – and Tillmans delights in this playful uncertainty, foregrounding the complex objecthood of photography and its relationship to the three-dimensional world. By taking photographic paper as his subject, he trains the lens directly on the material of his own practice. As he recalls of the first 'paper drop' work, conceived in 2001, 'for the first time I turned the interest in the object itself, the photo as an object, into a photo of a photo' (W. Tillmans, artist's talk at the Akademie der Bildenden Künste, Munich, 27 October 2011, unpublished). As with all of Tillmans's work, *Paper Drop (Star)* marries irresistible visual appeal to a sophisticated inquest into the very nature, purpose and significance of photography as a medium.

Tillmans's ontological approach to this series is no empty formalist exercise. He harnesses the ambiguous power of photography to embody his own uniquely perceptive way of seeing the world, and his sensual outlook on the experience of life itself. Although abstract works such as *Paper Drop (Star)* may seem to have little in common with Tillmans's iconic images of his friends, lovers and the European house music scene, all are born of the same lively visual curiosity. 'The mobility of the eye is such a fundamental treasure that we have,' he enthuses, 'and that coexists with sensation. On the dance floor, you are totally in reality, while also experiencing this dream imagery of changing colours and wet surfaces of skin. Sometimes it's the shadow outline in the strobe light, and in another moment it's the closeup of an armpit that you're looking into. I'm not photographing all the time, but it's something that I actually see all the time, and not just on the dance floor. It's this ongoing coexistence which makes life sensational. The eyes have this ability to flip around what they see from one second to another, to see something as an object, and then as a design. That's really liberating, and I try to convey that in my work, that your eyes are free and you are free to use them' (W. Tillmans, quoted in B. Nickas, 'Wolfgang Tillmans', *Interview*, September 2011). *Paper Drop (Star)* is a direct celebration of this perceptual freedom, oscillating between 'design' and 'object' with the endless pleasure of optical illusion. What ultimately drives Tillmans is a desire to constantly see things in new ways: much as in his exhibitions he continually restages old and new work together to create shifting visual relationships and configurations of meaning, with photographs like *Paper Drop (Star)* he takes a fresh and surprising look at the very material basis of his practice.

In its radical portrayal of folded paper, *Paper Drop (Star)* also represents a development of another important body of work by Tillmans: his photographs of clothing. Electric with the tension of implied romantic encounters, longing and loss, his close-up images of jeans, underwear and t-shirts are among his most poignant and emotionally charged works. Yet they, like *Paper Drop (Star)*, are also informed by a careful consideration of the photographic interplay between flatness, depth, and surface. The allure is as conceptual as it is physical. As Tillmans explains, 'this relation between material, folding, and surface and then again the translation of this folded surface into a two-dimensional image is something that has been with me since 1991 and that I never get tired of' (W. Tillmans in conversation with F. Wagner, 2010: 'ÜBER ALLES', Weissensee Kunsthochschule Berlin, 29 November 2012, unpublished). In another layer of 'translation', he also regards his own finished photographs as objects: though they may have a 'depth' of less than a millimetre, they are nonetheless real presences in the world. 'I never thought of a picture as being bodiless,' he says, 'but rather as existing as a process of transformation from three dimensions to two – a conceptual activity … We think and perceive in three dimensions, and then convert things to two dimensions. In a way, this piece of paper here has an extension and it's an object … That's why it doesn't require narrative justification, nor justification as an art object. It's about the transformation that conceptual photography and conceptual art have in common: the transformation of an idea' (W. Tillmans, quoted in H. U. Obrist, 'Interview II – Serpentine Gallery, 2007', in *Wolfgang Tillmans – Hans Ulrich Obrist (The Conversation Series, 6)*, Cologne 2007, p. 114).

The 'paper drop' series can be seen as something of a homecoming to Tillmans's foundational concern with images' physical creation – a fascination that began with his very earliest works, made with a Xerox photocopier in the mid-1980s. Created in the maturity of Tillmans's career, *Paper Drop (Star)* is a serene, meditative composition, a space for pause and reflection in the midst of his diverse and prolific output. 'The original interest in making pictures that don't directly depict came around '97 or '98,' he says, 'when I felt there was such an acceleration of images in the world, and that was before Flickr and so on. So I felt a need to slow down how one consumes photographs. With the abstract pictures, I was engaged in trying to find new images, but in practice, it was a bit like throwing a wrench in the spokes. The omnipresence of photography is at a level that it has never been in the history of the world. I feel really curious to now reengage and see what the camera can do for me' (W. Tillmans, quoted in B. Nickas, 'Wolfgang Tillmans', *Interview*, September 2011). Equipped with nothing but camera, printer and photographic paper, in *Paper Drop (Star)* Tillmans pushes photography to new frontiers of beauty and conceptual depth, and arrives at a radiant statement of pure joy in the subjectivity of seeing.



A PERFECT LIGHT
MY PARENTS & HOWARD HODGKIN

James Barron

Lynn and Steve Barron with *Goodbye to the Bay of Naples*, at the Phillips Collection, Washington D.C., 1984. Artwork: © Howard Hodgkin.

How did my parents acquire two Howard Hodgkin paintings—"The Green Chateau" and "Goodbye to the Bay of Naples?"

I worked at Knoedler Gallery from 1980 to 1985. I started a week after graduating from Brown in art history, with an internship that became a full-time job. My parents were concerned that I would never earn my way with an art history degree, and pleaded with me to go to law or business school. Nonetheless they often traveled from Chicago where they lived to New York to visit me at Knoedler, and soon became interested in starting an art collection.

Art was an important part of our family life. My mother and father both sculpted as a hobby, and regularly took my siblings and I to the Art Institute of Chicago where my love for art began.

Hodgkin's first show at Knoedler was in 1981. The exhibit gave Hodgkin a bigger presence in the U.S. Knoedler represented Frank Stella, Richard Diebenkorn and the estates of Calder, David Smith, and Gottlieb. At the same time, there was an Old Masters department, and masterpieces came through on a regular basis.

Hodgkin, who was well-versed in art history, was excited to show in such company and thrilled by the context—the gallery was down the block from the Frick Collection.

When Hodgkin's works arrived at Knoedler from London they were stored in a room on the third floor, along with works by Calder, David Smith, Miro, and others. I brought my parents there a couple of months before the show and they fell in love with "The Green Chateau." I told them it was on reserve for MoMA.

Howard Hodgkin, 1984.
Photo: David Montgomery/Getty Images.

‘Going to Venice for the 1984 Biennale, where Hodgkin’s work was on view at the British Pavilion, was one of the thrills of their life’

JAMES BARRON

On the day that Larry Rubin, the gallery’s director, and Hodgkin installed the exhibition, Kynaston McShine was the first curator from MoMA to circle the gallery. Next, as I recall, was William Rubin, Larry’s brother. In the end, MoMA decided to acquire “Red Bermudas” instead of “The Green Chateau.”

I walked to my office, which was a tiny cubicle behind the reception desk, called my parents and said, “I have to make this quick. MoMA just took ‘The Green Chateau’ off reserve. Say yes.” My parents said yes. I hung up, walked out and said the painting was sold. I was 23 years old, but confident that Hodgkin was the connection to Vuillard, Bonnard and Italian period Degas.

Hodgkin’s second show at Knoedler was in 1982. He was a notoriously slow painter, often working on paintings for many years, so to offer him a second show only a year and a half after the first was a huge acknowledgement of the success of the first show. Various Hodgkin works had been placed with some of Knoedler’s top collectors, to remain in private hands a long time—not flipped. Larry Rubin was impressed with Hodgkin’s work, his intelligence, wit, knowledge of art history, poetry, literature.

Hodgkin’s first show came with a catalogue, but he opted to have a poster sent out for the second show. Reproduced, in full color, was “Goodbye to the Bay of Naples.” I got the poster on my desk the same day my parents got it in the mail. I called my parents the minute I unfolded the poster. “This is undoubtedly the greatest painting Howard has ever painted,” I told them. “Say ‘yes.’” My parents said yes. I walked into Larry Rubin’s office and told him that my parents were buying it, sight unseen. The date of their invoice is November 13, 1982, the day the show opened.

My parents loved both paintings. Going to Venice for the 1984 Biennale, where Hodgkin’s work was on view at the British Pavilion, was one of the thrills of their life. Lunch at Cipriani, the boat ride over and back, talking with Hodgkin, meeting top collectors, prosecco everywhere, was a dream for them. They came back intoxicated from the experience. My mother wrote across an entire page in her journal of the Venice trip: "Fantastic, unbelievable, perfect, romantic, fun-loving trip - to be remembered always!!".

They lent these works to museums when requested, and the paintings stayed on their respective walls in Glencoe, in the home I grew up in, and then in Highland Park, when they moved to an apartment after my father retired from his medical practice. This, of course, accounts for why the works remain in stellar condition. My parents were careful not to let them be exposed to direct sunlight.

Let me add a few personal notes about Howard Hodgkin. He became a close friend. In 1983, I took him to lunch at a small place called The Left Bank, which was under the sidewalk on Madison Avenue, two blocks from Knoedler. We had planned to walk up to the Guggenheim to see two of his paintings in a show, including “Reading the Letter,” a small but superb work. It was hugely important for him to have his work in the Guggenheim. He was nervous, and excited, and had a Bloody Mary or two to steel his nerves. It was a horrid hot humid New York day. At the Guggenheim, we rounded the ramp and on spotting his painting, he clasped my wrist very tightly. He stood stiff, blinking. It was a great dream fulfilled. I was moved to have been with him at that moment.

When I went to Venice to view his British Pavilion exhibit, Howard was staying at the Pensione Accademia, which he loved for its proximity to the Gallerie dell' Accademia, and its extraordinary Giorgione *The Tempest*, and for its staff, which called him “Maestro.”

The garden at the hotel was perfect for him. August roses were past their prime, climbing up the walls. This was classic Hodgkin terrain, a memory in the making. We talked about our lives and shared ideas. He was one of the most brilliant people I have ever known, with the keenest eye for looking at art. He would wait a moment until I got his witticisms, then cock an eyebrow, appreciative that I did.

Howard invited me to his studio in London. He had been thrilled when he took over the former auto garage behind his townhouse, just opposite the British Museum. The studio was magnificent, with an expansive skylight and perfect light. There, I viewed one painting at a time, always just the two of us, or with Andy, Howard's long-time assistant moving a scrim over the one I had just seen. Howard would continue to show me paintings until he sensed I was unable to absorb another. Then he would stop. He would not consider showing another painting. He took it as a compliment when a visitor to his studio would stay focused, and he disliked it when someone drifted or let idle talk enter the studio.

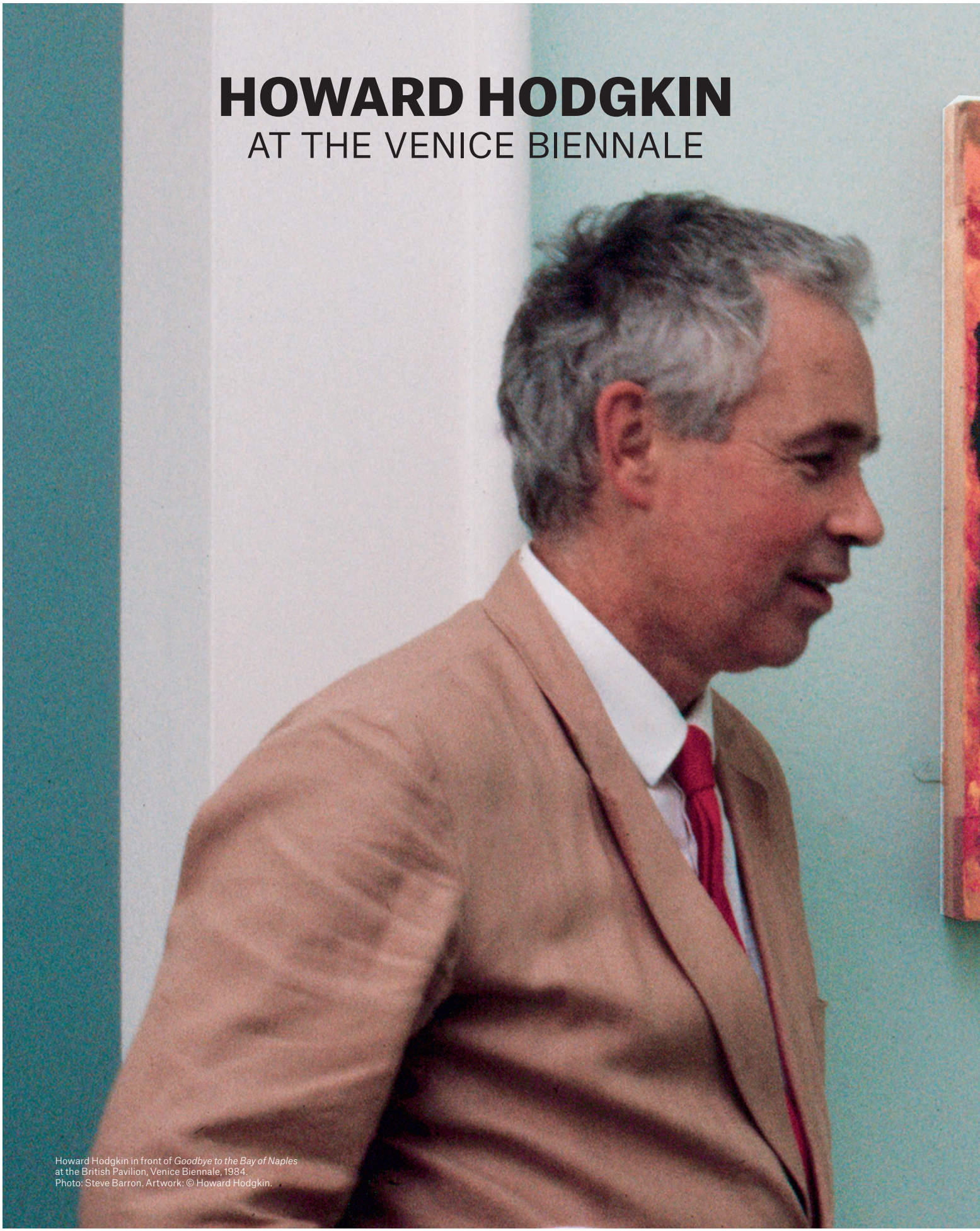
When Howard showed at Gagosian Rome, my wife Jeannette and I had an *aperitivo* for about fifty people in our Rome apartment, including many from Rome’s art world. Everyone adored Howard. He was in a wheel chair, holding court in the center of the room. He had been in ill health for many years before his death, and I wanted him to know that he had touched me and changed my life. I made a toast to Howard; we made eye contact, and it was tremendously moving to me. In his final years, I treated every visit as if it might be the last, and offered him thanks for our long friendship.

James Barron has an art gallery in Kent, Connecticut. Previously he worked at Knoedler Gallery with Post-War and Contemporary American art and at Jan Krugier Gallery, with the Marina Picasso Collection and modern masterworks.

Right: Howard Hodgkin at the entrance to the British Pavilion, Venice Biennale, 1984. Photo: Steve Barron.

GRAN BRETAGNA
HOWARD HODGKIN

HOWARD HODGKIN
AT THE VENICE BIENNALE



Howard Hodgkin in front of *Goodbye to the Bay of Naples* at the British Pavilion, Venice Biennale, 1984.
Photo: Steve Barron. Artwork: © Howard Hodgkin.

‘Not since Robert Rauschenberg's appearance at the Biennale 20 years ago has a show by a single painter so hogged the attention of visitors or looked so effortlessly superior to everything else on view by living artists.’

ROBERT HUGHES, *TIME* MAGAZINE, JULY 1984

PROPERTY FROM THE BARRON FAMILY COLLECTION

λ*3

HOWARD HODGKIN (1932-2017)

Goodbye to the Bay of Naples

oil on wood
22 x 26⅜in. (55.9 x 66.9cm.)
Executed in 1980-1982

£400,000–600,000
$530,000–780,000
€440,000–660,000

'I can't say another word about the pictorial uses of colour except to paraphrase a letter I wrote to a friend long ago talking about a visit to Naples: "two or three smudges of blue and green paint rubbed into this wooden panel, and I begin to feel I am there"'

HOWARD HODGKIN

PROVENANCE:
M. Knoedler & Co., Inc., New York.
Private Collection, Chicago (acquired from the above in 1982).
Thence by descent to the present owner.

EXHIBITED:
New York, M. Knoedler & Co., Inc, *Howard Hodgkin: Recent Paintings*, 1982, no. 9 (illustrated on the exhibition poster).
Venice, British Pavilion, XLI Venice Biennale, *Howard Hodgkin: Forty Paintings 1973-1984*, 1984-1985, p. 66 (illustrated in colour, p. 67). This exhibition later travelled to Washington D.C., The Phillips Collection; New Haven, The Yale Center for British Art; Hannover, Kestner-Gesellschaft and London, Whitechapel Art Gallery.
Pittsburg, Carnegie Museum of Art, *Carnegie International*, 1985-1986, (illustrated, p. 140).
Nantes, Musée des Beaux-Arts, *Howard Hodgkin: Small Paintings 1975-1989*, 1990. no. 10 (illustrated in colour, p. 31). This exhibition later travelled to Barcelona, Fundació Caixa de Pensions; Edinburgh, Scottish National Gallery of Modern Art and Dublin, Douglas Hyde Gallery, Trinity College.
Berkeley, University of California, *Howard Hodgkin*, 1991, no. 5.
Dublin, Douglas Hyde Gallery, *Howard Hodgkin: Small Paintings 1975-1989*, 1991.

LITERATURE:
'Howard Hodgkin: New Paintings', in *London Magazine*, July 1983 (illustrated, p. 29).
E. Sozanski, 'Magnetic works of Vibrant Color', in *The Philadelphia Inquirer*, 23 October 1984 (illustrated, p. 4-D).
M. Stevens, 'A Palette of the Emotions' in *Newsweek*, 3 December 1984 (illustrated in colour, p. 82).
R. Lacayo, 'Returning to the Frame Game' in *TIME*, 3 December 1984 (illustrated in colour, p. 72).
B. Hanson, 'Hodgkins on View at Yale', in *Harford Courant*, 24 February 1985 (illustrated, p. 49).
J. Baron, 'Hodkin accroche la Lune' in *La Croix* 19 July 1990 (illustrated, unpaged).
T. Hyman, 'Mapping London's Other Landscape', in *Art International*, Autumn 1987, p. 57.
J. McEwen, 'Marriage of Material and Temperament' in *The Sunday Telegraph*, 16 December 1990 (illustrated).
T. Lubbock, 'Howard Hodgkin: Small Paintings, 1975-1989' in *Alba* January-February 1991 (illustrated in colour, p. 29).
A. Graham-Dixon, *Howard Hodgkin*, London 1994, p. 189 (illustrated in colour, p. 109).
M. Price (ed.), *Howard Hodgkin Paintings with a catalogue raisonné. The Complete Paintings, Catalogue Raisonné*, London 1995, p. 176, no. 168 (illustrated in colour, p. 63; illustrated, p. 176).
M. Price (ed.), *Howard Hodgkin: The Complete Paintings, Catalogue Raisonné*, London 2006, p. 184, no. 168 (illustrated in colour, p. 185).

J. M. W. Turner, *Vesuvius in Eruption*, 1817 - 20.
Yale Center for British Art, Paul Mellon Collection, New Haven, Connecticut.
Photo: Yale Center for British Art, Paul Mellon Collection, USA / Bridgeman Images.

'Obviously, my language of forms has far more than a physical purpose. Alone in my studio, working on my pictures, more than anything, I long to share my feelings'

HOWARD HODGKIN

In 1984, Howard Hodgkin represented Great Britain at the XLI Venice Biennale. Forty of his paintings were shown there, including such masterpieces as *D.H. in Hollywood* (1980-84) and *Still Life in a Restaurant* (1976-79), hung on walls painted Hodgkin's favourite *eau de nil* green to diffuse the shimmering light of the lagoon outside. The exhibition later travelled to The Phillips Collection, Washington D.C.; The Yale Center for British Art, New Haven; Kestnergesellschaft, Hannover; and Whitechapel Art Gallery, London. Included in the show was *Goodbye to the Bay of Naples* (1980-82). A magnificent example of Hodgkin's unmistakable mature idiom, this is a painting of a remembered feeling, existing in a hazy territory between abstraction and representation. It is an inquiry into how emotion can be represented in paint, and a jewel-like image of the vivid yet evanescent nature of memory. A heavy wooden frame is smeared with fiery yellow and orange tones, scalloped lengths of cypress green and rhythmic, deep black blotches. Within this frame – which has in fact become part of the picture – to the left are a linked pair of peach-ripe, sunset-hued circles that crackle with blood red. Centre stage is taken by a fantastic bar of bright cobalt blue. A glimpse of aquamarine behind this luminous stroke hints at Mediterranean sky, giving way to a flare of solar yellow, a turquoise zone feathered with yellow streaks, and a glowing right-hand corner of that sundown orange. Below, a new shade of blue carries glints of seafoam white, and is foregrounded by a phallic form of sage green fading into brown. In concert with the suggestive title, these vibrant, jostling forms bear clear figurative echoes: of landscape, sea and sky, of human bodies and erotic intimacy. The work was painted at a key time of transition for Hodgkin, who had left his wife in 1978 and would settle into a lifelong relationship with Antony Peattie in 1983; the related work *Waking Up in Naples* (1980-84) seems to affirm the Italian town as a place of sensual awakening for the artist. Yet such physical impressions are only part of an indivisible, holistic fabric of *emotional* reality, a highly specific state of feeling that the painting both records and transmits. As John McEwen wrote in his introduction to the Biennale exhibition catalogue, 'All Hodgkin's pictures can be thought of as the grit of some experience pearled by reflection' (J. McEwen, 'Introduction', in *Howard Hodgkin: Forty Paintings 1973-84*, exh. cat. British Pavilion, XLI Venice Biennale / Whitechapel Gallery, London 1984, p. 10). Through the prismatic intensity of Hodgkin's memory, we bear witness to an extraordinary coalescence of sight and sensation, of perception and passion.

Howard Hodgkin, *D.H. in Hollywood*, 1980 - 1984.
Private Collection.
Artwork: © Howard Hodgkin.

Hodgkin's incorporation of painted frames into his pictures is one of many striking originalities in his work, which falls into no straightforward artistic category. With support and paint forged into a unified whole, these brilliant, basically autobiographical paintings – and indeed the original feelings that sparked them – are transformed into autonomous, self-sufficient pictorial objects. There is a sense of Hodgkin fortifying his precious subject matter by reifying it, bringing it into the world, as solidly as possible: his labour is gradual and arduous, and the two-year gestation of *Goodbye to the Bay of Naples* is not unusual. Discussing his frames in 1984, Hodgkin observed that 'The more evanescent the emotion I want to convey, the thicker the panel, the heavier the framing, the more elaborate the border, so that this delicate thing will remain protected and intact' (H. Hodgkin, quoted in P. Kinmonth, 'Howard Hodgkin', *Vogue*, June 1984).

Appropriately, *Goodbye to the Bay of Naples*' centre of radiant clarity is surrounded by a substantial tiered frame, its enclosure emphasised by the darkly luxuriant border of blacks and greens upon flickering orange. If this frame works to keep the memory 'protected and intact', however, it also figures a sense of loss and distancing, placing the bay of Naples forever just beyond reach. Perhaps we see not only the memory but also the act of recollection at work, as the cloak of obscurity disperses and the remembered emotional state is revealed – or, otherwise, we see this darkness closing in. As Susan Sontag has written, 'All those titles with "sunset," "autumn," "rain," "after ...," "goodbye to ...," "the last time ..." suggest the rueful shadow cast on all pleasures when they are framed, theatricalised even, as acts of memory. Hodgkin may often be *en voyage*, but not as a beholder (the Impressionist project). In place of a beholder, there is a rememberer. Both pursuits, that of the traveller and the collector, are steeped in elegiac feeling' (S. Sontag, 'About Hodgkin', in *Howard Hodgkin Paintings*, London 1995, p. 109).

Despite the necessary tint of melancholy to Hodgkin's art of recollection, the very fact of his artistic creation is its own solace, its own spectacular reward. In *Goodbye to the Bay of Naples*' blazing colour, light and form, he not only forges a private elegy to a place and emotion, but is also able to communicate his deeply personal interior reminiscence to other people. 'Obviously, my language of forms has far more than a physical purpose,' he once said. 'Alone in my studio, working on my pictures, more than anything, I long to share my feelings' (H. Hodgkin, London, 13 March 1995, in J. Elderfield and H. Hodgkin, 'An Exchange', in *Howard Hodgkin Paintings*, London 1995, p. 80). Hodgkin harnesses his unique language to the fullest. *Goodbye to the Bay of Naples* is both a sumptuous emotional vision and a wistful distillation of shimmering, sunlit splendour. No square inch is left blank; as an entire object, the work is charged with powerful eloquence. A farewell it may be, but space, time, feeling and the physical world are melded into brilliant totality, and the embers of memory glow bright.

PROPERTY FROM THE BARRON FAMILY COLLECTION

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HOWARD HODGKIN (1932-2017)

The Green Château

oil on wood
38⅝ x 48⅜in. (98 x 123cm.)
Executed in 1976-1980

£500,000–700,000
$660,000–910,000
€550,000–760,000

'Meanwhile the mind, from pleasure less,
Withdraws into its happiness;
The mind, that ocean where each kind
Does straight its own resemblance find,
Yet it creates, transcending these,
Far other worlds, and other seas;
Annihilating all that's made
To a green thought in a green shade'

ANDREW MARVELL, 'THE GARDEN'

PROVENANCE:
M. Knoedler & Co., Inc, New York.
Private Collection, Chicago (acquired from the above in 1981).
Thence by descent to the present owner.

EXHIBITED:
London, Royal Academy of Arts, *A New Spirit in Painting*, 1981, no. 61 (illustrated in colour).
New York, M. Knoedler & Co., Inc, *Howard Hodgkin: Recent Paintings*, 1981, no. 4 (illustrated in colour, unpaged).
Venice, British Pavilion, XLI Venice Biennale, *Howard Hodgkin: Forty Paintings 1973-1984*, 1984-1985, p. 46 (illustrated in colour, p. 47). This exhibition later travelled to Washington D.C., The Phillips Collection; New Haven, The Yale Center for British Art; Hannover, Kestner-Gesellschaft and London, Whitechapel Art Gallery.
New York, Museum of Modern Art, *An International Survey of Recent Painting and Sculpture*, 1984 (illustrated, p. 158).
Dublin, *Douglas Hyde Gallery, Howard Hodgkin, Small Paintings 1975-1989*, 1991.

LITERATURE:
W. Feaver, 'A "New Spirit" - or Just a Tired Ghost?', in *ARTnews*, vol. 80, May 1981 (illustrated in colour, p. 115).
K. Howard, 'Howard Hodgkin at Knoedler' in *Art in America*, vol. 69, October 1982, p. 146 (illustrated in colour, p. 114).
L. Bortolon, 'I. Misteriosi Giardini di Hodgkin', in *Grazia*, 2 September 1984 (illustrated in colour, p. 35).
A. Graham-Dixon, *Howard Hodgkin*, London 1994, p. 189 (illustrated in colour, p. 75).
M. Price (ed.), *Howard Hodgkin Paintings with a catalogue raisonné. The Complete Paintings, Catalogue Raisonné*, London 1995, p. 172, no. 153 (illustrated in colour, p. 55; illustrated, p. 172).
A. Graham-Dixon, *Howard Hodgkin*, London 2001, (illustrated in colour, p. 75).
M. Thibaut, 'Der Maler der Erinnerung', in *Weltkunst Moderne*, October 2002, (illustrated in colour, p. 31).
M. Price (ed.), *Howard Hodgkin: The Complete Paintings, Catalogue Raisonné*, London 2006, p. 165, no. 153 (illustrated in colour).

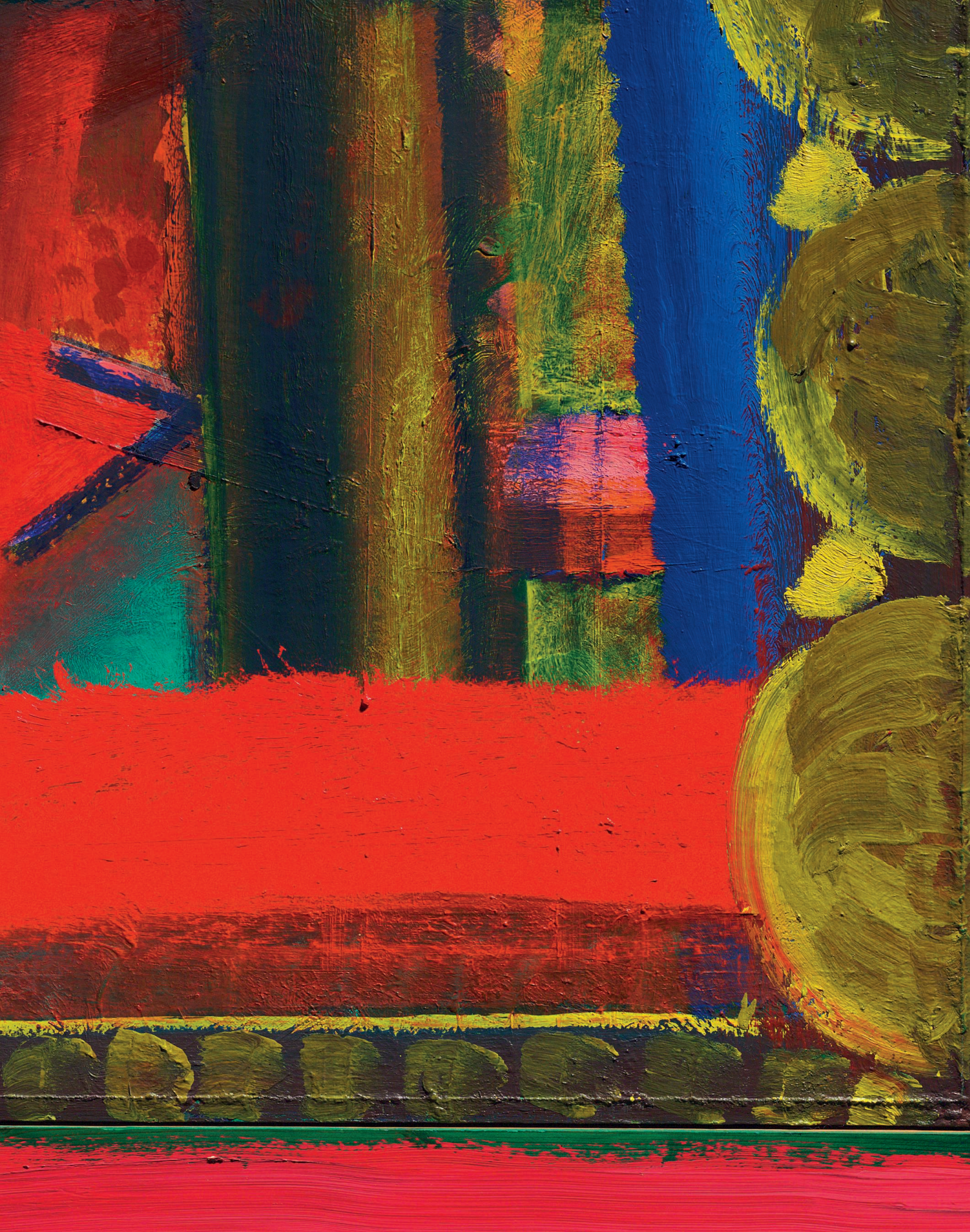
David Hockney, *Mulholland Drive: The Road to the Studio*, 1980.
Collection Los Angeles County Museum of Art (LACMA).
Artwork: © David Hockney Photo: Richard Schmidt

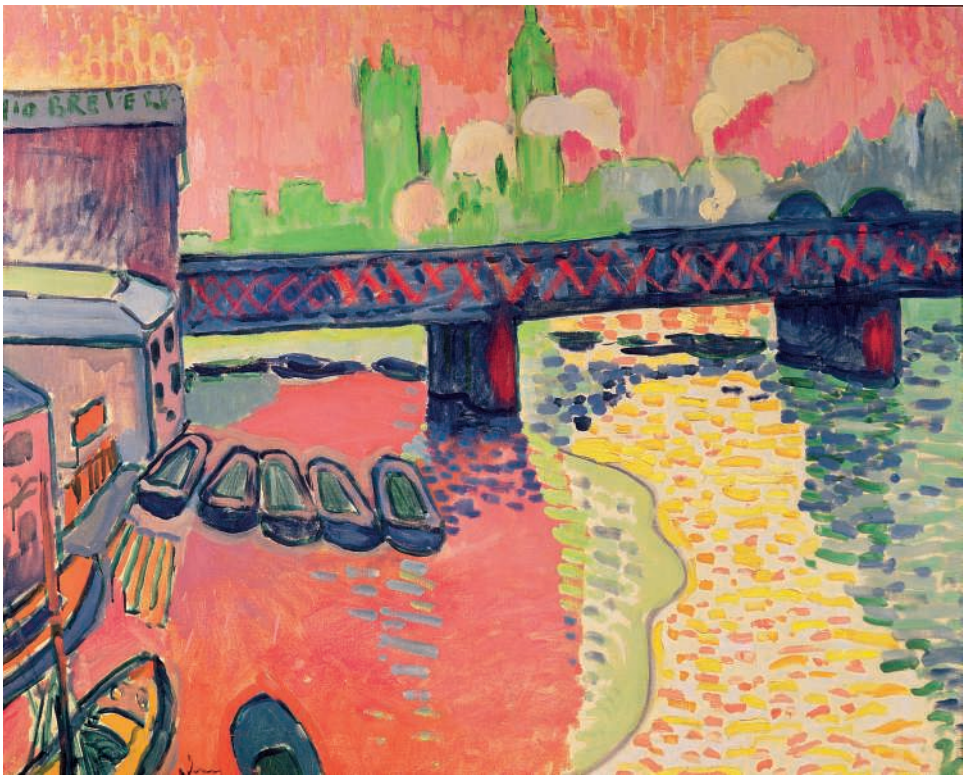
'The habit of bracketing images with dense borders of patterned or monochrome paint – seen in The Green Château (1976-80) … – often turns the paintings into views through or into. It is a device that lends them much of their intimacy. The density of Hodgkin's painted frames casts them in the role of buffer states, shields of colour erected to shelter the fragile, evanescent images at the heart of a painting from too close and immediate a contact with the world beyond the painting. It also turns his pictures into conduits, leading into private or secret worlds'

ANDREW GRAHAM-DIXON

With its opulent palette of gilded primary hues, backlit by glimmering verdant shades, *The Green Château* (1976-80) is a visionary apparition from Howard Hodgkin's breakthrough period. Carefully refined over the course of four years, its nuances of lighting, shape, depth and movement seek to capture the emotional resonance of a moment buried in his psyche. Through a series of frames and borders – over-painted green edges, rows of golden discs and a veritable temple of blue and red bands – the eye is drawn to the intimate architectural narrative at the centre of the composition, its turquoise interior bathed in golden light. Translucent veils of pigment sit alongside swathes of thick, granular impasto, choreographed in rich sensory layers. The work's evanescent forms are held in tension with the solidity of its wooden surface – a medium favoured by Hodgkin for its resistance and stability. Prior to its inclusion in the British Council touring retrospective *Howard Hodgkin: Forty Paintings* – first staged at the 1984 Venice Biennale – the work was shown in the landmark exhibition *A New Spirit in Painting* at the Royal Academy of Arts, London, in 1981. There, it took its place alongside some of the most celebrated masterworks of the period: among them Gerhard Richter's *Annunciation after Titian* series (Hirshhorn Museum and Sculpture Garden, Washington D.C. and Kunstmuseum Basel), Willem de Kooning's great *Untitled* abstracts of the 1970s and David Hockney's *Mulholland Drive: The Road to the Studio* (Los Angeles County Museum of Art). Writing in the exhibition catalogue, Christos Joachimides professed, 'The new spirit in painting is one which has swept aside unnecessary convention to establish a new relationship between image and reality through a painting of intensive poetic force and piercing imagination' (C. M. Joachimides, 'A New Spirit in Painting', in *A New Spirit in Painting*, exh. cat., Royal Academy of Arts, London, 1981, p. 16). Giving form, texture and colour to the inarticulate, *The Green Château* embodies the ethos of this bright new dawn.

'I am a representational painter, but not a painter of appearances', asserted Hodgkin. 'I paint representational pictures of emotional states' (H. Hodgkin, quoted in E. Juncosa (ed.), *Writers on Howard Hodgkin*, London 2006, p. 104). It was during the mid-1970s that his diverse influences – from Old Master painting to Fauvism, Abstract Expressionism and Indian miniatures – began to coalesce into a distinctive language: one equipped to visualise sensation. In tandem with his growing critical acclaim – his first museum show was in 1976 – it was an emotionally liberating time for Hodgkin. As he began to explore his homosexuality, having left his wife in 1978, the artist travelled abroad, visiting David Hockney in LA the following year. A new sense of painterly freedom crept into his works of this period, marshalled by an increasingly defined set of geometric forms. Writing in the introduction to the 1984 retrospective, John McEwen explained how 'Just as an actor can ring the emotional changes from performance to performance within a prescribed set of





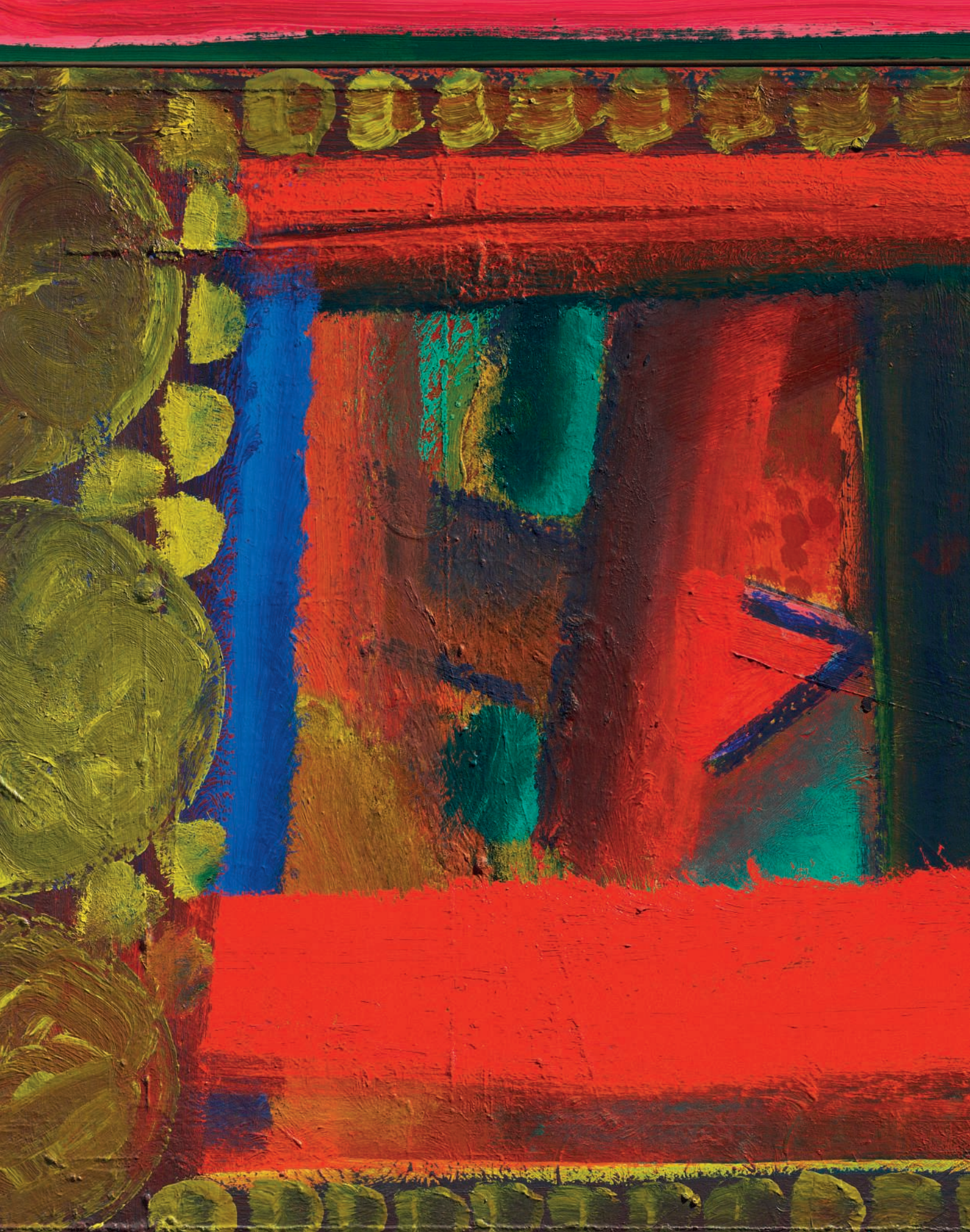
Andre Derain, *Charing Cross Bridge*, London, 1906.
National Gallery of Art, Washington, D.C.
Artwork: © ADAGP, Paris and DACS, London 2017. Photo: National Gallery of Art, Washington DC, USA / Bridgeman Images.

'All Hodgkin's pictures can be thought of as the grit of some experience pearled by reflection. They begin where words fail, evocations of mood and sensation more than visual records'

JOHN MCEWEN

words and conditions, so Hodgkin – who has no doubt that the painter is a "performing artist" – prescribes his own set of pictorial limitations to afford himself the greatest freedom. The better the actor, the less he appears to act; the better the painter – it might be said – the more intrinsic his mark. Hodgkin, from his most conventional set of marks – the stripe, the zig-zag, the curve, the spot – has contrived his own instantly attributable pictorial language, ringing the emotional changes within this set of signs to increasingly suggestive effect' (J. McEwen, 'Introduction', in *Howard Hodgkin: Forty Paintings*, exh. cat., British Pavilion, XLI Venice Biennale, 1984, pp. 9-10). In the present work, these shapes take on the quality of characters or glyphs, subject to an inscrutable grammatical logic. Their angles and curves relate less to the architecture of the 'château' than to the architecture of memory itself. They are planes through which light and movement funnel: visual embodiments of feelings lodged in the recesses of the mind.

Like many of Hodgkin's finest works from this period, *The Green Château* challenges the traditional boundaries between painting and frame. 'My pictures often include a frame which I paint on as part of the painting', he explains. '...The more evanescent the emotion I want to convey, the thicker the panel, the heavier the framing, the more elaborate the border, so that this delicate thing will remain protected and intact' (H. Hodgkin, quoted in M. Auping et al (eds.), *Howard Hodgkin Paintings*, London 1995, p. 20). Citing this particular work, Andrew Graham-Dixon has described how this strategy 'often turns the paintings into views *through* or *into*. It is a device that lends them much of their intimacy. The density of Hodgkin's painted frames casts them in the role of buffer states, shields of colour erected to shelter the fragile, evanescent images at the heart of a painting from too close and immediate a contact with the world beyond the painting. It also turns his pictures into conduits, leading into private or secret worlds' (A. Graham-Dixon, *Howard Hodgkin*, London 1994, p. 74). Their evanescent forms are held in tension with the solidity of the artist's wooden surface – a medium that, like the boards of a stage, was favoured by Hodgkin for its resistance and stability. Contained and preserved within thick, luscious borders, the 'green château' is less of a physical reality than a residue of sensation: an outward expression of the artist's interior realm. The work succeeds – to quote Andrew Marvell – in 'Annihilating all that's made / To a green thought in a green shade'.



Peter Doig, source image.
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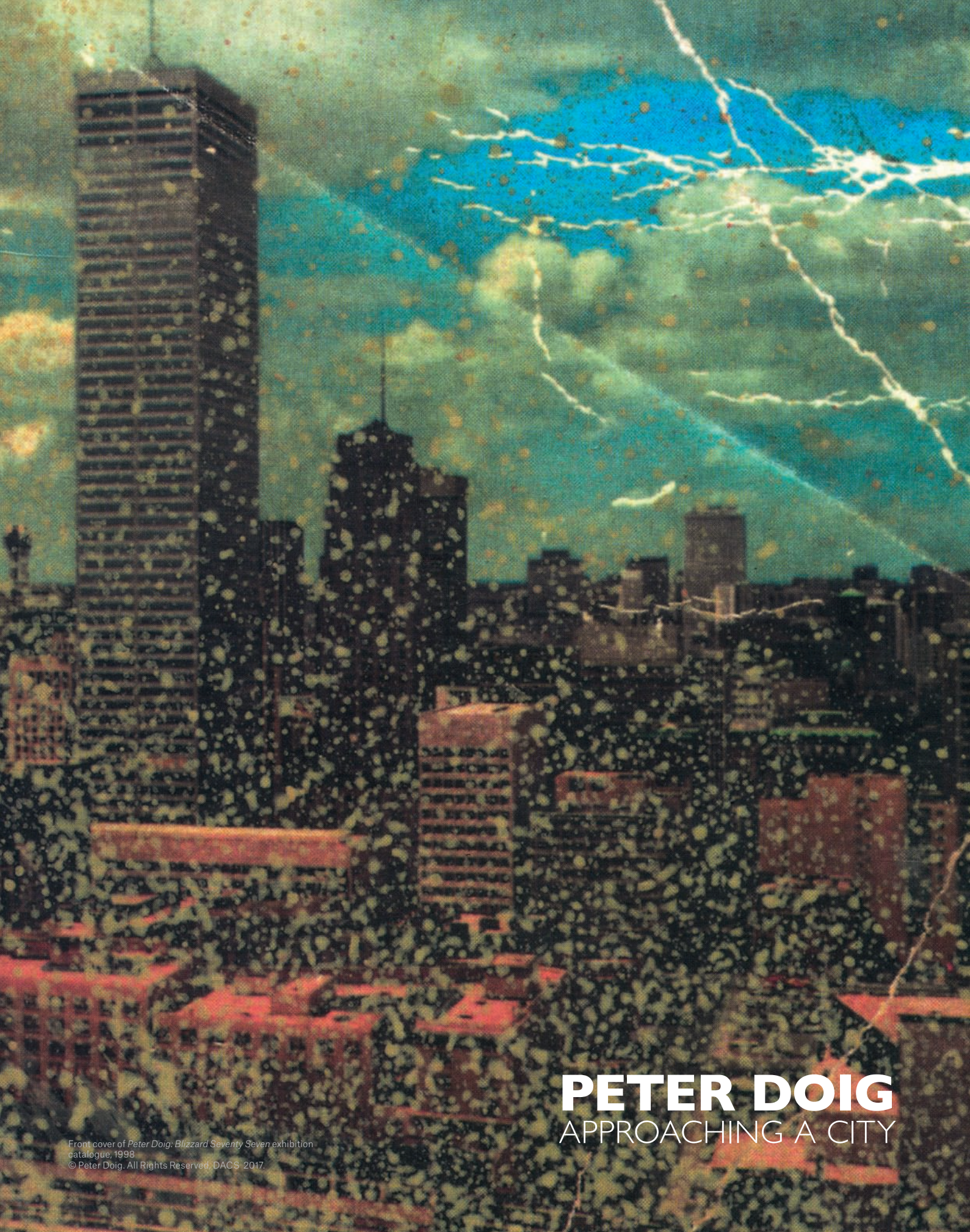

PETER DOIG
APPROACHING A CITY

Front cover of *Peter Doig: Blizzard Seventy Seven* exhibition catalogue, 1998
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PETER DOIG (B. 1959)

Approaching a City

signed, titled and dated '"APPROACHING A CITY" PM Doig 97/98' (on the reverse)
oil on canvas
36 x 30in. (91.5 x 76.2cm.)
Painted in 1997-1998

£2,000,000–3,000,000
$2,700,000–3,900,000
€2,200,000–3,300,000

'Doig's snow induces introspection, as if, through it, you were remembering yourself, looking into your soul'

RICHARD SHIFF

PROVENANCE:
Victoria Miro, London.
Acquired from the above by the present owner in 1998.

EXHIBITED:
Kiel, Kunsthalle zu Kiel, *Peter Doig Blizzard Seventy-Seven*, 1998. This exhibition later travelled to Nuremberg, Kunsthalle Nuremberg and London, Whitechapel Art Gallery.
Glarus, Kunsthaus Glarus, *Peter Doig – Version*, 1999, p. 47, no. 26 (illustrated in colour, p. 28).

Edward Hopper, *Approaching a City*, 1946.
The Phillips Collection, Washington, D.C.
Artwork: ©Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.
Photo: The Phillips Collection, Washington, D.C., USA / Acquired 1947 / Bridgeman Images.

'[Hopper] not only suggests a particular scene but seems to summarize an entire film, in a very specific manner, and yet it divulges so little'

PETER DOIG

A mesmerising urban landscape lit up in intoxicating hues, Peter Doig's *Approaching a City* masterfully dramatizes the shifting strata of memory and place. Shrouded in a glittering haze of falling white flakes, an aerial panorama slips in and out of focus, hovering between figurative reality and abstract fantasy. Snow-capped apartment blocks, traintracks and embankment are viewed from above, as if seen through the windows of a descending aeroplane. Bathed in deep red and veiled by a single skein of blue, the buildings' façades emit a hallucinogenic green glow, their windows hollow and vacant. Painted in London between 1997 and 1998, and showcased in two major solo exhibitions immediately afterwards, the work enacts the slippages of reverie, remembrance and *déjà-vu*. Though based on a photograph, it simultaneously evokes the 1946 painting *Approaching a City* by Edward Hopper – an artist greatly admired by Doig – in which the metropolis is viewed from the railway below. Filtering Hopper's atmospheric *mise-en-scène* through his own experiences of geographic relocation, Doig's deserted cityscape fuses together painterly, personal and art-historical narratives. Combining the language of his seminal *Concrete Cabins* with the snow-filled Canadian visions that dominated his output during the 1990s, the work's tale of homecoming is countered by a disarming feeling of approaching new, unknown territory. The trackside structures are illuminated through the blizzard like beacons, quivering as if excavated from a long-buried train of thought. Doig's fractured painterly surface flickers with the ghosts of Claude Monet, Pierre Bonnard and Gerhard Richter, stuttering like a film held on pause. Pigment itself at once depicts and embodies a dreamlike sense of reminiscence, conjuring both a location and that location's place in the artist's psyche. The scene shimmers in the depths of memory, ever approaching, and forever just beyond reach.

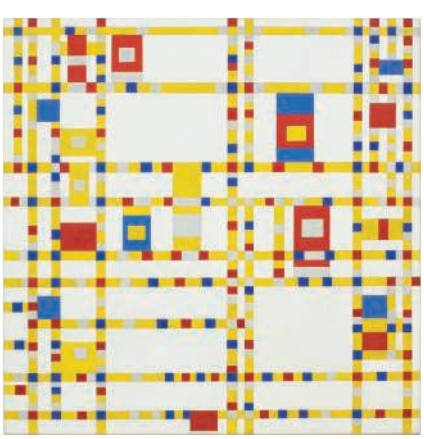
By inviting the viewer to peer through their layers, screens and fractures, Doig's complex painterly surfaces recreate the sensation of looking back on distant times and places. Parsing his own memories through disparate source imagery, erudite artistic references and the inherently malleable properties of paint itself, the artist seeks to simulate the foggy, inarticulate feeling of remembering the past. In his works, pigment and memory are conceived as one, strewn with pliable inconsistencies and irretraceable histories. Both have the potential to thin into hazy, nondescript passages; both, at times, coalesce

Right:
Detail of Peter Doig, *Approaching a City*, 1997-1998.

Peter Doig, *Concrete Cabin II*, 1992.
Collection of Victoria and Warren Miro.
Artwork: © Peter Doig. All Rights Reserved, DACS/Artimage 2017. Photo: Jochen Littkemann.

'When you look at [Bruegel's painting], the snow is almost all the same size, it's not perspectival, it's this notion of the "idea" of snow, which I like. It becomes like a screen, making you look through it'

PETER DOIG

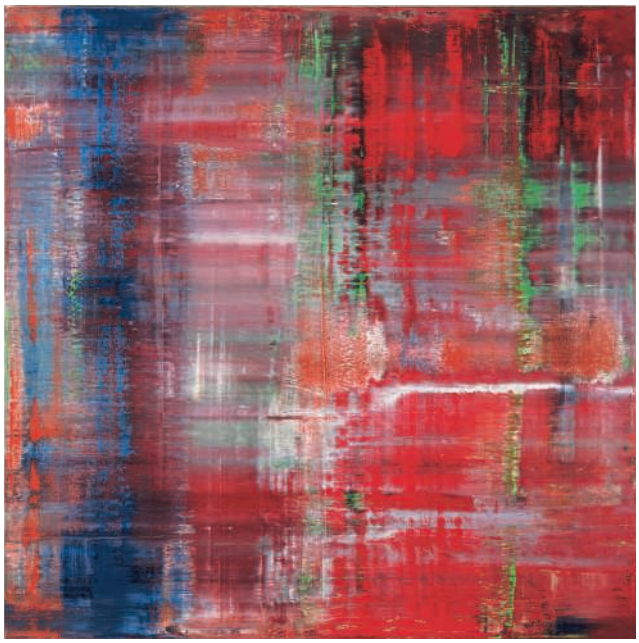


Piet Mondrian, *Broadway Boogie Woogie*, 1942-43.
Oil on canvas, 50 x 50' (127 x 127 cm). Given anonymously.
Acc. n.: 73.1943. Museum of Modern Art (MoMA), New York.
Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

into thick, murky tangles. *Approaching a City* is situated at the pinnacle of the works produced Doig's pivotal London years, in which this approach was brought to bear upon scenes half-remembered from his Canadian childhood. In these paintings – including masterpieces such as *Charley's Space* (1991) and *Cobourg 3 + 1 More* (1994) – snow operates not only as an elemental feature of the landscape, but also as a means of conjuring psychological drift. Doig has spoken in this regard of his admiration for Pieter Bruegel the Elder's *The Adoration of the Magi in the Snow* (1567): 'When you look at [Bruegel's painting]', he explains, 'the snow is almost all the same size, it's not perspectival, it's this notion of the "idea" of snow, which I like. It becomes like a screen, making you look through it' (P. Doig, quoted in L. Edelstein, 'Peter Doig: Losing Oneself in the Looking', in *Flash Art*, Vol. 31, May-June 1998, p. 86). The eye is perpetually confounded as it attempts to navigate the flickering veil of flakes, which blur and tremble like grainy digital static. 'Doig's snow induces introspection', writes Richard Shiff, 'as if, through it, you were remembering yourself, looking into your soul' (R. Shiff, 'Incidents', in *Peter Doig*, exh. cat., Tate Britain, London, 2008, p. 30).

Whilst the present work undoubtedly takes its place within Doig's Canadian daydreams, it may also be seen in relation to landmark cycle of paintings inspired by Le Corbusier's abandoned Unité d'Habitation at Briey-en-Forêt. Recalling his first encounter with the

Right:
Detail of Peter Doig, *Approaching a City*, 1997-1998.



Gerhard Richter, *Abstraktes Bild*, 1993.
Private Collection.
Artwork and Photo: © Gerhard Richter 2017 (0221).

Gerhard Richter, *Domplatz, Mailand*, 1968.
Private Collection.
Artwork and Photo: © Gerhard Richter 2017 (0221).

'I have made relatively few straight landscapes that didn't have any architecture, and I always wanted a landscape to be humanized by a person or a building, at least something that suggests habitation … I started by painting a cabin, and then I moved up the line. I became more interested in what buildings represent. How in a very modest structure, did someone decide to place the windows? Often they seemed to be anthropomorphised'

PETER DOIG

building, Doig has explained how it was only in approaching it from a distance – as in the present work – that its emotive resonance came into focus. Gleaming through the darkness of the forest, its empty shell appeared before the artist like a memory: a veiled illusion just beyond grasp. Conceived in recurring variations throughout the 1990s, the so-called *Concrete Cabins* share much in common with the present work. Just at the rigid gridlines of the Unité d'Habitation were held in tension with the surrounding tangle of trees, so too is the city's architectonic structure ruptured by the flurry of snowflakes. In both, concrete realities take on the status of floating mirages. Throughout his career, Doig has infused his buildings with an almost anthropomorphic presence: the burnt-out windows in *Road House* (1991), for example, or those of *The House that Jacques Built* (1992). Like *The Architect's Home in the Ravine* (1991), the present work's elevated vantage point induces a foreboding sense of voyeurism. As if having stumbled into an unfamiliar place – or having stepped into the artist's private world – we suddenly feel as though we too are being watched.

Aside from its direct reference to Hopper, *Approaching a City* is infused with a deliberate sense of art-historical *déjà-vu*. Working in conscious dialogue with his forebears, Doig combines a plethora of influences to create an idiom laden with painterly memories. Speaking of the hyper-real palette that saturates many of his snow pictures – including the present – the artist has acknowledged his debt to Monet's frosted landscapes. 'We've all experienced the sensation of light dropping and producing strange natural effects', he explains, 'and I think in a way I am using these natural phenomena and amplifying them through the materiality of paint and the activity of painting' (P. Doig, quoted in A. Searle, K. Scott and C. Grenier (eds.), *Peter Doig*, London 2007, p. 132). The work's infra-red glow, as if seen through half-closed lids, may be further understood in terms of his admiration for Bonnard, who he claimed had succeeded in painting 'the space behind the eyes'. The work's aerial viewpoint invites immediate comparison with Richter's *Stadtbilder*, whilst the blurred horizontal sweep of the traintracks carries overtones of the artist's squeegeed abstracts. At the same time, the work is underpinned by a geometric logic reminiscent of Piet Mondrian's spatial divisions, or Barnett Newman's bisected planes. Combining a web of external references with scenes from his own past, Doig creates a complex memory-space that finds haunting expression in the distant, snow-covered city. 'My paintings are totally non-linguistic', he explains. 'I am trying to create something that is questionable, something that is difficult, if not impossible, to put into words' (P. Doig, quoted in A. Searle, K. Scott and C. Grenier (eds.), *Peter Doig*, London 2007, p. 125).

Right:
Detail of Peter Doig, *Approaching a City*, 1997-1998.

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GEORG BASELITZ (B. 1938)

Dreieck zwischen Arm und Rumpf
(Triangle between Arm and Torso)

signed and dated 'G. Baselitz 1977' (lower left); signed again, titled and dated twice 'G. Baselitz 77 dreieck zwischen Arm + Rumpf April 1977' (on the reverse)
oil on canvas
98½ x 78⅝in. (250 x 200cm.)
Painted in 1977

£1,200,000–1,800,000
$1,600,000–2,300,000
€1,400,000–2,000,000

'Everything is a self-portrait, whether it's a tree or a nude. It's how the artist sees it … Everything that you see is a reflection of yourself'

GEORG BASELITZ

Giacometti, *Man Pointing*, 1947.
Bronze, 70 1/2 x 40 3/4 x 16 3/8' (179 x 103.4 x 41.5 cm), at base, 12 x 13 1/4' (30.5 x 33.7 cm). Gift of Mrs. John D. Rockefeller 3rd. 678.1954
Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2017. Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:
Galerie Heiner Friedrich, Cologne.
Saatchi Collection, London.
Galerie Beyeler, Basel.
Michael Werner Gallery, New York/ Cologne.
Acquired from the above by the present owner in 2006.

EXHIBITED:
Saint Louis, The Saint Louis Art Museum, *Expressions, New Art from Germany, Georg Baselitz, Jörg Immendorff, Anselm Kiefer, Markus Lüpertz, A.R. Penck*, 1983 (illustrated, p. 69).
This exhibition later travelled to Long Island City, The Institute for Art and Urban Resources; Philadelphia, Institute of Contemporary Art; Cincinnati, The Contemporary Arts Center; Chicago, Museum of Contemporary Art; Newport Beach, Newport Harbor Art Museum and Washington, Corcoran Gallery of Art.
Basel, Galerie Beyeler, *Georg Baselitz*, 1992, p. 75, no. 13 (illustrated in colour, p. 35).
New York, Michael Werner Gallery, *Penck and Baselitz from Beyeler*, 2006.

LITERATURE:
documenta 6, exh, cat, Kassel, Museum Fridericianum, Orangerie & Neue Galerie Karlsaue, 1977, p. 54, no. 1.
Georg Baselitz, exh. cat., Vancouver, Vancouver Art Gallery, 1984 (illustrated in colour, p. 29).
R. Fuchs, H. Kramer and P. Schjeldahl, *Art of Our Time. The Saatchi Collection 3*, London 1984, p. 5, no. 9 (illustrated in colour, p. 39).
Georg Baselitz, schöne und häßliche Porträts, exh. cat., Stadt Karlsruhe, Städtische Galerie im Prinz-Max-Palais Karlsruhe, 1993 (illustrated, p. 154).

Egon Schiele, *Nude Self-Portrait, Grimacing*, 1910.
Graphische Sammlung Albertina, Vienna.
Photo: Graphische Sammlung Albertina, Vienna, Austria / De Agostini Picture Library / G. Nimatallah / Bridgeman Images.

Georg Baselitz, *Dreieck zwischen Arm und Rumpf*, 1973.
Private Collection.
Artwork: © Georg Baselitz 2017.

'I prefer to deny the figure any particular shape or meaning – to keep it on the level of a general concept … Our tendency is to mimic the conventions of body language or facial expression. I try not to do that. I would like to operate between expressions, an expression or stance that is not so identifiable'

GEORG BASELITZ

With a distinguished provenance that includes both the Saatchi Collection and the Galerie Beyeler, *Dreieck zwischen Arm und Rumpf* (*Triangle between Arm and Torso*) is a monumental work from Georg Baselitz's ground-breaking series of inverted self-portraits. Executed in 1977, the work was originally slated for inclusion in *documenta VI* that year: a historic event shrouded in political scandal. In protest of A. R. Penck's exclusion in favour of four other 'official' East German artists, Baselitz, Gerhard Richter and Markus Lüpertz withdrew their paintings from the exhibition – including the present work. It was subsequently included the 1983 group show *Expressions: New Art From Germany* at the Saint Louis Art Museum, in which Baselitz, Lüpertz and Penck were reunited. Taking its place within the story of Germany's divided past, the work quivers with visceral painterly power. A naked figure, his arm outstretched, is suspended in the centre of the composition, rendered in Baselitz's signature upside-down format. Paint streams down the length of the canvas, applied in coarse streaks of impasto that filter into delicate rivulets. Thick passages of black are juxtaposed with scrubbed white pigment, backlit by fiery tones of red and orange. Placing himself in dialogue with the venerated tradition of self-portraiture – from Albrecht Dürer and Michelangelo, to Egon Schiele and Pablo Picasso – Baselitz extends the physical immediacy of his earlier *Fingermalerei*, in which he used his own fingers to fashion his likeness on canvas. Here, like a sculpture carved from a block of stone, the figure takes shape through intimate, tactile strokes. As if captured in motion, his form stutters with repeated traces of both arm and head. For Baselitz – 'born into a destroyed order' at the outbreak of the Second World War – painting upside down was a means of challenging the innate emotive power of his subjects (G. Baselitz, interview with D. Kuspit, 'Goth to Dance', in *Artforum*, Summer 1995, p. 76). Whilst the present work conjures memories of saluting armies, its loaded imagery is ultimately subsumed by its formal and technical narratives. All that remains – as the title suggests – is a triangle between arm and torso.

Baselitz had first begun painting upside down in 1969, following his seminal series of *Hero* and *Fracture* paintings. Rendering his subjects at a 180-degree rotation – a technical feat in itself – allowed him to expose their lack of intrinsic meaning. Harnessing folkloric, Teutonic imagery – German flora and fauna, eagles, forests and game animals – Baselitz's inverted paintings brought about a kind of catharsis: a

'I was born into a destroyed order'

GEORG BASELITZ

Georg Baseltiz, Kunstverein Hamburg, 1972.
Photo: akg-images/Angelika Platen.
Artwork: © Gerog Baseltiz 2017.

Franz Kline, *Orange and Black Wall*, 1959.
The Museum of Fine Arts, Houston.
Artwork: © ARS, NY and DACS, London 2017.

'The hierarchy which has located the sky at the top and the earth at the bottom is, in any case, only a convention. We have got used to it, but we don't have to believe in it. The only thing that interests me is the question of how I can carry on painting pictures'

GEORG BASELITZ

coming-to-terms with the realisation that these symbols had lost their potency in the aftermath of the war. Once upended, their connotations were eclipsed by their execution. 'The hierarchy which has located the sky at the top and the earth at the bottom is, in any case, only a convention. We have got used to it, but we don't have to believe in it. The only thing that interests me is the question of how I can carry on painting pictures' (G. Baselitz, quoted in F. Dahlem, *Georg Baselitz*, Cologne 1990, p. 96). For Baselitz, these works – regardless of their subject matter – were fundamentally self-projections: symbols of his own position in an uprooted, destabilized world. 'Everything is a self-portrait, whether it's a tree or a nude', he explained. 'It's how the artist sees it ... Everything that you see is a reflection of yourself' (G. Baselitz, quoted in, M. Auping 'Georg Baselitz: Portraits of Elke', in *Georg Baselitz: Portraits of Elke*, exh. cat., Fort Worth, Museum of Modern Art, 1997-1999, p.15). During the 1970s, Baselitz would literalise this statement in a series of canvases that deliberately incorporated his own features – among them *Fingermalerei-Akt* (1972) (Stedelijk Museum, Amsterdam) and *Fingermalerei-Schwarzer Akt* (1973) (Kunsthalle Kiel) and *Fingermalerei-Akt* (1972) (Stedelijk Museum, Amsterdam), as well as the present painting. With these works, artist and technique had finally become one; painting, in all its tactile glory, had triumphed over content.

Baselitz's approach to portraiture was deeply influenced by his encounters with Abstract Expressionism. While studying in Berlin, the artist visited the Museum of Modern Art's ground-breaking exhibition *The New American Painting*, which toured Europe in 1958, as well as their major Jackson Pollock retrospective. He was particularly impressed by the latter's all-over approach to painting, as well as the work of de Kooning, Kline and Phillip Guston. Baselitz's use of colour, as well as his spatial innovations, were very much inspired by this new breed of American artists. Indeed, his decision to invert the traditional orientation of the canvas owes much to their break-down of the hierarchy between figure and ground. In *Dreieck zwischen Arm und Rumpf*, the human form teeters on the brink of abstraction, its stance reinterpreted as a mere marker of geometric space. 'I prefer to deny the figure any particular shape or meaning – to keep it on the level of a general concept', Baselitz explained. '... Our tendency is to mimic the conventions of body language or facial expression. I try not to do that. I would like to operate between expressions, an expression or stance that is not so identifiable' (G. Baselitz, quoted in M. Auping, 'Georg Baselitz: Portraits of Elke', in *Georg Baselitz: Portraits of Elke*, exh. cat., Fort Worth, Museum of Modern Art, 1997-1999, p. 15). As the horrors of the recent past lingered in the world's psyche, Baselitz proposed a clean slate for art – one that celebrated materiality over meaning. Though the artist's likeness hovers at the centre of the work, its 'self-portrait' is ultimately located in the nature of its execution: in the unbounded sweep of the brush, the crude fusion of pigment and fibre and the burning imprint of colour upon the retina.

'... THE '80S IN NEW YORK WAS THE WILDEST. OF COURSE, WHAT HAPPENED IN THE '80S HAPPENED EVERYWHERE – COLOGNE/DÜSSELDORF, LONDON, PARIS, LA – BUT I THINK MOST PEOPLE WHO WERE AROUND THOUGHT NEW YORK WAS THE LOUDEST AND THE MOST INTENSE. THERE WERE SO MANY STRONG, COMPETING AGENDAS: THE PICTURES GENERATION AND APPROPRIATION, THE "BAD BOYS" OF EXPRESSIONIST PAINTING, GRAFFITI, A NEW GENERATION OF FEMINISTS ... IF YOU WONDER WHY THE ART WORLD IS LIKE IT IS TODAY, REFER TO THE '80S. THAT'S WHERE IT BEGAN'

MICHAEL AUPING

'If you wonder why the art world is like it is today, refer to the '80s', wrote the curator Michael Auping. 'That's where it began' (M. Auping, quoted at http://www.themodern.org/exhibition/Upcoming/URBAN-THEATER-NEW-YORK-ART-IN-THE-1980s/1114). Perhaps more than any other single decade of the twentieth century, the 1980s marked an explosive turning point in art history. It was during this period that established post-War masters gave way to a younger generation of contemporary artists, who rose to fame amidst revolutionary developments in music, fashion and cinema. In a new world powered by advertising, technology and mass media, the concept of image-making underwent a radical transformation. This was the heyday of some of contemporary art's most pioneering movements and iconoclastic figures. It was the era of street art, of 'Bad Painting', of Neo-Expressionism and appropriation. Against a backdrop of political sea-change, a truly global art market came into being: between New York and Cologne, Paris and London, Madrid and Rome, a new breed of gallerists and collectors reshaped the workings of the international art scene. As modernist dictums faded into oblivion, traditional media were knocked from their pedestals: pulled apart, critiqued from within and reborn in new and unrecognisable guises. 'Here's a whole new art world ready to replace the old one ... here is art

NEW YORK NEW WAVE

Painting in the 1980s

'HERE'S A WHOLE NEW ART WORLD READY TO REPLACE THE OLD ONE ... HERE IS ART BASED ON LIFE, NOT ON ART. THE PUBLIC MIGHT LIKE IT'

GLENN O'BRIEN

based on life, not on art', wrote the critic Glenn O'Brien. 'The public might like it' (G. O'Brien, '1981: New York/New Wave', *Artforum International*, March 2003).

Amid looming Cold War tensions, the spectre of the AIDS virus, rising crime rates and increasingly widespread political activism, the streets of New York witnessed some of the most exciting and daring artistic innovations of this period. In a world where Minimalism and Conceptualism had declared painting fundamentally dead, a wave of young, dynamic artists breathed new life into the medium. Jean-Michel Basquiat – under the moniker 'SAMO' – claimed the fading façades of the Lower East Side as his first canvases, rocketing to global stardom before the age of twenty-one. Channelling the urban rhythms of the city, his works combined a deep appreciation for the art of the past with a host of contemporary influences: from children's cartoons and scientific textbooks to poetry, jazz and Beat Generation literature. In SoHo, the Sonnabend Gallery staged their landmark 1986 show *Neo-Geo* – short for 'Neo-Geometric Conceptualism' – featuring Peter Halley's rigorous spatial abstractions alongside works by Jeff Koons, Ashley Bickerton and Meyer Vaisman. 'It was a tremendous explosion of information and knowledge', recalls Julian Schnabel, one of the youngest artists included in the Royal Academy's groundbreaking exhibition *A New Spirit in Painting*, held in London at the start of the decade (J. Schnabel, quoted in J. Malcolm, 'Forty-One False Starts', *The New Yorker*, 11 July 1994). His pioneering use of broken ceramic plates ruptured the clinical surfaces of Minimalism, destabilizing the picture plane in the hope that painting might be born anew from the wreckage. His contemporary David Salle adopted a similarly subversive approach, layering, collaging and colliding imagery drawn from high and low culture with chaotic, postmodern abandon. 'You have the spiritual, the ironic, the sexual, the sublime, the dire, the murderous, the comedic, the clamish, all of those things are co-existing', he enthused (D. Salle, quoted at http://www.rachelkward.com/end-of-the-80s/). Carroll Dunham, too, fostered a vibrant multi-lingual approach, borrowing from graffiti, abstraction, Pop and Surrealism to create new, metamorphic worlds. 'In a sense, the painting that emerged in the early '80s was mongrel and illegitimate', writes Roberta Smith. 'In logical art-historical terms, it wasn't supposed to happen' (R. Smith, 'Painting from the 1980s, When Brash Met Flash', *The New York Times*, 9 February 2017). Through a seemingly impossible recalibration of artistic values, these artists forged new directions for painting that continue to reverberate today.

Times Square, New York, 1981.
Photo: John Heseltine / Alamy Stock Photo.

†7

DAVID SALLE (B. 1952)

Mingus in Mexico

signed, titled and dated 'David Salle 1990 "Mingus in Mexico"' (on the reverse)
oil and acrylic on canvas
95⅛ x 122⅜in. (241.5 x 311cm.)
Painted in 1990

£300,000–500,000
$400,000–650,000
€330,000–550,000

'The tapestry paintings … were a culmination. They have an energy, an invention, a kind of gorgeousness, and an atmosphere of success, of having pulled something off against heavy odds, that set them apart from Salle's other works'

JANET MALCOLM

PROVENANCE:
Fred Hoffman Gallery, Los Angeles.
Collection Douglas S. Cramer, Los Angeles.
Gagosian Gallery, Beverly Hills.
Acquired from the above by the present owner in 1997.

EXHIBITED:
Los Angeles, Fred Hoffman Gallery, *David Salle*, 1990.
New York, Whitney Museum of American Art, *1991 Biennial Exhibition*, 1991, p. 382 (illustrated in colour, p. 234).
Beverly Hills, Gagosian Gallery, *David Salle*, 1997.
London, The Saatchi Gallery, *Young Americans 2: New American Art at the Saatchi Gallery,* 1998 (illustrated in colour, unpaged).
Amsterdam, Stedelijk Museum, *David Salle: 20 Years of Painting*, 1999, pp. 71 and 127 (illustrated in colour, pp. 72-73). This exhibition later travelled to Vienna, Museum Moderner Kunst Stiftung Ludwig and Turin, Museo d'Arte Contemporanea Castello di Rivoli.
London, Saatchi Gallery, *Painter's Painters*, 2016-2017 (illustrated in colour, pp. 126-127).

LITERATURE:
R. Pandiscio, *David Salle,* New York 1994, pl. 77 (illustrated in colour, p. 169).
L. Weintraub, A, Coleman Danto & T. McEvilley (eds.), *Art on the Edge and over: Searching for Art's Meaning in Contemporary Society 1970s-1990s*, Litchfield 1996, p. 23 (illustrated in colour).
D. Cameron. "Salle Days" in *Artforum*, May 1999, vol. 37, 1999, p. 156 (illustrated in colour, p. 158).
E. Booth-Clibborn (ed.), *The History of the Saatchi Gallery*, London 2011 (illustrated in colour, p. 444).

Robert Rauschenberg, *Tracer*, 1963.
Nelson-Atkins Museum of Art, Kansas City.
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017. Photo: Nelson-Atkins Museum of Art, Kansas City, USA / Bridgeman Images.

Jeff Koons, *Pink Panther*, 1988.
Porcelain, 41 x 20 1/2 x 19' (104.1 x 52 x 48.2 cm).
Gift of Werner and Elaine Dannheisser. Acc. n.: 187.1996.
The Museum of Modern Art (MoMA), New York.
Artwork: © Jeff Koons. Photo: © 2017. Digital image,
The Museum of Modern Art, New York/Scala, Florence.

'*Mingus in Mexico*, 1990, deploys a crowded field of Mannerist detail as a historical backdrop over which more contemporary vernacular material can be laid. The audacity of Salle's approach consists of his signature subordination of art-historical material to his visual and conceptual intentions, as if the only use for history is as a foil for latter-day transgressions'

DAVE HICKEY

A vast and multi-layered composition of dizzyingly diverse imagery, *Mingus in Mexico* (1990) is an outstanding work from David Salle's pivotal series of Tapestry Paintings. The work was included in the major 1999 retrospective *David Salle: 20 Years of Painting* at the Stedelijk Museum, Amsterdam, which later travelled to the Museum Moderner Kunst Stiftung Ludwig, Vienna, and the Museo d'Arte Contemporanea Castello di Rivoli, Turin. So called because their pictorial backdrops are derived from 16th and 17th century tapestries – or rather from modern copies, themselves made by an anonymous Russian tapestry-maker whose work Salle saw printed in a magazine – these monumental paintings are among Salle's greatest achievements, marking a new maturity in his practice. At the vanguard of Appropriation Art and Neo-Expressionism in New York, when Cindy Sherman was clothing herself in filmic cliché and Renaissance costume, Jeff Koons was ransacking high and low culture and Jean-Michel Basquiat's image-poetry took the world by storm, Salle was a crucial figure in the 1980s art scene. In *Mingus in Mexico*, his maelstrom of juxtaposed visuals includes outlined chairs, tables, lamps and African sculpture, overlaying a scene of bacchanal or battle. The background teems with togas, horses, Renaissance faces, muscular bodies and melodrama. The light fittings drip with flat yellow paint. A bold orange speech-bubble hovers centre stage, but is totally empty, thwarting any hope of narrative explication. There are two smaller monochrome canvases inset within the work: the left-hand panel – similar to the shots that were the basis for Salle's 1992 series of Ghost Paintings – is a screenprint of a photograph taken by Salle of a model posing beneath a bedsheet. The larger right-hand panel is a chiaroscuro painting, also based on a photo taken by the artist, of a woman in antiquated dress drinking, intently, from a glass. As dissonant and disorienting as Salle's superimposed images are, the overall painting is held together by an uncanny compositional instinct. Meaning seems to hover somewhere, just out of reach, in the organisation of this riotous tableau. The work's title refers to the jazz musician Charles Mingus, who died in Mexico in 1979; Joni Mitchell herself made a painting called *Mingus Down in Mexico* for the cover of their collaborative album released the same year. Salle was using her former studio in Santa Monica when he painted this picture. Mingus's music married European-influenced technical sophistication with wild, improvisatory intensity and stylistic eclecticism. This idea of music is an apt analogy for the vertiginous thrill of Salle's painting, which he has described as performative, unplanned, and allowing no room for error.

In her celebrated 1994 profile of Salle, Janet Malcolm singled out the image in *Mingus in Mexico*'s inset right-hand canvas as one of particular power. 'In several of David Salle's paintings,' she wrote, 'a mysterious dark-haired woman appears, raising a half-filled glass to her lips. Her eyes are closed, and she holds the glass in both hands with such gravity and absorption that one can only think she is taking poison or drinking a love potion. She is rendered

Installation view of the present work at theWhitney Museum of American Art, 1991 Biennial Exhibition.
Artworks: © Mike Kelley Foundation for the Arts. All Rights Reserved/Licensed by DACS, London.
© 2017 Cindy Sherman, Courtesy Metro Pictures. © DACS 2017.

in stark black-and-white and wears a period costume – a dress with a sort of Renaissance aspect. The woman disturbs and excites us, the way people in dreams do whom we know we know but can never quite identify' (J. Malcolm, 'Forty-One False Starts', *New Yorker*, 11 July 1994). This sense of half-recognition, of burgeoning or submerged significance, is vital to Salle's work. We might learn of the source of his tapestry backdrop, or hear that the lamps are probably drawn from a book of mid-century lighting design given to Salle by the architect Philip Johnson, but this doesn't help to explain the painting's effect on us. Its quality lies in its epic and eclectic pictorial orchestration, in a totality of imagistic force that operates somewhere between meaning and its absence. As Arjen Mulder has put it, 'The fact that the material "arranges itself" gives Salle's paintings that impersonal, unnameable, precisely right quality, by which the attribution of meaning (having come about through their painterly reproduction) is consistently neutralised. That which was meaningless becomes meaningful; that which was full of meaning becomes free of sense: such painting hovers above these two fathomless depths' (A. Mulder, 'Images That Come from Outside: The Experiential Paintings of David Salle', in *David Salle: 20 Years of Painting*, exh. cat. Stedelijk Museum, Amsterdam 1999, p. 26).

While Salle's combinatory technique might seem to share ideas with such Pop image-collisions as the Combines and Silkscreen Paintings of Robert Rauschenberg, his imagery is never collaged or unmodified. Filtered instead through his own brushwork (or photography, or both), it takes on a distinctive air of simultaneous detachment and personal involvement, as well as a unique relationship to the grand history of painting. Standing apart from most Pop artists or Appropriationists, Salle insists that his work 'has absolutely nothing to do with popular culture … there are very few real references in the work; and the references are not to popular culture or to art, but perhaps to art-like things. I think there's confusion between an image that comes from somewhere and a reference. I don't think of things as references unless they really refer to something else' (D. Salle, quoted in R. Pincus-Witten, 'David Salle: Things as Reference', *Flash Art* No. 123, 1985). Rather than diagnosing and dissecting contemporary life, Salle explores images' fundamental function: rather than confronting art history, he transcends it. Unmoored from structures of decodable reference and brought to the brink of meaninglessness, a chill of melancholy irony may fall over the work; the blank speech-bubble of *Mingus in Mexico* might bespeak a kind of mute bewilderment. Yet Salle's composition triumphs. The work's jostling registers of domestic design, mannerist fantasy and furtive sensuality ignite one another. This is no reductive, flattened art, but an opening up of each image's potentiality. With its polyvocal richness and endless ambiguity, *Mingus in Mexico* is a compound, flowering conglomerate of communication. 'What you do in life is to constantly find equivalents for feelings', Salle says. 'We are constantly finding and using expressions, jokes, puns, images, innuendoes, insults, gestures, music, tone, timbre, touch, rhythm, inflection, frames within frames, halls of mirrors, sweet and rough things, etc. All of it. This is what I apply to the work. It's not programmatic at all. The way to know what to do in a painting is the same as to know what to say to someone on the telephone' (D. Salle, quoted in F. Tuten, 'At the Edges: An Interview', in *David Salle: 20 Years of Painting*, exh. cat. Stedelijk Museum, Amsterdam 1999, p. 19).

Cindy Sherman, *Untitled Film Still #52*, 1979.
Gelatin silver print 8 x 10 inches (MP# CS—52).
Private Collection.
Artwork: © 2017 Cindy Sherman, Courtesy Metro Pictures.
Photo: Courtesy of the artist and Metro Pictures, New York

Jean-Michel Basquiat Red Skull

'I'm not a real person.
I'm a legend'

JEAN-MICHEL BASQUIAT

Jean-Michel Basquiat, 5th street, 1980.
Photo: © Edo Bertoglio.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

***08**

JEAN-MICHEL BASQUIAT (1960-1988)

Red Skull

acrylic, oilstick and paper collage on canvas
60 x 60in. (152.4 x 152.4 cm.)
Executed in 1982

Estimate on Request

'Basquiat's repeated use of anatomical imagery – skeletons, musculature, and internal organs – coincides with an ever more widespread tendency in his work to turn things inside out. Inner thoughts are made public in graffiti-like litanies of words and other bursts of expression; distinctions between private spaces and public places are dissolved; past and present are interwoven, and levels of reality are multiplied and scrambled; the imagined realms of paradise, hell and purgatory become indistinguishable'

JEFFREY HOFFELD

PROVENANCE:
Annina Nosei Gallery, New York.
Private Collection, Netherlands.
Galerie Jérôme de Noirmont, Paris.
Private Collection, Zurich.
Private Collection, United Kingdom.
Haunch of Venison, London.
Acquired by the present owner in 2009.

EXHIBITED:
Marseille, Musée Cantini, *Jean-Michel Basquiat: Une rétrospective,* 1992, p. 72 (illustrated in colour, p. 73).
Pully-Lausanne, FAE Musée d'art contemporain, *Jean-Michel Basquiat*, 1993, p. 125 (illustrated in colour, p. 41).
Paris, Galerie Jérôme de Noirmont, *Jean-Michel Basquiat: Témoignage 1977-1988*, 1998, p. 112 (illustrated in colour, p. 39; studio installation view illustrated in colour, p. 38).
Venice, Museo Correr, *La Biennale di Venezia: 50. Esposizione: Pittura 1964–2003. Da Rauschenberg a Murakami*, 2003 (illustrated in colour, p. 11).
Milan, Fondazione la Triennale di Milano, *The Jean-Michel Basquiat Show*, 2006-2007, p. 238, no. 107 (illustrated in colour, p. 239).

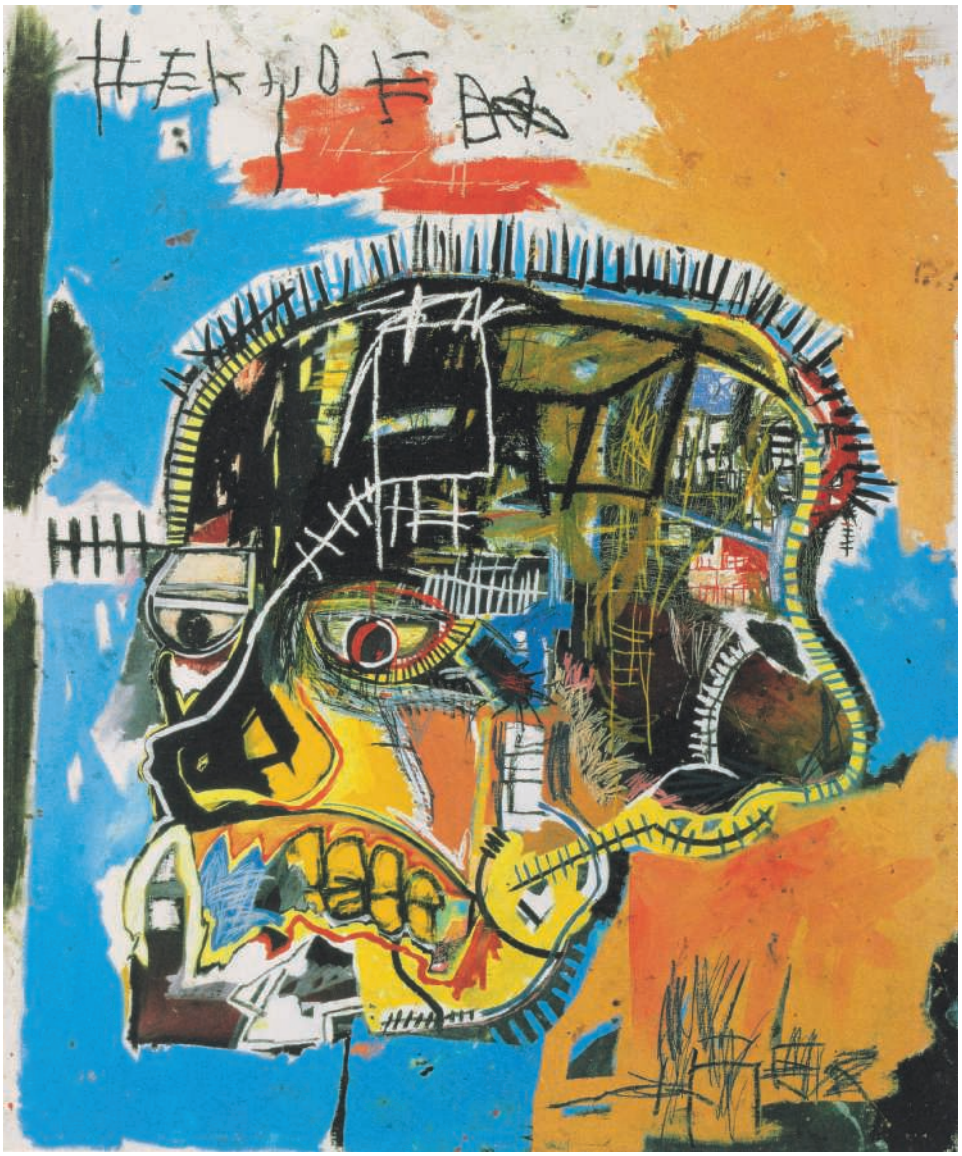
LITERATURE:
Jean-Michel Basquiat, exh. cat., New York, Whitney Museum of American Art, 1992 (studio installation view illustrated, p. 239).
R. Marshall & J.L. Prat, *Jean-Michel Basquiat*, Paris 1996, vol. I, pp. 392-393, (illustrated in colour, p. 135).
R. Marshall & J.L. Prat, *Jean-Michel Basquiat*, Taiwan 1996 (illustrated in colour, p. 128).
Jean-Michel Basquiat: oeuvres sur papier, exh. cat., Paris, Fondation Dina Vierny, 1997 (studio installation view illustrated in colour, p. 158).
Jean-Michel Basquiat, exh. cat., Seoul, Gallery Hyundai, 1997 (studio installation view illustrated in colour, p. 110).
Jean-Michel Basquiat: Obras sobre papel, exh. cat., Buenos Aires, Museo Nacional de Bellas Artes, 1997 (illustrated pp. 112-113).
Galerie Enrico Navarra, *Jean-Michel Basquiat*, Paris, 2000, vol. III, p. 143, no. 5 (illustrated in colour, p. 142; studio installation view illustrated in colour, p. 276).

Jean-Michel Basquiat, *Untitled*, 1982.
Collection of Yusaku Maezawa, Tokyo.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2017.

‘Colour was one of Basquiat’s great strengths … With direct and theatrically ham-fisted brushwork, he used unmixed colour structurally, like a seasoned abstractionist, but in the service of a figurative and narrative agenda. Basquiat deployed his colour architecturally, at times like so much tinted mortar to bind a composition, at other times like opaque plaster to embody it. Colour holds his pictures together, and through it they command a room’

MARC MAYER

Pulsing with visceral urban energy and raw painterly bravura, *Red Skull* is an electrifying masterwork from the height of Jean-Michel Basquiat’s meteoric career. Executed in 1982 – the year that catapulted the artist to stardom – it is a powerful expression of his most important motif, set ablaze in primal, technicolour glory. Distinguished by its extraordinary chromatic range – a pyrotechnic force-field of red, blue, lilac, pink, green, yellow and gold – the work is one of around five major known skull paintings executed during this pivotal year. Part anatomical icon, part contemporary vanitas, part self-projection, the floating cranium represents a vital touchstone within Basquiat’s visual lexicon. As he ascended to near-mythic status throughout the 1980s, hailed as both deity and king, the looming skeletal effigy offered a poignant



Jean-Michel Basquiat, *Untitled (Skull)*, 1981.
The Broad Art Foundation, Santa Monica.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2017.

and prophetic *memento mori*. Here, the artist entrenches it within a clamouring chorus of signs, glyphs and marks: thick rivers of colour, scrubbed swathes of pigment, glimmers of metallic paint and intuitive graphic scrawl. A row of apartment buildings in the upper right-hand corner pays tribute to the housing projects of his native Brooklyn – a bittersweet nod to home as he took his place on the world's stage. A rudimentary grid invokes both a gaping rib cage and the thrumming infrastructure of the city streets where he made his name. Partially-visible cryptograms hover like ancient inscriptions, their inscrutable poetry concealed beneath chalk-like passages of colour. Tiny flecks of white paint populate the lower left-hand corner, flickering like sparks of electricity. With almost shamanistic force, Basquiat turns his diverse artistic heritage inside out before the viewer, dissecting the layers of noise and rhythm that resounded in his head. The primitivism of Pablo Picasso, the impulsive gestures of graffiti, the freedom of Abstract Expressionism and the rhythms of improvised jazz collide with influences drawn from ancient tribal culture and anatomical textbooks. At once deeply personal and universal in its scope, the work lays bare the alchemy of the artist's interior world, slipping seamlessly between abstraction and figuration, the past and the present, the streets and the studio. A chaotic stream of consciousness pours forth from the burning cavern of the skull, distilling the dynamism of Basquiat's breakthrough period into a heroic, heraldic and haunting image.

Jean-Michel Basquiat's Studio
Prince Street, SoHo, New York, 1982.

The present work in Basquiat's studio in the basement of the Annina Nosei Gallery on Prince Street, SoHo, New York, 1982.
Photo: © D. James Dee. Artworks: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2017.

STONE FIGURE
SEATED, 240 B
14
14

Andy Warhol, *Self-Portrait*, 1986.
The Andy Warhol Museum, Pittsburgh; Founding Collection.
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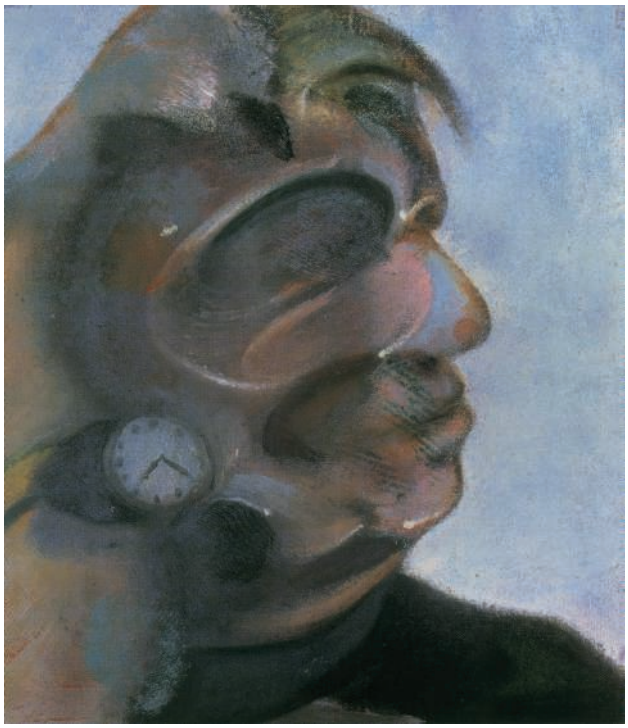
PAINTING THE SKULL: LESSONS IN ANATOMY

As a child, Basquiat was entranced by a copy of *Gray's Anatomy* given to him by his mother. Whilst recuperating in hospital after being hit by a car, the young artist – already a keen draughtsman – pored over the diagrams printed upon its pages. As the scars of his near-death experience began to heal, Basquiat devoured every detail of the human form – its skeletal architecture, its musculature, its entrails and networks of vessels. It was the beginning of a lifelong obsession that, over time, would come to find its most piercing expression in the skull. The iconic *Untitled* of 1981 – held in The Broad Museum, Santa Monica – represents one of its earliest significant manifestations, and may be seen to prefigure the present work's disembodied structure. As other sources came into play – among them Paul Richer's *Artistic Anatomy*, a 1966 volume on Leonardo da Vinci and Burchard Brentjes' *African Rock Art* – Basquiat transformed his cranial subject into a hybrid self-image. Combining the linear precision of Renaissance scientific drawing with the primordial gestures of cave painting, the distortions of Cubist heads and the energy of contemporary street art, the skull became a furnace into which Basquiat poured the contents of his visual imagination, melting together centuries of stylistic influence. In the present work, it functions as a cipher for the workings of his own nervous system. '[Basquiat] constructs an intensity of line which reads like a polygraph report, a brain-to-hand "shake"', writes Diego Cortez (D. Cortez, quoted in R. D. Marshall and J-L. Prat, *Jean-Michel Basquiat*, vol. 1, Paris 2000, p. 160). Spinning freely from the cavities of the skull, these neuronal convulsions are played out with pyrotechnic force upon the surrounding canvas.



Francis Bacon, *Study for Self-Portrait*, 1973.
Private Collection.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017. Photo: Prudence Cuming Associates Ltd.

Jean Dubuffet, *Dhotel nuancé d'abricot*, 1947.
Centre Pompidou - Musée national d'art moderne - Centre de création industrielle, Paris.
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'What drew Basquiat almost obsessively to the depiction of the human head was his fascination with the face as a passageway from exterior physical presence into the hidden realities of man's psychological and mental realms'

FRED HOFFMAN

Throughout the early 1980s, as Basquiat sped towards international acclaim, the skull took its place among a number of figural forms through which the artist channelled his new identity. Alongside the crowned kings and athletic champions that populated his works of the period, it retained a singular potency. At the age of seventeen, Basquiat had prophesised his own rise to fame, and by 1981 he was already presenting himself as a martyr to his cause. Whilst the skull is frequently interpreted as a harbinger of his own demise – culminating in his morbid swansong *Riding with Death* (1988) – its vivid dialogue with art history offers an alternative reading. Extending the legacy of his forefather Picasso, Basquiat confronts human anatomy through the lens of its historic representations. In his youth the artist had spent many hours in New York's museums – particularly the Brooklyn Museum and the Metropolitan Museum of Art – standing face to face with ancient tribal masks and aboriginal sculptures. Like Picasso before him, Basquiat transforms the human head into a living relic: an art-historical reservoir, infused with traces of its own pictorial past. Whilst Gerhard Richter and Andy Warhol had both appropriated the skull in the manner of Old Master vanitas compositions, Basquiat's skull is less a spectral reminder of death than a symbol of endurance: of life beyond the fleeting plaudits of celebrity. For an artist who previously operated under a pseudonym, pounding the streets as a faceless graffitist, it offered the perfect foil. 'For Basquiat, mortality and immortality were one because he remains eternal through his paintings', writes Richard D. Marshall (R. D. Marshall, 'Jean-Michel Basquiat and his subjects', in *Jean-Michel Basquiat*, Galerie Enrico Navarra, Paris, 1996, p. 42). Through the skull, Basquiat ascends to everlasting legend, as mythic and sacred as those objects he admired in museum vitrines. In contrast to the boxers and royals who held court in his paintings of this period, here it is the heroes of art – past and present – who emerge triumphant.

1982: A BREAKTHROUGH YEAR

Under the mentorship of Annina Nosei – whose gallery first sold the present work – it was during this heady period that Basquiat transitioned from 'a profusely talented and promising artist working on the street to a world-class painter, poised to become one of the most influential artists of his time' (J. Deitch, '1981: The Studio of the Street', in *Jean-Michel Basquiat 1981: The Studio of the Streets*, exh. cat., Deitch Projects, New York, 2006, pp. 10-13). Nosei had encountered his work in Cortez's *New York/New Wave* exhibition at P.S.1 in February 1981. Following the success of his debut solo show at the Galleria d'Arte Emilio Mazzoli that May, she invited him to take part in her group exhibition *Public Address* in New York. Noting that he had no studio space of his own, Nosei offered him the basement of her Prince Street gallery, where he set to work with renewed energy. As the year drew to a close, the critic Rene Ricard published his essay 'The Radiant

Basquiat, *Riding with Death*, 1988.
Collection Francesco Pellizzi, New York.
© The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2017.

Child' in *Artforum*: the first extensive examination of Basquiat's work, and a much-quoted assessment of his early *oeuvre*. 'If Cy Twombly and Jean Dubuffet had a baby and gave it up for adoption it would be Jean-Michel', he wrote. 'The elegance of Twombly is there [and] from the same source (graffiti) and so is the *brut* of the young Dubuffet' (R. Ricard, 'The Radiant Child', *Artforum*, Volume XX, No. 4, December 1981, p. 43). In *Red Skull*, the lyricism of the *Bolsena* paintings combines with the frantic cosmopolitan rhythms of *Paris Circus*; the graphic intensity of *Leda and the Swan* meets the unschooled impulses of *art brut*. Not yet twenty years old, Basquiat had already positioned himself among the masters.

Thus, the stage was set for the birth of one of the twentieth century's greatest urban legends. In January 1982, Basquiat moved from the gallery basement into a liberating loft space at 151 Crosby Street, where he would produce some of his finest works. March saw his debut solo show with Nosei: a landmark exhibition that received rapturous critical acclaim. Lisa Liebmann spoke of 'the unmistakable eloquence of his touch', whilst Jeffrey Deitch praised his 'ability to merge his absorption of imagery from the streets, the newspapers and TV with the spiritualism of his Haitian heritage, injecting both into a marvellously intuitive understanding of the language of modern painting' (L. Liebmann and J. Deitch, quoted in *Jean-Michel Basquiat*, Tony Shafrazi Gallery, New York, 1999, p. 326). The success of the show led to an extraordinary string of major solo exhibitions worldwide: with Gagosian in Los Angeles, Bischofberger in Zurich and the Galerie Delta in Rotterdam, as well as Achille Bonito Oliva's *Transavanguardia* show in Modena. That summer, his rapidly-advancing global reputation resulted in a prestigious invitation to *Documenta VII* in West Germany, where he was the youngest exhibited artist in a line-up of established veterans including Gerhard Richter and Joseph Beuys. It was a period of great triumph, whose euphoric twists and turns wrote themselves into every fibre of his canvases.

