

POST-WAR AND CONTEMPORARY ART
DAY AUCTION



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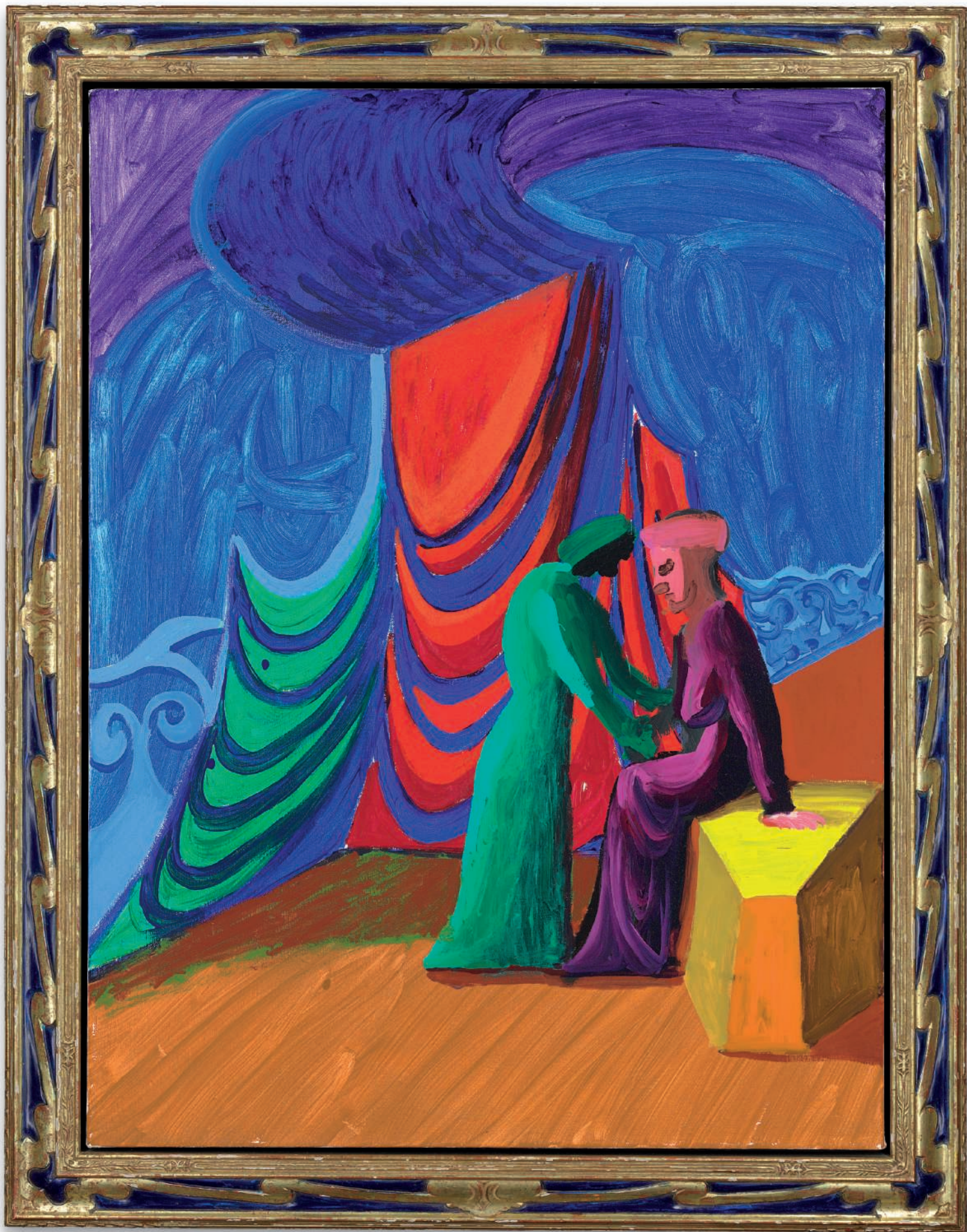
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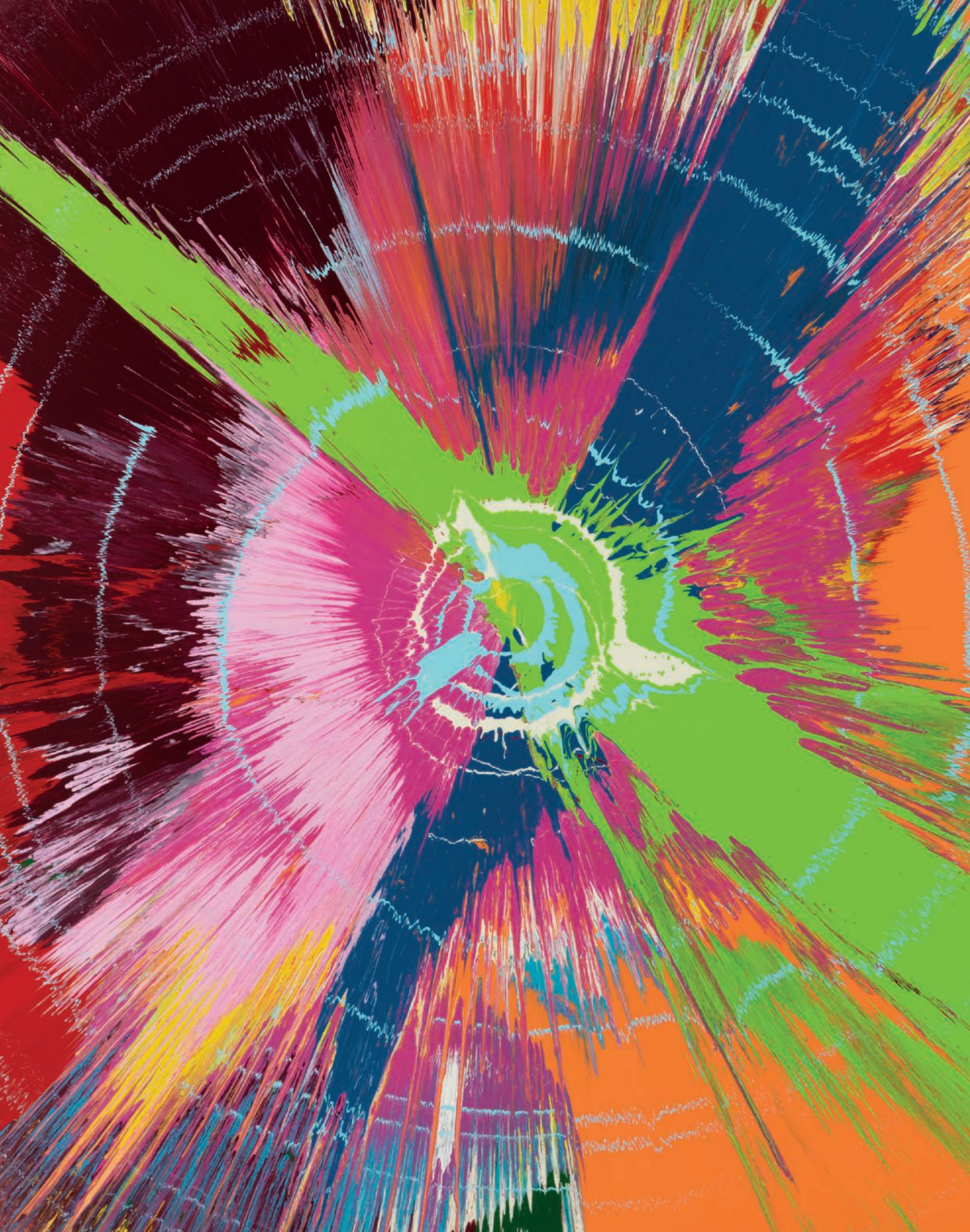


