'For Basquiat, mortality and immortality were one because he remains eternal through his paintings'

RICHARD D. MARSHALL

Jean-Michel Basquiat, *Untitled (Devil)*, 1982.
Private Collection.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2017.

'He was a painter, but he was also a rock star. He wanted to blow minds the way Miles Davis and John Coltrane and Jimi Hendrix did. He wanted to take Picasso's African mask-inspired visions and blast them with the blues'

GLENN O'BRIEN

Bamum kingdom, *Helmet Mask*, Cameroon, Grassfields region, before 1880.
The Metropolitan Museum of Art, New York.
The Michael C. Rockefeller Memorial Collection, Purchase, Nelson A. Rockefeller Gift, 1967.

STREAMS OF CONSCIOUSNESS: PAINT, NOISE, COLOUR, RHYTHM

'What drew Basquiat almost obsessively to the depiction of the human head', writes Fred Hoffman, 'was his fascination with the face as a passageway from exterior physical presence into the hidden realities of man's psychological and mental realms' (F. Hoffman, 'Jean-Michel Basquiat Drawing', in *Jean-Michel Basquiat Drawing: Works from the Schorr Family Collection*, exh. cat., Acquavella Galleries, New York, 2014, p. 74). In *Red Skull*, Basquiat's scarlet cranium acts as an extension of his own nerve-centre. Whereas other skulls from the period had housed sprawling networks of symbols, here the chaotic pulsations of his psyche explode outwards into the surrounding picture plane. Working to a steady stream of children's cartoons and the music of his jazz idols – Charlie Parker, Dizzy Gillespie, Miles Davis – Basquiat imbued his skeletal forms with a sense of electric reification. The present work, with its over-exposed palette and rapid lines pulsating like live wires, brings to mind an X-ray photograph or a grainy fragment of animation. Indeed, the quivering mass of white strokes that surrounds the top of the skull creates the illusion that the head is electronically wired-in to some external device – a boom box, perhaps, or a TV set. The gridded rib cage evokes not only the layout of the city's streets, but also a circuit board quivering with charged particles. By contrast, the obfuscated poetry of letters and symbols may be seen to reflect Basquiat's fascination with Henry Dreyfuss's *Symbol Sourcebook*, which decoded the so-called 'hobo signs' that littered New York's subways, walls and doors. Effaced and overwritten, they bring to mind the peeling posters and partially-erased graffiti that formed the very fabric of the Lower East Side. In *Red Skull*, Basquiat excavates these stimuli, turning them inside out upon the canvas in vivid, synesthetic counterpoint.

Franz Kline, *Red Brass*, 1959.
The Museum of Fine Arts, Houston.
Artwork: © ARS, NY and DACS, London 2017. Photo: Museum of Fine Arts, Houston, Texas, USA / Bequest of Caroline Wiess Law / Bridgeman Images.

Willem de Kooning, *Woman I*, 1950-52.
Oil on canvas, 6' 3 7/8' x 58' (192.7 x 147.3 cm). Purchase. 478.1953.
The Museum of Modern Art (MoMA), New York.
Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London. Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

'…a knock-out combination of de Kooning and subway spray-paint scribble'

JEFFREY DEITCH

Basquiat's desire to give form to invisible sensory states has been variously discussed in terms of his relationship with Abstract Expressionism. As early as 1980, reporting on the notorious *Times Square Show*, Jeffrey Deitch had identified in the young artist 'a knock-out combination of de Kooning and subway spray-paint scribble' (J. Deitch, quoted in *Jean-Michel Basquiat*, Tony Shafrazi Gallery, New York, 1999, p. 324). Two years later, reviewing his solo show in Los Angeles, William Wilson observed that 'The traditional substructure of Basquiat's art is Abstract Expressionism. He piles up rich palimpsests of paint over black grounds or snazzy oranges that are structures with architectonic solidity' (W. Wilson, quoted in *Jean-Michel Basquiat*, Tony Shafrazi Gallery, New York, 1999, p. 326). Famously naming Franz Kline as one of his favourite artists, Basquiat was deeply inspired by the work of his recent forebears. Though born of a distinctly urban sensibility, *Red Skull*'s virtuosic brushwork and virile palette bear witness to this influence. Operating in dialogue with the underlying trace of the grid, thick beams of green, yellow and lilac collide with blocked fields of blue and red, executed in rapid, impulsive streaks. 'Basquiat deployed his colour architecturally', writes Marc Mayer, 'at times like so much tinted mortar to bind a composition, at other times like opaque plaster to embody it' (M. Mayer, 'Basquiat in History', in *Basquiat,* exh. cat., Brooklyn Museum, New York*,* 2005, p. 46). In places, the texture is piled high with layered hues; in others, it hovers like translucent mist or smeared aerosol residue. Like de Kooning's *Women*, whose forms emerge from tangles of abstract marks, Basquiat's skeletal apparition is woven into the dense jungle of its surroundings, plugged into its multi-coloured currents as if by a mass of invisible cables. The paint becomes a kind of haptic notation, alive with the chromatic freedom of improvised music.

If the present work is to be understood as raw stream of consciousness, it is perhaps little wonder that the skull lies at its centre. Hovering amidst a sea of surging physical activity, it becomes a cipher for the knotted relationship between Basquiat's interior and exterior realms: between history and contemporary reality, between fame and destruction. As the artist's world expanded at an unprecedented rate, the noise of his surroundings grew ever louder: the clamour of fame, the fear of unknown horizons, the rush of fresh influences and the frenzied activity of the studio. A new and terrifying polyphony shook the cavities of his skull, seeping its way into every inch of the canvas. As Jeffrey Hoffeld has written, 'Basquiat's repeated use of anatomical imagery – skeletons, musculature, and internal organs – coincides with an ever more widespread tendency in his work to turn things inside out. Inner thoughts are made public in graffiti-like litanies of words and other bursts of expression; distinctions between private spaces and public places are dissolved; past and present are interwoven, and levels of reality are multiplied and scrambled; the imagined realms of paradise, hell and purgatory become indistinguishable' (J. Hoffeld, 'Basquiat and the inner self'', in *Jean-Michel Basquiat, Gemälde und Arbeiten auf Papier (Paintings and works on paper),* exh. cat., Museum Würth, Künzelsau, 2001, p. 27). With its flaming crimson glow both opulent and infernal, *Red Skull* is a powerful affirmation of this statement.

9

PETER HALLEY (B. 1953)

The Place

signed '"Peter Halley"' twice and dated '1992' (on reverse)
acrylic, fluorescent acrylic, and Rolla-A-Tex on two attached canvases
overall: 95½ x 85⅞in. (242.5 x 218cm.)
Painted in 1992

£120,000–180,000
$160,000–230,000
€140,000–200,000

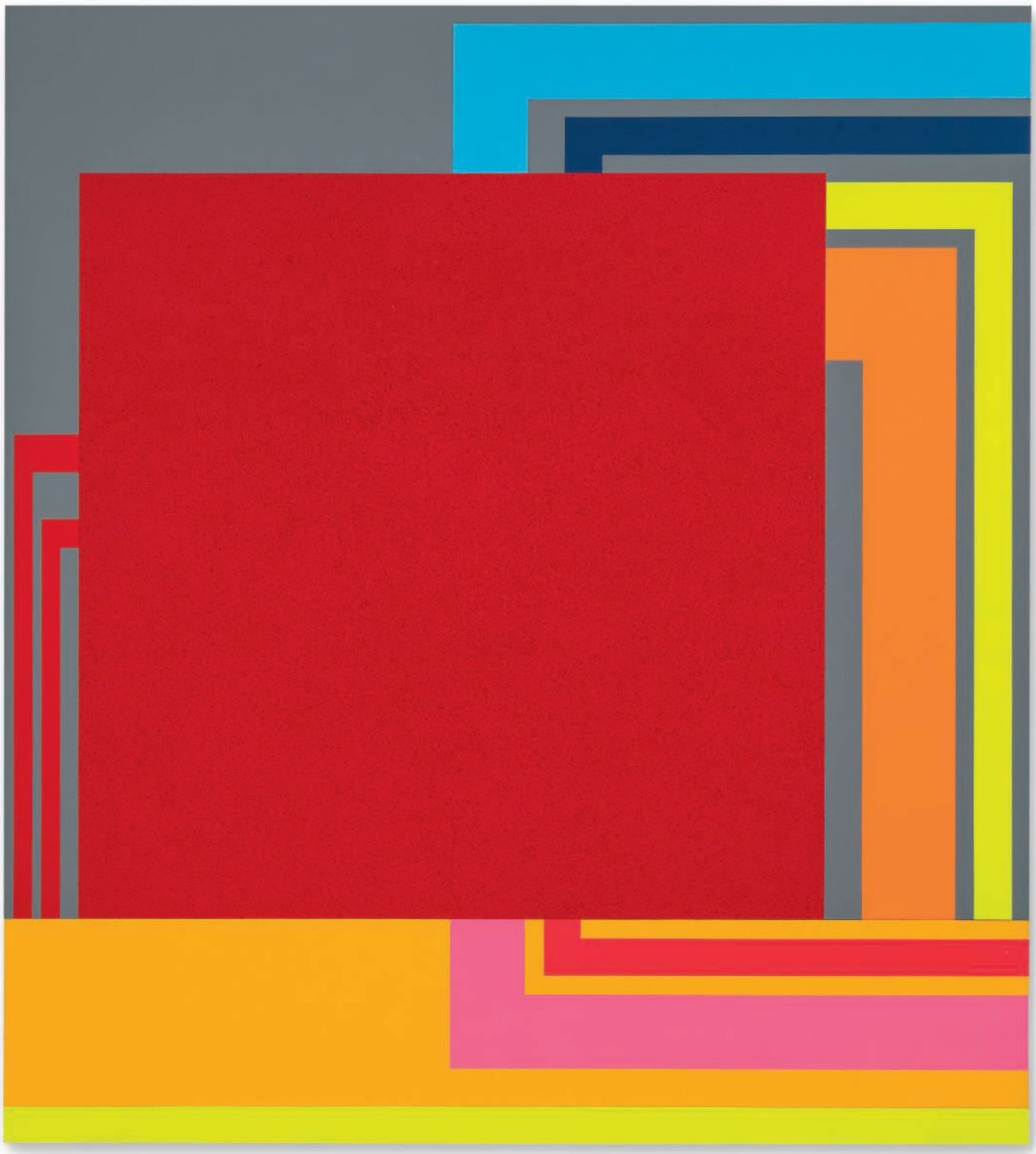
'My work, as a whole, attempts to represent late-twentieth-century systems of communication and organisation. I still feel, as I did in the 1980s, that I am presenting, in the arena of art, images of a pervasive system whose reach is too seldom acknowledged as determining the parameters of our thinking, movement and social relations'

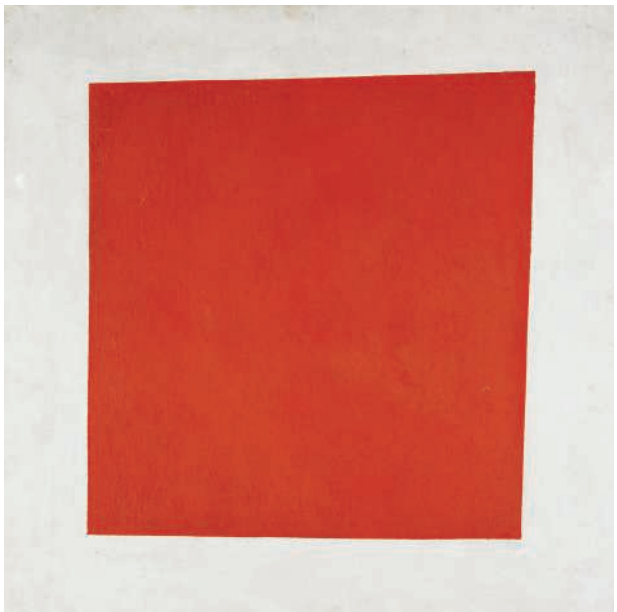
PETER HALLEY

PROVENANCE:
Galerie Thaddaeus Ropac, Paris.
Acquired from the above by the present owner.

EXHIBITED:
New York, Gagosian Gallery, *Peter Halley,* 1992.
Paris, Galerie Thaddaeus Ropac, *Peter Halley,* 1992.
Des Moines, Des Moines Art Center, *Peter Halley- Paintings 1989-1992*, 1992-1993 (illustrated in colour, pl. 11).
Essen, Museum Folkwang, *Peter Halley- Bilder der 90er Jahre*, 1998-1999 (detail illustrated in colour on the front cover; illustrated in colour, p. 37).
London, Tate Modern (on long term loan since 2000).

LITERATURE:
R. Fleck, 'Peter Halley, Broad Conduit Boogie-Woogie', in *Flash Art*, No. 165, summer 1992 (illustrated in colour, p. 109; installation view illustrated in colour, p. 109).
T. Godfrey, M. Mottahedan and K.Schubert (eds.), *Once upon a Time in America: The Mottahedan Collection*, London 1999, p. 118 (illustrated in colour, p. 230.
C. Reynolds (ed.), *Peter Halley: Maintain Speed,* New York 2000 (illustrated in colour, p. 204; installation view illustrated in colour, p. 15).
P. Kalb, *Art Since 1980, Charting the Contemporary*, London 2013, no. 5.10 (illustrated in colour, p. 127).

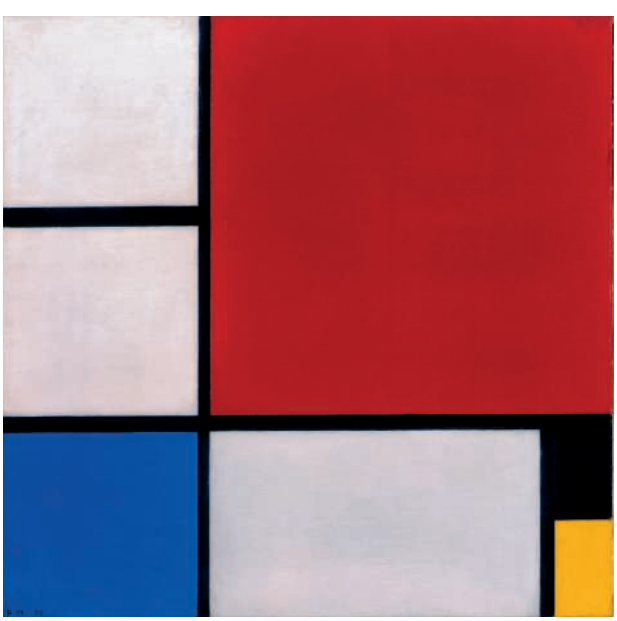




Kazimir Malevich, *Red Square*, 1915-17.
State Russian Museum, St. Petersburg.
Photo: State Russian Museum, St. Petersburg, Russia /
De Agostini Picture Library / E. Lessing / Bridgeman Images.

'Since 1980, my images seem, step by step, to have grown more complex and fast-paced in a way that somehow parallels the acceleration of the movement and information in the new computer culture. I take great pleasure in the idea that my work could be a mirror of this era of change'

PETER HALLEY

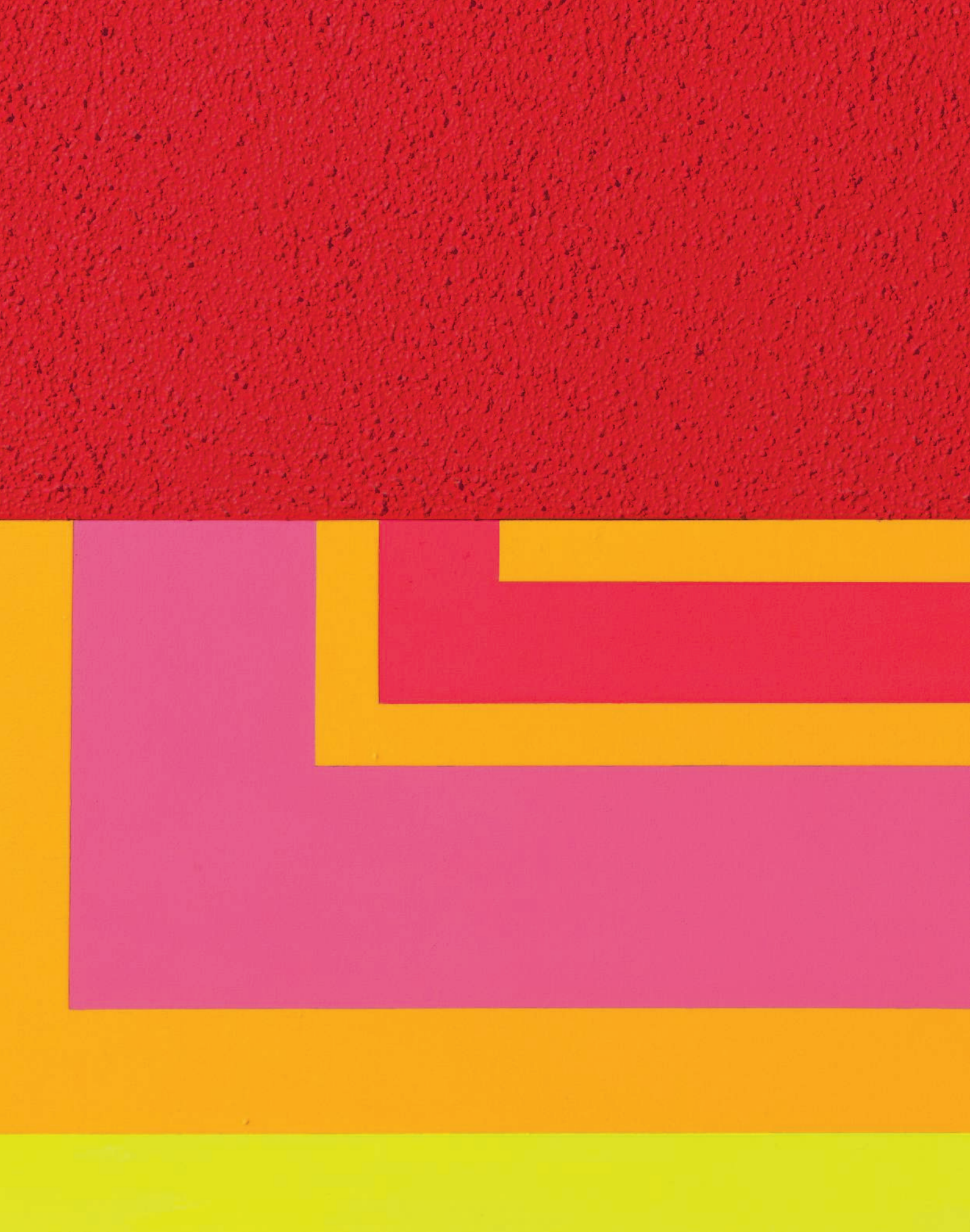


Piet Mondrian, *Composition II with Red, Blue, Black and Yellow*, 1929.
National Museum, Belgrade.
Photo: © 2017. Photo Scala, Florence.

On long-term loan to Tate, London for the past seventeen years, Peter Halley's *The Place* is a monumental example of his celebrated geometric abstractions. Spanning over two metres in width and height, the work presents a network of interconnected cells, rendered in radiant Day-Glo hues of red, blue, yellow and pink. Executed in 1992, following the artist's major touring retrospective at the CAPC Musée d'Art Contemporain, Bordeaux, it exemplifies the psycho-social approach to abstraction that first brought him to prominence in New York during the 1980s. Like his contemporaries Jeff Koons and Ashley Bickerton, Halley was initially associated with the so-called neo-geometric ('neo-geo') conceptualist movement that took hold in the East Village. Building on the languages of Pop Art, Minimalism and Op Art, his work sought to capture what he saw as the 'geometricisation of modern life'. His compositions – conceived as a series of 'cells' or 'prisons' connected by 'conduits' – strove to reflect not only the city's three-dimensional urban grid, but also the burgeoning flow of information spawned by computer technology. In works such as *The Place*, geometric abstraction becomes a metaphor for the isolating effects of these new structures. The single square – once, for Kazimir Malevich, the ultimate site of modernist aspiration – is now recast as a zone of confinement. Like an organism fed from a tube, its only contact with the outside world is via a series of rigid 'conduits' that mimic the flow of a circuit board. Included in the artist's solo exhibition at the Museum Folkwang, Essen (1998-99), the work speaks to a world in which there are no longer singular 'places', but only vacuums that exist between endless currents of data. It is a signifier without a signified: a perfect expression of the postmodern condition.

Halley is highly regarded as a cultural theorist. In this vein he was strongly influenced by the writings of the French post-structuralists – notably Jean Baudrillard – whose ideas were widely discussed in New York intellectual circles during the early 1980s. Halley was particularly fascinated by the relationship between the individual and larger social structures: a dialogue that is played out in his works. 'The paintings are a critique of idealist modernism', he claims. 'In the "colour field" is placed a jail. The misty space of Rothko is walled up' (P. Halley, 'Notes on the paintings', 1982, reproduced in *Peter Halley*, exh. cat., Waddington Galleries, London, 2007, unpaged). Abstraction had previously made claims to transcendence; now, as its structures were imposed upon contemporary society, it had become a means of imprisonment. Halley's use of Roll-A-Tex – a textural additive common to suburban buildings – lends his works a base architectural quality, as if extracted from the ceiling of a clinic or motel. His vibrant Day-Glo hues are similarly conceived: where bright primaries had offered a new ground zero for artists such as Piet Mondrian, here they are reduced to markers of artifice, evoking government-issued neon signs and the glare of city lights. Using Baudrillard's terminology, Halley regarded his Day-Glo palette as a 'hyper-realisation' of modernism's chromatic ambitions. It is 'a signifier of "low budget mysticism"', he claimed. 'It is the afterglow of radiation' (P. Halley, 'Notes on the paintings', 1982, reproduced in *Peter Halley*, exh. cat., Waddington Galleries, London, 2007, unpaged). For Halley, these types of colour – once deployed in deliberately non-representational terms – were now reflective of contemporary life. In the same way, the geometric grids espoused by his forebears were no longer 'abstract', but had come to define our systems of communication. As such, works such as *The Place* visualise – for Halley – the dynamics of figurative reality.

Aerial view of 5th Avenue and 8th Street. Early 1980s.
Photo: Patrick McMullan/Getty Images.



PROPERTY FROM THE ESTATE OF MARCIA MAY

***10**

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

signed and dated 'Jean-Michel Basquiat 1982?' (on the reverse)
felt tip, wax crayon, charcoal, ink and graphite
14 x 11in. (35.6 x 27.9cm.)
Executed in 1982

£500,000–700,000
$660,000–910,000
€550,000–760,000

'He constructs an intensity of line which reads like a polygraph report, a brain-to-hand "shake." The figure is electronic-primitive-comic'

DIEGO CORTEZ

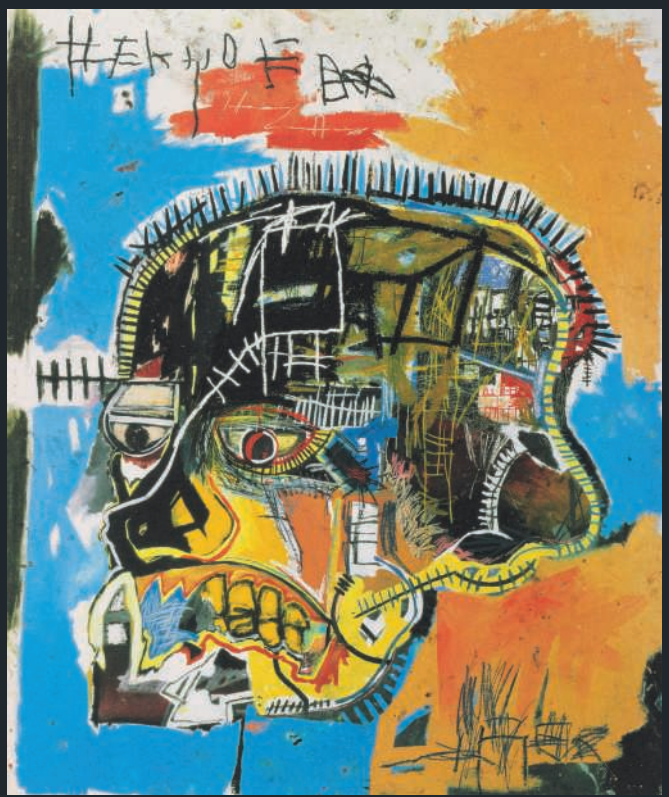
PROVENANCE:
Collection of Marcia May, Dallas (acquired directly from the artist).
Thence by descent to the present owner.

EXHIBITED:
Dallas, Pollock Gallery, Southern Methodist University, *Jean-Michel Basquiat: Works from the May Collection*, 2003.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

DVSLLE

Jean-Michel Basquiat, *Untitled*, 1982.
Collection of Yusaku Maezawa, Tokyo.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2017.



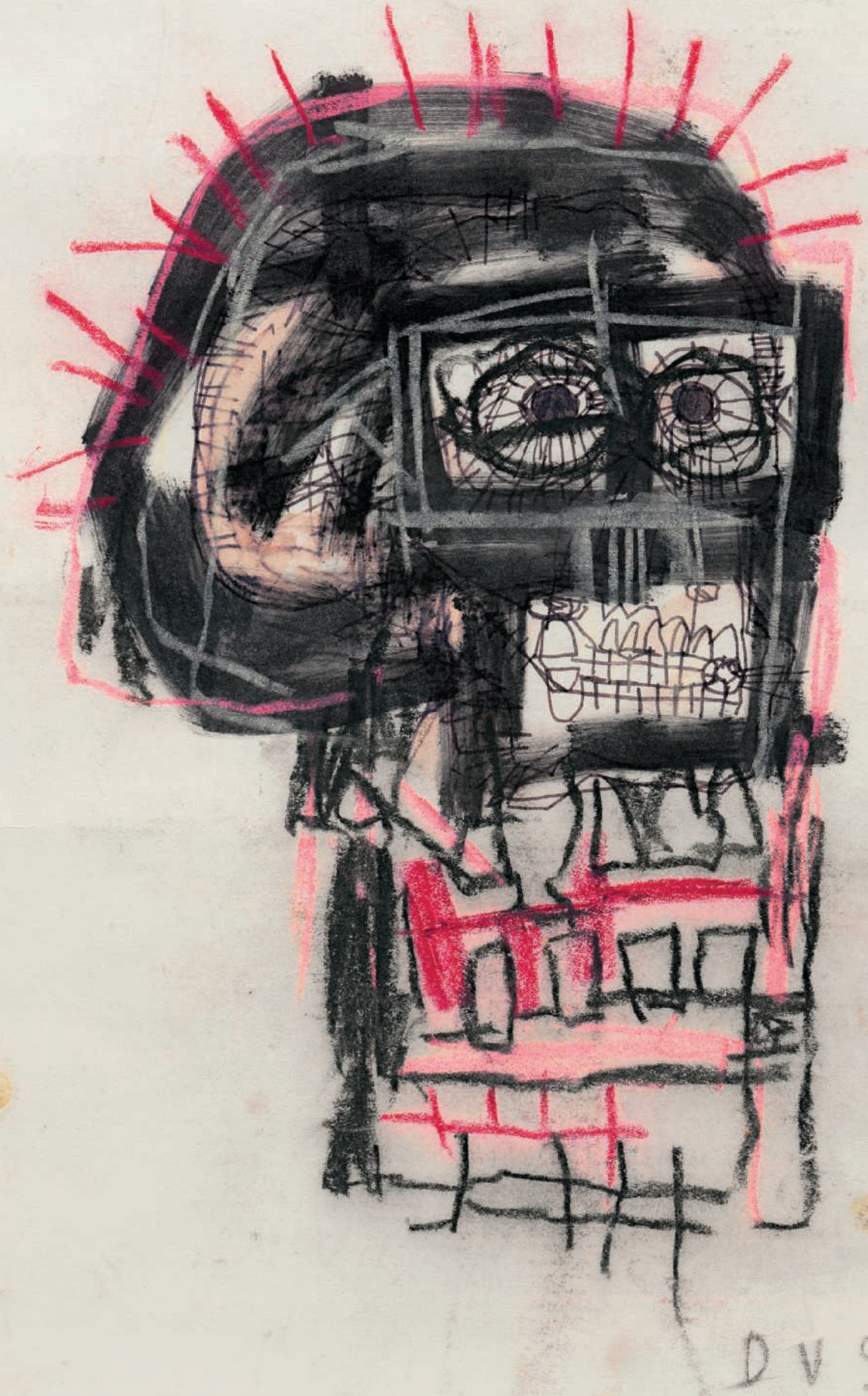
Jean-Michel Basquiat, *Untitled (Skull)*, 1981.
The Broad Art Foundation, Santa Monica.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2017.

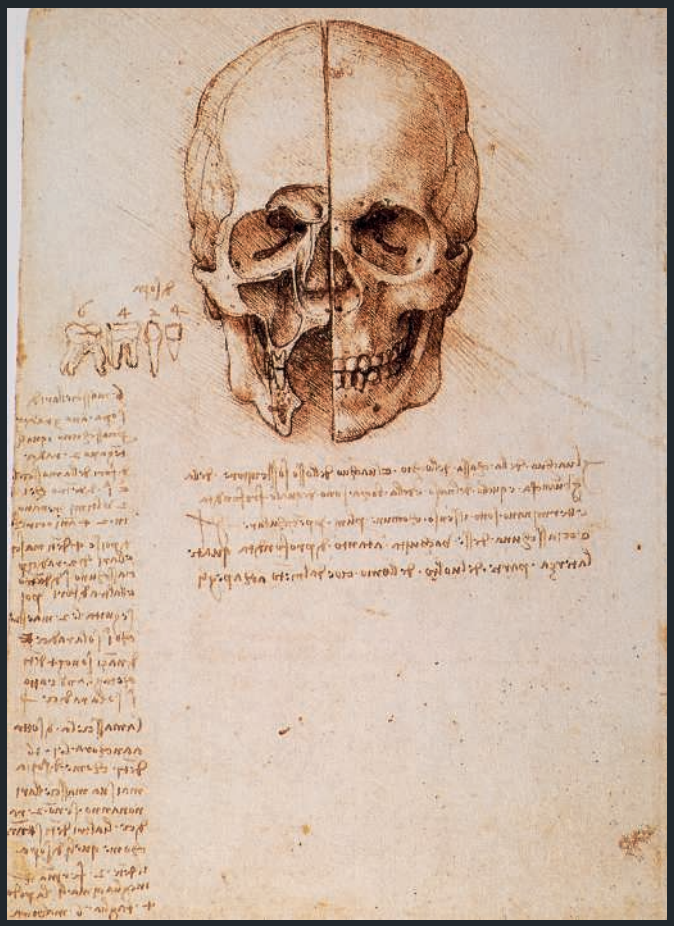
'Webster was much possessed by death
And saw the skull beneath the skin;
And breastless creatures under ground
Leaned backward with a lipless grin'

T. S. ELIOT, 'WHISPERS OF IMMORTALITY', 1919

Executed at the height of his powers, *Untitled* (1982) is a bold and vivid drawing by Jean-Michel Basquiat. The skull-like visage hovers on blank paper, features set in a tragicomic grimace. Behind its epic visual punch lies an intricate construction. From a cranium scrawled in thick black pastel emerge bristling red lines that could be hair, a halo, or a crown of thorns. Square sockets surround squinting square eyes, their pupils shining with spider-thin rays. A frenetic linear network can be seen inside the skull, like a brain buzzing with activity. Where the nose might be, a box-like aperture reveals a toothy grid. Below, rows of tombstone teeth and jaw outlined in black, carmine and fluorescent pink are doubled, tripled, shattered and shuttered, becoming cruciform glyphs as form disbands into line. The face, as dual subject of physiognomy and psychology – of appearances and what lives beneath – was a central subject for Basquiat. Through his distinctly anatomical gaze (first sparked by a copy of *Gray's Anatomy* and a 1966 book of da Vinci's drawings that he read while hospitalised as a child), *Untitled* not only presents an intense mask-like apparition, but also reveals the interior realms of the mind and pulsing vital functions. This X-ray approach strikes a keynote for Basquiat's practice at large, which exposed the soul of contemporary American life through its layered, kaleidoscopic and polyvocal staging of word and image. In a wry nod to his emergent status as superstar, *Untitled* also bears the inscription 'DVSLLE.' Upon her acquiring the work in 1983, collector Marcia May observed that the work was unsigned: Basquiat responded that he knew how much she liked the artist David Salle (a key member of the figurative painterly vanguard of 1980s New York, whose vibrant tableaux of juxtaposed visuals share some ideas with Basquiat's own), and signed the work accordingly.

In 1982, the twenty-two year old Basquiat completed his transition from street graffitist to undisputed king of the New York art scene. He moved out of his dealer Annina Nosei's basement studio to work in a liberating seven-storey loft space on Crosby Street. He cemented his position in the international art world with solo exhibitions in Los Angeles, Zurich, Rome and Rotterdam, which were followed by an invitation to *Documenta 7*, where he was the youngest artist within a line-up of contemporary masters including Gerhard Richter, Joseph Beuys and Cy Twombly. Amid this rising fame, he created what Fred Hoffman calls 'an outpouring of unique and haunting images of heads in the first months of 1982. Most of these works were relatively small in scale … With a few exceptions, each work presents a fully frontal head seeming to float against the white background of the paper. While the works share the physiognomy of overly large, almost bulging eyes as well as an enlarged, wide-open, teeth-bearing mouth, each image is


DVSLLE

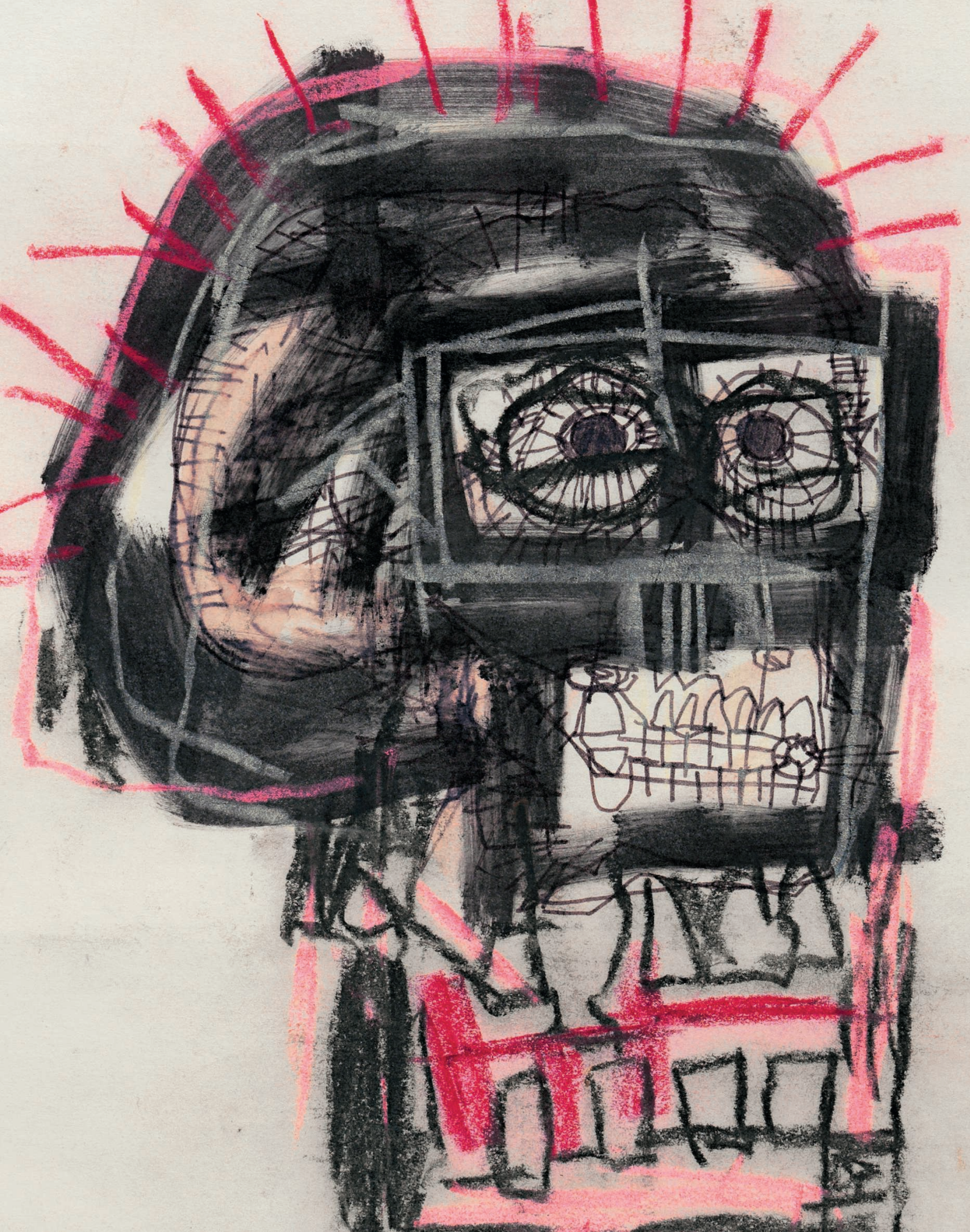


Leonardo da Vinci, *The Skull Sectioned*, 1489.
Royal Collection Trust.
Photo: © Granger / Bridgeman Images.

Vincent Van Gogh, *Head of a Skeleton with a Burning Cigarette*, 1886.
Van Gogh Museum, Amsterdam.
Photo: © 2017. Photo Art Resource/Scala, Florence.

distinct, presenting a completely different and individualised personage' (f. Hoffman, 'Heads,' in *Jean-Michel Basquiat Drawing: Work from the Schott Family Collection*, exh. cat. Acquavella Galleries, New York 2014, p. 71). *Untitled* clearly takes its place within this important body of work. In its superimposed vision of inner and outer life, it also relates to the face of *Untitled* (1981), an iconic large-scale painting now held in the Broad Collection. Framed with the linear precision of scientific drawing, this work's cavernous cranium jostles calligraphic sweeps of colour, primitivist mark-making, Cubist perspectival play and crackling lines of energy: Basquiat's virtuoso channelling of disparate styles seems to figure the feverish workings of his own mind, and indeed embodies the physical vitality of his technique. As Diego Cortez puts it, Basquiat 'constructs an intensity of line which reads like a polygraph report, a brain-to-hand "shake." The figure is electronic-primitive-comic' (D. Cortez, quoted in R. D. Marshall and J-L. Prat, *Jean-Michel Basquiat*, vol. 1, Paris 2000, p. 160). Wired with luminous pink, *Untitled* manifests just such a direct presence, creating a captivating portrait of a state of being.

It is tempting to search for elements of self-image in all of Basquiat's skulls and faces. The skeletal grin and structural breakdown of *Untitled* offer an all-too-easy reading of the young artist haunted by the spectre of early death. More complex than mere *vanitas* motifs, however, these heads are perhaps better viewed as a pictorial investigation into individuated mental or spiritual states, and as part of Basquiat's wider uncovering of the disjunctions, links, boundaries and echoes between outer appearances and what might be concealed within. As Jeffrey Hoffeld observes, 'Basquiat's repeated use of anatomical imagery – skeletons, musculature, and internal organs – coincides with an ever more widespread tendency in his work to turn things inside out. Inner thoughts are made public in graffiti-like litanies of words and other bursts of expression; distinctions between private spaces and public places are dissolved; past and present are interwoven, and levels of reality are multiplied and scrambled; the imagined realms of paradise, hell and purgatory become indistinguishable' (J. Hoffeld, 'Basquiat and the inner self', in *Jean Michel Basquiat, Gemälde und Arbeiten auf Papier (Paintings and works on paper)*, exh. cat. Museum Würth, Künzelsau 2001, p. 27). The eyes and mouth – respectively the windows to the soul, and the exit point for words and thoughts – are typically oversized in the present work, opening up the face's expressive potential to fever pitch. As if dissected for a medical textbook, we glimpse inner mechanisms aglow beneath the heavy strokes of black. Basquiat's work is as alive with the rage and grit of graffiti as it is busy with the illustrative fervour of a laboratory blackboard. With striking economy, *Untitled* captures the practice of an artist who plumbed vast reservoirs of imagery, energy and voice to charge his every line with the electric life of the mind.



PROPERTY FROM A DISTINGUISHED PRIVATE BRITISH COLLECTION

11

JULIAN SCHNABEL (B. 1951)

Marc François Auboire

oil, plates and bondo on wood
72 x 60 x 6⅛in. (183 x 152.5 x 15.5cm.)
Executed in 1988

£200,000–300,000
$270,000–390,000
€220,000–330,000

'I was trying to tear the mosaic out of its own body to make a bridge to something just outside of my own body. All of this was happening before I even started to paint the painting. It was that radical moment an artist waits for. I wanted to make something that was exploding as much as I wanted to make something that was cohesive'

JULIAN SCHNABEL

Julian Schnabel, 1984.
Photo by Jack Mitchell/Getty Images.
Artwork: © 2017 Julian Schnabel / ARS, New York / DACS.

PROVENANCE:
Waddington Galleries Ltd., London.
Acquired from the above by the present owner in January 1989.

EXHIBITED:
London, Waddington Galleries, *Julian Schnabel*, 1988, p. 55, no. 1 (illustrated in colour, p. 5).

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Detail of mosaic designed by Antoni Gaudí, Parc Guell, Barcelona, Catalunya.
Photo: Kumar Sriskandan / Alamy Stock Photo.

'I was already using wax and building up a surface, and using modelling paste to build things out of paintings. And then I was in Barcelona for a while that summer and looked at Gaudi's work; it had a certain kind of reflective quality and density of colour and light that I felt hadn't really been used in painting, that was sort of off the ground and had a … pictorial possibility, besides the psychological one'

JULIAN SCHNABEL

Marc-François Auboire (1988) is a striking large-scale painting by Julian Schnabel, painted on his radical signature support of broken plates glued to a heavy wooden panel. Up close, the fractured crockery presents a cracked scape of vivid colour. Bold, seemingly abstract strokes of red, green, black, purple, ochre and brown play over a jagged sculptural surface. Step back, and this monumental composition – almost two metres in height – resolves into a poised, surprisingly delicate portrait. Marc-François Auboire, an artist and friend of Schnabel's then-partner Anh Duong, emerges as a dark-haired man in a lilac jacket against a patterned red background. With his plate paintings, Schnabel tore apart the clean, taut surfaces of Minimalism to open new ground for painting in the 1980s. The shattered platters were an apt embodiment of the postmodern 'brokenness' of painting, and of history itself: these works evoke archaeological sites, the rise and fall of cultures, wholeness fragmented into ruin. Yet Schnabel painted with a grandeur and sincerity that had not been seen since the era of Abstract Expressionism, dragging painting reborn from its own wreckage and revelling in the scale and heroism of his vision. *Marc-François Auboire* demonstrates the awesome power of this new idiom, which defined the thrilling, Wagnerian art world of 1980s New York and remains vastly influential to this day.

Like Robert Rauschenberg and Jasper Johns before them, in 1978 Schnabel and his friend Ross Bleckner set out as young artists on a tour of Europe. It was in Barcelona that summer that Schnabel had his breakthrough. He saw the work of Antoni Gaudí, who employed broken crockery in his mosaics: this medium, Schnabel realised, 'had a certain kind of reflective quality and density of colour and light that I felt hadn't really been used in painting, that was sort of off the ground and had a … pictorial possibility,

Pablo Picasso, *Femme en pleurs (Weeping Woman)*, 1937.
Tate Britain, London.
Artwork: © Succession Picasso/DACS, London 2017. Photo: © Tate, London 2017.

Man Ray and Max Ernst, *Maquette to the exhibition invitation for "Max Ernst - Recent Works", Cahiers d'Art, Paris, 17 - 31 May 1935.*
Photo and Artwork: © Man Ray Trust/ADAGP, Paris and DACS, London 2017.
© ADAGP, Paris and DACS, London 2017.

'This specifically Modern vision was born in the divided brushstrokes of the Expressionists; it cuts across 20th century Modernism through the high points of Cubism, the use of collages and Rauschenberg's "combines" and finally expresses itself in Schnabel's broken plates'

A. BARZEL

besides the psychological one' (J. Schnabel, quoted in C. Ratcliff, 'Julian Schnabel: New Again', *Interview Magazine*, January 2016). Schnabel made his first plate painting as soon as he returned to New York. In fracturing these objects, with their familiar assocations of domesticity and comfort, he unlocked a visceral and dramatic response, near-primal in its intensity. 'The plates seemed to have a sound,' he recalled, 'the sound of every violent human tragedy, an anthropomorphic sense of things being smeared and thrown. I was trying to tear the mosaic out of its own body to make a bridge to something just outside of my own body. All of this was happening before I even started to paint the painting. It was that radical moment an artist waits for. I wanted to make something that was exploding as much as I wanted to make something that was cohesive' (J. Schnabel, 11 July 1986, quoted in *Julian Schnabel*, exh. cat. Museo d'Arte Contemporanea Luigi Pecci, Prato 1989, p. 31).

This central idea of something at once 'exploding' and 'cohesive' finds spectacular expression in *Marc-François Auboire*, which offers profoundly different experiences to the viewer depending on their vantage point. The portrait either splinters to abstraction and disorder, or resolves into a compound figurative whole. In the latter view, it is as if Schnabel has built something new from a fallen civilisation, incorporating disparate cultural memories and past techniques into a multifaceted conglomerate image. The destroyed vessels become artefacts, containers of history, united in a chorus of disintegration. 'This specifically Modern vision', Amnon Barzel asserts, 'was born in the divided brushstrokes of the Expressionists; it cuts across 20th century Modernism through the high points of Cubism, the use of collages and Rauschenberg's "combines" and finally expresses itself in Schnabel's broken plates' (A. Barzel, 'With Schnabel, About Schnabel', in *Julian Schnabel*, exh. cat. Museo d'Arte Contemporanea Luigi Pecci, Prato 1989, p. 18). Marc-François Auboire stares forth knowingly from his ground of shards and relics, an artist composed of paint and plates, fragmented yet held together. Ultimately, in this visually arresting hinterland between coherence and chaos, Schnabel found a new way of looking at the world.

Andy Warhol reading the *New York Times* Magazine featuring Jean-Michel Basquiat, February 1985.
Artworks: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2017.

Basquiat & Warhol
Keep Frozen (General Electric)

12

JEAN-MICHEL BASQUIAT & ANDY WARHOL (1960-1988 & 1928-1987)

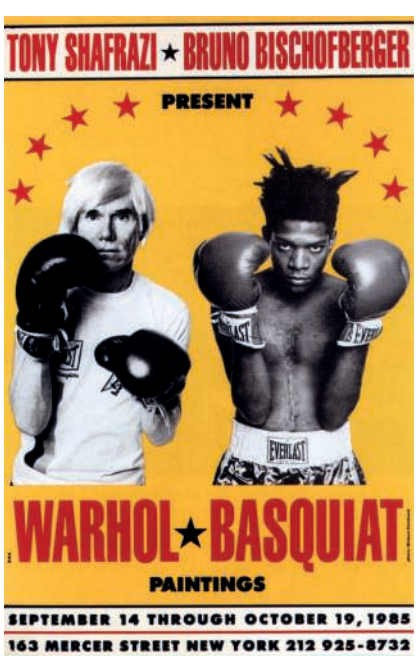
Keep Frozen (General Electric)

acrylic and silkscreen on canvas
95 x 80in. (241.5 x 203.4cm.)
Executed in 1985

£1,200,000–1,800,000
$1,600,000–2,300,000
€1,400,000–2,000,000

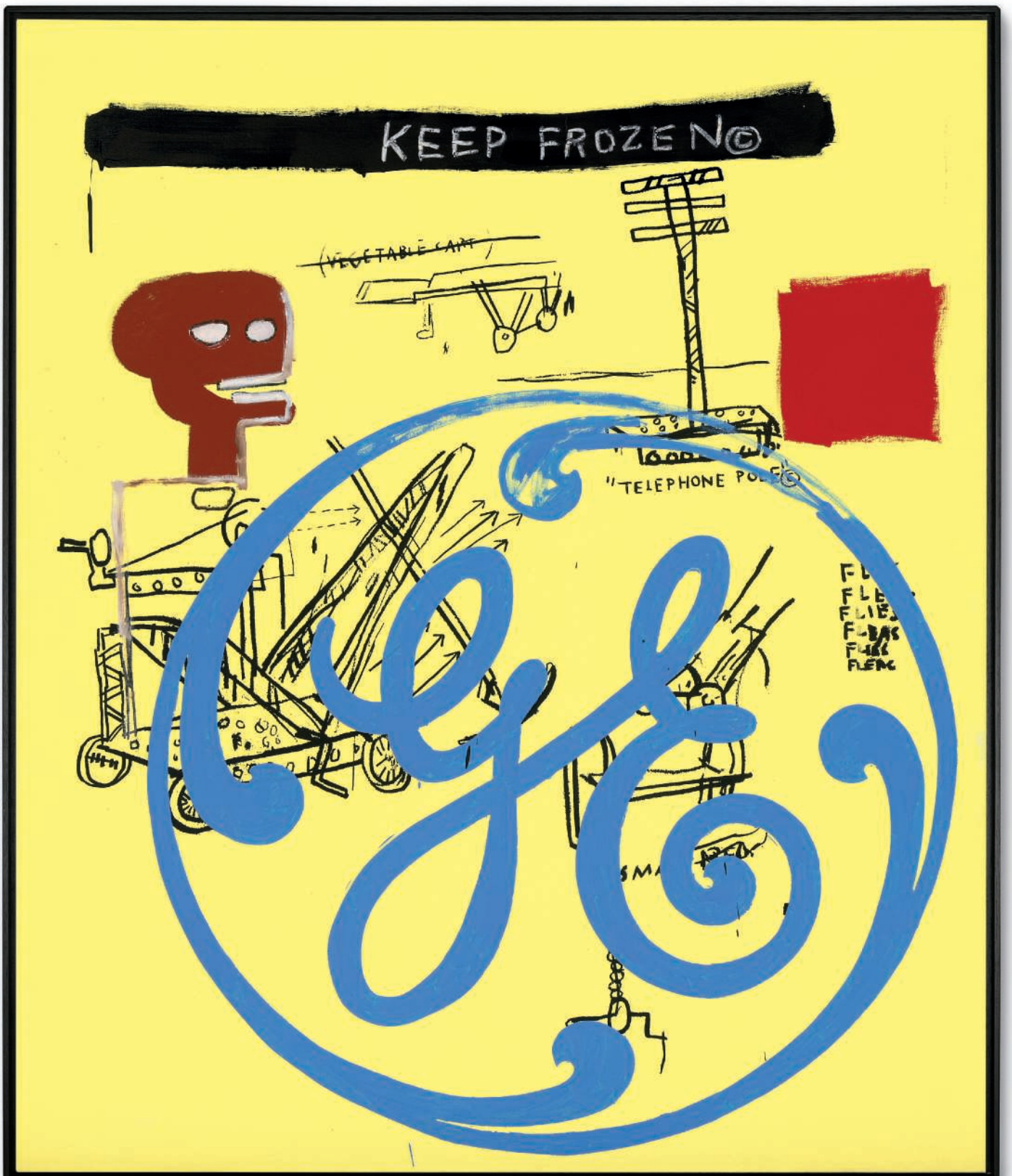
'... two totally different kinds of artists, different styles, different ages, one more formal for 20 years and the other a brilliant young star, working together, painting over – changing – obliterating – altering – making new paintings. Can you imagine that? It had to do with a certain dialectic, and it was so important because it made a lot of other art look tame by comparison'

TONY SHAFRAZI



Exhibition poster for *Andy Warhol and Jean-Michel Basquiat: Paintings*, Tony Shafrrazi Gallery, 1985.
Photo: © PVDE / Bridgeman Images.

PROVENANCE:
Galerie Bruno Bischofberger, Zurich.
Acquired from the above by the present owner in 2010.


KEEP FROZEN
TELEPHONE

Richard Hamilton, *Ephiphany*, 1964-89.
Private Collection.
Artwork: © R. Hamilton. All Rights Reserved, DACS 2017.

Andy Warhol, *Brillo Boxes*, 1964.
Synthetic polymer paint and silkscreen on wood, each 17 1/8 x 17 x 14' (43.5 x 43.2 x 36.5 cm).
Gift of Doris and Donald Fisher. Acc. nn.: 357.1997 and 358.1997.
Museum of Modern Art (MoMA), New York.
© 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.
Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

Measuring nearly two-and-a-half metres high and emblazoned with a dramatic collation of seemingly random imagery that ranges from the painted to the printed and from diagrams to an iconic corporate logo, *Keep Frozen* is a classic 'collaboration painting' made by Andy Warhol and Jean-Michel Basquiat at the height of their partnership in 1985. These 'collaboration' paintings, which number around 130 examples made between 1984 and 1985, form the main body of work for both of these now legendary artists during these years, as well as marking important new developments taking place in each artist's work. Indeed, for Basquiat especially, the collaboration paintings he made with Warhol represent much of the main focus of his aesthetic interest during these years. This is an often-overlooked aspect of these works, which was signified not only by the enormous amount of importance Basquiat placed upon the first show of these works at the Shafrazi Gallery in 1985 but also by his arranging (after Warhol's death and, tragically, shortly before his own) of another major exhibition of such pictures subsequently held at the Mayor Gallery, David Grob Ltd and The Mayor Rowan Gallery in London in 1988. As Tony Shafrazi, the gallerist who hosted the first landmark exhibition of these works at his gallery in New York in September 1985, has recalled, this unique collaboration between arguably the two painterly giants of the 1980s was one that pushed both artists' work into new, groundbreaking directions while also championing and reflecting the pervasive spirit of collaborative, immediate, almost DIY creativity that distinguished so much of the new Downtown art scene in New York in the mid-1980s. Playful, dynamic, cross-cultural and trans-generational, Warhol and Basquiat's collaboration was both a symbol of and an important influence upon many of the young post-modernists, appropriationists and deconstructivists of this time. It was a creative partnership that, as Shafrazi has pointed out, effectively 'cancelled the traditionally modernistic idea that one thing had to come after another.' 'I think … it was a tremendously important, historically energizing and unique event', he has said. Here were 'two totally different kinds of artists, different styles, different ages, one more formal for 20 years and the other a brilliant young star, working together, painting over – changing – obliterating – altering – making new paintings. Can you imagine that? It had to do with a certain dialectic, and it was so important because it made a lot of other art look tame by comparison.' (T. Shafrazi, quoted in 'Interview: Tony Shafrazi speaks with Dieter Burckhart, May 2011' in *Warhol & Basquiat*, exh. cat. Arken Museum of Modern Art, Copenhagen, 2011, p. 88).

Warhol and Basquiat's collaboration paintings originated as a privately arranged continuation, between these two unlikely friends, of an earlier three-way collaboration between Basquiat, Warhol and Francesco Clemente that had been instigated by the artists' dealer Bruno Bischofberger. Through these works, Basquiat and Warhol had found the experience of working together so stimulating that throughout 1984 (without Clemente), they continued to paint together regularly at Warhol's famous Factory in New York. For much of the next two years, culminating in the Shafrazi exhibition in September '85, the closeness and intensity of this shared painterly adventure grew as their 'collaborative' paintings came to catalogue and express something of the unique friendship that existed between these two famous but very different painters. 'I was the one who helped Andy Warhol paint!' Basquiat triumphantly remembered. 'It had been twenty years since he'd touched a brush. Thanks to our collaboration, he was able to rediscover his relationship to painting … Andy would start most of the paintings.

KEEP FROZEN©
VEGETABLE CART
"TELEPHONE

Robert Rauschenberg, *Centennial Certificate MMA*, 1969.
Morris Museum of Art, Augusta.
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017.
Photo: Morris Museum of Art, Augusta, Georgia / Bridgeman Images.

He would start one and put something very recognisable on it, or a product logo, and then I would sort of deface it. Then I would try to get him to work some more on it, and then I would work some more on it. I would try to get him to do at least two things. He likes to do just one hit, and then have me do all the work after that.' (J-M. Basquiat, quoted in *Jean Michel Basquiat,* exh. cat. Museo Revoltella, Trieste, 1999).

Keep Frozen is a painting that dates from the height of the two artists' collaboration and has been executed in at least three of what Basquiat called 'hits'. Firstly, over a smooth, monochrome, acid yellow background, a series of drawings of mechanical apparatus by Basquiat has been silkscreened in black. Over these printed images that evidently ape Warhol's trademark silk-screening technique, Warhol has painted, by hand and in blue, the logo of the General Electric company. After this Basquiat has completed the painting by adding the head of a 'Gri'-like figure, (top-left), a red square (top-right) and the copyrighted logo 'Keep Frozen' written on a black strip of paint across the top of the work. Both logos, 'Keep Frozen' and the 'GE' of the General Electric company were elements familiar to each artist's work at this time and here they have been brought together into a humorous coalition. Basquiat's seemingly laughing 'Gri' figure takes the place of the penguin that normally accompanied the 'Keep Frozen' logo in other collaboration pictures. In this way and by exchanging roles – Basquiat silkscreening, and Warhol using a brush – a cohesive, strongly diagrammatic painting has been created in which the random, arbitrary immediacy of Basquiat's style here appears to have been given a Warholian – General Electric – seal of approval.

As in many of the most successful collaboration paintings, Warhol's cool, impersonal, corporate-America style is energized and made edgy, unnerving and new again by the intervention of the raw, urban, attack of Basquiat's inimitable and intuitive brushwork. This contrast between apparently cold, corporate rationalism and the warm, neurotic and fragile humanity of Basquiat's unfiltered impulses creates a fascinating pictorial dialectic. It was a dialectic that evidently intrigued and motivated the two painters to ever further collaborative exploration, and it is one that that attains what Keith Haring – probably the most eloquent recorder of these collaborative sessions – described in terms of what William S. Burroughs once called the 'third mind' – that moment when 'two amazing minds' become fused 'together to create a third totally separate and unique mind'.

'Jean-Michel and Andy were from different generations and different sociological backgrounds. They had radically different painting styles and equally different aesthetics. They were at different stages of their lives and different levels of their own development. Physically, the only trait they had in common was their hair. Somewhere though, they found a common ground and established a healthy relationship ... Jean respected Andy's philosophy and was in awe of his accomplishments and mastery of colour and images. Andy was amazed by the ease with which Jean composed and constructed his paintings and was constantly surprised by the never-ending flow of new ideas. Each one inspired the other to outdo the next. The collaborations were seemingly effortless. It was a physical conversation happening in paint instead of words. The sense of humour, the snide remarks, the profound realizations, the simple chit-chat, all happened with paint and brushes. I visited them at the Factory several times while they were painting together. The atmosphere was playful and intense at the same time. Jean-Michel's painting posture and disregard for technique created a mood of unnerving spectacle. There was a sense that one was watching something being unveiled and discovered for the first time. It seemed to push him to new heights. Andy returned to painting with beautiful, delicate lines, carefully laid onto the canvas. The drips and gestures immediately reminded me of the earliest Warhol paintings I had seen. The new scale had forced him to develop an even richer draughtsmanship. The lines flowed onto the canvas...It was truly an event. There were canvases hanging all over the Factory. They worked on many at the same time, each idea inspiring the next. Layers and layers of images and ideas would build towards a concise climax. It was exciting to visit the Factory at this time ... For me, the paintings which resulted from this collaboration are the perfect testimony to the depth and importance of their friendship. The quality of the painting mirrors the quality of the relationship. The sense of humour which permeates all the works recalls the laughter which surrounded them while they were being made. They are truly an invention of what William S Burroughs called "The Third Mind" - two amazing minds fusing together to create a third totally separate and unique mind' (K. Haring, 'Painting the Third Mind', October 4 1988, New York City, reproduced in *Collaborations: Andy Warhol, Jean-Michel Basquiat*, exh. cat. The Mayor Gallery, London, 1988, n.p.).

Right: Andy Warhol and Jean-Michel Basquiat stand in from of their collaborative paintings exhibit at the Tony Shafrazi Gallery in SoHo in 1985.
Photo: RICHARD DREW/AP/REX/Shutterstock. Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.
© The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2017.

λ**13**

DAMIEN HIRST (B. 1965)

Beautiful, why don't you just kiss my fucking tits painting

signed 'D. Hirst' (lower edge); signed and dated 'D Hirst 96' (on the reverse)
household gloss on canvas
diameter: 83¼in. (211.5cm.)
Painted in 1996

£250,000–350,000
$330,000–460,000
€280,000–380,000

'The movement sort of implies life'

DAMIEN HIRST

PROVENANCE:
White Cube, London.
Acquired from the above by the present owner.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

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

MARIO CODOGNATO

With its surging, radial bursts of colour flung outward from the centre of a circular canvas, *Beautiful, why don't you just kiss my fucking tits painting* (1996) is a spectacular example of Damien Hirst's Spin Paintings. Executed at the peak of the artist's early rise to critical acclaim, it takes its place within the ecstatic first wave of what is now recognised as one of Hirst's most iconic series of works. A complementary Spin Painting – *Beautiful, kiss my fucking ass painting* – was shown in 'Sensation', the landmark 1997 exhibition of works from the Saatchi collection that launched Hirst to global stardom. Created by pouring household emulsion paint onto a rapidly rotating canvas, these kaleidoscopic works harness the centrifugal dynamic of the spinning motion to mesmerising optical effect. They are defined by lengthy, evocative titles, beginning with 'Beautiful' and followed by an exclamatory stream of nouns, verbs, adjectives and expletives whose frenetic rhythm mirrors the rapid acceleration of the spun surface. As the present work's title expresses, there is an almost erotic release in these explosions of beauty. In their vibrant pyrotechnics of colour, movement, liberation, chance and spontaneity, they mark a break from the formaldehyde visions of death and decay that characterised Hirst's earlier work, as well as eschewing the ordered formal structures of his preceding Spot Paintings. With their appearance controlled purely by the artist's choice of colour and the movement of the spin machine, the Spin Paintings embody Hirst's ongoing enquiry into the external forces that determine the nature of human existence. As the artist has asserted, 'The movement sort of implies life' (D. Hirst, quoted in D. Hirst and G. Burn, *On the Way to Work*, London 2001, p. 221).

The deceptive simplicity of the spin painting method – like much of Hirst's most powerful work – is grounded in a fundamental interrogation of art's purpose. The artist has described how his Spin Paintings were inspired by childhood memories of watching *Blue Peter* presenter John Noakes demonstrate a version of the technique using a motorised cardboard spinning machine. 'I remember thinking "that's fun, whereas art is something more serious"', he recalls. 'And then as I got older, I started thinking about Van Gogh and all those painters, and cutting your ear off when you're painting, and at that point I thought, "Why does it have to be like that?" I thought, "No, actually, the better art is the art made with the spin machine"' (D. Hirst, *BBC News*, 29 August 2012, http://www.bbc.co.uk/news/entertainment-arts-19399198). It was in a similar context that Hirst would launch his own spin painting practice in 1993, manning a stall at Joshua Compston's anarchic Hoxton street fair *A Fête Worse than Death*. The notorious performance artist Leigh Bowery transformed Hirst and Angus Fairhurst into clowns, and visitors were invited to create their own Spin Paintings, signed by the artists upon their completion, for a fee of £1. In 1994, whilst living in Berlin, Hirst had his own spin machine manufactured, and it was from this point that the series truly began to take shape. Created just two years later, the present work embodies the euphoric spirit of these early explorations.

As the Spin Paintings became increasingly popular, Hirst never lost his childlike sense of wonder in the process that had inspired him as a young boy. It remained, for him, 'a miracle of technology'. 'I really like making them', he professed. 'And I really like the machine, and I really like the movement. Every time they're finished, I'm desperate to do another one' (D. Hirst, quoted in D. Hirst and G. Burn, *On the Way to Work*, London 2001, p. 221). Ultimately, these works function as uninhibited celebrations of the power of painting: by removing his own hand directly from the process, Hirst reawakens a primal sense of awe in paint's unpredictable possibilities. They take their place in art history with joyful bravado: the mechanical application of dripped paint parodies the considered personal expression of Jackson Pollock's action paintings, while the rejection of manual intervention alludes to the audacity of Marcel Duchamp's readymades. As Mario Codognato has written, the Spin Paintings 'make the colours participate in a primordial state, where order and creation dissolve and disengage from the mediation of thought and representation, to become pure expression of the basic and vital gesture of painting and its mythology' (M. Codognato, 'Warning Labels', in *Damien Hirst*, exh. cat., Museo Archeological Nazionale, Naples, 2004, p. 42).

Sensation: Young British Artists from the Saatchi Gallery at the Royal Academy Installation shot of 'Sensation' at the Royal Academy Martin Maloney, Jake and Dinos Chapman, Damien Hirst, 1997. Image courtesy of the Saatchi Gallery, London. Artworks: © Jake and Dinos Chapman. All Rights Reserved, DACS 2017. © Damien Hirst and Science Ltd. All rights reserved, DACS 2017.

ON *A CASE FOR AN ANGEL I*

ANTONY GORMLEY
21 AUGUST 2017

Your call for a return to the body in an age of diffused and displaced experience seems more relevant now than ever. How does it feel to look at *A Case For An Angel* nearly 30 years on?

The central thrust of my work remains the same: to try to make objects that are reflexive instruments. I believe that sculpture can provide a catalyst for first-hand experience and that representation has to be replaced with reflexivity. At a time when more and more of us are sedentary and increasingly relate to the world through meta-image I want to refocus on first-hand experience. I think sculpture is a catalyst for a re-engagement with the elements and matter.

Could you talk about the choice of title? *A Case For An Angel* seems to suggest both containment and vindication.

The work is a box for a thing, and it is putting a case forward for imagination over pragmatism. It could be argued that as no one has ever seen an angel it is necessary to continue to imagine them.

As a child, I was always conscious of having a guardian angel. I have evolved away from this childish, magical thinking but nevertheless wish to acknowledge the power and positive effect of believing ourselves protected.

The work acts as a sounding board for the presence of the viewer. We all exist within the bounding condition of a body which contains a mind that can transcend the limits of the body.

The tools of modernity have allowed us to transcend the limitations of terrestrial existence: to see people who are not present and escape gravity to experience an all-seeing aerial perspective. These are faculties that we would have considered divine only a century and a half ago. This god-like technology has resulted in an atrophy of the imaginative.

The work can also be seen as a meditation on our relationship with this technology that has extended the capability of the body but at the same time transformed it. Paul Virilio's phrase "maximum velocity, minimum mobility" springs to mind: in escaping our atmosphere and fulfilling the full promise of aviation an astronaut has to be strapped in, immobile. In gaining capability we may have lost agency. In making the possibility of flight real we may have lost the ability to imagine it.

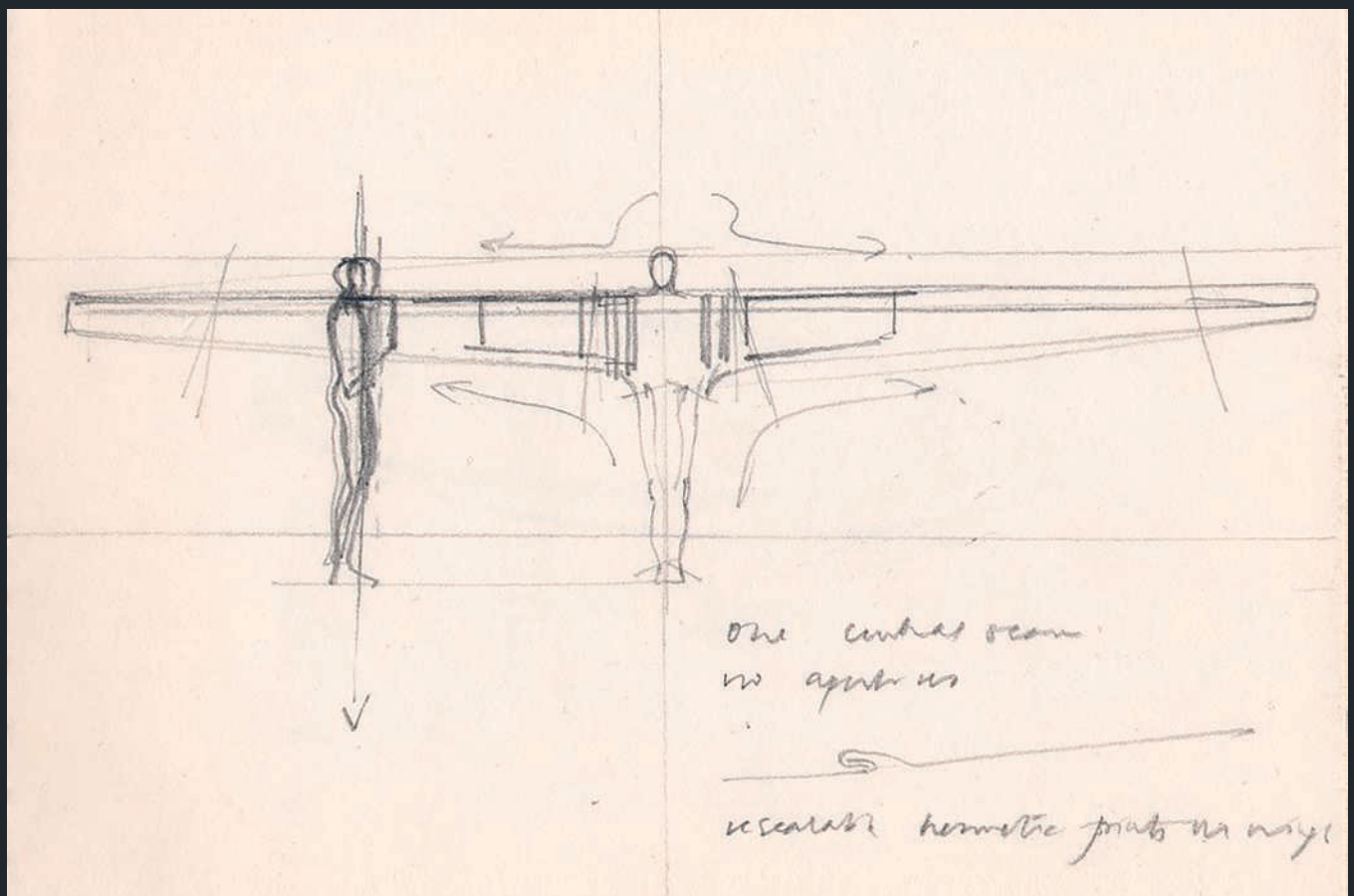
These paradoxes, inherent in the extension of mind through technology, are expressed in my work by the absolute, static nature of the sculpture and the way that it forms a barrier to movement. The top of the wings of *A Case For An Angel I* describe a perfect horizon and it could be that the work offers us an opportunity to sense our own intrinsic ability to reach beyond the physical limits of the horizon, imaginatively.

The surface of the work is divided by only two seams that form a cross. A vertical seam divides the body into two halves, reinforcing the human body's bilateral symmetry: we have two arms, two legs, two nostrils, two lungs, two sides of the heart, two kidneys, two ovaries or testicles and this bilateral symmetry is replicated in the two sides of a brain. In its form and structure, the angel suggests the necessity of balance and hopefully provides an instrument which could be used to achieve it. The inherent cruciform in the angel exists already within the body, in the relationship between sexuality and consciousness or the brain and the genitals and the ability of the arms to reach out to embrace the wider world. The cross was in the body long before any body was nailed to one.

The reflexive nature of the work demands that it is seen on the same plane as the viewer, that it confronts the experience of present space-time and invites a hiatus or a stop. It is critical that the work is literally grounded. On a plinth, the work becomes symbolic and denies its primary haptic body-mirror function, as well as denying its ability to be a visual blockage. It is important that the wings act as an impediment at eye level. The reflexive potential of the work can act only by denying continuance of passage.

The work is normally exhibited at the centre of a space, halfway down an empty gallery, where the viewer must duck down to get past or simply be stopped.

Antony Gormley Work in progress for *Angel of the North*, 1994-96
Photograph © Gautier Deblonde
© the artist



Antony Gormley, Preparatory sketch for *A Case for an Angel I*, 1986.
© the artist

The image of flight as spiritual aspiration in your work first appears in *Vehicle* (1987), before being developed in the *A Case for an Angel* series. How did you arrive at this point, and how do you see the work in relation to your wider practice?

The work comes out of a series of extended body forms that starts with *Tree* (1984) and *Field* (1984-85) continues with *Home and The World* (1986-87) and *Home and The World II* (1986-96). The first *Home and The World* is a body-case with an extended tongue and the second is a walking lead body-case with a six-metre longhouse as a replacement for a head.

These works could be said to deal with the mind/body problem; trying to find an objective correlative for the tension between the potential of consciousness's infinite extension versus the limitations of bodily containment.

What was the journey between *A Case For An Angel I* and the *Angel Of The North*?

When I was commissioned to make the *Angel of the North*, the challenge was to take an image that was derived from a very intimate personal practice and the technique of hand beating metal and translate those into the forms of industrial production. This was necessary in order to make a work of a sufficient scale to command the open and exposed site of the Lower Team Valley outside Gateshead. The *Angel of the North* uses the language of steel engineering – of bridges and ships – to make an image relevant to a community devastated by the end of the relationship between coal and engineering that created the industrial revolution.

Antony Gormley, Work in progress for *Angel of the North*, 1994-96.
© the artist

The 1990s heralded an increasing focus on the body in contemporary art. How do you see *A Case For An Angel I* in the context of what was going on around you at that time?

While being fascinated by shows like Jeffrey Deitch's "Posthuman", I was very aware of the representational nature of much of the figure work of the 1990s. I have never been interested in identity politics or narrative sculpture. I am interested in the body more as a space than an object and its potential as a site for transformation. I have never wanted to make pictures or tell stories. I am interested in the abstract body, not in putting the body to work in a culture that is already obsessed with body image. I regard sculpture as a reinforcement of embodied experience, not as an escape from it. As such, most of the representational work of my peers does not interest me. I have at times felt close to the work of Miroslaw Balka, although his work is more concerned with memory and so is less relevant to me than the examples of Richard Serra and Walter De Maria who both allow sculpture to be a place of first-hand experience.

Although you have described your work as 'a-religious', *A Case for an Angel I* echoes the Christian iconography which was a key part of your upbringing. As an image of the abstract self, does it also learn from your later practice of Buddhist meditation?

The work is both an evocation of the experience of mindfulness and hopefully an instrument that encourages it. I used (and continue to use) lead for practical reasons but also because of its associations with alchemy and the state of nigredo, the necessary liminal condition in the transformation of matter from putrefaction to sublimation. Lead's properties of absorbing as well as reflecting light, causing psychotropic effect, insulating against all radiation and being an absolute barrier are all significant in its function within the piece as a transformer of proprioceptive embodiment to greater spatial awareness and mental extension.

Antony Gormley interviewed by Billy Jobling, 21 August 2017.

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ANTONY GORMLEY (B. 1950)

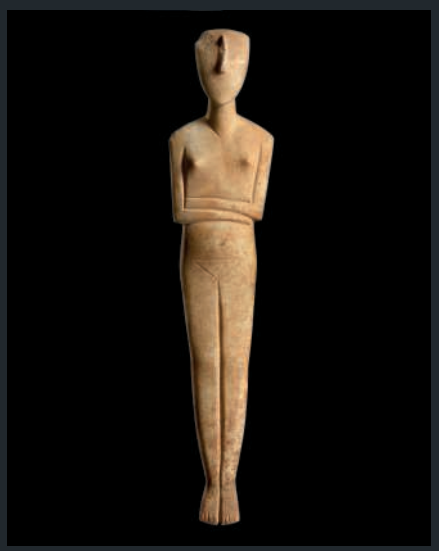
A Case for an Angel I

plaster, fibreglass, lead, steel and air
77½ x 337¾ x 18⅛in. (197 x 858 x 46cm.)
Executed in 1989

£5,000,000–7,000,000
$6,600,000–9,100,000
€5,500,000–7,600,000

'*A Case for an Angel* is not ironic. I do believe that we can be transported or be the agent of our own transcendence. Maybe transcendence is the wrong word – but the idea that flight, in gliding, depends on weight and its correct position, is fantastic. I like the marriage of anatomy and technology'

ANTONY GORMLEY



Cycladic Figurine, *Amorgos*, *circa* 2500 BCE.
Ashmolean Museum, University of Oxford.
Photo: Ashmolean Museum, University of Oxford, UK / Bridgeman Images

PROVENANCE:
White Cube, London.
Acquired from the above by the present owner.

EXHIBITED:
Los Angeles, Burnett Miller Gallery, *Baring Light*, 1990.
London, British Museum, *Statuephilia*, 2008-2009.

LITERATURE:
M. Mack (ed.), *Antony Gormley*, Göttingen 2007 (illustrated in colour, p. 510).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

Antony Gormley, *A Case for an Angel II*, 1990.
Plaster, fibreglass, lead, steel and air. 197 x 858 x 46 cm.
Installation view, Konsthall Malmö, Sweden, 1993.
Photograph by Jan Uvelius, Malmö. Collection of Takaoka Art Museum, Toyama, Japan.
© the artist

‘The work is a box for a thing, and it is putting a case forward for imagination over pragmatism. It could be argued that as no one has ever seen an angel it is necessary to continue to imagine them’

ANTONY GORMLEY

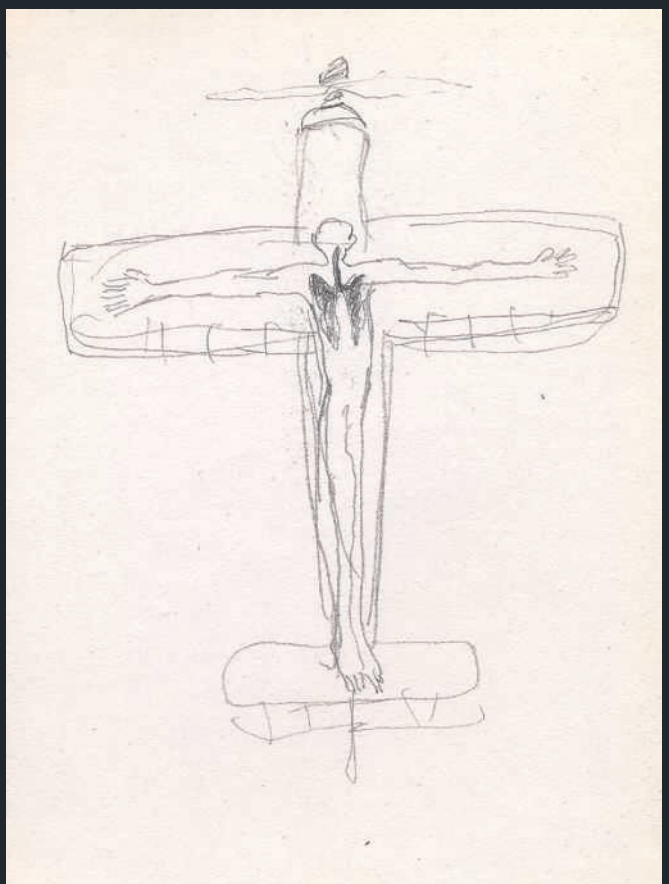
With its resplendent 8.5-metre wingspan, *A Case for an Angel I* (1989) is an icon of Antony Gormley’s practice. Made from lead sheet hand-beaten around a plaster cast of the artist’s own body, it marks the first appearance of an angel in Gormley’s work, and stands, in his words, as ‘a declaration of inspiration and imagination’ (A. Gormley in conversation with D. McGonagle, in *Antony Gormley*, exh. cat. Malmö Konsthall, Tate Gallery Liverpool, The Irish Museum of Modern Art, Dublin 1993, p. 46). *A Case for an Angel I* commanded the entire Front Hall of the British Museum from October 2008 to January 2009, in dialogue with such awe-inspiring statues as the colossal Assyrian winged bulls of the 11th-8th centuries BC. *A Case for an Angel II* is held in the permanent collection of Takaoka Art Museum, Toyama, Japan, and *A Case for an Angel III* in Tate, London. These works bear a direct relationship to Gormley’s *Angel of the North* (1998) – the 200-tonne Corten steel figure outside Gateshead that has come to represent north-east England in the public consciousness. Employing the human body not as a monument but as an empathetic device, Gormley makes a groundbreaking departure from Western sculptural tradition. The life-size figure faces the viewer with electrifying physical proximity. Its heavy, earthbound lead surface brings to ground

Antony Gormley, *A Case for an Angel III*, 1990.
Plaster, fibreglass, lead, steel and air. 197 x 526 x 35 cm.
Tate Collection, London, England.
© the artist

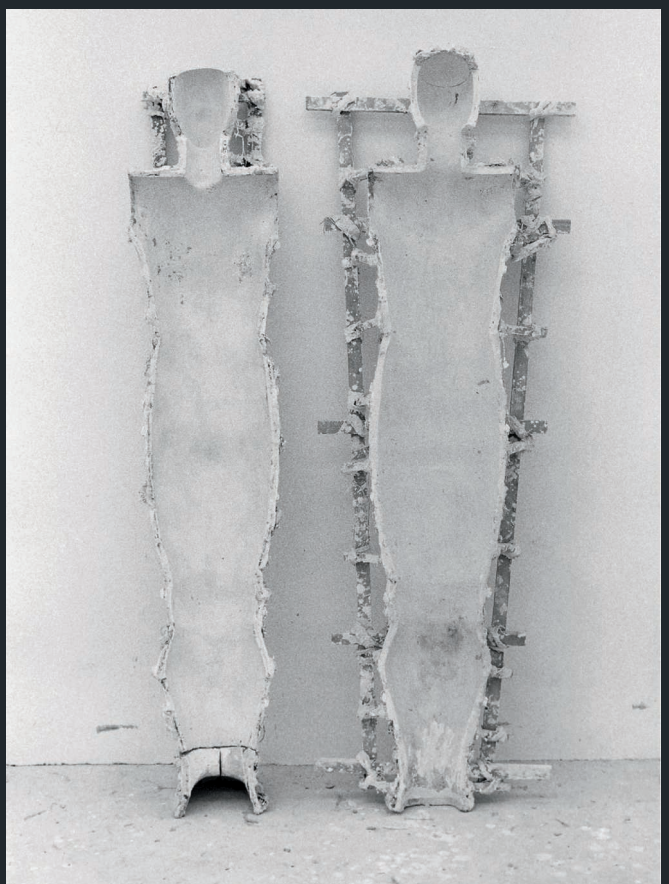
'More than any other work that I have been involved with, the Angel exhibits sculpture's ability to endure'

ANTONY GORMLEY

with quite literal gravity, a being designed for flight. A 'case' could refer to a carapace – the body as shell for the soul – or even something as confining as a leaden coffin. Conversely, the work also 'makes a case' for an angel in the sense of argument: the sculpture demands an imaginative leap from the viewer, who sees a body fantastically extended and transformed. The wings spread laterally to create a barrier, a new horizon to overcome. They make the angel starkly aeronautical and concrete, and offer buoyancy and equilibrium to the contained nucleus of the body. A tension arises from this confluence of spirit and matter, of splendour and actuality: mankind's aspirations towards the infinite meet the recognition that we are fixed solidly on earth. The angel's perfect symmetry and cruciform welded seams suggest the necessity of balance. In an age defined increasingly by the transient, virtual and displaced image, Gormley refocuses on first-hand experience, returning us to our own bodies as *place* – what he calls 'a ground in which all the possibility of emancipated identity is to grow' (A. Gormley, 'Of coal and iron and ships and planes', in D. Allan (ed.), *Antony Gormley: Making an Angel*, London 1998, p. 15). *A Case for an Angel I* cannot fly, but it makes a case for finding another kind of freedom in exploring our situation anew.



Antony Gormley, Preparatory sketch, 1986.
© the artist



The reduced body form mould. Photo: Gautier Deblonde.
© the artist

'My work is totally a-religious, but that idea of a contemplative icon, an object that makes you stop for a moment in the bustle of everyday life, is central to me'

ANTONY GORMLEY

A Case for an Angel I is a seminal work from early in Gormley's career. Building on the extended body forms of such works as *Tree* (1984), *Field* (1984-85), *Home and The World* (1986-87) and *Home and The World II* (1986-96), its wings are an analogue for the mind's potential infinitude confined by the body's physical limits. In this vein, it develops an idea of flight that was first explored with *Vehicle* (1987), a one-man glider sealed, like *A Case for an Angel I*, in lead. This work generalised the form of the glider to a still, silent vessel of aspiration. In *A Case for an Angel I*, Gormley incorporates the direct record of his own body, the wings reaching out in two dimensions to embrace the wider world. Like *Vehicle*'s floored glider, *A Case for an Angel I* is deliberately static in its totemic, T-shaped stance. 'I have always been bothered', Gormley has said, 'with the idea that the most visible bits of the Western figurative tradition of sculpture are dramatic muscular actions made in marble or bronze like the *Discobolus*, the *Laocoön*, or that fantastic Bernini work, *David*. What it suggests is that human potential can only be expressed sculpturally through the depiction of action. That moment of placing one foot in front of the other which began with the archaic Kouroi and continues with Michaelangelo's *Slaves*, suggests that muscular action expresses the metaphysical tension between spirit and body, but I'm not so sure' (A. Gormley in conversation with D. McGonagle, in *Antony Gormley*, exh. cat. Malmö Konsthall, Tate Gallery Liverpool, The Irish Museum of Modern Art, Dublin 1993, pp. 49-50). Moving away from Classical, Renaissance and Enlightenment

Angel of the North, casting, 1996
Photo: Gautier Deblonde/nbpictures.com
© the artist

'… we have to replace the certainties of symbolism, mythology and classical allusion with something that is absolutely immediate and confronts the individual with his own life'

ANTONY GORMLEY

ideals, Gormley's sculpture takes the body as a locus for imagination and exploration independent of athletic movement. The body is seen as a condition rather than an identity, a vessel for thought rather than an illustration. 'It was Buddhism,' Gormley explains, 'rather than the Western canon, which gave me the idea of the abstract body. It gave me the idea that you can make sculpture about being rather than doing; that you can make sculpture that becomes a reflexive instrument rather than existing as a freeze-frame in a narrative. I think this is a critical break with the grand history of Western sculpture' (A. Gormley, 'Sculpture of Mindfulness', lecture given at the Buddhist Art Forum, Courtauld Institute of Art, London, 14 April 2012).

Despite the angel's cruciform shape and inevitable echoes of Christian imagery – an important part of Gormley's Catholic childhood – its power lies not in any such external associations, but in the direct psycho-physical experience the object offers the viewer. Its two welded seams express not the cross of Christ, but the innate symmetry of the body as Platonic form. These axes cross at the centre at the top of the head and the bottom of the feet, underlining the balance of the body's paired limbs, testicles or ovaries, eyes, ears, lungs, kidneys, and the two sides of the brain. The body is emphasised as a fixed point in a fast-moving world, and first-hand experience as an anchor against the dispersal of self. Facing the poised figure of *A Case for an Angel I*, the viewer is made acutely aware of their own centre of gravity.

Antony Gormley, Angel of the North, 1998, Gateshead, Tyne and Wear, UK
© Edifice/ The Bridgeman Art Library
© the artist

‘*A Case for an Angel* is a declaration of inspiration and imagination’

ANTONY GORMLEY

Antony Gormley, *Field*, 1984-85.
© the artist

'I want as direct a means as possible. The body is language before language. When made still in sculpture it can be witness to life and it can talk about this time now'

ANTONY GORMLEY

Antony Gormley, *Home and the World II*, 1986.
© the artist

If sculpture is to remain relevant, Gormley says, 'we have to replace the certainties of symbolism, mythology and classical allusion with something that is absolutely immediate and confronts the individual with his own life' (A. Gormley in conversation with E. H. Gombrich, in *Antony Gormley*, London 2000, p. 28). In this sense, his work has far more in common with the work of a sculptor such as Richard Serra than it does with any religious iconography. Like Serra's massive, swooping arcs of Corten steel, the wings of *A Case for an Angel I* create a wall-like visual and physical obstacle that activates the viewer's sense of their own body in space, working in tandem with the architectural arena in which both are situated. This is a challenging encounter, demanding that the viewer assert themselves against their winged counterpart. It is in returning to this primary, corporeal and mindful sense of self that Gormley's art finds its unique resonance. He sidesteps the rationalist tradition of understanding by empiricism, instead reconfiguring sculpture as a zone of potential for visceral, bodily response. 'My work has come out of a moment of concentrated being', he has said. 'Not an illustration of it: a registration. I'm not interested in being the next step in a trajectory of western visuality, I would like you to feel that there is something coming out from under the skin' (A. Gormley in conversation with U. Kittelmann, in *Total Strangers*, exh. cat. Kölnischer Kunstverein, Cologne 1997, p. 27).

The method of fabrication for *A Case for an Angel I* and Gormley's lead bodycase works reveals much of his intention to register 'a moment of concentrated being'. With the help of assistants, he is wrapped in clingfilm and gauze before being coated in plaster. Staying completely still as the plaster hardens, he enters a state of intense physical and mental concentration. The core of *A Case for an Angel I* was cast from a mould taken of Gormley in a standing position, and subsequently plated with hand-beaten lead. Margaret Iversen notes that 'Rather than assuming the heroic mantle of the sculptor, Gormley positions himself inside the work-in-progress where he is helpless, blind and immobilised. It is a position comparable to being photographed, about which Barthes

Antony Gormley, Vehicle, 1987.
Installation view, *VEHICLE*, Salvatore Ala Gallery, New York, 1987.
Photograph by Joseph Coscia Jr.
© the artist

'I firmly believe that we are part of a chain of being and that sculpture is a way of providing instruments in which our place within it can be tested, made manifest and perhaps transformed'

ANTONY GORMLEY

observed that he felt himself becoming an object as he experienced a "micro-version of death"' (M. Iversen, 'Still Standing', in *Antony Gormley: Still Standing*, exh. cat. State Hermitage Museum, St Petersburg 2012, p. 48). Gormley uses his own body as a starting point not to impute any personal or biographical content to the work, but simply because it is the only space in the world that he inhabits. The body is the subjective device by which we experience the world, but it is also a part of the collective human condition. Gormley's works are not about Gormley, but are designed as 'diagnostic instruments' and 'resonators for human experience'. He explains that 'each of them displaces a space where someone could really stand … This acknowledgement of the absent is very important and is what needs to be filled by the subjectivity of the viewer. So I would say that the subject of my work does not arrive until the viewer is looking at it' (A. Gormley, quoted in D. Ozerkov, 'God's Body: Dimitri Ozerkov interviews Antony Gormley', in *Antony Gormley: Still Standing*, exh. cat. State Hermitage Museum, St Petersburg 2012, p. 59).

A Case for an Angel I's resemblance to an aeroplane carries timely associations of

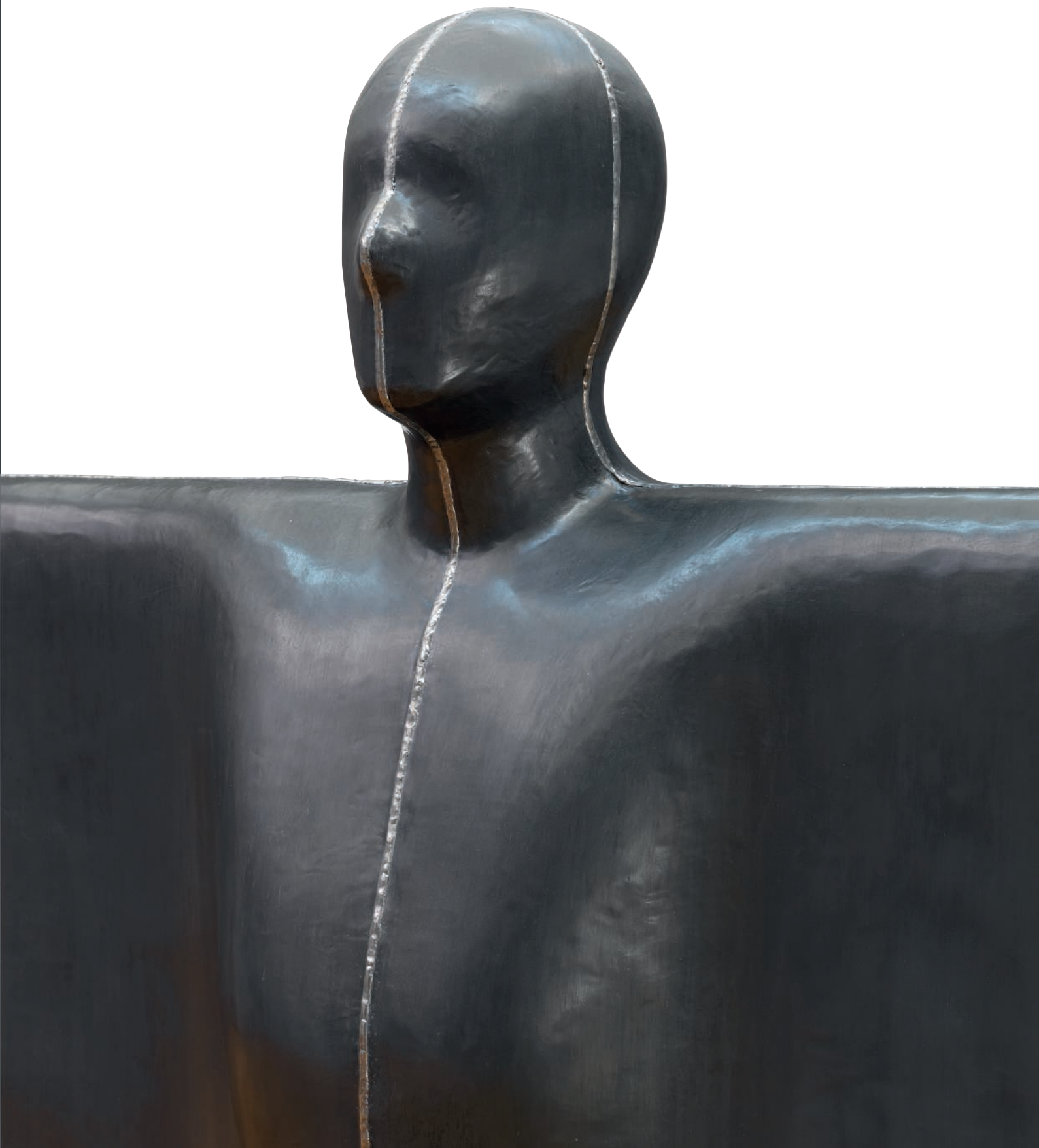
Henry Moore, *Reclining Figure: Festival*, 1951.
Private Collection.
Artwork: © The Henry Moore Foundation. All Rights Reserved, DACS 2017 / www.henry-moore.org
Photo: Christie's Images.

'If my subject is being, somehow I have to manage to engage the whole being of the viewer'

ANTONY GORMLEY

Alberto Giacometti, *Man Walking (Version 1)*. 1960.
Albright-Knox Art Gallery, Buffalo.
Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2017. Photo: © 2017. Albright Knox Art Gallery/Art

human technological endeavour. Gormley would revisit these themes in the *Angel of the North*, whose mighty weathered steel body invokes the grand industrial heritage of its location. Discussing that work, he described the aeroplane as 'the icon of our age. With the plane we have gone from earthbound creatures to seeing the world from a position formerly attributed to God. The aeroplane is the tool that has shrunk the globe, made the bridge between here and there and allowed the transcontinental romance. But it has also been the instrument of surveillance by which death has been meted out from the air; from which bombs have been tossed like seeds. So there is a sinister as well as a benign side to the image of the aeroplane; the use of its wings is appropriate for a work that attempts to bear witness to our time' (A. Gormley, 'Of coal and iron and ships and planes', in D. Allan (ed.), *Antony Gormley: Making an Angel*, London 1998, p. 15). There is certainly something unnerving about *A Case for an Angel I*, whose wings evoke the most streamlined designs of modern engineering. Its welded seams leave traces of its manufacture. We face an image of man fused with what man has made. In making flight real, Gormley believes, we may have lost the ability to imagine it: capability gained can mean agency lost. He often refers to Paul Virilio's phrase 'maximum velocity, minimum mobility' and the image of the strapped-in astronaut to demonstrate this point. If aviation has altered our century, however, flight remains a timeless metaphor. *A Case for an Angel I* is a craft for imaginative transport, taking us beyond our physical horizons and contemporary concerns towards a deep, ageless desire for transcendence. Like the British Museum's winged bulls or monumental head of Ramses II, or even Leonardo's 15th-century



Antony Gormley, Work in progress for *Angel of the North*, 1994-96.
© the artist

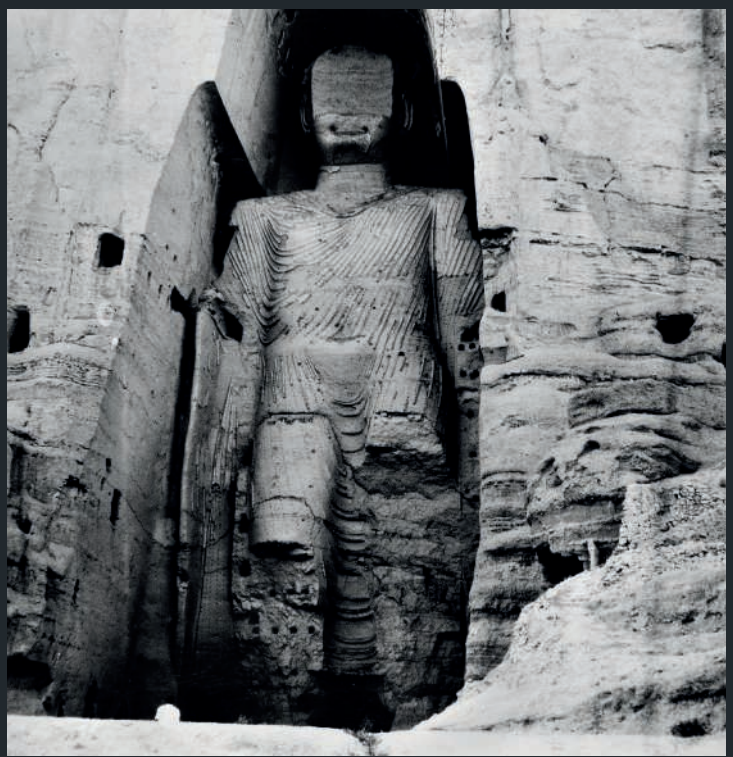
'My work has come out of a moment of concentrated being. Not an illustration of it: a registration. I'm not interested in being the next step in a trajectory of western visuality, I would like you to feel that there is something coming out from under the skin'

ANTONY GORMLEY

designs for flying machines, it embodies an aspiration. Being human has always also meant wanting to be something more.

The word 'technology' has its origins in the Ancient Greek *tekhne*, meaning 'art,' 'craft' or 'skill'. Its contemporary implications of inhumanity and remote, robotic intelligence are inescapably rooted in acts of human creation. Though unparalleled in form, *A Case for an Angel I* takes its place in a long tradition of synthesising technology and anatomy. Gormley has observed that 'There is an uncanny similarity between the wrappings of a mummy and the space suit – both prepare the body for the passage across barriers in time and space' (A. Gormley, 'Of coal and iron and ships and planes', in D. Allan (ed.), *Antony Gormley: Making an Angel*, London 1998, p. 15). Indeed, when Gormley himself is wrapped and daubed in plaster his body makes just such a journey. Like a sarcophagus, the cast at the heart of *A Case for an Angel I* is an index of the body made permanent, undecaying, and radically transfigured for new purpose. Distinct from the gold and lapis finery of the Egyptian afterlife, however, Gormley's use of lead has potent metamorphic impact and intention. While the metal has the protective qualities of being dense, heavy and resistant to corrosion and radiation, it is also identified in alchemy and the Jewish kabbala with primordial matter – an elemental base for something higher. It is a paradoxical material, toxic yet insulating, dull yet gently reflective, neutral yet powerful. Gormley's leaden angel-skin is no inert tomb, but conjures diverse associations of material and magic, of catalysis, creation and transformative potential.

A Case for an Angel I is a complex and deeply engaging sculpture. It is imposing, but not imperious. It is elegant in design, yet awkwardly at odds with its situation on earth. The questions it addresses are



One of the two giant statues of Buddha carved in a cliff at Bamyan, Afghanistan.
Sixth century, Gandhara.
Photo: © Granger / Bridgeman Images.

Leonardo da Vinci, *The Vitruvian Man, circa* 1492.
Gallerie dell'Accademia, Venice.
Photo: Gallerie dell'Accademia, Venice, Italy / Bridgeman Images.

'The faster the body travels the more it has to be held. There is an uncanny similarity between the wrappings of a mummy and the space suit – both prepare the body for the passage across barriers in time and space'

ANTONY GORMLEY

Fra Angelico, *Pieta*, 1438-40.
Alte Pinakothek Muenchen, Bayerische Staatsgemaeldesammlungen, Munich.
Photo: © 2017. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

religious in scope, as massive and weighty as its vast leaden frame, but the work is not a fixed terminus: it is a manifestation of ideas in a certain form, a resonator open to the involvement of the viewer and malleable to the extent that each person's subjective encounter is different. Forging a new and vital place for sculpture in today's world, it emphasises rather than escapes from bodily experience. The work stands testament to the human imagination, and argues resolutely for that imagination's continued exercise – for thinking beyond the narrow purview of narrative, fleeting image and technological ease. '*A Case for an Angel* is not ironic', Gormley affirms. 'I do believe that we can be transported or be the agent of our own transcendence' (A. Gormley in conversation with D. McGonagle, in *Antony Gormley*, exh. cat. Malmö Konsthall, Tate Gallery Liverpool, The Irish Museum of Modern Art, Dublin 1993, p. 47). Spreading our wings for us, *A Case for an Angel I* makes this agency visible. Reanimating and confronting our most immediate sense of being in the world in our bodies, we can truly soar – not by taking to the skies, but by journeying within ourselves.

Antony Gormley, *A Case for an Angel I*, 1989. Installation view, *STATUEPHILIA: CONTEMPORARY SCULPTORS AT THE BRITISH MUSEUM*, The British Museum, London, England, 2008.
Image courtesy of The Trustees of the British Museum.
Artwork: © Antony Gormley.

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JENNY SAVILLE (B. 1970)

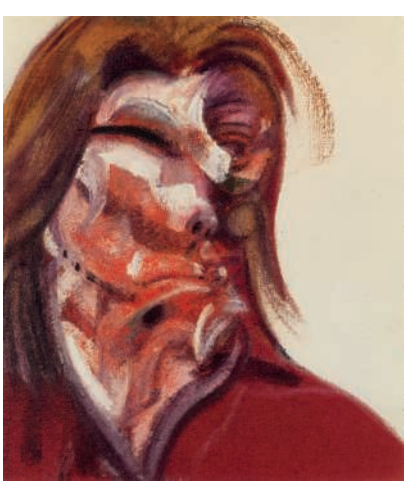
Cindy

oil on canvas
22⅛ x 18⅛in. (56 x 46cm.)
Painted in 1993

£400,000–600,000
$530,000–780,000
€440,000–660,000

'I want there to be an awareness of wearing this paint body ... the artifice of it – a mixture of reality and fiction. I admire the way that Cindy Sherman in the film stills wears these myths of femininity. You believe them but also know that it is a fictional world that she's created ... Over history, conventionally women have been looked at, rather than being the people who look. As an artist, your role is to look. So I was combining those two things, in the same way, I suppose, as Cindy Sherman does'

JENNY SAVILLE



Francis Bacon, Study for Head of Isabel Rawsthorne, 1967. Private collection.
Artwork: © The Estate of Francis Bacon. All rights reserved. DACS 2017.

PROVENANCE:
Saatchi Collection, London (acquired directly from the artist, 1993).
Anon. sale, Christie's New York, 15 November 2001, lot 336.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, Gagosian Gallery, *Jenny Saville: Territories*, 1999 (illustrated in colour, p. 41).

LITERATURE:
J. Gray, L. Nochlin, D. Sylvester & S. Schama, *Jenny Saville,* New York 2005, p.26 (illustrated in colour, p. 27).
Jenny Saville, exh. cat., Rome, Museo d'Arte Contemporanea, 2005, p. 125 (illustrated in colour, p. 22.)

Please note this work has been requested for inclusion in the forthcoming *Jenny Saville* exhibition at The George Economou Collection, June 2018-April 2019.

Cindy Sherman, *Untitled Film Still #21*, 1978.
Gelatin silver print, 8 x 10 inches 20.3 x 25.4 cm. (MP# CS--21).
The Museum of Modern Art (MoMA), New York.
Artwork: © 2017 Cindy Sherman, Courtesy Metro Pictures. Photo: Courtesy of the artist and Metro Pictures, New York

'I'm not trying to teach, just make people discuss, look at how women have been made by man. What is beauty? Beauty is usually the male image of the female body. My women are beautiful in their individuality'

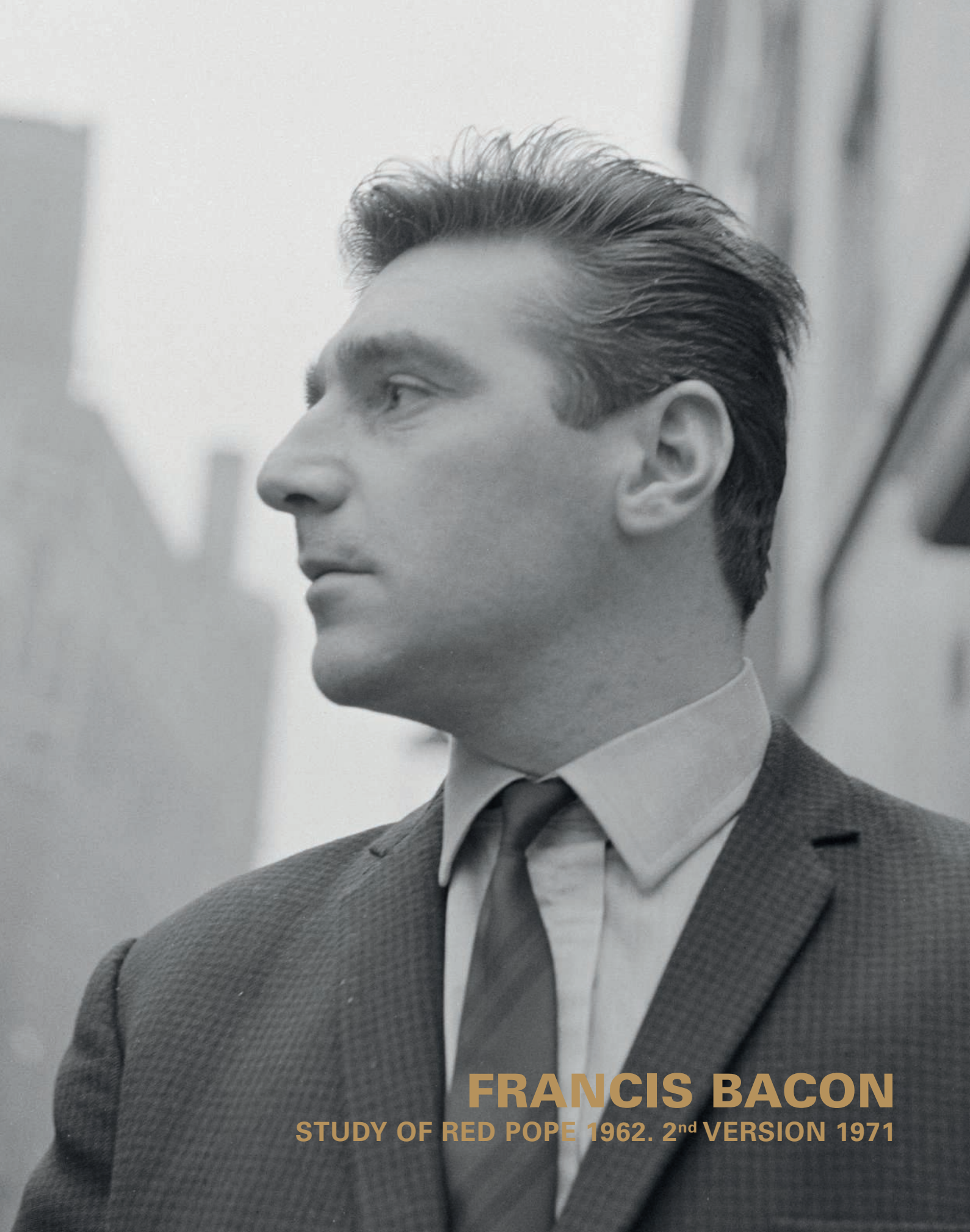
JENNY SAVILLE

Jenny Saville's *Cindy* (1993) meets our eyes with a forthright stare. Every inch of the canvas is taken up by a woman's face, frontal and direct. Her expression is impassive, perhaps half-smiling; her bruised skin is made glisteningly alive with myriad nuanced tones of blue, yellow, green, purple and pink. She wears a bandage over her nose and forehead of the type worn after plastic surgery, its gauzy texture brought forth in luminous impasto. Likely titled as a nod to the shape-shifting artist Cindy Sherman, *Cindy* is a striking example of the unique power and beauty of Saville's technique. She esteems Sherman both for her incisive exploration of the constructed façades of personal image, and, as a female artist, for her exploiting of the dual position of gazer and gazed upon. 'I want there to be an awareness of wearing this paint body,' Saville has said; 'the artifice of it – a mixture of reality and fiction. I admire the way that Cindy Sherman in the film stills wears these myths of femininity. You believe them but also know that it is a fictional world that she's created … Over history, conventionally women have been looked at, rather than being the people who look. As an artist, your role is to look. So I was combining those two things, in the same way, I suppose, as Cindy Sherman does' (J. Saville, quoted M. Gayford, 'A Conversation with Jenny Saville', in *Jenny Saville: Territories*, exh. cat. Gagosian, New York 1999, p. 30). With her compelling, inscrutable countenance and richly realised skin, *Cindy* displays the union of confrontational gaze and vulnerable self-presentation found in both artists' practices. The woman faces us with sibylline mystery, her keen-eyed countenance blooming, blushed and bruised with the complexities of looking and being looked at.

Saville's astonishing painterly technique, which is indebted to the carnal abstraction of de Kooning and Pollock as much as to the figuration of Rembrandt and Velázquez, brings forth a vision of vivid sensory impact and enthralling psychological subtlety. The woman's face is a composite, derived from images of real women; she is a fictitious construct, brought to life by Saville. Yet she is endowed with a presence and self-possession that seem all her own. With facelift or rhinoplasty she has participated in the manipulation of her own flesh. We are made aware not only of the artifice of representation in paint, but also, with skin-prickling intensity, of the artifice that lies behind the performance of real lives and real bodies in the world. Like Francis Bacon, whose visceral practice has much in common with her own, Saville paints from photographs rather than from life. Much of her source material is taken from medical textbooks, including images of burns, wounds, sex changes and reconstructive surgery. She has even spent time in operating theatres watching plastic surgeons at work. In her painting, she comes close to such live manipulation of the flesh. 'To see a surgeon's hand inside a body moving flesh around,' she says, 'you see a lot of damage and adjustment to the boundary of the body. It helped me think about paint as matter … I try and think in terms of liquid flesh and light' (J. Saville, quoted in S. Schama, 'Interview with Jenny Saville', in *Jenny Saville*, New York 2005, p. 124). Conjured from this 'liquid flesh and light', the arresting, enigmatic face of *Cindy* emblematises the ambiguity of Saville's work, and the probing of appearances that she shares with Sherman. Is the subject a victim, forced to conform painfully to imposed standards of beauty? Or is she the one in power, in control of her own skin?

Document from Bacon's studio: mounted book leaf with black-and-white plate of Velázquez's *Portrait of Pope Innocent X* (1650).
Dublin City Gallery The Hugh Lane.
Artwork: © The Estate of Francis Bacon. All rights reserved. DACS 2017.

Right:
George Dyer, London, 1963 .
Photo: The John Deakin Archive / Getty Images.



FRANCIS BACON

STUDY OF RED POPE 1962. 2nd VERSION 1971

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ16A

FRANCIS BACON (1909-1992)

STUDY OF RED POPE 1962. 2nd VERSION 1971

signed, titled and dated 'Study of Red Pope 1962. 2nd version 1971 Francis Bacon' (on the reverse)
oil on canvas
78 x 58⅛in. (198 x 147.5cm.)
Painted in 1971

Estimate on Request

'In any one period, there are only a finite number of images with almost limitless connotations. In our time, along perhaps with Picasso's *Demoiselles d'Avignon*, Duchamp's *Le Grand Verre* and a Giacometti *Femme debout*, Bacon's *Popes* are … a centrepiece of the whole of twentieth-century art'

MICHAEL PEPPIATT

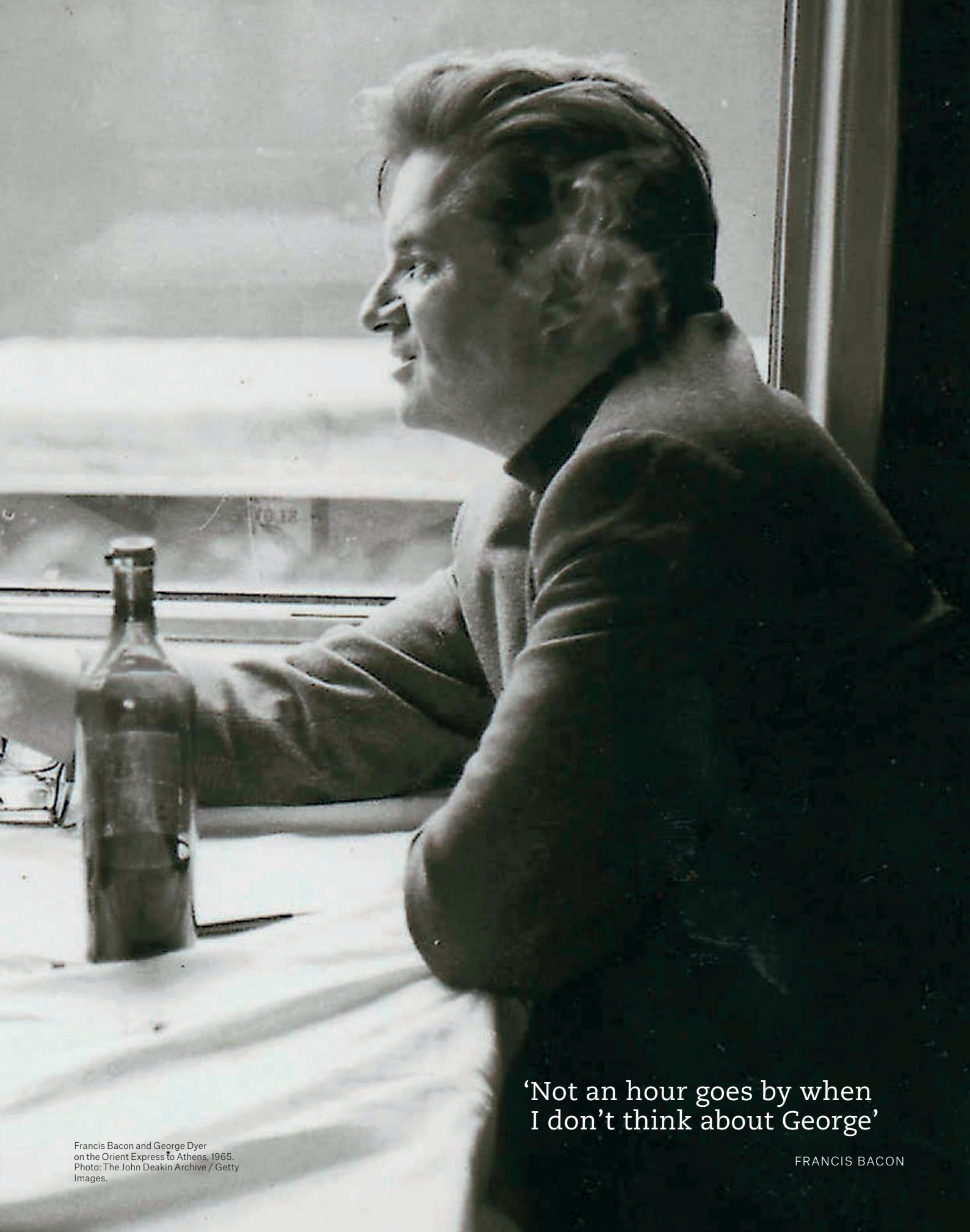
'A compact and chunky force of nature, with a vivid and highly unparsonical turn of phrase, [George Dyer] embodied a pent-up energy. As a spirit of mischief, touched at times by melancholia, he had been the subject, and the inspiration, of some of Bacon's greatest images'

JOHN RUSSELL

PROVENANCE:
Marlborough Fine Art, Zurich.
Acquired directly from above by the previous owner in February 1973.
Thence by descent to the present owner.

EXHIBITED:
Paris, Galeries nationales du Grand Palais, *Francis Bacon*, 1971-1972, no. 107 (illustrated, p. 137). This exhibition later travelled to Düsseldorf, Kunsthalle.

LITERATURE:
L. Trucchi, *Francis Bacon*, London 1976 (illustrated in colour, p. 150).
W. Schmied, F*rancis Bacon. Commitment and Conflict*, Munich 1996, fig. 34, no. 18 (illustrated, p. 27 and illustrated in colour, p. 54)
Francis Bacon. Lo Sagrado y lo Profano, exh. cat., Valencia, IVAM Institut Valencià d'Art Modern, 2003-2004 (illustrated in colour, p. 31).
M. Harrison (ed.), *Francis Bacon. Catalogue Raisonné. Volume III 1958-71*, London 2016, p. 970, no. 71-04 (illustrated in colour, p. 971).



‘Not an hour goes by when I don’t think about George’

FRANCIS BACON

Francis Bacon and George Dyer on the Orient Express to Athens, 1965. Photo: The John Deakin Archive / Getty Images.

Francis Bacon, *Study from Innocent X*, 1962.
Private Collection.
© The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017. Photo: Prudence Cuming Associates Ltd

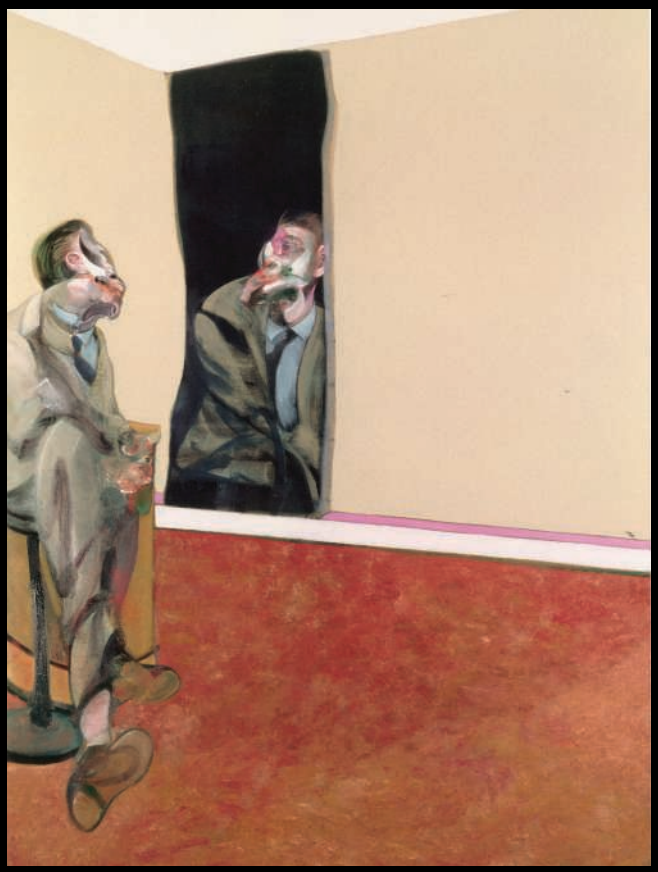
'[*Study of Red Pope 1962. 2nd version 1971*] is the final work in the series. Once again, Bacon introduces an element that complicates the spatial situation and sharpens the challenge to the viewer's perceptions. The element in question is the mirror, an inherently ambivalent image that can also be read as a window. Here, too, the backrest of the throne has the function of a picture within a picture, but in this case it is extended to form a triptych, a winged altarpiece whose two side-panels are folded out so that the viewer sees only their inner surface'

WIELAND SCHMIED

On 26 October 1971, the Grand Palais in Paris opened its landmark retrospective of Francis Bacon's work. It was a career-defining moment for the artist, newly anointed 'Britain's greatest living painter'. Among the distinguished canvases exhibited was *Study of Red Pope 1962. 2nd version 1971*, painted earlier that year: a grand finale to his celebrated body of Papal portraits. In this rare masterpiece, for the first and only time in his *oeuvre*, Bacon had united his two greatest obsessions. Reworking the 1962 canvas *Study from Innocent X*, the artist staged a haunting encounter between the Pope and George Dyer – his great muse and lover. Tinged with ghostly pallor, Dyer's spectral likeness was brought face to face with the pontiff, confronting his gaze like a mirrored reflection. Throughout the rooms of the Grand Palais, his visage loomed large, enshrined in the ardent brushwork of Bacon's finest portraits. In the flesh, however, Dyer was painfully absent. Less than thirty-six hours earlier, he had been found dead in his hotel room, having taken his own life. As words of praise for Bacon filled the gallery, lauding his contribution to contemporary art, the artist did his best to conceal his grief. Unbeknownst to the eminent guests who admired the painting that day, it now stood as a tragic premonition of Dyer's fateful end.

Unseen in public for forty-six years, *Study of Red Pope 1962. 2nd version 1971* offers a deeply poignant conclusion to one of the twentieth-century's most important bodies of work. Inspired by Diego Velázquez's *Portrait of Pope Innocent X*, Bacon's output of the 1950s and early 1960s had been dominated by visions of the *Il Papa*: a man tortured by the weight of his own authority. As the years progressed, his face was replaced by that of Dyer: an equally conflicted character, whose sharp, handsome exterior belied a troubled past. The tension that Bacon identified in the Papal condition – a combination of power and vulnerability – was one that he also saw in his beloved muse. In *Study of Red Pope 1962. 2nd version 1971*, the two figures are bound together like twisted alter-egos: icons of the spirit and the flesh – the sacred and profane – juxtaposed in the manner of a devotional diptych. Their faces are thickly worked with vigorous impasto, lit by streaks of lead white paint. Visceral tangles of marbled pigment writhe within the Pope's cloaked body, extending from his torso in a single

Francis Bacon, *Two Studies of George Dyer with Dog*, 1968.
Private Collection.
© The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017.
Photo: Prudence Cuming Associates Ltd



Francis Bacon, *Portrait of George Dyer Staring into a Mirror*, 1967.
Private Collection.
© The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017.
Photo: Prudence Cuming Associates Ltd

'I was drinking with John Deakin, who had just done some photographs for me, and lots of others. George was down the far end of the bar and he came over and said, "You all seem to be having a good time. Can I buy you a drink?" And that's how I met him. I might never have noticed him otherwise'

FRANCIS BACON

holographic sweep. A glowing, contrapuntal duet of green and cerulean strokes circles his form, whilst the crystalline blue of Dyer's backdrop is tinged with faint residue of the pontiff's scarlet palette. In contrast to the work's 1962 predecessor, here Bacon offsets his dynamic painterly brushstrokes with flat, intersecting planes and passages of bare canvas, creating a stark amphitheatre of colour, geometry and formal abstraction. The cubic space frame that houses the Pope is flanked by two curved wing mirrors, producing a luminous tripartite screen that seems to anticipate the legendary 'black triptychs' painted in the wake of Dyer's death. For both subjects, it was the end of an era. A cord hangs between them, as if – with a fatal swipe – their light might be extinguished at any moment.

Bacon's Papal portraits are widely regarded as the paragon of his artistic enquiries. From the early screaming phantoms to silent, demented creatures that followed, Bacon repeatedly cast the Pope as a victim of his own status, tormented by his position as God's messenger on Earth. 'It is true, of course, the Pope is unique', he explained. 'He's put in a unique position by being the Pope, and therefore, like in certain great tragedies, he's as though raised onto a dais on which the grandeur of this image can be displayed to the world' (F. Bacon, quoted in D. Sylvester, *The Brutality of Fact: Interviews with Francis Bacon*, London 1975, p. 26). Fascinated by Velázquez's portrait, yet loathe to encounter it in the flesh, Bacon preferred to work from a printed reproduction of the image, deforming and remodelling its protagonist according to the impulses of his nervous system. His depictions of Dyer, too, were born of the

same strategy, filtered through a reservoir of memories and photographs. Both figures, for Bacon, exemplified the magnificence and fragility of human existence, giving rise to portraits that were brutal and impassioned in equal measure. As the artist prepared for his exhibition at the Grand Palais – an accolade granted to no other living painter except Picasso – the present work acknowledged the dual space these subjects occupied in his psyche. The deadlock between them would be resolved in the subsequent *Study of George Dyer*, executed the following month, in which Bacon's tragic muse usurps the pontiff from the centre of the composition. Together, these works represent the final images of Dyer painted during his lifetime.

GEORGE DYER: A TRAGIC PREMONITION

Though no-one could have predicted the dark shadow that would fall upon Bacon's Parisian triumph, the Grand Palais retrospective was nonetheless a fitting tribute to Dyer's role within his practice. As the exhibition made plain, his face had fundamentally redefined the parameters of twentieth-century portraiture. There was the early triptych *Three Studies for Portrait of George Dyer (on pink ground)*, painted shortly after their first meeting. There was *Portrait of George Dyer Riding a Bicycle*: a masterpiece from 1966 now held in the Fondation Beyeler, Basel. *Two Studies of George Dyer* (Art Museum Ateneum, Helsinki) and *Portrait of George Dyer in a Mirror* (Museo Thyssen-Bornemisza, Madrid), both painted in 1968, were joined by numerous additional paintings of Dyer that collectively charted Bacon's achievements of the 1960s. 'In the lives of all of us there is a human being whom we least wish to lose', wrote John Russell. 'Bacon sustained that particular loss at the time of his retrospective exhibition in Paris in 1971-1972. He bore it with a stoicism for which even Homer would have been hard put to find words; but in his real life – his life as a painter, that is to say – it came to the fore over and over again' (J. Russell, *Francis Bacon*, London 1992, p. 151). Dyer's likeness would continue to haunt Bacon's canvases for the rest of his career, most immediately in the powerful series of triptychs created in his memory. In these works – now held in institutions including the Fondation Beyeler and Tate, London – the artist made a fervent attempt at catharsis, pouring his grief and guilt into near-cinematic tableaux. Perhaps the present painting, with its prophetic overtones, lingered in his mind as he strove to exorcise his despair.

Francis Bacon, *Study of George Dyer*, 1971.
Private Collection.
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Its curious tripartite screen, imprinted with Dyer's image, would be transformed into vast, triple-panelled imaginings of his lover's death.

Almost exactly eight years earlier, in the autumn of 1963, Bacon and Dyer had met for the first time: a now-legendary encounter that took place in a Soho pub. 'I was drinking with John Deakin, who had just done some photographs for me, and lots of others', recalled Bacon. 'George was down the far end of the bar and he came over and said, "You all seem to be having a good time. Can I buy you a drink?" And that's how I met him. I might never have noticed him otherwise' (F. Bacon, quoted in M. Peppiatt, *Francis Bacon: Anatomy of an Enigma*, London 1996, p. 259). The two men quickly struck up a rapport, and over the next few years Dyer became Bacon's lover, muse and dependent. A handsome man who took meticulous care of his appearance, he wore a uniform of clean-cut suits and narrow ties tightly knotted around the neck. Around thirty years old at the time, his distinctive good looks and classical proportions reminded Bacon of the lithe figure studies undertaken by his

Francis Bacon, *Three Studies of Lucian Freud,* 1969.
Private collection.
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FRANCIS BACON

AT THE GRAND PALAIS, 1971-1972

Francis Bacon, *Two Studies for a Portrait of George Dyer,* 1968.
Art Museum Ateneum, Helsinki.
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Francis Bacon, *Portrait of George Dyer Riding a Bicycle,* 1966.
Fondation Beyeler, Riehen / Basel, Beyeler Collection.
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Francis Bacon, *Portrait of George Dyer in a Mirror,* 1968.
Museo Thyssen-Bornemisza, Madrid.
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Right: The Republican Guard on the steps to the Grand Palais at the opening of the exhibition, 'Francis Bacon', in Paris, 26 October 1971.
Photo: André Morain

FRANCIS BACON
26 OCTOBRE 1971 - 3 JANVIER 1972
BORDUAS ET LES AUTOMATISTES
MONTREAL
1942 — 1955
GALERIES NATIONALES DU GRAND PALAIS
6 OCTOBRE - 14 NOVEMBRE 1971

George Dyer and Francis Bacon in Soho, *circa* 1964.
© The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017. Photo: John Deakin.

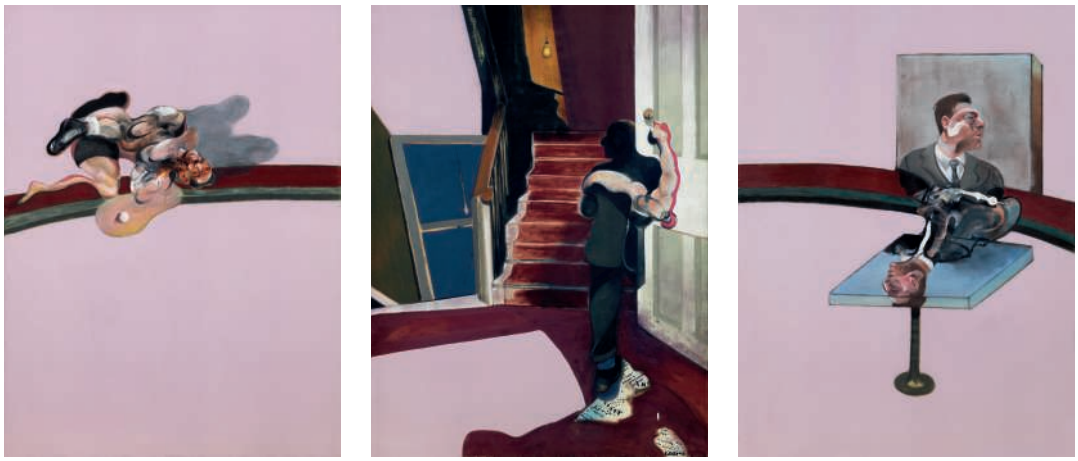
'In the lives of all of us there is a human being whom we least wish to lose. Bacon sustained that particular loss at the time of his retrospective exhibition in Paris in 1971-1972. He bore it with a stoicism for which even Homer would have been hard put to find words; but in his real life – his life as a painter, that is to say – it came to the fore over and over again'

JOHN RUSSELL

hero Michelangelo. Beneath Dyer's debonair façade, however, lay an anxious, emotionally fraught character. Raised in the East End of London, he had fallen to petty theft at a young age, and was frequently crippled by a sense of purposelessness. His innate vulnerability, combined with his athletic, near-sculptural figure, provided Bacon with a fascinating double-edged subject. The tumultuous nature of their relationship – passionate and tempestuous – inspired a painterly dynamism that simultaneously deformed and caressed. As Michael Peppiatt has observed, 'however great the liberties Bacon had taken in pulling apart and remaking the appearance of his other friends, with Dyer he reached a maximum intensity, not only paint pummelling his features into near-extinction but creating complex visual conceits, brilliant puns on seeing unlike anything he had attempted before' (M. Peppiatt, *Francis Bacon: Anatomy of an Enigma*, London 1996, p. 261).

Throughout Bacon's *oeuvre*, Dyer was frequently portrayed as a doubled image, captured in motion, in speech, or in a mirror. He was, as Russell put it, 'a compact and chunky force of nature', who fundamentally 'embodied pent-up energy' (J. Russell, *Francis Bacon*, London 1993, pp. 160-65). For Bacon, Dyer was eternally conflicted: a man whose inner turmoil was palpable in every aspect of his carefully-poised exterior. Punctuated by sharp mood swings and fits of emotion, their relationship grew increasingly fractured towards the end of the 1960s – a source of great sadness to the artist. It is perhaps significant, then, that in the present work Dyer undergoes something of a transformation. He is no longer 'pummelled' and 'pulled apart', but rigid, clear and still as a statue. His features, so often distorted beyond recognition, are unmistakably his own. He is consigned to a reflection: a spectral apparition, who peers into the composition as if through an outside window. Under the watchful gaze of the Pope, he is reduced to a funereal shadow of his former self, positioned – as it were – beyond the veil. For many years, Bacon had acted as something of a father figure to Dyer, loving and nurturing in spite of his mercurial tendencies. Here, as their strained relationship reached its climax, he is brought to judgment

THE BLACK TRIPTYCHS
IN MEMORY OF GEORGE DYER, 1971-1973



Francis Bacon, *In Memory of George Dyer*, 1971.
Fondation Beyeler, Riehen / Basel, Beyeler Collection.
© The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017. Photo: Hugo Maertens.

Francis Bacon, *Triptych August 1972*, 1972.
Tate, London.
© The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017. Photo: Hugo Maertens.

Francis Bacon, *Triptych May-June 1973*, 1973.
Private Collection.
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Francis Bacon, *Study after Velázquez's Portrait of Pope Innocent X*, 1953.
Des Moines Art Center, Iowa.
© The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017.
Photo: Prudence Cuming Associates Ltd

Francis Bacon, *Study for a Pope II*, 1961.
Collezione d'Arte Religiosa Moderna, Vatican Museums, Rome.
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Photo: Prudence Cuming Associates Ltd

'I think [Velázquez's Portrait of Pope Innocent X] is one of the greatest portraits that has ever been made, and I became obsessed by it. I buy book after book with this illustration in it of the Velázquez Pope, because it just haunts me, and it opens up all sorts of feelings and areas of – I was going to say – imagination, even in me'

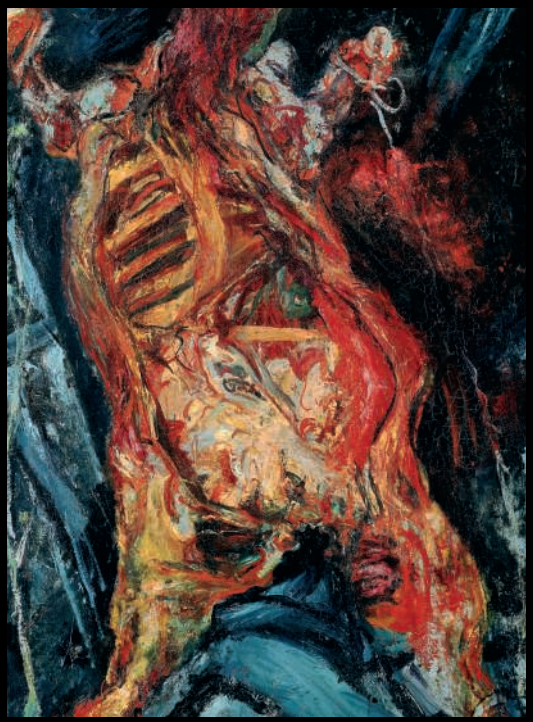
FRANCIS BACON

before the ultimate patriarch. Though the subsequent *Study of George Dyer* restores him to muscular, carnal glory, the present work's macabre vision is eerily prophetic. 'Not an hour goes by when I don't think about George', Bacon confessed; '... one of the terrible things about so-called love, certainly for an artist, is the destruction' (F. Bacon, quoted in M. Gale and C. Stephens (eds.), *Francis Bacon*, exh. cat., London, Tate Britain, 2009, p. 262). In *Study of Red Pope 1962. 2nd version 1971*, Bacon gives voice to his own fear: that Dyer, for all his flaws, might one day be no more than a pale, motionless memory.

PAINTING *IL PAPA*: BACON'S LAST POPE

Bacon's meeting with Dyer in 1963 coincided with the arrival of a new set of subjects. Whilst the 1960s would be marked by portraits of his closest friends – a colourful cast of Soho characters who congregated in Wheeler's restaurant, the Colony Room Club and other local haunts – the previous two decades had been dominated by another obsession: the head of the Catholic Church. Though seemingly far-removed from his worldly circles of artists, models and bar owners, Bacon's depictions of the Pope fundamentally established the conceptual scope of his subsequent portrait practice. For Bacon, the Supreme Pontiff – a man bound eternally to his station – embodied in extreme terms the existential anxieties of all mankind. Fascinated by men of power, Bacon was attracted to the tragic combination of authority and entrapment latent in the Pope's status. Taking to task the ultimate establishment figure – immortalised by the Old Masters and deified by the media – Bacon transformed the Pope into a vessel for the woes of post-War society, saddled with its fears and denatured by its neuroses. We exist but 'for a second', Bacon once claimed, 'brushed off like flies on

Right: Diego Velázquez, *Portrait of Pope Innocent X*, *circa* 1650.
Galleria Doria Pamphilj, Rome.



Chaïm Soutine, *Le Boeuf Ecorche*, 1926.
Musée de Peinture et de Sculpture, Grenoble.

Egon Schiele, *Agonie*, 1912.
Neue Pinakothek München, Bayerische Staatsgemäldesammlungen.
Photo: Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin

'It is true, of course, the Pope is unique. He's put in a unique position by being the Pope, and therefore, like in certain great tragedies, he's as though raised onto a dais on which the grandeur of this image can be displayed to the world'

FRANCIS BACON

a wall' (F. Bacon, quoted in D. Sylvester, *The Brutality of Fact: Interviews with Francis Bacon*, London 1990, p. 133). By stripping away the trappings of Papal infallibility to reveal the complex, fragile spirit beneath, Bacon sought to expose the fleeting nature of existence – a state that, in many portraits, erupted into a primal scream of terror. In his depictions of the Pope, created over nearly twenty years, Bacon launched a painterly interrogation of the human condition that would guide his portraits of Lucian Freud, Isabel Rawsthorne, Henrietta Moraes, Muriel Belcher – and, perhaps more than any other, George Dyer.

A select handful of Bacon's Popes were modelled on processional photographs of Pope Pius XII, who reigned from the outbreak of the Second World War until 1958. However, it was Velázquez's time-honoured *Portrait of Pope Innocent X* that undoubtedly had the biggest impact on his psyche. Bacon had first discovered the image in reproduction around 1946, and immediately developed what he would later describe as a 'schoolboy crush' on the image. 'I think it is one of the greatest portraits that has ever been made, and I became obsessed by it', Bacon explained. 'I buy book after book with this illustration in it of the Velázquez Pope, because it just haunts me, and it opens up all sorts of feelings and areas of – I was going to say – imagination, even in me' (F. Bacon, quoted in D. Sylvester, *The Brutality of Fact: Interviews with Francis Bacon*, London 1990, p. 24). Bacon's attempts to unmask the Pope's sanctity were in many ways born of the profoundly human tensions he perceived within Velázquez's portrait: a momentary glimpse of man's raw animalism, fundamentally at odds with the holy Papal office. As photographs of Bacon's studio have revealed, his various reproductions of the painting rubbed shoulders with images of wartime dictators and henchmen, testifying to his preoccupation with the fine line between

El Lissitzky, *Proun, circa* 1922.
Van Abbemuseum, Eindhoven.
Photo: Fine Art Images/Heritage Images/Scala, Florence

'You're more conscious of the fact that nine-tenths of everything is inessential. What is called "reality" becomes so much more concentrated and can be summed up with so much less'

FRANCIS BACON

power and corruption. Bacon characteristically preferred to work from secondary sources rather than encountering his muses first-hand: a method, he felt, which allowed him to transcend literal appearance and drill down to the existential core of his subjects. 'I think it's the slight remove from the fact, which returns me onto the fact more violently', he told David Sylvester. 'Through the photographic image I find myself beginning to wander into the image and unlock what I think of its reality more than I can by looking at it' (F. Bacon, quoted in D. Sylvester, *The Brutality of Fact: Interview with Francis Bacon*, London 1987, p. 30). Created without ever having seen Velázquez's original painting, Bacon's Papal portraits were among the first works on which this method was truly brought to bear.

Building on the theme of crucifixion that ran throughout his early work, Bacon's initial Popes took the form of opened-mouthed ghouls, pinned down in cages and shuttered into oblivion. From the inaugural *Head VI* of 1949 (Arts Council Collection, Southbank), through the first major trio of *Popes* in 1951, to the seminal *Study after Velázquez's Portrait of Pope Innocent X* of 1953 (Des Moines Art Center, Iowa) and the ensuing series of eight *Studies for a Portrait*, Bacon's figures actively sought to escape their condition, depicted as writhing beings whose cries detonated the structural integrity of the picture plane. By the early 1960s, these ethereal figures had contorted into deformed, demented creatures, incapacitated and silenced by their own paranoia. The six *Studies for a Pope* of 1961 present tensile, muted figures, rooted to their chairs is if bound by straitjackets. *Study from Innocent X* represents an extension of this series, and stands among the last Popes Bacon produced before the present work. Collectively, these tormented beings have been variously interpreted as self-images, much in the way that many of the German Expressionists cast themselves as prophets, priests and martyrs. In this regard, Bacon's decision to revisit the Pope in 1971 – and to pair him with the muse that succeeded him – takes on a new degree of poignancy. Much like Dyer himself, the Pope is flattened into stark, planar existence, stripped of his former physical substance. The figures confront each other like paintings on a wall or images on a television screen; the Papal throne becomes a canvas – or, to follow the filmic analogy, an illusory digital

Thomas Struth, *Alte Pinakothek, Self-Portrait, Munich 2000*, 2000.
Private Collection.
© Thomas Struth.

'The tragic hero is necessarily somebody who is elevated above other men to begin with'

DAVID SYLVESTER

space. Painted as Bacon prepared to place his life's work under scrutiny in the cavernous chambers of the Grand Palais, the Pope becomes a projection of his own anxieties. For the first time in his *oeuvre*, Bacon's pontiff is watched – viewed – by another. In the grand finale to the series, the Pope stands as a symbol of art and image-making itself, 'raised onto a dais' before the eyes of the world.

1962-1971: PAINTERLY EVOLUTIONS

By virtue of its direct link to an earlier work, *Study of Red Pope 1962. 2nd version 1971* offers a unique insight into the evolution of Bacon's painterly language during his most important decade. It was during this period that the diverse strands pursued during the 1940s and 1950s began to coalesce into a powerful visual lexicon: one of visceral, fleshy animations, in which thick twists of pigment brought the raw essence of his subjects, writhing and twitching, to the very surface of the canvas. What Bacon sought, as he later put it, was 'a concentration of reality and a shorthand of sensation': one in which the interior pulsations of a person were made visible in the depiction of their external features (F. Bacon, quoted in 'Interview with Melvin Bragg', *South Bank Show*, LWT, London 1985). The pain, fear and paranoia he had excavated from the sacred image of the Pope paved the way for his familiar portraits of the 1960s, in which currents of lust, rivalry, devotion and sexual intimacy coursed through their painterly veins. As the 1970s dawned, however, Bacon's bid to distil sensation to its purest form led him to cast a reductive light on his working methods. Gradually, the human body was relocated to stark, airless vacuums: clinical geometric chambers where Bacon's convulsing anatomies could be placed under deeper examination. 'You're more conscious of the fact that nine-tenths of everything is inessential', he explained. 'What is called "reality" becomes so much more concentrated and can be summed up with so much less' (F. Bacon, quoted in *Francis Bacon*, exh. cat., Metropolitan Museum of Art, New York, 2009, p. 237). The swirling painterly vortex of *Study from Innocent X*, rendered with thick intuitive streaks of impasto, is thus boiled down to a series of deeply saturated colour fields, with vast swathes of canvas left bare. All sense of carnal motion is reserved for the figures' faces and limbs, which swarm with activity like cells under a microscope.

This sense of zooming in on his subjects is amplified by the linear space-frame within which the figures are contained. A constant

Diego Velázquez, *The Rokeby Venus, circa* 1647-51.
National Gallery, London.
© Bridgeman Images.

'Bacon's space subverts our habit of seeing, abandoning persepecitve and breaking up the familiar appearance of our everyday surroundings ... All Bacon's spaces are conceived with human life in mind. Every corner of the space is related tp a person, whose presence charges it with extreme tension. It is only through the figure that we really see the space and, in turn, only through the space that we learn to see the individual human being. That is its function. The purpose of space is the revelation of the human'

WIELAND SCHMIED

in Bacon's *oeuvre* since his earliest Popes, the cubic structure was conceived as a perceptual tool, often compared to the Chinagraph marks used in photography to delineate areas for enlargement. 'I cut down the scale of the canvas by drawing in these rectangles', he said, in order to 'concentrate the image down. Just to see it better' (F. Bacon, quoted in D. Sylvester, *Looking Back at Francis Bacon*, London 2000, p. 40). In his works of the 1950s, this device masqueraded as a 'cage' of sorts – comparable to those of Alberto Giacometti – in which his subjects' inner existential turmoil was brought into focus. Whilst this was certainly true of *Study for Innocent X*, the present work offers a more nuanced treatment of the motif. The sides of the cube that flank the Papal throne are transformed into mirrors, creating a kind of folded screen that foreshadows the sequential, filmic quality of the later triptychs. The figure's interior dialogue is played out less in the force of the surrounding brushwork than in the imagery projected onto these planes – namely, the lingering spectre of Dyer himself. The edges of the frame not only delineate the physical presence of the subject, but ultimately stand as a metaphor for the architecture of Bacon's own subconscious – the only space in which his two tragic heroes had ever coexisted. A red ellipse hovers at the centre of the composition – a structure that increasingly came to dominate his later *oeuvre*. Frequently read as a signifier for the artist's all-seeing eye, here it confronts the viewer as an unblinking, bloodshot lens, boring into the depths of the psyche. As Bacon's dialogue with Velázquez becomes a dialogue with himself, visions past, present and future combine. The result is not only a poignant meeting of muses, but a sharp metaphysical commentary on the complex relationship between artist, subject and viewer.

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

λ16

JENNY SAVILLE (B. 1970)

The Bride

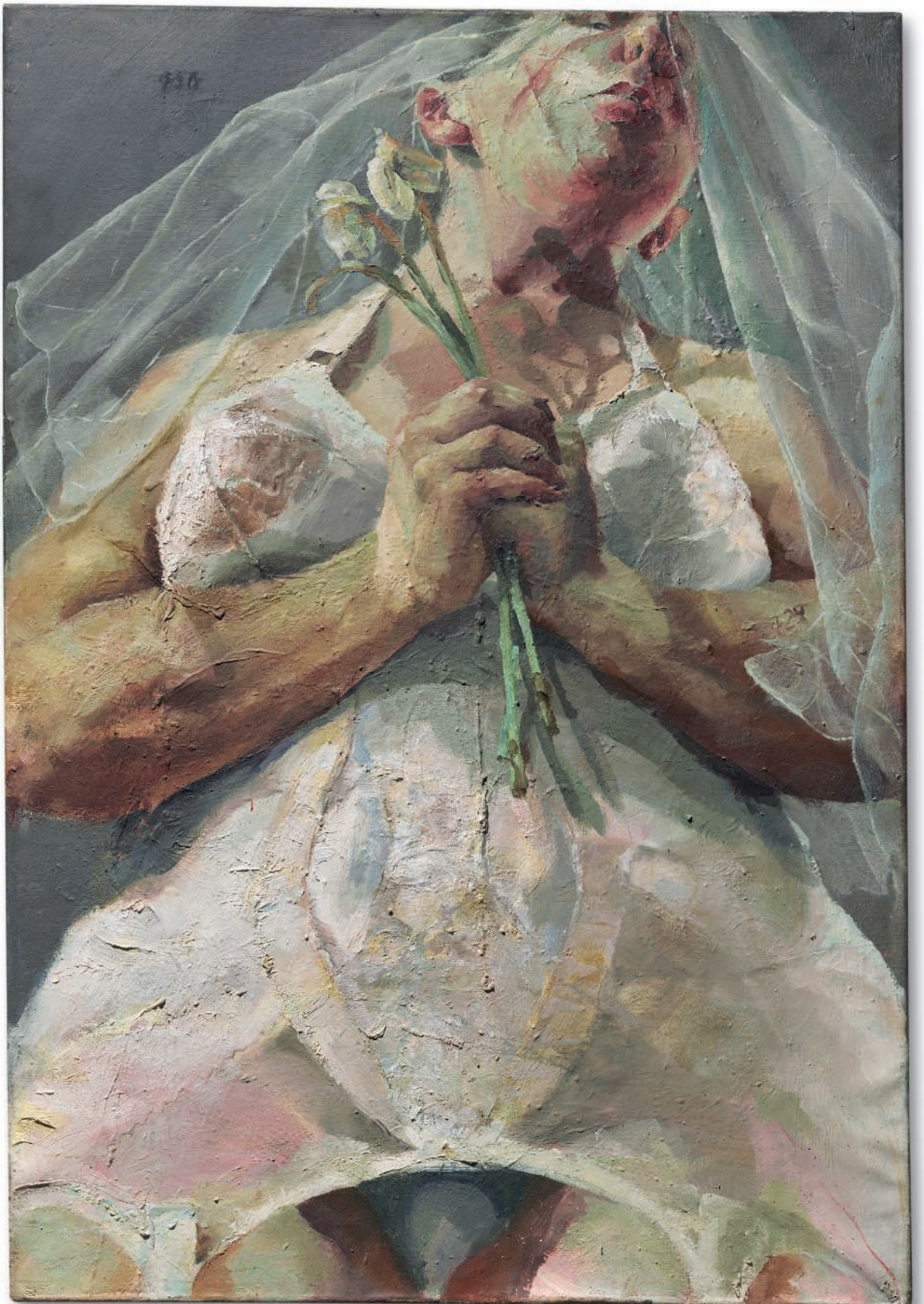
signed and inscribed 'Jenny Saville 4th year Glasgow School of Art' (on the reverse)
oil on canvas
55⅞ x 38¾in. (142.1 x 98.6cm.)
Painted in 1992

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

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

JENNY SAVILLE

PROVENANCE:
Private Collection, London.
Acquired from the above by the present owner in 2003.



Jenny Saville, *Plan*, 1993.
Private Collection.
Artwork: © Jenny Saville. All rights reserved, DACS 2017.

Willem de Kooning, *Woman I*, 1950–52.
Oil on canvas, 6' 3 7/8' x 58' (192.7 x 147.3 cm). Purchase. 478.1953.
The Museum of Modern Art (MoMA), New York.
Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London. Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

'I'm interested in the pathology of painting, in that you put something down that's ugly and make it desirable'

JENNY SAVILLE

Painted in Jenny Saville's fourth year at the Glasgow School of Art, *The Bride* (1992) is a virtuoso early work that captures the very essence of her practice: the sensuous embodiment of flesh in paint, and its relationship to the representation of women. *The Bride* depicts a woman from a dramatic low vantage point, clothed in a white bridal slip and veil. The canvas can barely contain her form. Her body overflows the dress and the picture plane; her eyes are almost cropped out of the painting; her hands clutch tightly at a bunch of three wilted lilies. The veil casts a theatrical shadow across her face. The image is at once beautiful and painful, Saville's command of paint breathtaking. By turns sculptural and pearlescent, her brushwork conveys delicate translucency and tangible flesh with spinetingling verve. 'I'm interested', she has said, 'in the physical power a large female body has – a body that occupies a lot of physical space, but also someone who's acutely aware that our contemporary culture encourages her to disguise her bulk and look as small as possible' (J. Saville, quoted M. Gayford, 'A Conversation with Jenny Saville', in *Jenny Saville: Territories*, exh. cat. Gagosian, New York 1999, p. 31). A follower of de Kooning's dictum that 'flesh is the reason oil paint was invented', Saville fuses paint and anatomy, piercingly examining the place of the female body in the modern era. While her images are representations of the body, her paint – the material itself – also becomes a living metaphor for her subject. *The Bride* thrills with a compelling tension between clinical scrutiny and intimate, visceral sensuality, achieved through total mastery of her medium.

The Bride is related to breakthrough works by Saville such as *Branded* (1992), *Prop* (1992) and *Plan* (1993). These paintings, which won Saville the patronage of Charles Saatchi, hold an unflinching gaze upon corpulent female bodies, some painted with the artist's own face. The woman in *Branded* is scarred with the words that embody supposedly typical female attributes: 'delicate,' 'petite,' 'decorative,' 'irrational,' 'supportive.' *Prop*'s subject is seated perilously on a chair that looks far too delicate to hold her weight. *Plan* displays body as landscape, with a woman's skin marked up for surgery with topographic lines like those on a map. *The Bride* presents a similar figure, framed from the same low viewpoint. This angle serves to accentuate the swell of her stomach and breasts; the line of her hips creates a tense, triangular composition, with her hands clasped at the apex. The painting strains at the seams.

Thanks to their shared prowess with oil paint, flesh, and sheer intensity, Saville's work has sometimes been compared to that of Lucian Freud. In a 1994 interview, however, Saville differentiated her work from Freud's, contending that her subjects are less personal than

Sir John Everett Millais, Bt, *Ophelia*, 1851-1852.
Tate Britain, London.
Photo: © Tate, London 2017.

'I wanted to work with a large female body. I'm interested in the physical power a large female body has – a body that occupies a lot of physical space, but also someone who's acutely aware that our contemporary culture encourages her to disguise her bulk and look as small as possible'

JENNY SAVILLE

theoretical. 'I don't give my figures a setting. They are never in a room. There is no narrative. It's flesh, and the paint itself is the body, but the theory behind each one is essential, as important as the painting' (J. Saville, quoted in H. Davies, 'This is Jenny, and this is her Plan,' *The Independent*, 1 March 1994). The pregnant symbolism and composition of *The Bride*, however, almost become narrative in themselves. Incongruities of scale speak of a wider idea of not fitting in. The bridal outfit is uncomfortably tight; the body and face brim out of the painting itself; the large hands crush the lilies' spindly stems. By deliberately forcing the figure into a canvas that is too small for her, Saville signals a resistance to the traditional rules of composition. Such art-historical norms, of course, in turn reflect societal norms. By visually enacting the constraints and limitations that are placed upon the large female body, Saville makes a powerful statement about that body's awkward position in our world.

In *The Bride*, Saville shows us a figure through the lens of subjectivity, a vision of how we are made to look at ourselves. Through her deft, tense framing of the figure, through the work's voyeuristic perspective and through her dazzling painterly technique, we are made witness to a picture of what it is like to *feel* the wrong size. 'I like my neuroses – they are my living sketchbook', Saville has said. 'I don't want to work them out' (J. Saville, quoted in S. Mackenzie, 'Under the Skin', *The Guardian*, 22 October 2005). The face that peers nervously down, her eyes casting over the expanse of her body, may even bear an element of self-portraiture. A complex beauty emerges from this poised study of self-perception, even as the pain caused by ideals of appearance is exposed. Light falls softly through the woman's veil, and balletic intricacies of shimmer and shadow play over her contours. Saville's powerful empathy shines through as she paints skin and silk with infinite care, charging every glint and nuance with fearless, unwavering attention.

'My life is subservient to painting – I can't find a substitute for it in the world'

JENNY SAVILLE

λ**17**

CECILY BROWN (B. 1969)

Lady with a Little Dog

signed and dated 'Cecily Brown 2009-2010' (on the reverse)
oil on canvas
104 x 89in. (264.2 x 226cm.)
Painted in 2009-2010

£800,000–1,200,000
$1,100,000–1,600,000
€880,000–1,300,000

'Painting is closest to poetry of all the arts: not being able to explain something, why does one thing sound so great next to another? You can't put your finger on it, that's what my work's about'

CECILY BROWN

Willem de Kooning, *Untitled XIX*, 1977.
Oil on canvas, 6' 7 3/4' x 70' (202.6 x 177.8 cm).
Gift of Philip Johnson. Acc. n.: 507.1998.
The Museum of Modern Art (MoMA), New York.
Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London.
Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:
Contemporary Fine Arts, Berlin.
Private Collection, USA (acquired from the above in 2010).
Anon. sale, Sotheby's New York, 14 November 2013, lot 452.
Acquired at the above sale by the present owner.

EXHIBITED:
Berlin, Contemporary Fine Arts, 2010-2011, *Cecily Brown: Based on a True Story*, p. 101 (illustrated in colour, p. 69; illustrated in colour on the front cover; installation view illustrated in colour, pp. 14-15).
The exhibition later travelled to Hannover, Kestner Gesellschaft and The Hague, GEM Museum of Contemporary Art.

Titian, *Venus of Urbino*, before 1538.
Galleria degli Uffizi, Florence, Italy.
Photo: Galleria degli Uffizi, Florence, Italy / Bridgeman Images.

'It's not there in an overt way, but what I want is that feeling, without being explicit about it. Painting and sex have things in common, you have a frustration when you're not doing it, it's a physical urge that can't be fulfilled by anything else. I'll be really moody if I haven't been painting for a few days'

CECILY BROWN

Included on the front cover of her major 2010-11 exhibition *Based on a True Story*, Cecily Brown's *Lady with a Little Dog* (2009-10) is an incandescent paradise of fleshy form and vivid colour. Spanning over two metres in height, its maelstrom of oranges, pinks, greys, purples and cool greens gradually discloses a reclined female form. Her legs, indicated in lush strokes against a background of busy, flashing chromatic contrasts, are parted. The titular lapdog can be glimpsed in a soft blur to the left of her head. The painting's monumental scale, sumptuous hues and liquid brushstrokes conjure an atmosphere of indulgence, luxury and private pleasure without indicating any narrative: shimmering between abstraction and figuration, Brown's distinctive idiom is not fixed or concrete but richly suggestive.

Her work celebrates the sensuous qualities that are unique to oil painting alone, rejoicing in its inherent, tantalising tactility, and its reflection of every subtle nuance of the artist's touch. *Lady with a Little Dog* exemplifies her use of the full potential of the palette, and her intimate, orchestral understanding of colour. While any motif that Brown holds in her mind while she paints remains deliberately elusive, the subject here can also be seen to playfully address the tension of works by artists such as Jean-Honoré Fragonard, whose 18th-century genre paintings of women with small dogs were charged with barely repressed eroticism. Brown releases the latent sensuality of these boudoir scenes in an explosion of carnal energy. Her lavish, molten daubs of paint echo the opulent material settings of such works, but transcend any depiction of silken drapery or bedclothes to indulge in the pure physical bliss of paint as medium.

Willem de Kooning once claimed that flesh is the reason oil paint was invented, and Brown readily agrees. 'I think when I was doing a lot of sexual paintings,' she has said, 'what I wanted … was for the paint to embody the same sensations that bodies would. Oil paint very easily suggests bodily fluids and flesh' (C. Brown, quoted in G. Wood, 'I like the cheap and nasty', *The Observer*, 12 June 2005). Although *Lady with a Little Dog* is less directly figurative than some of these early paintings, its voluptuous force is unmistakable, the paint pulsing and fluorescing with life as if backlit by a bonfire. When she emerged as a painter

Lucian Freud, *Girl with a White Dog*, 1950–1951.
Tate Gallery, London.
Artwork: © The Lucian Freud Archive / Bridgeman Images. Photo: © Tate, London 2017.

'The whole figurative/abstract thing is about not wanting to name something, not pin it down. I've never wanted to let go of the figure, but it keeps wanting to disappear. It's always a fight to hold on. I like something to get hold of, I have something very specific in mind with each mark — a dog's snout, a building in the distance — that gives the paint a certain authority and direction, otherwise it's too woolly. But it's also about letting something move, slip away. I'm very open to accident'

CECILY BROWN

in 1990s London, this epic, sensual approach stood Brown in startling contrast to her more conceptual YBA contemporaries. While far from traditional, her work also operates in a captivating dialogue with the painters of the past, from the macho Abstract Expressionism of de Kooning and Pollock to Old Masters such as Bosch, Brueghel and Titian. Even as she unfolds to fresh frontiers of visceral abstraction, her paintings speak with their language and seduce with their lessons. As she has explained, 'The more I look at paintings, the more I want to paint, the more engaged I become and the deeper and richer it gets' (C. Brown, quoted in R. Enright, 'Paint Whisperer: An Interview with Cecily Brown', *Border Crossings*, no. 93, February 2005, p. 40).

Relishing the tension between representation and direct sensory experience, Brown's works embrace the enigmatic, thriving off the fact that painting does not need to provide a coherent reading. Instead, she aims to invite active visual connections within the mind of the viewer. 'The place I'm interested in', she has said, 'is where the mind goes when it's trying to make up for what isn't there' (C. Brown, quoted in R. Evrén, 'A Dispatch from the Tropic of Flesh', *Cecily Brown*, exh. cat. Gagosian Gallery, New York 2000, p. 8). *Lady with a Little Dog*, with its flurries of flesh tones and alluring figural contours, draws the viewer irresistibly into its heady world of sight and touch while deliberately withholding clarity. 'It's not there in an overt way,' Brown explains, 'but what I want is that feeling, without being explicit about it. Painting and sex have things in common, you have a frustration when you're not doing it, it's a physical urge that can't be fulfilled by anything else. I'll be really moody if I haven't been painting for a few days' (C. Brown, quoted in J. Wullschlager, 'Lunch with the FT: Cecily Brown', *Financial Times*, 10 June 2016). Driven by chromatic vigour, painterly action and bodily momentum, *Lady with a Little Dog* is a ravishing bacchanal of a work, alive with the joy of a grand, passionate love affair with paint.

'Flesh is the reason oil paint was invented'

WILLEM DE KOONING

λ† ♦º 18

HURVIN ANDERSON (B. 1965)

Country Club: Chicken Wire

signed, titled and dated 'Hurvin A., Tuesday 4th November 2008, Country Club Series: Chicken Wire' (on the overlap)
oil on canvas
94½ x 136¾ in. (240 x 347.3cm.)
Painted in 2008

£700,000–1,000,000
$920,000–1,300,000
€770,000–1,100,000

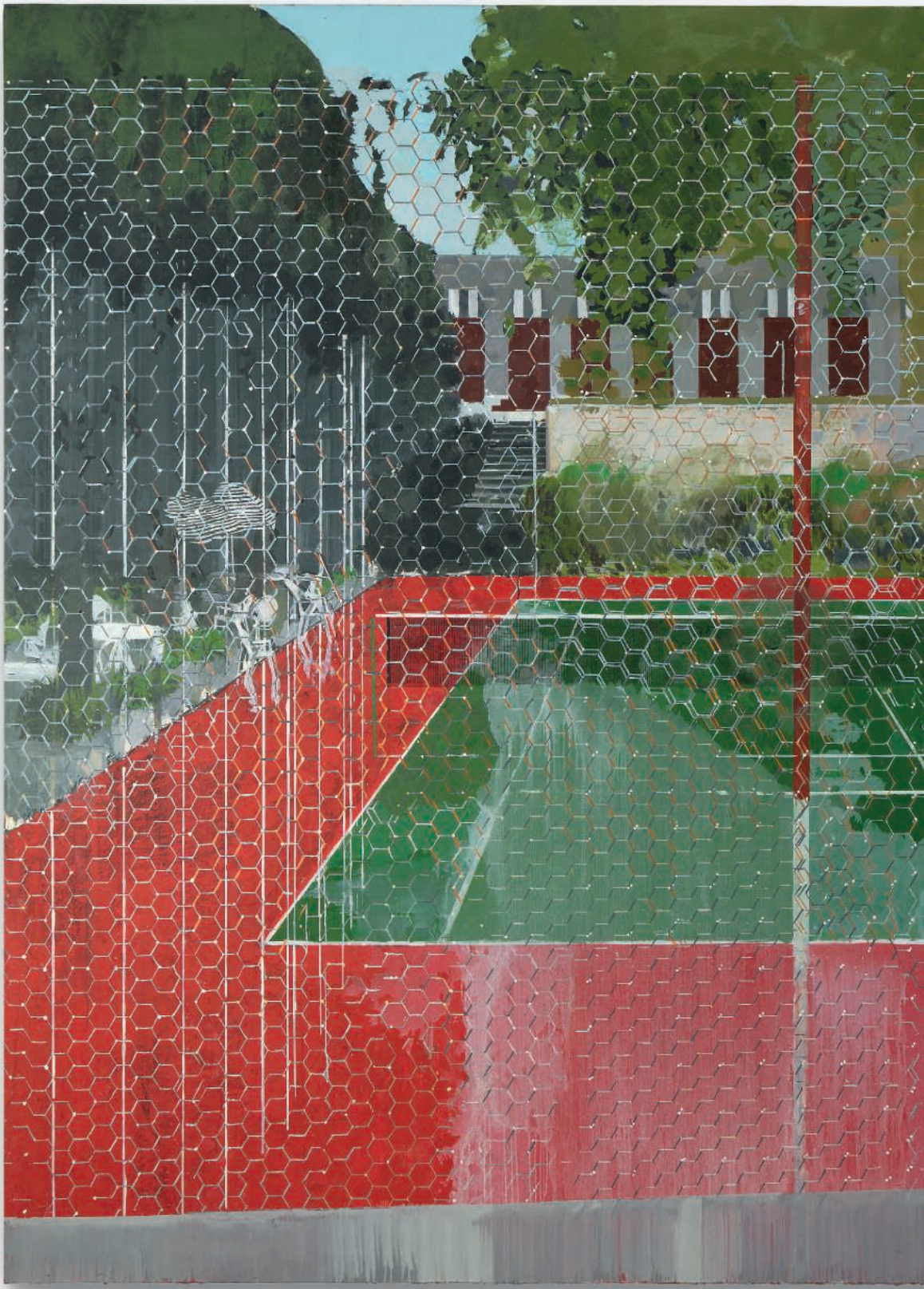
'*Chicken Wire* (2008), a painting from the Country Club series, could be read as a vivid study in red and green of an innocuous subject – a well-tended tennis court, surrounded by a garden and a chicken wire fence. It is, however, more complicated than that: membership of Jamaican country clubs in the colonial era was, of course, not for locals: the faint white grid of the fence acts as a very real reminder of the racial and social segregation that was, until very recently, so deeply part of Jamaica's laws and which must have caused inestimable damage to the national psyche, the residue of which is still felt'

JENNIFER HIGGIE

PROVENANCE:
Thomas Dane Gallery, London.
Acquired from the above by the present owner in 2008.

EXHIBITED:
London, Thomas Dane Gallery, *Hurvin Anderson*, 2008-2009.
Birmingham, Ikon Gallery, *Hurvin Anderson: reporting back*, 2013, p. 135 (illustrated in colour, pp. 36-37; detail illustrated in colour, p. 8).
Miami, Pérez Art Museum, *Poetics of Relation*, 2015.
St. Louis, Contemporary Art Museum, *Hurvin Anderson: Backdrop*, 2016. This exhibition later travelled to Ontario, Art Gallery of Ontario.

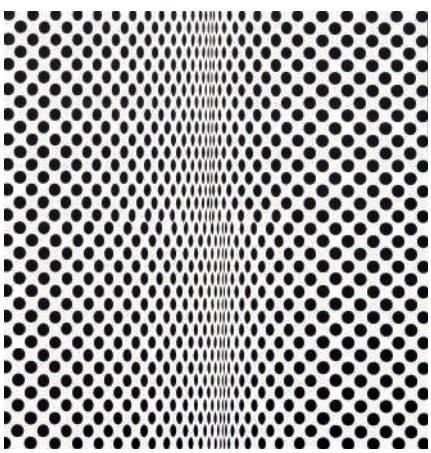
LITERATURE:
L. Elderton, 'Hurvin Anderson: Ikon Birmingham', in *frieze*, no. 160, January-February 2014 (illustrated in colour, p. 160).



Barnett Newman, *Vir Heroicus Sublimis*, 1950-51.
Oil on canvas, 7' 11 3/8' x 17' 9 1/4' (242.2 x 541.7 cm). Gift of Mr. and Mrs. Ben Heller. Acc. n.: 240.1969. Museum of Modern Art (MoMA), New York.
Artwork: © 2017 The Barnett Newman Foundation, New York / DACS, London. Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

'Tiny hexagons form an imposing geometric fence; through this we view a landscape containing sparkling red tennis courts, sumptuous grass and striped umbrellas. Completely deserted, what could have been a utopian scene becomes silently and eerily oppressive'

LOUISE ELDERTON



Bridget Riley, *Fission*, 1963.
Tempera on composition board, 35 x 34 (88.8 x 86.2 cm).
Gift of Philip Johnson. 793.1969.
Museum of Modern Art (MoMA), New York.
Artwork: © Bridget Riley 2017. All rights reserved.
Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

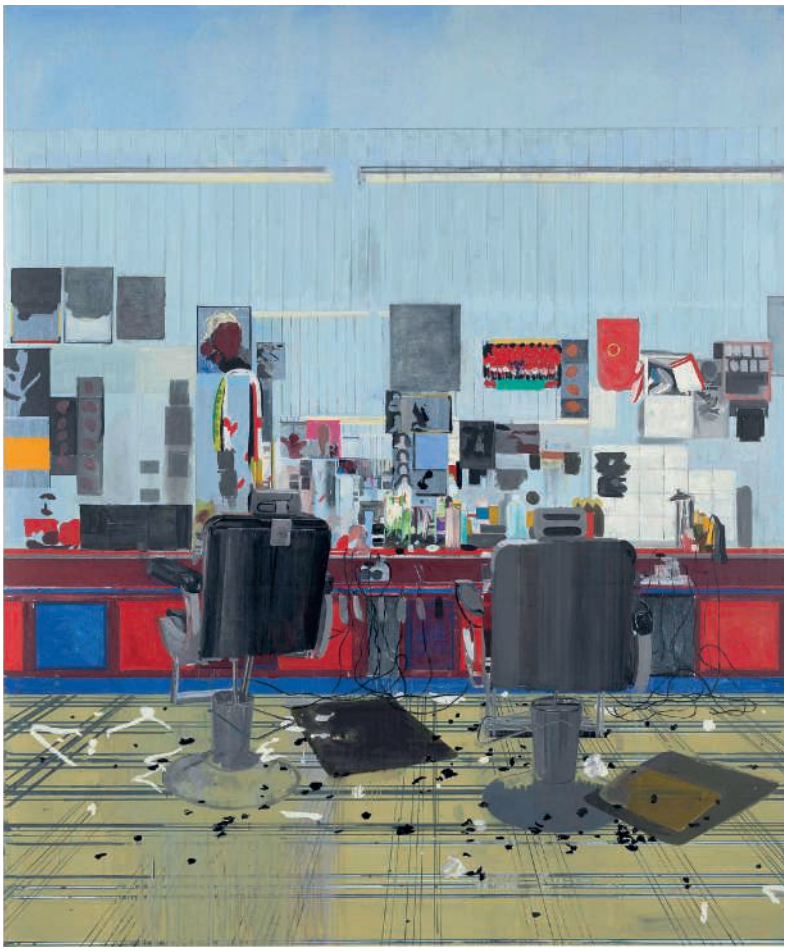
Rendered on a sprawling, immersive scale, *Country Club: Chicken Wire* is a brooding *mise-en-scène* that stands among Hurvin Anderson's most iconic works. A masterful essay in the dialogue between figuration and abstraction, it depicts a deserted tennis court bathed in tropical heat, glimpsed through a chicken wire fence. Executed in 2008, it is one of the largest and most fully-worked renditions of this subject, which has defined nearly a decade of his *oeuvre*. Pigment melts down the length of the canvas in quivering rivulets, marshalled by the geometric rigor of the court. Nature swamps the scene, coalescing in murky green washes and delicate textural layers. Umbrellas and sun-loungers flank the bright red field: eerie signifiers of long-lost human presence. Bisected by a single vertical pole, the hexagonal grid confounds all sense of perspective, throwing foreground and background into oscillating chaos. The work's dizzying optical and psychological ambiguities act as ciphers for Anderson's own sense of cultural displacement. Born in Birmingham, UK to Jamaican émigré parents, the artist spent his youth dreaming of the Caribbean shores he had never known. In 2002, following in the footsteps of his former teacher Peter Doig, he undertook an artist's residency on Trinidad, where he took the photographs that inspired the present work and its companions. The barriers and grilles that surrounded the island's sites of leisure caused him to reflect not only on the scars of colonial segregation and prohibition, but also on his own status as an outsider in his homeland. Multi-lingual influences collide in the depths of the present work: from geometric abstraction, Colour Field painting and Op Art, to the lost paradises of Paul Gauguin and Doig's own filmic memory-spaces. A centrepiece of the artist's 2013 solo exhibition at the Ikon Gallery in Birmingham, *Country Club: Chicken Wire* is both utopian and disquieting: a projection of an artist caught between worlds.

René Magritte, *L'empire des lumières,* 1955.
Artwork: © ADAGP, Paris and DACS, London 2017.
Photo: © 2017. BI, ADAGP, Paris/Scala, Florence.

'I had always felt a double-edged thing about who I was and where I came from. In Trinidad I could be all these things, I was the Englishman, but I was also the Jamaican. It was an interesting place to explore this no man's land, you could kind of drift back and forwards between these identities'

HURVIN ANDERSON

The work represents a moment of breakthrough within the *Country Club* series. In the earliest of these paintings, created between 2003 and 2005, the artist envisages the tennis court without its barrier, playing instead with the spatial dialogues inherent in the scene. The appearance of the wire lattice introduces not only a new degree of technical virtuosity, but also imbues the composition with a deeper historical resonance. Fragmenting the landscape into discrete hexagonal portions, the work extends the vocabulary of his *Welcome* series, in which grilles at café and bar windows are transformed into beguiling abstract patterns. Like an image viewed through a broken mirror, Anderson's world is both familiar and deeply foreboding. Jennifer Higgie explains how '*Chicken Wire* (2008), a painting from the *Country Club* series, could be read as a vivid study in red and green of an innocuous subject – a well-tended tennis court, surrounded by a garden and a chicken wire fence. It is, however, more complicated than that: membership of Jamaican country clubs in the colonial era was, of course, not for locals: the faint white grid of the fence acts as a very real reminder of the racial and social segregation that was, until very recently, so deeply part of Jamaica's laws and which must have caused inestimable damage to the national psyche, the residue of which is still felt' (J. Higgie, 'Another word for feeling', in *Hurvin Anderson: reporting back*, exh. cat., Ikon Gallery, Birmingham, 2013, p. 13). Throughout his career, Anderson has been drawn to the contradiction inherent in such barriers: their tessellating designs are visually appealing, yet their function is one of exclusion. For the artist, the condition of these gated worlds is ultimately akin to that of his own tropical reveries: bright and alluring,



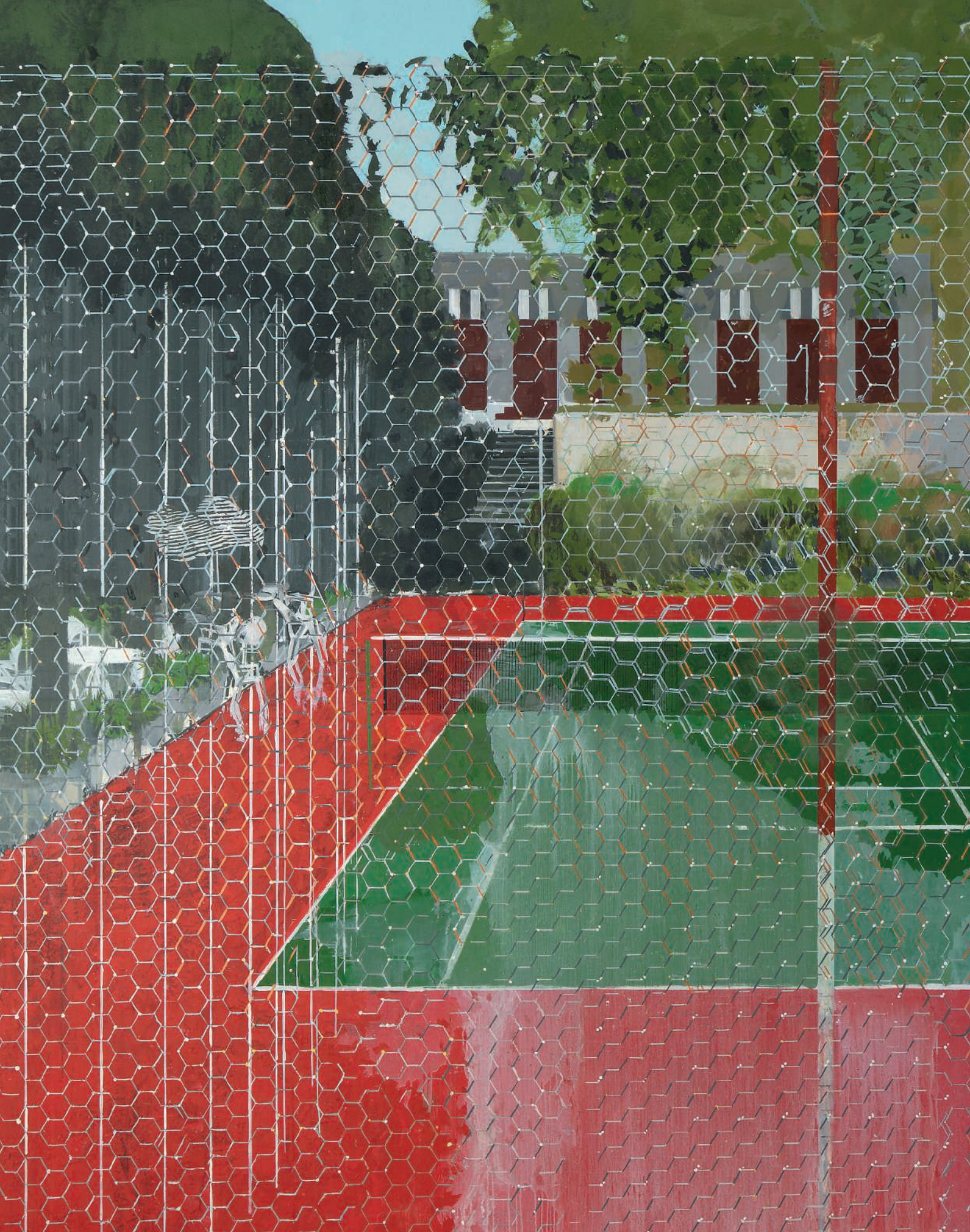
Hurvin Anderson, *Afrosheen*, 2009.
Private Collection.
Artwork: © Hurvin Anderson. All Rights Reserved, DACS 2017.

'When you take a photograph you focus on something in the distance, but you get this residue of highlights, a glint of light … the more you work with it the more you see that even a glint of light could describe something, could disturb the surface'

HURVIN ANDERSON

yet ultimately unattainable. The slippages, dualisms and ambiguities created by the chicken wire dramatize the sensation of looking at something – a memory, a daydream or simply a tennis court – from a distance.

Anderson's fascination with physical and mental barriers is fundamentally rooted in his own conflicted identity: a status amplified during his time in Trinidad. 'I had always felt a double-edged thing about who I was and where I came from', the artist explains. 'In Trinidad I could be all these things, I was the Englishman, but I was also the Jamaican. It was an interesting place to explore this no man's land, you could kind of drift back and forwards between these identities. In a strange way everything was quite straightforward. On certain issues they saw me as Jamaican and on others as English. It was a real acknowledgement of that position, which was quite unusual' (H. Anderson in conversation with M. Higgs, in *Hurvin Anderson: Subtitles*, exh. cat., Michael Werner, New York, 2011, unpaged). Anderson's wide-ranging dialogue with art history may be understood in terms of this rootlessness. In certain lights, the present work quivers with overtones of Expressionist psycho-drama: an abandoned dystopia reminiscent of Edvard Munch. In others, however, all sense of ambience is subsumed by the complex geometric interplay of court, net and fence. Its heightened palette straddles the divide between Fauvism and Abstract Expressionism, whilst its collapse of traditional perspective brings to mind the retinal distortions of Bridget Riley and Victor Vasarely. Weaving together multiple narratives yet aligning itself with none, the work is a hybrid structure that – like Anderson's own sense of self – sits in the gap between reality and imagination.



PETER
DOIG
Camp Forestia, 1996

Photo: Justin W. Kern via Getty images.

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ*19

PETER DOIG (B. 1959)

Camp Forestia

signed, titled, inscribed and dated '"CAMP FORESTIA" 1996 PETER DOIG. FOR: ANSWERED PRAYERS Contemporary Fine Arts, BERLIN, April 1996'
oil on canvas
67 x 67in. (170 x 170cm.)
Painted in 1996

£14,000,000–18,000,000
$19,000,000–23,000,000
€16,000,000–20,000,000

'I have made relatively few straight landscapes that didn't have any architecture, and I always wanted a landscape to be humanized by a person or a building, at least something that suggests habitation … I started by painting a cabin, and then I moved up the line. I became more interested in what buildings represent. How in a very modest structure, did someone decide to place the windows? Often they seemed to be anthropomorphised'

PETER DOIG

René Magritte, *L'empire des lumières*, 1954.
Musées royaux des Beaux-Arts, Brussels.
Artwork: © ADAGP, Paris and DACS, London 2017.
Photo: © 2017. BI, ADAGP, Paris/Scala, Florence.

PROVENANCE:
Contemporary Fine Arts, Berlin.
Collection of Rainer and Theresia Haarmann, Neuwittenbeck.
Private Collection, Switzerland.
Acquired from the above by the present owner.

EXHIBITED:
Berlin, Contemporary Fine Arts, *Answered Prayers*, 1996.
Bremen, Gesellschaft fur Aktuelle Kunst, *Peter Doig: Homely*, 1996, pp. 24, 27 (illustrated in colour, pp. 25).
Kiel, Kunsthalle, *Peter Doig: Blizzard Seventy – Seven*, 1998, no. 22, p. 134 (illustrated in colour, p. 105). This exhibition later travelled to Nuremberg, Kuntshalle and London, Whitechapel Art Gallery.

LITERATURE:
A. Searle, K. Scott & C. Grenier, *Peter Doig*, London 2007, pp. 8 and 158 (illustrated in colour, p. 9).
F. Outred (ed.), *Peter Doig: Cabins and Canoes The Unreasonable Silence of the World*, Copenhagen 2017, pp. 274 & 326 (illustrated in colour, pp. 121, 145).

Peter Doig, *Swamped*, 1990.
Private collection
© Peter Doig. All Rights Reserved, DACS 2017.

'The mirroring opened up another world. It went from being something like a recognisable reality to something more magical'

PETER DOIG

A consummate masterwork dating from a pivotal period in Peter Doig's practice, *Camp Forestia* (1996) dramatizes the haunting slippages of memory, reflection and dream. Against an inky, tangled forest dappled with starlight, a lone cabin glows in luminous bone white, mirrored in the glassy lake below. Its windows are dark as if long abandoned; the scene is deserted, save for a ghostly figure who hovers almost imperceptibly in the foreground. A strip of yellowing foliage, scratched, stabbed and scored with the end of a brush, bisects the picture plane horizontally. Thick globules of white impasto coat the grass like snow, momentarily positioning the work within the icy pine forests of Doig's Canadian childhood. On either side, the spellbound cabin quivers like a weightless optical illusion, its walls streaked with individual slabs of paint. With studies held in both Tate, London, and the Museum of Modern Art, New York, the work stands among the artist's finest paintings of the 1990s. Based on an old photograph of a Seattle lake clubhouse – formerly known as 'Camp Forestia' – it transforms its black and white source image into a deeply atmospheric *mise-en-scène*. Beautiful and foreboding, it may be understood as something of a counterpart to the early masterpiece *Swamped* (1990): Doig's first major exploration of mirrored surfaces. In this painting, inspired by the 1980 horror film *Friday the 13th*, a gleaming white canoe is reflected in the murky depths of the water below. In *Camp Forestia*, the cabin – a motif formerly buried in blizzards and forests – is unveiled in visionary, supernatural splendour, drenched in blinding light like an over-exposed photograph. In its liquid reflection, we are plunged into the drifting space between past and present, figuration and abstraction, reality and imagination, nostalgia and fantasy – the matrix of memory, and indeed of image-making itself. A voyeuristic chill descends as if, by sleight of hand, we have lost our bearings and stumbled into the artist's private realm.

Right:
Detail of Peter Doig, *Camp Forestia*, 1996.

Edvard Munch, *The Storm*, 1983.
Christian Mustard Collection, Oslo.
Photo: Christian Mustad Collection, Oslo, Norway / Bridgeman Images.

'Buildings in Doig's art frequently intimate hidden intrigues, family histories, things best kept hidden … These buildings are sometimes based on those Doig knows or has seen, while others are taken from photographs in magazines and real-estate advertising. As well as representing places where people can be found, they also substitute for the figure itself – as signs of human ingenuity, taste, a certain mentality. They invite speculation about the unseen, the lives going on inside their walls, the drama and secrets they conceal'

ADRIAN SEARLE

Camp Forestia is, above all, a virtuosic essay in painterly texture. For Doig, who draws extensively upon his own experiences of displacement and geographic relocation, the material properties of paint serve to approximate the foggy, inarticulate sensation of remembering. Pigment, like memory, is pliable; it can blur, fade, dissipate, liquefy, merge and efface. In the present work, Doig's extraordinary command of his medium is brought to bear upon an image whose very themes – reflection, illumination, doubling – relate directly to the distortive effects of recollection and *déjà-vu*. Stripped of its former screens, the floating white cabin embodies a profound shift in his handling of pigment. Much like the mirrored dwelling itself, the work fluctuates between two painterly worlds, combining the encrusted textures of Doig's earlier *oeuvre* with thin, hallucinogenic washes that anticipate his later tropical paintings. The night sky is flooded with translucent veils of colour, layered, intercepted and overwritten with a hazy web of branches. The roof of the cabin, by contrast, is a pure sweep of thick white paint, spread like plaster with a palette knife. Impasto clings to the walls of the building in shimmering pastel tones, whilst the shrubbery blurs into a green miasma redolent of spray paint. The entire spectacle is imperfectly inverted below, reduced to a watery approximation in which salient details – the structure of the windows, the vertical pole on the roof – are deliberately omitted. As the two realms drift apart, others align. Stars become snowflakes; the texture of the cabin walls begins to resemble impacted ice. The grass, though coated in frost, is dry and arid as if baked by the heat of summer sun. References to Monet, Hopper and Munch combine with abstract textures reminiscent of Rothko and Pollock; paint, nature and history are held in a dreamlike state of flux. As the scene slips in and out of focus, we begin to question whether the figure is gazing at his reflection, or peering inside the shifting depths of his own psyche. Caught in the no-man's-land between reality and its mirror image, he stands – perhaps – as a projection of the artist himself.

Right:
Detail of Peter Doig, *Camp Forestia*, 1996.

Vincent van Gogh, *Starry Night, Arles,* 1888.
Photo: © 2017. Photo Scala, Florence.

Jackson Pollock, *Number 6*, 1949.
Museum of Fine Arts, Houston.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2017.
Photo: Museum of Fine Arts, Houston, Texas, USA / Bridgeman Images.

CABIN, FOREST, LAKE

Having spent the first two years of his life in his native Scotland, and the following five in Trinidad, Doig was seven when he moved with his family to Canada. He would remain there for the next decade before relocating to art school in London. It was during the early 1990s, as Doig's star was ascending on the international art scene, that his works became saturated with images that evoked the faraway land of his youth. 'A lot of the paintings aren't of Canadian subjects, but somehow they always end up looking Canadian – it's strange', he explains. '... During the time that I returned to Canada I tried to make a painting of the landscape *en plein air*, and I found it impossible to have either a focus or distance on that image. I was much more comfortable with looking at something on a page, as a way to contain the image. On my return I would go to Canada House in London and look through the brochures advertising holidays in northern Canada. And I discovered a whole set of images that refer to this almost dream-like notion of what these places are actually like' (P. Doig, quoted in A. Searle, K. Scott & C. Grenier (eds.), *Peter Doig*, London 2007, p. 131). Filtering his own recollections through generalised secondary imagery, Doig's Canadian paintings were less depictions of specific locations than ways of re-enacting the mechanics of remembering. Through multiple screens – ranging from old photographs and advertisements to songs, films, personal reminiscences, art historical tropes, studies in different media, compound painterly textures, colours and layers – the vast, frozen landscape of Canada became a means through which to examine the sprawling wilderness of memory itself.

Within this context, the cabin quickly became established as a central motif. Though Canadian in spirit – frequently inspired by magazine adverts as well as houses he recalled from childhood – it was fundamentally a structure through which he could capture shifting psychological states. It could invoke human presence; it could conjure nostalgia, loneliness and unease; it could tower before the viewer like a hollow shell or recede into the distance like a lost thought. 'I have made relatively few straight landscapes that didn't have any architecture, and I always wanted a landscape to be humanized by a person or a building, at least something that suggests habitation', he explains. '... I started by painting a cabin,

Right:
Detail of Peter Doig, *Camp Forestia*, 1996.

Peter Doig, *Blotter,* 1993.
National Museum Liverpool, Walker Art Gallery.
Artwork: © Peter Doig. All Rights Reserved, DACS 2017.
Photo: Walker Art Gallery, National Museums Liverpool / Bridgeman Images.

Peter Doig, *Reflection (What does your soul look like)*, 1996.
Artwork: © Peter Doig. All Rights Reserved, DACS 2017.

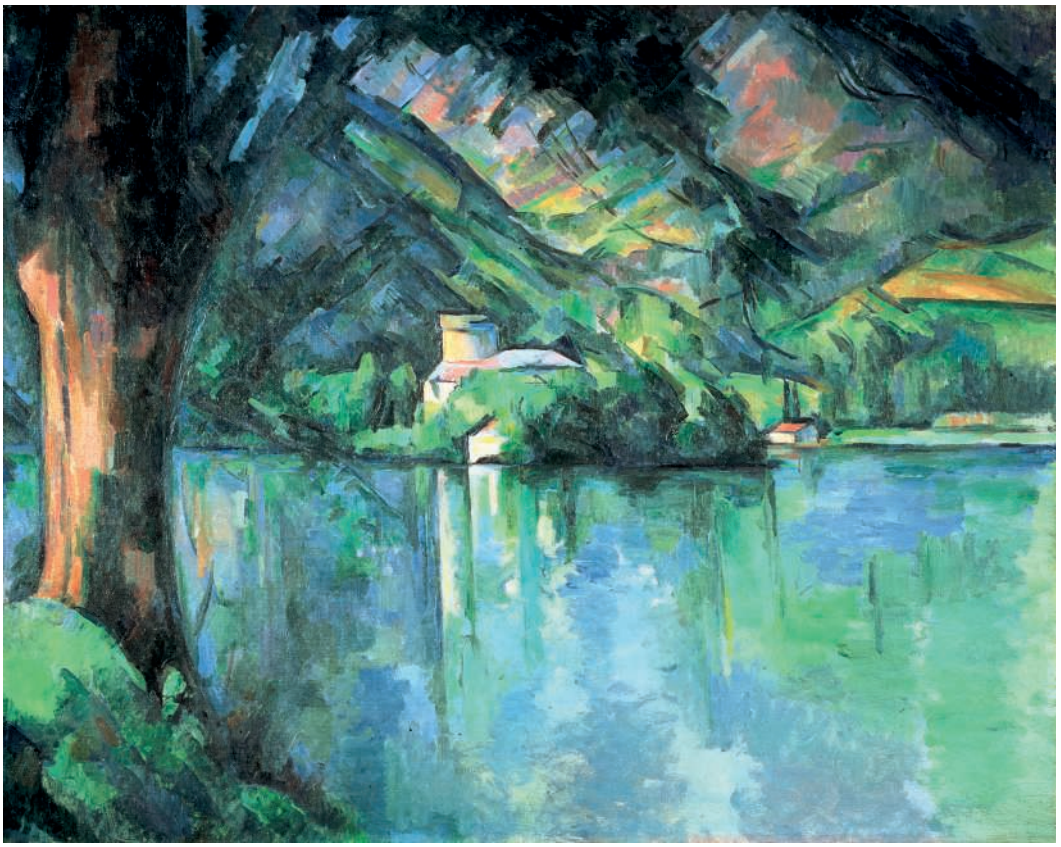
'I don't think my paintings are about Trinidad or Canada. They're about my idea of what that place is. The place is a kind of portal to possibilities in painting. The painting is what it becomes, and when I start I don't know what that will be. That's what makes the process so fascinating'

PETER DOIG

and then I moved up the line. I became more interested in what buildings represent. How in a very modest structure, did someone decide to place the windows? Often they seemed to be anthropomorphised' (P. Doig, quoted in A. Searle, K. Scott and C. Grenier (eds.), *Peter Doig*, London 2007, p. 16). In Doig's major early works, concealed homes induce an uneasy sense of voyeurism – a feeling of trespassing upon private property. This atmosphere is magnified in the *Concrete Cabins* of 1991-98, based on Doig's encounter with Le Corbusier's Unité d'Habitation at Briey-en-Forêt in Northern France. An abandoned temple of modernist aspiration, gleaming brightly through the trees, the building is both a welcoming, homely beacon and a dark, menacing presence, staring back at the viewer like a many-eyed skull. In *Camp Forestia*, this vision is lifted out of the forest and set ablaze before the viewer, infused with romance, mystery, terror and longing. Beneath the blue moon, it is simultaneously a near-spiritual, transcendental apparition and a nightmarish skeletal presence, its blackened shadows anthropomorphised as vacant eye sockets. Though charged with a wistful sense of homecoming, it is ultimately *unheimlich*: a distant mirage that the viewer can never hope to inhabit.

If *Camp Forestia* marks moment of breakthrough in Doig's cabin paintings, it also represents a culmination of several other key Canadian-inspired themes. Throughout his early *oeuvre*, elemental features of the wild landscape – snow, forests, lakes – functioned as screens through which the artist sought to enact the shifting strata of memory, time and place. In works such as *Charley's Space* (1991), *Rosedale* (1991) and *Cobourg 3 + 1 More* (1994), Brueghel-esque blizzards flicker like televisual static, confounding all sense of perspective. In *The Architect's Home in the Ravine* (1991), as well as the *Concrete Cabins*, dense thickets and sprawling webs of foliage invite the viewer to navigate their scrambled planes in search of the figurative reality beneath. It is in his mirrored compositions, however – set upon Canada's vast bodies of water – that the artist arguably weaves his most personal narratives. In *Swamped*, image and reflection are almost inextricable; in *Pond Life* (1993), the skated arabesques on the frozen lake merge seamlessly with the swirling patterns of snow and branches above. In *Reflection (What does your soul look like)*, painted the same year as *Camp Forestia*, the mirror image consumes the picture plane almost entirely. Contemplating this work, it becomes apparent that many of the artist's painterly surfaces – even those staged upon dry land – could conceivably be construed as watery echoes: as reflections in and of themselves. For Doig, the distortive effects of mirroring are not only akin to the sensation of remembering, but to the fluid, incalculable process of painting. By refusing to work from the flesh, filtering his subjects through multiple screens, his world is inherently one of duplicity and deformation. The figures of *Camp Forestia* and *Reflection* – perhaps the same person – are not only soul-searchers, surveying the shape, texture, colour and feel of their own memories. They are painters, conjuring liquid echoes of reality through the force of their imagination.

Right:
Detail of Peter Doig, *Camp Forestia*, 1996.



Paul Cezanne, *The Lac d'Annecy*, 1896.
Courtauld Gallery, London.
Photo: Samuel Courtauld Trust, The Courtauld Gallery, London, UK / Bridgeman Images.

'My paintings [are] a way of looking at the world, not through the eyes of a painter, but through the eyes of painting. It [is] about looking at the world with the knowledge of a lot of painting'

PETER DOIG

FILM, FANTASY, DREAM

In 1987, whilst visiting his father in Grafton, Ontario, Doig watched Sean Cunningham's iconic slasher film *Friday the 13th* for the first time. He was entranced by the scene in which Jason Voorhees leaps out of the lake to grab his only survivor from a canoe floating upon its placid surface. 'I was struck by its relationship to Munch and also by the plain beauty of this still amidst all the carnage', Doig explained (P. Doig, interview with K. Scott, in A. Searle et al (eds.), *Peter Doig*, London 2007, p. 10). That night he made a painting of the canoe and its lone inhabitant, titled after the film. Its imagery would recur throughout his *oeuvre*, most notably in an important trio of canvases created in the early 1990s – *Swamped*, *White Canoe* and *Ghost Canoe* – as well as *Canoe Lake* (1997) and *Echo Lake* (1998, Tate, London). For Doig, the talismanic, mirrored planes of these works related directly to the emotive ambiguity he distilled in the original scene – a complex interplay between idyll and nightmare. 'In fact it was the least horrifying moment of the film', he later asserted. 'It's more like a romantic dream when you remove it from its context' (P. Doig, quoted in, A. Searle 'A Kind of Blankness', in A. Searle et al (eds.), *Peter Doig*, London 2007, p. 70). Despite its magical aura, a predatory sense of expectation lingers in the mire of paint, quivering like a paused film waiting to resume. 'Horror movies and Peter Doig's paintings', writes Terry Myers: 'films and canvases which suffuse manifestations of the landscape not with nostalgia, but with the terror of anticipation (or visa versa); celluloid and paint which capture and expose form and content in a graphic, visceral (desiccated to soaked) materiality' (T. R. Myers, 'Jumping the gun, better than dead: what's next in Peter Doig's paintings', in *Peter Doig: Blizzard Seventy-Seven*, exh. cat., Kunsthalle zu Kiel, 1998, p. 65). In *Friday the 13th*, the girl in the canoe wakes in hospital to discover that the entire ordeal had only been a dream.

This play of doubles – in both painterly and atmospheric terms – finds renewed expression in *Camp Forestia*. A great aficionado of cinema, Doig is fascinated by film's ability to capture the roving mechanisms of vision and perception – 'the eye never sees a still', he claims (P. Doig

Claude Monet, *Parliament, Reflections on the Thames*, 1905.
Musee Marmottan Monet, Paris.
Photo: Musee Marmottan Monet, Paris, France / Bridgeman Images.

'Horror movies and Peter Doig's paintings: films and canvases which suffuse manifestations of the landscape not with nostalgia, but with the terror of anticipation (or visa versa); celluloid and paint which capture and expose form and content in a graphic, visceral (desiccated to soaked) materiality'

TERRY MYERS

in conversation with R. Shiff, 2007, quoted in R. Schiff, 'Incidents', in *Peter Doig*, exh. cat., Tate Britain, London, 2008, p. 39). In *Swamped*, a cabin sits on the horizon; in *Camp Forestia*, like a cut-and-spliced piece of footage, the camera appears to shift perspective, zooming in on the lonely lakeside dwelling. Illuminated by the same moonlit glare, and suspended in the same dreamlike, parallel universe, cabin and canoe are magically united under one spell. Time stands still in the gulf between them, as if we have simply picked up where the movie left off. There is a continuity, too, in the figure himself. Is he the same character who hovers on the edge of the canvas in *Charley's Space*, almost out of shot? Does he stand on the frozen lake in *Blotter* (1993), peering at his own reflection? Does he linger on the shoreline in *Jetty* (1994), gazing out across the water? Does he lie in the grass in *Daytime Astronomy* (1998), positioned between earth and sky? Or is he, perhaps, the inhabitant of the floating canoe, caught in the twilight zone between waking, sleeping and dreaming? Drifting from canvas to canvas, he is the protagonist of a never-ending reel of film: an autobiographical projection, wandering through the wastelands, swamps and forests of memory.

PAINT, MEMORY, HISTORY

The cinematic relationship between Doig's canvases owes much to his working method. His approach is grounded, first and foremost, in the plasticity of paint itself, spilling from canvas to canvas like a spreading ripple, a flooded plane or a panning shot. 'Oil paint has a kind of melting quality, really, and I love the way that even when it's dry it's not really fixed', he explains. 'Or it doesn't seem to be fixed. The colours continue to meld together, and react with each other … Painters use oil paint kind of as a form of magic or alchemy … how it takes on a different character when it goes bad, and the way that certain colours produce different kinds of dryness' (P. Doig, quoted in *Peter Doig: No Foreign Lands*, exh. cat., Scottish National Gallery, Edinburgh, 2013, p. 193). Working in tandem with multiple studies, Doig allows these characteristics to emerge over extended periods, frequently leaving his paintings to lie dormant in his studio before returning to them at later intervals. '[T]he actual painting changes physically over time', he elaborates. 'It's inherently unstable. The paint changes, so for instance, when you return to a painting, you're painting on top of old paint, and

Mark Rothko, *No. 17*, 1957.
Private Collection.
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.

that is different to painting on top of new paint. When you start a painting and then finish it all at once you keep the paint very wet. If you leave a painting for a year it becomes extremely dry and absorbent and then the next layer of paint reacts to that situation in a very different way' (P. Doig, quoted in *Peter Doig: No Foreign Lands*, exh. cat., Scottish National Gallery, Edinburgh, 2013, pp. 191-192). In *Camp Forestia*, this drawn-out process allows paint to simulate the fossilised layers of memory. Pigment is imbued with its own history, heavy with residual traces and past formations.

Like looking at an old snapshot or re-watching home video footage, Doig's paintings are thus tinged with an uncanny sense of *déjà-vu* – not only in terms of their subjects, but ultimately in terms of their own making. In the *Concrete Cabins*, Doig took this notion to a new extreme by consciously reproducing the splatters of paint that accumulated on his source images in the studio, creating thick floating globules that infused the paintings with a distant, archival quality. In *Camp Forestia*, the dense patches of snow-like impasto produce a similar sense of compound time, sitting on top of the canvas as if painted months or even years later. The layers below flicker like buried remains, creating a powerful archaeological tension between surface and depth. Woven into this geological terrain is a deliberate dialogue with art history: a further set of screens that confound our temporal bearings. Doig's admiration for Barnett Newman and Mark Rothko is evident in the work's abstract planar divisions: three horizontal bands, juxtaposed with a chorus of filigree vertical lines. Hints of Gerhard Richter's squeegeed textures linger in its palimpsests of colour, which collide and mingle in myriad formations. The atmospheric menace of Hopper and Munch is combined with historic overtones of Cézanne, Courbet and other artists who depicted solitary lakeside fortresses. The deliquescent lighting effects of Bonnard and Monet are juxtaposed with lurid tones that return the viewer to the plasmic world of horror movies. Doig once described his practice as 'taking pictures with van Gogh film in the camera' (P. Doig, quoted in J. Saltz, *Seeing Out Loud: The Village Voice Arts Columns, Fall 1998-Winter 2003*, Berkeley 2003, p. 303). In the earthbound blue-green palette of *Camp Forestia*, illuminated by dazzling flashes of white and yellow, is it possible to detect a haunted echo of the Dutch master's starry nights?

'My paintings [are] a way of looking at the world, not through the eyes of a painter, but through the eyes of painting', explains Doig. 'It [is] about looking at the world with the knowledge of a lot of painting' (P. Doig, quoted in R. Enright, 'The Eye of the Painter: An Interview with Peter Doig', *Border Crossings*, Issue 98, June 2006, http://bordercrossingsmag.com/article/the-eye-of-the-painting-an-interview-with-peter-doig [accessed 12 August 2017]). Perhaps, ultimately, *Camp Forestia* may be seen as a metaphor for a painterly practice grounded in the very concept of mirroring. In Doig's works, personal experience, art history and physical layers of pigment pearl into fractured echoes of one another. Paint becomes landscape; memory becomes texture; the canvas becomes a parallel world tinged with traces of the artist's own past. Beneath the glow of the moon, image and double are brought onto a single floating plane. In liberating the cabin from its former screens, Doig reveals that this enigmatic motif was only ever an illusion: an elusive spectre, eternally suspended in another realm. In the confluence of reality and its reflection, *Camp Forestia* speaks directly to the act of art-making itself.

'A lot of the paintings aren't of Canadian subjects, but somehow they always end up looking Canadian – it's strange … During the time that I returned to Canada I tried to make a painting of the landscape *en plein air*, and I found it impossible to have either a focus or distance on that image. I was much more comfortable with looking at something on a page, as a way to contain the image. On my return I would go to Canada House in London and look through the brochures advertising holidays in northern Canada. And I discovered a whole set of images that refer to this almost dream-like notion of what these places are actually like'

PETER DOIG

Right:
Detail of Peter Doig, *Camp Forestia*, 1996.

Hurvin Anderson with the present work on display at The Ikon Gallery in Birmingham. Photographer unknown.

HURVIN ANDERSON

Mount Royal (Lac des Castors)

PROPERTY OF A LADY

λ20

HURVIN ANDERSON (B. 1965)

Mount Royal (Lac des Castors)

oil on canvas
102 x 76in. (259 x 193cm.)
Painted in 1998

£400,000–600,000
$530,000–780,000
€440,000–660,000

'*Mount Royal (Lac des Castors)* [was] inspired by photographs of his sister – who emigrated to Canada – sent back to her family in Birmingham ... However, Anderson told me that despite the biographical elements in his work, he feels it's vital to create a distance from the original photographs in order to uncover what he describes as "something inherent in the picture". What this something is he is still working out, via a process of photocopying, collage, drawing and painting – techniques that echo the layering and re-working of memory itself'

JENNIFER HIGGIE

PROVENANCE:
Acquired directly from the artist by the present owner, 5 June 1998.

EXHIBITED:
London, Royal College of Art, *Graduate Show*, 1998.
Birmingham, Ikon Gallery, *Hurvin Anderson: reporting back*, 2013, p.135 (illustrated in colour, p.17).

Hurvin Anderson, *Beaver Lake*, 1998.
Private Collection.
Artwork: © Hurvin Anderson. All Rights Reserved, DACS/Artimage 2017.
Photo: Richard Ivey.

Mark Rothko, *Untitled*, 1953.
Private collection.
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.

'I felt painting was the way I could discuss things, question the world around me. It was my way of looking at things'

HURVIN ANDERSON

A seminal early work executed on a monumental scale, *Mount Royal (Lac des Castors)* captures the slippages of time, memory and place that have come to define Hurvin Anderson's *oeuvre*. Included in his celebrated solo exhibition at the Ikon Gallery, Birmingham, in 2013, it represents the birth of an artistic language that, most recently, has seen him nominated for this year's Turner Prize. Beneath a leaden sky, a woman stands on a frozen blue lake, a small child by her side. Swaddled in bright winter garments of red, orange and canary yellow, their faces blur into obscurity. In places, pigment drips down the length of the canvas like thawing ice; elsewhere, it quivers in misty horizontal strata like rising fog. The clouds above are thick with impasto, as if heavy with rain or snow. Oscillating between figurative clarity and painterly abstraction, the figures shift in and out of focus, their bodies rendered in thin, translucent layers. Painted in 1998, and acquired from the artist's degree show at the Royal College of Art that year, the work and its companion – *Beaver Lake* – were based on a photograph of Anderson's sister, who emigrated to Canada and sent the snapshot back to her family. Born in the UK Midlands to parents of Jamaican origin, the artist is fascinated by the experience of geographic dislocation. His works – created by filtering source imagery through a variety of techniques – seek to evoke the sensation of dreaming from afar. The grainy, pliable, incalculable substance of paint comes to embody the shifting states of reverie and recollection. As Jennifer Higgie explains, 'his source material is simply a starting point; it's equally important for him to allow the

experiences and locations referenced in his pictures to collide and interact – history, after all, is not clear cut, and neither is the act of remembering' (J. Higgie, 'Another word for feeling', in *Hurvin Anderson: reporting back*, exh. cat., Ikon Gallery, Birmingham, 2013, p. 12). Situated at the dawn of his practice, the present work sets the stage for the evolution of this approach within Anderson's *oeuvre*.

It was in 1998 that Anderson completed his MA at the Royal College of Art in London. There, he had studied under Peter Doig: an artist similarly inspired by concepts of memory and displacement. For both painters, Canada and the Caribbean came to function as key points of reference. Whilst Doig had spent parts of his childhood between these landscapes, the young Anderson felt himself a stranger to both. The frozen shores of Canada were – at this stage – as foreign to him as the Jamaican climes he had imagined from his British bedroom. Indeed, the trees that linger in the background of the present work foreshadow those that would recur in his later series of *Lower Lake* pictures, based on Handsworth Park in Birmingham where he spent much of his youth. For Anderson, the confluence of places real and imaginary is fuelled by his approach to his source material. 'Anderson told me that despite the biographical elements in his work, he feels it's vital to create a distance from the original photographs in order to uncover what he describes as "something inherent in the picture"', explains Higgie. 'What this something is he is still working out, via a process of photocopying, collage, drawing and painting – techniques that echo the layering and re-working of memory itself' (J. Higgie, 'Another word for feeling', in *Hurvin Anderson: reporting back*, exh. cat., Ikon Gallery, Birmingham, 2013, p. 12). By subjecting the photograph of his sister to multiple treatments, the artist seeks – conversely – to bring himself closer to it. As the identities of both figure and landscape fade into anonymity, Anderson takes ownership of a scene from which he is – both geographically and temporally – disconnected. The play of paint, colour, texture and form, like the wanderings of a daydream, ultimately becomes a means of reconciling distance.

FRANCIS BACON

Head with Raised Arm
1955

Francis Bacon, London, early 1970s (from the artist's studio).
Photo: © Henri Cartier-Bresson / Magnum Photos.
Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, New York 2017.

PROPERTY FROM A PRIVATE EUROPEAN FAMILY

λ* **21A**

FRANCIS BACON (1909-1992)

Head with Raised Arm

oil on canvas
24 x 20in. (61 x 50.7cm.)
Painted in 1955

£7,000,000–10,000,000
$9,200,000–13,000,000
€7,700,000–11,000,000

'[Head with Raised Arm] belongs to the small portrait category that Bacon established in 1952, and is indeed a portrait of Pope Pius XII. Particularly noteworthy are the vertical streaks of paint over the paler arm and mozzetta. Bacon amplified these marks in the diagonals that connect the hand to the Pope's forehead, to signify motion; the white highlights in the interstices between the black diagonals were painted with a very fine brush, and indicate scrupulous technical attention'

MARTIN HARRISON

PROVENANCE:
Kenneth John Hewett, London.
James and Brenda Bomford, Aldbourne.
Brook Street Gallery, London.
Piccadilly Gallery, London.
Galleria d'Arte Galatea, Turin.
Acquired from the above in December 1963.
Thence by descent to present owner.

EXHIBITED:
Bath, Victoria Art Gallery, *Three Masters of modern British Painting: Sir Matthew Smith, Victor Pasmore, Francis Bacon*, 1958, no. 50, p. 12 (titled *Portrait of a Cardinal* and incorrectly dated 1954).
This exhibition later travelled to Carlisle, Carlisle Art Gallery; Shrewsbury, Shrewsbury Art Gallery; Bournemouth, Bournemouth College of Art; Manchester, Manchester City Art Gallery and Cheltenham, Cheltenham Art Gallery (incorrectly titled 'Portrait of Cardinal, 1954').
London, Piccadilly Gallery, *Paintings Drawings and Sculpture*, 1961, no. 1.
Turin, Galleria Civica d'Arte Moderna, *Francis Bacon*, 1962, p. 100, no. 36 (illustrated in colour, p. 101).

LITERATURE:
J. Rothenstein and R. Alley, *Francis Bacon Catalogue Raisonné*, London 1964, p. 99, no. 107.
M. Harrison, ed., *Francis Bacon: Catalogue Raisonné: Volume II 1929-57*, London 2016, p. 448, no. 55-14 (illustrated in colour, p. 449; listed with 'location unknown').

Francis Bacon, *Pope I*, 1951.
Aberdeen Art Gallery & Museums.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017.
Photo: Prudence Cuming Associates Ltd.

Francis Bacon, *Study*, 1955.
Sainsbury Centre for Visual Arts, Robert and Lisa Sainsbury Collection, University of East Anglia.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017.
Photo: Prudence Cuming Associates Ltd.

'It is true, of course, the Pope is unique. He's put in a unique position by being the Pope, and therefore, like in certain great tragedies, he's as though raised onto a dais on which the grandeur of this image can be displayed to the world'

FRANCIS BACON

Unveiled for the first time in over half a century – its whereabouts hitherto unknown – *Head with Raised Arm* (1955) is a unique specimen within Francis Bacon's celebrated series of Papal portraits. Last exhibited in 1962 at the Galleria Civica d'Arte Moderna, Turin, the work was acquired by the present owners the following year, and has remained hidden from public view ever since. With a blurred hand lifted to his forehead – in anguish, prayer, benediction or surrender – Bacon's spectral pontiff lies submerged in a silent black void, illuminated by the bars of his gilded throne and the gleaming white of his collar. Pushed to the brink of abstraction, his face and arm flicker like moving images caught on camera, subtly animated by a veil of vertical hairline striations. Riddled with photographic instability and deeply human tension, the work belongs to a select group of nine surviving paintings depicting the then-incumbent, Pope Pius XII. With four held in museum collections, and a further on permanent loan, Bacon's portraits of the living Pope are among his most profound. Elected to the papacy in 1939, Pius's reign had spanned the Second World War, famously inciting accusations of silence in the face of atrocity. As the Church and media sought to uphold his infallibility, the artist cast him as a fragile, flawed being, tortured by the weight of his grand station. Rare for its closely-cropped depiction of the pontiff's head and shoulders, the present work confronts its subject on a piercing, intimate scale. It is one of only two Popes executed in Bacon's jewel-like 24-by-20-inch format, aligning it with his first small portrait triptych of 1953. Combed vertically with a fine brush over layers of deep red, black, blue and purple, the work's marbled palette and intricately-scored surface generate a powerful sense of repressed friction, recalling the so-called 'shuttering' effects of the artist's early screaming pontiffs. The sacred hand, so often raised in blessing, is denatured in motion: its gesture of solemnity and grandeur becomes one of pain, violence, resignation and despair. Cloaked in ghostly pallor, the work is a poignant *memento mori* for a man whose reign had witnessed some of the greatest crimes against humanity, and would come to an end with his death three years later.

Pope Pius XII blessing the vast crowd gathered in St Peter's Square, 1955.
Photo: Fox Photos/Getty Images.

Eadweard Muybridge, *Sequence with hand movement*, plate 535 from *Animal Locomotion*, 1887.
Photo: Alinari / Bridgeman Images.

'No other living painter has set forth with such pitiless clarity the tensions and paradoxes that surround all efforts to see, let alone to paint, the human figure in an age of photography'

ROBERT HUGHES

Pursued over nearly two decades, and numbering more than fifty canvases, Bacon's Papal portraits are widely regarded as his finest achievements. These works were his first and most significant existential enquiries, and stand today among the foremost images of the twentieth century. 'It's true, of course, the Pope is unique', he explained. 'He's put in a unique position by being the Pope, and therefore, like in certain great tragedies, he's as though raised onto a dais on which the grandeur of this image can be displayed to the world' (F. Bacon, quoted in D. Sylvester, *The Brutality of Fact*, London 1990, p. 26). Whilst many of his portraits sprung from his acknowledged 'schoolboy crush' on Diego Velázquez's *Portrait of Pope Innocent X*, the artist was particularly entranced by 'those magnificent processional photographs' of Pius being carried through St. Peter's upon the shoulders of other cardinals. Pictures of this description sat in his studio alongside newspaper clippings of wartime dictators and henchmen: figures who similarly set themselves upon a pedestal. At the core of these investigations was a question that would haunt Bacon for the duration of his career: how to paint the human figure in the age of photography. In a world mediated by reproduced images, the raw pulsations of reality were increasingly held at bay. The camera's ability to cast fiction as truth resonated with the fundamental tension that Bacon identified in religious and political figureheads: a conflict between public image and innate animal instinct. Evoking the works of Eadwaerd Muybridge, as well as anticipating Gerhard Richter's blurred photo-paintings of the following decade, *Head with Raised Arm* speaks directly to this theme. It is an image of impermanence in the face of documentary reality; an image of ambiguity in the face of divine infallibility; an image of motion and turmoil in the face of statuesque poise. The controversial nature of Pius's reign, combined with his increasingly ill health from 1955 onwards, only serves to magnify this dichotomy. We exist 'for a second', claimed Bacon, 'brushed off like flies on the wall' (F. Bacon, quoted in D. Sylvester, *The Brutality of Fact*, London 1990, p. 133). By hinting at the transience of a figure immortalized through the camera lens, the artist ultimately lifts the veil on his humanity.

During the 1950s, *Head with Raised Arm* was owned by the pioneering Bacon collectors James and Brenda Bomford, who acquired the work from the dealer Kenneth John Hewett. The Bomfords purchased a number of significant works by Bacon during this period, many of which are now held in important museum collections. As well as the landmark painting *Head VI*, 1949 (Arts Council Collection, Southbank), they owned five portraits of Pius, including *Pope II*, 1951 (Kunsthalle Mannheim), *Figure*

Gerhard Richter, *Zwei Fiat (Two Fiats)*, 1964.
Museum Frieder Burda, Baden-Baden, Germany.
Artwork and Photo: © Gerhard Richter 2017 (0218).

Gerhard Richter, *Struktur (1) Structure (1)*, 1989.
Catalogue Raisonné: 690-1
Artwork and Photo: © Gerhard Richter 2017 (0208/2017).

Sitting, 1955 (Stedeljk Museum voor Actuele Kunst, Ghent), *Study for a Head*, 1955 and *Study for Portrait II*, as well as the present work. In addition to their extraordinary collection of Bacon Popes, they acquired the major early work *Figure Study I*, 1945-46 (Scottish National Gallery of Modern Art, Edinburgh), as well as *Head I*, 1951 (Cleveland Museum of Art), Bacon's first small portrait triptych *Three Studies of the Human Head*, 1953, *Chimpanzee*, 1955 (Staatsgalerie, Stuttgart) and his first self-portrait of 1956 (The Modern Art Museum of Fort Worth). Their collection also included Impressionist and Modern British paintings, as well as Persian bronzes and ancient glass, examples of which were later given to the Ashmolean Museum, Oxford and the Bristol Museum respectively.

PAINTING *IL PAPA*: BACON'S PAPAL PORTRAITS

To trace the evolution of Bacon's Popes is to chart an obsession that began with a painting – or, more precisely, a photographic reproduction. It was during the 1940s, leafing through a book of images, that the artist encountered Velázquez's masterpiece for the first time. His varied portrayals of the pontiff over the next twenty years – portraits of Pius included – would be riddled with elements this image. 'I became obsessed by this painting and I bought photograph after photograph of it', he later explained. 'I think really that was my first subject' (F. Bacon, quoted in M. Harrison, *In Camera. Francis Bacon*, London 2005, p. 14). Whilst *Head VI* is often hailed as Bacon's inaugural Pope, the artist's initial engagement with the subject was in 1946. 'I am working on 3 sketches of the Velasquez portrait Pope Innocent II [sic]', he wrote to Graham Sutherland on 19 October. 'I have practically finished one.'

Lucian Freud, *Man's Head, Self Portrait*, 1963.
Whitworth Art Gallery, The University of Manchester.
Artwork and Photo: © Lucian Freud Archive / Bridgeman Images.

Pablo Picasso, *Portrait of Jaime Sabartes Y Gual*, 1901.
Pushkin Museum, Moscow.
Artwork: © Succession Picasso/DACS, London 2017. Photo: Pushkin Museum, Moscow, Russia / Bridgeman Images.

'In any one period, there are only a finite number of images with almost limitless connotations. In our time, along perhaps with Picasso's *Demoiselles d'Avignon*, Duchamp's *Le Grand Verre* and a Giacometti *Femme debout*, Bacon's *Popes* are not only the centerpiece of all his paintings in the 1950s but a centrepiece of the whole of twentieth-century art'

MICHAEL PEPPIATT

The painting referenced is thought to be *Landscape with Pope/Dictator*, completed that year. Situated against a classical colonnade, with his mouth open in a scream, the work captures the artist's early response to Velázquez. *Portrait of Pope Innocent X* was, he believed, a fundamentally human image, with glimmers of vice lurking beneath the pontiff's regal façade. 'If you look at Velázquez, his greatness is his interest in people', he explained; '... Velázquez came to the human situation and made it grand and heroic and wasn't bombastic. He turned to a literal situation and made an image of it, both fact and image at the same time. The Pope [Pope Innocent X] is like Egyptian art; factual, powerfully formal and unlocks valves of sensation at all different level' (F. Bacon, quoted in Hugh M. Davies, *Francis Bacon: The Early and Middle Years, 1928-1958*, New York 1978, p. 99). The connection between Pope, tyrant and ancient art would become a driving force in Bacon's progressive analysis of the pontiff as a 'tragic hero'.

Extending the theme of crucifixion that ran throughout his early work, Bacon's first Popes were presented in the manner of torture victims. Where Velázquez's protagonist harboured his secrets in stony silence, Bacon's early figures erupted into primal screams of terror – a motif inspired in part by Sergei Eisenstein's 1925 film *Battleship Potemkin*. Often housed within cubic space frames resembling cages, their cries detonated the structural integrity of the picture plane. The so-called shuttering effect – vertical ribbons of paint that fractured the surface of the composition – invoked a kind of cinematic distortion that fed into Bacon's fascination with the effects of the camera lens. After *Head VI*, these devices were brought together in a number of works during the early 1950s: notably the two *Studies after Velázquez* of 1950, and the 1953 masterpiece *Study after Velázquez's Portrait of Pope Innocent X* (Des Moines Art Center, Iowa). The landmark series of eight *Studies for a Portrait*, created shortly afterwards, marked a shift in his treatment of the subject: though many were still conceived as open-mouthed phantoms, Bacon's shuttering gave way to silent black voids, in which the Pope's writhing head and torso was suspended like a hologram. As the 1950s progressed, the patriarch became increasingly disfigured, culminating in the sequence of six *Studies for a Pope* in 1961. Here, God's messenger

'I would like my pictures to look as if a human being had passed between them ... leaving a trail of the human presence and memory trace of past events'

FRANCIS BACON

Gustave Courbet, *The Desperate Man (Self Portrait)*, 1843-45.
Private Collection. Photo: © Luisa Ricciarini/Leemage / Bridgeman Images.

'I came to, as it were, accept that here you are, existing for a second, brushed off like flies on the wall'

FRANCIS BACON

on Earth is reduced to a series of silent, demented waifs, bound to their thrones as if by a straitjacket. Saddled with the neuroses of post-War society, the Pope is driven to a state of dementia, his features pummeled into abstraction in a manner that anticipates the artist's portraits of George Dyer, Henrietta Moraes and Isabel Rawsthorne during the 1960s.

Despite the wide emotive range of the Velázquez-inspired Popes, however, it is ironically in his select portraits of Pius that Bacon came closest to matching the spirit of the Spanish master's silent, brooding vision. Aside from *Pope II* of 1951 (Kunsthalle Mannheim), which aligns with the early screaming effigies, Bacon's paintings of the living Pope are predominantly images of repressed turmoil. *Pope I* (Aberdeen Art Gallery and Museum Collections), created the same year, looms within the darkness like an apparition, eyes wide and lips sealed. *Small Study for Portrait* (Lambrecht-Schadeberg Collection, on permanent loan to the Museum fur Gegenwartskunst Siegen) and *Figure Sitting* (Stedeljk Museum voor Actuele Kunst, Ghent), both executed in 1955, bare their teeth less in a cry than a haunting grimace. Bacon's celebrated *Study* of the same year, now held in the Sainsbury Centre for Visual Arts, Norwich, reduces the Pope to a faceless spectre, shrouded in a veil reminiscent of Titian's *Portrait of Archbishop Filippo Archinto*. In *Study for Portrait II*, completed in 1956, the pontiff hangs his head in despair, concealing his face altogether. Within this grouping, *Head with Raised Arm* occupies an intriguing position. On one hand, the Pope is bathed in reverential silence, cast in the image of the ancient monument. On the other hand, the noise of his internal struggle is writ large in the cascading vertical motion of the picture plane – a *sotto voce* reincarnation of his screeching shuttering technique. That images

Francis Bacon, *Head VI*, 1949.
Arts Council of Great Britain and Hayward Gallery, London.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017.
Photo: Prudence Cuming Associates Ltd

Close-up of Nurse from Sergei Eisenstein's film *The Battleship Potemkin*, 1925.
Photo: National Film Archive, London.

'It was during those years [the 1950s], filled with rebuffs and reversals of fortune, but also with extraordinary invention and daring, that Bacon began to explore in depth all his great themes … It was, in my view, the most fertile single decade of his career. Never again would the Baconian world be so rich and diverse'

MICHAEL PEPPIATT

of Pius sat in Bacon's studio alongside pictures of gesticulating orators and autocrats lends this gesture a disquieting overtone. If Velázquez's portrait had hinted at the fine line between power and corruption, *Head with Raised Arm* may be seen as one of Bacon's most bold extrapolations of the theme. The human, the divine and the monstrous conspire in the depths of its flickering abyss.

BACON'S PORTRAIT HEADS: THE 'TRAIL OF THE HUMAN PRESENCE'

Described by Michael Peppiatt as 'the most fertile single decade of his career', the 1950s was a pivotal period in Bacon's practice (M. Peppiatt, *Francis Bacon in the 1950s*, exh. cat., Sainsbury Centre for Visual Arts, Norwich, 2006, p. 14). By the time of the present work, he had put an end to his years of wandering and settled in a studio space at Overstrand Mansions in Battersea, where he would remain until 1961. Having represented Britain at the Venice Biennale the previous year, he had also been granted a small retrospective at the ICA in London – the first major solo presentation of his work at a UK institute. If the Popes were part of a broader study of the human condition, they found their counterpart in the artist's burgeoning corpus of portraits that flourished during this period. Beginning with the 1952 works *Study for a Head* (Yale Center for British Art) and *Study for a Portrait* (Tate, London) – both imbued with Papal qualities – Bacon launched a piercing enquiry into the expressive properties of the human head. As the decade progressed, the 24-by-20-inch canvas would become the primary site of these investigations, encompassing anonymous figures, friends – notably Lisa Sainsbury and David Sylvester – as well as a series of studies after the life mask of William Blake. Along with *Small Study for a Portrait*, *Head with Raised Arm* is the only Papal portrait executed in these dimensions – a testament, perhaps, to its humanizing narrative. On this compact scale, the head was examined as a twitching nerve centre, animated by neuronal convulsion. The pulsations of the psyche were channeled through the pliable medium of paint, which coagulated in increasingly free-flowing formations across the surface of the canvas. In certain lights, the Pope's features resonate with those of Peter Lacy – a former Spitfire pilot, whose tempestuous relationship with Bacon reached is denouement shortly after the present work. Bacon's sojourn at the Imperial Hotel in Henley-on-Thames, and his subsequent move to Battersea, had provided him with an escape from Lacy's volatile, frequently abusive character. Viewed in this light, the present work's raised arm may be seen to quiver with the still-painful memories of his lover's violent tendencies.

Francis Bacon in his studio, Overstrand Mansions, Battersea, 1957.
Photograph by © Douglas Glass. Courtesy of J.C.C. Glass.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS 2017.

Francis Bacon, *Study for Portrait VI*, 1953.
The Minneapolis Institute of Arts.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017.
Photo: Prudence Cuming Associates Ltd

Diego Velázquez, *Portrait of Pope Innocent X, circa* 1650.
Galleria Doria Pamphilj, Rome.

'If you look at Velázquez, his greatness is his interest in people … Velázquez came to the human situation and made it grand and heroic and wasn't bombastic. He turned to a literal situation and made an image of it, both fact and image at the same time. The Pope [Pope Innocent X] is like Egyptian art; factual, powerfully formal and unlocks valves of sensation at all different level'

FRANCIS BACON

Partly because of the intimate nature of his response to his subjects, Bacon preferred to work not from life, but from a wealth of secondary material. His studio was a veritable reservoir of photographs, books and newspaper clippings, splattered with paint and crumpled underfoot. So deep was his obsession with photographs of the Velázquez painting that he refused to encounter it in the flesh, believing that it would diminish his carnal response to the image as he knew it. By allowing the portrait to exist as a fiction – as a figment of his imagination – Bacon gave it freedom to merge with the countless other sources that were beginning to consolidate themselves within his mental archive. The motion photography of Muybridge was particularly noteworthy in this regard, and the present work's blurred hand – captured as if in a moment of rapid elevation – is among the most significant examples of his influence during this period. Sculpture, too, was a fundamental point of reference: from the monuments of antiquity – as evidenced by Bacon's comparison between Velázquez and Egyptian art – to the bronzes of Auguste Rodin. In *Head with Raised Arm*, the Pope's face hovers in the darkness like a Renaissance bust, his cheekbones chiseled with the elegance of Michelangelo. 'Actually, Michelangelo and Muybridge are mixed up in my mind together', Bacon would later explain, 'and so I perhaps could learn about positions from Muybridge and learn about the ampleness, the grandeur of form from Michelangelo' (F. Bacon, 1975, quoted in D. Sylvester, *The Brutality of Fact*, London 1990, p. 114). Infused with statuesque composure yet flickering like a grainy snapshot, the present work is a fitting embodiment of this statement.

'I would like my pictures to look as if a human being had passed between them', wrote Bacon in 1955, '… leaving a trail of the human presence and memory trace of past events' (F. Bacon, quoted in *Francis Bacon and the Tradition of Art*, exh. cat., Kunsthistorisches Museum Wien, Vienna, 2004, p. 233). In *Head with Raised Arm*, the Pope's spectral form speaks directly to this ambition. Through his intimate zoom-lens, Bacon exposes the pontiff as a frail mortal, whose divinity was held in tension with his inescapable human nature. His drawn, angular features – both skull-like and sculptural – hint at his entombed fate. If wartime salutes and speeches had corrupted the raised arm, perhaps here it ultimately blurs into a gesture of farewell. As his body fades into oblivion, Bacon's Pope becomes a signifier for the fleeting nature of existence.

Right: Pope Pius XII, St. Peter's Basilica, 1954.
Photo: ullstein bild/ullstein bild via Getty Images.

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FRANK AUERBACH (B. 1931)

After Rubens' Samson and Delilah

signed, titled and dated 'RUBENS' SAMSON & DELILAH Auerbach 1993' (on the stretcher)
oil on canvas
50⅜ x 54⅜in. (128 x 138cm.)
Painted in 1993

£1,800,000–2,500,000
$2,400,000–3,300,000
€2,000,000–2,700,000

'And she made him sleep upon her knees; and she called for a man, and she caused him to shave off the seven locks of his head; and she began to afflict him, and his strength went from him.

And she said, The Philistines be upon thee, Samson. And he awoke out of his sleep, and said, I will go out as at other times before, and shake myself. And he wist not that the Lord was departed from him.

But the Philistines took him, and put out his eyes, and brought him down to Gaza, and bound him with fetters of brass; and he did grind in the prison house'

JUDGES 16:17-21

PROVENANCE:
Marlborough Fine Art, London.
Marlborough Gallery, New York.
Private Collection, Los Angeles (acquired from the above in 1993).
Acquired from the above by the present owner in 2012.

EXHIBITED:
New York, Marlborough Gallery Inc., *Frank Auerbach: Recent Works*, 1994, no. 42 (illustrated in colour).
London, National Gallery, *Frank Auerbach and the National Gallery: Working After the Masters*, 1995 (illustrated in colour on the front cover).
London, Royal Academy of Arts, *Frank Auerbach: Paintings and Drawings 1954-2001*, 2001, p. 155, no. 84 (detail illustrated in colour, p. 9).

LITERATURE:
W. Feaver, *Frank Auerbach*, New York 2009, p. 320, no. 728 (illustrated in colour, pp. 161 & 320).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

Frank Auerbach, *After Rubens, Samson and Delilah, circa* 1984.
Image: The National Gallery, London.
Artwork: © Frank Auerbach, courtesy Marlborough Fine Art.

'It is the architecture that gives his paintings such authority. They dominate their given space: the space always the size of the idea, while the composition is as right as walking down the street. The mastery of these compositions is such that in spite of their often precarious balance, like a waiter pretending to slip while carrying a huge pile of plates, the structure never falters. It is the viewer who has to hold tight'

LUCIAN FREUD

The last to date of a celebrated series of 'portraits' that Frank Auerbach made of works hanging in the National Gallery, London, *After Rubens' Samson and Delilah* (1993) is an electrifying crescendo. While the form of Rubens' original can be recognised in this scintillating large-scale painting, Auerbach built on its chromatic, compositional and emotional drama in an abstracted interpretation that is distinctly his own. Every figure and detail is preserved and transformed in an explosive array of jagged line and rich, honeyed tone. Light, shadow and baroque passion are recast in a calligraphic dance of ochre, amber, burgundy, mauve and green, staked out in bold, resolute strokes of oil. Auerbach's paintings always aim, with total rigour and seriousness of purpose, to grasp a moment of reality. Making a new drawing in front of *Samson and Delilah* every day – one of which was later owned by Lucian Freud – before returning to his studio to paint, Auerbach not only captured a physical vision of Rubens' work, but also the raw emotional experience that the painting gave him. In *After Rubens' Samson and Delilah*, his deep necessity for a profound, honest involvement with his subject encounters the vital dialogue with the Western figurative tradition that charges through his entire oeuvre. Alive with the grandeur, integrity and authority of Auerbach's unique painterly idiom, it is an apt tribute from one master to another, born of a deep, enduring understanding of the craft of painting.

In 1995 the National Gallery's exhibition *Frank Auerbach and the National Gallery: Working after the Masters* displayed the extent to which Auerbach's studies of paintings by Rubens, Rembrandt and Titian have informed his own portraits and landscapes. Built around three decades of drawings made from paintings in the National Gallery collection, it also contained several substantial independent works, including *After Rubens' Samson and Delilah*, a version of Titian's *Bacchus and Ariadne* (1971) owned by the Tate, and the important early painting *After Rembrandt's The Lamentation over the Dead Christ* (1961), now in the National Gallery's permanent collection. Auerbach continues his practice of drawing from works in the gallery to this day. 'My most complimentary and most typical reaction to a good painting', he has said, 'is to want to rush home and do some more work … Towards the end of a painting I actually go and draw from pictures more, to remind myself of what quality is and what's actually demanded from paintings. Without these touchstones we'd be floundering. Painting is a cultured activity – it's not like spitting, one can't kid oneself' (F. Auerbach, quoted in C. Lampert, 'A Conversation with Frank Auerbach', *Frank Auerbach*, exh. cat. Arts Council, Hayward Gallery, London 1978, p. 22). This sense of painting's importance, of the need to refer back to the masters as benchmarks of what should be achieved, is combined with a strongly felt urge 'actually to apprehend the weight, the twist, the stance, of a human being anchored by gravity: to produce a souvenir of that' (F. Auerbach, quoted in R. Hughes, *Frank Auerbach*, London 2000, p. 31). This forceful figurative approach was heavily informed by Auerbach's teacher David Bomberg, under whom he studied in night classes at Borough Polytechnic from 1947 to 1953 while also attending St. Martin's (1948-52), and then the Royal College of Art (1952-55). Embedded in *After Rubens' Samson and Delilah* are years of intense learning from the art of others, months of concentrated study of his subject, and hundreds of rejected attempts before

Peter Paul Rubens, *Samson and Delilah, circa* 1609-10.
The National Gallery, London. Acquired from Christie's in 1980 for £2.5 million.
Photo: National Gallery, London, UK / Artothek / Bridgeman Images.

arriving at the final work. Auerbach couples an essentially conservative esteem for the grand figuration of the past with a radical drive to record his own reality, and it is this fusion that gives his work its singular, hard-won strength and resolve.

Auerbach was not the only artist in the 'School of London' – a loosely defined grouping of postwar figurative painters that also included Francis Bacon, Lucian Freud, David Hockney, Howard Hodgkin, and Auerbach's fellow Bomberg student Leon Kossoff – to work after the masters. Freud's monumental *Large Interior W11 (after Watteau)* (1981-83) is based on Jean Antoine Watteau's 1712 painting *Pierrot Content*. Freud knew the original, which is held in Madrid's Museo Thyssen-Bornemisza, only in reproduction, and showed his sitters a photograph of the composition to direct their poses. Francis Bacon's 1956-57 *Studies for a Portrait of Van Gogh* were likewise derived from reproductions: he in fact worked from *The Painter on the Road to Tarascon* (1888), a van Gogh self-portrait that was destroyed during the Second World War and which exists therefore only in the photographic record. These examples are typical of the two artists' approaches to source material. Freud employed the Watteau simply as a guide for arranging real bodies in the real space of his Holland Park studio; Bacon saw the clarity and cold distance of a photograph as a way of heightening his response to the subject, van Gogh's printed image providing an ideal figural framework for his own mental and painterly turmoil. Both could hardly be more distinct from Auerbach's technique, which is utterly divorced from photography and relies on his absolute absorption by the living painting itself: a thing with its own 'individuality, independence, fullness and perpetual motion' (F. Auerbach, quoted in C. Lampert, 'A Conversation with Frank Auerbach', *Frank Auerbach*, exh. cat. Arts Council, Hayward Gallery, London 1978, p. 22). Over the long process of making countless drawings and paintings after Rubens' *Samson and Delilah* – failed attempts were scraped away, fossilised beneath the completed work – its armature of line and form and

Francis Bacon, *Study for Portrait of Van Gogh VI*, 1957.
© The Estate of Francis Bacon. All rights reserved, DACS/ Artimage 2017. Photo: Hugo Maertens.

Michelangelo Pieta St. Peter's Basilica, Vatican City.
Photo: © 2017. Photo Scala, Florence.

'This is one of the warmest and sexiest pictures that I know and I have loved it ever since it came here, so I thought I'd try and use it to make a painting from. It's so poignant, it's a perfect painting of the psychological undertones of love and death and violence and mutilation and every possible thing to make it such a powerfully charged painting. I just felt attracted to this rather than any other'

FRANK AUERBACH

its symphonic system of colour were so entrenched in his mind's eye that his own final version is painted almost by muscle memory. Each thick, unwavering brushstroke is infused with a deep, near-bodily knowledge of every contour of Rubens' masterpiece: an intimacy, physicality and intensity of understanding that can come only from total dedication to the real thing.

Rubens was commissioned to paint *Samson and Delilah* for the town house of Nicolaas Rockox, alderman of Antwerp, in 1609-10. It was acquired by the National Gallery from Christie's in 1980 for £2.5 million – then the second highest price ever paid for a painting at auction. The work is a magnum opus of the Flemish baroque, depicting the biblical story of Samson and Delilah with an exquisite eye for poised emotion and tragic detail. In a softly lit room, Samson sleeps in Delilah's lap. A group of Philistine soldiers wait at the door as one of them begins to cut the sleeping Samson's hair. An elderly woman holds a candle to the scene, illuminating a moving contrast between Delilah's pale hand and Samson's herculean back; Delilah's expression is agonisingly subtle, her head reclined in misery and pity. A niche in the background contains a statue of Cupid and Venus, the goddess of love, alluding to the cause of Samson's fate. 'This is one of the warmest and sexiest pictures that I know', Auerbach has said, 'and I have loved it ever since it came here, so I thought I'd try and use it to make a painting from. It's so poignant, it's a perfect painting of the psychological undertones of love and death and violence and mutilation and every possible thing to make it such a powerfully charged painting. I just felt attracted to this rather than any other. If one looks at the hands, there's something terribly poignant about the peasant hands of Samson and Delilah, and the sophisticated, tricky, sly, Iago hands of the old woman and the barber who is cutting the hair and I think everybody must have noticed the sort of musical poignancy of the yellow, the red, and the purple drapery, that great purple knot at the top, like a tear, which underscores the fleshy drama with a sort of orchestral accompaniment of poignancy and waste. I mean, it's quite obvious that she's betrayed him, that he's ruined and that she loves him' (F. Auerbach, quoted at https://www.nationalgallery.org.uk/documents/frank-auerbach?viewPage=5). Only through this acute emotional and technical grasp of Rubens' work could Auerbach translate its passion, pathos and 'fleshy drama' so compellingly into his own version. Anchored around a centrifugal, candlelit glow at the point of action, Auerbach's painting uses line and colour to conjure an astonishing atmosphere of tension and impending violence. The protagonists are limned vividly in green and yellow; the Philistines at the door loom as gory strokes of red and purple; Samson's great arm cuts a resistant bright diagonal across the picture. Those sly hands with the scissors become cruel, dark zigzags. Auerbach makes visible the geometry of Rubens' painting, and the terrible truth of its narrative.

Beyond merely exposing the scaffolding of Rubens' work, Auerbach shows us its beauty, quality and importance – not just to himself, but to the world. There is a redemptive, rejuvenating impulse in Auerbach's quest to keep the painting

Willem de Kooning, *Untitled VIII*, 1977.
Private Collection.
Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London.

'Auerbach's painting is not simply an inventory or copy of the Rubens. It is a painter's intuitive response that translates a seventeenth-century portrayal of drama and fear into an entirely different kind of painterly language'

COLIN WIGGINS

of old at the forefront of attention, even as he himself brings the medium to new frontiers. As Robert Hughes observes, 'every one of his paintings … is imprinted with the desire to engage on levels deeper than mere quotation with the great tradition of Western figurative art, a tradition mangled and weakened almost beyond recognition in the last half of the twentieth century' (R. Hughes, *Frank Auerbach*, London 2000, p. 19). Auerbach looks at past art much as he looks at a living person or North London landscape: as an essential and continuing source of fresh reality, education and stimulation. 'Your correspondents', he wrote sternly to *The Times* in 1971, 'tend to write of paintings as objects of financial value or passive beauty. For painters they are source material: they teach and they set standards' (F. Auerbach, letter to *The Times*, 3 March 1971). *After Rubens' Samson and Delilah* is the accumulation of months of work, of seeing Rubens' painting fiercely, clearly and compassionately over and over again. It makes Auerbach's raw act of looking into something spectacular, and revives painting today with the possibilities of past painting speaking to and through it. It posits an artistic relationship with the past that is concentrated, organic and endlessly changing, an antidote to the shallow involvement with images that typifies our world of fleeting photographs and flip postmodern irony. As Hughes continues, 'Any third-year medical student knows more about the fabric of the human body than Vesalius, but no one alive today can draw as well as Rubens. In art there are no "advances", only alterations of meaning, fluctuations of intensity and quality' (R. Hughes, *Frank Auerbach*, London 2000, p. 11). The supreme testament to Auerbach's genius is that *After Rubens' Samson and Delilah* is a great painting itself: it joins the living body of art whose value lies not in its historical moment, but in its place at an apex of 'intensity and quality' that elides time entirely. Just as Rubens transposed the heartrending tale of Samson and Delilah into a magnificent painting, Auerbach tells his own love story in a virtuoso work of empathy, energy, and courage, and joins the ranks of the masters.

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

λ*22

SARAH LUCAS (B. 1962)

Ace in the Hole

tan tights, stockings, four chairs, baize card table, clamps, kapok, wire
dimensions variable
Executed in 1998

£550,000–750,000
$725,000–990,000
€615,000–840,000

'[T]he humour in Picasso is very similar to the humour of the Bunnies – anarchic, without a fixed perspective. In *Large Nude in a Red Armchair* 1929, for example, aggression against women is just as much aggression against Cubism and against tradition and the past'

MATTHEW COLLINGS

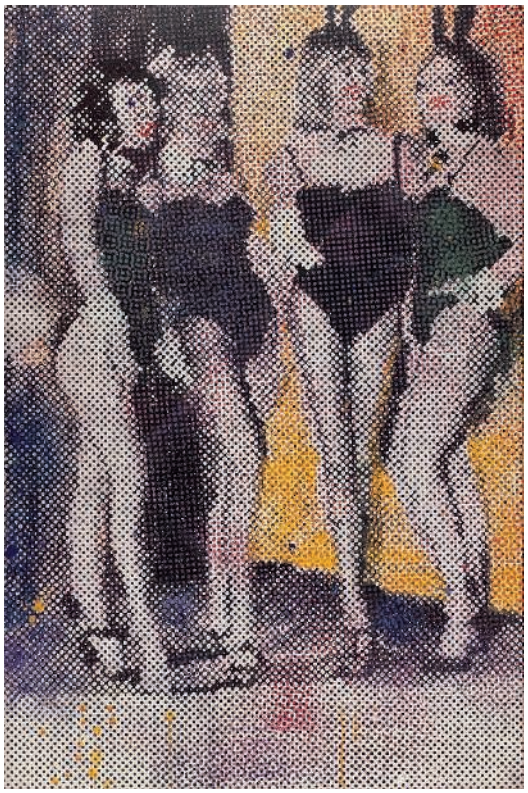
Pablo Picasso, *Femme dans un fauteuil*, 1929.
Musée Picasso, Paris.
Artwork: © Succession Picasso/DACS, London 2017.
Photo: © RMN-Grand Palais (musée national Picasso - Paris) / Mathieu Rabeau.

PROVENANCE:
Sadie Coles HQ, London.
Collection Adam and Lenore Sender, New York (acquired from the above in 2002).
Their sale, Sotheby's New York, 14 May 2014, lot 17.
Acquired at the above sale by the present owner.

EXHIBITED:
Tochigi, Tochigi Prefectural Museum of Fine Arts, *REAL/LIFE: New British Art,* 1998-1999, no. 17 (illustrated in colour, p. 71). This exhibition later travelled to Fukuoka, Fukuoka Art Museum; Hiroshima, Hiroshima City Museum of Contemporary Art; Tokyo, Museum of Contemporary Art; Ashiya, Ashiya City Museum of Art.
Pittsburgh, Carnegie Museum of Art, *2013 Carnegie International*, 2013-2014, p. 336, no. 115 (illustrated in colour, unpaged).

LITERATURE:
Y. Dziewior and B. Ruf (eds.), *Sarah Lucas: Exhibitions and Catalogue Raisonné 1989-2005*, exh. cat., Zurich, Kunsthalle Zürich, 2005 (illustrated, p. 146).

Henri de Toulous-Lautrec, *Woman Putting on a Stocking*, 1894.
Musee d'Orsay, Paris.
Photo: © 2017. Photo Scala, Florence



Sigmar Polke, *Bunnies*, 1966.
Hirshhorn Museum, Washington D.C.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2017.

'[I got that] "Eureka!" feeling, [where] you want to grab a beer or suddenly laugh, and smoke fags really fast and phone people up and say, "You've got to get over here!" Which is one of the things you dream about'

SARAH LUCAS

A masterpiece of metamorphic suggestion and an icon of its time, Sarah Lucas's *Ace in the Hole* is a seminal work dating from the height of the Young British Art scene. Included in the prestigious *Carnegie International* in 2013, and held for over a decade in the pioneering collection of Adam and Lenore Sender, it is among the largest works in the celebrated series of *Bunny* assemblages that the artist began in 1997. From stockings stuffed with wire and kapok, Lucas conjures a congregation of snaking, splayed female forms. Four pairs of legs and torsos, with antenna-like appendages in place of heads, slump over four chairs gathered around a poker table. Clamped to their seats with metal vices, their red and black tights make reference to the colours of the suits of a deck of cards. Sardonically invoking the infamous *Playboy* 'bunnies' whilst simultaneously riffing on art-historical representations of the female nude, Lucas purposefully destabilises masculine hierarchy and pervasive gender norms. The sexually suggestive phrase 'Ace in the hole' is mutated from cardplayers' commonplace into the dark kernel of this surreal tableau, which savagely subverts the macho refuge of the poker game. With another example from the series held in Tate, London, Lucas's *Bunnies* embody the wry, irreverent conceptualism that defined the rise of the YBAs. Executed in 1998, the work stems from a pivotal moment in Lucas's career: the previous year she was included in Charles Saatchi's landmark exhibition *Sensation* at the Royal Academy of Arts, London, propelling her reputation onto a new global stage. There, her work was scouted by the curators of *Real/Life*: a ground-breaking exhibition of twelve new British artists that toured five major Japanese museums between 1998 and 1999. *Ace in the Hole* was included in the show, along with significant early works such as *Two Fried Eggs and a Kebab* (1992), *Au Naturel* (1994) and *Self Portrait with Eggs* (1996). Drawing together themes of sex, death, carnal desire and female objectification, Lucas's caustic wit and innovative material language are brought to bear upon a work of disarming visual power.

As Lucas has explained, the inception of the *Bunnies* can be traced to the East London shop she ran with Tracey Emin in the early 1990s, where the two artists sold a variety of provocative handmade items. 'The origins of the *Bunnies* is a long story', she explains. 'When I had the shop in 1993, I made an octopus out of tights stuffed with newspaper. And I really liked it. I thought, "Tights are sexy, in a way. So I'll do something else with them". I started making a hare and tortoise out of tights, but it never worked out because I couldn't manage the tortoise ...

The present work installed in the exhibition 2013 Carnegie International at the Carnegie Museum of Art, Pittsburgh, 2014.
Photo: Greenhouse Media.

'They're sexual poses, but also very absent and lazy. They do attract you, these bodies. But you can never have them, because they're kind of gone'

DANIEL BAUMANN

I used a washing-up bowl for the tortoise's back, but I couldn't find the right thing, and it wasn't easy – and it's the wrong sort of approach to get into some really laboured way of making a thing. But anyway I got some wires inside the tights and I had newspapers in them, too. And then when I abandoned the hare and tortoise idea, there was something about these grey legs, those grey tights. I put them on some shelves. I thought there was something human about them. So I held on to them for a while before chucking them out. And years later, I don't know why, I started on them again. I'd made a cage [*Round About My Size* 1997] for "The Law" and I wanted something to go with it, something quite sexy. So I got the tights idea out again. But this time I stuck the chair in. I didn't know where I was going with it; I just thought, well, I'll start again with that. And I just happened to have a chair around that had a certain kind of back. And once I'd got the legs actually stuffed, I wanted to see how they looked, so I just clipped them on the back of this chair and that was it. I added a couple of things, but really that was it. It was brilliant. It doesn't happen very often that really get that "Eureka!" feeling, and you want to grab a beer or suddenly laugh, and smoke fags really fast and phone people up and say, "You've got to get over here!" Which is one of the things you dream about. And funnily enough, people say "Why's your stuff always about sex?" ... but I often didn't start with that. It doesn't actually turn into anything until it gets there' (S. Lucas, quoted in M. Collings, *Sarah Lucas*, London 2002, pp. 89-92).

By taking as its subject the female nude, *Ace in the Hole* engages with a complex legacy of sculptural and painterly precedents. The work is replete with art historical overtones: from the expressionistic nudes of Egon Schiele, the anthropomorphic forms of Surrealism and the Pop Art furniture-women of Allen Jones, to Edward Kienholz's installations, Robert Gober's maquettes and Francis Bacon's animalistic portrayals of human flesh. Matthew Collings draws a compelling parallel between Lucas's *Bunnies* and Pablo Picasso's nudes of the 1920s and 1930s: '[T]he humour in Picasso is very similar to the humour of the *Bunnies* – anarchic, without a fixed perspective', he writes. 'In *Large Nude in a Red Armchair* 1929, for example, aggression against women is just as much aggression against Cubism and against tradition and the past' (M. Collings, *Sarah Lucas*, London 2002, p. 92). Lucas's organic appropriation of found materials – as evidenced by the gradual evolution of the *Bunnies* – performs a similar act of historical subversion. In

Right: Sarah Lucas, *Self-Portrait with Fried Eggs*, 1996.
National Portrait Gallery, London.
© Sarah Lucas. Courtesy Sadie Coles HQ.

Cindy Sherman, *Untitled Film Still #6*, 1977.
Gelatin silver print 10 x 8 inches (MP# CS—6)
Artwork: © 2017 Cindy Sherman, Courtesy Metro Pictures.
Photo: Courtesy of the artist and Metro Pictures, New York

'For me, the *Bunny* series continues to reign supreme in Sarah's work, and it is always a joy to come across them. Each one holds its own individually – as a female form among other works – but they also work well in a pack. It is a testament to their amazingness'

PAULINE DALY

contrast to the sculptural materials traditionally placed at the service of the female form – notably marble and bronze – Lucas's creatures are composed of fleeting ephemera: thin, perishable tights, stuffed with soft, fibrous kapok. 'Instead of a head there are two floppy protrusions, like rabbit ears', writes Collings; 'two stringy ones round the back of the chair, like arms, and legs that taper to a point; no feet, just tips. You have the feeling the body would slide off the chair if it weren't clamped to the back of it with a metal vice' (M. Collings, *Sarah Lucas*, London 2002, p. 89). They are ghostly remains of sexual fantasies: Eros and Thanatos unite in their lifeless, stockinged limbs. Though ostensibly seductive and curiously fetishized, their forms are ultimately limp and fragile. No lustrous patina illuminates their skin; no smooth finish articulates their curves. 'They do attract you, these bodies', writes Daniel Baumann, co-curator of the 2013 *Carnegie International*. 'But you can never have them, because they're kind of gone' (D. Baumann, quoted in J. Pifer, 'Energy in Human Form', *Carnegie Magazine*, Winter 2013, p. 31).

Ace in the Hole also takes its place within another narrative: the globalisation of contemporary British Art at the turn of the millennium. Touring the Tochigi Prefectural Museum of Fine Arts, the Fukuoka Art Museum, the Hiroshima City Museum of Contemporary Art, the Museum of Contemporary Art Tokyo and the Ashiya City Museum of Art, *Real/Life: New British Art* introduced the work of the YBAs to new Japanese audiences. In preparation for the show, curators scoured the British art scene for over two years, visiting the 1995 Turner Prize show at Tate Gallery, *The British Art Show 4* in Manchester and *Brilliant! New Art from London* at the Walker Art Centre: a showcase of British art in the United States, in which Lucas's work was featured. After gathering data on more than a hundred artists, they visited *Sensation* in 1997 to make their final selection, ultimately settling on a line-up that included Lucas, Mat Collishaw, Mona Hatoum, Rachel Whiteread, Sam Taylor-Wood, Gillian Wearing, Willie Doherty, Ceal Floyer, Anya Gallaccio and Georgina Starr. The show's organizers were interested in exploring not only the new trends that had emerged in the UK throughout the 1990s, but also the global resonance of their commentaries on contemporary life. 'Emphases have been put on the "pop and fashionable" aspect of the British art in the nineties that is connected with subculture', wrote Shioda Junichi, one of the principal curators. 'But underneath its bright surface it severely stares at reality … The state of affairs in Britain is not irrelevant to Japan. During the latter half of the 1990s, the collapse of existing systems and other difficult circumstances affecting human existence have stepped up rapidly, reaching by now almost tragic proportions. For such reasons, New British Art, with its examination of fragmented and traumatized being, will surely be seen by many people as being universal significance' (Shioda Junichi, quoted in Kajiya Kenji, '*Real/Life: New British Art* and the Reception of Contemporary British Art in Japan', in *British Art Studies*, Issue 3, https://doi.org/10.17658/issn.2058-5462/issue-03/kkenji [accessed 1 September 2017]. Seamlessly fusing contemporary issues of gender politics with a trans-historical perspective on bodily representation, *Ace in the Hole* occupies significant territory within this context.

DAMIEN HIRST

Love Lost

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

λ*23

DAMIEN HIRST (B. 1965)

Love Lost

glass, painted steel, silicone, water, aquarium system, live fresh water fish, gravel, gynaecologist's chair, stainless steel table, computer, keyboard, monitor, stool, mug, watch, spectacles and pewter rings
140 x 84 x 84in. (357 x 213 x 213cm.)
Executed in 1999

£1,200,000–1,800,000
$1,600,000–2,300,000
€1,400,000–2,000,000

'The two fish-tank pieces [*Lost Love* and *Love Lost*] seem like internal landscapes, where the concreteness and rigour of the rational world are under constant threat of being undermined by the subconscious and superstition, dread and dreams'

GORDON BURN

PROVENANCE:
Gagosian Gallery, New York.
Saatchi Collection, London. (acquired in 2001)
Anon. sale, Phillips New York, 10 November 2005, lot 22.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, Gagosian Gallery, *Damien Hirst: Theories, Models, Methods, Approaches, Assumptions, Results and Findings*, 2000, pp. 10-11, 13, 18, 146 (illustrated in colour, pp. 8-9).
London, Saatchi Gallery, *Damien Hirst*, 2003.

LITERATURE:
G. Burn, 'The Knives are Out', in *The Guardian*, 10 April 2000.
A. Smith, 'Three Lions', in *The Guardian*, 21 May 2000.
J. Walsh, "*There Is Nothing Like a Damien*", in *The Independent,* 10 September 2000.
A. C. Danto, 'Death In The Gallery', in *The Nation,* 2 November 2000, p. 40 (titled *Love Lost (Large River Fish)*).
P. Schjeldahl, 'British Flash: Having Fun with Bridget Riley and Damien Hirst', in *The New Yorker*; 6 November 2000, p. 104.
D. Rimanelli, 'Damien Hirst, Gagosian Gallery New York', in *Artforum*, December 2000, p. 139 (installation view illustrated in colour: titled and incorrectly dated *Love Lost (Large River Fish),* 2000; detail illustrated on the front cover).
N. Sales, 'Damien Hirst', in *Vanity Fair*, December 2000, p. 359 (illustrated in colour, p. 205).
Booth-Clibborn (ed.), *Damien Hirst: Pictures from the Saatchi Gallery, 28 Tablets*, London 2001, p. 80 (illustrated in colour, pp. 77-79).
D. Hirst and G. Burn, *On the Way to Work*, London 2001, p. 145.
U. Grosenick and B. Riemschneider (eds.), *Art Now: 137 Artists at the Rise of the New Millennium,* Cologne 2002, p. 202, no. 2 (illustrated in colour: incorrectly catalogued as *Lost Love*).
M. Kennedy, 'Hirst's Latest Installed at the new Saatchi Gallery', in *The Guardian*, 22 March 2003 (detail illustrated).
A. Farquharson, 'Saatchi Gallery', in *Frieze*, Issue 76, June-August 2003, p. 128 (incorrectly dated 2002).

The present work installed at *Damien Hirst: Theories, Models, Methods, Approaches, Assumptions, Results and Findings*, 2000, Gagosian Gallery, New York.
Photographed by Rob McKeever, courtesy of Gagosian Gallery © Damien Hirst and Science Ltd. All rights reserved, DACS 2017.

Damien Hirst, *Lost Love,* 2000.
Fondazione Prada Collection, Milan.
Photo Attilio Maranzano. Courtesy of Fondazione Prada.
© Damien Hirst and Science Ltd. All rights reserved, DACS 2017. All rights reserved, DACS 2017.

Love Lost (1999), together with its twin work *Lost Love* (2000), was first shown in Damien Hirst's seminal New York exhibition 'Theories, Models, Methods, Approaches, Assumptions, Results and Findings', held at Gagosian Gallery in 2000. Although unique in his practice, these significant sculptures examine some of the artist's central concerns; namely the relationships between life and death, art and science.

Love Lost's monumental glass tank – a container that carries echoes of Hirst's 1991 *The Physical Impossibility of Death in the Mind of Someone Living* – holds twenty living black carp. The living, gleaming fish swim freely around a meticulously staged, sterile-looking gynaecologist's office, complete with examination chair, coffee cup, desk and computer, and a carefully placed watch and pair of spectacles. Does the scene present a post-apocalyptic dreamscape? A submerged new world after a Biblical flood? With the startling and playful disjunction of living fish and clinical equipment, Hirst enacts an unnerving blurring of the boundaries between art and science.

Demonstrating his fascination with pairs and doubling ('you create belief through repetition', Hirst stated in an interview with Hans Ulrich Obrist (D. Hirst in conversation with H. U. Obrist, *In the darkest hour there may be light*, exh. cat. Serpentine Gallery, London 2008, n.p.), the complementary work, *Lost Love*, displays a similar setup, with the addition of discarded jewellery and a lab coat, and the black carp replaced with colourful African cichlids. Invading the stark minimalism of the vitrines with the fluid, ever-changing motion of the fish, Hirst invokes the kinetic energy of the flies in his famous 1990 work *A Thousand Years*. Here, however, a potent edge of surrealism is introduced. As the inquisitive carp swim through the chair's stirrups, circle the drowned computer and inspect the surgical instruments, they form endlessly shifting painterly patterns in space, disrupting the cold rigidity of the medical environment in a spectacle of shimmering, dreamlike splendour. Even the filtration unit takes on its own sculptural magnificence, set on top of the aquarium with its internal mechanisms openly exposed as it oxygenates the water.

Isolated Elements Swimming in the Same Direction for the Purpose of Understanding (Left), 1991.
Photographed by Prudence Cuming Associates © Damien Hirst and Science Ltd. All rights reserved, DACS 2017.

'*Lost Love* and *Love Lost* in particular, it seems to me, can be read as a paradigm of the artist's personality (and, in many ways, of the practice of science itself)'

GORDON BURN

Love Lost and *Lost Love* – the latter of which was shown at Fondazione Prada's inaugural 'Trittico' exhibition at their new Milan site (2015–2016) – provide an important counterpoint to Hirst's earliest formaldehyde works, *Isolated Elements Swimming in the Same Direction for the Purpose of Understanding (Left)* and *(Right)* (1991). This iconic pair of cabinets featured dead fish sourced from London's Billingsgate market, preserved in formaldehyde and arrested in static, formal arrangements. Whilst the fish cabinets evoke a sense of the futility and meaninglessness of life, *Love Lost* is instead a spirited and hopeful celebration of existence, literally flooding the sterile setting with movement, beauty and mystery.

'As with all of Hirst's most powerful work,' Gordon Burn wrote of *Love Lost* and *Lost Love*, 'these are sculptures that provoke a multiplicity of interpretations' (G. Burn, 'The Hay Smells Different to the Lovers Than to the Horses', in *Theories, Models, Methods, Approaches, Assumptions, Results and Findings*, exh. cat. Gagosian Gallery, New York 2000, p. 10). What these interpretations have in common is Hirst's captivation with art and science as modes of understanding the world: *Love Lost* destroys the traditional demarcation of the two systems, which collide with one another in this complex, layered apparition. The work might be read as a humorous allusion to the Victorian age of scientific discovery – a fascination with opening up the (female) body to access the secrets of creation. The Victorians' relentless attempts to view nature through manmade prisms have inspired much of Hirst's practice, including the museological devices used in his Natural History works and Entomology Cabinets. The fish can also be seen as embodiments of the unruly forces of life that scientific rigour ultimately fails to contain or truly comprehend. Alternatively, like the readymade bottles and pillboxes of Hirst's Medicine Cabinets, *Love Lost* might proclaim that art itself has therapeutic properties, as the fish engulf the obstetrician's office – commonly a site of pain or illness – with oneiric wonder. More ghoulishly, the paired works might relate to Hirst's interest in cult slasher movies, echoing David Cronenberg's dreamlike 1988 horror *Dead Ringers*, which stars a sinister duo of identical twin gynaecologists. In any case, the conjunction of art and science proves a catalyst for an utterly compelling *mise-en-scène*. From these seemingly opposed forces, *Love Lost* conjures up an entirely new world, a visual marvel that confronts the non-believer with the magical. 'I can't understand why some people believe completely in medicine and not in art,' Hirst says, 'without questioning either' (D. Hirst, quoted in *Damien Hirst*, exh. cat., Institute of Contemporary Art, London 1991, n.p.).

For all its magnificence, there is a gentle poignancy to *Love Lost*. The environment must be maintained (as emphasised by the exposed filter system); the tank must be cleaned; the fish will not live forever. As Arthur C. Danto

Damien Hirst, *Love Lost*, 1999 reproduced on the cover of *Artforum*, December 2000.
© Damien Hirst and Science Ltd. All rights reserved, DACS 2017.

wrote, 'There is something universally aesthetic in watching the movements of fish through water, like dancers through space. But in *Love Lost*, this beauty is somehow related to, well, lost love ... the idea may be that beauty heals the pain of loss, or that it can. It at any rate suggests a meditation on the pharmacology of beauty ... [But] the beauty cannot be preserved. And the fragility of beauty is like the fragility of life' (A. C. Danto, 'Death in the Gallery', *The Nation*, 20 November 2000, p. 40). This entanglement of beauty and loss is another of Hirst's most enduring themes, perhaps most viscerally expressed in the trinity of cow's head, live flies and Insect-O-Cutor in *A Thousand Years*. Harnessing the cycle of life and death, Hirst was able to transcend painting or sculpture by incorporating organic motion into the work, realising his desire to 'suspend things without strings or wires and have them constantly change pattern in space' (D. Hirst, *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now*, London 2005, p. 32). He also achieves this with the swimming carp in *Love Lost*. Working in dynamic opposition to the geometric structures of Hirst's trademark steel and glass vitrines, both flies and fish subvert the perfect planar sterility of minimalist sculpture.

As a scene of manmade endeavour beset by aquatic entropy, *Love Lost* can also be read as a precursor to Hirst's celebrated 2017 Venice exhibition, 'Treasures from the Wreck of the Unbelievable'. The most talked-about exhibition of the year, and Hirst's most complex, ambitious project to date, 'Treasures' saw the Venetian museums of Palazzo Grassi and the Punta della Dogana filled with spectacular artefacts reputedly dredged up from the wreck of a vast ship, the 'Unbelievable', which sank two thousand years ago. In this spellbinding enquiry into the nature of art, truth and value, Hirst created hundreds of witty and awe-inspiring sculptures: gods, leviathans, heroes and treasures in marble, gold, bronze, crystal and jade, many sea-worn, with barnacles, clams and coral growing on their surfaces. *Love Lost* also summons thoughts of submerged civilisations, our own world irrevocably altered by some future cataclysm. 'Treasures from the Wreck of the Unbelievable' was almost a decade in the making, and develops ideas that have been latent in Hirst's art ever since his earliest formaldehyde works: mortality, and the action of the world on things, pointing out that nature overwhelms even our most lasting creations.

In an interview in 2000, discussing the growth of algae on the chair and equipment of *Love Lost*, Hirst reflected: 'I wish I could be the age I am now and just walk out in the middle of it all and just stand there and let barnacles grow on me. And eventually collapse. Diamonds have been around for billions of years. *Billions* of years. And you haven't. It's carbon with the shit taken out of it. And things become clear after billions of years, on some level ... They become *sparkingly* fucking clear. They become transparently dancingly rainbow-like' (D. Hirst, quoted in D. Hirst and G. Burn, *On the Way to Work*, London 2001, p. 164). Like the Biblical narrative of the flood, Hirst's vision sees clarity and purity emerging from nihilism. 'And, behold, I, even I, do bring a flood of waters upon the earth, to destroy all flesh, wherein is the breath of life, from under heaven; and every thing that is in the earth shall die', God proclaims in Genesis 6:17. Yet Noah and his family are able to begin again after the deluge has passed, having saved a male and female pair of every species on their Ark. Here, perhaps, is another clue to the appeal of pairs in Hirst's work. In *Love Lost*, Hirst obliterates all but the traces of human presence, yet this loss is generative; the work is an absorbing and irresistible tableau, with art, science, death and religion distilled in a spectacle of quiet calm and beauty. Reanimating the medieval *vanitas* tradition of the still-life, Hirst – as he always does in much of his most powerful work – revels in the beauty of life, whilst reminding us of its transience. At once analytical and romantic, playful and profound, this extraordinary work takes us on a voyage of wonder into the depths of what it means to be human.

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ* **24**

ADRIAN GHENIE (B. 1977)

Untitled (Study for Kaiser Wilhelm Institute)

oil and Xerox collage on canvas
48½ x 79⅝in. (123.2 x 202.2cm.)
Executed in 2011

£700,000–1,000,000
$920,000–1,300,000
€770,000–1,100,000

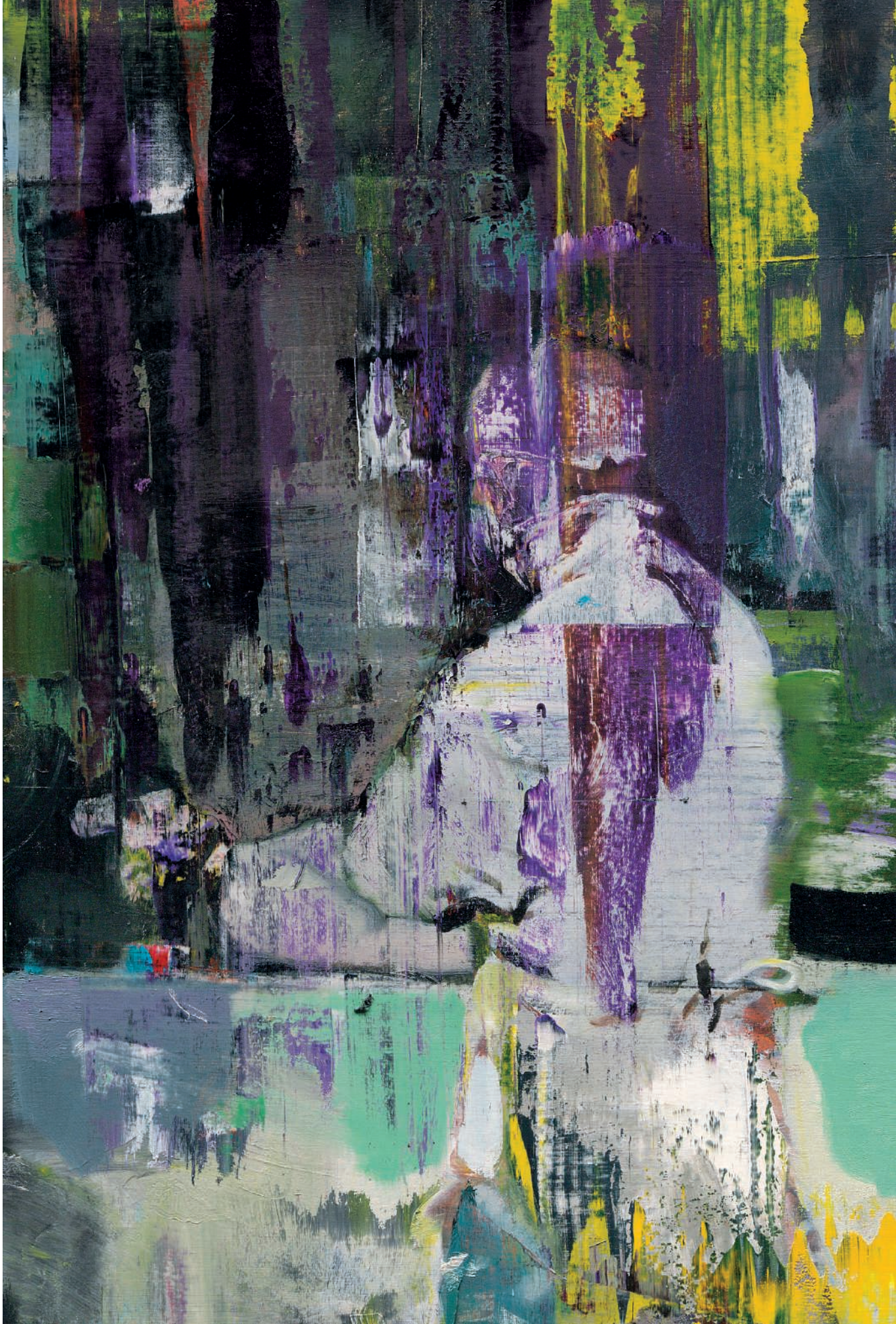
'Painting is like a plaster cast of the times in which we are living. It rematerializes the digital image'

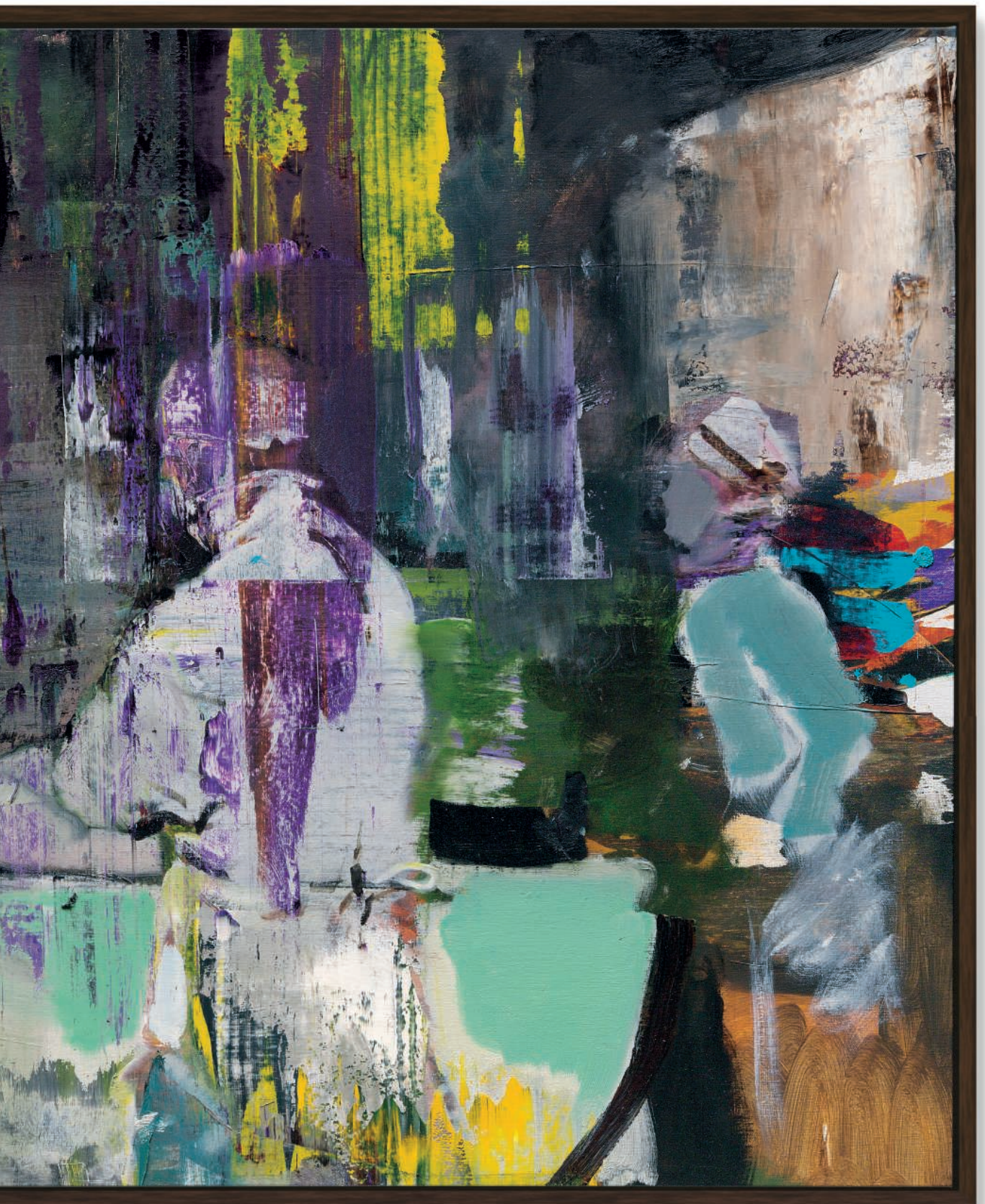
ADRIAN GHENIE

Francis Bacon, *Study after Velázquez's Portrait of Pope Innocent X*, 1953.
Des Moines Art Center, Iowa.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017. Photo: Prudence Cuming Associates Ltd.

PROVENANCE:
Haunch of Venison, London.
Acquired from the above by the present owner in 2011.

LITERATURE:
J. Judin (ed.), *Adrian Ghenie*, Ostfildern-Ruit 2014, p. 46 (illustrated in colour, p. 47).





Gregory Peck in a scene from the film *Spellbound*, 1945.
Photo: United Artists/Getty Images. Photo: Archive Photos / Stringer.

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

ADRIAN GHENIE

A vast, haunting tableau writ large with the shadows of history, *Untitled* is among the largest and most visually complex works in Adrian Ghenie's seminal series of *Studies for The Kaiser Wilhelm Institute*. Beneath the clinical glare of a dimly-lit medical chamber, three spectral figures preside over an unseen operation. To the right, a surgeon and nurse shift in and out of focus, submerged in a corrosive monsoon of green, purple and acid yellow. Pigment rains down the length of the canvas, splintering and stuttering like digital static. Through a prism of painterly and cinematic allusions – from Gerhard Richter and Francis Bacon, to Alfred Hitchcock and David Lynch – the work visualises the volatile relationship between image, memory and reality. The scene it depicts is at once indistinct and disturbingly familiar, flickering with images of Europe's dark past. Based on the notorious eugenics research centre from which the series takes its name, the work filters its disquieting subject matter through a gauntlet of layers, screens and fractures. Its content is unmistakable, and yet – through technical sleight of hand – its veracity is held tantalisingly at bay. 'What interests me is the texture of history', explains Ghenie (A. Ghenie, quoted in 'Adrian Ghenie in Conversation with Magda Radu', *Adrian Ghenie: Darwin's Room*, exh. cat., Romanian Pavilion, Biennale de Venezia, 2015, p. 32). In a world where images are polished to digital perfection and disseminated at the click of a mouse, the artist reminds us of the grainy, flawed and heuristic process through which bygone events write themselves into collective consciousness. In the slippages and surface disfigurements of *Untitled*, Ghenie gives form not only to the ghosts of the past, but ultimately to the way they are processed by time.

Having grown up under the Romanian dictator Ceauşescu, and having watched him executed on television on Christmas Day, Ghenie is fascinated by the way in which digital media flattens visceral experience. Through the physical malleability of paint, the artist seeks to rematerialize his subjects and – in doing so – rescue them from their virtual fate. 'My generation knows what life was like before the Internet', he explains. 'And so you still happen to hear echoes of the old world when you wake up in the morning … Then, you

Gerhard Richter, *Cage 6*, 2006.
Tate Modern, London (on loan from private collection).
Artwork and Photo: © Gerhard Richter 2017 (0208/2017).

'I'm jealous of the specific power of cinema to build a virtual state, and of its capacity to break with reality. For two hours you're completely under its spell! … I'd like to bring something of this magic, of this entire force, into painting'

ADRIAN GHENIE

realize that the world is changing its texture, is changing its skin. I am very sensitive to this aspect. The world is beginning to have the texture of easy-to-clean surfaces. It no longer has pores. All the objects around us are beginning to be shinier and shinier' (A. Ghenie, quoted in 'Adrian Ghenie in Conversation with Magda Radu', *Adrian Ghenie: Darwin's Room*, exh. cat., Romanian Pavilion, Biennale de Venezia, 2015, p. 32). As such, Ghenie takes as his subject matter major historical turning points – people and events that have shaped the course of contemporary reality. The Kaiser Wilhelm Institute stands at the forefront of this line-up, along with figures such as Charles Darwin, Vincent van Gogh and Elvis Presley. By choosing subjects that are deeply ingrained in the universal psyche, Ghenie seeks to expose the illusory mechanisms through which they are transmitted to future generations. Thus, the language of cinema looms large in his works, evoking not only the dark *mise-en-scènes* of *film noir* but also the accelerated temporality of motion pictures. The history of painting, too – with its dialogue between figuration and abstraction – is parsed through the surface of his canvases, clogging its weave and sticking to its fibres. Images that were once consigned to internet archives and the pages of history books are restored to complex, textural realities. We can no longer skim over their smooth, dimensionless surfaces, but are instead forced to plunge into their living, breathing depths.

The present work is a virtuosic testament to this effect. Across its sprawling surface, Ghenie infuses paint with the instability of film, shrouding his faceless figures in ambiguity. A ghostly apparition hovers to the left, his face warped and skull-like upon a superimposed xerox panel. Foreground and background shift in and out of focus as figures dissolve into shimmering veils of pigment. 'I'm jealous of the specific power of cinema to build a virtual state, and of its capacity to break with reality', he explains. 'For two hours you're completely under its spell! And there's something spectacular and seductive about this entire story which has become so familiar to us; we've been going to the cinema for one hundred years already, so it's almost routine and we don't even analyse how incredible this cinematographic medium really is. I'd like to bring something of this magic, of this entire force, into painting' (A. Ghenie, quoted in 'Adrian Ghenie in conversation with Mihai Pop', *Adrian Ghenie: Darwin's Room*, exh. cat., Romanian Pavilion, Biennale de Venezia, 2015, pp. 82-83). As we attempt to unravel the drama from the painterly gloom, we are forced to question every aspect of our perception. Does the scene offer a readable narrative, or is it simply an abstract panorama playing tricks on the mind? We recognise its story almost instantly, yet our belief is perpetually suspended. Peering through the layers of miasma to the inescapable fact beneath, we are forced to confront our instinct to look away.

PROPERTY OF A DISTINGUISHED LADY

λ* **25**

GERHARD RICHTER (B. 1932)

Abstraktes Bild

signed, numbered and dated 'Richter 775-4 1992' (on the reverse)
oil on canvas
20⅛ x 17⅜in. (51 x 44cm.)
Painted in 1992

£800,000–1,200,000
$1,100,000–1,600,000
€880,000–1,300,000

'For about a year now, I have been unable to do anything in my painting but scrape off, pile on and then remove again ... It would be something of a symbolic trick: bringing to light the lost, buried pictures, or something to that effect'

GERHARD RICHTER

Gerhard Richter in his studio.
Photo: Benjamin Katz. © DACS, 2017.
Artwork: © Gerhard Richter 2017 (08092017).

PROVENANCE:
Anthony d'Offay Gallery, London.
Collection Xavier Tricot, Ostend.
Barbara Mathes Gallery, New York.
Acquired from the above by the present owner in 2001.

LITERATURE:
Kunst-und Ausstellungshalle der Bundesrepublik Deutschland (ed.), *Gerhard Richter, Werkübersicht/ Catalogue Raisonné: 1962-1993, vol. III*, Ostfildern-Ruit 1993, p. 195, no. 775-4 (illustrated in colour, p. 141).
D. Elger, *Gerhard Richter Catalogue Raisonné 1988-1994, vol. 4 (nos. 652-1 – 805-6),* Ostfildern-Ruit 2015, p. 489, no. 775-4 (illustrated in colour, p. 489).
B. Pelzer, *Le désir tragique. Gerhard Richter,* Dijon 1993 (detail illustrated, unpaged).

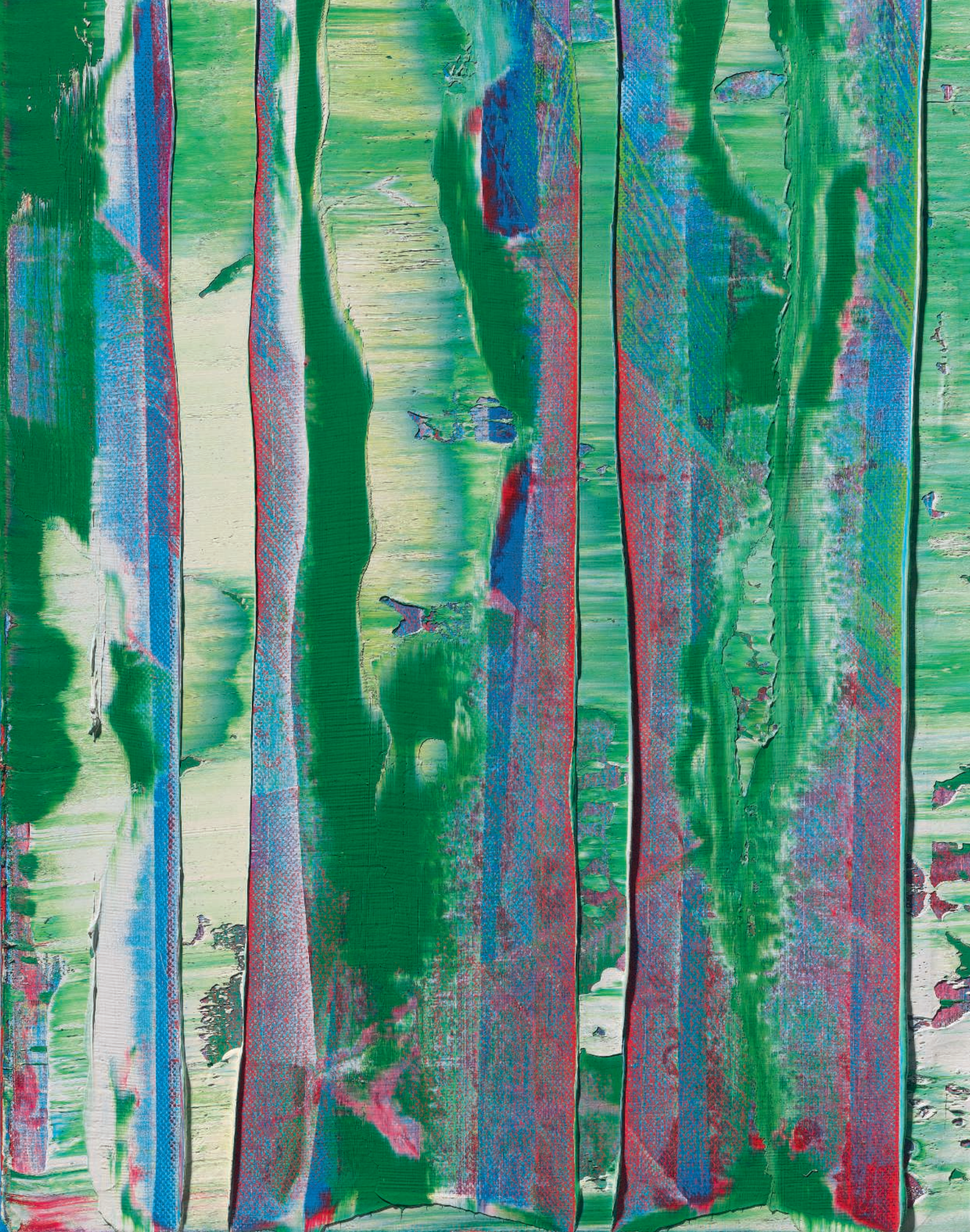
Claude Monet, *Nymphéas* (*Water lillies)*, 1916-19.
Musee Marmottan, Paris.
Photo: Musee Marmottan Monet, Paris, France / Bridgeman Images.

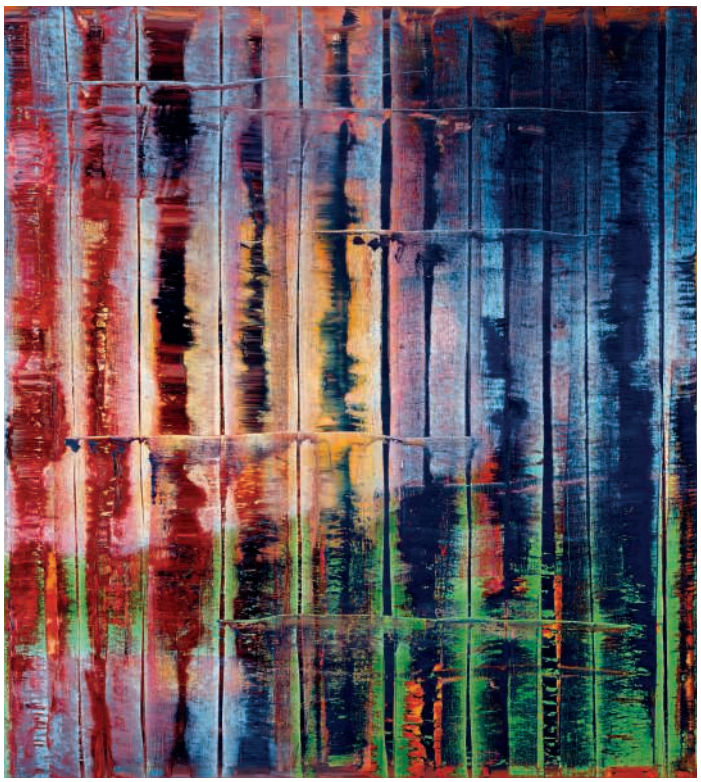
'Richter has taken to flaying the painted skin of his canvases with a spatula in broad strokes or long, wavering stripes leaving behind abraded, shimmering surfaces that at their sheerest and most luminous look like the Aurora Borealis suspended above various red, orange, yellow, green, blue or violet planets'

ROBERT STORR

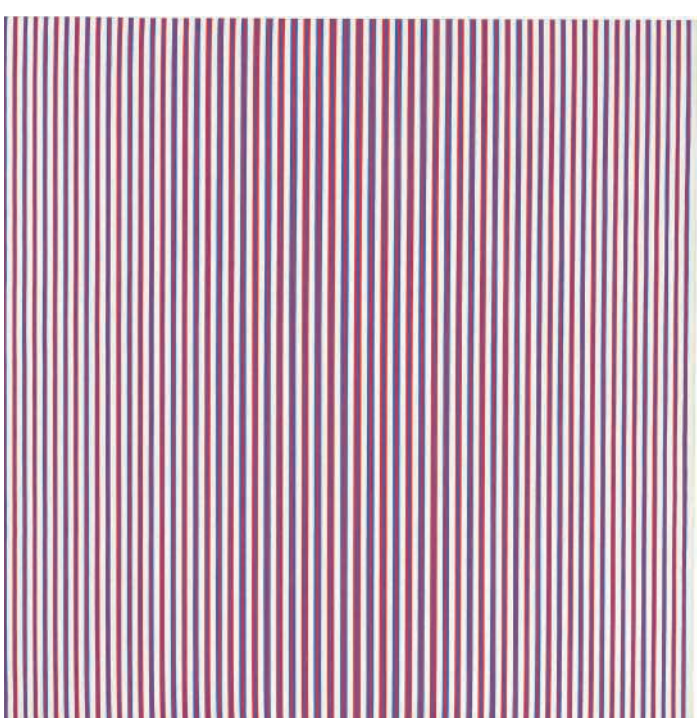
With its deliquescent palette and hypnotic marbled textures, *Abstraktes Bild* (775-4) is a mesmeric abstract vision from the height of Gerhard Richter's practice. Glistening bands of colour cascade down the length of the picture plane, tumbling in jewelled tones of emerald, purple and cerulean blue. Using the squeegee – his signature tool since the 1980s – Richter builds shimmering layers of paint, guiding his pigment across the canvas in sweeping horizontal strokes. On top of this rich terrain, the artist carves thick vertical striations using the hard edge of a palette knife, disrupting, exposing and entangling the strata of paint beneath. Rills of paint run up like tides alongside each ribbon of colour, interspersed by broad apertures that reveal the work's rich geological make-up. Like light refracted through a waterfall, veils of colour emerge and dissolve, colliding and intermingling with prismatic splendour. Painted in 1992, the same year that the artist first exhibited his large-scale abstracts to international acclaim at *Documenta IX,* the work dates from a triumphal moment in Richter's career, in which his long-running thesis on the possibilities of painting reached its peak. The confluence of palette knife and squeegee, in the manner of the present work, gave rise to some of Richter's most distinctive compositions during this period, with examples held in the Sammlung Würth, Künzlesau, the Museum Frieder Burda, Baden-Baden and the National Gallery of Art, Washington D.C. 'Richter has taken to flaying the painted skin of his canvases with a spatula in broad strokes or long, wavering stripes', wrote Robert Storr, 'leaving behind abraded, shimmering surfaces that at their sheerest and most luminous look like the Aurora Borealis suspended above various red, orange, yellow, green, blue or violet planets' (R. Storr, *Gerhard Richter: Forty Years of Painting*, exh. cat., Museum of Modern Art, New York, 2002, p. 81). It is a statement that speaks directly to the present work.

By 1992, Richter's three-decade long enquiry into the nature of abstraction had reached new, unprecedented heights. What had begun in the 1960s as a series of greyscale photorealist paintings had, by this stage, evolved into a finely-tuned dialogue between chance and control. Flowing freely across the canvas, yet punctuated by the artist's interventions at choice moments, Richter's abstract painterly profusions glimmered with tantalising hints of known realities. In 1992, the artist explained how, 'For about a year now, I have been unable to do anything





Gerhard Richter, *Abstraktes Bild*, 1992.
Artwork and Photo: © Gerhard Richter, 2017 (0221).



Bridget Riley, *Chant 2*, 1967.
Private Collection.
Artwork: © Bridget Riley 2017. All rights reserved.

'With abstract painting we create a better means of approaching what can be neither seen nor understood'

GERHARD RICHTER

in my painting but scrape off, pile on and then remove again. In this process, I don't actually reveal what was beneath. If I wanted to do that, I would have to think what to reveal (figurative pictures or signs or patterns); that is, pictures that might as well be produced direct. It would be something of a symbolic trick: bringing to light the lost, buried pictures, or something to that effect' (G. Richter, 'Notes 1992' in H-U. Obrist (ed.), *Gerhard Richter: The Daily Practice of Painting*, London 1995, p. 245). For over thirty years, Richter's practice had rigorously explored the relationship between figuration and abstraction. By deliberately subtracting layers of paint from his compositions, as in the present work, the artist probes the viewer's innate tendency to read reality in even the most unplanned painterly surfaces. As we delve into its complex depths, seeking jungles, forests and underwater kingdoms, the promise of figurative enlightenment is continually deflected. This, for Richter, was the fundamental lie of all image-making: in the seductive surfaces of his palette knife compositions, he came closer than ever to exposing it.

The early 1990s marked a transformation in Richter's international reception. His breakthrough retrospective was held at the Tate Gallery, London, in 1991, while *Documenta IX* the following year constituted the first major presentation of his work in Germany since the showing of *18 October 1977* in Krefeld in 1989. In 1993 he received a major touring retrospective, *Gerhard Richter: Malerei 1962-1993*, curated by Kasper König and accompanied by a three volume catalogue raisonné edited by Benjamin Buchloch. This exhibition, containing 130 works carried out over the course of thirty years, propelled him onto a new global stage. It was, simultaneously, a period that saw the production of some of his finest works, including the landmark cycle of *Bach* paintings now held in the Moderna Museet, Stockholm. Foreshadowing many of the qualities of these works, *Abstraktes Bild* (775-4) harnesses the sublime coincidence of wet-on-wet paint to exquisite effect, creating a fluid horizontal underlay. However, whilst this dynamic is very much brought to the foreground in the *Bach* paintings, the present work overwrites the left-to-right motion with the broad vertical incisions of the palette knife. Like a geological cross-section, or an archaeological dig, the process of subtraction spawns new possibilities. As the palette knife travels from top to bottom in parallel planes, it performs an act of excavation, revealing the underlying structure that so many of his squeegeed works sought to obscure. 'With abstract painting we create a better means of approaching what can be neither seen nor understood', Richter once claimed (G. Richter, quoted in R. Nasgaard, 'Gerhard Richter', *Gerhard Richter: Paintings*, exh. cat., Museum of Contemporary Art, Chicago 1988, p. 107). In the volatile, shifting surface of the present work, the artist offers momentary glimpses of a realm that lies just beyond the limits of our perception.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ* **26**

ANSELM KIEFER (B. 1945)

Laßt tausend Blumen blühen (Let a thousand flowers bloom)

titled 'Laßt tausend Blumen blühen' (upper left)
oil, acrylic, shellac, charcoal and photographic paper on canvas, in three parts
overall: 98⅜ x 230⅜ x 3⅞in. (252 x 585 x 10cm.)
Executed in 2012

£800,000–1,200,000
$1,100,000–1,600,000
€880,000–1,300,000

'A leader like Mao shows how impossible it is to write history'

ANSELM KIEFER

PROVENANCE:
White Cube, Hong Kong.
Acquired from the above by the present owner in 2012.

EXHIBITED:
Hong Kong, White Cube, *Anselm Kiefer: Let a Thousand Flowers Bloom,* 2012, p. 38 (illustrated in colour, pp. 26-27 & p. 38).

Lasst tausend Blumen blühen

Claude *Monet, Les Coquelicots: environs d'Argenteuil,* 1873.
Musée d'Orsay, Paris.
Photo: Musée d'Orsay, Paris, France / Bridgeman Images.

'Let a hundred flowers bloom, let one hundred schools of thought contend'

CHAIRMAN MAO

A monumental, near-sculptural panorama, comprising three separate canvases and spanning nearly six metres in width, *Laßt tausend Blumen blühen* (2012) is among the largest and most virtuosic works in Anselm Kiefer's landmark series of the same title. Amidst a vast, tactile field of flowers, fossilised in thick, dried layers of oil, acrylic and shellac, the statue-esque figure of Chairman Mao raises his hand in salute. Initiated at the turn of the millennium, nearly fifty years after the dictator's first decade in power, the series explores the political manipulation of the Romantic ideal. The title is a deliberate misquotation of Mao's famous statement 'let a hundred flowers bloom, let one hundred schools of thought contend'. Throughout the 1950s, this seemingly liberal pronouncement was designed to encourage the citizens of the People's Republic of China to speak out against the culture of his regime. It was a cunning, manipulative and ultimately successful abuse of poetic sentiment, intended to force all enemies to identify and condemn themselves. In *Laßt tausend Blumen blühen*, Kiefer transforms the ideological symbolism of the floral landscape into an image of political subversion. The flowers, encrusted with plastered impasto, are simultaneously visions of fecundity and ruin, laced with a sense of their own immanent decay. The standing figure, set against the sublime expanse of earth and sky, is both a nostalgic image of heroism and a portrait of futility: a cardboard cut-out, overgrown with rotting plant matter. His iconic raised arm – the ultimate authoritarian gesture – is rendered meaningless and absurd in the face of nature's encroaching dominance. His form is frozen like an obsolete statue, turned to stone and left to the mercy of the elements. Both epic and entropic, the work embodies Kiefer's belief that the Romantic landscape is permanently stained, riddled with the struggles, myths and diseased ideals of the past.

'A leader like Mao shows how impossible it is to write history', Kiefer has claimed (A. Kiefer, quoted in T. McEvilley, 'Let A Thousand Flowers Bloom', in *Anselm Kiefer: Let a Thousand Flowers Bloom*, exh. cat., Anthony d'Offay, London, 2000, p. 20). In *Laßt tausend Blumen blühen*, this premise is reflected in the similarly 'impossible' nature of Kiefer's landscape. Whilst the works are painted over photographs taken on his travels through China in 1993, their blossoming pastures are based on a trip he made to the mountainous Auvergne region of France during spring. The figure of Mao, too, is an idealised construct, based not on photographs of the dictator but rather on the hundreds of prefabricated sculptures that populated China. Together, these hybrid sources create a kind of collaged dreamscape, whose constituent parts bear little organic relation to one another. Paint itself becomes the overarching ideology, binding their forms together with its dense, viscous textures. For Kiefer, born at the close of the Second World War in 1945, this visceral invocation of earth, soil and plant matter – trodden and trampled in battle – was a means of connecting himself to histories he had never known. Like many artists of his generation, Kiefer experienced the repercussions of war with no recollection of the conflict itself. As such, his dense material surfaces became

Gerhard Richter, *Mao*, 1971.
Private Collection.
Artwork: © Gerhard Richter 2017 (08092017).

'In the 1960s, in Europe and Germany, Mao was a moral institution. Students were looking to the Little Red Book [which contained quotations from Mao] for solutions … but I was already a bit critical of this. I thought there was a lot of propaganda around Mao … I was fascinated, and I admired Mao, but at the same time, I also thought something was wrong'

ANSELM KIEFER

a means of writing himself into the events whose traumatic echoes still hung in the air. In this regard, *Laßt tausend Blumen blühen* may be seen to look back to his early series of *Occupations*, in which the artist re-enacted the Nazi salute at various locations throughout Europe. In these works, as in the present, landscape painting is stripped of its innocence; a lost dream that – like history itself – is impossible to recapture.

Just as the European countryside had been polluted by the ghosts of war, flowers – in the wake of Mao – could no longer exist as expressions of beauty alone. For Kiefer, the plant and the flower, especially the rose, are ultimately symbols of eternity – of both the fragility of life and the unifying path the individual must make between heaven, earth, life and death. From his early paintings of Siegfried and Brunhilde to the celestial sunflowers of his Rosicrucian-inspired paintings derived from Robert Fludd, Kiefer's flowers speak to the central hermetic truth of life – 'as above so below'. Fludd's belief that 'every flower has its equivalent star in heaven' is given poignant new meaning in the present work: as the image of Mao fades into obscurity, swamped by proliferating plant life, the flowers invoke the grandeur of the cosmos – something beyond any dictator's control. From the arid soil and broken stems rises new hope: that – in the grand scheme of eternity – power is fleeting, transient and ultimately subordinate to the divine order of the universe. The dualities encapsulated in *Laßt tausend Blumen blühen* – those of landscape and history, bloom and decay, freedom and oppression, romanticism and nihilism – are fundamentally dwarfed by the overarching binary of heaven and earth, microcosm and macrocosm. As the thickly-worked petals protrude into three-dimensional space, so real we might reach out and touch them, the dictator's raised arm morphs into a gesture of farewell.

PROPERTY OF A GENTLEMAN

λ **27**

JEAN DUBUFFET (1901-1985)

Banlieue (Suburb)

signed and dated 'J. Dubuffet 54' (upper left); signed, titled and dated 'Banlieue J. Dubuffet déc. 54' (on the reverse)
oil on canvas
35½ x 46in. (90 x 116.5cm.)
Painted in 1954

£800,000–1,200,000
$1,100,000–1,600,000
€880,000–1,300,000

'… there enters into it the physical pleasure one takes in using a large spatula, as wide as a hand, to spread this handsome brilliant white butter of firm consistency of the previous field of dark colours, then running over that smooth dough again with long round-ended knife which so easily traces in it graffiti of resonant colours. It is the same pleasure that leads the hand of anyone inscribing a very hasty drawing or some written word on the wet plaster of a wall or the freshly smoothed-out cement of a pavement'

JEAN DUBUFFET

Petroglyphs at Newspaper Rock, Canyonland National Park, Utah.
Photo: © Granger / Bridgeman Images.

PROVENANCE:
Galerie Rive Gauche, Paris.
Kootz Gallery, New York.
Ethel Scull, New York.
Sidney Janis Gallery, New York.
Stephen Hahn Gallery, New York.
Private Collection (acquired from the above in 1962).
Anon. sale, Sotheby's New York, 12 November 2014, lot 207.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, Kootz Gallery, *French and Americans,* 1957.

LITERATURE:
M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet, Fascicule X: Vaches, Petites statues de la vie précaire*, Paris 1969, no. 97 (illustrated, p. 74).

Jean Dubuffet, *Le plomb dans l'aile*, 1961.
Detroit Institute of Arts.
Artwork: © ADAGP, Paris and DACS, London 2017. Photo: Detroit Institute of Arts, USA / Gift of W. Hawkins Ferry / Bridgeman Images.

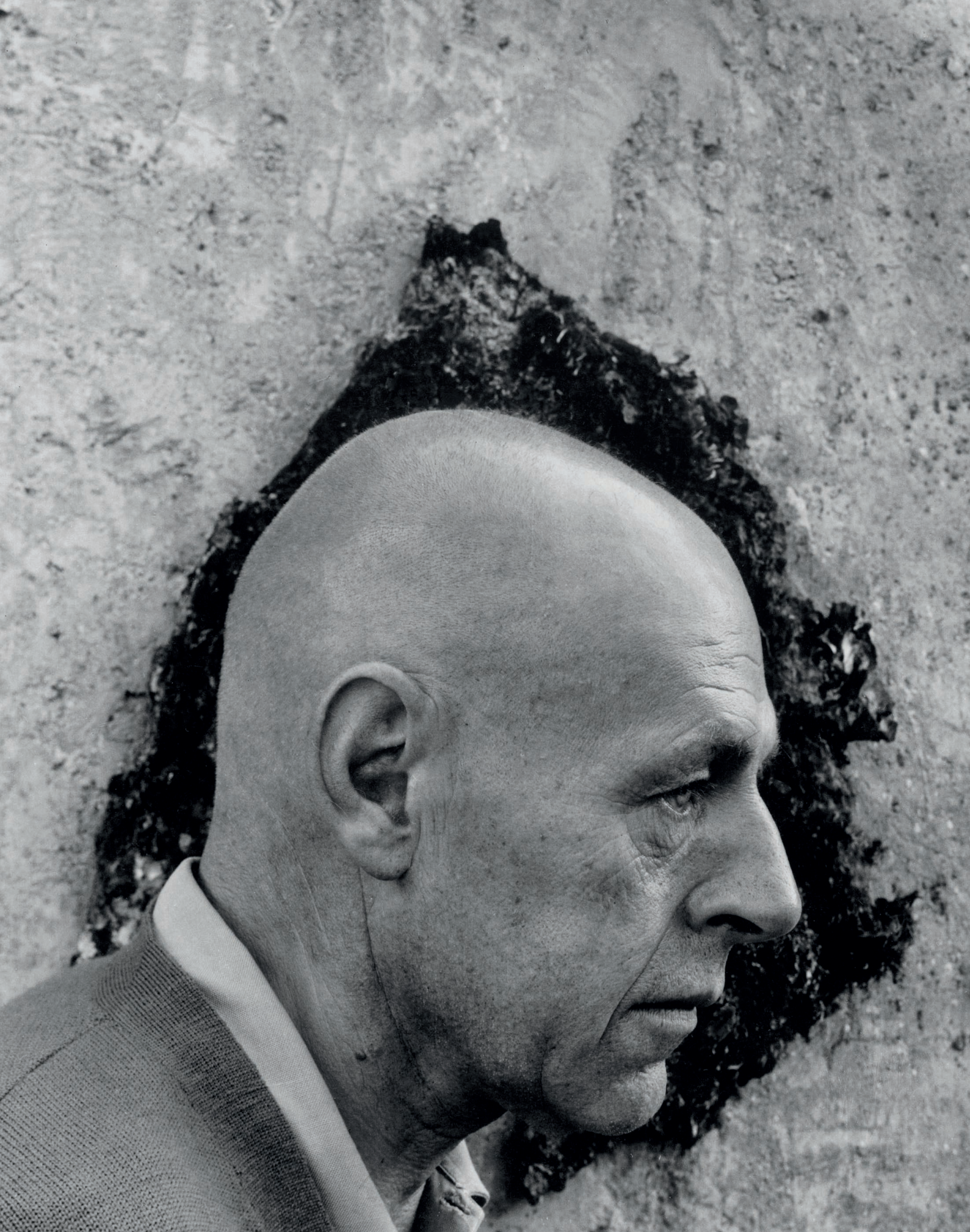
'I want portraits in which description makes use of the same mechanisms as those used in a landscape; here wrinkles, there ravines or paths; here a nose, there a tree; here a mouth, there a house'

JEAN DUBUFFET

With its raw, visceral terrain inscribed with quivering graphic forms, Jean Dubuffet's *Banlieue* (*Suburb*) offers a primal vision of quotidian *joie de vivre*. Thick swathes of impasto are swept across the canvas in rich, marbled layers. Into this geological surface, Dubuffet carves a suburban panorama of figures and houses, which hover before the viewer like graffiti engraved into a rockface. Scraped, scored and scratched into the picture plane, the artist's rapid, intuitive marks reveal the fossilized strata of colour below, creating a mesmerizing illusion of depth. Painted in December 1954, the work is contemporaneous with the sprawling depictions of cattle and pastures produced following Dubuffet's relocation to the hills of Auvergne that summer. Channelling the rustic textures of the pastoral landscape into a bristling snapshot of daily life, it presages the dense, earthbound surfaces of the works produced in rural Vence between 1955 and 1961. Dubuffet's early interest in uncultivated, unprocessed visual languages, a phenomenon he termed *art brut*, was amplified by his to-and-fro between town and country during this period. The coarse material beauty of fields, soil and plant-life, combined with the hustle and bustle of suburbia, gave rise to a renewed fascination with the wonder inherent in everyday existence. Dubuffet's technique – one of layering and excavation – sought to tap into these base, primeval sensations. As he explained, 'there enters into it the physical pleasure one takes in using a large spatula, as wide as a hand, to spread this handsome brilliant white butter of firm consistency of the previous field of dark colours, then running over that smooth dough again with long round-ended knife which so easily traces in it graffiti of resonant colours. It is the same pleasure that leads the hand of anyone inscribing a very hasty drawing or some written word on the wet plaster of a wall or the freshly smoothed-out cement of a pavement' (J. Dubuffet, quoted in A. Franzke, *Dubuffet*, New York 1981, p. 83). Quivering with the untamed magic of an ancient inscription, *Banlieue* is a powerful demonstration of this approach.

Working in the aftermath of the Second World War, Dubuffet felt that mankind's connection to the innate rhythms and nuances of the world around him had been overshadowed. The prevailing lessons of art history, he felt, had numbed our ability to commune with basic visual and haptic instinct. During the 1940s, Dubuffet's desire to escape the teachings of

Right:
Portrait of Jean Dubuffet in Vence, 1956.
Photo by Arnold Newman/Getty Images. © 2017 Arnold Newman Estate



Jackson Pollock, *Lavender Mist: Number 1*, 1950.
National Gallery of Art, Washington D.C.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2017.
Photo: National Gallery of Art, Washington DC, USA / Bridgeman Images.

'The eyes only see what appears to them in a single moment; they meet on a small visual field. The spirit, however, completes; it remembers all the fields, lets them dance together. It brings them together exchanges them, everything is in motion'

JEAN DUBUFFET

Western culture had led him across the world: from the Bedouin tribes of the Sahara desert, to mental health institutes in Switzerland. He had studied the art of children and psychics, and had probed the visual traditions of isolated communities. However, it was ultimately in the rural corners of his native France that he would begin to fully consolidate these influences. In July 1954, his wife's illness prompted the couple to seek fresher climes in Auvergne; her still-ailing health would drive them to Vence the following year. 'Once more I became preoccupied with country subjects', the artist recalled; 'fields, trees, grassy pastures, cattle, carts and the work of the fields – all things I had treated with enthusiasm in 1943 and 1944' (J. Dubuffet, quoted in *Jean Dubuffet: Paintings*, exh. cat., Tate Gallery, London, 1966, p. 40). Though the present painting takes its place within this body of work, its dynamic figures, oscillating buildings and optically dazzling textures harbour the seeds of his later *Paris Circus* series, begun after the artist's return to the capital in 1962. With its intuitive scrawl and semi-automatic approach to mark making, it may also be seen to foreshadow the linear aspirations of Cy Twombly, who sought a similar connection with invisible primal forces.

In its fusion of figure and ground, *Banlieue* eloquently extends Dubuffet's explorations of the relationship between body and landscape. His *Paysages grotesques* and *Corps de dames* of the early 1950s had forged a new union between the topographies of flesh and earth: great carnal masses imbued with the rhythms and contours of nature. This connection would be further expounded in the sculptures that Dubuffet began in 1954, in which earthbound materials such as sponge, driftwood and volcanic rock morphed into strange figural beings. 'I want portraits in which description makes use of the same mechanisms as those used in a landscape', he asserted; 'here wrinkles, there ravines or paths; here a nose, there a tree; here a mouth, there a house' (J. Dubuffet, letter to J. Berne, 13 January 1947, in H. Damisch (ed.), *Prospectus et tout ecrits suivants*, Vol. 2, Paris 1967, p. 432). In the present work, man and his natural surroundings are inextricable. Like geological strata eroded to varying degrees, they dissolve in and out of one another, their colours bleeding and cross-contaminating. Foreground and background oscillate before our eyes, agitating the retina and the psyche in equal measure. 'One should not confuse what the eyes perceive with what the spirit produces as a result of the perception', Dubuffet wrote. 'The eyes only see what appears to them in a single moment; they meet on a small visual field. The spirit, however, completes; it remembers all the fields, lets them dance together. It brings them together, exchanges them, everything is in motion' (J. Dubuffet, quoted in A. Husslein-Arco (ed.), *Jean Dubuffet: Trace of an Adventure*, Munich 2003, p. 26).

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

*** 28**

JEAN-MICHEL BASQUIAT (1960-1988)

Both Poles

signed, titled and dated '"BOTH POLES" Jean-Michel Basquiat 1982' (on the reverse)
acrylic, oilstick and paper collage on paper mounted on canvas with tied wood supports
72½ x 72¼in. (184.2 x 183.5cm.)
Executed in 1982

£3,000,000–4,000,000
$4,000,000–5,200,000
€3,300,000–4,400,000

'Man can go to the moon
with brains and hand
Man can split the atom
with brains and hand
Man can see the stars
with brains and hand'

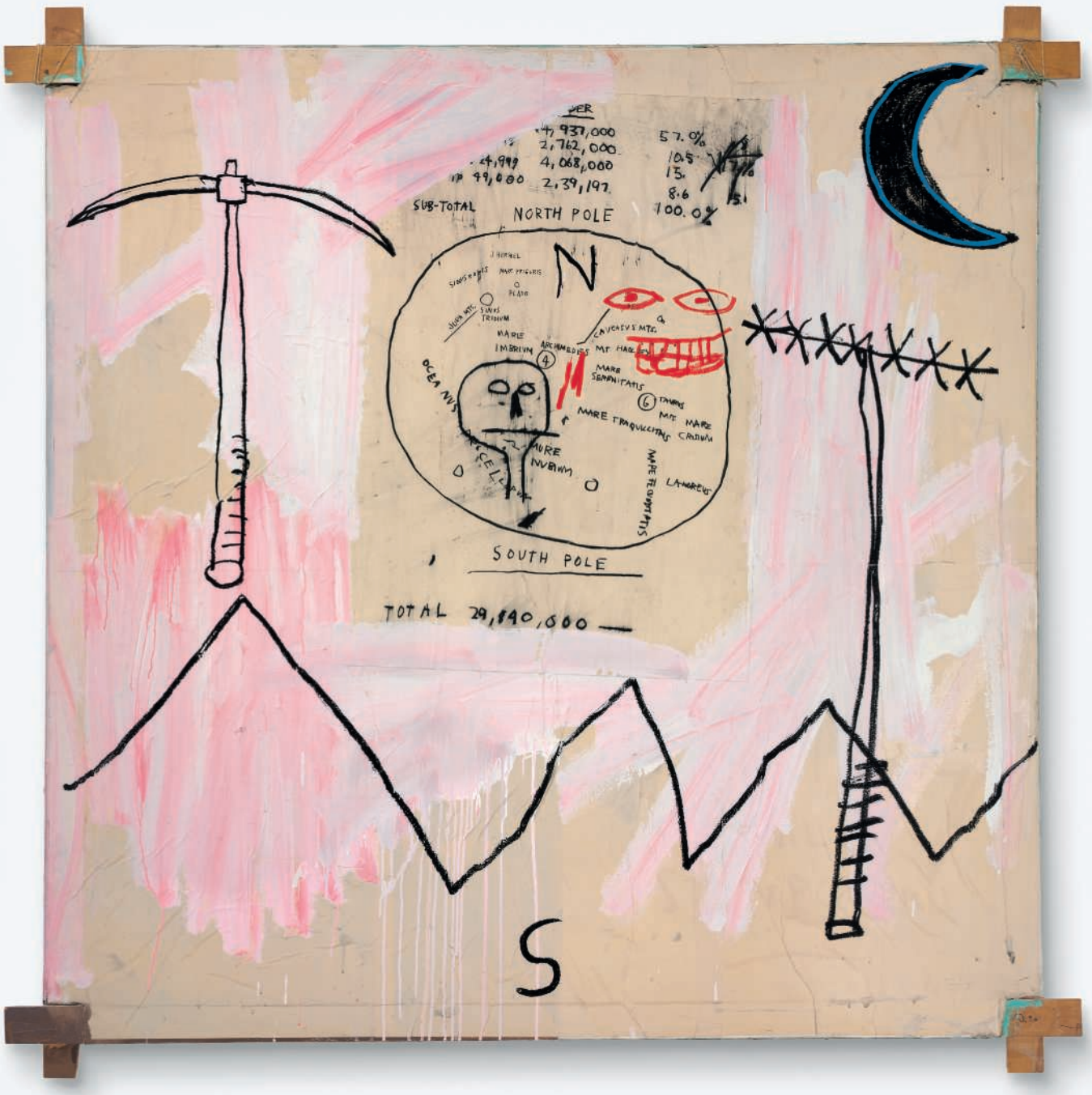
JEAN-MICHEL BASQUIAT

Joan Miro, *Painting (Women, Moon, Birds)*, 1950.
Private Collection
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2017.

PROVENANCE:
Larry Gagosian Gallery, Los Angeles.
Acquired from the above by the present owner in 1982.

EXHIBITED:
Los Angeles, Larry Gagosian Gallery, *Jean-Michel Basquiat*, 1982.
New York, Vrej Baghoomian, Inc., *Jean-Michel Basquiat*, 1989, no. 9 (illustrated in colour, unpaged).
Santander, Fundación Marcelino Botín, *Jean-Michel Basquiat. Ahuyentando fantasmas*, 2008-2009, p. 78 (illustrated in colour, p. 79). This exhibition later travelled to Rome, Fondazione Memmo.

LITERATURE:
Jean-Michel Basquiat, exh. cat., New York, Whitney Museum of American Art, 1992, p. 41 (illustrated).
Galerie Enrico Navarra (ed.), *Jean-Michel Basquiat,* Paris 1996, Vol. II, p. 81, no. 3 (illustrated in colour, p. 80).
Galerie Enrico Navarra (ed.), *Jean-Michel Basquiat*, Paris 2000, Vol. II, p. 129, no. 3 (illustrated in colour, p. 128).
G. Lock and D. Murray, (eds.), *The hearing eye: jazz and blues influences in African American visual art*, New York 2009, p. 277.
Galerie Enrico Navarra (ed.), *Jean-Michel Basquiat,* Appendix, Paris 2010, p. 31.
Words Are All We Have: Paintings by Jean-Michel Basquiat, exh. cat., New York, Nahmad Contemporary, 2016, pp. 24-25, no. 13 (illustrated in colour).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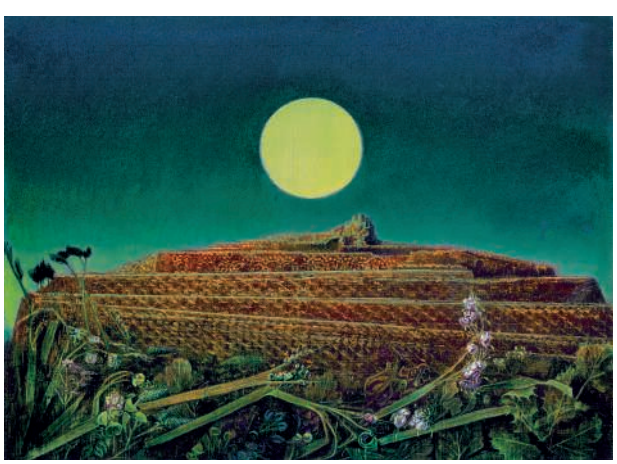
Film still from *Le Voyage dans la Lune*, 1902, directed by Georges Méliès.
Photo: © PVDE / Bridgeman Images.



Max Ernst, *La ville entière*, 1935-1936.
Kunsthaus Zürich.
Artwork: © ADAGP, Paris and DACS, London 2017.
Photo: © 2017. Photo Fine Art Images/Heritage Images/Scala, Florence.

Following his success in New York, *Both Poles* (1982) was included in Jean-Michel Basquiat's debut exhibition in Los Angeles, at Larry Gagosian's first gallery there, in 1982. It was acquired from the 1982 Gagosian Gallery exhibition and has been remained in the same collection ever since. It clearly and elegantly reveals Basquiat's wide-ranging command of symbol and significance. Twine-bound wooden stretchers – complete with traces of green paint from a previous life – protrude from each corner, a hallmark of the celebrated large-scale 1982 canvases assembled by Basquiat's assistant and one-time club bouncer Stephen Torton. The sandy-beige ground is overlaid with broad abstract strokes of pale pink, dripping with calligraphic vigour. A jagged, seismic line of black oilstick intimates a rocky horizon – a skyline perhaps inspired by Basquiat's trip to the mountains of Switzerland with his Swiss dealer Bruno Bischofberger, who had given him a one-man show in Zurich that year. To the left is a large vertical pickaxe; to the right, in visual counterpoint, a tall pylon or satellite aerial. These totems frame a circle centre-stage, which is scattered with the names of lunar features – MARE IMBRIUM, MARE CRISIUM, CAUCASUS MTS. – and bears a grinning red face, as well as a smaller childlike head in smudged black. This smiling moon is drawn on its own sheet of paper as if torn from an atlas, and attended by a table of numbers and percentages. The large N (North) at its forehead answers an S (South) below the mountainous skyline. To the canvas' upper right is another moon: a waning crescent in solid black, limned with a glowing border

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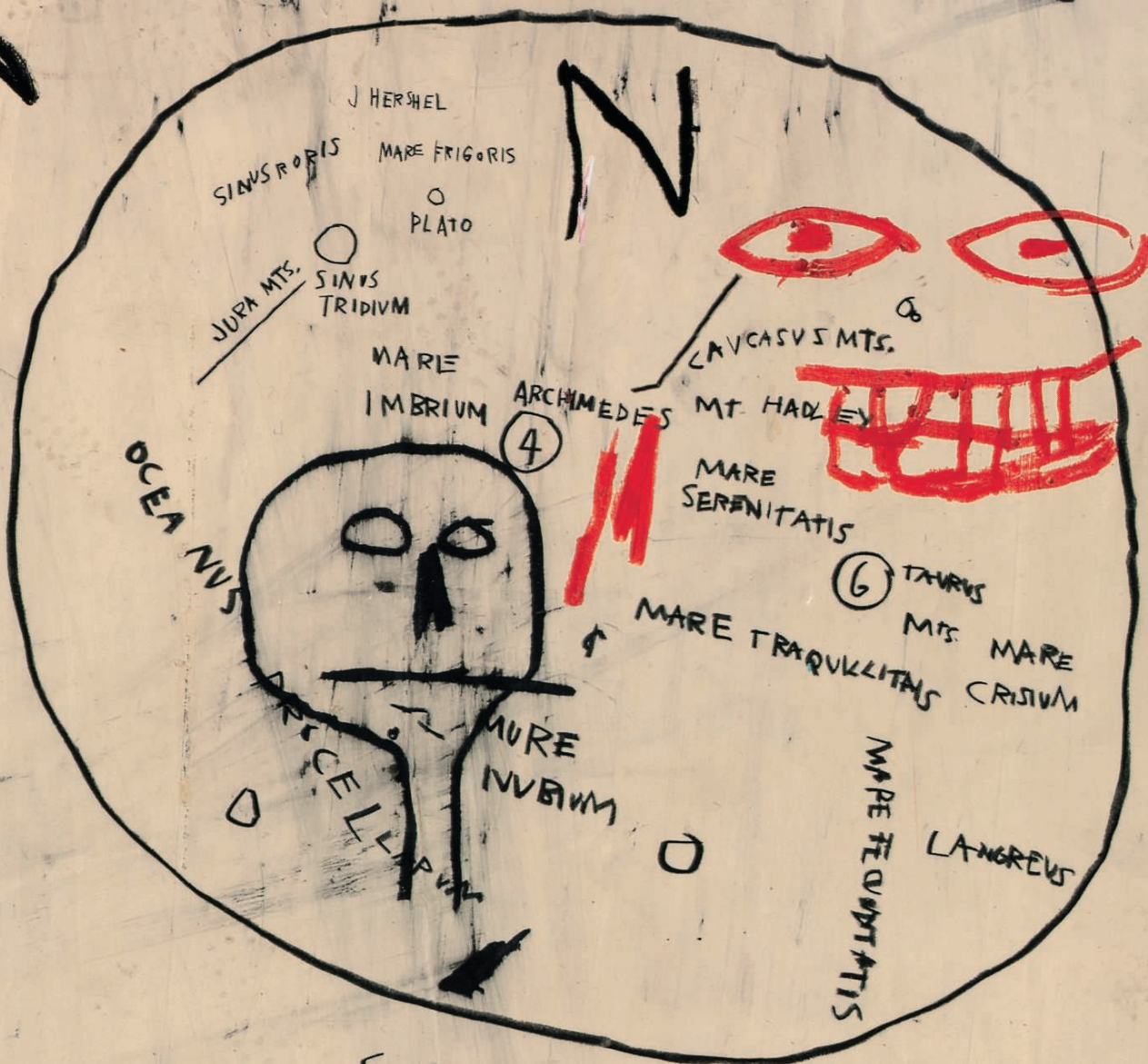


SOUTH POLE

TOTAL 29,840,000

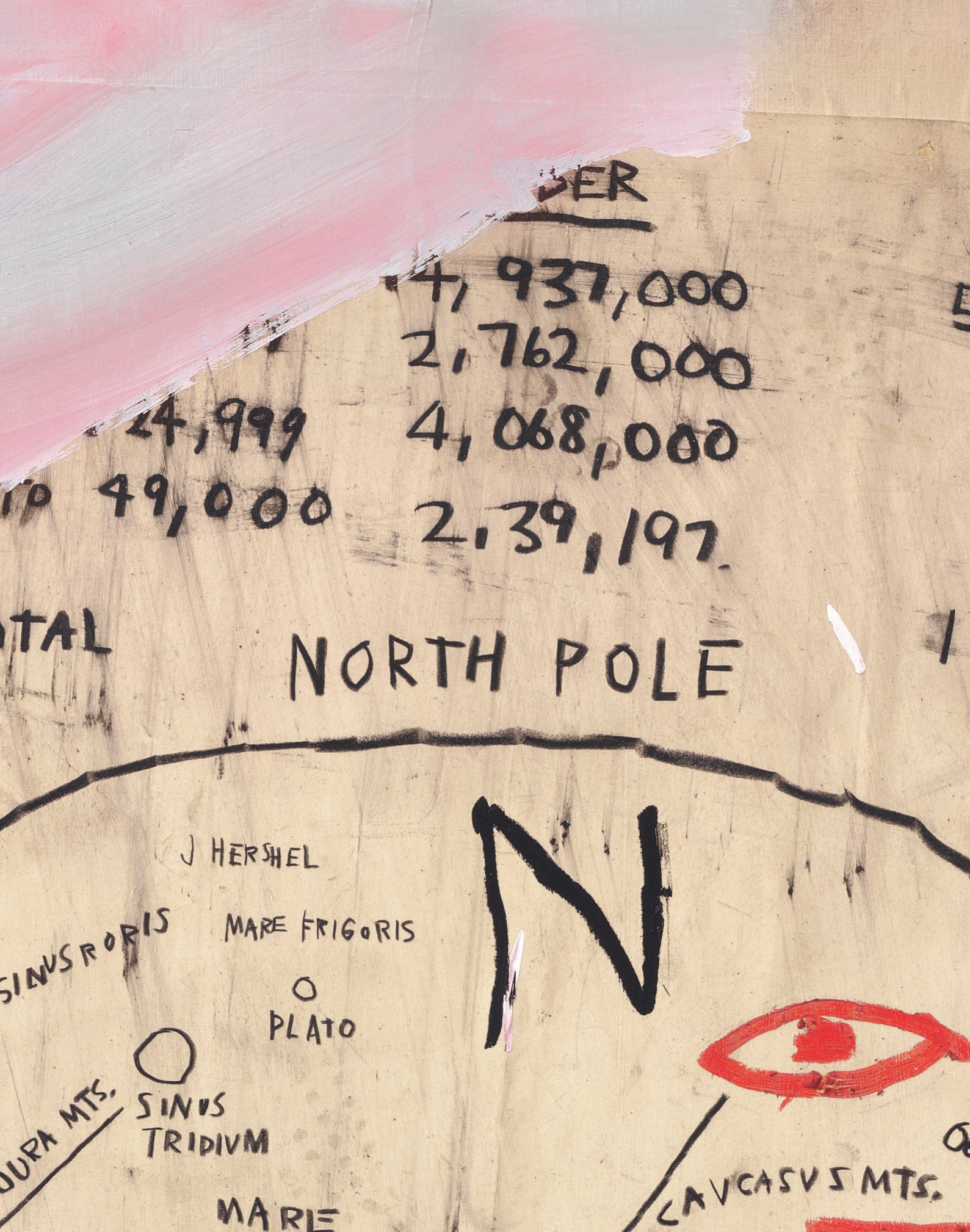
Larry Gagosian, Basquiat, and Keith Haring, New York, 1983.
Photographer unknown.

of blue. The composition seems simple but is unerringly sophisticated. Basquiat's pictorial play of opposites – north and south, excavation and transmission, heaven and earth – speaks to the rich synthetic vision of an artist who could conjure wonder from the mundane, poetry from raw data, and beauty from polyphony. His works draw on a vast range of texts and sources, overlaying and remixing myriad registers of image and voice. *Both Poles*' pickaxe and TV pylon, held in balance, are apt symbols of the dual poles of Basquiat's practice: he mines the past and his present for material, which he synthesises and broadcasts in energetic, vital new configurations.

During his days as a musician in 1979-81, Basquiat once improvised as he read from a biology textbook on stage: 'Man can go to the moon / with brains and hand / Man can split the atom / with brains and hand / Man can see the stars / with brains and hand' (J-M. Basquiat, quoted in R. F. Thompson, 'Royalty, Heroism, and the Streets: The Art of Jean-Michel Basquiat', in *Jean-Michel Basquiat,* exh. cat. Whitney Museum of American Art, New York 1992, p. 40). The same intellectual lyricism ignites *Both Poles*. Basquiat quotes names and numbers from a lunar map, but with a puckish grin he plays the fairytale personification of a 'man in the moon' off against the scientific schema of cartography. The moon is an object in our galaxy, but it is also an image laden with symbolic and mystical associations. Indeed, Basquiat spotlights the poetry latent in its Latin place names. The Mare Serenitatis is the

'I first encountered Jean-Michel Basquiat's work at Annina Nosei's gallery in 1981. I was thunderstruck. His canvases had a raw power to them. I bought three works – including one of his masterpieces, The Skull – that same day. Shortly afterwards, I suggested to Basquiat that he do a one-man show at my gallery in Los Angeles, and the two of us became good friends. He came out to the West Coast and lived in my house on Venice Beach with Madonna, his girlfriend at the time. I used to watch him paint in his studio. There was an elegance to the way that he worked, a natural confidence to his technique, even though he had no formal training. It's been more than three decades since I first clapped eyes on a Basquiat painting – that's a long time in the world of contemporary art – but his canvases feel more relevant, more essential now than ever … His works have a bit of Twombly and a bit of Pollock in them but there's really nobody who has painted like Basquiat before or since.'

LARRY GAGOSIAN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Jean-Michel Basquiat, Brooke Bartlett and Bruno Bischofberger in Saint Mortiz, 1982.
© Christina Bischofberger; Courtesy Galerie Bruno Bischofberger, Zurich.

'Everything about his work is knowing, and much is *about* knowing'

ROBERT STORR

David Hockney, *Flight into Italy – Swiss Landscape*, 1962.
Stiftung Museum Kunstpalast, Düsseldorf.
Artwork and photo: © David Hockney.

'Sea of Serenity'; the Mare Nubium the 'Sea of Clouds'; the Mare Crisium the 'Sea of Crises'. Giovanni Riccioli, who devised most of the moon's nomenclature in 1651, was both an astronomer and a theologian. He mischievously named craters after rivals such as Galileo, placing them within the Oceanus Procellarum – the 'Ocean of Storms'. The seemingly objective, diagrammatic impulse of labelling the moonscape is in fact imbued with romanticism and personal feeling. Appropriately, Basquiat's gestural pink strokes – which recall both Cy Twombly and Franz Kline, two of his favourite artists – flush *Both Poles* with expressive passion. This duality also runs throughout the discipline of alchemy, another concept which fascinated Basquiat in his own artistic transmuting of raw material. The *Tabula smaragdina*, the ancient text that tells how to create the Philosopher's Stone, is the source of the phrase 'as above, so below'. Many editions bear frontispieces with paired icons of sun and moon not unlike the twin composition of *Both Poles*. Magic and science come together, and Basquiat fuses both modes of looking into art.

1982 was a breakthrough year of critical and commercial success for Basquiat. The distinctive canvases stretched by Torton, who Basquiat instructed to simply use whatever materials he found in the studio, were emblematic of the artist's fully-fledged idiom. 'For a while it looked as if the very early stuff was primo, but no longer', wrote Rene Ricard that year. 'He's finally figured out a way to make a stretcher … that is so consistent with the imagery … they do look like signs, but signs for a product modern civilisation has no use for' (R. Ricard, quoted P. Hoban, *Basquiat: A Quick Killing in Art,* London 1998, p. 102). Richard Marshall enthused that 'The effect was raw, askew, handmade – a primitive-looking object that recalled African shields, Polynesian navigation devices, Spanish devotional objects, and bones that have broken through the surface skin' (R. Marshall, 'Repelling Ghosts', in *Jean-Michel Basquiat,* exh. cat. Whitney Museum of American Art, New York 1992, p. 18). Such a vivid, associative response is typical when faced with the open eloquence of Basquiat's work. He forges a unique and unrestricted voice from diversity and juxtaposition. In his more intricate assemblies, encyclopaedic art-historical references animate limbs from *Gray's Anatomy*, jazz giants jostle with heroes of Classical myth, and glimpses of da Vinci meet urban scrawls from downtown New York. *Both Poles*, however, expresses Basquiat's compound eye with potent economy. For all the work's rough-hewn materiality, its signs are suspended in a limpid, distilled pictorial space. The spare, flat composition of line and shape conjures the macro/microcosmic visions of Joan Miró (and, indeed, the haunting gravity of Basquiat's iconic late work *Riding with Death*). Glyphs of rich meaning are set in strong visual and semiotic rhythm, offset by the outbursts of pink. Words and forms are syncopated, just off-kilter to rational thought. Much like his motif of the grinning skull, Basquiat's moon unites analysis and expression, image and imagination. 'Man can go to the moon / with brains and hand': in *Both Poles*, Basquiat scales the mountains and takes us there, composing a refined, captivating meditation on the things we see, and the ways we see them.

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SINUS RORIS
MARE FRIGORIS
PLATO
JURA MTS.
SINUS TRIDIUM
MARE IMBRIUM
ARCHIMEDES
CAUCASUS MTS.
MT HADLEY
MARE SERENITATIS
TAURUS MTS.
MARE TRANQUILLITATIS
MARE CRISIUM
OCEANUS
MARE NUBIUM
MARE FECUNDITATIS
LANGRENUS
SOUTH POLE
TOTAL 29,840,000

PROPERTY FROM AN AMERICAN ESTATE

λ* **29**

JEAN DUBUFFET (1901-1985)

Paysage Minéralogique

signed and dated 'J. Dubuffet 55' (lower right); signed again, titled, inscribed and dated again 'Paysage minéralogique J. Dubuffet novembre 55 (assemblage)' (on the reverse)
oil and canvas collage on canvas
47 x 36¼in. (119.4 x 92cm.)
Executed in 1955

£700,000–1,000,000
$920,000–1,300,000
€770,000–1,100,000

'When I set my little machine in motion to turn out places and beings, I do not know how the session will come out this time, over what unknown terrain it will undertake to sweep me, what encounters will occur and what kind of game will be spread out on my floor at the end of the day'

JEAN DUBUFFET

Caspar David Friedrich, *Der einsame Baum (The Lonesome Tree) (Dorflandschaft bei Morgenbeleuchtung) (The Lonesome Tree – Rural Landscape at Dawn)*, 1822.
Staatliche Museen zu Berlin, Nationalgalerie, Berlin.
Photo: akg-images.

PROVENANCE:
Augustinci, Galerie Rive Gauche, Paris.
Collection Arthur Tooth, London.
Marlborough Fine Art, Ltd., London.
Marlborough-Gerson Gallery, New York.
Wasserman Family Collection, Chestnut Hill.
Collection Mr and Mrs Ratner, Chicago.
Pace Gallery, New York.
Galerie Beyeler, Basel.
Galerie Fabien Boulakia, Paris.
Private Collection.
Anon. sale, Sotheby's, New York; 9 May 1989, lot 59.
Private Collection, Florida (acquired at the above sale).
Thence by descent to the present owner.

EXHIBITED:
Eindhoven, Stedelijk Van Abbemuseum, *Kompas I: 1944-1961 Schilders in Parijs,* 1961-1962, no. 18 (illustrated, unpaged).
London, Marlborough Fine Art, *Some Aspects of 20th Century Art*, 1961, no. 5 (illustrated, p. 21).
Colmar, MusVe d'Unterlinden, *Jean Dubuffet,* 1980, no. 5.
Zurich, Kunsthaus Zurich, *Jean Dubuffet: Bilder, Zeichnungen und Skulpturen aus dreissig Jahren*, 1983 (illustrated, unpaged).
Paris, Galerie Fabien Boulakia, *Selection one: tableaux modernes*, 1984, p. 20 (illustrated in colour, p. 21).
Basel, Galerie Beyeler, *Jean Dubuffet Retrospective*, 1985-1986, no. 14 (illustrated in colour).
Chicago, Goldman-Kraft Gallery, *Jean Dubuffet: retrospective 1943-1981*, 1986.
Nagoya and New York, Galerie Urban, *Jean Dubuffet*, 1985-1987, no. 6.

LITERATURE:
M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XII: Tableaux d'assemblages,* Lausanne 1969, no. 2 (illustrated, p. 19).
European Masters, exh. cat., Marlborough Fine Art, London, 1969, no. 17 (illustrated in colour, p. 36).

Jean Dubuffet, *Houle du virtuel*, 1963.
Musée de Grenoble.
Artwork: © ADAGP, Paris and DACS, London 2017.

Lucian Freud, *Two Plants*, 1977-80.
Tate Gallery, London.
Artwork: © Lucian Freud Archive / Bridgeman Images. Photo: © Tate, London 2017.

'From the start of these canvas cutouts I sensed that I was going to find in them what I had vainly looked for in other means … By this entirely different use of colour, by taking away from it all decorative qualities and aiming uniquely at obtaining a striking effect of intense life, it seemed to me that I would be opening up a very vast field of new explorations'

JEAN DUBUFFET

Teeming with life, texture and iridescent colour, Jean Dubuffet's *Paysage minéralogique* stands among the very first examples of his revolutionary *Tableaux d'assemblages*. Executed in 1955 – the year that the artist made his seminal move to the rural outpost of Vence – it offers a jewel-like celebration of the raw natural terrain surrounding his Provençal studio. From a dense tapestry of fragments, layered organically like fallen leaves, a single tree blooms against the skyline. Created by cutting and rearranging segments of pre-painted canvas, the work simultaneously suggests a landscape seen from a distance and a microscopic aerial view of the ground, spiked with foliage and sparkling minerals. The technique marked something of a turning point for Dubuffet. Evolving from his earlier printed *assemblages*, as well as his landmark series of collaged butterfly wings, the canvas cut-outs initiated a writhing cellular language that would inform both his *Paris Circus* works of the early 1960s and the monumental twelve-year *Hourloupe* cycle that followed. Harnessing chance and experimentation as compositional tools, the *Tableaux d'assemblages* brought Dubuffet one step closer to channelling the innate, the automatic and the intuitive: qualities he had sought to rehabilitate in the aftermath of the Second World War. His fascination with *art brut* – unschooled visual languages created independently of teaching and culture – was given a new lease of life by his contact with the coarse, untamed pastures of Vence. The composite nature of the *Tableaux d'assemblages* allowed him to approximate the chaotic biodiversity of the earth, with its unpredictable collisions of form, surface, shape and colour. In *Paysage minéralogique*, the artist visualises the intangible flux of nature: 'a kind of continuous universal soup with the savour of life itself' (J. Dubuffet, quoted in *Jean Dubuffet: paintings*, exh. cat., Tate Gallery, London, 1966, p. 44).

The ailing health of Dubuffet's wife during the early months of 1955 had prompted the couple to escape the noise and pollution of the city. The warmer, fresher climes of Southern France had a lasting impact upon his psyche, and the artist would remain there – by and large – for the next six years. Following his earlier explorations of landscape – most notably in the *Paysages grotesques* and the *Paysages du mental* – the *Tableaux d'assemblages* stand among his earliest major engagements with the physical terrain surrounding his new home. Technically, the works may be seen as an evolution of his *Assemblages d'empreintes*, begun two years previously, and continued in Vence in a studio dedicated specifically to their production. In these works, Dubuffet had used a machine to create patterned lithographs, which he then cut up and reassembled into new compositions. 'When I set my little machine in motion to turn out places and beings, I do not know how the session will come out this time, over what unknown terrain it will undertake to sweep me, what encounters will occur and what kind of game will be spread out on my floor at the end of the day', he explained (J.

David Hockney, *Merced River, Yosemite Valley*, 1982.
Artwork and Photo: © David Hockney.

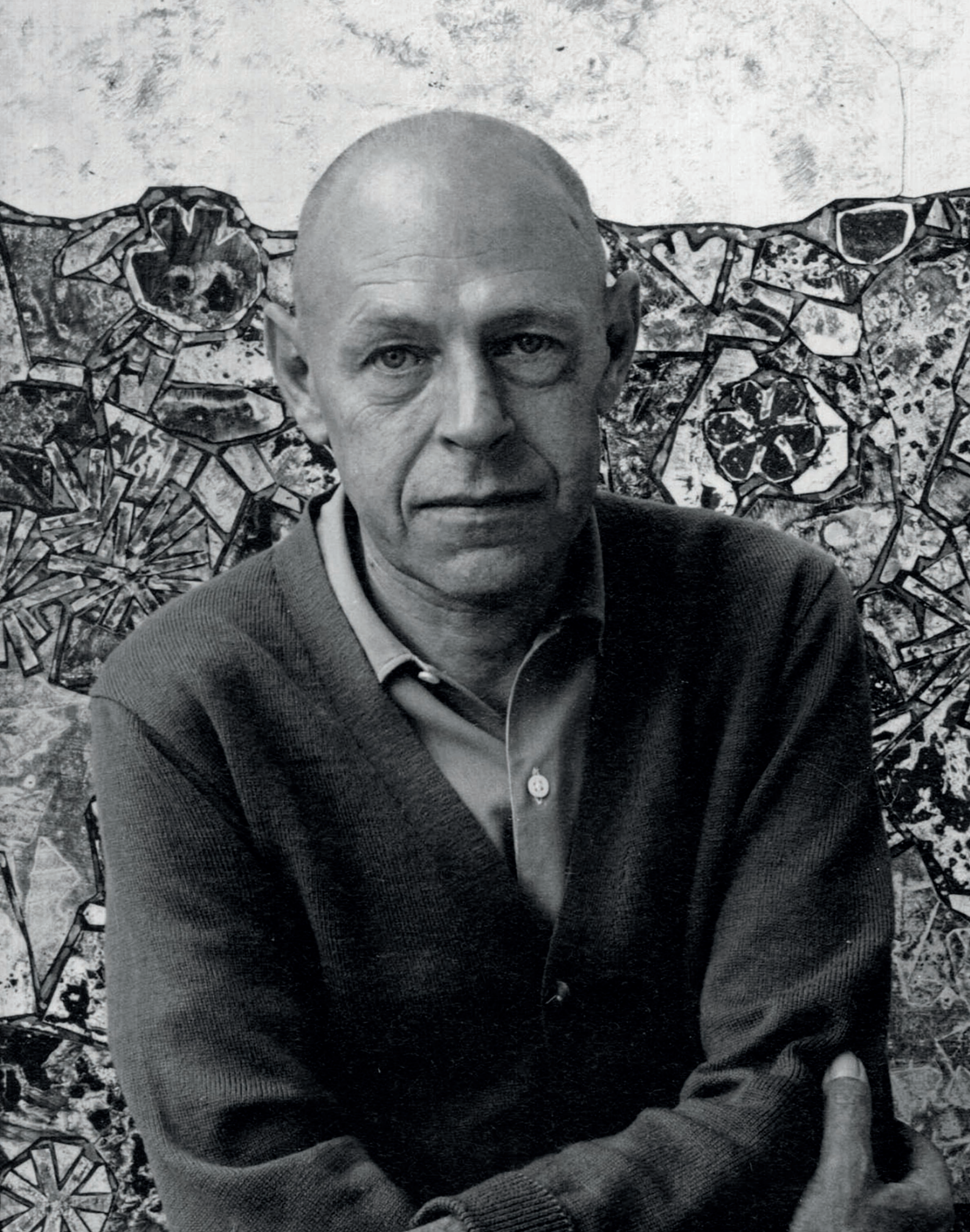
'An act of simultaneous destruction and genesis, assemblage became a foundational idea across mediums for Dubuffet'

SARAH SUZUKI

Dubuffet, quoted in *Jean Dubuffet: Metamorphoses of Landscape*, exh. cat., Fondation Beyeler, Basel, 2016, p. 116). The process of seeking out hidden correspondences between the fragments fed directly into his butterfly collages, in which the artist forged landscapes and figures from tiny translucent wings. In replacing this delicate natural resource with canvas itself – painted by his own hand – Dubuffet opened up a new world of possibility: one 'rich in unexpected effects … an incomparable laboratory and an efficacious means of invention' (J. Dubuffet, quoted in *Jean Dubuffet: Metamorphoses of Landscape*, exh. cat., Fondation Beyeler, Basel, 2016, p. 116).

In comparison to his previous collage work, the *Tableaux d'assemblages* allowed Dubuffet to better approximate the fleeting qualities of nature – particularly, as evidenced by the present work, with regards to colour. 'From the start of these canvas cutouts I sensed that I was going to find in them what I had vainly looked for in other means', he explained; '… the colour was seemingly very much dispersed through the entire picture and in such a way as to make one forget it, to evade analysis by the eye, yet produce a glittering mother-of-pearl scintillation in which it is difficult to make out the particular colours that gave rise to it … By this entirely different use of colour, by taking away from it all decorative qualities and aiming uniquely at obtaining a striking effect of intense life, it seemed to me that I would be opening up a very vast field of new explorations' (J. Dubuffet, quoted in A. Franzke, *Jean Dubuffet*, New York 1981, p. 105). Dubuffet saw that the colours of the natural world – subject to continual variations in light and atmospheric conditions – were impossible to pin down in something as static as pigment. By bringing together disparate chromatic fragments, he ruptured all sense of tonal continuity, transforming the picture plane into a fluid, prismatic space. Whilst on one level these works anticipate the glittering geological qualities of the *Texturologies* and *Topographies*, their complex, hybrid palettes may be seen to foreshadow the psychedelic and increasingly non-representational use of colour that would come to define *Paris Circus*, *Hourloupe* and much of his later *oeuvre*. In *Paysage minéralogique*, Dubuffet gives form to the diffuse, fragmentary nature of reality and perception: a quest that would occupy the rest of his practice.

Right: Jean Dubuffet, France, 1956.
Photo: Arnold Newman//Getty. Artwork: © ADAGP, Paris and DACS, London 2017.



PROPERTY OF AN IMPORTANT PRIVATE AMERICAN COLLECTOR

***30**

CY TWOMBLY (1928-2011)

Lycian drawing

signed with the artist's initials, titled and dated 'LYCIAN drawing C. T. Sept 16 82' (upper centre)
oil, wax crayon and pencil on paper
39¼ x 27½in. (99.7 x 69.9cm.)
Executed in 1982

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

'Energy, whose primary manifestation is in pure form … can only be expressed in painting or sculpture'

EZRA POUND

Cy Twombly, F*ifty Days at Iliam, Part I: Shield of Achilles*, 1978.
Philadelphia Museum of Art.
Gift (by exchange) of Samuel S. White 3rd and Vera White, 1989 (1989-90-1—10).
Artwork: © Cy Twombly Foundation.

PROVENANCE:
Galerie Yvon Lambert, Paris.
Helene Moskovic, Paris (acquired from the above in 1982).
Anon. sale, Sotheby's New York, 8 May 1996, lot 55.
Acquired at the above sale by the present owner.

EXHIBITED:
Paris, Galerie Yvon Lambert, *Cy Twombly*, 1982.

LITERATURE:
Y. Lambert, *Catalogue raisonné des oeuvres sur papier de Cy Twombly, Volume VII 1977-1982*, Rome 1991, no. 197 (illustrated, p. 181).
N. Del Roscio, *Cy Twombly Drawings, Cat. Rais. Vol. 7 1980-1989,* Munich 2016, no. 132, (illustrated in colour, p. 126).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

Dervish dancing.
Photo: Pilar Aza via Getty Images.

'A bodily writing, the line of which wraps itself tirelessly around a void, around that which cannot be represented'

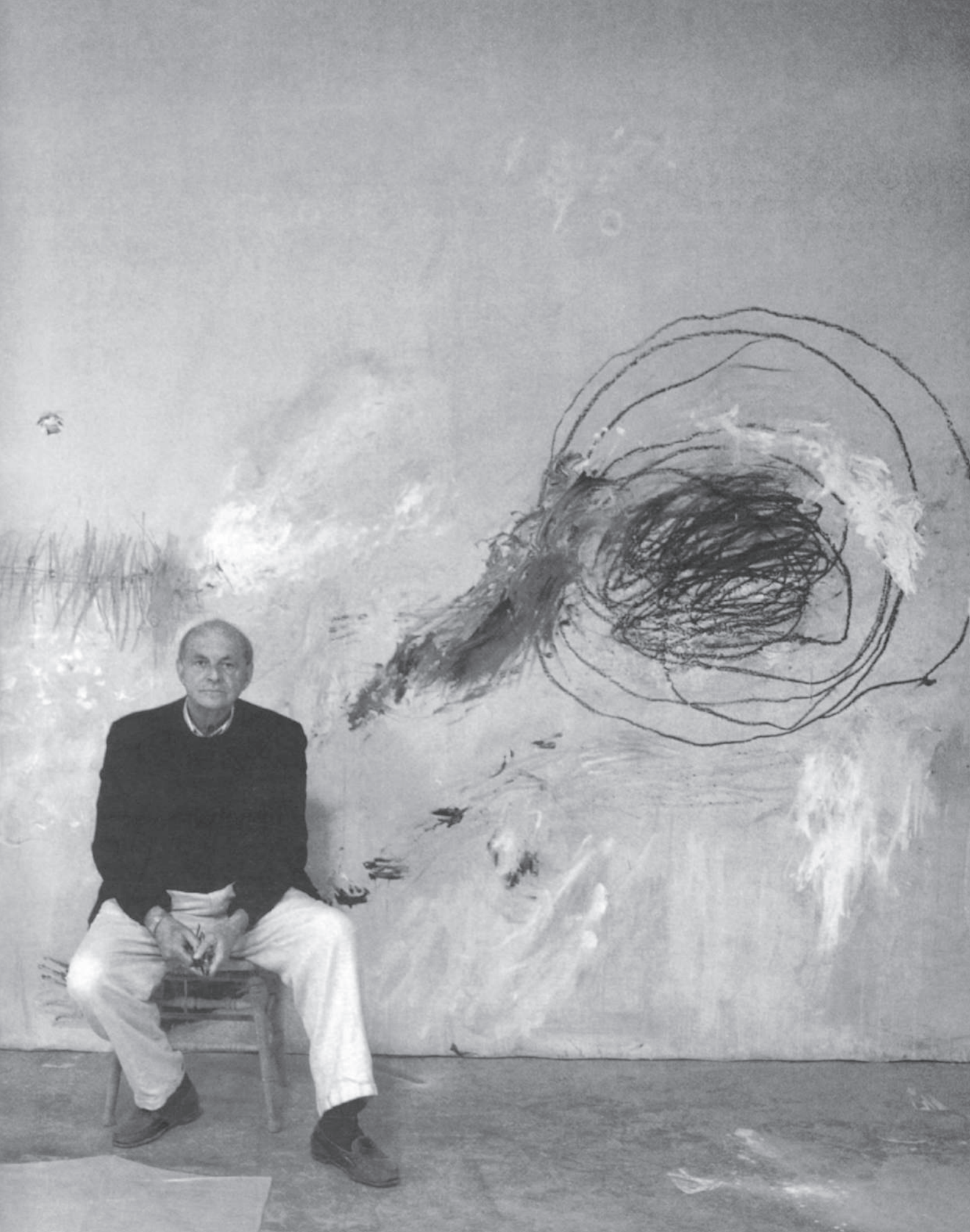
RICHARD LEEMAN

Painted in a warm, spiralling combination of oil paint and wax crayon, *Lycian Drawing* is one of a series of highly important graphic cycles of work that Cy Twombly made between 1981 and 1983. This cycle of works which, in addition to the *Lycian Drawings*, includes the series known as the *Naxos,* the *Suma* and the *Nymphidia* drawings as well as the *HRIH,* the *Om mani pad me hum,* the *Silex Scintillans or Sacred Poems and Private Ejaculations* and *the Libation of Priapus* drawings, represents the key focus of Twombly's creativity during this period. Twombly made very few major paintings on canvas during this period, apart from working episodically on his large canvas *Hero and Leander.* Throughout this period he completed only three *Bacchus* paintings in 1981, and no canvases at all in 1982 and 1983, preferring to concentrate solely on works on paper and on making the occasional sculpture.

As Twombly's archivist and assistant Nicola del Roscio has recalled of this period, it was a time when Twombly 'had an infatuation with the Orient and the Middle East,' and especially with the 'life and poetry of Jalal al-Din Rumi, the Persian poet who sparked [Twombly's] ideas of the whirling dervishes' symbolic dance, which unites man's mind with God and is considered the only allowable theatrical representation in that part of the world' (N del Roscio, *Cy Twombly Drawings, Cat Rais, vol 7,* Munich 2016, p. 7). Twombly's *Lycian Drawings* are works that distinctly evoke this sense of whirling form and of spiritual energy spiraling in a wheel outside of the borders of time and space. Their title refers to the ancient region of Lycia, (now Anatolia), the birthplace of many Ancient Greek and Near-Eastern myths and whose exact borders and precise identity remains lost to the mists of time. In his *Lycian Drawings*, as in his works entitled *Nymphidia* (named after a 17th Century Fairy poem by Michael Drayton) and the *Suma* and the *Om Mani Pad Me Hum* drawings for instance, Twombly's energized spiralling scrawl evokes a strange netherworld of spiraling energy reminiscent of the dance of the whirling dervishes and also of the meditative outpouring of bodily action and gesture into form. These drawings, which comprise essentially of what Mary Jacobus has described as 'scribbled fireballs' representative of 'furious Dionysian energies' like [Ezra] 'Pound's "vortex or cluster of fused ideas… endowed with energy", are also evocative of such things as the chakras or psychic energy centres which, according to Eastern mysticism, exist at various points within the body (M. Jacobus, *Reading Cy Twombly*, Princeton 2016, p. 118). Within the lexicon of Twombly's own imagery too, such spirals evoke not only energy points within the body but a fascination with such ancient mythical ideas as the mythological shield of Achilles, the fiery chariot wheels of Apollo heralding the dawn and even those of the first great middle-eastern Emperor Cyrus the Younger.

Evocative of all these associations but primarily focusing on the spiritual energy of the artist himself as he engages in the primordial act of making a mark and forming an image, what is conveyed in these "drawings" is a sense of pulsing, concentrated energy simultaneously feeding from and pouring forth from a mysterious, borderless realm of the spirit. In the *Nymphida* drawings this presumably refers to the microcosmic nether-world of fairies and sprites as defined in Drayton's poem, in the *Suma* and *Om Mani Pad Me Hum* works, to the spiritual mastering of inner energy demanded by Eastern meditation, and in the *Lycian Drawings* to the unifying whirl of the Sufi dervishes and to the timeless sense of cohesion between East and West that is also symbolized by the ancient region of Lycia.

Right: Cy Twombly in his studio, Lexington, Virginia, c. 1990s.
Photo: David Seidner. © International Center of Photography, David Seidner Archive.
Artwork: © Cy Twombly Foundation.



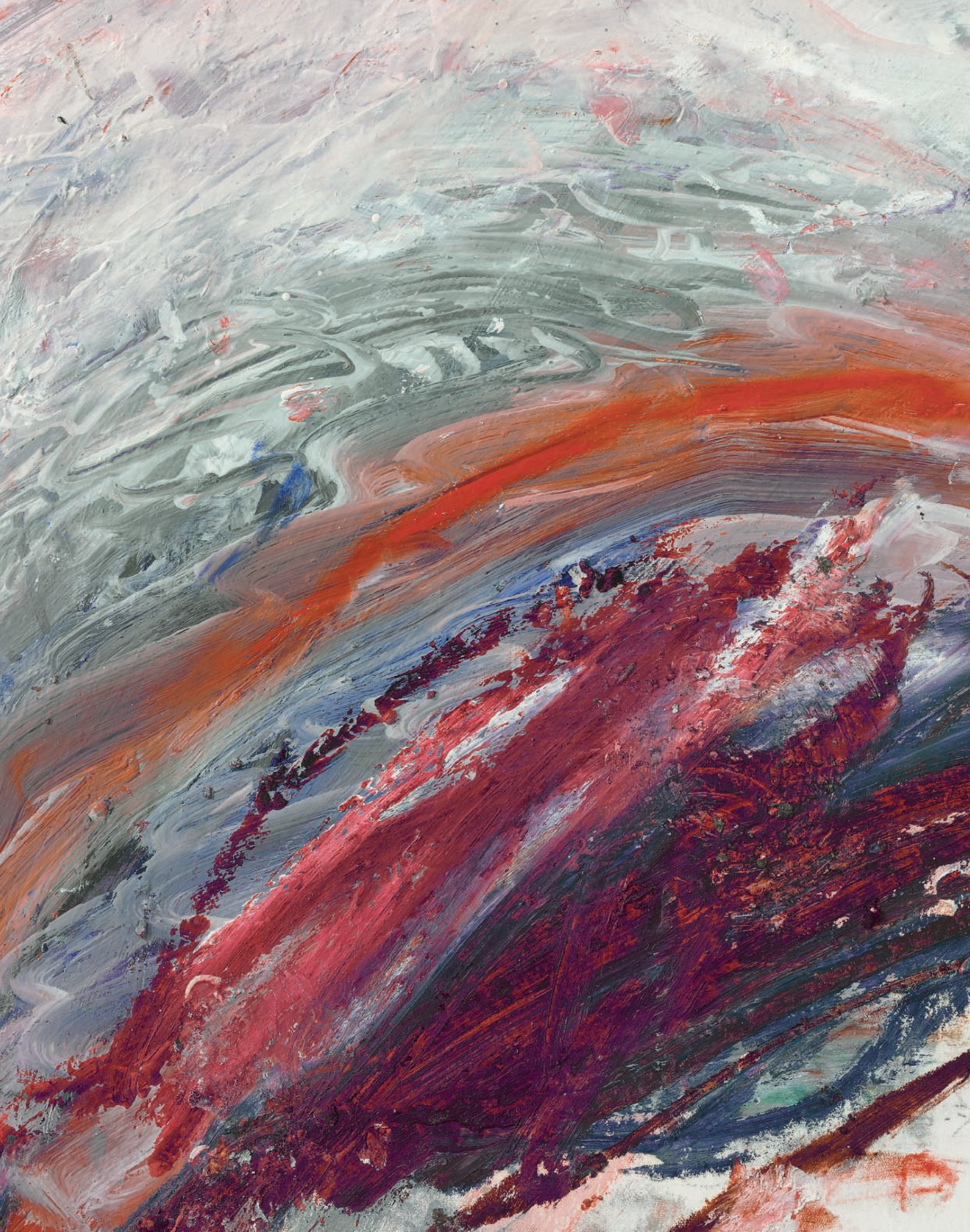
Cy Twombly's Hero and Leandro, 1985.
Artwork: © Cy Twombly Foundation.

‘Cy worked with bare fingers, applying the paint on paper … like a piano player. He would smear the surface deftly, creating the image in an easy way, without scruples, hesitation or pauses. I often wondered how it was possible for a human being to materialize or give significance or form to an abstraction filtered by the brain, or what synaptic chemistry of the brain cells would cause such activity’

NICOLA DEL ROSCIO

As del Roscio has recalled, in these works, ‘Cy worked with bare fingers, applying the paint on paper… like a piano player. He would smear the surface deftly, creating the image in an easy way, without scruples, hesitation or pauses. I often wondered how it was possible for a human being to materialize or give significance or form to an abstraction filtered by the brain, or what synaptic chemistry of the brain cells would cause such activity. I regret not having ever asked him if, while working, he was prey to anguish, or fear, or pleasure, or music, since he could play the piano (when in the mood) inventing music for a short time like a flash (but how can one describe that grey zone of life, the foggy spaces of the psyche?)’ (N. del Roscio, *Cy Twombly Drawings, Cat Rais, vol 7,* Munich 2016, p. 6).

Emblazoned with the word ‘LYCIAN’ drawn boldly across the top of the page – its letter ‘A’ transformed into a pyramid or spear-head, as in earlier works invoking Alexander, Achilles and Apollo, - this Lycian drawing articulates a misty whirling vortex of form that appears to function on the invisible borderlines between the mind and the body and between spirit and matter. It is, as Richard Leeman has written of such works, a ‘bodily writing, the line of which wraps itself tirelessly around a void, around that which cannot be represented’ (R. Leeman, ‘Cy Twombly’s Speaking Body’ in *Cy Twombly*, exh. cat., Centre Pompidou, Paris, 2016, p. 130).



PROPERTY OF AN IMPORTANT PRIVATE AMERICAN COLLECTOR

*** 31**

ANDY WARHOL (1928-1987)

Two-Dollar Bill with Jefferson

signed and dated 'Andy Warhol 62' (on the reverse)
pencil on paper
18 x 23⅞in. (45.7 x 60.6cm.)
Executed in 1962

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

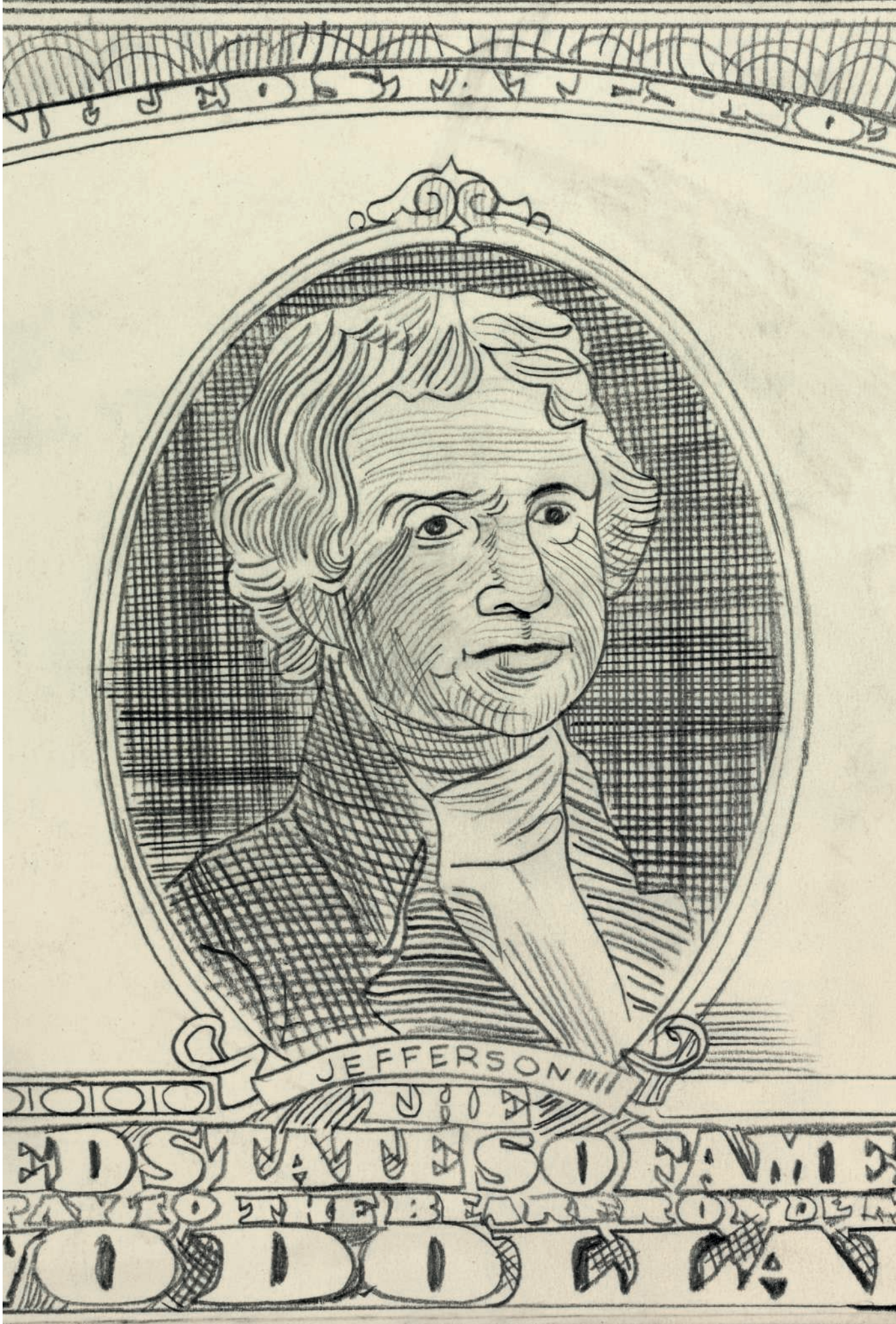
'American money is very well-designed, really. I like it better than any other kind of money. I've thrown it in the East River just by the Staten Island Ferry just to see it float'

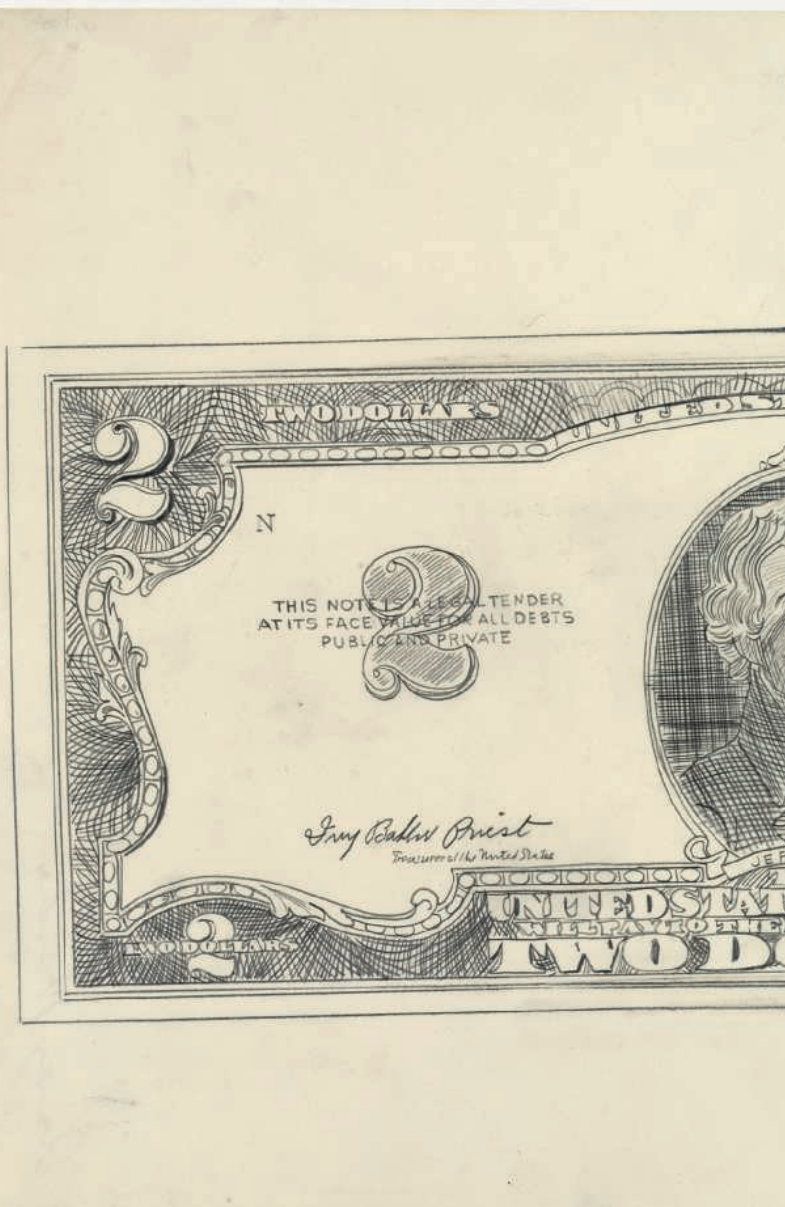
ANDY WARHOL

Jasper Johns, *Flag*, 1954.
Gift of Philip Johnson in honor of Alfred H. Barr, Jr. 106.1973.
The Museum of Modern Art (MoMA), New York.
Artwork: © Jasper Johns / VAGA, New York / DACS, London 2017. Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:
Louise Ferrari Collection, Houston.
Pace Wildenstein, New York.
Private Collection, Germany.
Haunch of Venison, London.
Acquired from the above by the present owner in 2006.

EXHIBITED:
New York, The Museum of Modern Art, *Andy Warhol: A Retrospective*, 1989, no. 139, p. 293 (illustrated, p. 161).


JEFFERSON


TWO DOLLARS
N
THIS NOTE IS A LEGAL TENDER
AT ITS FACE VALUE FOR ALL DEBTS
PUBLIC AND PRIVATE
Gary Barker Priest
Treasurer of the United States
TWO DOLLARS

TWO DOLLARS
2
WASHINGTON D.C.
TWO
SERIES
1953
A
Robert B Anderson
No
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ES OF AMERICA
OLLARS
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2

Andy Warhol, *One Dollar*, 1961.
Private Collection.
© 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

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

ANDY WARHOL

Andy Warhol, *Roll of Bills*, 1962.
Private Collection.
Artwork and Photo: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS/Artimage, London.

Executed at the dawn of Andy Warhol's stardom, *Two-Dollar Bill with Jefferson* (1962) is a superlative drawing of one of his most iconic subjects: the American two-dollar bill. This pivotal composition on paper relates directly to his very first series of silkscreens, begun that same year, which were based on drawings of one- and two-dollar bills made on acetate. It is also a fantastic instance of Warhol's meticulous draftsmanship, displaying the technical virtuosity he sharpened in the sphere of commercial illustration before his dazzling transition to fine art in the first years of the 1960s. While he continued drawing throughout his career, it became a largely private, meditative activity after his photomechanical silkscreen process took off late in 1962; this is one of his last drawings intended as a major standalone work. His keen attention is clear in the careful rendering of Thomas Jefferson's face, the signatures of the U.S. Treasurer Ivy Baker Priest and Secretary of the Treasury George M. Humphrey, and the legend 'series 1953 A', which dates the original bill Warhol worked from to 1953. As with early paintings such as the *Dance Diagrams*, *Coke Bottles* and *Campbell's Soup Cans* of 1961-62, Warhol drew the two-dollar bill by tracing a projected image. Just as these paintings show signs of transition to the chill, hard-edged pictorial unit of the screenprint, here the fanciful blotted ink line of his illustrative work gives way to a cleaner, more condensed pencil graphic. Yet traces remain in *Two-Dollar Bill with Jefferson* of an almost romantic devotion to his subject: his cross-hatched pencil strokes record the design faithfully, but convey the complex ornamentation of the borders with baroque flair, leaving certain areas expressively sketched; Jefferson's face is studied with the consideration of a personal portrait. Warhol loved what he was drawing. The same touch of lyricism can be seen in his remarkable large-scale drawings and paintings of dollar bills from the same period, which were based on photographs by his friend Edward Wallowitch of torn, crumpled and rolled up currency. Here, however, iconographic clarity reigns supreme. Before the introduction of Warhol's celebrated serial method, and lying behind every one of his creations thereafter, was a razor-sharp eye for line, detail and motif. Elevating the material of everyday commerce to an icon of sublime power and resolution, *Two-Dollar Bill with Jefferson* displays all the rich visual intelligence that would catapult Warhol to fame and fortune from the inception of his century-defining Pop era.

'American money is very well-designed, really', wrote Warhol in 1975. 'I like it better than any other kind of money. I've thrown it in the East River just by the Staten Island Ferry just to see it float' (A. Warhol, *The Philosophy of Andy Warhol: From A to B and back again*, Orlando 1975, p. 137). As subject matter, the two-dollar bill is perhaps the ultimate Warholian idol. Its low monetary value shares the democratic Pop ubiquity of his Coke bottles and soup cans of the same period: these are things seen and handled by millions of people daily (although it is notable that the $2 bill is surrounded by lively superstition, as it is considered something of a rarity). Importantly for Warhol, the bill's intricate, scalloped borders, cameo portrait and instantly recognisable typeface also make for a striking design that shares these objects' graphic and symbolic appeal.

Right: Andy Warhol in his New York studio with *200 One Dollar Bills*, 1962 (detail).
Photo: Alfred Statler ©2017 The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute. All rights reserved.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.

New York Post
MARK REGISTER

Andy Warhol, *Eighty Two-Dollar Bills, Front and Rear*, 1962. Museum Ludwig, Cologne.
© 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

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

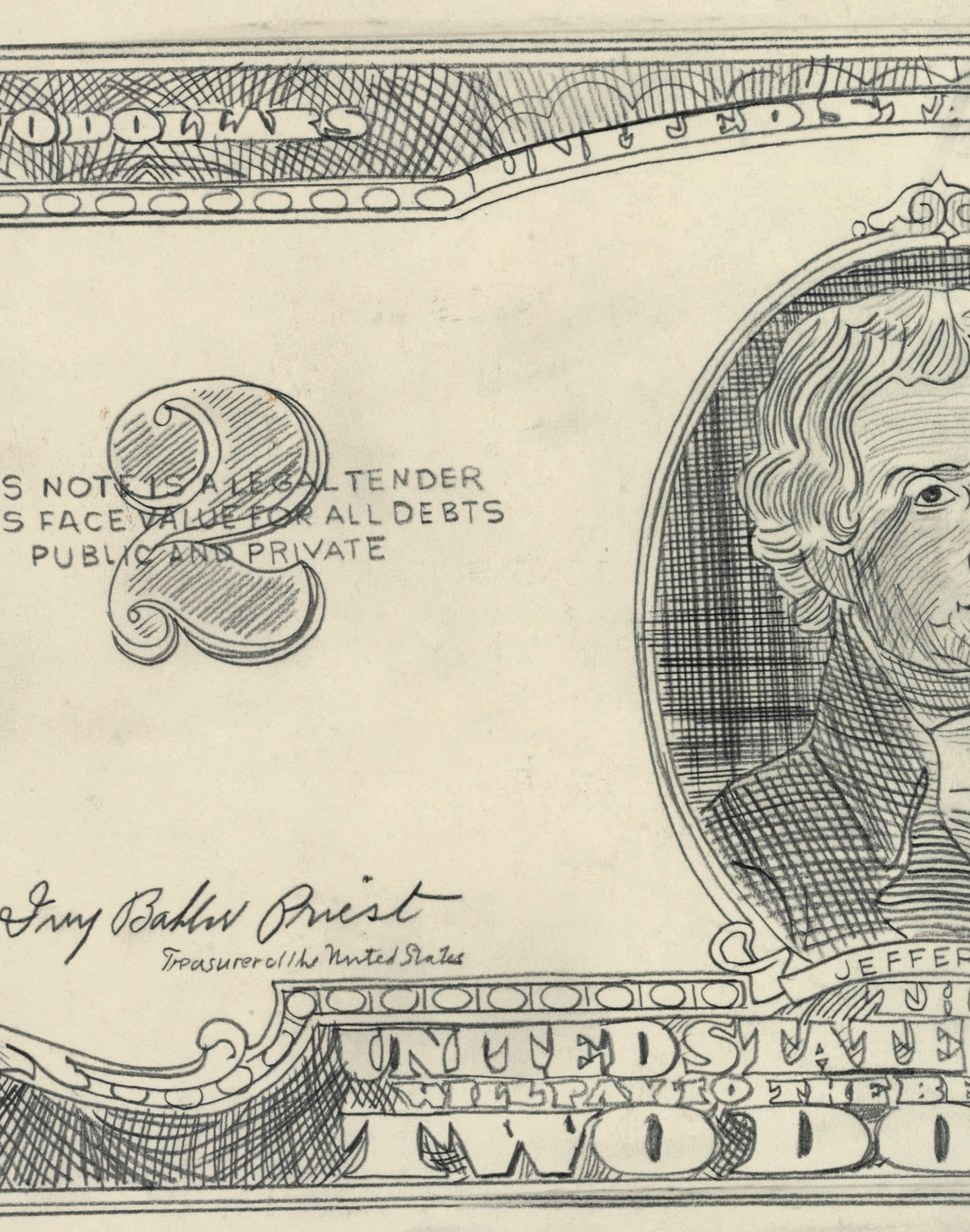
ANDY WARHOL

Perhaps most crucially, Warhol's drawing stands as a potent and ironic emblem of the relationship between art and commerce – something he was never shy about exploiting. The bill is an aspirational index of the American Dream, speaking of the potential of money as a vehicle for hope and desire, and of the fetishistic personal obsessions with fame, glamour and riches that defined Warhol's own artistic enthrallment with celebrity culture.

Warhol had arrived in New York from Pittsburgh in 1949 with very little money at all. Through hard work, talent and quietly fierce ambition, he had established himself by the mid-1950s as a successful commercial illustrator, drawing shoes for I. Miller, weather icons for a local news station and Christmas cards for Tiffany's and Tiber Press – the same printers who would later manufacture the screens for his series of dollar bill screenprints. 'He took any job he was offered, and everything he did was done professionally and stylishly and on time,' recalls Calvin Tomkins. 'Andy never wore anything but old clothes. He would show up at *Vogue* or *Bazaar* looking like some street urchin in his torn chinos and dirty sneakers – Raggedy Andy – and the editors and art directors found this irresistible' (C. Tomkins, 'Raggedy Andy', in J. Coplans, ed., *Andy Warhol*, New York 1970, p. 9). His movement into fine art from commercial illustration in the early 1960s was swift, calculated and stunningly effective. The fairytale elegance of his early ink drawings was replaced by a crisp focus on advertisement and commercial packaging. Until now, fine art had been seen as a refuge, separate from the brash commodity-led visuals of prosperous postwar America. The confessional frenzies of Abstract Expressionism, for example, embodied a high-minded artistic and emotional seriousness that had little to do with the imagery of daily life. Warhol, along with Jasper Johns, Roy Lichtenstein and Robert Rauschenberg, led a revolt that instead celebrated the aesthetics of the mass-market consumable. Yet even Rauschenberg and Johns bridled at the boldness Warhol's approach; as the dealer Emile de Antonio told him, Warhol was 'a commercial artist, which really bugs them because when *they* do commercial art – windows and other jobs I find them – they do it just "to survive." They won't even use their real names. Whereas *you've* won prizes for it! You're *famous* for it!' (A. Warhol, quoted in A. Warhol and P. Hackett, eds., *POPism: the Warhol Sixties*, Florida 2006, pp. 11 – 12). Warhol was unabashed. Following his sensational first New York solo show at the Stable Gallery in 1962, where he showed works including *100 Soup Cans*, *100 Coke Bottles*, and *100 Dollar Bills*, the Museum of Modern Art sponsored a symposium devoted to Pop Art, and he shot swiftly to international renown.

The most frequently told story of the bills' genesis as a silkscreen is related by Calvin Tomkins. 'One evening early in 1962, in the apartment over Florence's Pinup, Muriel Latow told Andy that she had an idea but it would cost him money to hear it. Muriel ran an art gallery that was going broke. "How much?" Andy asked her. Muriel said fifty dollars. Andy went straight to the desk and wrote out a check. "All right," Muriel said. "Now, tell me, Andy, what do you love more than anything else?" "I don't know," Andy said. "What?" "Money," Muriel said. "Why don't you paint money?" Andy thought it was a terrific idea' (C. Tomkins, 'Raggedy Andy', in J. Coplans, ed., *Andy Warhol*, New York 1970, p. 12). Nathan Gluck recalls that Warhol 'was not about to draw rows and rows of money. And he couldn't think of what to do, and then he remembered the fellows ... at Tiber Press ... He called them up and asked them if they would make a silkscreen of money. And I think they said, "No," but if Andy made a drawing, they would make a silkscreen of the drawing' (N. Gluck, quoted in G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné, Vol. 01: Paintings and Sculpture 1961-1963*, London & New York, 2002, p. 131). The hand-drawn intimacy of *Two-Dollar Bill with Jefferson* therefore plays a crucial role in this seminal moment of Warhol's practice. Without his gifts as a draughtsman, he could never have embarked upon the iconic serial method that would dominate his art for the next twenty-five years. *Two-Dollar Bill with Jefferson* almost seems to anticipate the shift that was to come, as it lacks the serial number and stamped treasury seal that Warhol would incorporate into his first silkscreens; this is the *idea* of the bill, raw and unadorned, before the artist's hand was withdrawn and seriality took over. The importance of this drawing in its own right can hardly be overstated. Exposing the essence of the United States with powerful economy and restrained feeling, it sits at the very heart of Warhol's practice. While some critics draw an abrupt line between his early illustrations and his 'fine art', *Two-Dollar Bill with Jefferson* displays what is in fact a remarkable continuity and consistent vision in Warhol's work. As he said in his final interview in 1987, 'I'm still a commercial artist. I was always a commercial artist' (A. Warhol in conversation with P. Taylor, in *Andy Warhol*, exh. cat. KunstHausWien, Vienna and Orlando Museum of Art, Orlando, 1993, p. 138).

Installation view of the exhibition, "Andy Warhol: A Retrospective", MoMA, NY, February 6, 1989 through May 2, 1989.
Photographic Archive, The Museum of Modern Art Archives, New York.
Photographer: Mali Olatunji © The Museum of Modern Art, NY. Cat. no.: IN1510.27.© 2017.
Digital Photo: © The Museum of Modern Art, New York/Scala, Florence.
Artworks: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.


DOLLARS
S NOTE IS A LEGAL TENDER
S FACE VALUE FOR ALL DEBTS
PUBLIC AND PRIVATE
Treasurer of the United States
JEFFER
UNITED STATES
WILL PAY TO THE B
TWO

WASHINGTON D.C.
TWO
SERIES
1953
A
Robert B Anderson

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTOR

32

CHRISTO (B. 1935)

Green Show Window

enamel paint on wood and Plexiglas, with pegboard
86¼ x 47¾ x 3¾in. (219 x 121.3 x 9.6cm.)
Executed in 1965

£180,000–250,000
$240,000–330,000
€200,000–270,000

'They were so generalised as to be universal, a kind of "everystore". There are no goods or activities to be glimpsed through the undraped margins of the windows. And there are no signs, emblems or addresses to particularise their location or function ... Like Hopper, Christo distils specifics to arrive at a generalisation, creating a mood of detachment, loneliness and vacancy'

DAVID BOURDON

Christo, *Store Front*, 1964.
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Artwork: © Christo 1964. Photography by Cathy Carver, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.

PROVENANCE:
Acquired directly from the artist by the previous owner in the 1960s.
Thence by descent to the present owner.

EXHIBITED:
Berlin, Galerie Gropius-Bau, *Christo and Jeanne-Claude, Early Works 1958-69*, 2001.

LITERATURE:
A. Tolnay, D. Bourdon & L. Alloway, *Christo and Jeanne-Claude, Early Works 1958-69,* Cologne 2001, no. 213, p. 139 (illustrated in colour, p. 138).

Edward Hopper, *Nighthawks*, 1942.
The Art Institute of Chicago.
Artwork: ©Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.
Photo: The Art Institute of Chicago, IL, USA / Friends of American Art Collection / Bridgeman Images.

Christo, *Double Show Window*, 1965-1966.
Kröller-Müller Museum, Otterlo.
Artwork: © Christo 1965-66.

Acquired directly from the artist and held in the same private collection ever since, *Green Show Window* belongs to the seminal group of works with which Christo launched his celebrated project-based practice. Closely related to the series of *Store Fronts* produced between 1964 and 1967, the two-metre-high work is a scale emulation of the shop façades that lined the streets of New York. Executed in 1965 – the same year as Christo's first solo museum exhibition at the Stedelijk van Abbemuseum, Eindhoven – it marks his assimilation into the global art world, having emigrated to America from Paris in September 1964. The present work, unlike many of the *Show Windows*, features wooden panelling along the lower edge, aligning it more closely with the *Store Fronts* – in particular the major early *Green Store Front*, now held in the Hirshhorn Museum and Sculpture Garden, Washington D.C. Together, these series formed a critical link between the artist's early wrapped objects and *Show Cases*, and his large-scale environmental works and wrapped public buildings. Created using scavenged construction materials often found in flea markets or demolition sites, the works

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.
Photo: Kunsthalle, Tubingen, Germany / Bridgeman Images.

Andy Warhol, *100 Cans*, 1962.
Albright-Knox Art Gallery, Buffalo.
© 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

'In presenting cases and shop fronts as artistic readymades, Christo shifted attention from the commodity fetish to its mechanics of display. His store works highlight the framing function of commercial props … The auratic space of a store front is here borrowed and manipulated in ways that expose (rather than mystify) the instability of value'

DAVID BOURDON

engage with the armature of consumer culture – its portals and display cases – whilst simultaneously disabling its function. No goods are glimpsed behind the glass; no open door invites the customer in. Unlike his Pop Art contemporaries such as Andy Warhol and Roy Lichtenstein, who similarly engaged with the rise of consumerism, Christo was fascinated less by the proliferation of branding and advertising than by the role of architecture in socio-cultural activity. 'They were so generalised as to be universal, a kind of "everystore"', writes David Bourdon. 'There are no goods or activities to be glimpsed through the undraped margins of the windows. And there are no signs, emblems or addresses to particularise their location or function … Like Hopper, Christo distils specifics to arrive at a generalisation, creating a mood of detachment, loneliness and vacancy' (D. Bourdon, *Christo*, New York 1970, p. 28). Simultaneously haunting and nostalgic, *Green Show Window* momentarily transports the viewer back to 1960s New York, yet ultimately denies all access.

The *Show Windows* and *Store Fronts* charted Christo's rise to prominence during his early career. During a preliminary visit to New York in May 1964, he exhibited *Green Store Front* at Leo Castelli's gallery. Upon his permanent return to the city, he and his wife moved into a loft apartment on Howard Street, recommended to them by their new neighbour Claes Oldenburg, where he continued the production of the works in earnest. Between 1965 and 1966, his growing critical acclaim led to his debut museum exhibition at the Stedelijk van Abbemuseum in Eindhoven, Holland, where works from the series were shown. In 1968, Christo took the theme to new, monumental proportions, creating *Corridor Store Front* for Documenta IV. Conceived through detailed sketches and planning phases before materialising in the flesh, the creative process of the *Show Windows* and *Store Fronts* provided the methodological blue-print for the conception of his larger public projects. 'All these projects have two distinct periods: one that we call the "software" period, and the other that we call the "hardware" period', Christo would later explain. 'The software period is exactly the moment when the project exists in the drawings and in the minds of hundreds and thousands people who try to stop us and in the minds of the hundreds and thousands people who try to help us … It is like an expedition in this very complicated process of making. But the software period is working only because we are directed towards the realization of objects. Very precise objects – a curtain in the valley, a running fence, a bridge that was wrapped, umbrellas or surrounded islands' (Christo, quoted at http://www.jca-online.com/christo.html [accessed 23 August 2017]). Situated at the dawn of this trajectory, *Green Show Window* marks the birth of a practice that – for over five decades – has continued to shed new light on the ways in which we engage with our environment.

Christo and Jeanne-Claude in Christo's studio with Green Store Front, 1964, 1966.
Photo: Thomas Cugini
Artwork: © Christo 1966.

λ*33

ANTONI TÀPIES (1923-2012)

Arquitectura (Architecture)

signed and dated 'Tàpies 1963' (on the reverse)
mixed media on canvas
64⅛ x 64⅛in. (163 x 163cm.)
Executed in 1963

£700,000–1,000,000
$920,000–1,300,000
€770,000–1,100,000

'Now is no time to think of what you do not have.
Think of what you can do with what there is'

ERNEST HEMINGWAY

Brassaï, Villa Riberolles, *Bangnolet Street*, Paris, *circa* 1930s.
Museum of Fine Arts, Houston.
Original Photo: © ESTATE BRASSAÏ – RMN-Grand Palais.
Digital Photo: Museum of Fine Arts, Houston, Texas, USA / Museum purchase funded by the Caroline Wiess Law Foundation / Bridgeman Images.

PROVENANCE:
Martha Jackson Gallery, New York.
Galerie Beyeler, Basel.
Private Collection, France (acquired from the above in 1987).
Anon. sale, Christie's London, 8 February 2006, lot 39.
Galerie Jan Krugier, Ditesheim & Co., Geneva.
Galerie Cazeau-Beraudiere, Paris.
Acquired from the above by the present owner.

EXHIBITED:
Pittsburgh, Carnegie Institute, *1964 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, 1964, no. 218.
Jacksonville, Cummer Gallery of Art, *700 years of Spanish Art*, 1965, no. 55 (illustrated, unpaged).
New York, Martha Jackson Gallery, *Antoni Tàpies*, 1968, no. 1 (illustrated).

LITERATURE:
G. Gatt, *Antoni Tàpies*, Bologna 1967 (illustrated in colour, pl. 144).
M. Tapié, *Antoni Tàpies Oevres 1945-1968*, Milan 1969, no. 75 (illustrated, unpaged; incorrectly titled 'Architectural avec matière martelé').
A. Agustí, *Tàpies: The Complete Works, Volume II: 1961-1968*, Barcelona 1990, no. 1194 (illustrated, p. 163).

Alberto Burri, *Sacco e Rosso*, 1959.
Artwork: © Fondazione Palazzo Albizzini Collezione Burri, Città di Castello – DACS 2017.

Lucio Fontana, *Concetto spaziale, Venezia era tutta d'oro*, 1961.
Museo Thyssen-Bornemisza, Madrid.
Artwork: © Lucio Fontana/SIAE/DACS, London 2017.

'Far from the cliché that people have formed of the artist, with all its onus of originality, personality, style, etc., that allows the work to speak in the outside world, for the author there is, above all, a core of more anonymous thought, of collective thought, of which he is no more than the modest servant. This is surely the area where the wisdom that understands all the ideologies and fateful contingencies of the world must be stored'

ANTONI TÀPIES

Included in the 1964 Pittsburgh International Exhibition of Contemporary Painting and Sculpture at the Carnegie Institute, *Arquitectura* (1963) is replete with Antoni Tàpies' distinctive mural magic. Wrought from a scarred, carved and stained compound of oil and sand on canvas, this richly textural object speaks a narrative of time physically recorded on its wall-like skin: the passage of the elements, people, human bodies and lives. A rough quadrilateral of sandy hue, like the ghost of a structure once affixed there, dominates the pitch-dark surface. A long, sharp diagonal mark cuts through its centre. Deep pockmarks are scored and scattered as if from a shrapnel blast. A haze of watery paler pigment, reminiscent of old whitewash or of dust kicked up from the ground, churns across the composition's lower half, whose texture recalls peeling paint, mottled plaster or cracked hide. Tàpies' characteristic cruciform 'T' glyph is incised to the left, like a graffiti tag or the X marking treasure on a map. Rather than representing on a pictorial surface, Tàpies replaces that surface itself with solid material fact: a wall, taken as a site of incision, inscription and revelation. Like the mythic scrawl of Cy Twombly, Tàpies' mark-making gestures to layers of history and thought through its intense physicality. The work is a meditative, reliquary zone, its earthbound surface carrying the aura of some antique architectural fragment or archaeological site. This large-scale work is also a visceral reflection of the violence of the Civil War and Catalan nationalist conflicts inscribed on the Spanish streets where Tàpies grew up. The ancient walls of Barcelona, cratered and bloodied by war, were analogues of a wrecked and disfigured civilisation. Conjuring beauty from the dust and rubble, Tàpies forged a new, elemental conception of reality in his works, offering a vision of hope and healing for postwar Europe. Not unlike the torn, stitched and burnt compositions of Alberto Burri, Tàpies' art acknowledges society's lesions and scars while making an inspirational case for creation coming from destruction – a vital, redemptive message in the brutal Francoist years of 1960s Spain. As the critic John Russell wrote in 1969, his works seem 'to have been not so much painted as excavated from an idiosyncratic compound of mud, sand, earth, dried blood and powdered minerals' (J. Russell, quoted in W. Grimes, 'Antoni Tàpies, Spanish Abstract Painter, Dies at 88,' *The New York Times*, 6 February 2012). Enthralling, primal and enigmatic, *Arquitectura* is a surface alive with potential. Its refined fusion of medium and message stands testament not only to Tàpies' metaphysical mastery, but also to his urgent, deeply felt humanism.

Cy Twombly, *School of Fontainebleau*, 1960.
Nationalgalerie im Hamburger Bahnhof, Hamburg.
Artwork: © Cy Twombly Foundation. Photo: © 2017. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

'How many suggestions can be derived from the image of the wall and all its possible permutations! Separation, cloistering, the wailing wall, prison, witness to the passing of time; smooth surfaces, serene and white; tortured surfaces, old and decrepit; signs of human imprints, objects, natural elements; a sense of struggle, of effort; of destruction, cataclysm; or of construction, re-emergence, equilibrium; traces of love, pain, disgust, disorder; the romantic prestige of ruins …'

ANTONI TÀPIES

Tàpies, whose own surname means 'walls' in his native Catalan, was fascinated by the endless prospects of the wall as a vehicle for expression. 'How many suggestions can be derived from the image of the wall and all its possible permutations!' he enthused in 1969. 'Separation, cloistering, the wailing wall, prison, witness to the passing of time; smooth surfaces, serene and white; tortured surfaces, old and decrepit; signs of human imprints, objects, natural elements; a sense of struggle, of effort; of destruction, cataclysm; or of construction, re-emergence, equilibrium; traces of love, pain, disgust, disorder; the romantic prestige of ruins …' (A. Tàpies, 'Communication on the Wall', 1969, in *Antoni Tàpies. In Perspective*, Barcelona 2005, p. 79). In the compelling composition of *Arquitectura*, all this dynamism, all the life and passion and inexorable motion of history, is contained. From its tarry ripples and cruel incisions to its sediments of lyrical colour, this lacerated wall seems not inanimate but flesh and blood. Its pitted flashes of reddish hue evoke a body of pain and vitality, capturing the spirit of a hurt but living Spain.

Tàpies' works differ from real walls in one crucial aspect: where a wall out in the real world continues to record the marks of time on its surface as the years go by, Tàpies' creations effectively make time stand still, accruing no further scarring after their execution. They are removed from the continuum of their implied history, preserved forever in the museum, gallery or collection environment. Yet rather than enshrining a precious personal vision in these objects, Tàpies saw himself, in recreating and transforming the surfaces which govern our everyday existence, as unlocking a compound truth at the heart of human experience. 'Far from the cliché that people have formed of the artist,' he wrote, 'with all its onus of originality, personality, style, etc., that allows the work to speak in the outside world, for the author there is, above all, a core of more anonymous thought, of collective thought, of which he is no more than the modest servant. This is surely the area where the wisdom that understands all the ideologies and fateful contingencies of the world must be stored' (A. Tàpies, 'Communication on the Wall', 1969, in *Antoni Tàpies. In Perspective*, Barcelona 2005, p. 80). It is in this radical sense of the communal condition, of rising above the self to further something greater than the individual, that *Arquitectura* finds its meaning, its beauty, and, ultimately, its emotional resonance. Tàpies wrests dignity from trauma and splendour from rough matter like a shaman. *Arquitectura* eloquently expresses his transcendent mythos of rebuilding, reuse and transformation: this living wall represents the construction of a new architecture of art, a new way of seeing, to heal Spain and the world.

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTOR

λ 34

YVES KLEIN (1928-1962)

Untitled Blue Monochrome (IKB 107)

indistinctly signed and dated 'Yves 59' (on the reverse)
dry pigment and synthetic resin on canvas laid down on panel
11¾ x 25¼in. (29.8 x 64.2cm.)
Executed in 1959

£1,200,000–1,800,000
$1,600,000–2,300,000
€1,400,000–2,000,000

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

YVES KLEIN

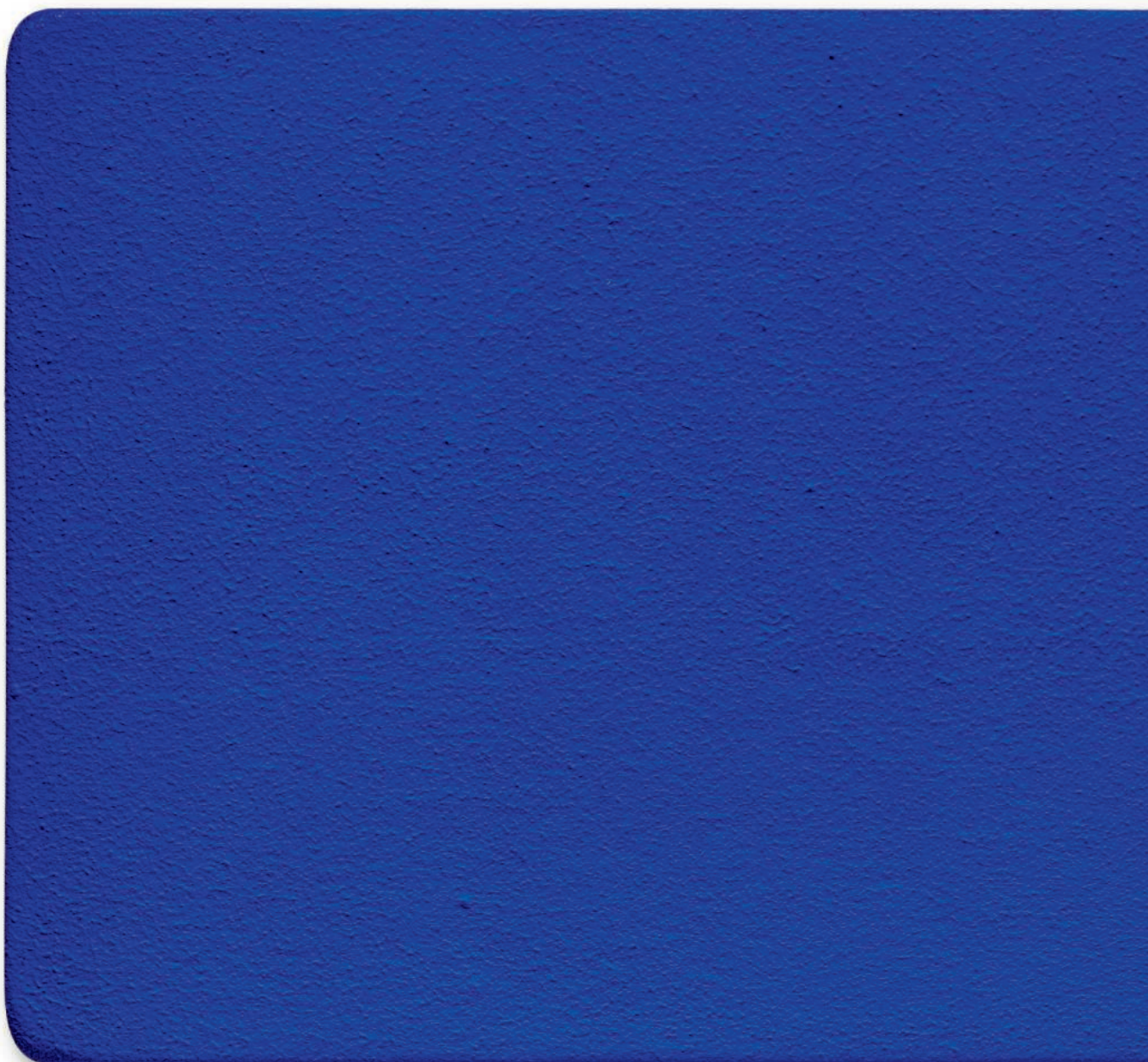
Katsushika Hokusai, *The Great Wave of Kanagawa*, 1829-1832.
The Metropolitan Museum of Art, New York.
Photo: © 2017.
Image copyright The Metropolitan Museum of Art/Art Resource/Scala, Florence.

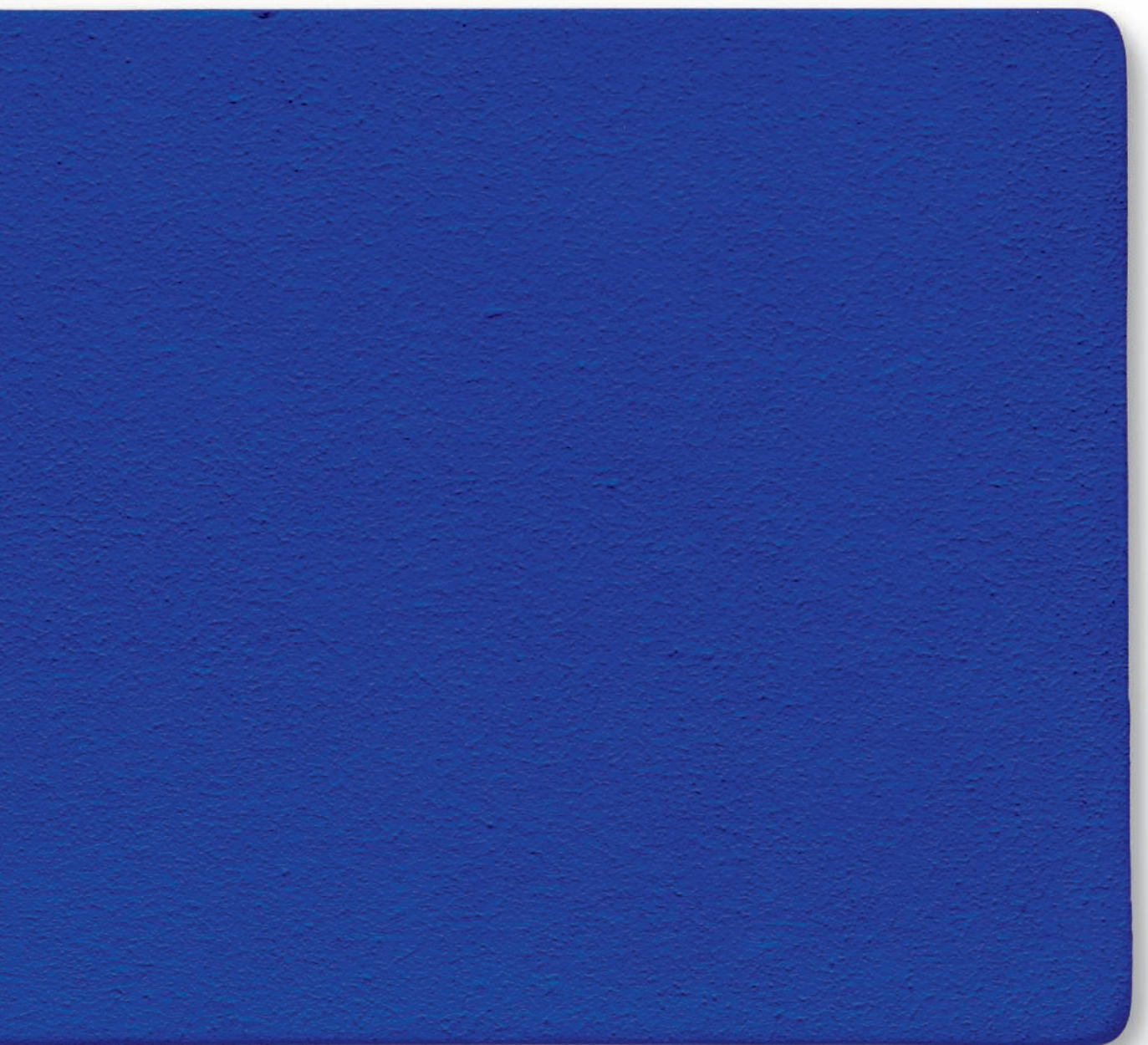
PROVENANCE:
Svensk-Franska Konstagallerist, Stockholm.
Private Collection, Sweden (acquired from the above, *circa* 1960).
Thence by descent to the present owner.

EXHIBITED:
Stockholm, Svensk-Franska Konstgalleriet, *Yves Klein*, 1963, no. 5.

LITERATURE:
P. Wember, *Yves Klein*, Cologne 1969, p. 73, no. IKB 107.

Yves Klein in front of a Monochrome during the exhibition *Proposte monochrome/ epoca blu* at the Apollinaire Gallery in Milan, January 1957.
Artwork: © Yves Klein Estate, ADAGP, Paris / DACS, London, 2017
Photo: © All rights reserved.





Fra Angelico, *Madonna and Child, circa* 1450.
Galleria Sabauda, Turin.
Photo: ©2017. Photo Scala, Florence - courtesy of the Ministero Beni.
Att. Culturali e del Turismo.

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

PIERRE RESTANY

Executed in Yves Klein's signature blue pigment – IKB or 'International Klein Blue' – *Untitled Blue Monochrome,* (IKB 107), is an exquisite example of the monochrome works that form the cornerstone of the artist's entire output. Painted in 1959, the work was acquired *circa* 1960 and has remained in the same collection ever since. With their highly-pigmented, deeply-saturated surfaces, Klein's IKB monochromes were the first and purest material expressions of the mystic, immaterial void that he believed lay at the heart of man's existence. His unique azure pigment was so intense that the artist believed it had the power to induce an extrasensory experience in the viewer, allowing them to transcend their physical being and momentarily glimpse the inarticulate 'zone of immateriality' that lay beyond the confines of the human imagination. First conceived in 1957, Klein's IKB monochromes were so central to his *oeuvre* that the artist came to personally identify with them, often referring to himself as 'Yves le Monochrome' and characterising his art as 'the Monochrome Adventure'. Unlike his forebears Kazemir Malevich and Ad Reinhardt, who considered the monochrome the logical conclusion of painting, Klein saw pure colour as a portal to an undiscovered spiritual dimension. As he explained, '[I] can no longer approve of a "readable" painting … [eyes were] made not to read a painting, but, rather, to see it. PAINTING is colour' (Y. Klein quoted in K. Brougher, 'Involuntary Painting', in *Yves Klein: With the Void, Full Powers*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington D.C., 2010, p. 26). By limiting himself to a single, highly-concentrated pigment, devoid of surface and expression, Klein sought a new, experiential purpose for art. His monochromes were no longer windows onto the physical world, but rather gateways to the invisible spatial realm that underpinned our very being.

For Klein, colour was not a representative tool, but rather a real, living presence that had the power to impregnate its surroundings and absorb its onlookers. The purer the colour, he believed, the more it might overcome its own material boundaries, dispersing into space and transporting the viewer into the void. His quest for this radical and transcendental mode of painting began in 1947 when, sitting on a rocky beach in Nice beside his friends Arman and Claude Pascal, he suddenly declared, 'the blue sky is my first artwork' (Y. Klein, quoted by Arman in T. McEvilley, 'Yves

Yves Klein, *People Begin to Fly (ANT 96)*, 1961.
Menil Collection, Houston.
Artwork: © Yves Klein Estate, ADAGP, Paris / DACS, London, 2017

Klein: Conquistador of the Void', in *Yves Klein 1928-1962: A Retrospective*, exh. cat., Institute for the Arts, Rice University, Houston, 1982, p. 46). Having grown up surrounded by the deep azure of the Mediterranean, Klein considered blue to be the most immaterial of all colours, infused with the infinity of sea and sky. 'Blue has no dimensions', he wrote. 'All colors bring forth associations of concrete, material, and tangible ideas, while blue evokes all the more the sea and the sky, which are what is most abstract in tangible and visible nature' (Y. Klein, quoted in 'Speech to the Gelsenkirchen Theater Commission', in *Overcoming the Problematics of Art: The Writings of Yves Klein*, New York 2007, p. 41). Embarking on what he termed the 'Blue Revolution', Klein sought a tone that would radiate with an intensity appropriate for the mystic energy it harboured. After much experimentation, he devised the purest ultramarine hue possible, and had the colour officially patented in his name - 'International Klein Blue'. Adamant that the application of this colour to canvas should leave no material trace, Klein abandoned paint for pure pigment – a substance which preserved the radiance of the colour.

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

35

ROBERT RYMAN (B. 1930)

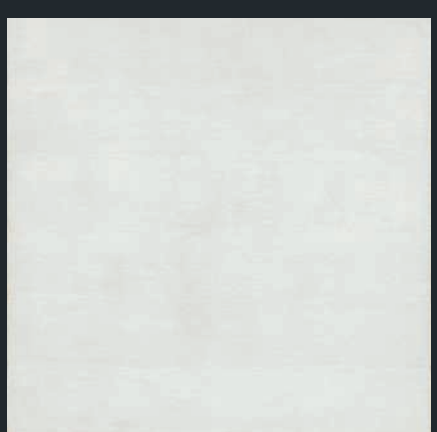
United

signed, titled and dated 'Ryman 76 "UNITED"' (on the overlap)
oil on stretched linen canvas and four black oxide fasteners and square bolts
canvas: 53⅛ x 53⅛in. (135 x 135cm.)
overall: 55⅝ x 53⅛in. (141.3 x 135cm.)
Executed in 1976

£1,800,000–2,500,000
$2,400,000–3,300,000
€2,000,000–2,700,000

'I don't think of myself as making white paintings. I make paintings; I'm a painter. White paint is my medium'

ROBERT RYMAN



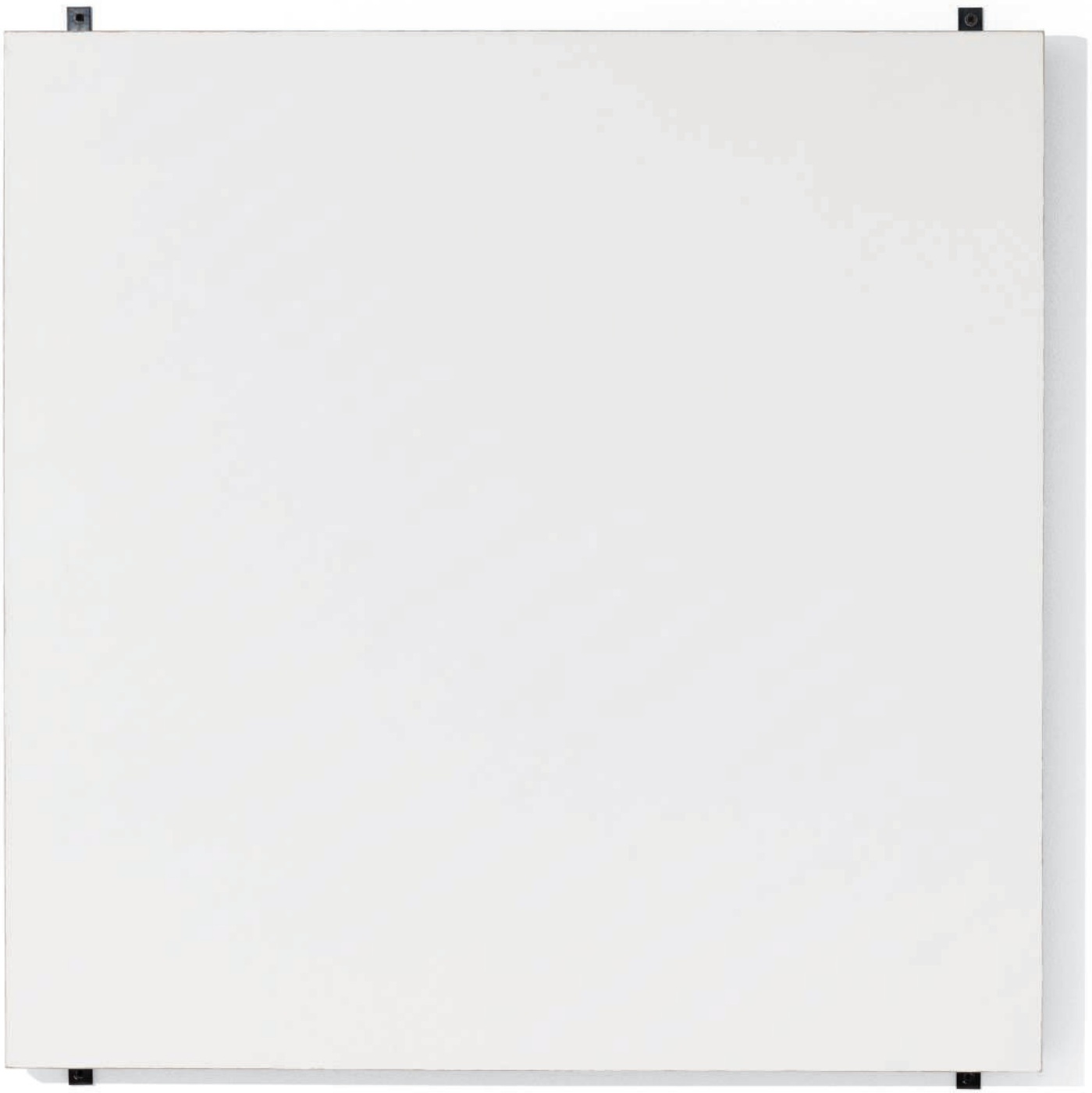
Robert Ryman, *Twin*, 1966.
Oil on cotton, 6' 3 3/4' x 6' 3 7/8' (192.4 x 192.6 cm).
Charles and Anita Blatt Fund and purchase. Acc. no.: 691.1971.
The Museum of Modern Art (MoMA), New York.
Artwork: © 2017 Robert Ryman / DACS, London.
Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:
Galleria Gian Enzo Sperone, Rome.
Acquired from the above in February 1978.
Thence by descent to the present owner.

EXHIBITED:
New York, P.S.1, Institute for Art and Urban Resources, *Robert Ryman: Paintings 1976*, 1977, p. 3.
Rome, Galleria Gian Enzo Sperone, *Robert Ryman,* 1977.
London, Whitechapel Gallery, *Robert Ryman,* 1977, p. 29, no. 77.
Genova, Museo d'Arte Contemporanea Villa Croce, *Andy Warhol sul comò: Opera dalla collezione Rosetta Barabino*, 2015 (illustrated, p. 170).

LITERATURE:
N. Spector, *Some Ryman Words*, New York, 1981 (unpaged).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



Mark Rothko, *Untitled*, 1969.
Private Collection.
Artwork: © 2005 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.

Piero Manzoni, *Achrome*, 1960.
Museo del Novecento, Milan
Artwork: © DACS 2017. Photo: Museo del Novecento, Milan, Italy / Mondadori Portfolio/Electa/Luca Carrà / Bridgeman Images.

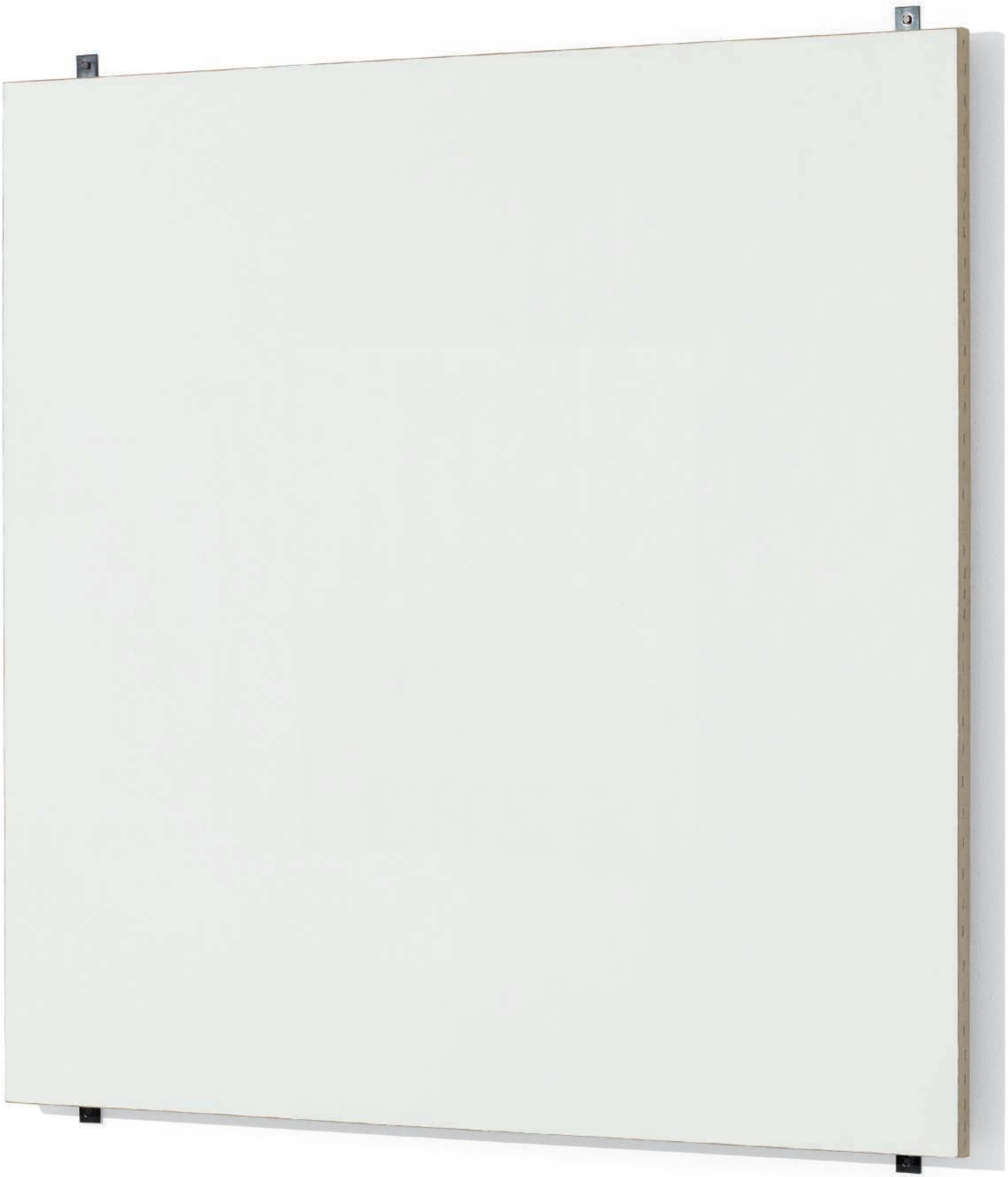
'Rothko's work might have a similarity with mine in the sense they may both be kind of romantic … I mean in the sense that Rothko is not a mathematician, his work has very much to do with feeling'

ROBERT RYMAN

With its sweeping veil of titanium white coaxed just to the edges of the canvas, *United* is a work of extraordinary purity dating from a pivotal period in Robert Ryman's practice. Paint is applied with clinical precision to raw linen, stretched on a 53-by-53-inch wooden frame, and stapled in a clean line along the four edges. In the upper left hand quarter, an extra layer of white demarcates a smaller square panel, barely visible to the naked eye. Executed in 1976, the entire construction is mounted on the wall with custom-made steel fixtures: a key device introduced to the artist's practice that year. Included in the artist's 1977 exhibition at the Whitechapel Gallery in London, and held in the same private collection since the following year, the work takes its place within Ryman's revolutionary attempts to strip art back to its most basic principles. Begun in the late 1950s, and pursued throughout his career, his stark, minimal canvases invite the viewer to engage with their status as objects rather than illusions. Eschewing painting's traditional function as a conduit for narrative and symbolic meaning, Ryman sought instead to draw attention to the literal act of art-making: of applying pigment to canvas and – as highlighted by the steel fixtures – hanging it upon a wall. 'Usually paintings, if they're pictures, hang invisibly on a wall, because we're not so interested in that', he explains. 'It's the image we're looking at in the confined space … My paintings don't really exist unless they're on the wall as part of the wall, as part of the room' (R. Ryman, quoted in interview with B. Diamonstein, in *Inside New York's Art World*, New York 1979, p. 334). Observing the present work, the viewer is made attendant not only to the properties of the painting itself – the residual traces of brushwork, the play of light across its surface and the weave of the linen just visible at the border – but also to the way in which it punctuates the surrounding space. No longer eclipsed by its content, the work is free to exist in its most rudimentary state: a field of pigment and fibre, displayed upon a vertical support.

'The thinking behind the fasteners has to do with the way a painting hangs on a wall … Usually paintings, if they're pictures, hang invisibly on a wall, because we're not so interested in that. It's the image we're looking at in the confined space … My paintings don't really exist unless they're on the wall as part of the wall, as part of the room'

ROBERT RYMAN



Installation view, *Robert Ryman*, Whitechapel Gallery, 21 September – 23 October 1977.
Whitechapel Gallery.
Whitechapel Gallery Archive. Artwork: © 2017 Robert Ryman / DACS, London.

'Yes, it's very true, there is an image, the image is the paint, the procedure, the brush, the way the painting is done – this is actually the image. The size of it, the thickness, the type of paint, all these things become image as soon as it is put on the wall: then it becomes an object, an image'

ROBERT RYMAN

Ryman developed a unique sensitivity to art's material properties whilst working as a guard at the Museum of Modern Art, New York, in the early 1950s. In the long hours spent in the galleries, he pored over the masterpieces under his watch, scrutinising every aspect of their surfaces. As his observations intensified, Ryman started to look beyond what these paintings represented – or indeed, what they might mean – and began to appreciate them for their raw physical qualities. Harnessing white paint as his primary medium, he sought to develop a language in which artworks might be appreciated as concrete objects rather than zones of fiction. 'The use of white in my paintings came about when I realized that it doesn't interfere', he explained. 'It's a neutral colour that allows for a clarification of nuances in painting. It makes other aspects of painting visible that would not be so clear with the use of other colours' (R. Ryman, quoted in R. Storr, 'Simple Gifts', in R. Storr, *Robert Ryman,* exh. cat., Tate, London, 1993, p. 16). Ryman's deliberately ambiguous, single-word titles – *United* being a prime example – are similarly conceived. 'I get most of the names from the Yellow Pages (of the Manhattan classified telephone directory) – you know, brand names', he explains. 'They don't mean anything. I just want something that won't interfere with the painting' (R. Ryman, quoted in N. Spector, '"Ryman" Brand Paintings', in *Bilder. Objekte. Filme. Konzepte*, Munich 1973, p. 156). Following on from the series of *Surface Veils* created in the early 1970s – defined by delicate variations in texture and tonality – the present work strips away all sense of painterly inflection. Its pigment is unmarked by ripples and ruptures; its colour, save for the spectral square panel, is almost entirely unmodulated. Unsullied by artifice, the work offers a vision of painting in its most elemental form.

Robert Ryman installing at Kunsthalle Basel, June 1975.
Photograph by Christian Baur. Artwork: © 2017 Robert Ryman / DACS, London.

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTOR

λ 36

ROMAN OPALKA (1931-2011)

1965/1-∞ detail-1194480-1215202

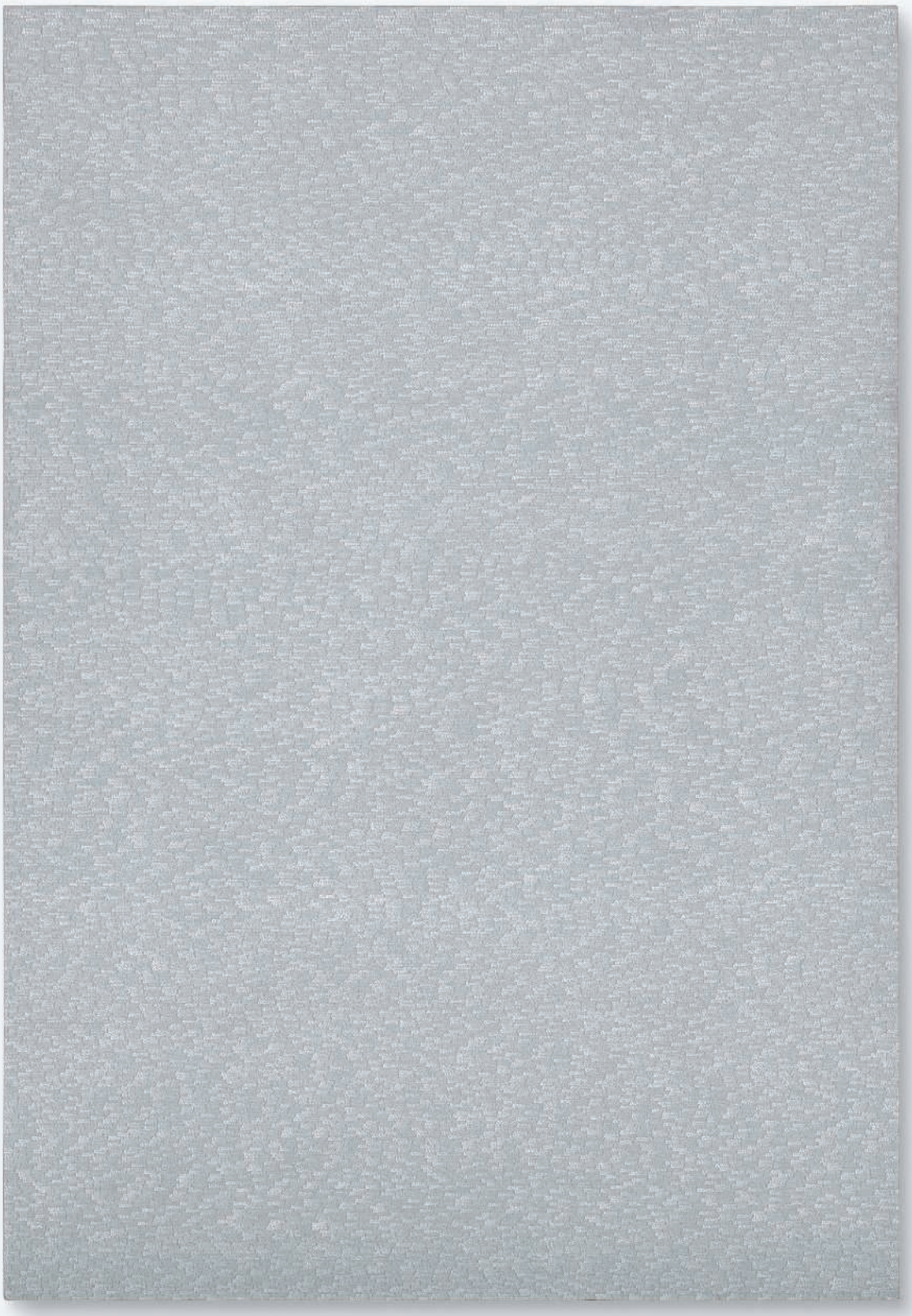
signed and titled 'OPALKA 1965/1-∞ DETAIL-1194480-1215202' (on the reverse)
acrylic on canvas
77⅜ x 53¼in. (196.5 x 135.2cm.)
Conceived in 1965

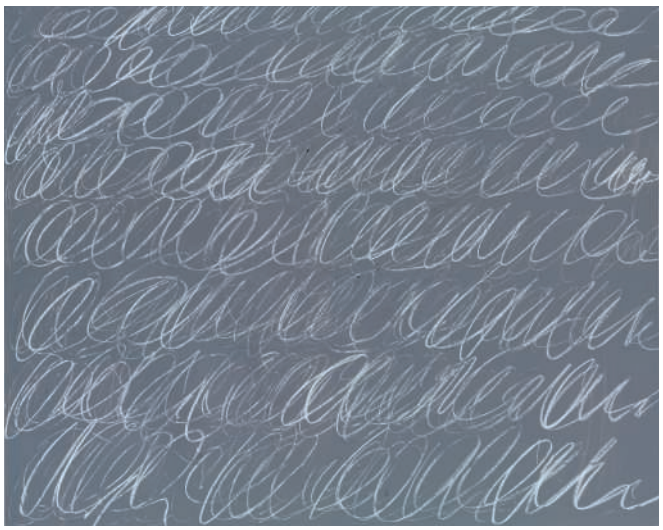
£400,000–600,000
$530,000–780,000
€440,000–660,000

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

ROMAN OPALKA

PROVENANCE:
John Weber Gallery, New York.
Private Collection, Sweden (acquired form the above *circa* 1975).
Thence by descent to the present owner.





Cy Twombly, *Untitled*, 1969.
Private Collection.
Artwork: © Cy Twombly Foundation.
Photo: © Bridgeman Images.

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

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

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

ROMAN OPALKA

A vast swathe of mottled grey composed of thousands of tiny numbers, *1965/1-∞ detail-1194480-1215202* is the product of one of art history's most profoundly existential projects. In 1965, in a small studio in Warsaw, Roman Opalka committed his life to hand-painting the numbers from one to infinity. Across successive canvases, or 'details', the artist counted his way through his own existence. Starting in the top left hand corner, and finishing in the bottom right hand corner, Opalka painstakingly inscribed his digits in left-to-right horizontal rows. From a distance, his works appear as shimmering abstract compositions, swirling with painterly turmoil. Only up close is the obsessive rigor of their narrative revealed. With its numerical content falling within the second million, the present work can be dated to *circa* 1970. Its dark background testifies to this early date; from 1972 onwards Opalka would begin to vary the chromatic content of his works, with each 'detail' containing one percent more white than its predecessor. By submitting himself to numerical order, the artist sought to lay himself bare to the natural intervention of chaos and, in doing so, to shed light on the unknowable forces that guide every aspect of our being. He believed that it was only by reducing our activity to a singular process – such as counting – that we might truly begin to comprehend the invisible machinations of the universe. Opalka was fascinated by the dualisms that emerged from his method. Despite the interminable nature of his project, each canvas was nonetheless a definitive entity, with its own beginning and end. Despite never once repeating itself – in numerical terms, at least – the series was fundamentally grounded in repetitive action. For Opalka, such contradictions were part and parcel of the greatest paradox of all: that life can only be defined through death.

Speaking of the project's inception, Opalka would later explain how 'I took my body, my length, my existence as I have often said, as a sort of pictorial sacrifice and the essence, the embodiment of this procedure, creates a work much the same as we all create works with our lives. Every time that I add a number, everything changes. It is a sort of journey, if you will, where the steps are conscious each and every time, each step adds to the others, the weight of the duration of all these steps that you have lived' (R. Opalka, interview for 3 France, 1994). Over time, Opalka began to introduce a number of additional strands to his daily labour. From 1968 onwards, certain details were accompanied by passport-style photographs of himself taken before and after the day's work, thereby documenting the increasing signs of mortality upon his physical appearance. The artist also began speaking numbers into a microphone as he painted, thus providing an audible record of his process. As his canvases become paler and paler, Opalka eagerly anticipated the day when the first number would be painted white on white: 7,777,777, according to his calculations. Sadly, the artist would never live to see this moment: the final number he painted was 5,607,249 on 6 August 2011 – the day of his death. In an *oeuvre* devoted to exploring the mystery of the inevitable, there is a poetry to Opalka's vision that transcends numerical abstraction. It is 'the finite defined by the nonfinite': death defined by the possibility of eternity. In the face of the incomprehensible, his slow but steady numerical progressions offer a peaceful constancy: a sense that there is the potential, even if not the means, to keep going forever.

PROPERTY OF AN IMPORTANT PRIVATE AMERICAN COLLECTOR

λ***37**

BRIDGET RILEY (B. 1931)

Java

signed and dated 'Riley '83' (on the right turnover edge); signed, titled, inscribed and dated 'JAVA. Riley. 1983' (on the stretcher and overlap)
oil on linen
86¼ x 71¾in. (219.1 x 182.2cm.)
Painted in 1983

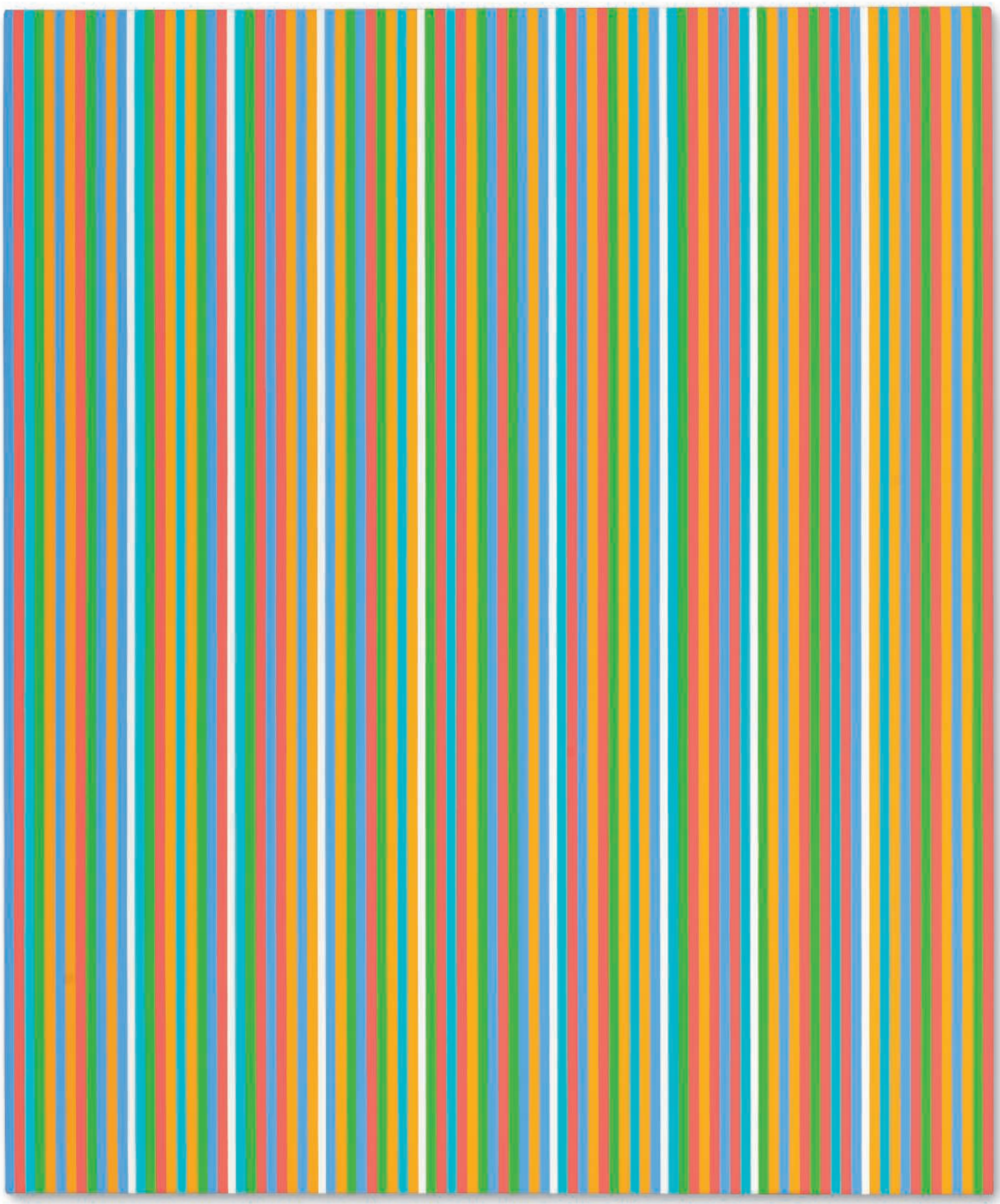
£800,000–1,200,000
$1,100,000–1,600,000
€880,000–1,300,000

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

BRIDGET RILEY

PROVENANCE:
Karsten Schubert, London.
Acquired from the above by the present owner in 2006.

EXHIBITED:
East Hampton, Guild Hall Museum, *Aspects of Minimalism: Selections from East End Collections*, 2016.



Harvest Scene on the East Wall, from the Tomb of Sennedjem, The Workers' Village, New Kingdom. Deir el-Medina, Thebes.
Photo: Deir el-Medina, Thebes, Egypt / Bridgeman Images.

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

BRIDGET RILEY

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

Riley travelled to Egypt in the winter of 1979-80, where she studied the tombs of the later Pharaohs in the Valley of the Kings. As Paul Moorhouse writes, 'Riley was astonished by the art she found in these ancient burial sites carved out of rock and located deep in the earth. These sacred places were dedicated to the dead, yet the tomb decoration was a vivid evocation of life and light. Though their creators had used only a limited number of colours – red, blue, yellow, turquoise, green, black and white – the walls of the chambers receded behind images in which could be seen a bustling affirmation of everyday existence. In looking at the art and craft of Ancient Egypt in the Cairo Museum, Riley recognised that the same colours had been used in all aspects of the Egyptians' material lives, from the decorative to the purely functional' (P. Moorhouse, 'A Dialogue with Sensation: the Art of Bridget Riley', in *Bridget Riley*, exh. cat. Tate Britain, London 2003, p. 22). Upon her

Right: Bridget Riley working on paper cartoons, west London studio, 1983.
© Bridget Riley 2017. All rights reserved, courtesy Karsten Schubert, London

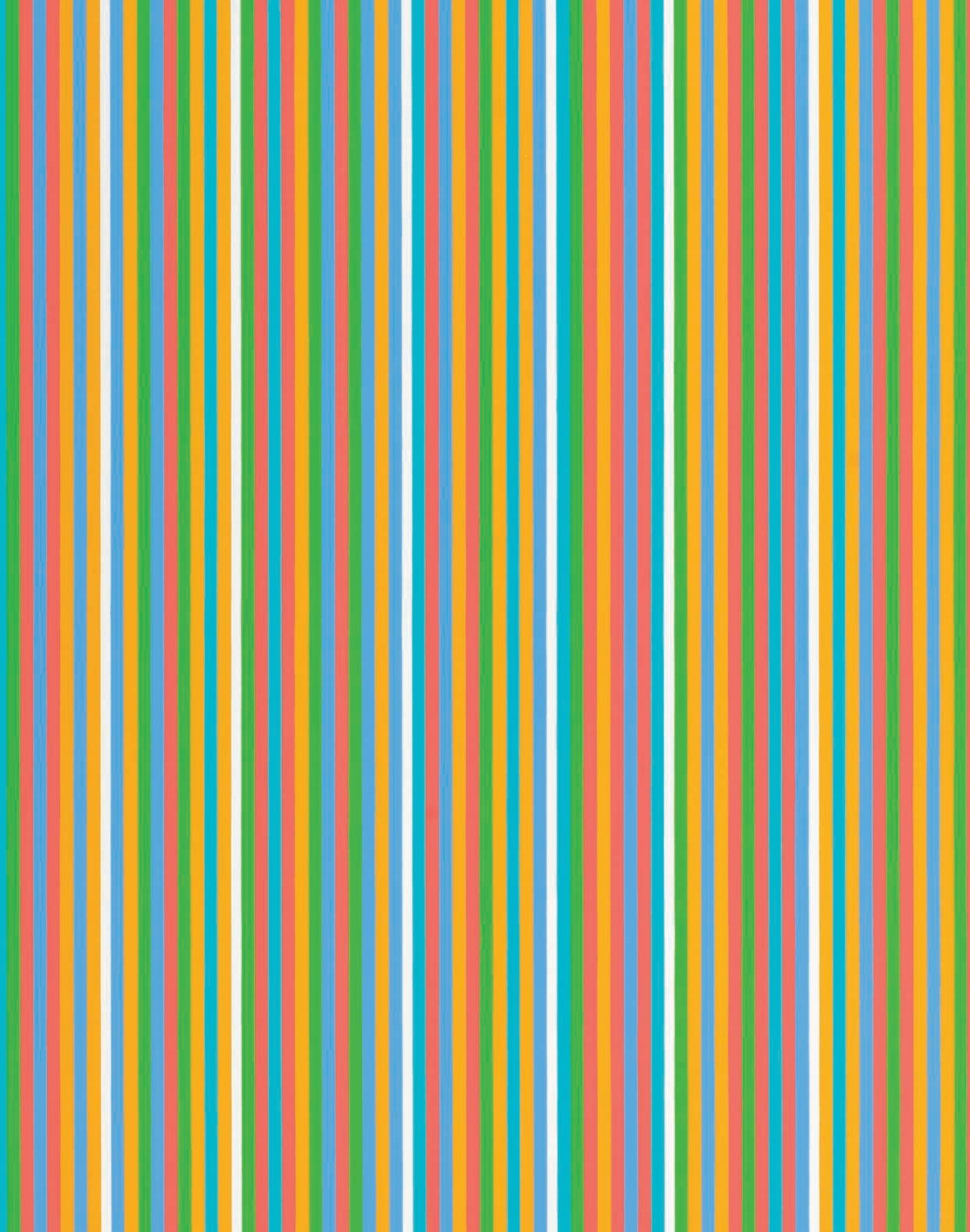
Georges Pierre Seurat, *Bathers at Asnières*, 1884.
National Gallery, London.
Photo: National Gallery, London, UK / Bridgeman Images.

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

BRIDGET RILEY

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

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



*** ♦ º 38**

JOHN CHAMBERLAIN (1927-2011)

Air Diamonds

painted steel and lacquer
106¾ x 54¾ x 50in. (271 x 139 x 123cm.)
Executed in 1989

£700,000–1,000,000
$920,000–1,300,000
€770,000–1,100,000

'John Chamberlain is the first artist in post-World War II America to rehabilitate sculpture's volume and to achieve for it a potent presence and the radicality of painting. His ability to make roundness into colour and colour into roundness, pushing the two into an overall unity, is without equal'

KLAUS KERTESS

John Chamberlain in his studio, Sarasota Florida, 1991.
Photography by Peter Foe.
Artworks: © John Chamberlain, DACS 2017.

PROVENANCE:
Galerie Karsten Greve, Cologne.
Acquired from the above by the present owner in 1990.

Frank Stella, *Harran II*, 1967.
Solomon R. Guggenheim Museum, New York.
Artwork: © Frank Stella. ARS, NY and DACS, London 2017.
Photo: © 2017. The Solomon R. Guggenheim Foundation/Art Resource, NY/ Scala, Florence.

'Art is one of the great gifts. It ranks right up there with gardening and sex. Art has a lot to do with feeling. I'm sorry to be so blunt'

JOHN CHAMBERLAIN

Unfurling in an ecstasy of jagged form and vivid colour, *Air Diamonds* (1989) is a lavish and monumental example of John Chamberlain's revolutionary abstract sculpture. The work rears up almost three metres in height, and is executed in the artist's signature medium of crushed automotive steel. Some sections are metallic and unpainted, others left the original shade of their manufacture, and still others painted and lacquered by Chamberlain himself: the upshot is a cornucopia of gleaming hues, ranging from oily silver through sweet magentas, royal purples, marine blues, bitter yellows, pastel greens and tropic flashes of orange. These tones play over a crumpled, folded surface that billows, juts, plunges, whorls and flares out from the structure's volcanic vertical thrust. Eschewing premeditated composition, Chamberlain saw himself as a collagist of steel, relying on a keen visual intuition to assemble his twisted, vibrant, voluminous works. He drew upon the milieu of poets and Abstract Expressionist painters with whom he mingled in mid-century New York to reinvent his medium as a poetry of volume and colour. The results are spectacular, fascinating and unlike anything achieved before in sculpture. As Klaus Kertess wrote in 1986, 'John Chamberlain is the first artist in post-World War II America to rehabilitate sculpture's volume and to achieve for it a potent presence and the radicality of painting. His ability to make roundness into colour and colour into roundness, pushing the two into an overall unity, is without equal' (K. Kertess, 'Colour in the Round and Then Some: John Chamberlain's Work, 1954-1985, in *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-85*, New York 1986, p. 38). *Air Diamonds*' lyrical, free-associative title captures the opulence of a work that is a flowering multiplicity of optical joy, a rich, variegated whole that offers new pleasures and intrigues from every angle.

Chamberlain first made a sculpture out of a car part in 1957 at the house of the painter Larry Rivers, who had a rusting 1929 Ford convertible on his property. 'I took a fender', Chamberlain recalled. 'I didn't want to use it as a fender, so I drove over it a few times to rearrange its shape, which was the beginning of what I now know as *process*' (J. Chamberlain, quoted in J. Sylvester, 'Auto/Bio: Conversations with John Chamberlain', in *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-85*, New York 1986, p. 15). This directness of approach would continue to characterise Chamberlain's work for decades to come. While some have read an irony into his cannibalising of automobiles – the destruction, after all, of the emblematic product of the post-industrial American Dream – Chamberlain was less interested in his material's origins than in its immediate visual qualities; he often said that it was simply available and easy to manipulate, much as marble was for Michelangelo. With its integral surface of readymade colour, auto metal also allows a narrative interaction of the work's individual parts, mapping the stages, choices and procedures in its construction. For, much as the Abstract Expressionist canvases of his friends Willem de Kooning and Franz Kline

‘I don’t know why people think that my work is about violence. Oldenburg got it and they didn’t. He understood that there is a softness in the steel material, especially in the steel that covers a car’

JOHN CHAMBERLAIN

are partly *about* their painting, Chamberlain’s work is about its making, and how structure is derived from process. Liberating his medium from the planar, planned construction and anthropomorphic baggage that limited even his radical forebear David Smith, Chamberlain finally made sculpture as free as painting. Complete with the new improvisatory joy of added colour and pattern – sometimes scuffed or sandblasted to reveal the metal beneath – *Air Diamonds* is a triumph of his mature practice.

The raw, renegade magic of Chamberlain’s work stands alone in the artistic movements of postwar America. Inspired as he was by the colours of de Kooning and the structural power of Kline, his own materials’ distinctly vernacular edge stops any mythic or existentialist bent in its tracks: this is not Abstract Expressionist sculpture. On the other hand, his incorporation of vehicle parts as ‘found objects’ might also seem to bespeak a Pop-inflected commentary on contemporary culture – but he disavowed any such angle completely. ‘For twenty-five years I’ve been using coloured metal to make sculpture,’ he said, ‘and all they can think of is, “What the hell car did that come from?” Who gives a shit what car it came from?’ (J. Chamberlain, quoted in J. Sylvester, ‘Auto/Bio: Conversations with John Chamberlain’, in *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-85*, New York 1986, p. 21). Further, his works’ non-imagistic unity and adherence to truth in materials offer a comparison with the Minimalism of Donald Judd and Dan Flavin. Judd was an admirer, writing in 1962 that ‘The only reason Chamberlain is not the best American sculptor under forty is the incommensurability of “the best” which makes it arbitrary to say so’ (D. Judd, ‘In the Galleries: John Chamberlain’, 1962, *Complete Writings 1959-1975*, New York 2005, p. 46). But Chamberlain’s process was vastly different: he worked through instinct and passion, not through the rigid, rule-based regimentation of the Minimalists. In the 1970s he even made work from crushed Donald Judd boxes, which, slightly damaged in transit, the austere perfectionist Judd had discarded. Chamberlain’s is an art of adaptation and expression, not suppression. ‘Art is one of the great gifts’, he once said. ‘It ranks right up there with gardening and sex. Art has a lot to do with feeling. I’m sorry to be so blunt’ (J. Chamberlain, quoted in J. Sylvester, ‘Auto/Bio: Conversations with John Chamberlain’, in *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-85*, New York 1986, p. 25).

The tough, masculine car-crushing element of Chamberlain’s creation is offset by the cavorting colours and exuberant gestural beauty of a finished work such as *Air Diamonds*. The sculpture is a marriage of formal intelligence and visual bliss. Indeed, as Judd himself later observed, ‘Chamberlain’s sculpture is simultaneously turbulent, passionate, cool and hard. The structure is the passionate part. The obvious comparison is to the structure of Baroque art: there is a diagrammatic resemblance and one of emotion, but certainly not one of philosophy’ (D. Judd, ‘Chamberlain: Another View’, 1963, *Complete Writings 1959-1975*, New York 2005, p. 110). What, then, was Chamberlain’s philosophy? He saw his components as a poet sees words, composing a dynamic synthesis from the linguistic building blocks of steel and colour, speaking in mangled metal. Suffused with soaring abstract energy, *Air Diamonds* is a lush, lyrical statement of his unique mission. ‘There is material to be seen around you every day’, he said, ‘But one day something – some one thing – pops out at you, and you pick it up, and you take it over, and it *fits*, it’s just the right thing at the right moment. You can do the same thing with words or with metal. I guess that’s part of my definition of art. Art is a peculiar madness in which you use other means of communication, means that are recognisable to other people, to say something that they haven’t yet heard, or haven’t perceived, or had repressed’ (J. Chamberlain, quoted in J. Sylvester, ‘Auto/Bio: Conversations with John Chamberlain’, in *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-85*, New York 1986, p. 11).

PROPERTY OF A PRIVATE ITALIAN COLLECTOR

*** 39**

ALEXANDER CALDER (1898-1976)

Occhio Giallo

signed with the artist's monogram 'CA' (on the smallest horizontal element)
painted sheet metal and wire
35 x 41 x 18in. (88.9 x 104 x 45.7cm.)
Executed in 1956

£1,200,000–1,800,000
$1,600,000–2,300,000
€1,400,000–2,000,000

'Alexander Calder emancipated the modern man from the threat of the machine as a cause of spiritual emptiness. He offered through his mechanical world pure poetical expression'

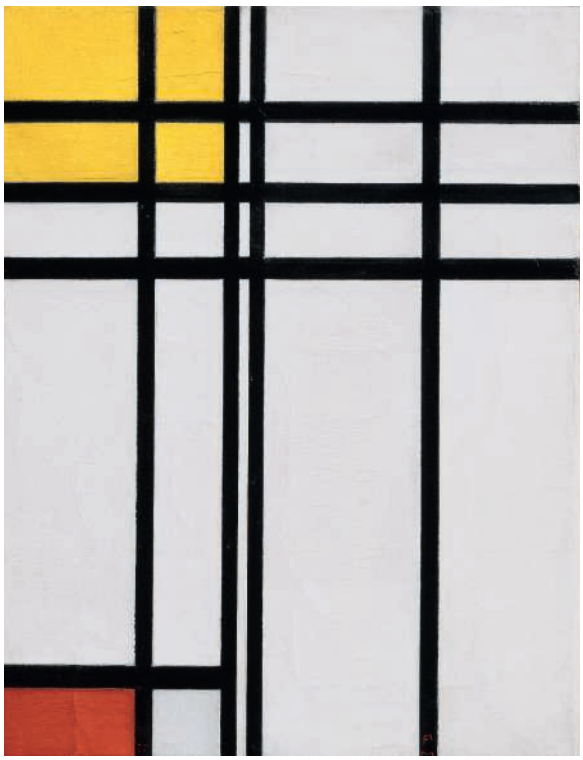
PALMA BUCARELLI

Joan Miró, *Woman and Bird in the Night (Dona I ocell en la nit)*, 1945.
Fundació Joan Miró, Barcelona.
Desposit of Joan Punyet i Miró.
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2017.

PROVENANCE:
Private Collection (acquired directly from the artist).
Galleria dell'Obelisco, Rome, 1956.
Private Collection, Rome, 1958.
Thence by descent to the present owner.

This work is registered in the archives of the Calder Foundation, New York, under application number *A25261*.

Alexander Calder at the Galleria L'Obelisco, Rome, 1956.
Photo: © Cinecittà Luce.
Artwork: © 2017 Calder Foundation, New York / DACS London.



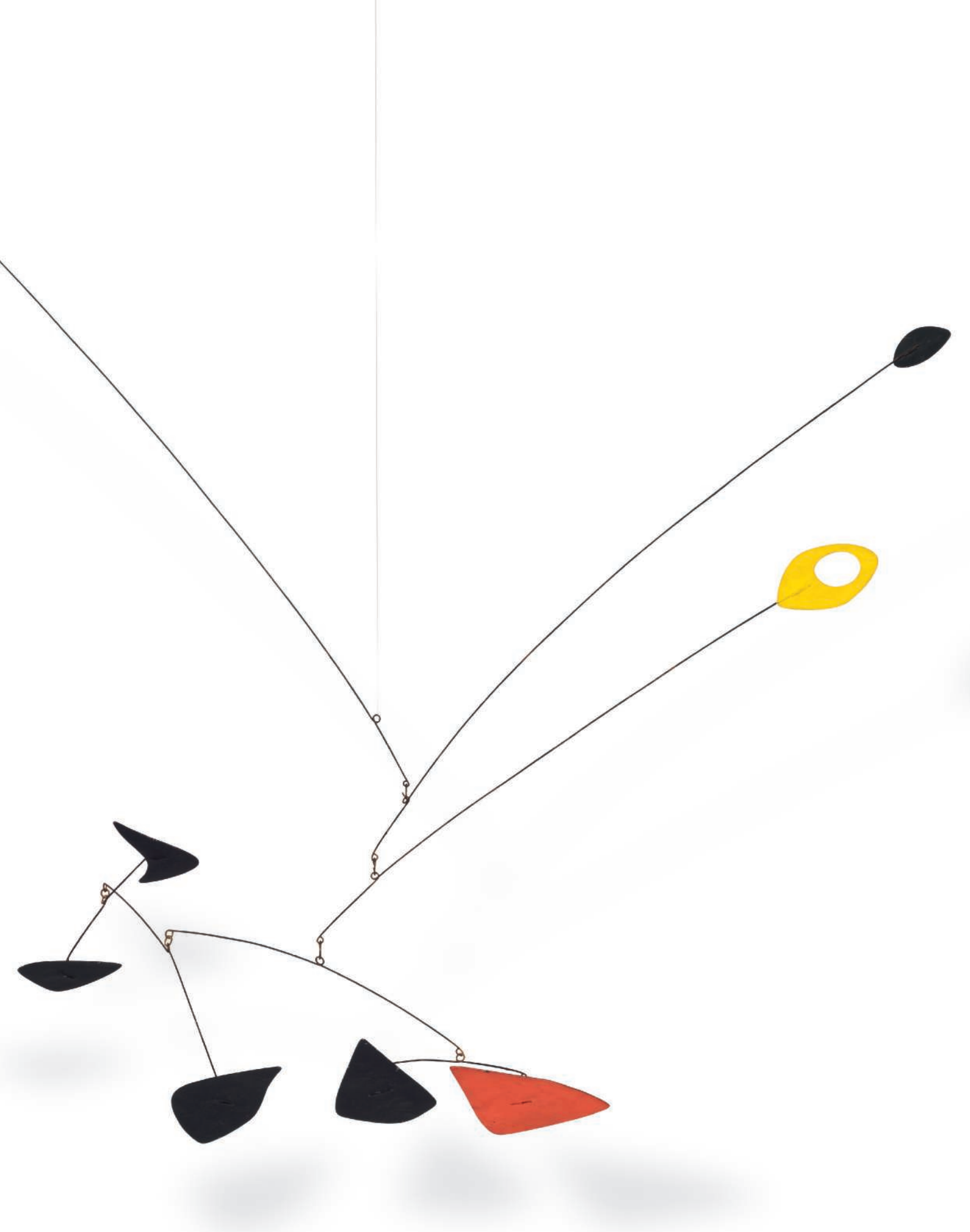
Piet Mondrian, *Opposition of Lines, Red and Yellow*, 1937.
Philadelphia Museum of Art.
Photo: © 2017. Photo The Philadelphia Museum of Art/Art Resource/Scala, Florence.

'I suggested to Mondrian that perhaps it would be fun to make these rectangles oscillate'

ALEXANDER CALDER

With its lyrical profusion of red and black biomorphic forms, punctuated by a perforated yellow disc, *Occhio Giallo* (*Yellow Eye*) is a mesmerizing example of Alexander Calder's celebrated mobiles. Elegantly suspended from a series of delicate wire supports, the eight individually-sized plates of sheet metal are coerced into a graceful, capricious dance, activated by the invisible fluctuations of the atmosphere. A triumph of precision engineering, the work's constituent parts rotate in organic, sinuous counterpoint, moving both independently and in supple, free-flowing unison. The 'yellow eye' – evocative of Calder's early Surrealist roots – surveys the spectacle below, refracting the play of light, colour and shape through its gaping lens. Executed in 1956, and held in the same private collection for almost sixty years, the work takes its place within a period of extensive travel and innovation, coterminous with Calder's rapidly-increasing fame during the 1950s. Amidst a series of radical experiments with large-scale sculpture – including several major commissions for world landmark sites – the artist began to foster important cultural relationships abroad, visiting Beirut, India and Caracas between 1954 and 1955. The following year, Calder journeyed to Italy, where the present work was sold through the Galleria dell'Obelisco in Rome. It was there, during his solo exhibition, that he met the art historian and critic Giovanni Carandente, who would later commission the monumental *Teodelapio* for the 1962 Festival dei Due Mondi in Spoleto. For Calder, it was the beginning of a lifelong love affair with the country: he and his wife travelled widely through its regions, and would form significant friendships with a number of contemporary artistic figures. 'Alexander Calder emancipated the modern man from the threat of the machine as a cause of spiritual emptiness', wrote Palma Bucarelli in the Galleria dell'Obelisco's catalogue. 'He offered through his mechanical world pure poetical expression' (P. Bucarelli, *Calder*, exh. cat., Galleria dell'Obelisco, Rome, 1956, unpaged). With its single burst of yellow hovering like the ring of a solar eclipse, *Occhio Giallo* is a fitting embodiment of this statement.

Calder's journey towards kinetic abstraction began as a young boy – and, subsequently, a student – with a prodigious talent for engineering. After travelling to France, where he imbibed the revolutionary creative spirit of



Wassily Kandinsky, *Black Relationship (Schwarze Beziehung)*, 1924.
Watercolor and pen and ink on paper, 14 1/2 x 14 1/4' (36.8 x 36.2 cm).
Acquired through the Lillie P. Bliss Bequest. 341.1949.
Museum of Modern Art (MoMA), New York.
Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

'[Calder] has always avoided modelling in favour of direct handling – cutting, shaping with a hammer, or assembling piece by piece. Such an approach has fostered a simplicity of form and clarity of contour in his work'

JAMES JOHNSON SWEENEY

1920s Paris, Calder resolved to channel his technical abilities into art. He was quickly propelled into the public eye by his *Cirque Calder* (1926-31) – a complex series of miniature mechanised sculptures, carefully engineered to perform circus acrobatics. However, it was not until his now-legendary visit to Piet Mondrian's studio in 1930 that Calder first began to integrate freely-moving elements into his work. He was fascinated by Mondrian's working environment, particularly the coloured cardboard rectangles that the artist pinned to the walls as a means of compositional experimentation. 'I suggested to Mondrian that perhaps it would be fun to make these rectangles oscillate', he recalled (A. Calder, *An Autobiography with Pictures*, New York 1966, p. 113). Though Mondrian disagreed, Calder set about bringing this idea to fruition. By the following year, colour and form were united by a revolutionary third element: movement. Earthbound, industrial materials took flight in a blaze of primary hues: spheres, circles and linear patterns were airborne in captivating visual harmony, casting hypnotic shadows in their wake. Entranced by their 'pure *joie de vivre*', it was Marcel Duchamp who later suggested the term 'mobiles'. 'The art of Calder', he wrote, 'is the sublimation of a tree in the wind' (M. Duchamp, entry on Calder for the Société Anonyme catalogue (1950), reprinted in M. Duchamp, *Duchamp du Signe*, Paris 1975, p. 196).

Calder's foreign excursions during the 1950s breathed new life into his practice. As public commissions pushed him to increasingly ambitious heights, these sojourns allowed him to strip his craft back to its most fundamental principles, and to re-examine his methods at close range. In several locations, he set up temporary studios, working for just a few weeks with a limited arsenal of materials. These frequent changes of scenery fuelled the artist's imagination in both technical and visual terms. Though his mobiles were conceived as abstract entities, their forms – and often their titles – quivered with strains of the new landscapes, cultures and sensory experiences he encountered during this period. Deeply inspired by the cosmos, as well as the natural world, Calder was fascinated by the evocative power of his floating metal discs: celestial bodies in orbit, flowers, fruits, animals and figures emerged from their oscillating forms. As a young man, Calder had been deeply moved by watching the sun rise over the sea at Guatemala: an experience that, in many ways, motivated his decision to become an artist. In *Occhio Giallo*, this image is reborn as a yellow ocular lens: an all-seeing eye through which we glimpse the movements and fluctuations of his ever-expanding universe.

Right: Alexander Calder in front of the Galleria L'Obelisco, Rome, 1956
Photo: © Cinecittà Luce

L'OBELISCO
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Antoni Tapies in Barcleona.
Photo: Jack Garofalo/Paris Match via Getty Images.
Artworks: © Foundation Antoni Tapies, Barcelone/VEGAP, Madrid and DACS, London 2017.

TWENTIETH CENTURY MASTERWORKS
FROM THE COLLECTION OF

ANTONI TÀPIES

TWENTIETH CENTURY MASTERWORKS
FROM THE COLLECTION OF

ANTONI TÀPIES

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

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

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

Tàpies

MASTERWORKS FROM THE COLLECTION OF ANTONI TÀPIES

40

MARK ROTHKO (1903-1970)

Untitled (Orange and Yellow)

dated on the reverse '21.05.69'
acrylic on paper mounted on canvas
71⅝ x 38½in. (182 x 97.8cm.)
Painted in 1969

£4,000,000–6,000,000
$5,300,000–7,800,000
€4,400,000–6,600,000

'Some of his richest colour orchestrations appear in a number of works on paper from these years ... With their dense, unmodulated surface, they do not flicker with the atmospheric light of the classic paintings; rather, they generate a strong, constant glow. In these works, Rothko seemed to be searching for ways to bring more light into his paintings'

BONNIE CLEARWATER

Georges de La Tour, *La Madeleine à la veilleuse, circa* 1640 - 1645. Musée du Louvre, Paris. Photo: Bridgeman Images.

PROVENANCE:
Estate of Mark Rothko.
Kate Rothko Prizel, Washington, 1979.
Antoni Tàpies, Barcelona (acquired from the above in 1997).
Thence by descent to the present owner.

EXHIBITED:
New York, Pace Gallery, *Mark Rothko: Paintings 1948-1969,* 1983.
New York, Pace Gallery, *Mark Rothko: The Last Paintings,* 1994.
Venice, Palazzo Fortuny, *Tàpies. Lo sguardo dell'artista*, 2013, p. 59 (illustrated in colour, unpaged; illustrated, p. 59).

This work is being considered for inclusion in the forthcoming Mark Rothko Online Resource and Catalogue Raisonné of works on paper, compiled by the National Gallery of Art, Washington.

Edward Hopper, *Railroad Sunset,* 1929.
Whitney Museum of Art, New York.
Artwork: ©Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.

'Many are very haunting … I see them as consequent to the murals'

DORE ASHTON

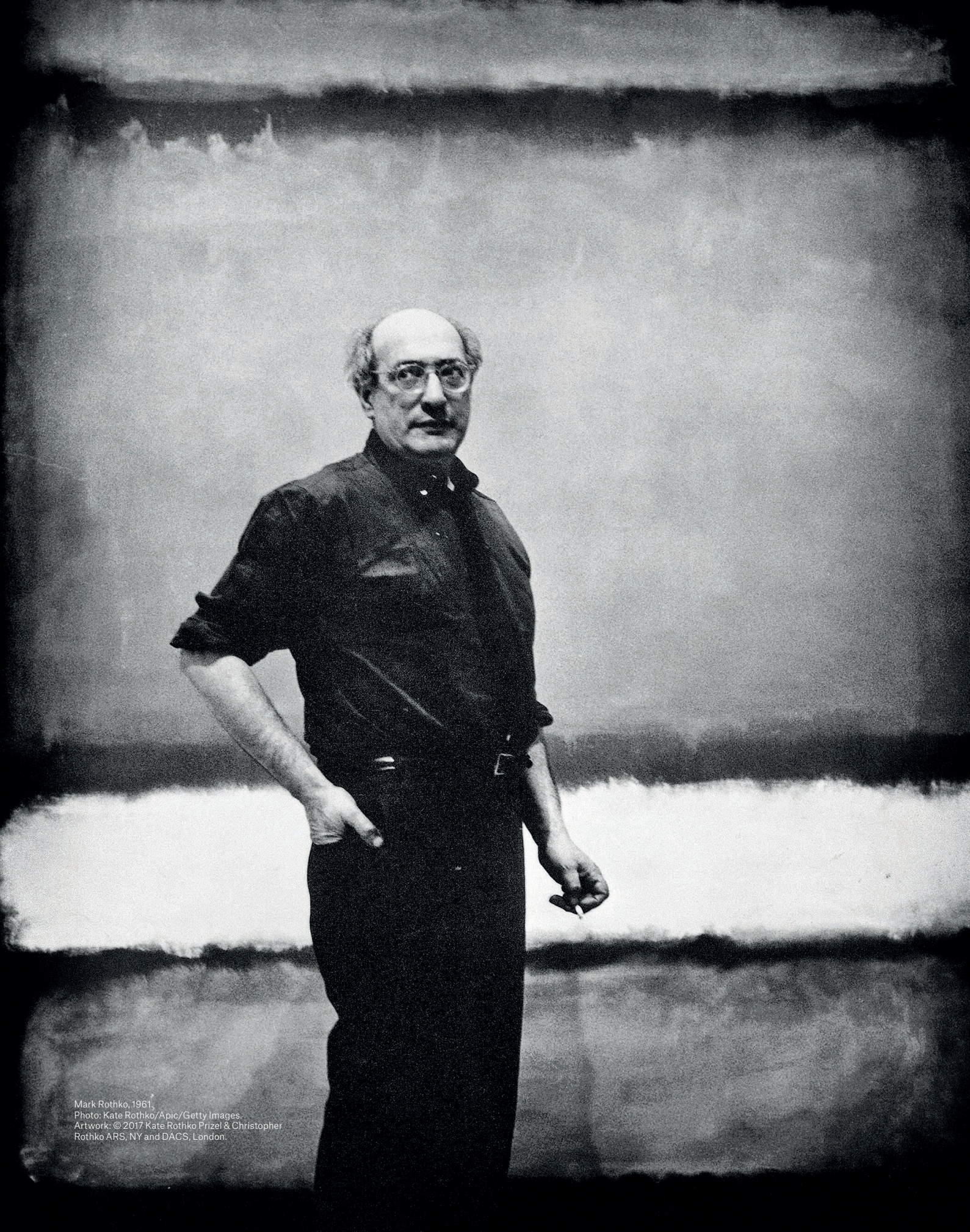
Shimmering in radiant solar bands, *Untitled (Orange and Yellow)* is luminous vision dating from Mark Rothko's celebrated final period. Fine layers of yellow and orange pigment demarcate three powerful zones of colour, backlit by the vast, pale surface beneath and enshrined in a trembling border. Executed in 1969, the year before the artist's death, it belongs to the remarkable series of large scale works on paper that number among his last and most poetic achievements. Rekindling the spirit of the artist's early watercolours, these vivid, light-infused compositions represent a cathartic new direction following the completion of the fourteen monumental murals that adorn the Houston chapel. After suffering an aneurysm of the aorta in May 1968, Rothko had initially been instructed by his doctors to restrict himself to works under 40 inches in height. Not unlike Matisse, who devoted his final years to paper cut-outs so that he could continue to work in spite of his ailing health, Rothko began to work almost exclusively on paper, relishing the creative freedom afforded by the fast-drying medium of acrylic. By the time of the present work, the artist had returned to the larger format of his canvas paintings, yet continued to explore the rich possibilities of these media. 'Some of his richest colour orchestrations appear in a number of works on paper from these years', writes Bonnie Clearwater. '…With their dense, unmodulated surface, they do not flicker with the atmospheric light of the classic paintings; rather, they generate a strong, constant glow. In these works, Rothko seemed to be searching for ways to bring more light into his paintings' (B. Clearwater, *The Rothko Book*, London 2006, p. 166). With its ethereal, translucent chromatic fields, *Untitled (Orange and Yellow)* is an exquisite example of this extraordinary body of work.

Fra Angelico, *Annunciatory Angel*, 1450-55.
(gold leaf and tempera on wood panel)
Photo: Detroit Institute of Arts, USA / Bequest of Eleanor Clay Ford / Bridgeman Images.

> 'The progression of a painter's work, as it travels in time from point to point will be toward clarity: toward the elimination of all obstacles between the painter and the idea, and between the idea and the observer'
>
> MARK ROTHKO

In spite of his weakened health, Rothko worked almost every day during the final year of his life. As his assistant Oliver Steindecker recalls, the artist would already be immersed in painting when he arrived at the studio in the morning. At Rothko's instruction, Steindecker would cut approximately twenty sheets of paper from a large roll, which he dampened and stretched. He then attached them – initially with staples, and later with masking tape – to easels positioned around the room, many of which were the original wooden walls that had been built for the chapel commission. Moving quickly, Rothko channelled every last ounce of his remaining physical energy into his work, building layers of colour on up to fifteen paintings at a time. The instantly-discernable effect of acrylic, compared to the slow-drying properties of oil, allowed him to make intuitive judgements about colour and form. With his personal life in disarray, following the departure of his wife, Rothko's art became the sole focus of his existence. As Dore Ashton – one of very few critics whom Rothko respected – recalled of a visit she made to his studio in the spring of 1969, the artist was immensely proud of his recent work. 'He named the exact number with pride, as though to say, "with all my trouble, I was able to do this"', she recounted. 'Many are very haunting ... I see them as consequent to the murals' (D. Ashton, quoted in J. E. B. Breslin, *Mark Rothko; A Biography*, Chicago 1993, p. 511).

'The progression of a painter's work, as it travels in time from point to point', Rothko had written in a 1943 letter to *The New York Times*, 'will be toward clarity: toward the elimination of all obstacles between the painter and the idea, and between the idea and the observer' (M. Rothko, quoted in D. Anfam, *Mark Rothko, The Works on Canvas, Catalogue Raissonné*, New Haven and London 1998, p. 10). Having been forced to re-evaluate his technique at close range following his illness, Rothko's final works on paper mark the realisation of this ambition. Whilst many of his paintings from this late period adopted a sombre palette of black, grey and brown, the present work exemplifies the vibrant colour combinations that accompanied his dark-toned canvases. Jeffrey Weiss has observed that many of these works share a palette and pictorial structure with Alberto Giacometti's paintings, exhibited at Sidney Janis Gallery in late 1968, which Rothko is believed to have seen. Ultimately, however, the resonant tones of orange and yellow that saturates the present work demonstrates that, despite his diminished physical capabilities, Rothko continued to conceive of his art as a vehicle for the sublime. The colours vibrate with the same intensity as his large-scale canvases, forming a reverberant triadic chord that resounds with all the chromatic depth of a tolling bell. Compressed together, the blurred edges of each band create a homogenous and cohesive material entity. The matt qualities of the acrylic paint serve to ground the quivering strata of pigment, creating an image of physical permanence in the face of transcendence.



Mark Rothko, 1961.
Photo: Kate Rothko/Apic/Getty Images.
Artwork: © 2017 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ * 41

ANISH KAPOOR (B. 1954)

Untitled

signed, inscribed and dated 'Anish Kapoor 2008 Cobalt' (on the reverse)
stainless steel and lacquer
71 x 71 x 16in. (180.5 x 180.5 x 41cm.)
Executed in 2008

£500,000–700,000
$660,000–910,000
€550,000–760,000

'To allow for the epiphanic re-absorption of the human by the divine, these works turn the void outward. The enormous mass of blue, and the object's concave shape, create a kind of vertical abyss, capturing energy and pulling in the observer's gaze, if not his entire body'

GERMANO CELANT

PROVENANCE:
Lisson Gallery, London.
Acquired from the above by the present owner.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

Caspar David Friedrich, *The Wanderer above the Sea of Fog, circa* 1818.
Hamburger Kunsthalle, Hamburg.
Photo: Hamburger Kunsthalle, Hamburg, Germany / Bridgeman Images.

'... concave mirror space is in front of the picture plane and it is a new kind of space and a new sublime ... A modern sublime, a "now" sublime, a "here" sublime'

ANISH KAPOOR

With its deep blue surface polished to perfection, Anish Kapoor's *Untitled* lures the viewer into its otherworldly depths. Executed in 2008, it is a majestic example of the reflective concave mirrors that lie at the heart of his sculptural practice. Peering into the vast cavity of the sculpture, our perceptual faculties are temporarily suspended. Every slight movement is registered, reflected and magnified in its lacquered exterior, destabilising reality to the point of sublimation. 'The interesting thing about a polished surface to me,' Kapoor has explained, 'is that when it is really perfect enough something happens – it literally ceases to be physical; it levitates; it does something else. What happens with concave surfaces is, in my view, completely beguiling. They cease to be physical and it is that ceasing to be physical that I'm after' (A. Kapoor, quoted in *Anish Kapoor*, exh. cat. Institute of Contemporary Art, Boston 2008, p. 53). *Untitled* operates as an existential portal: a strange meeting point between the immaterial and material worlds, in which we are brought face to face with the deep, resonant void. Its immersive scale and intense chromatic impregnation bring about a kind of transfiguration, throwing the viewer's physical presence into stark relief. In our encounter with interminable nothingness, all sense of self dissolves. 'To allow for the epiphanic re-absorption of the human by the divine, these works turn the void outward', writes Germano Celant. 'The enormous mass of blue, and the object's concave shape, create a kind of vertical abyss, capturing energy and pulling in the observer's gaze, if not his entire body' (G. Celant, *Anish Kapoor*, Milan 1998, p. 30).

Kapoor has spoken of his debt to Romantic artists such as Caspar David Friedrich, who sought to capture moments of spiritual awe in their art. While they sought the sublime in the splendour of landscapes, however, Kapoor's art explores interior, emotional terrains. Rather than mediating through a representation of a person or a place, his work aspires to directly provoke the transformative experience of the sublime. Like the protagonist of Friedrich's *Wanderer Above the Sea of Fog* (1818) gazing over rocky clifftops to the swirling mists beneath, the viewer of *Untitled* is made conscious of themselves standing on the precipice of an unknowable abyss. 'I have worked with concave mirror space for twenty years now because concave mirror space is in front of the picture plane and it is a new kind of space and a new sublime', explains Kapoor. 'A modern sublime, a "now" sublime, a "here" sublime' (A. Kapoor in D. de Salvo, 'Anish Kapoor in Conversation', in D. Anfam (ed.), *Anish Kapoor*, London 2012, p. 403). Deeply influenced by Eastern mysticism as well as his Romantic forebears, Kapoor's concave mirrors may be seen to evoke the veil of Maya – the permeable screen-like surface of phenomenal reality on which the fleeting illusions of life are said to appear, like images at the cinema. The artist similarly invokes the Hindu notion of *svayambh* or the 'self-made' object, capable of producing independent meaning through its interaction with the environment. 'The traditional sublime is the matte surface, deep and absorbing, and [the] shiny might be a modern sublime, which is fully reflective, absolutely present, and returns the gaze', Kapoor has stated. '... My aim is to separate the object from its object-hood' (A. Kapoor, quoted in H. Reitmaier, 'Anish Kapoor in conversation with Heidi Reitmaier', *Tate Magazine*, July 2007).

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN COLLECTION

*** 42**

PARK SEO-BO (B. 1931)

Écriture No. 2 ~ 75

signed, titled and dated 'PARK.SEO-BO ÉCRITURE NO.2 ~ 75 1975' (on the reverse)
pencil and oil on canvas
51¼ x 76⅜in. (130 x 194cm.)
Executed in 1975

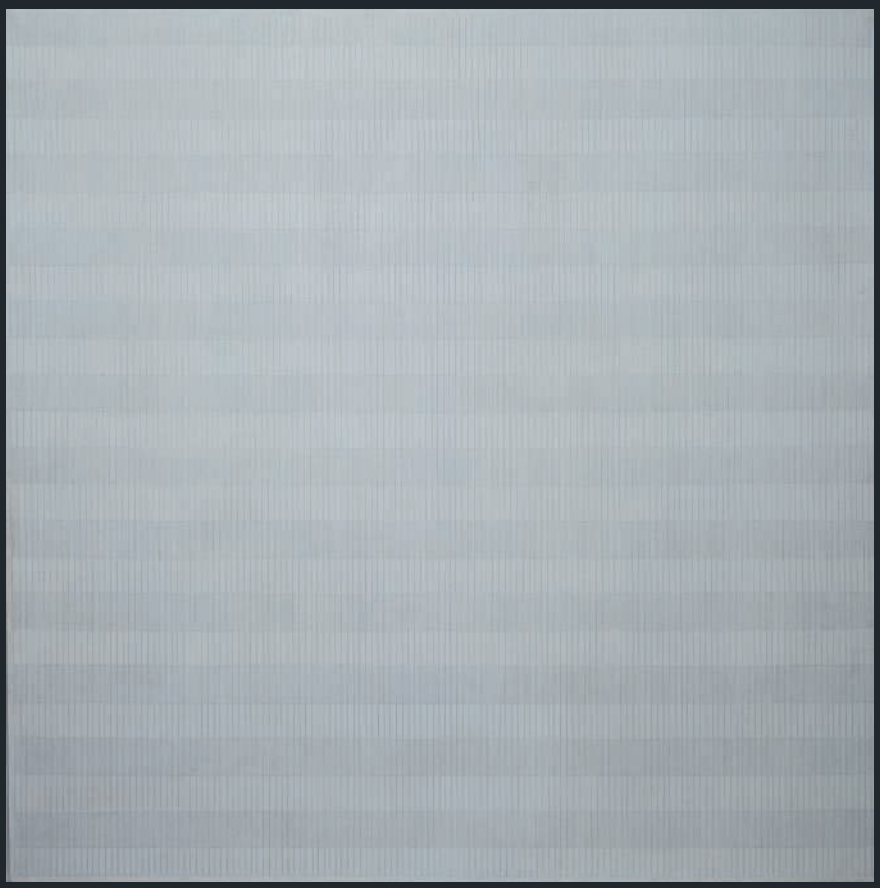
£700,000–1,200,000
$920,000–1,600,000
€770,000–1,300,000

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

PARK SEO-BO

PROVENANCE:
Acquired directly from the artist by the present owner.

EXHIBITED:
Seoul, National Museum of Contemporary Art, *The 1st Ecole de Seoul*, 1975.
Seoul, National Museum of Contemporary Art, *Park Seo-bo Paintings: Its Forty Years*, 1991.
Busan, Johyun Gallery, *Park Seo-Bo Ecriture 1974-1986*, 1999.



Agnes Martin, *The Tree,* 1964.
Museum of Modern Art (MoMA), New York.
Artwork: © 2017. Agnes Martin / DACS. Photo: © 2017.
Digital image, The Museum of Modern Art, New York/Scala, Florence.

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

SOON CHUN CHO

A pure monochromatic field incised with a lyrical, undulating script, *Écriture No. 2-75* is a major early work from Park Seo-Bo’s seminal series of the same name. Tracing his pencil through a thick layer of still-wet paint, the artist carves a sequence of rhythmic, graphic lines, ploughing grooves and furrows into his otherwise blank surface. White paint glimmers in the interstices, punctuating the mottled surface periodically like beams of light. Spanning nearly two metres in width, the work stems from 1975: the pivotal year that saw the first Dansaekhwa show outside of Korea. Held at the Tokyo Gallery in Japan, the exhibition showcased Park’s work alongside four of his contemporaries, and set the movement on a new international stage. Translating roughly to ‘monochrome painting’, Dansaekhwa found one of its purest forms of expression in Park’s Écritures. Seeking to transcend the cultural boundaries imposed by military dictatorship during the 1970s, these delicate, gestural visions were among the most influential works to emerge during a period of immense political and sociological change. Along with fellow artists such as Lee Ufan and Yun Hyong-keun, Park sought a new form of abstraction that combined Eastern and Western techniques, media and philosophies. His intuitive linear technique – also known as ‘Myobop’ or ‘law of drawing’ in Korean – sought to eliminate all form of conscious gesture in a bid to channel the natural energies of the flesh and the psyche. In doing so, Park initiated a pioneering cross-cultural dialogue: between contemporary Western artists who viewed line as a metaphysical conduit – most notably Cy Twombly – and the meditative calligraphic traditions of his native Korea. The present work was included in *The 1st Ecole de Seoul* exhibition at the National Museum of Contemporary Art in 1975, and returned there in 1991 for Park’s forty-year retrospective. Situated between painting, writing and

Cy Twombly, *Nini Painting*, 1971.
Museum Brandhorstm, Munich.
Artwork: © Cy Twombly Foundation.© 2017. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

‘There is one thing of which I am sure: Park Seo-Bo will go down in history as the great wise man of the all-over. The Korean painter has achieved an original minimalist synthesis that lies between Pollock and Yves Klein’

PIERRE RESTANY

drawing, it bears witness to the birth of a new language: one unburdened by stylistic categories, and infused with the universal rhythms of nature.

Executed in a single sitting, each Écriture generates a unique pattern that unfolds to the very edge of the paper. Imbued with infinite potential, Park’s line is described by the artist as a ‘journey of the hand’: a dynamic, naturally-evolving trace born of neuronal and bodily impulse. Deeply inspired by the teachings of Buddhism and Taosim, Park was fascinated by the notion of the artist as a vessel for spiritual and existential truth. ‘I am more interested in space from the point of view of nature’, he explains. ‘... I want to reduce the idea and emotion in my work to express only that. I want to reduce and reduce – to create pure emptiness. This has been an old value that still exists in oriental philosophy where nature and men are one’ (Park Seo-Bo, quoted in *Park Seo-Bo*, exh. cat., White Cube, London, 2016, unpaged). By eliminating all sense of content from his works, Park allowed himself to physically merge with his medium: artist, pencil and surface become inextricable. The paper becomes a living, breathing presence: a temporal plane upon which the inarticulate patterns of consciousness are made visible. This effect is enhanced by Park’s use of white – a dimensionless colour that signifies the immaterial. Unfurling across the paper like a mountain range or a series of cresting waves, Park’s graphic coils transform his vacant landscape into a reservoir of energy and sensation: a projection of nature’s invisible forces. It is an image of the traces and marks left by our existence upon the void. Scarred, rippled and animated by the movements of the universe, the blank abyss of time is – momentarily – made material.

λ* **43**

WOLFGANG TILLMANS (B. 1968)

Freischwimmer 120

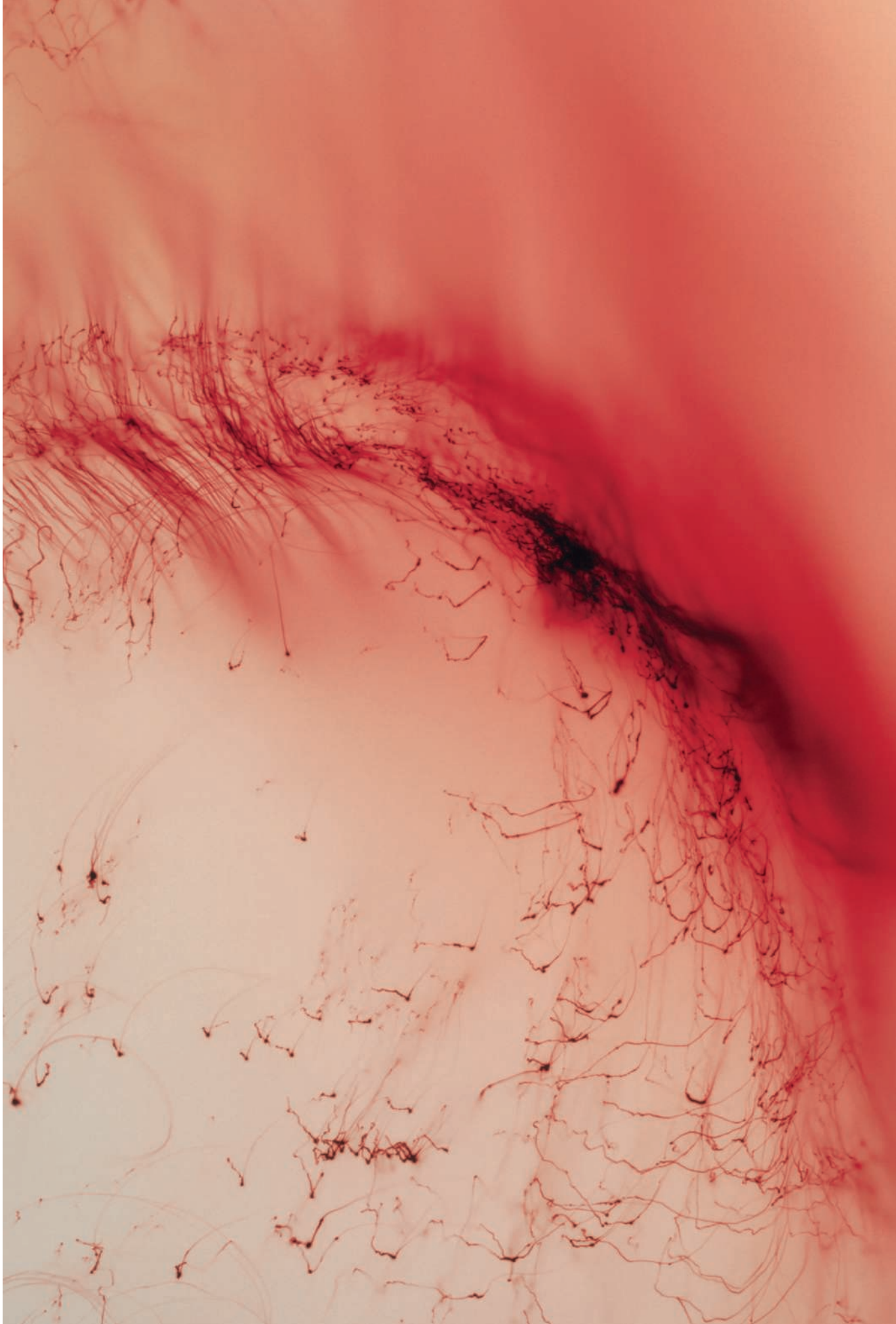
signed 'Wolfgang Tillmans' (on a label affixed to the reverse)
c-print in artist's frame
72 x 96in. (182.9 x 243.8cm.)
Executed in 2006, this work is number one from an edition of one plus one artist's proof

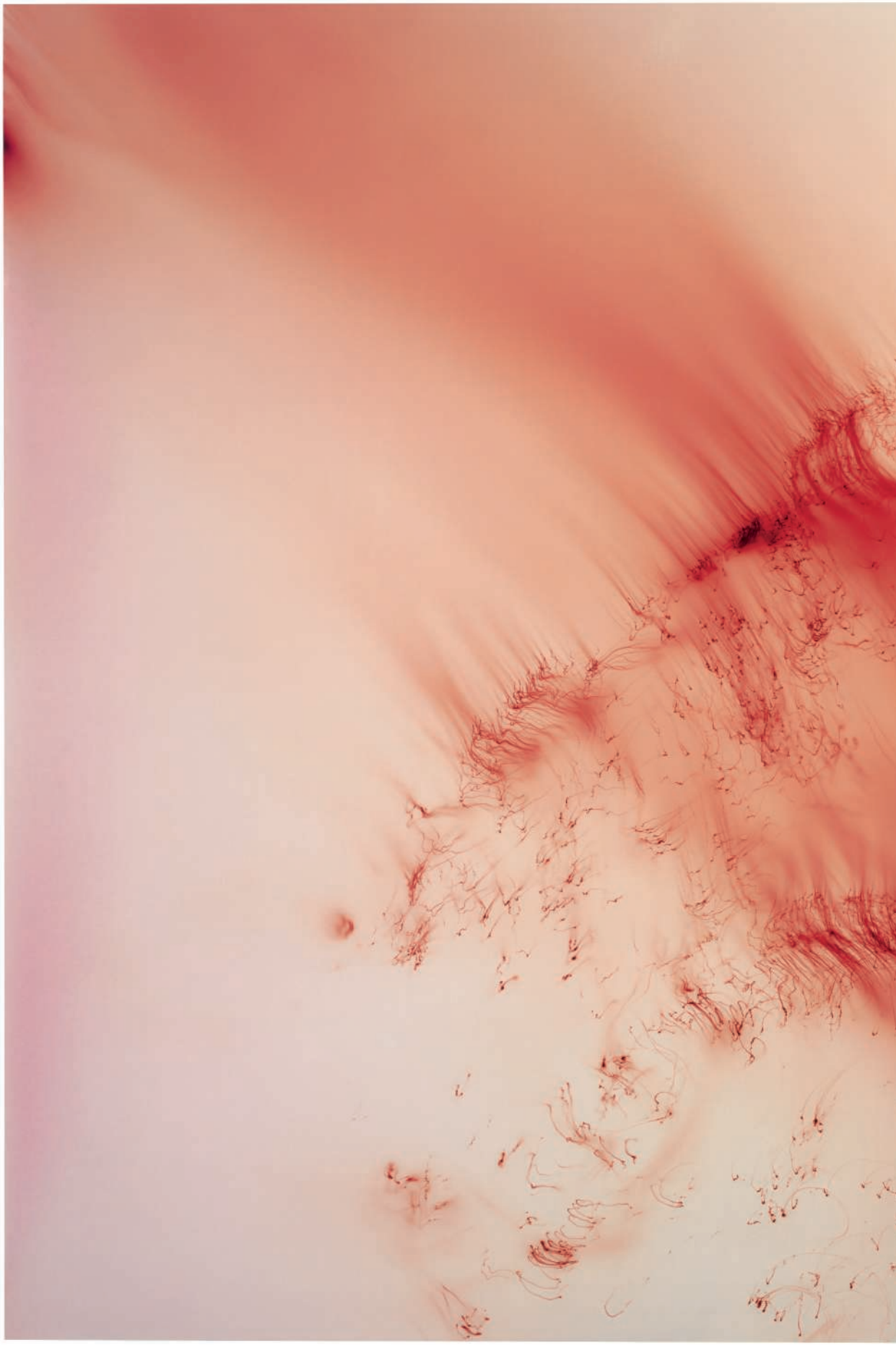
£300,000–400,000
$400,000–520,000
€330,000–440,000

'… as the title suggests, and the work intimates, a sense of fluidity is evoked in the mind of the viewer even though 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:
Andrea Rosen Gallery, New York.
Private Collection, Oslo.





J.M.W. Turner, *Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)* 1840.
Museum of Fine Arts, Boston.
Photo: Museum of Fine Arts, Boston, Massachusetts, USA / Henry Lillie Pierce Fund / Bridgeman Images.

In Wolfgang Tillmans' *Freischwimmer 120*, hypnotic pools of colour and light swim freely across the surface of the picture plane, sweeping and cascading in glowing elemental formations. Executed on a monumental scale, rippling tendrils and hazy miasmas shift in and out of focus, evocative of underwater kingdoms and intergalactic voids. Made in the dark room without a camera, the work takes its place within the artist's celebrated *Freischwimmer* series, which elegantly challenges the boundaries between painting and photography. Using his hands as stencils, Tillmans directs light onto photographic paper, manipulating it across the surface to form incalculable fusions of colour and line. With examples held in international museum collections, including those of Tate, London, the Museum of Modern Art, New York and the Städel Museum, Frankfurt am Main, the *Freischwimmer* occupy pivotal territory in Tillmans' ongoing exploration of the photographic medium. 'In *Freischwimmer* there is the most depth in the pictorial space', he asserts. 'All associations with liquidity that the image and the name might suggest is made with light and without any liquids or other chemicals. It is important that these are not paintings: 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). Recently celebrated in a major retrospective at Tate, London, and currently the subject of another at the Fondation Beyeler, Basel, Tillmans asks how photography – freed from its traditional tools – can envision new states of being.

'I don't think in media-specific categories', claims Tillmans. '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). Deeply influenced by artists who saw the world through screens, including Sigmar Polke, Gerhard Richter and Andy Warhol, Tillmans has worked to close the gap between painting and photography. As a teenager, he was fascinated by printed images, and 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 20 July 2017]). The free-flowing surfaces of the *Freischwimmer* have been visually likened to Colour Field painting, in particular the staining techniques espoused by artists such Morris Louis and Helen Frankenthaler. Though indicative of his increasing turn towards abstraction, however, these works equally offer momentary glimpses of figurative reality: of smoke, electricity or molecular tissue. 'I'm always interested in the question of when something becomes something, or not, and how do we know?' he explains (Wolfgang Tillmans, quoted at https://artreview.com/features/feature_wolfgang_tillmans/ [accessed 25 July 2017]). Conjuring a world both familiar and strange, the present work embodies this between-state.

λ* ♦ º44

THOMAS SCHÜTTE (B. 1954)

Study For 'Die Fremden' (The Strangers)

signed 'Th. Schutte' (lower left); dated '26.4.92' (lower right)
gouache and crayon on paper
43⅜ x 78in. (110 x 198cm.)
Executed in 1992

£200,000–300,000
$270,000–390,000
€220,000–330,000

'My figures in Kassel [at Documenta IX] are victims, basically lifesize vases, precious containers with modest faces. I hope everybody feels that the figures have an interior'

THOMAS SCHÜTTE

Thomas Schutte in his studio.
Photo: Niels Dietrich.
Artworks: © DACS 2017.

PROVENANCE:
Galerie Konrad Fischer, Dusseldorf.
Private Collection.
Anon. sale, Sotheby's London, 26 June 2003, lot 128.
Private Collection, USA.
Anon. sale, Christie's Paris, 8 December 2010, lot 13.
Acquired at the above sale by the present owner.

Thomas Schütte, *Die Fremden*I, 1992. Kassel.
Photo: Nic Tenwiggenhorn. Artwork: © DACS 2017.

Study for 'Die Fremden' (1992) is a large-scale painting made in preparation for Thomas Schütte's seminal sculptural installation *Die Fremden* (*The Strangers*), which he created to coincide with Documenta IX in 1992. Monumental in its own right, this colourful study captures Schütte's vision for the powerful group of glazed terracotta figures, urns and luggage that he would install on the neoclassical portico of the old Rotes Palais (occupied by the Leffer department store), opposite the Museum Fridericianum in Kassel. A small 'family' of figures remains on the building to this day, with the others split between the collections of Tate Modern, the Museum Fridericianum, and the Musik- und Kongresshalle Lübeck. *Die Fremden* was conceived as a way of highlighting the plight of refugees who had arrived in Germany following unification in 1989, particularly those fleeing the first Gulf War of 1991. These people were met with xenophobia, hostility and violence, which Schütte saw the German state as complicit in through its lack of intervention. Each of Schütte's figures is presented in the same format of simple body, columnar legs and downcast face, but with individuated colours, outfits and statures; the urns emphasise an idea of people as containers, precious vessels of their own history and experience. By placing them to watch over Kassel's prominent public square, Schütte brought the lives of these 'strangers' to striking attention. Theatre informs Schütte's work as much as architecture. Operating like a set design, *Study for 'Die Fremden'* prepares the stage for a masterpiece.

Executed in gouache, the study's bold colours reflect the clarity and power of the sculptures' conception, as well as their relationship to the façade on which they stand sentinel. Schütte wished them to be viewed only from afar; appropriately, the study is dominated by the imposing frontage of the Rotes Palais, replicating the impact of the figures' vertiginous distance from the viewer below. The graphic rendering of the building's portico, columns, steps and arches displays Schütte's sharp attention to context, and his understanding of architecture as a way of exploring the structures, systems and contradictions of society. 'They wanted sculpture as a logo or traffic sign', he recalled, 'but I immediately had this idea of putting people on the roof … For me it was first of all a very interesting site overlooking this place, and I immediately had this image in mind of placing some colourful, static figures on top of the building as a permanent installation' (T. Schütte, quoted in J. Lingwood, 'Interview,' in *Thomas Schütte*, London 1998, pp. 12-13). Public memorials are more often erected for conquerors than for oppressed people, dictators than refugees. A key work in a practice that has long powerfully subverted the language of public monument, *Die Fremden* offers sculpture as an alternative, subtle and startling means of remembrance. 'My figures in Kassel are victims,' said Schütte, 'basically lifesize vases, precious containers with modest faces. I hope everybody feels that the figures have an interior' (T. Schütte, quoted in J. Lingwood, 'Interview,' in *Thomas Schütte*, London 1998, p. 14). Much as each terracotta 'stranger' speaks of an individual life, *Study for 'Die Fremden'* tells the story of this important work's creation, and gives a fascinating insight into the process of one of the world's greatest living sculptors.

λ* ♦ º45

ALBERT OEHLEN (B. 1954)

Music Always

signed and dated 'A. Oehlen 94' (on the reverse)
oil, enamel and acrylic on printed fabric
94⅝ x 78⅝in. (240.5 x 199cm.)
Painted in 1994

£1,200,000–1,800,000
$1,600,000–2,300,000
€1,400,000–2,000,000

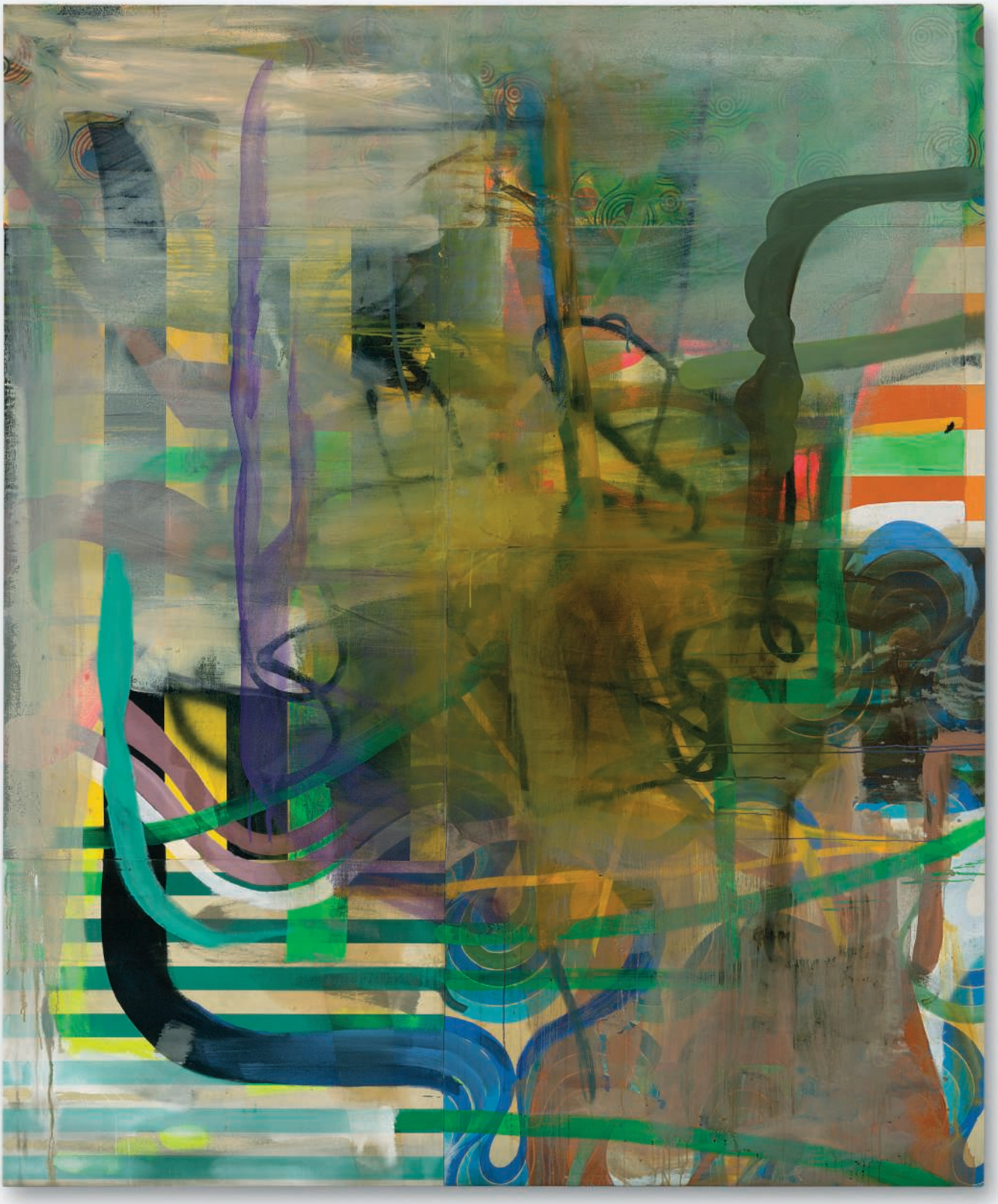
'All art constantly aspires towards the condition of music'

WALTER PATER

PROVENANCE:
Margo Leavin Gallery, Los Angeles.
Private Collection, Los Angeles.
Anon. sale, Christie's New York, 16 May 2013, lot 442.
Skarstedt Gallery, New York.
Acquired from the above by the present owner.

EXHIBITED:
Columbus, Wexner Center for the Arts, Ohio State University, *Albert Oehlen and Christopher Williams: Oehlen Williams 95*, 1995.
Los Angeles, Margo Leavin Gallery, *Albert Oehlen*, 1995.
Los Angeles, Margo Leavin Gallery, *25 Years: An Exhibition of Selected Works*, 1995.
Chicago, The Renaissance Society at The University of Chicago, *Albert Oehlen: Recent Paintings*, 1995.
New York, Skarstedt Gallery, *Albert Oehlen Fabric Paintings*, 2014, pp. 40 and 68 (illustrated in colour, pp. 41 and 68).
New York, Skarstedt Gallery, *Nice Weather*, 2016.

LITERATURE:
K. Reimer (ed.), *The Renaissance Society at the University of Chicago: 1990-2000*, Chicago 2004 (illustrated in colour, p. 128).



Robert Rauschenberg, *Estate*, 1963.
The Philadelphia Museum of Art.
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017.
Photo: © 2017. Photo The Philadelphia Museum of Art/Art Resource/Scala, Florence.

Sigmar Polke, *Watchtower*, 1984.
The Museum of Modern Art (MoMA), New York.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2017.

'… first you take a step toward ugliness and then, somehow or other, you wind up where it's beautiful'

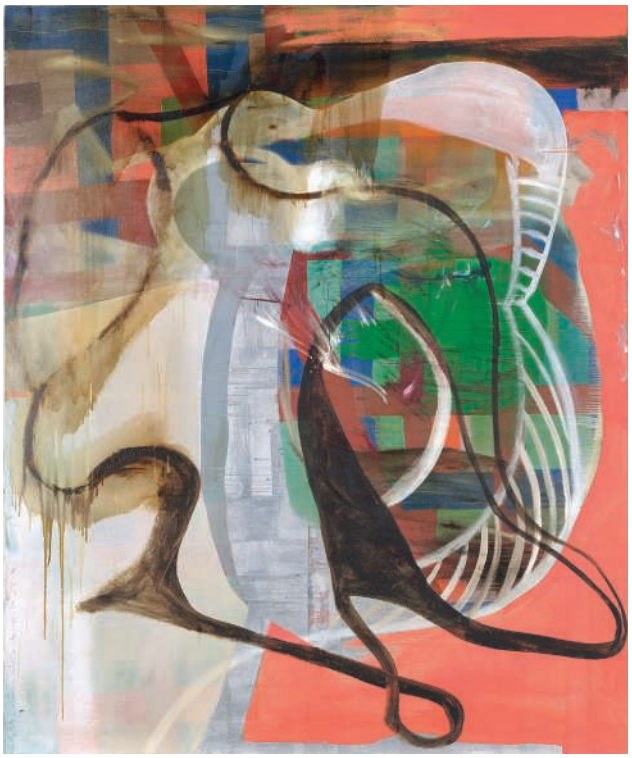
ALBERT OEHLEN

Music Always (1994) takes its title from a track by Ornette Coleman, Albert Oehlen's favourite musician. The free-jazz trailblazer was notorious for his unorthodox approach to harmony, song structure and chord progression; his music, which often features extraordinary passages of collective improvisation and notes played 'in the cracks' of scales, revolutionised avant-garde jazz in the late fifties and early sixties. With its riotous explosion of form and colour built upon a background of printed fabric patterns, *Music Always* exemplifies the similarly freewheeling attitude that animates Oehlen's own artistry. Five swatches of tablecloth or curtain provide the underlying theme. Graphic green and ivory stripes to the lower left meet undulating whorls of blue to the right; vertical and horizontal bars of dark blue, yellow, orange and white command the middle section; a design of concentric blue and orange circles can be seen along the canvas' upper edge. Atop this vibrant patchwork, Oehlen conjures a kaleidoscopic miasma of oil, enamel and acrylic paint. Glistening fumes of beige and brown consume much of the surface, as if the work has been scorched at its centre. Spray-painted scribbles zigzag in the depths. Flashes of neon pink and green ignite. Paint drips vertically and horizontally. Oehlen improvises with the fabric's printed forms and hues, sending a stripe careering off the canvas, or mutating a blue wave into a looping purple tendril; lines dogleg and swerve and connect and dissolve across the work's surface, like fireworks gone haywire. Challenging, unruly and ultimately beautiful, *Music Always* epitomises Oehlen's radical mode of painterly abstraction. Pushing the medium – with all its baggage of representation, colour and composition – to breaking point, Oehlen, as iconoclastic and influential as Ornette Coleman himself, at once undermines, critiques and revitalises painting in a post-painting world.

Music has always played a key role in Oehlen's practice. As painting's *enfant terrible* alongside Martin Kippenberger in 1980s Cologne, he was associated with the punk scene. He is a fan of acid house and techno, and ran his own experimental electronica label in the 1990s. He has worked with the psychedelic rock band Red Krayola, made album artwork for Arthur Russell and the Swiss noise trio Child Abuse, and referenced musicians as diverse as The Beach Boys, Frank Zappa and Frankie Laine. Free jazz, however, provides perhaps the most apt analogy for Oehlen's abstract painting. 'I see it this way: it's the confluence of earnestness and ridiculousness that allows the artist to run riot', he has said. 'It's comparable to a classic jazz soloist. He runs riot within his harmony and stretches it as far as it can go' (A. Oehlen,

'In many pictures, under the evil muddy clouds that look like the seat impressions of a sweaty liar, you see beautiful clear colours going off to the side, like exhaust fumes'

ALBERT OEHLEN



Albert Oehlen, *Untitled*, 1989.
Private collection
Artwork: © Albert Oehlen.

Albert Oehlen, *Untitled (Statue of Liberty)*, 1989.
Private Collection.
Artwork: © Albert Oehlen.

'I see it this way: it's the confluence of earnestness and ridiculousness that allows the artist to run riot. It's comparable to a classic jazz soloist. He runs riot within his harmony and stretches it as far as it can go'

ALBERT OEHLEN

quoted in 'Fredi Fischli and Niels Olsen in conversation with Albert Oehlen', *Albert Oehlen: Home and Garden*, exh. cat., New Museum, New York, 2015, p. 102). *Music Always* displays a virtuoso performance, with Oehlen riffing on the rhythmic foundation of patterned fabric to reach a fever pitch of improvisatory invention. His vines and skeins of paint have an almost biological air, metastasizing from the forms beneath in an intricate clash of dissonance and melody.

Oehlen's use of a patterned fabric ground also gestures to the work of the eminent radical Sigmar Polke, who taught him at Hamburg's University of Fine Arts in 1978. Polke painted on cheap, chintzy fabrics as part of his 'Capitalist Realist' critique of bourgeois consumerism, bringing down painting from its refined support of canvas to the kitsch everyday surfaces of middle class West Germany. Oehlen's printed patterns play a less political role, and can be seen as part of a wider campaign to dethrone painting from its long-held cultural position of high seriousness and grand significance. The machine-printed motifs of *Music Always* are merely household ornament; much like his early experiments with computer graphics, Oehlen's approach declares that painting itself has no more inherent meaning than decoration. His despoiled Daniel Buren-esque stripes may also figure a rejection of the cleanliness of Conceptual art. Nonetheless, Oehlen transmutes the prosaic, arbitrary systems of domestic pattern into something perversely rhapsodic: an ecstasy of boredom, a lurid dream at the kitchen table.

Oehlen turned to abstract work in 1989, after a year spent in Spain with Kippenberger, and recalls that with figuration 'It just seemed obvious that there was nothing to win. I still don't think that if you paint a person you can transmit something about that person. I don't think you can communicate something about an experience or a situation' (A. Oehlen, quoted in J. Samet, 'Beer with a Painter: Albert Oehlen', *Hyperallergic*, 8 April 2017). Abstraction offers no more opportunity for Oehlen to 'transmit something' than figuration, but it does provide an arena for play in which he can set his own parameters of baroque complexity, visual pollution and painterly ad-libbing. Here, he is free to try 'to get as far away from meaning as possible, which is perhaps the most difficult thing of all' (A. Oehlen, quoted in S. O'Hagan, 'Albert Oehlen: "There's something hysterical about magenta,"' *The Guardian*, 5 February 2016). The track names on *To Whom Who Keeps a Record*, the Ornette Coleman outtakes compilation on which 'Music Always' was first released, read 'Music Always Brings Goodness To Us All, P.S. Unless One Has Some Other Motive for Its Use'. This hint of sabotage and menace, of bending the rules and transcending tradition, reflects Oehlen's approach perfectly. With freeform abandon, he poisons painting in order to resurrect it: if the medium is no longer a vehicle for 'goodness to us all', in Oehlen's hands it can deliver excitement, confusion, repulsion, wonder, freedom, failure and triumph all at once.

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λ 46

SIGMAR POLKE (1941-2010)

Mehl in der Wurst (Flour in the Sausage)

oil and lacquer on canvas
29⅜ x 20⅞in. (74.6 x 53cm.)
Executed in 1964

£500,000–700,000
$660,000–910,000
€550,000–760,000

'Many of Polke's friends recall his unusual ability to see through the deceit, subterfuge, and artifice of polite society, to penetrate the trivialities of the status quo in order to make visible its unstable values. With an enormous economy he cut away the fatty niceties of good taste in images of burned bread, exotic palm trees few could afford to visit, and sausages adulterated with flour'

KATHY HALBREICH

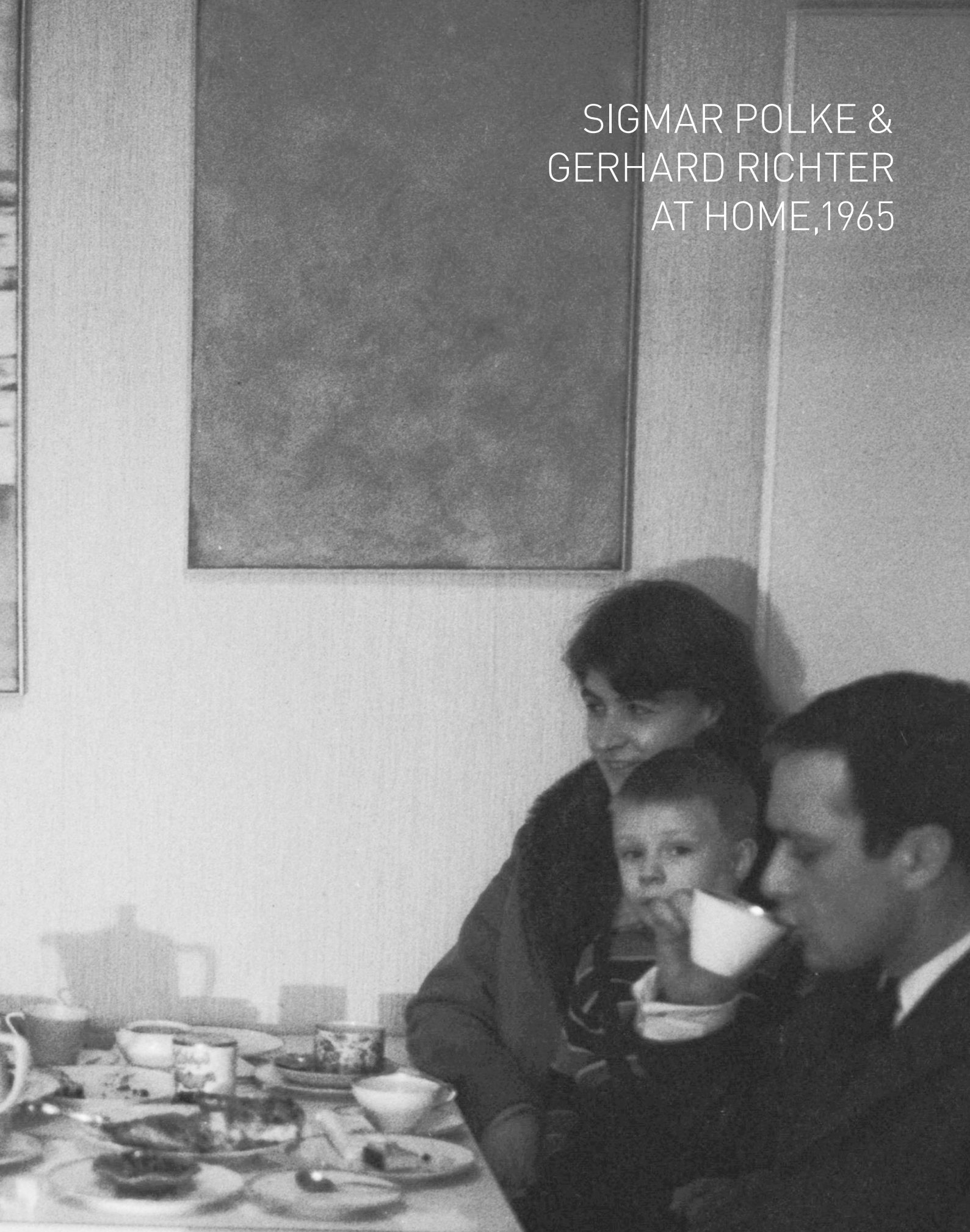
PROVENANCE:
Galerie Michael Werner, Cologne.
Acquired from the above by the present owner, *circa* 1980.

EXHIBITED:
Tübingen, Kunsthalle, *Sigmar Polke: Bilder-Tücher-Objekte-Werkauswahl* 1962-1972, 1976, p. 155, no. 14 (illustrated, p. 14). This exhibition later travelled to Dusseldorf, Städtische Kunsthalle and Eindhoven, Stedelijk Van Abbemuseum.
Berlin, Akademie der Künste, *Der gekrümmte Horizont- Kunst in Berlin 1945-1967*, 1980, p. 119.

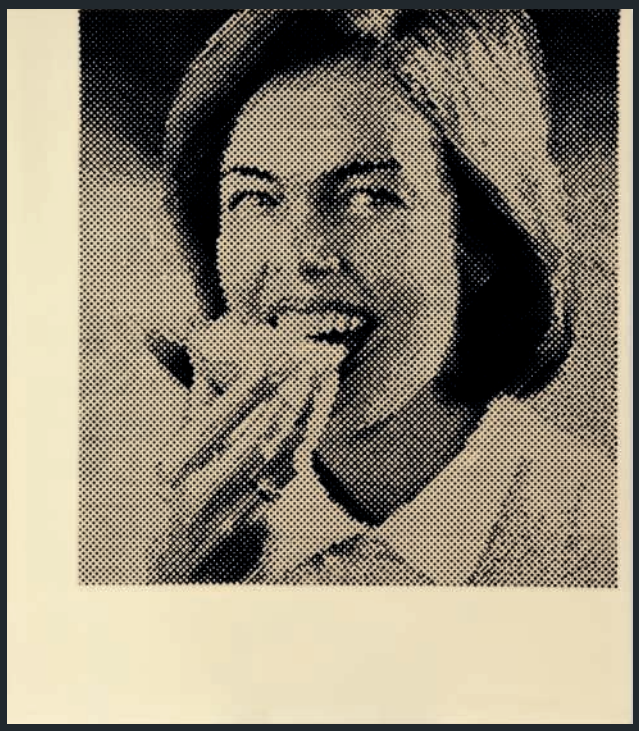
We are most grateful to Mr. Michael Trier from the Estate of Sigmar Polke for the information he has kindly provided.

Mehl in der Wurst

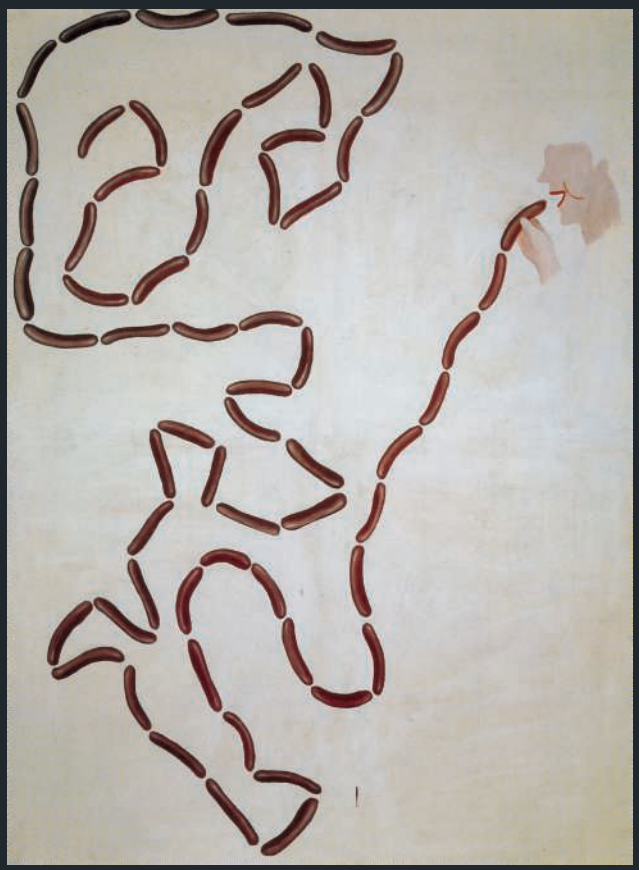
Sigmar Polke and Gerhard Richter, at Richter's house, 1965.
Photo: Courtesy Gerhard Richter Archive. Artworks: © Gerhard Richter 2017 (21072017).
© The Estate of Sigmar Polke, Cologne, DACS 2017.



SIGMAR POLKE &
GERHARD RICHTER
AT HOME,1965



Sigmar Polke, *Frau mit Butterbrot*, 1964.
Private Collection.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2017.



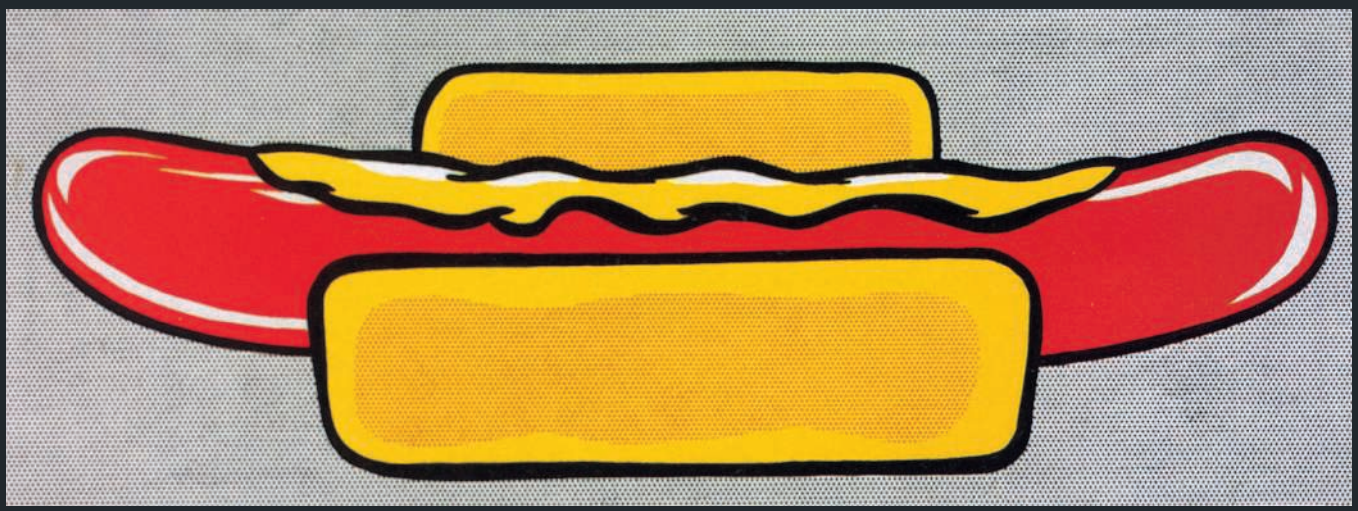
Sigmar Polke, *The Sausage Eater (Der Wurstesser)*, 1963.
Private collection.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2017.

'Resolutely ordinary in their subjects, Polke's paintings from the mid-1960s are instantaneously legible, completely immediate, and uninvolved with the rituals and conventions of the world of art. They hit our consciousness directly, like a small bullet from a silenced gun'

JOHN CALDWELL

Mehl in der Wurst (*Flour in the Sausage*) (1964) is a work from the height of Sigmar Polke's involvement with 'Capitalist Realism,' the ironic German branch of Pop art he founded with Konrad Lueg and Gerhard Richter in 1963. A glistening green sausage hovers to the top left of a white canvas, emitting an unearthly cartoon glow of orange. The blank space below is carved up by two crossed purple lines, adjoining one of which is a triangular zone of fluid yellow-green that holds the words *Mehl in der Wurst* in neatly naïve burgundy script. Standing in stark contrast to the cleanly defined, triumphant and even celebratory imagery of American Pop artists such as Roy Lichtenstein and Andy Warhol, Polke's work of this period depicted foodstuffs such as sausages, biscuits and chocolate with chill mundanity. A sardonic riposte to the Socialist Realism of communist East Germany, Capitalist Realism hijacked consumer advertising's own pictorial strategies in order to lay it bare as just another form of hollow visual propaganda. 'Flour in the sausage' indicates that the sausage's meat content has been bulked up with flour, underscoring a sense of the image's mendacity: where we might expect a proud slogan, we instead see an unwelcome revelation, a lie exposed. The work equally highlights the vast differences between a prosperous 1960s America and a riven postwar Germany. The country was split between the Allied West, undergoing the *Wirtschaftswunder* or 'economic miracle', and an Eastern Bloc state still under rationing. Polke, whose family fled the GDR in 1953 when he was twelve years old and settled in Düsseldorf, had seen both sides. In this work the *wurst* – a staple as German as Warhol's Coke bottle or Lichtenstein's hot dog are American – is made an alienated hue, gleaming like a UFO and adrift in vacant space. This is a vision of Germany as divided, tragicomic and empty, its utopian dreams reduced to adulterated sausage.

The West German economic miracle saw purchasing power increase by 73% between 1950 and 1960. Amid this dramatic wave of affluence, much of German society settled into a mentality of complacent consumerism. Polke was deeply critical of the role of printed media – a cheap and powerful socialising force – in promoting this way of life,



Roy Lichtenstein, *Hot Dog with Mustard*, 1963.
Private collection
Artwork and Photo: © Estate of Roy Lichtenstein/DACS/Artimage 2017.

especially when austerity was such a recent reality for most of its viewers. Kathy Halbreich explains that 'Even as the flood of consumer products in the 1950s operated like a narcotic, dulling memories of recent need and longing, there was a chill in the air. Increased prosperity had its own cost, and Germany, like postwar Japan, experienced what Ian Buruma has described as "bourgeois conformism ... with its worship of the television set, the washing machine, and the refrigerator ('The Three Sacred Treasures'), its slavish imitation of American culture, its monomaniacal focus on business, and the stuffy hierarchies of the academic and artistic establishments"' (K. Halbreich, 'Alibis: an Introduction,' in *Sigmar Polke: Alibis*, exh. cat. Museum of Modern Art, New York 2014, p. 77). Polke and his Capitalist Realist colleagues sought to expose the mechanisms of this 'bourgeois conformism.' They claimed in a 1963 statement that 'For the first time in Germany, we are showing paintings for which such terms as Pop Art, Junk Culture, Imperialist or Capitalist Realism, New Objectivity, Naturalism, German Pop and the like are appropriate. Pop art recognizes the modern mass media as a genuine cultural phenomenon and turns their attributes, formulations and content, through artifice, into art' (S. Polke with M. Küttner, K. Lueg and G. Richter, 'Letter to a Newsreel Company,' August 1963, in H.-U. Obrist (ed.), *Gerhard Richter: The Daily Practice of Painting*, London 1995, p. 16). Among Polke's methods was to adopt a graphic shorthand of German socioeconomic symbols such as the *wurst* – painted with a deliberate charmless banality perhaps most unappetisingly exemplified by *Der Wurstesser* (*The Sausage-Eater*) (1963) – as vehicles for his biting satire.

Large white spaces occupy much of Polke's 1960s work, often as oversized margins. These borders serve to emphasise Polke's images (including his *Rasterbilder*, which he began making the same year as the present work) as visual quotations, presented as if cut out from magazines or newspapers. Martin Hentschel observes, furthermore, that 'rather than pointing to the saturated consumerism of the sixties, the motif has much more to do with the still gaping gaps in the basics of everyday life in Germany in the fifties' (M. Hentschel, 'Solve et Coagula: On Sigmar Polke's Work,' in *Sigmar Polke: The Three Lies of Painting*, exh. cat. Kunst-und Ausstellungshalle der Bundesrepublick Deutschland*, Bonn 1997*, p. 50). *Mehl in der Wurst* seems to share in this sense of privation, its green *wurst* offering only a queasy alternative to the vast white space in which it floats. The resulting image is a far cry from the seductive contours and graphic polish of a Warhol Coke bottle: the sausage is made absurd, isolated and otherworldly, and is defamed by its dismal caption. The purple lines create a haphazard compositional schism that seems to render arbitrary the division between East and West. This device also relates to works like *Higher Powers Command: Paint the Upper Right Corner Black!* (1969), in which Polke lampooned the transcendent ideals of American Abstract Expressionist and Colour Field painting.

Polke recalled reading issues of BÄCKERBLUME as a hungry child in East Germany. These illustrated pamphlets, distributed by the local bakers' guild, clearly awakened a sense in the young artist of the power and promise of the printed image, as well as its capacity for deceit. 'Among my most painful memories', he said, 'is that of long winter evenings after the currency reform, our family of four huddled together in joyful anticipation over the most recent issue of BÄCKERBLUME, elbowing each other in the ribs and pointing out what were referred to as "delicious rolls," "seductive croissants," "honest to goodness bread," etc ... My picture of the world was profoundly influenced by what I saw in these illustrated works ... my ... pictures would be inconceivable without them' (S. Polke, quoted in F. W. Heubach, 'Sigmar Polke: Early Influences, Later Consequences,' in *Sigmar Polke: The Three Lies of Painting*, exh. cat. Kunst-und Ausstellungshalle der Bundesrepublick Deutschland*, Bonn 1997*, pp. 285-286). Bitterly subverting such aspirational, wholesome and ultimately vacuous consumer imagery, *Mehl in der Wurst* inflects the prerogatives of Pop art with distinctly German flavour. Polke poses a cold inquest into his country's sociocultural and economic climate, and, more broadly, into the political and commercial uses of representation; the result is a work of comic, caustic and bathetic impact.

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ* **47**

ADRIAN GHENIE (B. 1977)

Turning Point 1

oil on canvas
59¼ x 118⅜in. (150.5 x 300.5cm.)
Painted in 2009

£2,000,000–4,000,000
$2,700,000–5,200,000
€2,200,000–4,400,000

'I've played a kind of Russian roulette. And then, often, but not always, by destroying a face or some detail, things take on a new dynamic. This notion of managing failure is in fact the only way something can break through'

ADRIAN GHENIE

Francis Bacon, *Self-Portrait with Injured Eye*, 1972.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017. Photo: Prudence Cuming Associates Ltd.

PROVENANCE:
Galeria Plan B, Berlin.
Acquired from the above by the present owner in 2009.

EXHIBITED:
Prague, *Prague Biennale 4*, 2009.

Paul, Cezanne, Card Players, 1893-6.
Photo: Samuel Courtauld Trust, The Courtauld Gallery, London, UK / Bridgeman Images.

A panoramic display of painterly skill and visionary intensity, *Turning Point 1* (2009) captures one of Adrian Ghenie's central themes: the decisive moment in history. The vast canvas, which was featured in Ghenie's first UK solo show in 2009, presents a trio of characters around a table. They are depicted amid a bruise-dark maelstrom of magenta, purple, blue, black and brown hues, with flares of raw white and bursts of blood red. The setting verges on abstraction, its directional drags and marblings of paint adding a visceral sense of momentum. Sharp edges, created by masking off and revealing areas of paint during Ghenie's layered process, ignite bright swathes of colour against dramatic darker depths. Recalling Ghenie's iconic *Pie Fight* series, the composition is based on a still from a deleted scene from Stanley Kubrick's biting satirical film *Dr Strangelove* (1964), in which the War Room descends into a riotous custard pie battle shortly before the world is destroyed. Ghenie recasts the still as an image rife with painterly uncertainty, an ambiguous assembly in which the three men could be playing chess, gambling, or discussing a deal. The pale man to the left, standing in shirt-sleeves and tie, resembles the Romanian dictator Nicolae Ceaușescu, and bears a grin that echoes the sharp-toothed mouths of Francis Bacon's *Three Studies for Figures at the Base of a Crucifixion*. Facing him is a man whose russet, bearded profile conjures Vincent van Gogh, a totemic figure for Ghenie. To the right, a more shadowy presence suggests the straight-nosed silhouette of Marcel Duchamp. The table at which they play is incandescent, its bright white dissolving outlines as it illuminates. Ghenie's fascination with history and its actors is brought to vivid life. The work's spectral strata of translucency and rupture evoke the haunting quality of printer glitch, ashen film footage and damaged photographs. Flickering strokes conjure a sense of smouldering corrosion. The chance-based abstract elements of Ghenie's technique – the scrapes, drips and smears which he has called 'staged accidents' – come together with the game that the characters are playing to embody the coincidences and flashpoints of history. We are made witness to a turning point, a pivotal moment centred around the fulcrum of the table. Just as the past can be viewed in myriad ways, however, the climactic event is ambiguous and mutable: details, motives and personalities are lost, obscured, and distorted in the rich palimpsest of time.

There is a distinctly cinematic complexion to Ghenie's work. His paint anatomises an age mediated by screens. The canvas itself becomes a screen that filters and edits even as it reveals; the warping and effacement of the paint becomes a poetics of memory, showing how the lenses through which we see the past can alter our present. 'David Lynch came along and gave me the solution', Ghenie has said. 'In terms of composition, colours, atmosphere, I borrow many things from cinema' (A. Ghenie, quoted in R. Wolff, 'Adrian Ghenie', *Art + Auction*, March 2013, p. 94). The dreamlike, disjunctive ambiguities of Lynch's movies, which shine a noirish spotlight on the dark subconscious of the American psyche, certainly offer an apt analogy for Ghenie's work. But paint, for Ghenie, has its own unique power. 'If someone asked me how I see painting,' he explains, 'I'd say that, after it lost the illustrative role it had in centuries past, when, because there were no video cameras yet, you had to illustrate certain things, painting is the only medium for expressing the visceral nature of the world. Any painting is the result of a physical interaction' (A. Ghenie, quoted in L. Vasiliu, 'Adrian Ghenie: My Method Is Managing Failure', *Scena 9*, 2015 http://www.scena9.ro/en/article/adrian-ghenie-my-method-is-managing-failure). Evidence of this 'physical interaction' abounds in *Turning Point 1*. Its blurred streaks recall the muscular force of Gerhard Richter's squeegee technique, and its improvised daubs the bodily choreography of Abstract Expressionism. By bringing this gestural approach to source imagery which he views initially through the screen of his laptop, Ghenie rematerializes the digital picture. Time seeps messily back and forth through his paintings, in defiant opposition to the impermeable, wipe-clean surfaces and virtual worlds of modern life. 'What interests me', Ghenie explains, 'is the texture of history' (A. Ghenie, quoted in 'Adrian Ghenie in Conversation with Magda Radu,' *Adrian Ghenie: Darwin's Room*, exh. cat. Romanian Pavilion, Biennale de Venezia, 2015, p. 29).

While the identities of the three players in *Turning Point 1* are shifting and chimeric, each figure is imbued with potent historical and art-historical significance. The Duchampian profile to the right invokes one of the twentieth century's most revolutionary artists, the father of conceptual art whose work dealt a major blow to the primacy of painting (and who, incidentally, renounced art altogether to focus on chess for the last forty years of his life). No

Francisco Goya, *The 3rd of May 1808 in Madrid or "The Executions"*, 1814.
Museo del Prado, Madrid.
Photo: Prado, Madrid, Spain / Bridgeman Images.

'I have come to the personal conclusion that while all artists are not chess players, all chess players are artists'

MARCEL DUCHAMP, SPEECH AT THE ANNUAL BANQUET OF THE NEW YORK CHESS ASSOCIATION, 1952

less important to Ghenie is van Gogh, whose self-portraits he has often melded with his own. The Dutch artist's brushstrokes, churning with the disquiet of a tortured mind, have had a clear influence on Ghenie's technique. Van Gogh, whose work was declared 'degenerate art' by the Nazis in 1937, also has a place within the dim chambers of European history that so captivate Ghenie: his monumental painting *The Sunflowers in 1937* (2014) imagines van Gogh's masterpiece subject to fiery disintegration. The ghostly dictator to the left, meanwhile, summons a more recent darkness. Having grown up under Ceaușescu, Ghenie, like millions of other Romanians, watched him being executed on television on Christmas Day in 1989. Television, like the Internet, has a flattening effect on experience. A mere change of channel could switch from light entertainment to an event of critical significance. In paint, Ghenie finds the perfect medium through which to explore this theatre of the absurd, his masquerade of famous men displaying the ways that screens can at once illuminate, disguise and confuse.

Dr Strangelove's deleted scene brings cartoonish slapstick into the nuclear horror of the Cold War, exposing the absurdities of power in a pitch-dark farce of doomsday brinkmanship. These men, flinging cream at one another before the film climaxes with the end of civilisation, have the fate of the world in their hands. Ghenie's paint likewise records and examines corruption: of an image, of a digital file, of human will. Other cast members of his paintings have included Elvis Presley, Adolf Hitler, Josef Mengele and Charles Darwin, the latter of whom are linked by the Nazis' monstrous perversions of Darwin's evolutionary theory. Ghenie's interest in such figures is rooted not only in their impact on Europe's recent history, but also in how strong personalities can foster ideologies of mindless evil as easily as bright flashes of genius. In *Turning Point 1*, we could be seeing a scientific breakthrough, a triumph at the chessboard, a gamble in the game of war, or a strategic move in international diplomacy. Widescreen clarity is beset by visual flux and static. To claim any picture as a fixed truth would be a failure to acknowledge the ghosts, shadows and phantasms that stalk our visions of the past. Subjecting icons of history to near-dissolution in his crucible of paint, Ghenie declares his resistance to rigidity of ideas and of interpretation, leaving the work as an open, catalytic space. Spectacular in impact and masterful in execution, *Turning Point 1* revives painting itself as a compelling and honest mode of narrative, with twists and turns of texture, colour and composition embodying all the layered beauty, terror and tumult of our times.

DR. STRANGELOVE: OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB
© 1963, renewed 1991 Columbia Pictures Industries, Inc. All Rights Reserved. Courtesy of Columbia Pictures.

‘Gentlemen, you can't fight in here! This is the War Room!’

PRESIDENT MERKIN MUFFLEY, *DR STRANGELOVE*, 1964

PROPERTY FROM A DISTINGUISHED CANADIAN COLLECTION

λ* 48

ALBERT OEHLEN (B. 1954)

...Loves Body (Erfüllung, Haupt, Einheit)

signed and dated 'A. Oehlen 85' (lower right)
oil, resin and plastic collage on canvas
78¾ x 78¾ (200 x 200cm.)
Painted in 1985

£600,000–800,000
$790,000–1,000,000
€660,000–870,000

'[Oehlen] adopts the critical attitude of Conceptual Art, but articulates it not from the outside, but from the inside – from inside the painting itself'

CHRISTOPH SHREIER

PROVENANCE:
Acquired directly from the artist by the present owner.

EXHIBITED:
Hamburg, Galerie Ascan Crone, *Albert Oehlen: Farbenlehre*, 1985, p. 17 (illustrated in colour).

Erfüllung
Haupt
Einheit

Barnett Newman, *Who's Afraid of Red, Yellow, and Blue IV. 1969*, 1970.
Nationalgalerie, Staatliche Museen zu Berlin, Berlin.
Artwork: © 2017 The Barnett Newman Foundation, New York / DACS, London.
Photo: © 2017. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

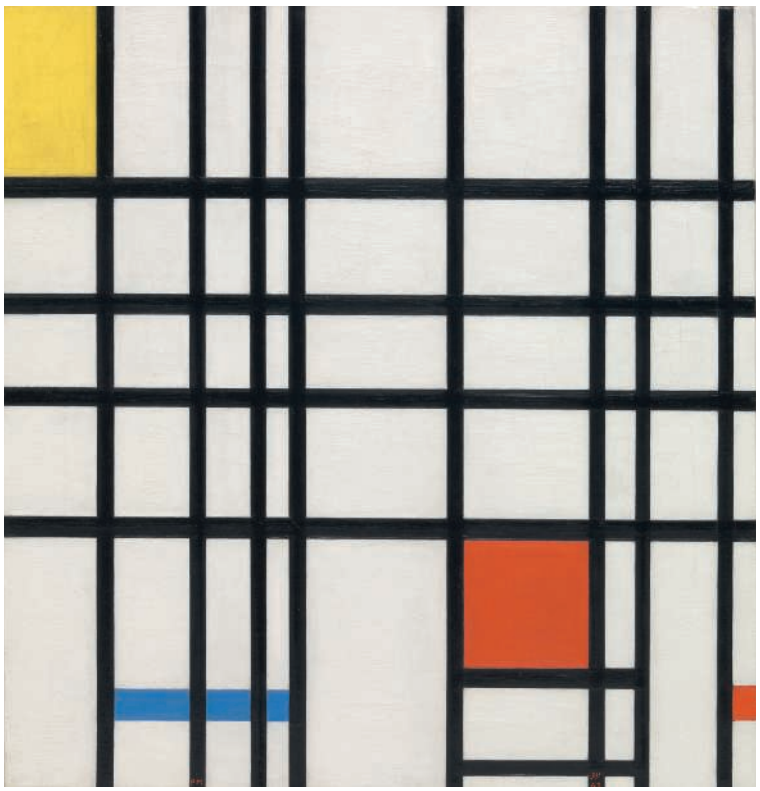
'In 1984 [Oehlen] introduced the three primary colours, blue, red, and yellow, as if the point were to think back to Mondrian … He opened up the closed space of the canvas using the most banal means possible'

DANIEL BAUMANN

Executed in 1985, Albert Oehlen's *...Loves Body (Erfüllung, Haupt, Einheit)* demonstrates his early attempts to subvert the time-honoured values of painting. Three primary-coloured boxes are emblazoned against a dark, marbled background; rivulets of yellow stream from the container on the left as if melting down the picture plane. Each bears a label – *Erfüllung* ('compliance', 'implementation', 'execution'), *Haupt* ('head') and *Einheit* ('unit'). Part of Oehlen's *Farbenlehre* ('Colour Theory') series, the work is one of a number from this period in which the artist deliberately restricted his palette to red, yellow and blue: the foundational ingredients of painting. Throughout the series, his banal coloured boxes were emblazoned with words that invoked the grand rhetoric traditionally associated with the medium: *Natur* ('nature'), *Freiheit* ('freedom'), *Auferstehung* ('resurrection'), *Feuer* ('fire'). Parodying the work of Piet Mondrian, who embraced primary colours in his bid to return art to a new 'ground zero', Oehlen mocks the bombastic ideals assigned to these base hues. The labels in the present work conjure associations of subordination, order and regime; *Haupteinheit* translates to 'master unit', hinting at the overarching control exercised by these three innocuous colours. Throughout his career, the artist took delight in mixing the holy trinity of red, yellow and blue into a murky brown swamp – evidenced by the present work's backdrop. Oehlen believed that in order to carve new directions for painting, it was first necessary to knock it from its pedestal: to take to task its methods, tools and assumptions. 'That's the interesting thing about art: that somehow, you use your material to make something that results in something beautiful, via a path no-one has yet trodden', he explains. '... First you take a step towards ugliness and then, somehow or other, you wind up where it's beautiful' (A. Oehlen, quoted in *Monopol: Magazin für Kunst und Leben*, Vol. 1, 2010). In the present work, Oehlen suggests that painting – stripped of its sacred façade – is ultimately no more than a set of base pigments, animated by esoteric concepts, rules and ideologies.

Oehlen's irreverent assault on painterly values found much in common with the work of his friend Martin Kippenberger. Represented by

Erfüllung
Ha
Einheit



Piet Mondrian, *Composition with Yellow, Blue and Red*, 1937-1942.
Tate Collection, London.
Image © Tate, London 2017.

Max Hetzler during the formative years of his gallery, Oehlen and Kippenberger spearheaded the riotous group of radical young artists known affectionately as the 'Hetzler boys'. Together they ruled the Cologne art scene, engaged in loud and wide-ranging discussions and took the city's night life by storm. 'They were artists who took extreme positions and brought a sharp intelligence to bear', recalls Hetzler; Oehlen himself remembers how 'we spurred each other on and everyone wanted to wow everyone else ... we were euphorics' (M. Hetlzer and A. Oehlen, quoted in S. Kippenberger, *Kippenberger: The Artist and His Families*, Berlin 2007, pp. 246 and 264). Their friend Werner Büttner has explained how 'it was all about who was quickest with the bright ideas ... We were a reaction to the terrible '70s, when everything was so normal and black and white' (W. Büttner, quoted in S. Kippenberger, *Kippenberger: The Artist and His Families*, Berlin 2007, p. 264). The present work, with its caustic wit and encrypted satire, takes its place firmly within this context. Both Oehlen and Kippenberger subscribed to the notion of 'bad painting' that was rife amongst their contemporaries: a deliberate rejection of aesthetic standards and practices. As Christoph Schreier has written, '[Oehlen] adopts the critical attitude of Conceptual Art, but articulates it not from the outside, but from the inside – from inside the painting itself' (C. Shreier, 'Storm Damage – Albert Oehlen's Painting as a Visual Stress Test' in *Albert Oehlen*, exh. cat., Kunstmuseum Bonn, Bonn, 2012, p. 71). In this regard, the basic premise of the *Farbenlehre* may be seen to lay the groundwork for Oehlen's later abstract paintings, which violently explode the visual codes established by the genre throughout the twentieth century. By taking a subversive stab at Mondrian – the father of geometric abstraction – the present work performs something of an exorcism. The foundational principal of chromatic harmony – the hallowed trilogy of red, blue and yellow – is exposed as a negligible set of boxes, labels and pigeonholes.

Erfüllung
Haupt
Einheit

λ **49**

GEORG BASELITZ (B. 1938)

Die Schwalbe (The Swallow)

signed, titled and dated 'Die Schwalbe 1967 G. Baselitz' (on the reverse)
oil on canvas
51⅛ x 63⅞in. (130.5 x 162.2cm.)
Painted in 1967

£700,000–1,000,000
$920,000–1,300,000
€770,000–1,100,000

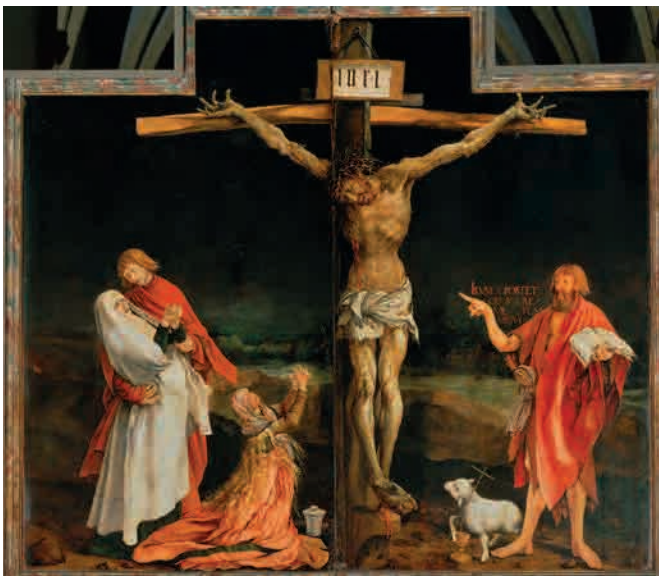
'I was born into a destroyed order, a destroyed landscape, a destroyed people, a destroyed society. And I didn't want to re-establish an order: I'd seen enough of so-called order'

GEORG BASELITZ

Georg Baselitz, *B für Larry (B for Larry)*, 1967. Friedrich Christian Flick collection. Photo: Stefan Altenburger, Zürich. Artwork: © Georg Baselitz 2017.

PROVENANCE:
Johannes Gachnang, Bern
Galerie Fred Jahn, Munich.
Acquired from the above by the present owner.

EXHIBITED:
Munich, Kunsthalle der Hypo Kulturstiftung, *Georg Baselitz: Retrospective, 1964-1991*, 1992, no. 19 (illustrated in colour, unpaged).This exhibition later travelled to Edinburgh, Scottish National Gallery of Modern Art and Vienna, Museum Moderner Kunst Ludwig.



Mathis Gruenewald, *Isenheim Altar: Crucifixion, circa* 1512-1516.
Musée Unterlinden, Colmar.
Photo: © 2017. Photo Scala, Florence

Georg Baselitz, *Finger Painting - Eagle*, 1972.
Bayerische Staatsgemäldesammlungen, Pinakothek der Moderne Munich, WAF, Prinz Franz von Bayern collection.
Artwork: © Georg Baselitz 2017. Photo: © 2017.
Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

'I work with fragments. I love fragmentary things'

GEORG BASELITZ

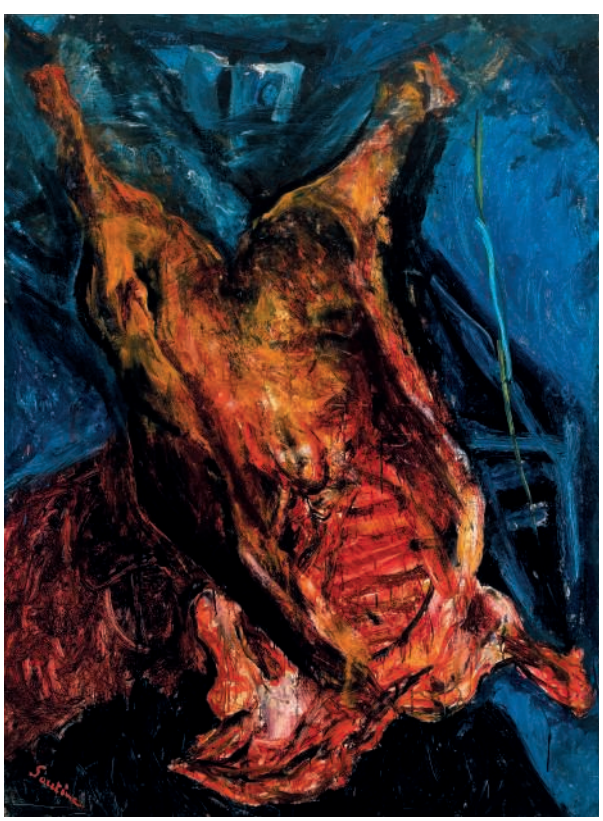
Die Schwalbe (*The Swallow*) (1967) is an important early painting by Georg Baselitz, fusing elements of several of his groundbreaking series of the 1960s. Against an abstract background of sunlit green, a dramatically foreshortened semi-nude figure leans forward, face sternly stoic, arms out in the posture of flight. Painted in thick, expressive daubs, his ruddy, rough-hewn form undercuts any idea of takeoff. One foot rests on a thick branch, outlined in dark brown strokes below. His head hovers just above his neck; the left hand is likewise severed at the wrist, and the right at the elbow, dripping blood (or is it just paint?) into the air. This radical motif of fragmentation is typical of Baselitz's 'Fracture' paintings of 1964-68, while the subject's monumental, ramshackle physique relates him to the 'Heroes' of 1965-66: both series whose formal devices express the scarred, ruptured nature of the Germany Baselitz knew. Later, beginning with *Der Wald auf dem Kopf* ('The Wood on its Head') (1969), he would take the fracturing of the picture plane one step further, inverting it totally to 'empty' it of referential content. Although Baselitz often rejected the idea that his paintings had any subject matter at all, their biographical overtones are clear. With his defiant aesthetic of opposition and excess, he aimed to liberate painting from the shackles of narrative and symbolism and to dethrone its idols, partly in reaction to the art of the repressive National Socialist and Communist regimes that he had lived through. In 1995, he reflected that he 'was born into a destroyed order, a destroyed landscape, a destroyed people, a destroyed society. And I didn't want to re-establish an order: I'd seen enough of so-called order' (G. Baselitz, quoted in 'Goth to Dance: Georg Baselitz in conversation with Donald Kuspit', *Artforum*, vol. XXXIII, no. 10, Summer 1995, p. 78). *Die Schwalbe* embodies this attitude with impressive bravura.

The year before he painted *Die Schwalbe*, Baselitz moved to the Rhineland countryside with his wife, having lived in West Berlin since 1957. This shift to a rural environment was something of a homecoming: born Hans-Georg Kern in 1938, Baselitz had grown up in (and took his name from) the small village of Deutschbaselitz in Saxony, East Germany. The Sorbian folklore of his youth seems to have found its way back into works like *Die Schwalbe*, their rustic palette and fairytale quality perhaps heightened by his recent return to field and forest. 'There were no air spirits,' the artist recalled of his childhood's mythology; 'just mostly earth spirits that lived in the woods, just above ground, that is. Everything threatening and everything benevolent came out of the ground. Nothing from the heavens. Except for aeroplanes, of course, towards the end of the war' (G. Baselitz in conversation

'Their wings did not take them to heaven –
They have dipped their feathers in blood,
did not waste a single drop while writing –
but the wind carried their songs
that unsettled the faith …'

GEORG BASELITZ

Georg Baselitz, *Der Hirte*, 1966.
Museum Frieder Burda, Baden-Baden.
Artwork: © Georg Baselitz 2017.



Chaim Soutine, *Carcass of Beef, circa* 1925.
Albright-Knox Art Gallery, Buffalo.
Photo: © 2017. Albright Knox Art Gallery/Art Resource, NY/Scala, Florence.

'Whenever I start a painting I set out to formulate things as if I were the first one, the only one, and as if all the precedents didn't exist – even though I know that there are thousands of precedents ranged against me. One has always to think of making something, something valid. That's my life'

GEORG BASELITZ

with H. P. Schwerfel, 1988, in D. Gretenkort (ed.), *Georg Baselitz: Collected Writings and Interviews*, London 2010, p. 148). *Die Schwalbe* was in fact the German nickname for the Messerschmitt Me 262 fighter plane, which played an important and brutal role in the Second World War. The title also makes ironic reference to the swallow as a natural symbol of hope, spring and renewal: Baselitz's heavy, broken figure flatly denies art its transcendent prerogatives. There is nothing airborne about this gleefully earthy painting. The figure's extreme foreshortening, along with the detail of a discreet loincloth, makes a mockery of the divine bodies who gaze down from the graceful clouds of Renaissance ceilings. *Die Schwalbe* is an image of fantasy and folly, mauling the established ideals of painting; it is also an icon of the new liberty Baselitz found in attacking convention in its every form, while paradoxically rooted in a disrupted, distinctly Germanic tradition.

'I maintain that I'm not an Expressionist,' Baselitz said in 1987, 'because their methods involved making illustrative paintings, commentaries on how to change society and the world around us. I don't have anything to do with all that. If I paint a cow green then at most this is a mistake, or the cow really is wearing green' (G. Baselitz, quoted in M. Hanstein and L. Schmidt-Mühlisch, 'The Picture Behind the Canvas is Not a Utopia', *Die Welt*, No. 267, 16 November 1987, p. 9). This is a typically tricky assertion from a painter who strove for his medium's total autonomy from the rest of the world. There are obvious links between Baselitz's technique and the 'expressive', disharmonic and asymmetrical qualities of much German art, from Dürer and Cranach through to the extreme emotion and primitivist nature-cult of *Die Brücke*. Furthermore, while his paintings may not be 'illustrative' or 'commentaries', they inevitably sit within the particular social and political contexts that Baselitz railed against. After *Die Schwalbe*, he would return to the theme of flight with the *Adler* or 'Eagles' of the 1970s and 1980s. In these upside-down works he shot down the king of the birds, inverting and neutralising one of the most loaded symbols of German cultural heritage. This was Baselitz's image of a ruined and misguided country, an aggressive antithesis to emblems of imperial might. Plunged to earth, the magnificent is made absurd. Taking earth as its starting point, *Die Schwalbe* instead pictures man failing to fly, and the foolishness of aspiring to magnificence in the first place. Fragmented, wounded and weighed down with history, Baselitz tackles the situation with anticlimactic humour and bold, renegade energy. *Die Schwalbe* at once embraces bathos, reimagines painting and acknowledges the trauma of a century, bringing together the central concerns of one of Germany's greatest and most provocative postwar artists.

PROPERTY OF A PRIVATE COLLECTOR

λ*50

ANSELM KIEFER (B. 1945)

Siegfried Vergisst Brünhilde (Siegfried forgets Brünhilde)

titled 'Siegfried Vergisst Brünhilde' (centre)
oil on paper laid down on canvas
33⅞ x 43¼in. (86 x 110cm.)
Executed in 1976

£400,000–600,000
$530,000–780,000
€440,000–660,000

'To my mind, art is the only possibility of making a connection between disparate things and thus creating a meaning... I see history as synchronous, whether it's the Sumerians with their Epic of Gilgamesh or German mythology. As far as I am concerned the old sagas are not old at all ... When you go to them, most things are already formulated'

ANSELM KIEFER

PROVENANCE:
Galerie Michael Werner, Cologne.
Acquired from the above by the present owner.

EXHIBITED:
Cologne, Galerie Michael Werner, *Anselm Kiefer Siegfried vergisst Brünhilde*, 1976.

Van Gogh, *Two Peasant Women digging in a Snow-Covered Field at Sunset*, 1890.
Foundation E.G. Bührle Collection, Zürich.

Combining shimmering washes of paint with thick furrows of impasto, *Siegfried Vergisst Brunhilde* (*Siegfried Forgets Brunhilde*) dramatizes the dialogue between landscape, myth and history that lies at the heart of Anselm Kiefer's *oeuvre*. Painted in 1978, it depicts a desolate, snow-covered field, whose ploughed ridges lead to a misty horizon. The work's title – inscribed directly into the grooves of the soil – relates to the legend of Siegfried and Brunhilde, immortalized in Richard Wagner's epic nineteenth-century operatic cycle *Der Ring des Nibelungen* (*The Ring of the Nibelung*). Throughout the 1970s, Kiefer produced a number of works based on this saga, examples of which are held in the Metropolitan Museum of Art, New York, the Museum of Fine Arts, Boston and the Philadelphia Museum of Art. The present painting's title refers to the moment at which Siegfried – after rescuing and marrying Brunhilde, and having watched her sacrifice her supernatural powers for his love – falls victim to his ambition for fame and adventure in the form of a poison that makes him forget his vows. For Kiefer, the hero's fall from grace became something of a metaphor for path taken by the artist in the post-War era: a doomed search for idealistic enlightenment. The character of Siegfried, idolised and co-opted by the Nazis, became particularly significant in his quest to come to terms with his country's traumatic history. The Romantic ideals of the past had been corrupted by the events of the Second World War: the winter landscape – once a site of sublimity and grandeur – was now a desolate wasteland, riddled with deep-set scars. The heroic aspirations of art, like the character of Siegfried himself, had been tainted, poisoned and led astray. Weaving together multiple symbolic registers, *Siegfried Vergisst Brunhilde* asks whether painting might ever be restored as a vehicle for healing in a deeply wounded world.

Throughout Kiefer's early *oeuvre*, landscape functions as a metaphor for both life and art. The road that winds through it is the path taken by mankind – a journey that ultimately has no beginning or end. From the artist's scorched-earth panoramas to his depictions of roads and railways, landscape becomes a painterly expression of history: of the past, of our collective heritage and as an arena for self-determining action. Kiefer simultaneously mourned and questioned the transcendence that his nineteenth-century predecessors had detected in the German countryside, imbuing his works with a poignant sense of loss and nostalgia. Having grown up in the aftermath of the war, the physical textures of his native soil offered a means of lamenting the atrocities he had never witnessed. In a typically Nietzschean way, but also one that probably reflects the influence of his teacher Joseph Beuys, Kiefer saw the role of the artist within society as a fundamentally shamanic one, enabling reconciliation with history. This notion was amplified in subsequent work that addressed the climax of Siegfried and Brunhilde's legend. Brunhilde seeks revenge, but on the point of Siegfried's death learns that the two of them had been deceived. Consequently, she erects a huge funeral pyre for Siegfried and rides her horse Grane into the flames. This dramatic gesture of self-sacrifice leads to the fire igniting another in heaven that burns down Valhalla and ends the rule of the gods. For Kiefer, this tragic ending becomes a beacon of hope: that grand displays of faith are not futile, and that the ideals of nature and art might one day be rekindled.

PROPERTY FROM AN IMPORTANT BRITISH PRIVATE COLLECTION

λ 51

NEO RAUCH (B. 1960)

Bestimmung

signed and dated 'RAUCH 02' (lower centre)
oil on canvas
82⅝ x 63in. (210 x 160cm.)
Painted in 2002

£500,000–700,000
$660,000–910,000
€550,000–760,000

'My basic artistic approach to the phenomena of this world is that I let things permeate through me, without any hierarchical pre-selection. And from the material I filter out, I then construct a private, very personal mosaic'

NEO RAUCH

Albrecht Dürer, *Lamentation ('Glimsche Beweinung'), circa* 1500. Alte Pinakothek Muenchen, Bayerische Staatsgemaeldesammlungen, Munich. Photo: © 2017. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

PROVENANCE:
Galerie EIGEN & ART, Leipzig/Berlin.
Acquired from the above by the present owner.

EXHIBITED:
Malaga, Centro de Arte Contemporáneo de Málaga, *Neo Rauch,* 2005, p. 85 (illustrated in colour, p. 35).
Leipzig, Museum der Bildenden Künste Leipzig and Munich, Pinakothek Der Moderne, *Neo Rauch - Begleiter,* 2010, p. 19 (illustrated in colour, p. 57).

Durer, *The Adoration of the Golden Calf*, 1634 .
National Gallery, London.
Photo: National Gallery, London, UK / Bridgeman Images.

'Having set the fundamentals, the stage, I introduce the actors on the stage. Then it happens - when I set the inhabitants into a relation, I am not able to plan. In between the figures, and in between the figures and me, subtle relations start to be created. A microclimate comes into being'

NEO RAUCH

Rendered in a vivid palette of burnished tones, Neo Rauch's *Bestimmung (Determination)* stages a silent, surreal drama. Beneath billowing banks of cloud, tinged with fading sunlight and apocalyptic dark shadows, two figures consult an ornithological encyclopaedia. The bird boxes above their heads – like the houses along the bank – are empty. As the figures scan their surroundings for signs of life, a third character appears behind them, lurking like a spectre in the distance. The work stems from 2002: a pivotal year that saw Rauch's landmark retrospective at the Bonnefantenmuseum, Maastricht – his first outside of Germany – as well as his receipt of the prestigious Van Gogh Award for Contemporary European Art. Its title, translating as 'determination', 'ascertainment' or 'designation', refers not only to the activities of the two figures in the foreground, but also invokes the fundamental premise of Rauch's art. Forged in the depths of his subconscious and held in a perpetual state of unresolved tension, his works are products of his conflicted mental archive. Having grown up in East Germany, Rauch was exposed to a flood of new visual material following the fall of the Berlin Wall: from advertising and contemporary art to previously unseen strands of the Western canon. Fusing together real and imagined sources – often suggested to him in dreams – the artist conceives of himself as a medium through which old and new stimuli flow, mutate and collide. His works are riddled with a sense of encrypted meaning, yet fundamentally refute all attempts to decode them. Though *Bestimmung* is drenched in visual allusion – from the grandeur of Romantic landscape painting, to the golden light of Poussin and Lorraine, the palette of Albrecht Dürer and the bucolic subject matter of Communist propaganda – it is ultimately

John Constable, *The Hay Wain*, 1821.
National Gallery, London.
Photo: National Gallery, London, UK / Bridgeman Images

a vision of an impossible world. Included in major solo exhibitions at the Centro de Arte Contemporáneo de Málaga (2005) and the Pinakothek der Moderne, Munich (2010), the work's bird-spotting protagonist allegorizes not only the viewer of Rauch's paintings, but also the artist himself, attempting to make sense of his own visual surroundings.

Described by Rauch as 'pictures from our collective archive', his works present haunting visions of utopias poised on the brink of creation or collapse (N. Rauch, quoted in *Neo Rauch*, exh. cat., Bonnefantenmuseum, Maastricht, 2002, p. 6). As suggested by the present work's title – and characterised by the approaching figure in the distance – his paintings are drenched in a foreboding aura of expectation: a sense of an impending fate not yet disclosed. Answers and resolutions appear to be imminent, yet his scenes remain frozen in time. Though his compositions frequently harbour a sense of coded sociological commentary, the artist warns against attempts to search for narratives in his paintings. 'It is better not to dissect imagination since power resides in its continued mystery', he explains (N. Rauch, quoted in R. Hobbs, 'Neo Rauch's Purposive Ambiguities', in *Neo Rauch*, exh. cat., Centro de Arte Contemporáneo de Málaga, Malaga, 2005, p. 79). The motifs in his works are not concrete species to be identified – like the birds illustrated in the book – but rather hybrid products of his own mental digression. Overtones of Surrealism, Old Master painting and Renaissance frescoes combine with the flat, unmodulated aesthetic of poster graphics, populated by robust Germanic figural archetypes rendered in the style of pattern-book cut-outs. His protagonists – his so-called 'personnel' – are realised with minimal or no shadows, as if superimposed upon the picture plane. Immobilised like statues, they appear before the viewer as strange half-beings: remnants of humanity that have lost their physical substance. 'My basic artistic approach to the phenomena of this world is that I let things permeate through me, without any hierarchical pre-selection', the artist has explained. 'And from the material I filter out, I then construct a private, very personal mosaic' (N. Rauch, quoted in H. Liebs, 'Nothing Embarrasses me Now', in *Neo Rauch: para*, exh. cat., Metropolitan Museum of Art, New York, 2007, p. 71). In *Bestimmung*, this conglomeration of imagery ultimately points to his own condition – as an artist caught between worlds, waiting for moments of emergence, revelation and arrival.

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*52

IMI KNOEBEL (B. 1940)

London I

signed and dated 'Imi 2..3' (on the reverse)
acrylic on aluminium, in three parts
each: 96½ x 48 x 4in. (245 x 122 x 10.5cm.)
overall: 96½ x 144 x 4in. (245 x 366 x 10.5cm.)
Executed in 2003

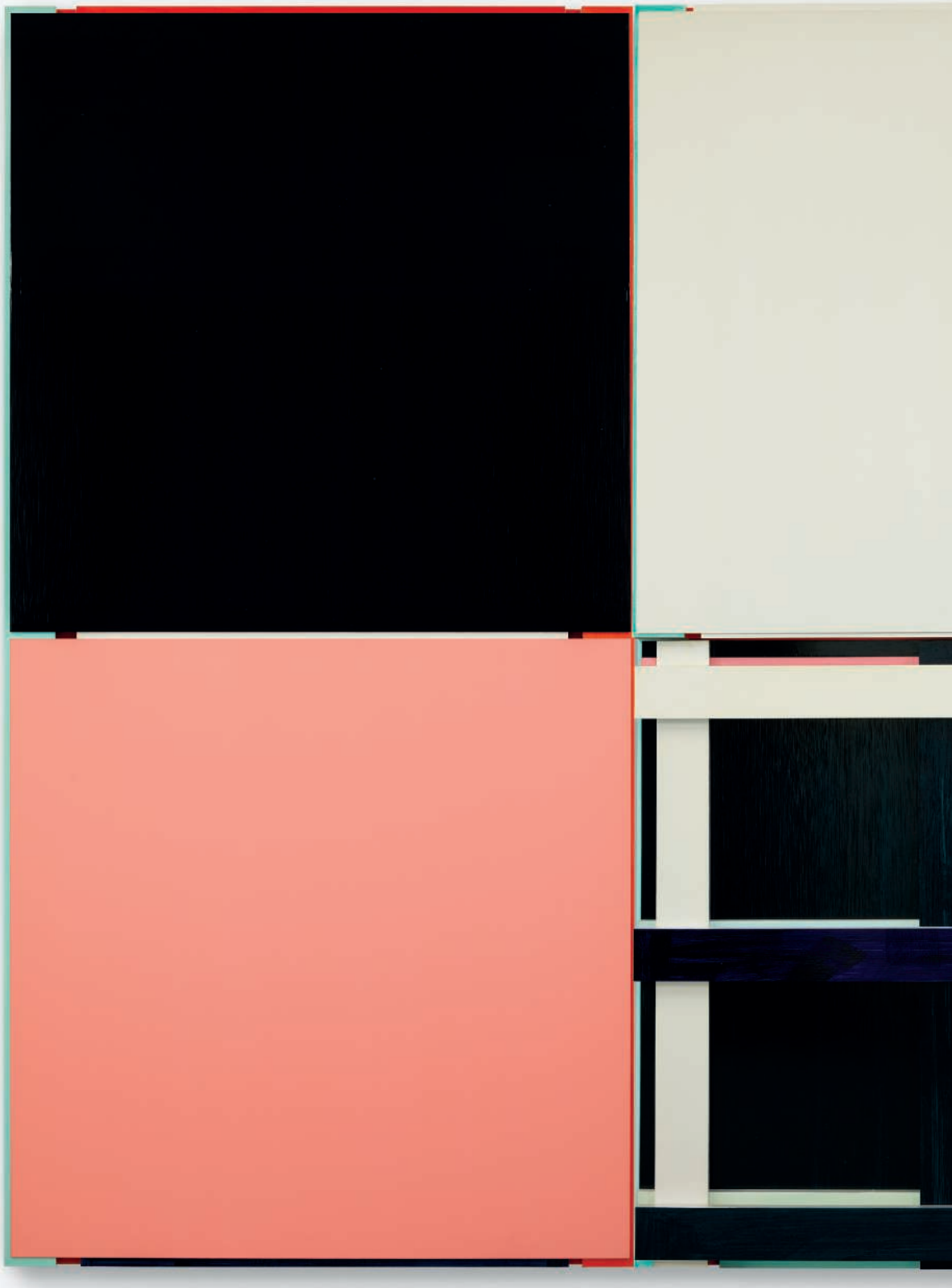
£200,000–300,000
$270,000–390,000
€220,000–330,000

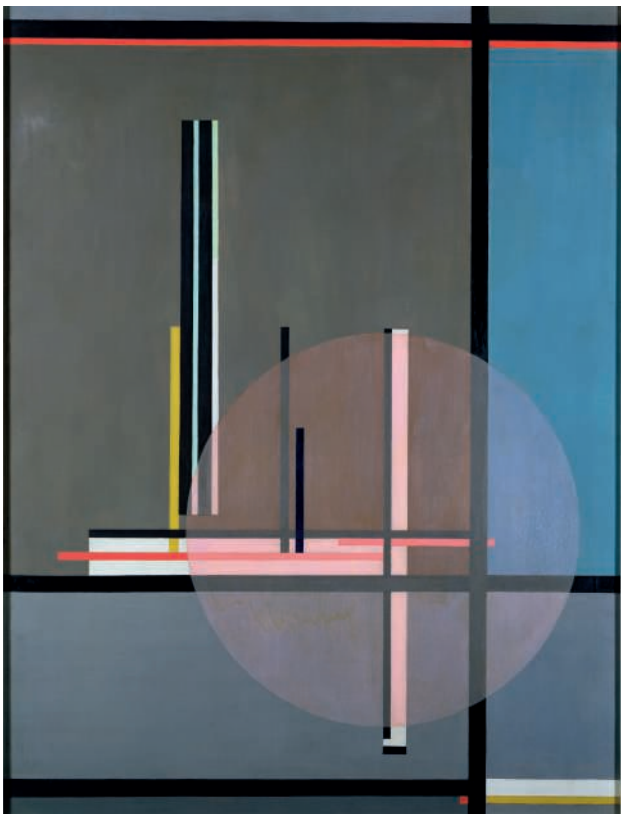
'I thought: everything has been done already … Yves Klein has painted his canvas blue, Lucio Fontana has cut slashes into his. What's left? If you want to do something, to stay alive, you have to think of something at least as radical'

IMI KNOEBEL

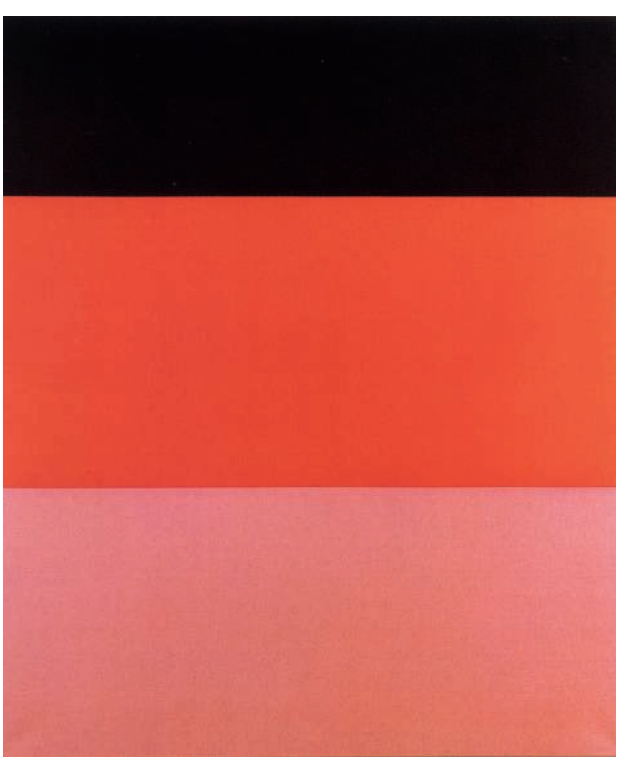
Imi Knoebel, *London II*, 1940.
Gemeentemuseum Den Haag.
Photo: Gemeentemuseum Den Haag.
Artwork: © DACS 2017.

PROVENANCE:
The Artist.
Galerie von Bartha, Basel.
Acquired from the above by the present owner in 2005.





Laszlo Moholy-Nagy, *LIS*, 1922.
Private Collection.
Photo: Bridgeman Images.



Blinky Palermo, *Rosa/Orange/Schwarz*, 1968.
Sammlung Crex, Schaffhause.
Artwork: © DACS 2017.

The first of a series of three works, the other two of which are held in the permanent collections of the National Museum of Korea and the Gemeentemuseum Den Haag, Imi Knoebel's *London I* (2003) is a symphony of precise form and captivating colour. Spanning over 3.5 metres in width, it presents a 3 x 2 arrangement of six aluminium squares painted in solid tones of black, white, coral, rose and peach. The two lower right panels are each overlaid with a two-tiered 3 x 3 grid of thin bars, which offset the colours behind them with a dance of orange, yellow, pink, deep purple and two distinct pale blues. At the border of every panel, glimpses of an underlying lattice of further blue, orange and red tones can be seen. The panels take on a subtly altered character at each of their four sides as colour plays different roles in different contexts: the icy turquoise border to the white panel gains a tropical edge when it meets the sandy square to its right; the deep black square to the top left is ignited by its accompaniment of red; citrus and orange bars deepen a sunset warmth to the lower right. Transcending the boundary between sculpture and painting, Knoebel uses his strips and squares of metal to explore an endless variety of formal contrasts and affinities. The work not only presents us with a complex two-dimensional configuration of tones but also extends play into the third dimension, as colours are physically foregrounded or inset by their place within the work's system of grids and panels. Further nuances of light and darkness are introduced by the shadows that fall inside the grids, shifting in response to the changing brightness of the work's setting. Knoebel's complex, joyful and immersive celebration of colour is carried by a decisive structural clarity. While utterly abstract, *London I* gestures to the structures of urban experience with its title: echoing the façades, windows and doors of architecture, Knoebel transposes the impression of a city into the supreme and self-justifying domain of pure beauty.

Preoccupied with the encounter of colour and its material support, Knoebel's geometric abstraction builds on the legacy of Mondrian and Malevich with an eclectic and cerebral range of influences. First came the Bauhaus ideas of the Darmstadt Werkkunstschule, where he learnt the colour theories of László Moholy-Nagy and Johannes Witten in 1962. It was here that he met fellow artist Rainer Giese, who shared an obsession with Malevich: the two even emulated the Suprematist by shaving their heads and wearing long, unfastened capes and shoes without laces. They named themselves Imi & Imi – an abbreviation of *Icht mit Ihm* ('I with him') and also the name of an East German detergent that bore the slogan 'a guarantee for uncompromising purity'. This radical tongue-in-cheek approach was enough to convince Joseph Beuys to admit the duo to his classes at the Düsseldorf Kunstakademie in 1964, where Knoebel later met his friend Blinky Palermo. From this distinguished and wide-ranging education, Knoebel forged a vivid, clear-sighted outlook that is distinctively his own, producing works of clean graphic force and serene emotive resonance. *London I*'s painted aluminium elements create a fascinating hybrid of painting and sculpture that is true to his resolutely formalist practice, but its palette verges on the romantic, with soft tones of sky and skin interacting with gentle charm. The work's gaps and borders show us how it is made, yet this sense of deconstruction only heightens its optical magic. What we see is everything: as Knoebel says when asked about his painting, 'I look at it and can only take in the beauty, and I don't want to see it in relation to anything else. Only what I see, simply because it has its own validity' (Imi Knoebel, quoted in J. Stüttgen, '"I wouldn't Say Anything Voluntary Anyway!" Interview with Imi Knoebel,' *Imi Knoebel: Works 1966-2014*, Kunstmuseum Wolfsburg, p. 24). Knoebel's passionate, exacting approach results in a work of both coolness and warmth, suffused with the infinite potential of colour, form and luminosity.

*** ♦ º 53**

MARK GROTJAHN (B. 1968)

Untitled (White Butterfly)

signed with the artist's initials 'M; (lower left) and 'G' (lower right)
oil on linen
30 x 30in. (76.2 x 76.2cm.)
Painted in 2002

£1,200,000–1,800,000
$1,600,000–2,300,000
€1,400,000–2,000,000

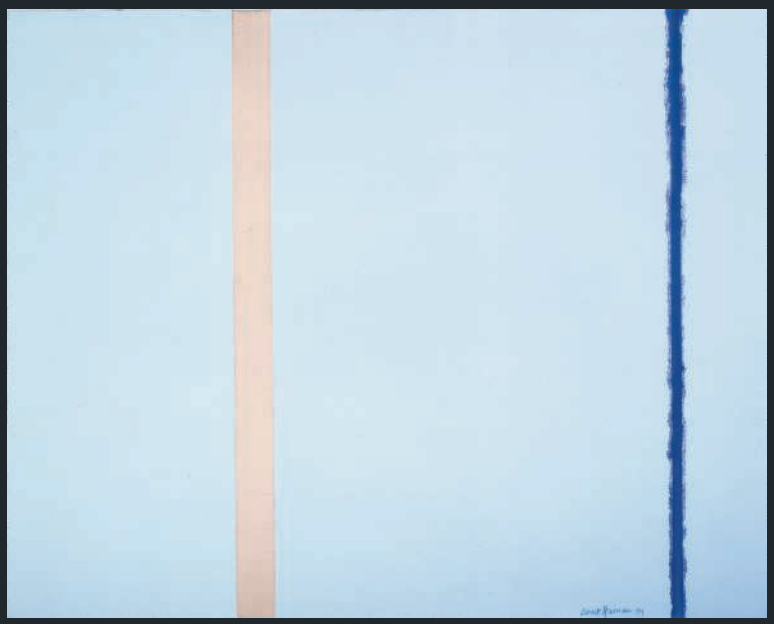
'The butterfly has become to Mark Grotjahn what the target is to Kenneth Noland, the zip was to Barnett Newman, and the colour white is to Robert Ryman'

MICHAEL NED HOLTE

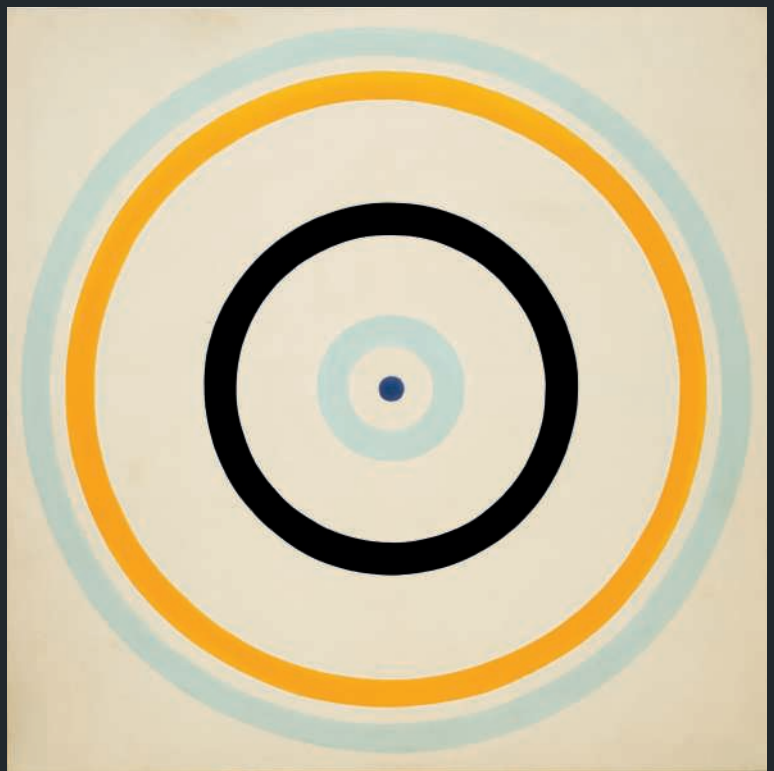
PROVENANCE:
L&M Arts, New York.
Private Collection, Europe.
Anon. sale, Phillips, New York, 12 May 2011, lot 10.
Private Collection.
Anon. sale, Sotheby's, London, 26 June 2013, lot 5.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, L&M Arts, *Beyond Black, White and Gray*, 2009.
Paris, Almine Rech Gallery, *California Dreamin Myths and Legends of Los Angeles by Heidi Slimane*, 2011.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



Barnett Newman, *White Fire I*, 1954.
Private collection.
Artwork: © 2017 The Barnett Newman Foundation, New York / DACS, London.



Kenneth Noland, *Turnsole*, 1961.
The Museum of Modern Art (MoMA), New York.
Artwork: © Estate of Kenneth Noland. DACS, London/VAGA, New York 2017.
Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

'One of the mad benefits of this maniacal ordering is that each person is also granted the demented, deluded position of being a god. You, the maharaja of all that you survey, are the fixed singularity that all things rush from or toward'

JERRY SALTZ

With its hypnotic explosion of lines fanning outwards in fluttering, kaleidoscopic motion, the present work is a mesmerizing early example of Mark Grotjahn's celebrated *Butterfly* paintings. Bisected by a single vertical pole, it refracts a dazzling spectrum of white across its radial outburst, painted over a blue under-layer which glimmers in the brushwork's interstices. Standing among his most iconic works, the *Butterfly* paintings oscillate between geometric abstraction and spatial illusion. Though masquerading as exercises in perspective, Grotjahn's multiple vanishing points and rotated horizon line fundamentally disrupt the pictorial logic enshrined by the Renaissance. The centre of the composition is a moving target that continually deflects the viewer's gaze, drawing them into a world of vertiginous optical distortion. Combined with the artist's subtle tonal gradations, as well as lingering traces of his own hand, the canvas becomes a free-floating field that shifts and mutates before our eyes. Building on the *Three-Tiered Perspective* works of the 1990s, and paving the way for the landmark series of *Face* paintings that followed, Grotjahn's *Butterfly* works – created largely between 2001 and 2008 – lie at the core of his practice. Executed in 2002, the present work's monochrome palette and elegant square format distinguishes it within the broader series, examples of which are held in the Museum of Modern Art, New York and the Broad Foundation, Santa Monica. 'The butterfly has become to Mark Grotjahn what the target is to Kenneth Noland, the zip was to Barnett Newman, and the colour white is to Robert Ryman', argues Michael Ned Holte (M. N. Holte, 'Mark Grotjahn', in *Artforum*, November 2005, p. 259). Invoking elements of all three, and signed with the artist's initials like graffiti tags in the lower corners, the present work is a powerful affirmation of this statement.

Raphael, *School of Athens*, 1508-1511.
Stanza della Segnatura, Vatican. Photo: Vatican Museums and Galleries, Vatican City / Bridgeman Images.

'Grotjahn's butterflies hover precipitously close to the line between abstract geometry and illusionistic spatiality, displaying a kind of graphic unconscious that constitutes a paradoxically systematic disruption of a rational and orderly system'

DOUGLAS FOGLE

A highly skilled draughtsman with a conceptual outlook, Grotjahn first made a name for himself through the *Sign Exchange* project that he began in California in 1993. For several years, he produced faithful copies of shopfront signs, trading them in for the originals and then exhibiting them as his own artworks. This engagement with the relationship between artifice and reality gradually spawned a fascination with art's most time-honoured illusionistic device: perspective. 'I started to think about why I got into art in the first place', he explains. 'I was always interested in line and colour. I wanted to find a motif that I could experiment with for a while. I did a group of drawings over a period of six to twelve months. The drawing that I chose was one that resembled the three-tier perspective, and that is what I went with' (M. Grotjahn, quoted in A. Douglass, 'Interview with Mark Grotjahn', 6 October 2010, at http://www.portlandart.net/archives/2010/10/interview_with_11.html [accessed 27 July 2017]). Entranced by the concept but discouraged by landscape connotations of his horizontal orientation, Grotjahn eventually flipped the axis by ninety degrees, thereby inaugurating the framework for the *Butterfly* paintings. Though at first glance the works exude a veneer of immaculate precision, a raw dynamism lurks beneath their surfaces: a residue of the analytical intensity with which Grotjahn executes each mark. This sense of concentrated retinal interaction with the canvas would be amplified in the subsequent *Face* paintings, in which recognisable human features begin to emerge from the maelstrom. Even in the flickering depths of the *Butterfly* paintings, asserts Barry Schwabsky, we detect not just the tremor of a wing, but of an eyelid, watching and blinking in the shadows. 'The paintings announce themselves with a powerful physical and optical presence', he writes, 'but still more powerful is this something else that can't quite be seen, can't quite be felt, though one can't help but sense that it's there, hovering, somewhere behind the painting' (B. Schwabsky, 'Vehicles of Fascination', in *Mark Grotjahn*, exh. cat., Aspen Art Museum, Aspen, 2012, p. 62).

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

λ* 54

TONY BEVAN (B. 1951)

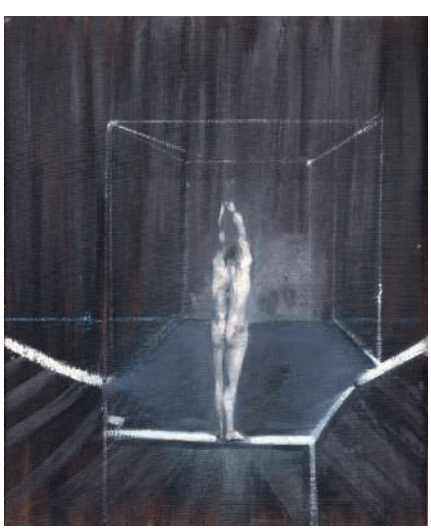
Corridor

signed twice, numbered and dated 'Bevan PC9710' (on the reverse)
acrylic and charcoal on canvas
105¾ x 82in. (268.5 x 208.3cm.)
Executed in 1997

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

'Fragmentary, fragile, precarious and at once open and closed [the *Corridors*] act as conduits from one state to another. Like the mythological tunnel of light, reported by those who have experienced "near death" episodes, they act metaphorically as active visual tropes for the possibility of shifting into different perceptual modalities'

RICHARD DYER



Francis Bacon, *Study of a Nude*, 1952–53.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017. Photo: Prudence Cuming Associates Ltd.

PROVENANCE:
Michael Hue-Williams Fine Art, London.
Acquired from the above by the present owner in 1998.

LITERATURE:
R. Cork, *Tony Bevan Paintings and Drawings,* London 2000, no. 1 (illustrated in colour, pp. 55 and 61).

Tintoretto (Jacopo Robusti), *The Finding of the Body of Saint Mark*, 1562 - 1566.
Pinacoteca di Brera, Milan.
Photo: Pinacoteca di Brera, Milan, Italy / Bridgeman Images.

'Your corridor is pinned to the wall above my working table'

JOHN BERGER IN CORRESPONDENCE WITH TONY BEVAN

A monumental vision spanning nearly three metres in height, *Corridor* is an immersive example of Tony Bevan's expressive, psychologically-charged painterly language. Combining deep pink acrylic with smudged bars of charcoal, the work's sharp perspectival sweep draws the eye to the dark vanishing point that lies at the end of the tunnel. Painted in 1997, the work stems from the landmark series of *Corridors* that occupied Bevan's practice for much of the decade. Frequently compared to the work of artists such as Francis Bacon and Lucian Freud, and deeply influenced by the eighteenth-century German sculptor Franz Xaver Messerschmidt, Bevan was fascinated by the relationship between physical reality and the metaphysical pulsations of the psyche. Along with his celebrated series of portrait heads, the *Corridors* formed a key part of this investigation. Caught between figurative and abstract registers, the empty, receding passageway visually dramatizes the sensation of journeying from exterior to interior domains. 'The corridor as a symbol of transition between different realms is deeply embedded in our collective unconscious', writes Richard Dyer, citing scenes from both Stanley Kubrick's *2001: A Space Odyssey* (1968) and Ken Russell's *Altered States* (1980). '... Bevan's corridors function in a similar manner but within the arena of painting rather than that of film and narrative. Fragmentary, fragile, precarious and at once open and closed they act as conduits from one state to another. Like the mythological tunnel of light, reported by those who have experienced "near death" episodes, they act metaphorically as active visual tropes for the possibility of shifting into different perceptual modalities ... the viewer enters a psycho-physical space in which the painting acts as a semi-permeable membrane, a "leaky" diaphragm between the physical fact of the universe and the possibility of dreaming while awake' (R. Dyer, 'Transitive Transduction: Breaching the Integument in the Work of Tony Bevan', in *Tony Bevan*, exh. cat., Ben Brown Fine Arts, London, 2006, pp. 5-6).

Bevan's *Corridors* draw together a wide variety of visual stimuli. As Richard Cork recalls, the artist was particularly impressed by the dramatic sense of perspective created by the barrel-vaulted ceiling in Tintoretto's *The Finding of the Body of St Mark* (1542). At the same time, however, the works quiver with the *Zeitgeist* of 1980s London, recalling the ageing architecture that surrounded Bevan's south-east city studio. 'The *Corridor* series that absorbed so much of his energy during the mid-1990s originated in a fleeting encounter with a dismal block of council flats', explains Cork. 'One look through an open window was sufficient to trigger an obsession with the narrow, claustrophobic space he saw stretching away inside' (R. Cork, 'In Extremis: Bevan and the Western Tradition', in M. Hue-Williams, *Tony Bevan: Paintings and Drawings*, London 2000, p. 28). Devoid of figures, the works take on an almost anthropomorphic quality, imbued with lingering traces of bodily presence. 'Some suggest the generic corridors of hospitals and high-rise blocks, others the specific example of Van Gogh's asylum in Saint-Remy and Antonin Artaud's psychiatric hospitals at Ville-Evard and Rodez', writes James Hyman. 'At times they suggest psychological disturbance but they also possess an extraordinary corporeality: these are corridors of flesh' (J. Hyman, http://www.jameshymangallery.com/essays/73/tony-bevan-corridors-of-flesh [accessed 26 August 2017]). Ultimately, perhaps – as Marco Livingstone suggests – these works function as metaphors for the artist's dialogue with himself in the confined space of the studio (M. Livingstone, 'The Spirit beneath the Skin', in M. Hue-Williams, *Tony Bevan*, London and LA 1998, pp. 10-11). The corridor, in this reading, embodies the transitory state between imagination and physical engagement that defines the very act of art-making.

λ* **55**

LOUISE BOURGEOIS (1911-2010)

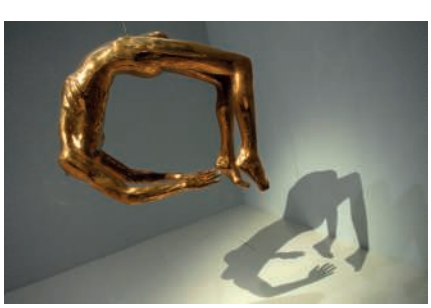
Hysterical

incised with the artist's initials 'LB' (on the base of the figurine); titled 'HYSTERICAL' (on a plaque affixed to the base of the figurine)
fabric, stainless steel, glass, wood and lead
70 x 24 x 24in. (177.8 x 60.9 x 60.9 cm.)
Executed in 2001

£700,000–1,000,000
$920,000–1,300,000
€770,000–1,100,000

'The skeins of wool are a friendly refuge, like a web or a cocoon. The caterpillar gets the silk from his mouth, builds his cocoon and when it is completed he dies. The cocoon has exhausted the animal. I am the cocoon. I have no ego. I am my work'

LOUISE BOURGEOIS



Louise Bourgeois, *Arch of Hysteria,* 1993.
Bronze, polished patina hanging piece.
Artwork: © The Easton Foundation/VAGA, New York/DACS, London 2017.
Photo: STEPHANE DE SAKUTIN/AFP/Getty Images.

PROVENANCE:
Cheim & Read, New York.
Acquired from the above by the present owner.

EXHIBITED:
Seoul, Kukje Gallery, *Louise Bourgeois*, 2002 (illustrated in colour, unpaged).

LITERATURE:
Louise Bourgeois: New Work, exh. cat., Cheim & Read, New York, 2001 (illustrated in colour, unpaged).

Constantin Brancusi, *Mademoiselle Pogany I*, 1912.
Philadelphia Museum of Art.
Artwork: © DACS 2017. Photo: Philadelphia Museum of Art, Pennsylvania, PA, USA / Gift of Mrs. Rodolphe Meyer de Schauensee, 1933 / Bridgeman Images.

Alberto Giacometti, *The Cage*, 1950.
Fondation Beyeler, Riehen / Basel, Beyeler Collection.
Photo: © 'Fondation Ernst Beyeler'; bezeichnbet 'Susse Fondeur, Paris'/ Photo: Robert Bayer, Basel.
Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2017.

'... things that have broken down or have been ripped apart can be joined and mended. My art is a form of restoration in terms of my feelings to myself and to others'

LOUISE BOURGEOIS

Executed in 2001, Louise Bourgeois' *Hysterical* is a mighty apparition. Elevated and proudly alone, a totemic female form woven from pale pink fabric stands in a metal-framed glass cell; like Cerberus or a triplicate goddess, she has three heads, and is poised open-mouthed as if delivering a speech. Though deprived of arms she remains resolutely upright. The work's title reflects Bourgeois' deep interest in psychic and somatic states, and in the sexist assumptions of psychiatry. Hysteria, whose etymology lies in the Greek *hustera* ('womb'), has been characterised as an exclusively female affliction since the 19th century – a notion Bourgeois decisively inverted with the pendant male body of her sculpture *The Arch of Hysteria* in 1993. In *Hysterical*, the three heads instead seem to propose female hysteria as a condition of alterity and power, invoking a hydra-like split personality and the ancient Jungian archetype of the triadic deity. This idea of irrationality as inspiration was popular with Surrealists, whose fascination with dreams and the unconscious had much in common with Bourgeois' own approach. The work is also a potent exorcism of Bourgeois' past. Created in her ninety-first year, it sees her practice come triumphantly full circle: the use of needlework revisits a foundational aesthetic impulse that began in her family's antique tapestry repair workshop in Aubusson in the 1920s. Reminiscent of a primitive fertility idol or a swaddled, mummified body, *Hysterical* boldly repurposes her early talent as a seamstress. Having worked in lithography, carving, casting, assemblage, installation and performance art over the course of her seven-decade career, Bourgeois' return to fabric creates a form that bares its skin and sutures openly, with a sense of the body radically cut up, augmented and reassembled. Memory and selfhood are explored and reified into a material presence that exists firmly and fiercely in the world. The result is a succinct and powerful expression of the essence of Bourgeois' work: the fluid nature of the self and the sexual, psychological and intellectual threads that knit us together.

Statue of Hecate from Yalvaç, Antalya.
Antakya Museum, Antakya, Turkey.
Photo: © Stephen Coyne / Bridgeman Images.

Weaving is an important metaphorical motif in Bourgeois' practice. From its autobiographical genesis in her parents' atelier, she has long associated the idea of sewing and repair with her mother, who she saw as a protective, nurturing figure, and who had herself been irreparably damaged by her husband's unfaithfulness and cruelty. The image of a spider – a patient, meticulous maternal weaver – appears in drawings by Bourgeois as early as 1947, and is the subject of numerous important sculptures including the monumental *Maman* (1999). More than a simple cipher for motherly care, however, the spider can also be read to stand in for Bourgeois herself, making a defiant statement of female creativity in a field dominated by male artists. Her weaving is no domestic chore, but a mode of visionary fabrication from deep-seated narrative strands of self. In 1988 Bourgeois stated that 'The skeins of wool are a friendly refuge, like a web or a cocoon. The caterpillar gets the silk from his mouth, builds his cocoon and when it is completed he dies. The cocoon has exhausted the animal. I am the cocoon. I have no ego. I am my work' (L. Bourgeois, 'Statements 1988', in H-U. Obrist and M-L. Bernadac (eds.), *Louise Bourgeois: Destruction of the Father / Reconstruction of the Father, Writings and Interviews 1923-1997*, Cambridge, MA, 2005, p. 173). With an emphasis on the

'You cannot arrest the present. You just have to abandon every day your past. And accept it. And if you can't accept it, then you have to recreate it. Which is what I have been doing'

LOUISE BOURGEOIS

generative body, she affirms the transubstantiation of her inner self into the external in her art – a (re)productive process underscored by the fertile curves of *Hysterical*. Indeed, while many of her works traffic in the trauma of human relationships, *Hysterical* is emphatically alone and self-sufficient. Neither allegorical nor illustrative, it is an expressive whole, an object embodying the interiority from which it came. This free-standing serenity is also expressed, says Bourgeois, in its colour. 'Pink is feminine. It represents a liking and acceptance of the self' (L. Bourgeois, 1992, quoted in *Louise Bourgeois: The Fabric Works*, exh. cat. Fondazione Emilio e Annabianca Vedova, Venice 2010, p. 111).

The figure's placement in a glass container echoes Bourgeois' *Cells*, an important series of works that she executed in the late 1980s. These room-sized assemblages of objects and sculpture, inviting the viewer into an intimate psychological interior, were unnervingly ambiguous: were they homes, places of shelter or prison cells? Similarly, the vitrine of *Hysterical* makes the viewer a voyeur. We gaze upon a contained body, recalling the cage-like motif found in Francis Bacon's paintings as well as the existential frames that surround the sculptures of Giacometti – both artists admired by Bourgeois. In Bacon's work in particular, this cage creates a sense of anxiety and claustrophobia. There is a fine line between self-containment and entrapment. It seems, however, that Bourgeois is content in solitude. The figure in *Hysterical* is protected by its glass, and imbued with a sense of iconic and reliquary power. 'I'm a complete loner', Bourgeois has said. 'It doesn't help me to associate with people; it really doesn't help me. What helps me is to realise my own disabilities and to expose them' (L. Bourgeois, 'Statements from an Interview with Donald Kuspit', in H-U. Obrist and M-L. Bernadac (eds.), *Louise Bourgeois: Destruction of the Father / Reconstruction of the Father, Writings and Interviews 1923-1997*, Cambridge, MA, 2005, pp. 164-65). In *Hysterical*, Bourgeois displays an aspect of herself knitted from the filaments of experience: a rich, cathartic and imperfect presence that expresses ability as much as restriction. Materially referencing cocoon, tapestry and body, the work's fabric also recalls bandages, the bindings for wounds. Creating and recreating herself through her art, Bourgeois transcends her traumas with voodoo-doll intensity, weaving a work of vivid, uncompromising charisma.

'Pink is feminine. It represents a liking and acceptance of the self'

LOUISE BOURGEOIS

*** ♦ º 56**

DAVID SALLE (B. 1952)

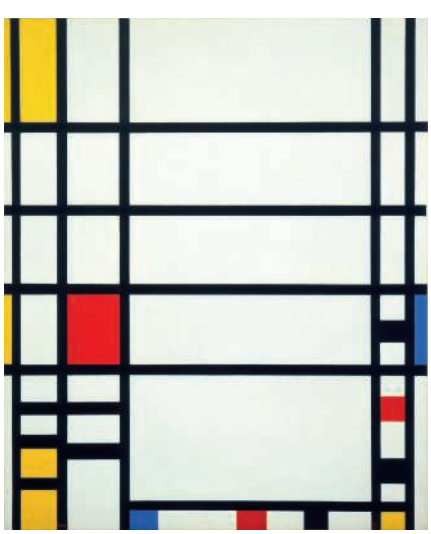
A Couple of Centuries

acrylic and oil on canvas, in two parts
overall: 110¼ x 159⅞in. (280 x 406.5cm.)
Painted in 1982

£200,000–300,000
$270,000–390,000
€220,000–330,000

'Sometimes I see myself, dopey as it sounds, as a kind of synthesiser. Maybe that's not too bad – I just read somewhere that Proust didn't know what genre he was writing in'

DAVID SALLE



Piet Mondrian, *Trafalgar Square*, 1939-43.
Oil on canvas, 57 1/4 x 47 1/4' (145.2 x 120 cm). Gift of Mr. and Mrs. William A.M. Burden. Acc. n.: 510.1964.
Museum of Modern Art (MoMA), New York.
Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:
Mary Boone Gallery, New York.
Saatchi Collection, London.
Collection Robert and Rosalyn Papell, Florida.
Anon. sale, Christie's New York, 19 May 1999, lot 42.
Private Collection, Miami.
Anon. sale, Christie's New York, 9 November 2005, lot 575.
Acquired at the above sale by the present owner.

EXHIBITED:
Rotterdam, Museum Boymans-van Beuningen, *David Salle*, 1983, p. 53, no. 20 (illustrated, p. 39).
New York, Museum of Modern Art, *Allegories of Modernism, Contemporary Drawing,* 1992 (illustrated in colour, p. 69).

LITERATURE:
P. Carlson, L. Cooke, H. Kramer, K. Levin, M. Rosenthal and P. Tuchman (eds.), *Art of Our Time. The Saatchi Collection 4*, London 1984, p. 7, no. 58 (illustrated in colour, p. 100).

Francis Picabia, *Craccae*, 1928.
Private Collection.
Artwork: © ADAGP, Paris and DACS, London 2017.

Sigmar Polke, *Untitled*, 1979.
Private collection.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2017.

'Memory, eroticism, illustration, allegory, those are things which I think float in and out of time, you know, that have always been around, and will probably always be around'

DAVID SALLE

Originally held in the Saatchi Collection, *A Couple of Centuries* (1982) is a breakthrough work by David Salle. Alive with the postmodern, neo-Expressionist energy that launched him to stardom in 1980s New York, the painting presents a large-scale diptych of vibrant and disjunctive impact. Fixing her hair in the red left-hand panel is a female nude, painted with monochrome, chiaroscuro clarity. She is joined by a small grid of warped Mondrian-esque abstraction, and a ghostly chorus of long-necked, expressively painted figures in diaphanous pale blue. To the right, a yellow panel employs cartoonish dark blue line to depict two semi-clothed dancers in an antiquated music or dining hall, with a seated pianist in black tie; superimposed above this intriguing vignette, which is based on a painting by the popular 1930s artist Reginald Marsh, are a red motorcycle and a crouching male nude. The work's offhand title captures Salle's bravura attitude to collisions of visual history. A zeitgeist figure in contemporary art's triumphant return to painting in the 1980s, he is famed for a century-hopping postmodern approach which mingles and juxtaposes a variety of imagery – art-historical quotation, advertising appropriation, abstract intrusions, consumer objects, and nude figures – in vivid, cacophonous tableaux. Salle's layering method recalls the 'transparencies' of Francis Picabia and the hallucinogenic experiments of Sigmar Polke as much as it anticipates the kaleidoscopic, fragmented pictorial worlds of 'post-Internet' art production today.

Salle often employs diptychs, triptychs and inset canvas panels in what Lisa Liebman has called his 'quest for resonant incongruity' (L. Liebman, 'A Prairie Picaresque,' in *David*

Installation view on the present work at Allegories of Modernism, Contemporary Drawing, 1992, Museum of Modern Art (MoMA), New York.
Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

'Having to do one kind of work at the exclusion of everything else is alien to my nature. My approach has been more multifaceted. I'm on the side of spontaneity and contrapuntal thinking'

DAVID SALLE

Salle, New York 1994, p. 19). In *A Couple of Centuries*, the diptych format seems to propose a pairing or direct contrast between its two sections, but any such links remain tantalisingly open and unresolved. The yellow panel's motorbike speaks of Americana, machismo, teenage rebellion; its sketched dancehall scene has an air of Golden Age decadence. The spectral characters and abstract grid in the red panel conjure both *Die Brücke and De Stijl*, while the nude has a distinctly photorealist feel. Indeed, a frequently overlooked element of Salle's paintings is that their nudes are less often derived from found imagery than from carefully posed photographs of live models taken in the artist's studio. This choreographed level of mediation literally frames the nude through a contemporary lens; painted and placed in the disorienting context of *A Couple of Centuries*, the image's crisp modernity highlights and destabilises the notion of the nude as a timeless art-historical subject. The inclusion of the male figure to the right perhaps hints at a game with the masculine gaze. How are we to decode the eclectic idioms of style and eroticism that charge across these canvases? Salle stages a drama of divergence, dissonance and dislocation, offering no answers but a monumental and captivating spectacle. 'Some images,' he has said, 'reveal something deep about how the world works; it seems as though they can access how consciousness is structured. Paintings exist in the present tense, yet somehow, because of how it's structured, it can move backwards through time as well … That present tense-ness is the deepest pleasure' (D. Salle, quoted in. J. Bradley, 'David Salle,' *Interview Magazine*, 4 May 2015).

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CARROLL DUNHAM (B. 1949)

The Second Green Planet

signed and dated 'Carroll Dunham Dec 96 - May 97' (upper right)
vinyl, acrylic and pencil on canvas
84 x 54in. (213.5 x 137.2cm.)
Executed in 1996-1997

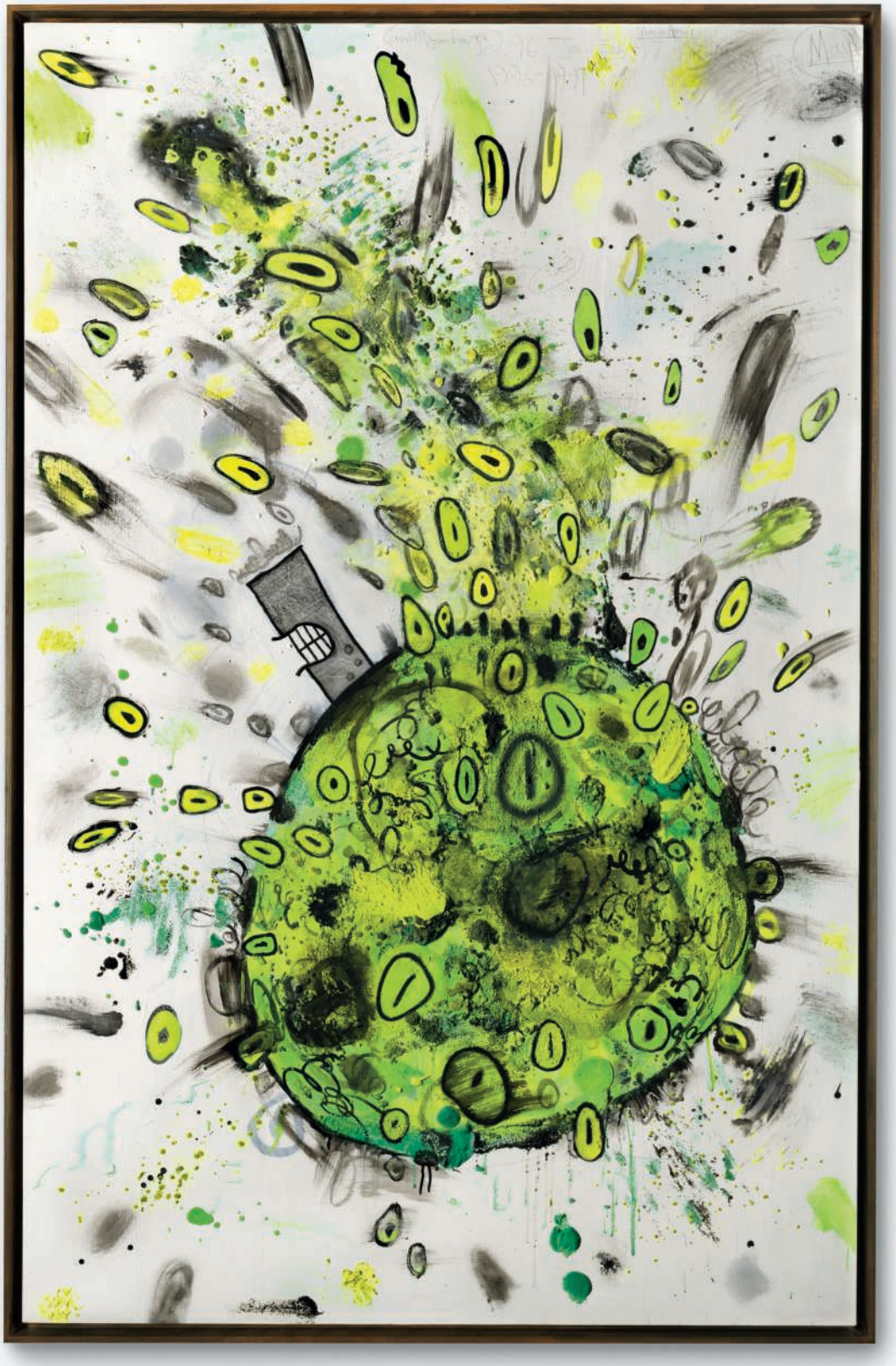
£200,000–300,000
$270,000–390,000
€220,000–330,000

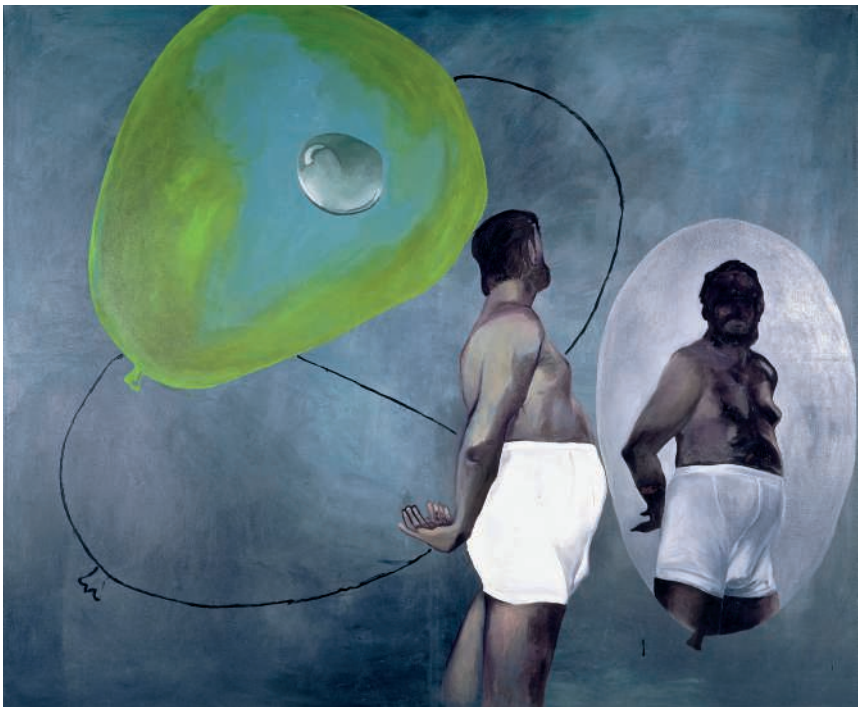
'As modernism broke down and was atomized into the plurality that continues to typify today's art-making, Dunham was amongst the first to seize the new liberty to invent one's own paradigms and create new worlds'

KLAUS KERTESS

PROVENANCE:
Jablonka Galerie, Cologne.
Mottahedan Collection, London.
Acquired from the above by the present owners.

LITERATURE:
T. Godfrey, M. Mottahedan and K. Schubert, *Once Upon a Time in America - The Mottahedan Collection*, London 1999, p. 115 (illustrated in colour, p. 33).





Martin Kippenberger, *Untitled*, 1988.
Private Collection.
Artwork: © Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.

'The world of a Carroll Dunham painting is exuberant, irrational, menacing and comic. It slips fluidly between abstraction and representation. Creatures seemingly coalesce from the sludge of the subconscious, feeling their way blind through the painterly terrain by means of phallic protuberances and bared teeth that almost chew up the scenery. Id incarnate, and sometimes wielding guns or bullwhips, these characters are undeniably appealing, cutting to the quick of rage and humor and frustration the way cartoons do'

HILARIE M. SHEETS

Exploding in a dynamic profusion of garish colour and primordial form, *The Second Green Planet* (1996-97) is a riotous large-scale painting by Carroll Dunham. From a pulsating, acid-green central globe, a flotilla of cellular shapes bursts outward into white space. Drips, splatters and blurs of green, black and yellowish paint convey wild centrifugal force. The planet's acid green surface is alive with bilious texture, its black scribbles and corpuscular discs conjuring follicles, orifices and rampant organic growth. To the orb's top left, a grey, eyeless, block-shaped head grits cartoonish teeth in anger or effort. The hysterical, nuclear intensity of this work is typical of Dunham's approach, which combines a Surrealistic plunge into the murky depths of the subconscious with a Guston-esque shift from abstraction to figuration: shapes and brushstrokes come to life, sprouting tumorous, alien growths that speak of a raging inward energy. The lack of eyes in the planet's comical, jutting head seems to figure this sense of psychological interiority, as if what we see is a bubbling mass of repressed feeling, fizzing furiously like a swallowed alka-seltzer. As Klaus Kertess has observed, Dunham's distinctive idiom conquers fertile territory in the fallout of art history's postmodern apocalypse. 'As modernism broke down and was atomized into the plurality that continues to typify today's art-making, Dunham was amongst the first to seize the new liberty to invent one's own paradigms and create new worlds' (K. Kertess, 'Line that never ends', in *Caroll Dunham: Drawings 1984-2004*, exh. cat. Galerie Judin, Berlin 2005, n.p.). *The Second Green Planet* may be a new world, but its mood is instantly familiar. Applying the bodily language of mutation and metamorphosis to painting itself, Dunham concocts a churning cauldron of blind, primal drives, a petri-dish of unrestrained biology, a microcosm of toxic forces made hilariously accessible. Frenzied, fluorescent and irresistibly anarchic, *The Second Green Planet* is a place we can all find somewhere in ourselves.

*** 58**

AMY SILLMAN (B. 1966)

The New Land

signed, titled and dated 'Amy Sillman 2005 "THE NEW LAND" oil/canvas' (on the overlap); signed and dated 'Amy Sillman '05' (on the reverse)
oil on canvas
78 x 66in. (198 x 167.8cm.)
Painted in 2005

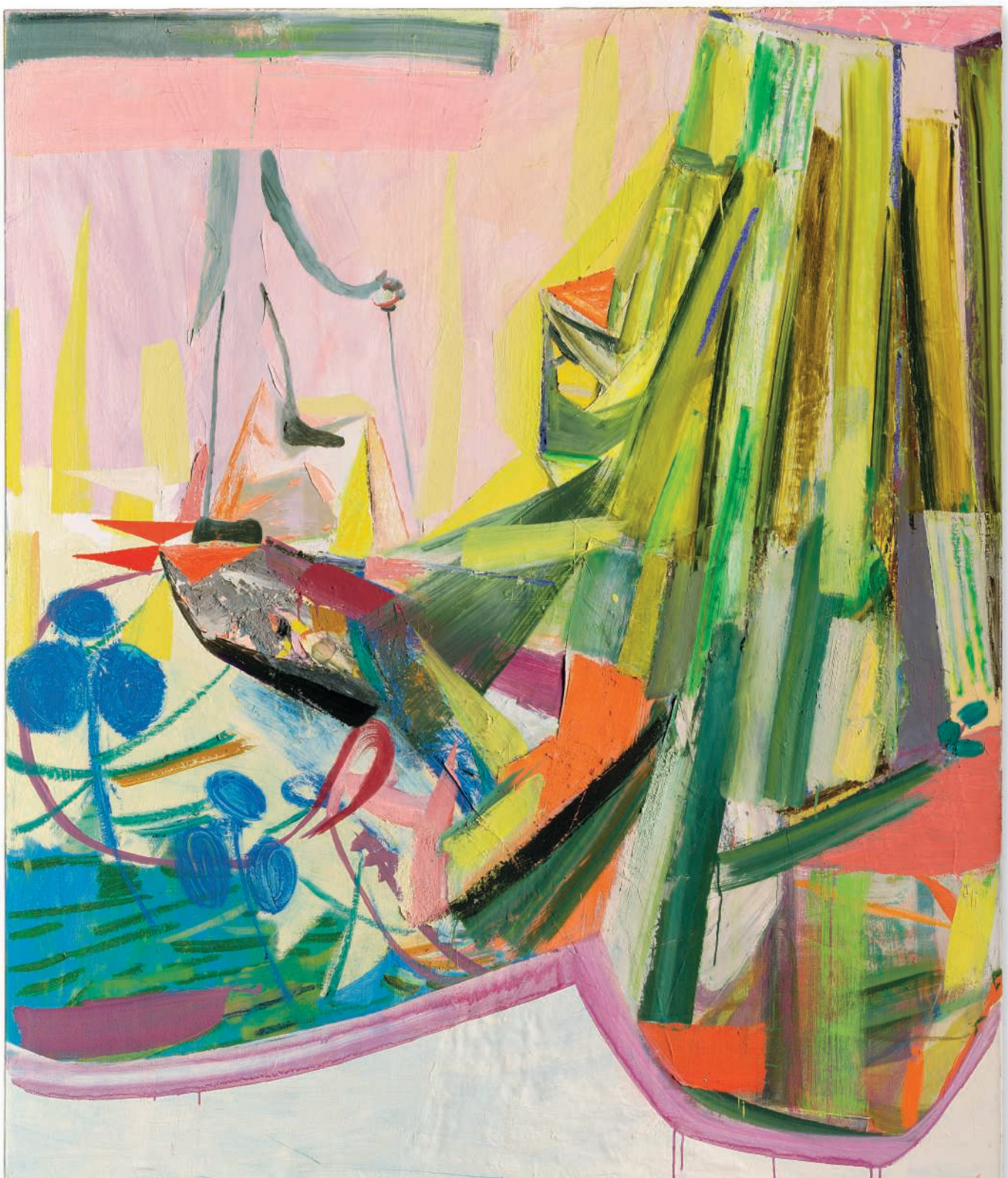
£100,000–150,000
$140,000–200,000
€110,000–160,000

'[Sillman's] colour, scale and line create unorthodox constellations that seem to spill out limbs, enmesh and fall apart in anarchic rhythm. Like a DJ sampling, she is cross-referencing as if she was a postmodern Fauve. Cézanne, Chagall, late Guston and Carroll Dunham are distilled in a lyrical remix hinting at landscapes and interiors derived from instant memory'

MAX HENRY

PROVENANCE:
Susanne Vielmetter LA Projects, Culver City.
Saatchi Collection, London (acquired in 2005).
Acquired from the above by the present owner in 2013.

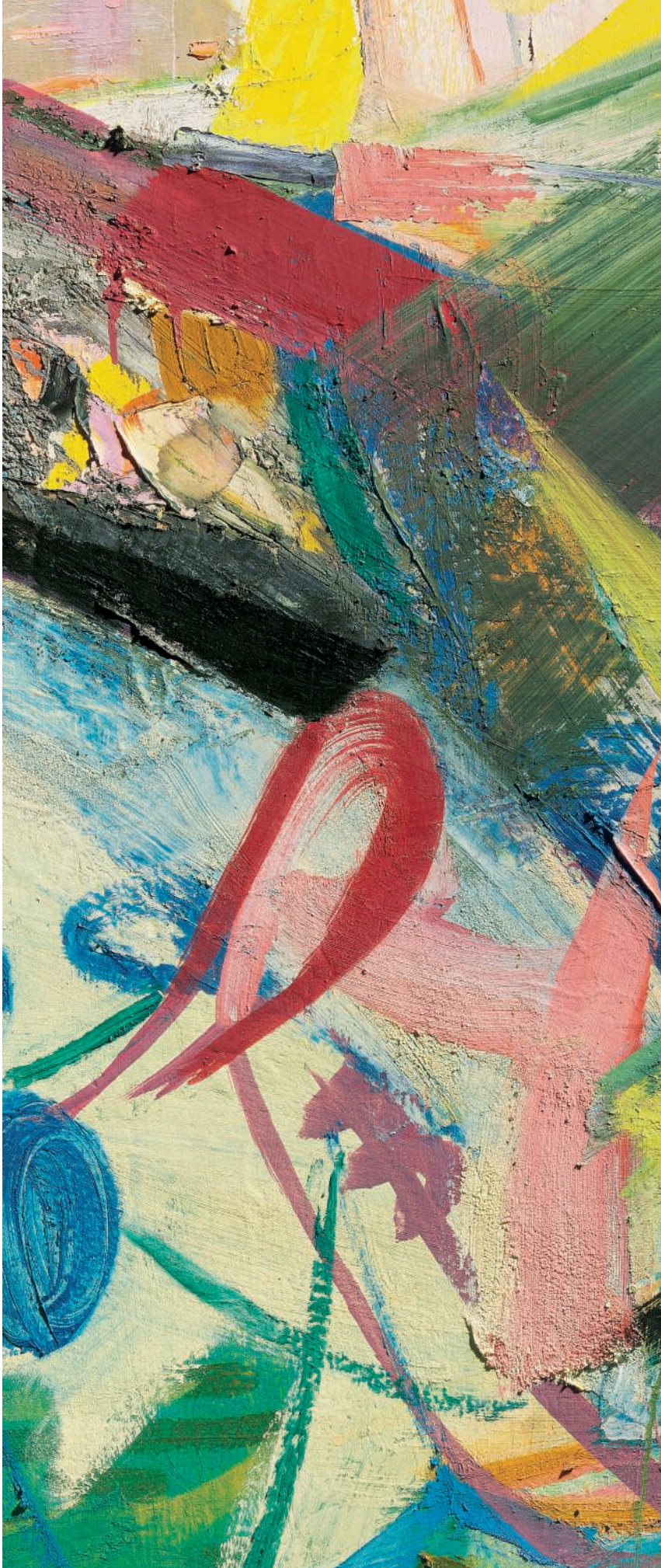
EXHIBITED:
Culver City, Susanne Vielmetter LA Projects, *Amy Sillman: The Other One*, 2005.
London, Saatchi Gallery, *Abstract America*, 2009-2010, p. 146 (illustrated in colour, p. 147).



‘Colour is a primary tool for negation in my work – colours that block each other out or contradict each other, and are mixed in an archeologico-dialectic of continual destruction and reconstruction. My palette begins with everything I look at in the world: paintings, iPhone apps, cartoons, magazines, flowers, fashion, buildings, landscapes, books, movies’

AMY SILLMAN

Executed on an immersive scale, spanning almost two metres in height, Amy Sillman’s *The New Land* is a lyrical example of her abstract painterly language. Painted in 2005, it offers a cacophony of gestural and geometric fragments, rendered in an electric spectrum of green, blue, red, orange and pink. Hints of known realities quiver within its depths – flowers, geological terrains, sprawling landscapes – yet are continually negated by the artist’s deliberately fractured perspective. Splicing and recombining influences drawn from the history of abstraction, contemporary culture and the natural world, Sillman’s work is driven by a tactile, carnal approach to colour, in which the weight, density and character of each pigment is brought to bear upon its application. ‘Colour is a primary tool for negation in my work – colours that block each other out or contradict each other, and are mixed in an archeologico-dialectic of continual destruction and reconstruction’, she explains. ‘My palette begins with everything I look at in the world: paintings, iPhone apps, cartoons, magazines, flowers, fashion, buildings, landscapes, books, movies’ (A. Sillman, ‘On Color’, in E. Graw and E. Lajer-Burcharth (eds.), *Painting beyond Itself: The Medium in the Post-medium Condition*, New York 2016). Built intensively over long periods of time, Sillman’s works are repositories of physical and mental states, simultaneously dreamlike and curiously evocative. Rich in optical sensation, the present work was included in the group show *Abstract America* at the Saatchi Gallery, London, in 2008. ‘Like a DJ sampling’, wrote Max Henry in the exhibition catalogue, ‘[Sillman] is cross-referencing as if she was a postmodern Fauve. Cézanne, Chagall, late Guston and Carroll Dunham are distilled in a lyrical remix hinting at landscapes and interiors derived from instant memory’ (M. Henry, ‘The New Atlantis: Abstract America’, in *Abstract America*, exh. cat., Saatchi Gallery, London, 2008, p. 8).



λ† **59**

DEXTER DALWOOD (B. 1960)

Kurt Cobain's Greenhouse

signed and dated 'Dexter Dalwood 2000' (on the reverse); titled 'Kurt Cobain's Greenhouse' (on the stretcher)
oil on canvas
83⅞ x 102in. (213 x 259.1cm.)
Painted in 2000

£50,000–70,000
$66,000–91,000
€55,000–76,000

'The viewer must use their imagination to complete my images, so I create images that trigger memories, or play upon images they may already have in mind about certain events. I like the idea of painting something that you may know a little about – the date, the place, the person – but that you don't necessarily have a specific image for'

DEXTER DALWOOD

Kurt Cobain.
Photo by KMazur/WireImage via Getty Images.

PROVENANCE:
Gagosian Gallery, London.
Acquired from the above by the present owner in 2000.

EXHIBITED:
London, Gagosian Gallery, *Dexter Dalwood: New Paintings*, 2000.
London, Saatchi Gallery, *The Triumph of Painting Part 3*, 2005 (illustrated in colour, unpaged). This exhibition later travelled to Leeds, Leeds City Art Gallery, 2006.
St Ives, Tate St Ives, *Dexter Dalwood*, 2010, p. 154 (illustrated in colour, p. 19). This exhibition later travelled to Reims, FRAC Champagne-Ardenne and Malaga, CAC Málaga.
London, Saatchi Gallery, *Painter's Painter*, 2016 (illustrated in colour, pp. 48-49).

LITERATURE:
Saatchi Gallery (ed.), *100 the Work that Changed British Art*, London 2003, p. 166, no. 81 (illustrated in colour, p. 167).
E. Booth-Clibborn (ed.), *The History of the Saatchi Gallery*, London 2011 (illustrated in colour, p. 365).

Edward Hopper, *Room in Brooklyn*, 1932.
Museum of Fine Arts, Boston.
Artwork: ©Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art. Photo: Museum of Fine Arts, Boston, Massachusetts, USA / The Hayden Collection - Charles Henry Hayden Fund / Bridgeman Images.

'I have been to Seattle, actually, and I have driven near where his house is … And it's a very different, more secluded area to the one in the painting – it's on a back bay somewhere. I got that view, the skyline, from a magazine, but I was actually thinking a little bit of the TV show *Frasier*'

DEXTER DALWOOD

An immersive vision spanning over two meters in height and width, *Kurt Cobain's Greenhouse* (2000) is an iconic example of Dexter Dalwood's hybrid practice. Fractured through multiple lenses – art historical allusions, collaged source imagery and pop-culture references – his warped, dreamlike paintings seek to envision moments and places as they exist in collective memory. With its flat, intersecting planes and hyper-real palette, the present work conjures the setting of the Nirvana singer's suicide in 1994: an event shrouded in cultural mythology. 'I create images that trigger memories, or play upon images they may already have in mind about certain events', explains the artist. 'I like the idea of painting something that you may know a little about – the date, the place, the person – but that you don't necessarily have a specific image for' (D. Dalwood, quoted at https://www.theguardian.com/artanddesign/2009/sep/20/guide-to-painting-dexter-dalwood [accessed 27 August 2017]). Certain features of the interior spark recognition: the Seattle skyline visible through the window; the lone guitar in the corner. At the same time, the scene is infused with strangeness, as if imported from a twisted, parallel universe. Tinged with illusory overtones of Edward Hopper, Pablo Picasso and Henri Matisse, the work emphasises the distance between real events and their public re-imagining. Though 'Kurt Cobain's greenhouse' is, for many, the scene where his body was found, the location was actually a room above his garage – later demolished by his wife Courtney Love. The work's vista, moreover, offers a classic picture-postcard image of Seattle that was not in fact visible from the original building. The work was included in major group shows at the Saatchi Gallery – *The Triumph of Painting Part 3* (2006) and *Painter's Painter* (2016) – as well as the artist's 2010 touring exhibition originating at Tate St Ives. Stitching together history and art history, it captures the fleeting, composite way in which we visualise the past.

This process is mirrored in Dalwood's method. His works begin life as collages of fragments cut from magazines and art books, which he subsequently uses as the basis for his canvases. In doing so, Dalwood aspires to 'slow down' our reactions to painting, inviting us to watch, read and interpret his visions in the same way that we might engage with a film, a performance or a sculpture. By introducing a temporal dimension to his works, Dalwood dramatizes the ways in which our brain weaves together associative elements: like piecing together a puzzle, we are continually rediverted as we attempt to untangle the image's narrative. Speaking of the present work, Dalwood admits to his deliberate distortion of factual reality in his bid to compound the painting's sense of *déjà-vu*. 'I have been to Seattle, actually, and I have driven near where his house is', he explains. '… And it's a very different, more secluded area to the one in the painting – it's on a back bay somewhere. I got that view, the skyline, from a magazine, but I was actually thinking a little bit of the TV show *Frasier*' (D. Dalwood, quoted at http://www.eyestorm.com/, 2001). Frequently conjuring private celebrity homes, famous death scenes or historic interiors – *Neverland (Michael Jackson's Bedroom), Mao Tse-Tung's Study, Ian Curtis's Bedroom, Brian Jones' Swimming Pool* – Dalwood's works induce an uneasy sense of voyeurism as we attempt to place them within our memory. Re-animated through the lens of art history, Kurt Cobain's 'greenhouse' is revealed as a fictional construct: a space that – like painting itself – is ultimately no more than illusion.

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λ*60

BRIDGET RILEY (B. 1931)

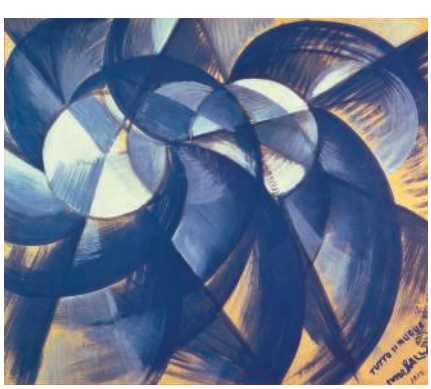
Into Place

signed and dated 'Riley '87' (on the left turnover edge); signed, titled, inscribed and dated 'INTO PLACE. Riley 1987.' (on the stretcher and overlap)
oil on linen
65 x 63⅛in. (165.1 x 160cm.)
Painted in 1987

£400,000–600,000
$530,000–780,000
€440,000–660,000

'Eventually I found what I was looking for in the conjunction of the vertical and diagonal ... this conjunction was the new form. It could be seen as a patch of colour - acting almost like a brush mark. When enlarged, these formal patches became coloured planes that could take up different positions in space'

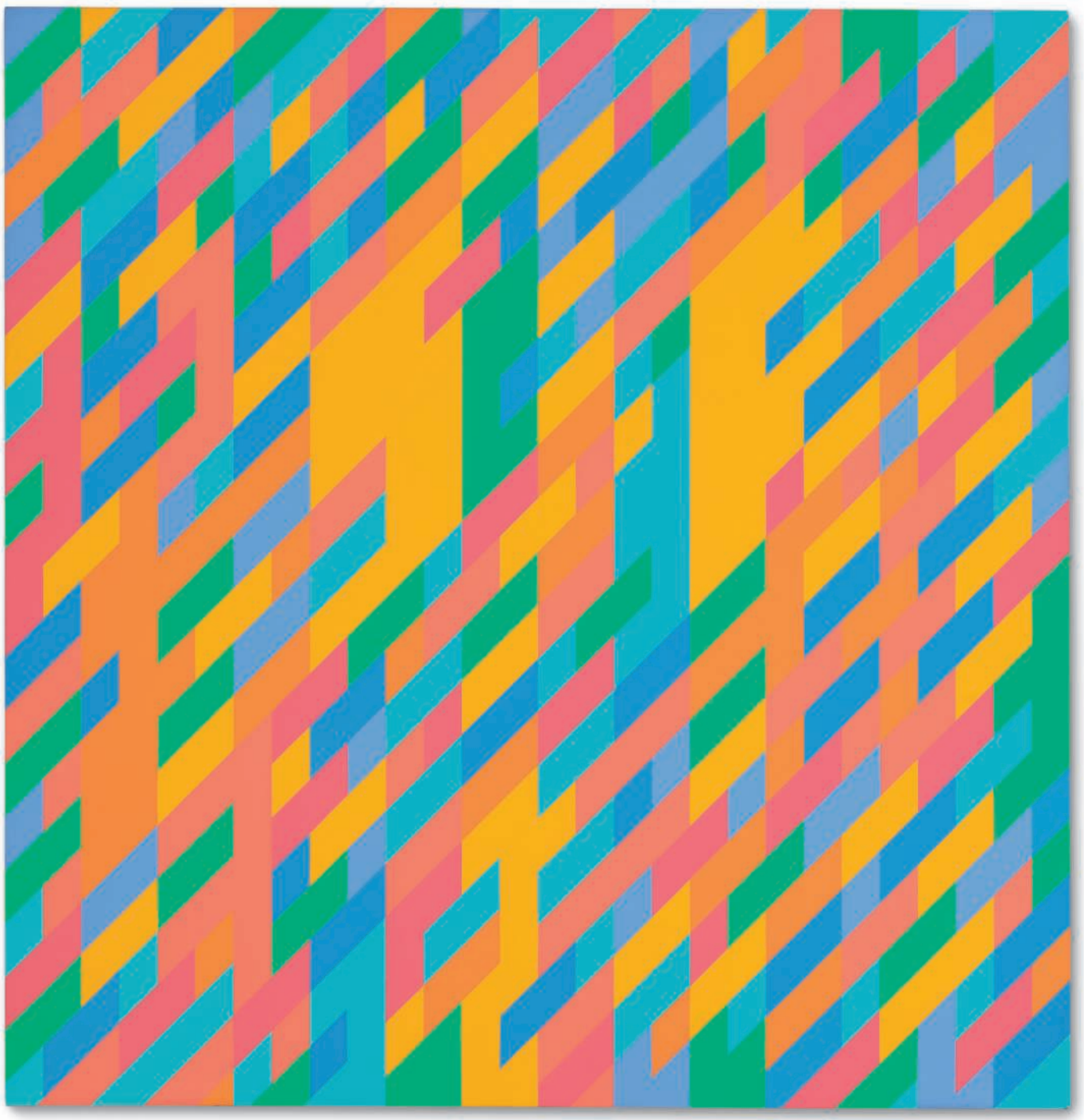
BRIDGET RILEY



Giacomo Balla, *Everything Moves*, 1913.
Private Collection.
Artwork: © DACS 2017.
Photo: Bridgeman Images.

PROVENANCE:
Private Collection, Switzerland.
Robert Sandelson, London.
Acquired from the above by the present owner in 2006.

EXHIBITED:
Nürnberg, Kunsthalle Nürnberg, *Bridget Riley*, 1992-1993, no. 14 (illustrated in colour). This exhibition later travelled to Bottrop, Josef Albers Museum; London, Hayward Gallery and Birmingham, Ikon Gallery.



Gerhard Richter, *192 Farben (192 Colours)*, 1966.
Hamburger Kunsthalle, Hamburg.
Artwork and Photo: © Gerhard Richter 2017 (0219).

Frank Stella, *Single Concentric Squares (violet to red violet half-step)*, 1974.
The Archive of Frank Stella, New York.
Artwork: © Frank Stella. ARS, NY and DACS, London 2017.
Photo: Art Resource/Scala, Florence.

'One never sees a colour isolated, and so you never know exactly what a particular colour is in itself'

BRIDGET RILEY

With its kaleidoscopic field of tessellating parallelograms, rendered in a dizzying spectrum of variegated hues, *Into Place* (1987) is indicative of the new directions pursued by Bridget Riley during the late 1980s. Moving away from the thin vertical stripes that had defined her practice since the 1960s, the artist hit upon a new structure through which to channel her ground-breaking optical investigations. 'Eventually I found what I was looking for in the conjunction of the vertical and diagonal … this conjunction was the new form', she explains. 'It could be seen as a patch of colour – acting almost like a brush mark. When enlarged, these formal patches became coloured planes that could take up different positions in space' (B. Riley, quoted in *Bridget Riley Flashback*, exh. cat., Hayward Gallery, London, 2009, p. 18). Known colloquially in the studio as 'zigs', these diagonal squares allowed Riley to engage in new ways with the distinctive, vivid palette she had adopted following her trip to Egypt in the winter of 1979-80. The edge-to-edge contact between vertical stripes in her earlier *oeuvre* had allowed her to observe the shifting identity of her chosen chromatic values through a simple economy of means. However, as her tonal spectrum broadened throughout the 1980s, Riley sought more rigorous formal units through which to examine the spatial and dynamic properties of her palette. Connected to one another via four edges – rather than two, as in the stripes – Riley's zigs allow her colours to interact in multiple shifting configurations, existing as individual units or merging into larger blocks. The cascading parallelograms shatter the picture plane into myriad fragments, dramatically compounding the sense of push and pull between competing tonalities. The present work's title – *Into Place* – eloquently captures the way in which the zigs coalesce, unite and align within our vision.

Inspired by a number of art-historical precedents – from Georges Seurat's pointillist visions to the dynamism of the Italian Futurists – Riley devoted her career to sequencing colour, drawing out the natural energy of different tonalities through close juxtaposition. In the present work, the result is a closely woven pictorial space in which colour becomes rhythm, pulsing in syncopated counterpoint with its neighbouring forces. This sense of disturbed equilibrium produces an almost electrical charge that causes the canvas to thrum from end-to-end. 'The colours are organised on the canvas so that the eye can travel over the surface in a way parallel to the way it moves over nature', explains Riley. 'It should feel caressed and soothed, experience frictions and ruptures, glide and drift … One moment there will be nothing to look at and the next second the canvas suddenly seems to refill, to be crowded with visual events' (B. Riley, 'The Pleasures of Sight', 1984, in R. Kudielka (ed.), *The Eye's Mind: Bridget Riley Collected Writings 1965-1999*, London 1973, p. 33). These shifting perceptual states act upon both the retina and the psyche, inducing agitation and meditation in equal measure. Through these mechanisms, works such as *Into Place* play with both sight and feeling, simulating and amplifying the way in which we engage with the world around us. They are multi-sensory laboratories in which the inner properties of colour – its energy, its depth, its resonance – are laid bare.

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

λ **61**

ANSELM KIEFER (B. 1945)

The Secret Life of Plants

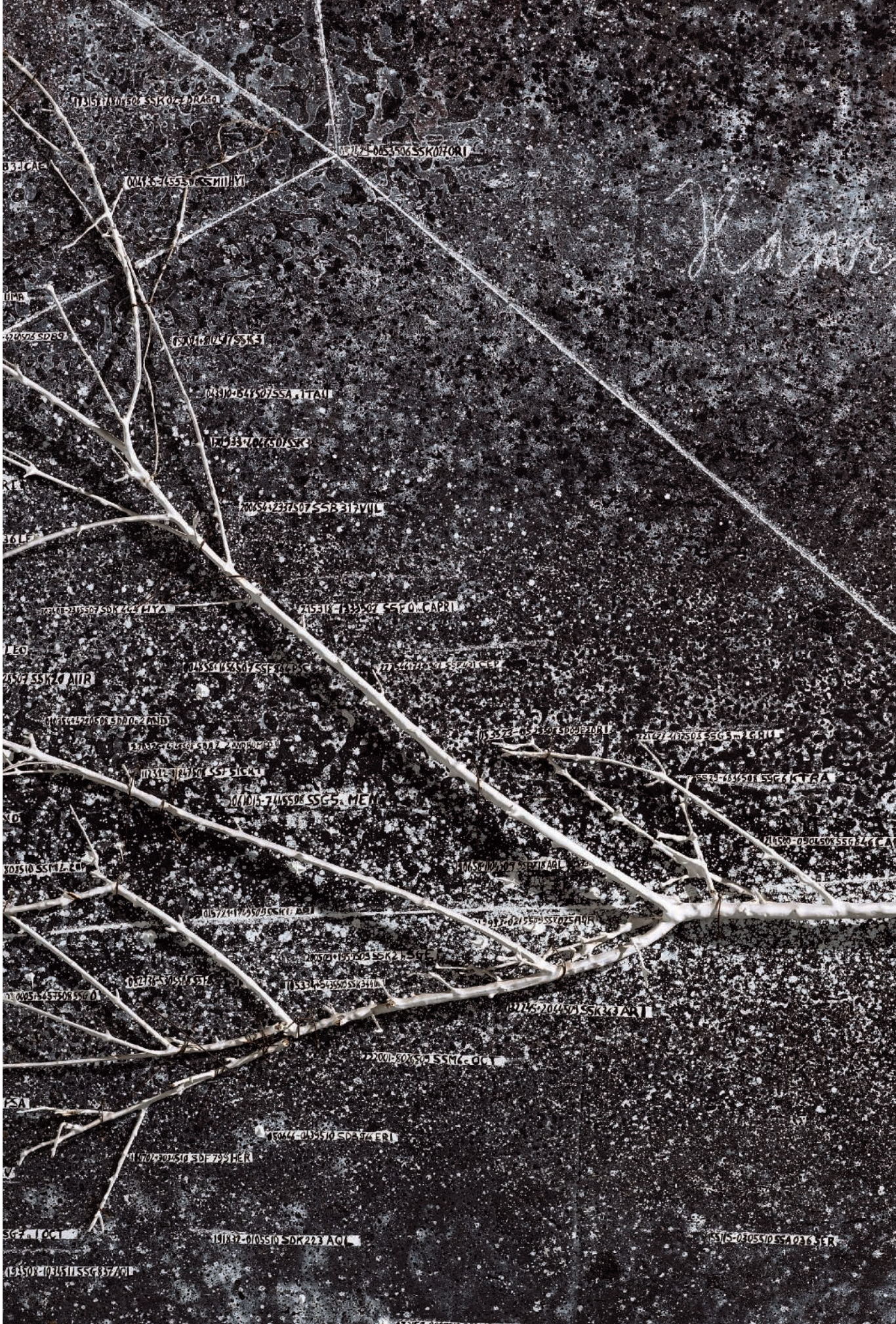
oil, emulsion, shellac, acrylic, chalk, glue and plaster coated branches on lead laid down on canvas
77 x 113in. (196 x 287.5cm.)
Executed in 2001-2002

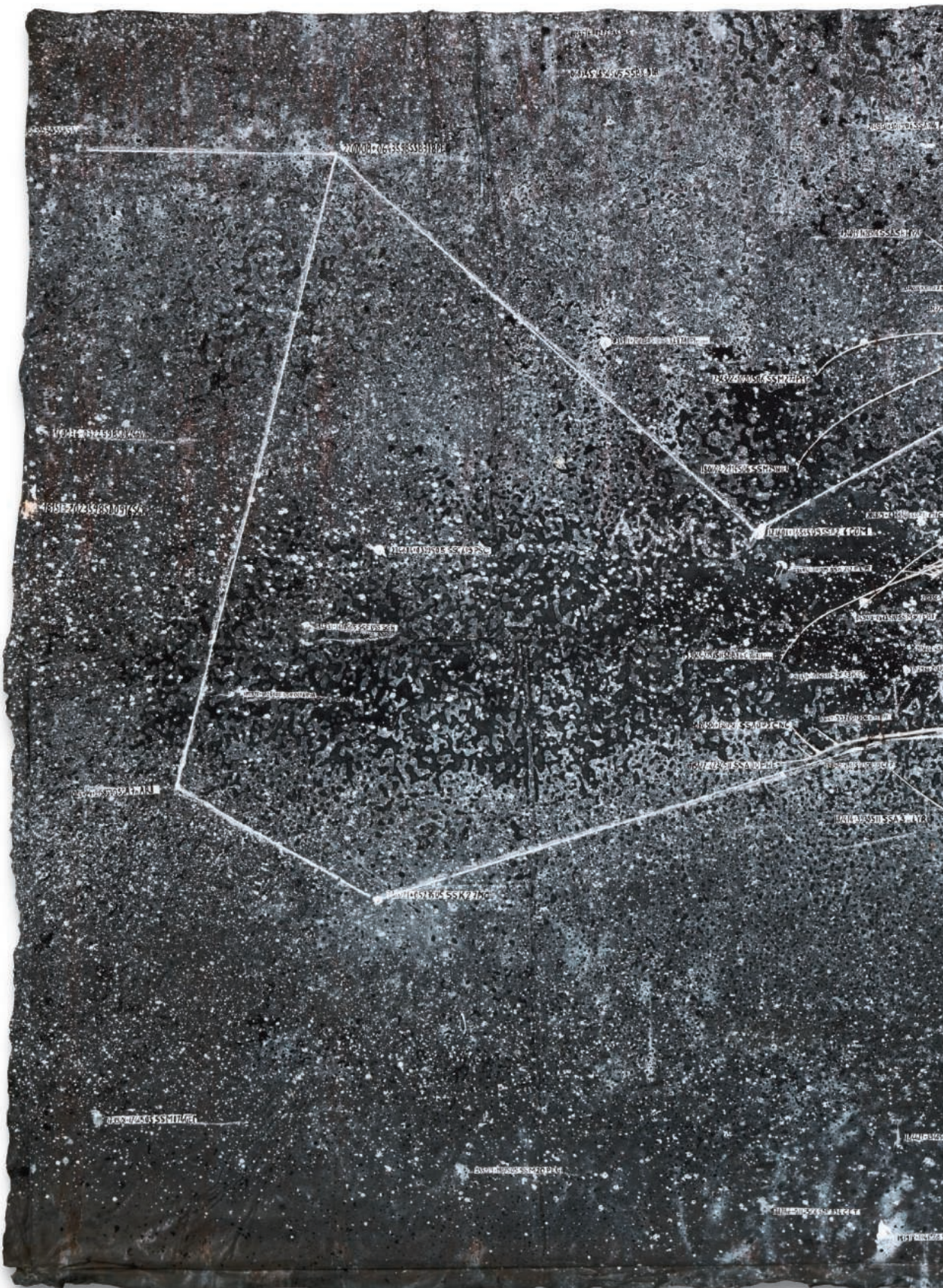
£400,000–600,000
$530,000–780,000
€440,000–660,000

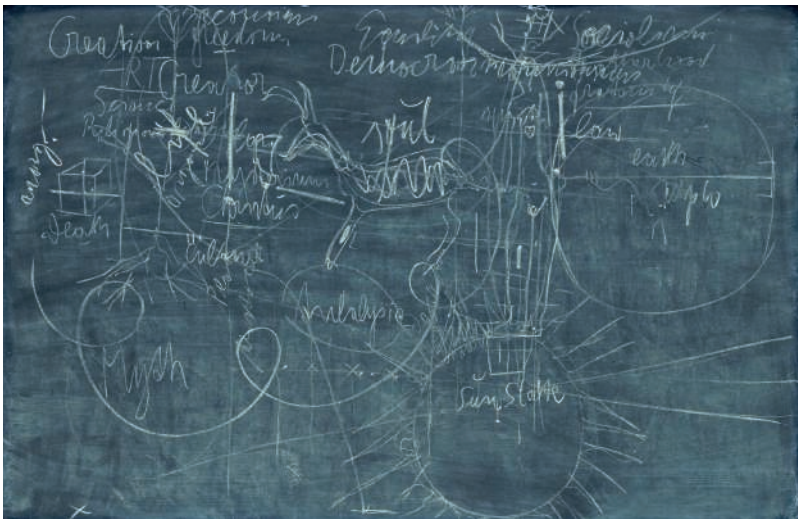
'Heaven is an idea ... a piece of ancient internal knowledge. It is not a physical construction'

ANSELM KIEFER

PROVENANCE:
Albion Gallery, London.
Acquired from the above by the present owner in 2006.







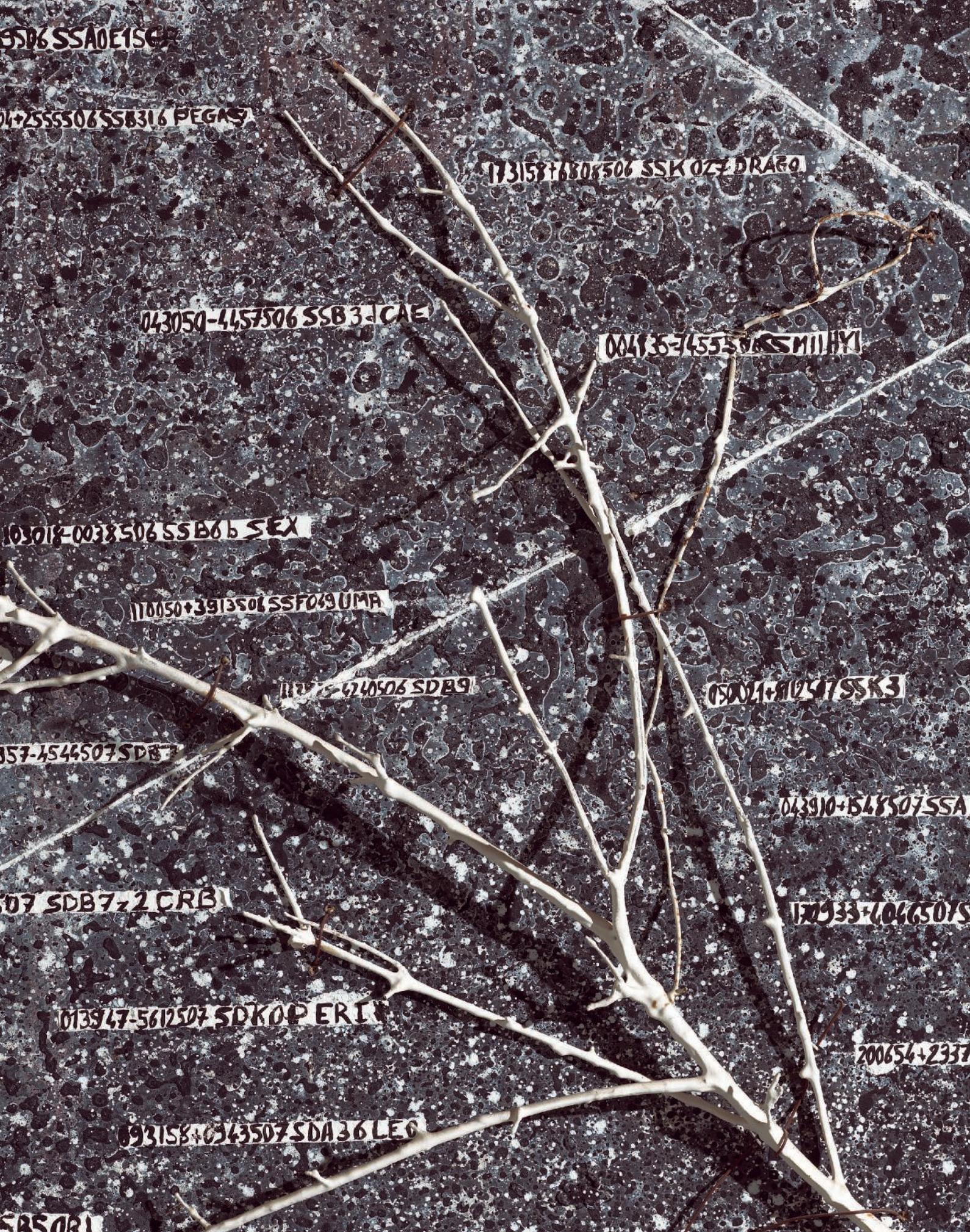
Joseph Beuys, *Untitled (Sun State)*, 1974.
Chalk on slate, 47 1/2 x 72' (120.7 x 183 cm).
Gift of Abby Aldrich Rockefeller and acquired through the Lillie P. Bliss Bequest (by exchange). 369.1984.
The Museum of Modern Art (MoMA), New York.
Artwork: © DACS 2017. Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

'Lead affects me more than all other metals. In alchemy, this metal stood on the lowest rung of the process of extracting gold. On the one hand, lead was bluntly heavy and connected to Saturn, the hideous man – on the other hand it contains silver and was also already the proof of other spiritual levels'

ANSELM KIEFER

A dazzling panorama spanning nearly three metres in width, Anselm Kiefer's *The Secret Life of Plants* is a poetic invocation of the cosmos as a mystical arena of the human mind. Kiefer's shimmering paint-splattered lead panel becomes a sparkling vision of a star-studded universe, with white plaster-coated branches conjuring a glittering web of constellations. Taking its title from Peter Tompkins' and Christopher Bird's 1973 treatise of the same name, the present work is part of one of the most important series painted by Kiefer in the late 1990s and early 2000s. Central to both the 1973 book and Kiefer's subsequent paintings is an idea first postulated by Robert Fludd in the seventeenth century: that every plant on the earth has its equivalent star in heaven. A philosopher, alchemist and Rosicrucian, Fludd founded his proposition on the basic hermetic principle that the microcosm is a mirror of the macrocosm. Tompkins and Bird revived Fludd's notion in their twentieth-century investigation into the sentient nature of plants, arguing that, because their cells are connected and responsive to the cosmos, plants are able to reveal the mysteries of the universe in ways more profound than empirical research. In the present work, Kiefer engages the same dichotomy between scientific rationality and the mystical properties of nature, introducing organic plant matter to an earthbound, elemental base of lead. Arranging the white branches into interconnected constellations, Kiefer offers direct parallels between stellar formation and the natural growth patterns of plants on the earth. Evoking bright streaks of lightening against the night sky, these irregular linear forms are contrasted with the strict regularity of ruled lines, as well as NASA's system of numbering the stars. Exuding a lyrical sense of interplay between earth and sky, between human invention and nature, the work functions as a manmade imagining of the vast and impenetrable space that we can never fully comprehend: a mental projection of an unknowable realm.

'Heaven is an idea … a piece of ancient internal knowledge', Kiefer has claimed. 'It is not a physical construction' (A. Kiefer, interview with M. Auping, 5 October 2004, *Anselm Kiefer: Heaven and Earth*, exh. cat., Fort Worth Museum of Art, Fort Worth 2005, p. 168). Since the 1980s, much of his art has explored the notion that the earthly and celestial realms are reflective of one another – 'as above so below'. The sunflower, with its black dome-like head full of individual seeds, was a particular source of fascination for Kiefer in the 1990s – a living embodiment of Fludd's arresting parallel between flowers and stars. In the present work, the relationship between the manmade and spiritual is further embodied in Kiefer's use of lead – a material favoured throughout his *oeuvre*. 'Lead affects me more than all other metals', Kiefer claims. 'In alchemy, this metal stood on the lowest rung of the process of extracting gold. On the one hand, lead was bluntly heavy and connected to Saturn, the hideous man – on the other hand it contains silver and was also already the proof of other spiritual levels' (A. Kiefer, quoted in G. Celant, *Anselm Kiefer*, exh. cat., Guggenheim Museum, Bilbao, 2007, p. 183). Here, this innate material duality is brought to bear upon a work that visualises the relationship between that knowledge and belief – between the systems we have built, and those of which we are made.



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043910+1548507 SSA
507 SDB7z2 CRB
170933+4046507S
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093158+0943507 SDA36 LEO

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ62

MANOLO MILLARES (1926-1972)

Cuadro 121

signed 'MILLARES' (lower right); signed, titled and dated 'MILLARES-CUADRO 121 (1960)' (on the stretcher)
mixed media on burlap
51¼ x 64in. (130 x 162.3cm.)
Executed in 1960

£350,000–500,000
$460,000–650,000
€390,000–550,000

'To the immediate reality arrives my free and anguished protest: it manifests itself through the tearing of clothes, the pierced and wounded textures, the noise of crashing ropes, the stupid wrinkle of beauty, the telluric wound and the frightful truth of the Homunculus'

MANOLO MILLARES

PROVENANCE:
Galerie Daniel Cordier, Paris.
Galleria Odyssia, Rome.
Betty Estévez, Paris.
Private Collection, Basel.
Anon. sale, Champin-Lombrail-Gautier, Enghien-Les-Bains, 19 June 1991, lot. 29.
Private Collection, Germany.
Anon. sale, Christie's London, 6 February 2002, lot 24.
Private Collection, London.

LITERATURE:
J.A. França, *Millares,* Barcelona 1977, p. 249, no. 119 (illustrated, p. 70).
A. de la Torre, Museo Nacional Centro de Arte Reina Sofía and Fundación Azcona (eds.), *Manolo Millares Pinturas Catálogo Razonado*, Madrid 2004, no. 205 (illustrated in colour, p. 237).

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

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

MILLARES

Robert Rauschenberg, *Rebus*, 1955.
Oil, synthetic polymer paint, pencil, crayon, pastel, cut-and-pasted printed and painted papers, and fabric on canvas mounted and stapled to fabric, three panels, 8' x 10' 11 1/8' (243.8 x 333.1 cm).
Partial and promised gift of Jo Carole and Ronald S. Lauder and purchase. Acc. n.: 243.2005.a-c. The Museum of Modern Art (MoMA), New York. Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017. © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

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

MANOLO MILLARES

Like an open wound patched together with bandages, Manolo Millares' *Cuadro 121* offers a dual vision of destruction and salvation. Paint bleeds across its torn surface, running in inky black rivulets down the length of its tattered exterior. Executed in 1960, the work confronts the viewer like an ancient relic from an unknown civilization: an excavated fossil, weathered by the scars of time. Figurative illusions lurk in the work's gaping voids: two eyes and a mouth, perhaps, or the faint outline of a cross. Raised in the Canary Islands before moving to Europe in the mid-1950s, Millares' fascination with remnants and ruins is grounded in his early visits to the Canarian Museum in Las Palmas. There, he encountered the mummified remains of the island's native Guanches, who had been driven to extinction by colonial conquest. 'I discovered what man is and, above all, the "finitude" of man', he explained. 'I realised that what I saw – the extermination of a race – had been an injustice. That was the original starting-point for my sackcloths' (M. Millares, quoted in J-A. França, *Millares*, Barcelona 1978, p. 94). Mankind's latent vulnerability – but also its extraordinary potential for endurance – would become a definitive theme in Millares' *oeuvre*. As his practice evolved, the violent abstract textures of his works were increasingly haunted by ghostly 'homuncule' traces: faint human-like prescences that lingered in the folds and shadows. '[The artist] is the only man, the world, a recorder of things in the raw', Millares wrote. 'He follows very closely the despair of our time, watches over it and sews up its wounds; he records it in the scream from the deepest hole' (M. Millares, quoted in J-A. França, *Millares*, Barcelona 1978, pp. 132-33). In the present work, this conviction is brought to bear on a visceral expression of fragility, fear and faith.

Millares first began making collages in 1954, using a combination of sackcloth, ceramics, wood and sand. Following his move to Madrid in 1955, he began to engage with the work of Alberto Burri, whose torn burlap creations resonated profoundly with his own practice. However, as José-Augusto França explains, '[Burri's] universe is totally different from that of Millares, both externally and internally. His glued and sewn sackcloth would never permit itself to explode; and instead of shrieking wounds they soberly present scars. In Burri's work the "accident" has occurred before the curtain goes up; in Millares it is the "accident", in the form of a catastrophe, that interests us: it presents itself to our eyes and forces us to share the great repugnance it expresses' (J-A. França, *Millares*, Barcelona 1978, p. 181). Though frequently associated with the development of Arte Povera, as well as the Art Informel movement driven by artists such as Antoni Tàpies and Jean Fautrier, Millares' aesthetic was fundamentally rooted in the horrors of recent history: notably the Second World War, Hiroshima and the Spanish Civil War. As a founding member of the Spanish avant-garde group 'El Paso', along with artists such as Antonio Saura, Pablo Serrano and Manuel Rivera, Millares sought to visualise the state of humanity in an age marked by deep trauma. 'To the immediate reality arrives my free and anguished protest', he asserted; 'it manifests itself through the tearing of clothes, the pierced and wounded textures, the noise of crashing ropes, the stupid wrinkle of beauty, the telluric wound and the frightful truth of the Homunculus' (M. Millares, quoted in *Manolo Millares: Recent Paintings*, exh. cat., Pierre Matisse Gallery, New York, 1960, unpaged). In the present work, Millares offers a momentary glimpse of hope: as light penetrates the damage, it illuminates faint figural traces that, though battered and buried, refuse to be extinguished.

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTOR

λ63

ANTONI TÀPIES (1923-2012)

Tot marró amb rellen (All Brown with Relief)

signed and dated 'tàpies 1961' (on the reverse)
mixed media on canvas
23⅝ x 31⅞in. (60 x 81cm.)
Executed in 1961

£100,000–150,000
$140,000–200,000
€110,000–160,000

'I regard mysticism as a state of mind which is necessary to scientific thinking, as well as to art: it enables one to discover things which cannot be found by other means'

ANTONI TÀPIES

Constantin Brancusi, *The Kiss*, 1916.
Philadelphia Museum of Art.
Artwork: © DACS, 2017.
Photo: Philadelphia Museum of Art, Pennsylvania, PA, USA / The Louise and Walter Arensberg Collection, 1950 / Bridgeman Images.

PROVENANCE:
Galerie Stadler, Paris.
Acquired directly from the above by the previous owners in the early 1960s.
Thence by descent to the present owner.

EXHIBITED:
Lunds, Lunds Konsthall, *Antoni Tàpies*, 1993-1994, no. 971 (illustrated in colour, p. 68). This exhibition later travelled to Stockholm, Prins Eugens Waldemarsudde.

LITERATURE:
A. Agustí, *Tàpies, The Complete Works, 1961-1968*, vol. II, Barcelona 1990, p. 485, no. 971 (illustrated, p. 50).

Portrait of Spanish sculptor Antoni Tapies (1923 - 2012) as he poses in his studio, Barcelona, Spain, December 4, 1964.
Photo: Arnold Newman/Getty Images.
Artworks: © Foundation Antoni Tapies, Barcelone/ VEGAP, Madrid and DACS, London 2017.

‘The mystical consciousness – almost indefinable – seems fundamental for an artist. It is like a “suffering” of reality, a state of constant hyper-sensitivity to everything that surrounds us, good and bad, light and darkness. It is like a voyage to the centre of the universe which furnishes the perspective necessary for placing all things of life in their real dimension’

ANTONI TÀPIES

Confronting the viewer like an ancient relic, Antoni Tàpies’ *Tot marró amb rellen (All Brown with Relief)* trembles with raw material power. Rising from the surface of the canvas in rough-hewn, granular layers, the work resembles a slab of crumbling earth or fragment of a faded mural, muddied and fractured with the scars of time. Executed in 1961, during a period of growing international acclaim for the artist, it belongs to the series of so-called ‘matter’ paintings that first developed in the mid-1950s and would occupy him throughout his career. Materially grounded yet metaphysically conceived, these works constitute a profound enquiry into the spiritual properties of earthbound media. Fascinated by the notion of human trace, Tàpies was deeply influenced by the weather-beaten, war-torn walls of his native Catalonia, and the ghosts that quivered within their silent, stony forms.

‘The mystical consciousness – almost indefinable – seems fundamental for an artist’, he explained. ‘It is like a “suffering” of reality, a state of constant hyper-sensitivity to everything that surrounds us, good and bad, light and darkness. It is like a voyage to the centre of the universe which furnishes the perspective necessary for placing all things of life in their real dimension’ (A. Tàpies, ‘I am a Catalan’, 1971, reproduced in K. Stiles and P. Selz (eds)., *Theories and Documents of Contemporary Art,* Los Angeles 1996, p. 56). In his bid to glimpse the external forces that underpin the material world, Tàpies assumed the role of medium, channelling the invisible fluctuations of the cosmos. In the present work, signs of physical presence hover in thick, fossilised layers, heavy with the untold mysteries of their making.

λ*64

JAN SCHOONHOVEN (1914-1994)

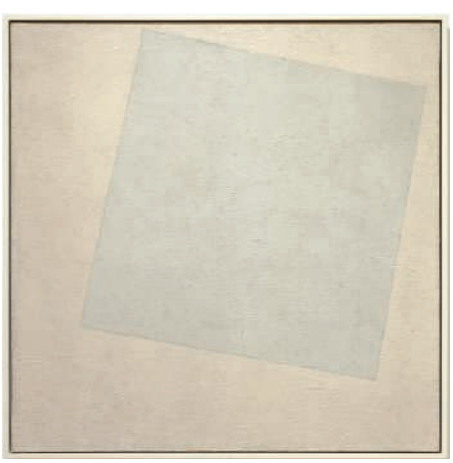
R73-1

signed twice, titled and dated twice 'J.J. Schoonhoven 1973 "R73-1" Jan J. Schoonhoven 1973' (on the reverse)
latex on a papier-maché relief on board
26 x 73¼ x 2¾in. (66 x 186 x 7cm.)
Executed in 1973

£400,000–600,000
$530,000–780,000
€440,000–660,000

'Order is the key word for Jan Schoonhoven: the order that he depicts in his reliefs and drawings is a direct reflection of his existence'

JANNEKE WESSELING



Kasimir Malevich, *Suprematist Composition: White on White*, 1918. Oil on canvas, 31 1/4 x 31 1/4' (79.4 x 79.4 cm). Acquisition confirmed in 1999 by agreement with the Estate of Kazimir Malevich and made possible with funds from the Mrs. John Hay Whitney Bequest (by exchange). 817.1935. Photo: © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:
Collection d'Art, Amsterdam.
Kunsthandel P.B. van Voorst van Beest, The Hague.
Private Collection, Germany (acquired from the above in 1984).
Anon. sale, Christie's Amsterdam, 14 April 2015, lot 19.
Skarstedt Gallery, New York.
Acquired from the above by the present owner.

EXHIBITED:
Amsterdam, Collection d'Art, *Jan Schoonhoven*, 1973.
Duisburg, Museum DKM (on long term loan from 2009 until 2015).

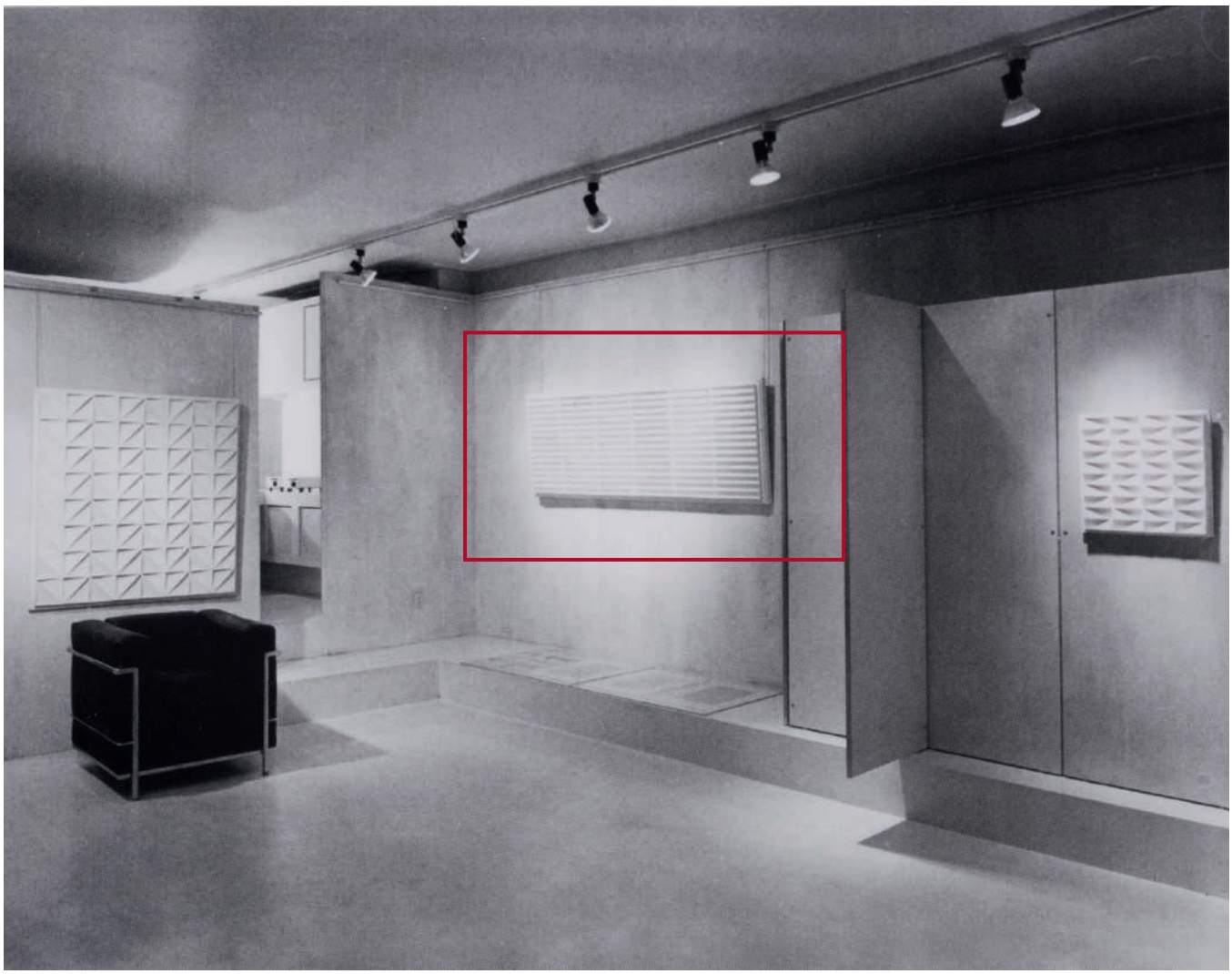
LITERATURE:
Collection d'Art. Een Galerie, exh. cat., Amstelveen, Cobra Museum voor Moderne Kunst, 2015 (installation view of the 1973 exhibition illustrated, p. 67).
A. Melissen, *Jan Schoonhoven*, Rotterdam 2015 (illustrated, pp. 134-135).

Piero Manzoni, *Achrome*, 1957-1958.
Art Institute of Chicago.
Artwork: © DACS 2017. Photo: © 2017. The Art Institute of Chicago / Art Resource, NY/ Scala, Florence

'The Zero artist only chooses, isolates parts of reality (materials as well as ideas taken from reality) and shows these in the most neutral manner … Zero's primary task is to reveal the essence of reality, the true reality of materials, of localized things in isolated clarity … Its aim is to establish reality as art in an impersonal way'

JAN SCHOONHOVEN

With its elegant formal rhythm spanning nearly two metres in width, Jan Schoonhoven's *R 73-1* is an exceptional large-scale example of the relief works for which he is best known. Defined by its regular geometric articulation, divided vertically into six segments, its distinctive elongated horizontal shape marks it out as a relatively unique structure within Schoonhoven's *oeuvre*. The work's title functions as a kind of identification number: 'R' indicates that the work is a relief, '73' represents the year of its creation and '1' denotes that it was the first relief work the artist produced during this year. Using materials such as corrugated cardboard and *papier-mâché*, Schoonhoven began producing his serialized relief works in the late 1950s. Advocating the integration of light and movement into his work, Schoonhoven deployed intersecting three-dimensional planes and repetitive forms in an attempt to access new, objective forms of expression. Through his use of white in combination with stark minimal structures, a rhythm of light and shadow is set in motion, throwing the work's physical order into a state of flux. In this, Schoonhoven was partly inspired by the vaulted architectural patterns of European Gothic cathedrals – notably in his home town of Delft. By the end of the 1960s, his work had fully embraced systematic process, increasingly eliminating traces of the artist's own hand. It was within this context that he began to produce works on a much larger scale, moving away from the limiting constraints of the kitchen table upon which he had constructed his earliest works. As an artist who embraced routine and regularity in all aspects of his life, these large-scale relief structures represent the ultimate expression of his artistic aesthetic. The present work was exhibited in the year of its creation in the



Installation view of the 1973 exhibition at Collection d'Art, Amsterdam.
Photo: © Ronald Houben. Artwork: © Jan Schoonhoven All Rights Reserved, DACS, London 2017.

artist's solo exhibition at the Collection d'Art, Amsterdam, and between 2009 and 2015 was on long-term loan to the Museum DKM, Duisburg.

At around the same time that Schoonhoven first began producing his relief works, he co-founded the Dutch *Nul* group along with the artists Armando, Jan Henderikse and Henk Peeters. Conceived in opposition to the expressive painterly aesthetic of CoBRA, the movement's artistic aims had much in common with those of the Zero group, initiated in Düsseldorf during this period by Otto Piene and Heinz Mack. In 1964, Schoonhoven articulated his own understanding of Zero, and in doing so provided a window onto his own practice. As he explains, 'the geometric aspect of Zero is created by the element of repetition, the placement in rows ("Reihungen"). This order emerges from the need to avoid preference. The absence of preference for particular places and points in the work of art is essential to Zero and necessary to provide an isolated reality. The geometric side of Zero is consequently geared to extreme simplicity, an organization of very simple forms, a reality derived from that which actually exists. Zero is first and foremost a new concept of reality, in which the individual role of the artist is kept to a minimum. The Zero artist only chooses, isolates parts of reality (materials as well as ideas taken from reality) and shows these in the most neutral manner … Zero's primary task is to reveal the essence of reality, the true reality of materials, of localized things in isolated clarity … Its aim is to establish reality as art in an impersonal way.' (J. Schoonhoven, quoted in Armando et al., *De nieuwe stijl, werk van de internationale avant-garde, deel 1*, Amsterdam 1965, pp. 118-123). With its exquisite formal clarity, Schoonhoven's reliefs represent the most concise visual expression of these convictions.

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(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 at his sole option:
(a) refuse any bid;
(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
(c) withdraw any **lot**;
(d) divide any **lot** or combine any two or more **lots**;
(e) reopen or continue the bidding even after the hammer has fallen; and
(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:
(a) bidders in the saleroom;
(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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 reclaims 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 ♿ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the **hammer price**
(in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified. Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

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

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

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

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

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

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

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

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

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

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

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

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. 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 us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction **(but note that you may not collect any lot until you have made full and clear payment of all amounts due to us)**.

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com.

(b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, 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 Ψ 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 reinvoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

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

Δ
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

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

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property Owned in part or in full by Christie's
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

° Minimum Price Guarantees
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ° next to the **lot** number.

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

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

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

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

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

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

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

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

Name(s) or Recognised Designation of an Artist without any Qualification
In Christie's opinion a work by the artist.

*"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of …"/"Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

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

*"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

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

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

"Signed …"/"Dated …"/ "Inscribed …"
In Christie's qualified opinion the work has been signed/ dated/inscribed by the artist.

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

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

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

Please note that at our discretion some lots may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street lots are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

PAYMENT

Storage charges may be paid in advance or at the time of collection from King Street. Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's are settled.

STORAGE CHARGES

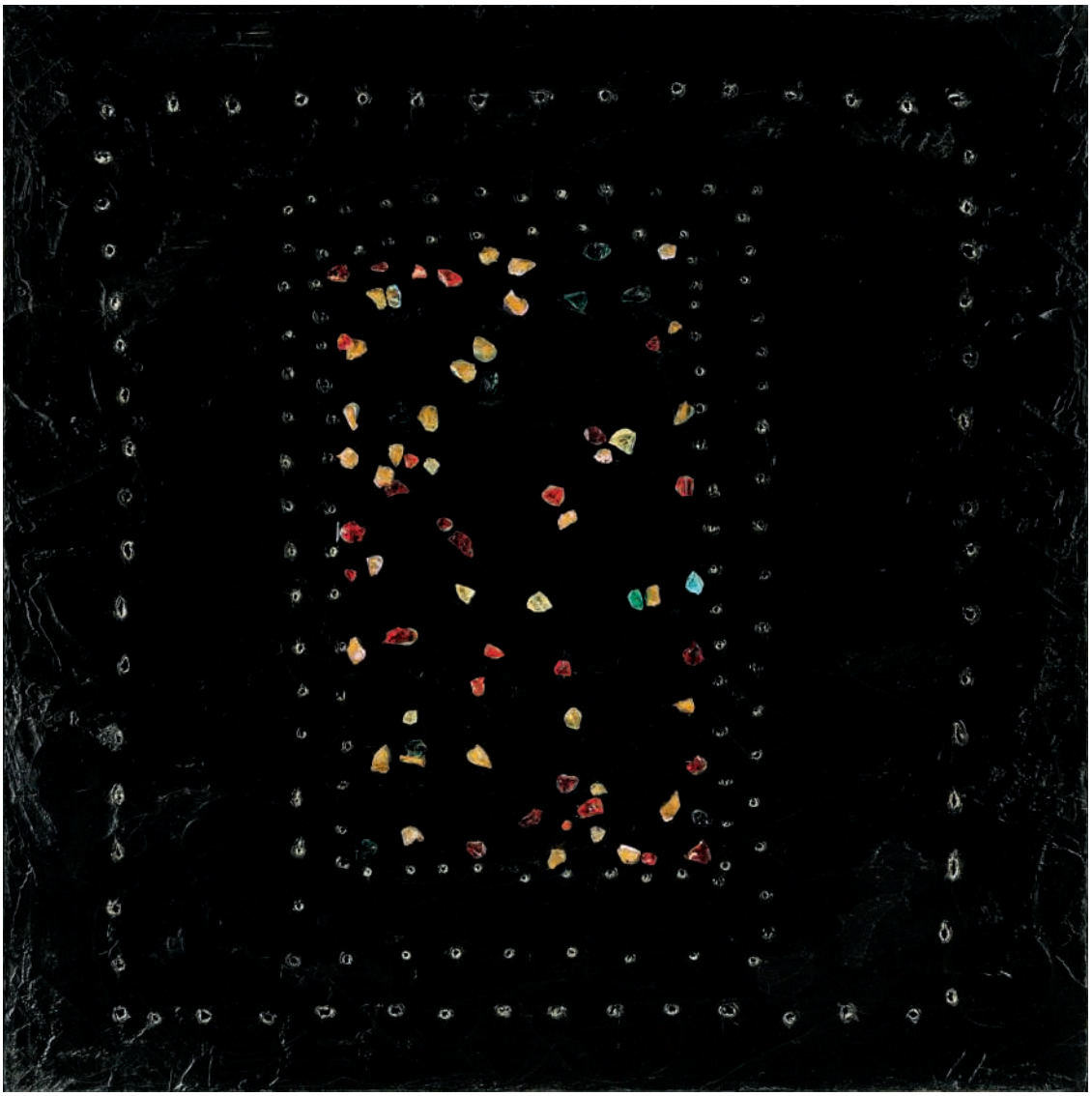
CHARGES PER LOT	LARGE OBJECTS/PICTURES	SMALL OBJECTS/PICTURES
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards: Storage per day	£5.00	£2.50

All charges exclusive of VAT.
Storage will be free of charge until 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

MOMART
Moved by Art

Units 9-12, E10 Enterprise Park,
Argall Way, Leyton,
London E10 7DQ
tel: +44 (0)20 7426 3000
email: pcandauctionteam@momart.co.uk

05/09/14



LUCIO FONTANA (1899-1968)
Concetto spaziale, In piazza San Marco di notte con Teresita
acrylic and coloured glass stones on canvas
59 x 59in. (150 x 150cm.)
Executed in 1961
Estimate upon request

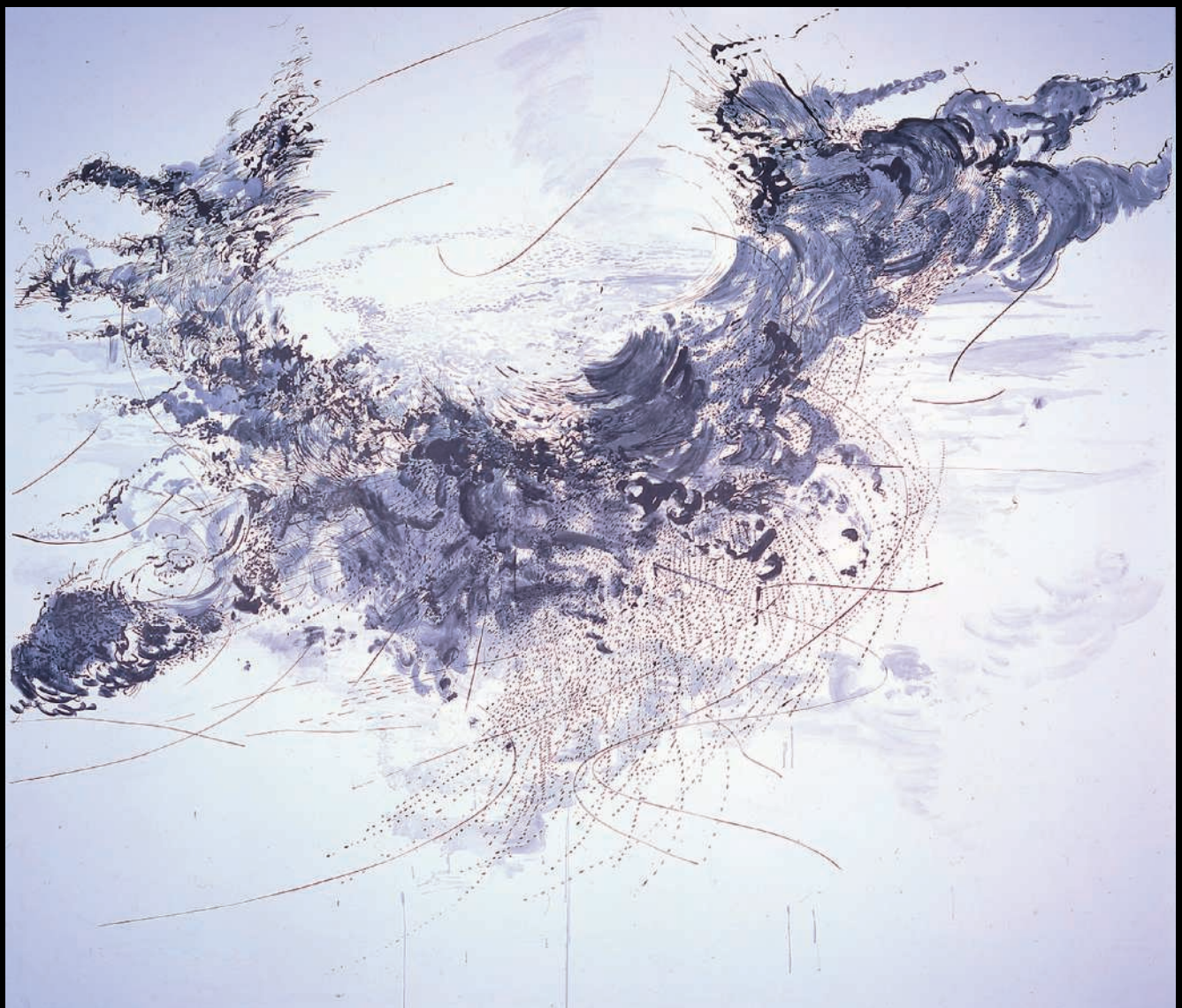
THINKING ITALIAN
EVENING AUCTION
London, King Street, 6 October 2017

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



JULIE MEHRETU (B. 1970)
When Dawns Were Young
wall drawing ink and acrylic latex on canvas
137 ¾ x 159in. (350 x 404cm.)
Executed in 2004

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

TOM WESSELMANN (1931-2004)
Big Study for Long Delayed Nude
signed 'Wesselmann' (lower right); titled and dated 'BIG STUDY FOR LONG DELAYED NUDE 1967-75' (on the overlap)
oil on canvas
36⅛ x 50in. (91.7 x 127cm.)
Painted in 1967-1975

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

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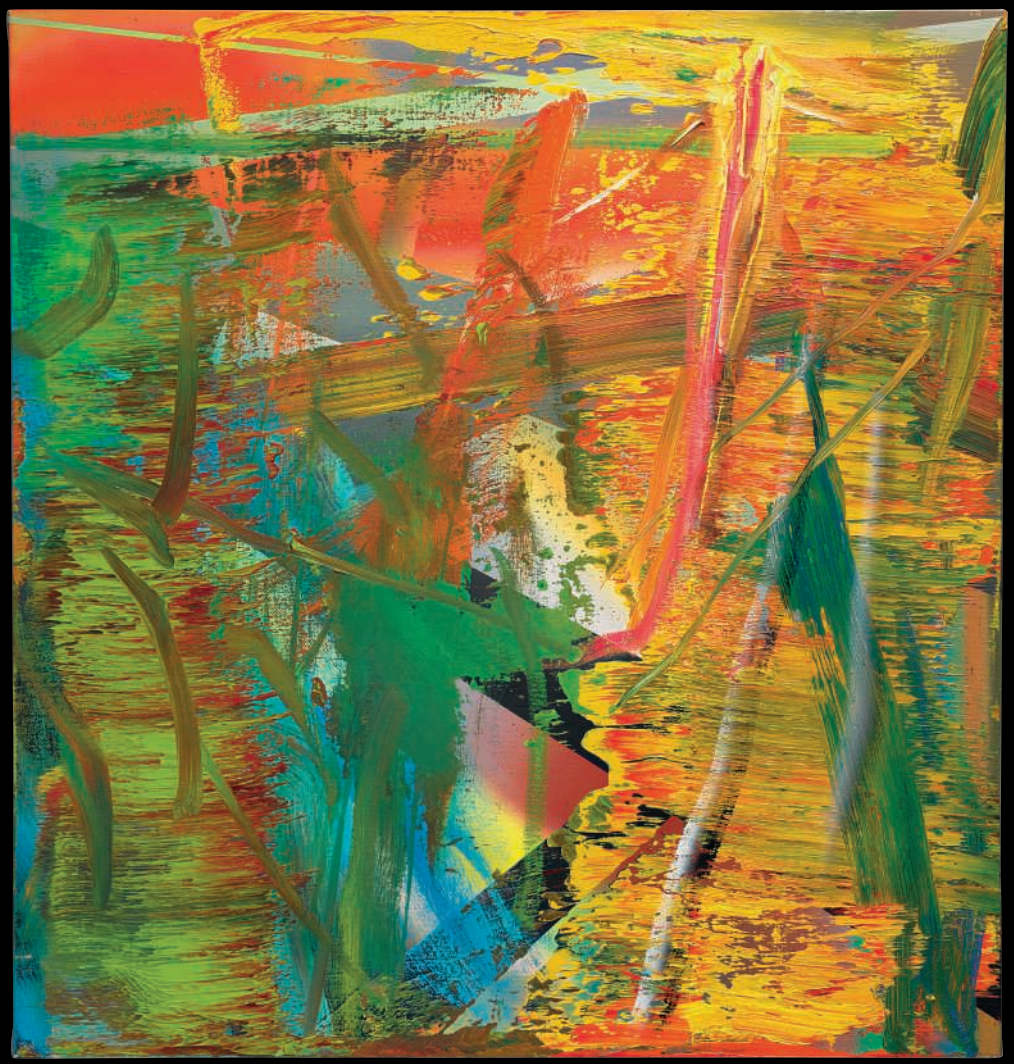

Property from a Distinguished American Collection
GERHARD RICHTER (B. 1932)
Abstraktes Bild
signed, numbered and dated '591-2 Richter 1986' (on the reverse)
oil on canvas
38 x 36¼in. (96.5 x 92cm.)
Painted in 1986

POST-WAR AND CONTEMPORARY ART
DAY AUCTION
London, King Street, 7 October 2017

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

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LUCIAN FREUD (1922-2011)
Pluto
10¾ x 13¾in. (27.3 x 35cm.)
oil on canvas
Painted in 1988
£400,000–600,000

UP CLOSE
AN EVENING AUCTION OF
MASTERPIECES ON A SMALL SCALE
London, King Street, 3 October 2017

UP CLOSE

VIEWING
26 September – 3 October 2017
8 King Street
London SW1Y 6QT

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THE DEFINING GESTURE

Modern Masters from the Eppler Family Collection

© 2017 The Franz Kline Estate / Artists Rights Society (ARS), New York

FRANZ KLINE (1910-1962)
Light Mechanic
oil on canvas
92 x 67 ⅝ in. (233.6 x 171.7 cm.)
Painted in 1960.

POST-WAR AND CONTEMPORARY ART
New York, 15 November 2017

VIEWING
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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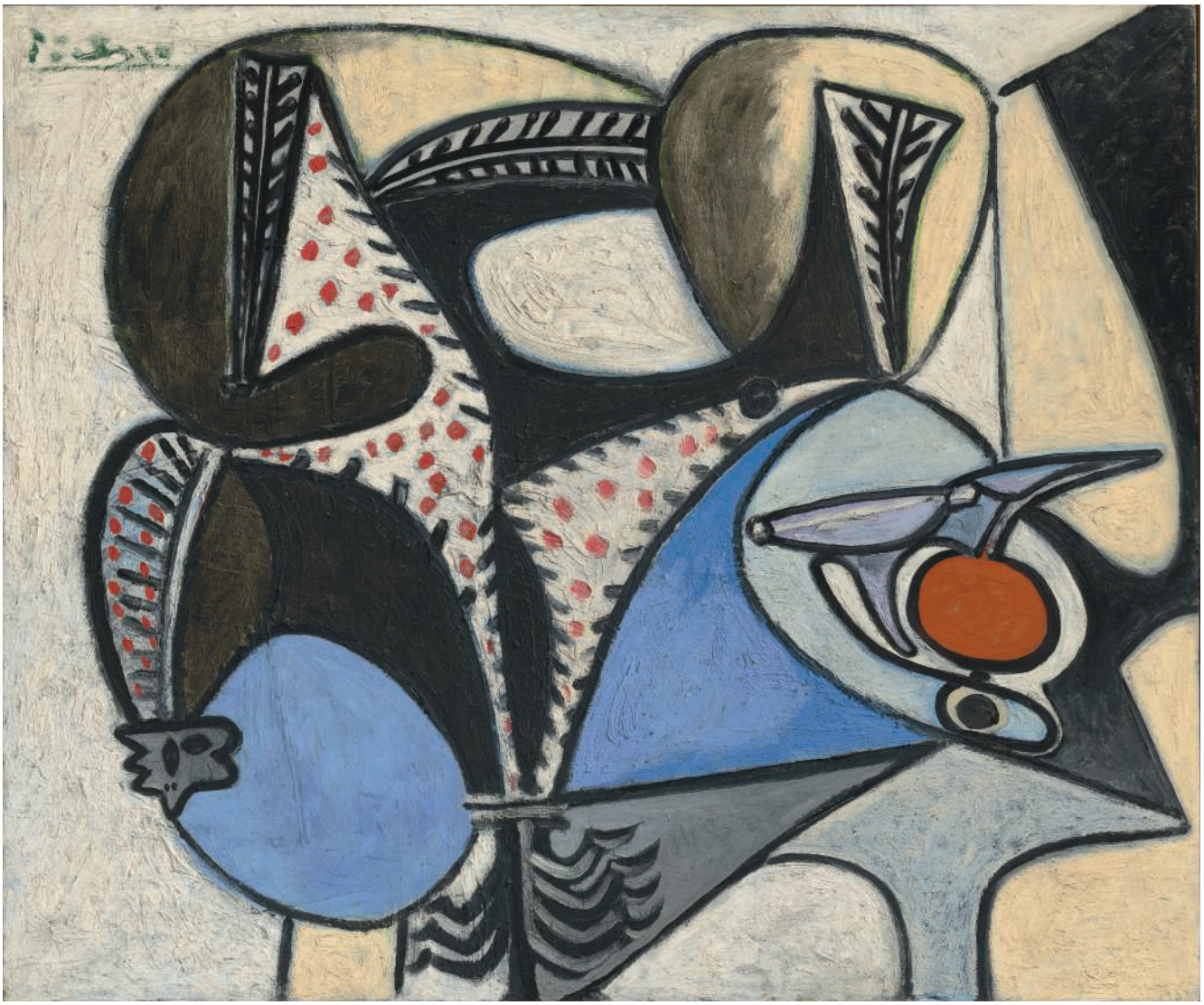

MASTERWORKS FROM THE COLLECTION OF ANTONI TÀPIES
PABLO PICASSO (1881-1973)
Le coq saigné
signed 'Picasso' (upper left); dated '27.2.47. 13.10.48.' (on the reverse)
oil on plywood
31 ⅞ x 39 ⅜ in. (81 x 99.9 cm.)
Painted on 27 February 1947 and 13 October 1948
£2,200,000-2,800,000

IMPRESSIONIST AND MODERN ART
London, King Street, 27 February 2018

VIEWING
February 2018
8 King Street
London SW1Y 6QT

CONTACT
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MASTERWORKS FROM THE COLLECTION OF ANTONI TÀPIES
JOAN MIRÓ (1893-1983)
Tête d'homme, 1932
signed, dated and inscribed 'Joan Miró. 9-32. "Tête d'homme."' (on the reverse)
oil on panel
13⅜ x 10¾ in. (35.2 x 27.3 cm.)
£800,000-1,200,000

THE ART OF THE SURREAL- EVENING SALE

London, King Street, 27 February 2018

VIEWING
February 2018
8 King Street
London SW1Y 6QT

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Paul Outerbridge, Jr.
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VISIONARIES

Works from the Emily and Jerry Spiegel Collection

PAUL OUTERBRIDGE JR. (18961958)
Ide Collar, 1922
platinum print
image: 4 3/4 x 3 3/4 in. (12 x 9.5 cm.)
sheet: 5 x 4 in. (12.7 x 10.1 cm.)
$250,000-350,000

PHOTOGRAPHS
New York, 10 October 2017

VIEWING
5-9 October 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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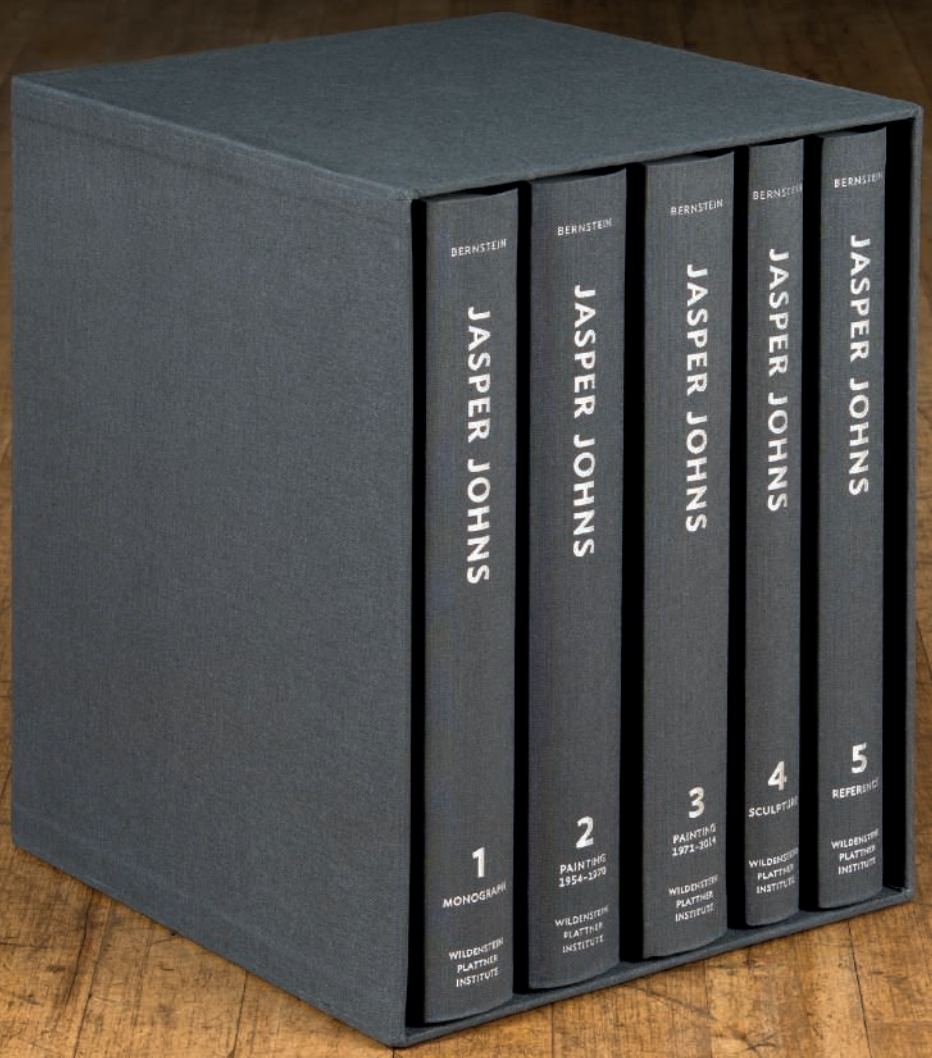

Jasper Johns
Catalogue Raisonné of Painting and Sculpture

by Roberta Bernstein

WPI WILDENSTEIN PLATTNER INSTITUTE

WRITTEN BIDS FORM
CHRISTIE'S LONDON

POST-WAR AND CONTEMPORARY ART EVENING AUCTION

FRIDAY 6 OCTOBER 2017 AT 7.00 PM

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

CODE NAME: ISABEL
SALE NUMBER: 14442

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

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

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

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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.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
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