POST-WAR AND CONTEMPORARY ART DAY AUCTION

SATURDAY 7 OCTOBER 2017

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like to thank the below for their
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AUCTION

Saturday 7 October 2017

at 1.00 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

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Francis Outred and Andreas Rumbler

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In sending absentee bids or making
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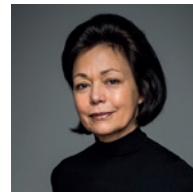
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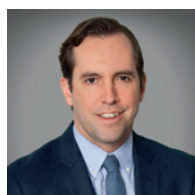
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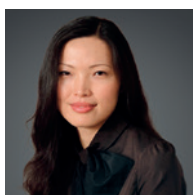
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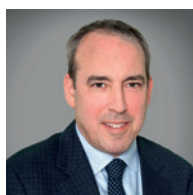
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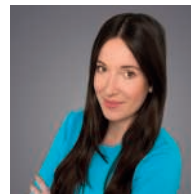
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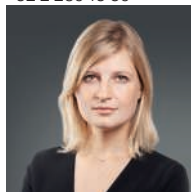
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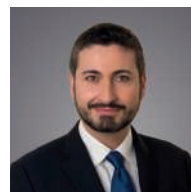
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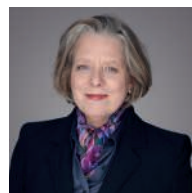
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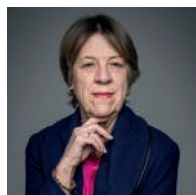
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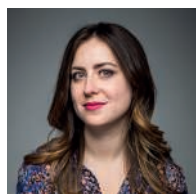
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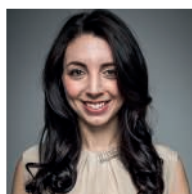
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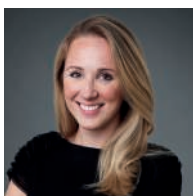
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DUSTJACKET FRONT FLAP:
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DUSTJACKET BACK FLAP:
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Indiana: © 2017 Morgan Art Foundation Ltd.
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PROPERTY FROM A PRIVATE SWISS COLLECTION

***201**

LAURA OWENS (B. 1970)

Untitled

signed, titled and dated 'L Owens Aug. 99. 'Untitled' (on the overlap)

acrylic and spray enamel on canvas

120¼ x 102in. (305.5 x 259cm.)

Painted in 1999

£40,000–60,000

\$53,000–78,000

€44,000–66,000

'I feel like there's a space of personal freedom for me where my art-making happens. When I go to that space, I'm completely in this world of possibility. There's no inner emotional state that I could compare it to; it's a space that has its own properties, and they don't have to do with happy or sad or any of that... My work gets created in this space of freedom, and that's why a lot of it has to do with experimentation, invention, and sort of a juxtaposition of things you wouldn't normally juxtapose.'

LAURA OWENS

PROVENANCE:

Thomas Borgmann, Cologne.

Galerie Gisela Capitain, Cologne.

Acquired from the above by the present owner in 2005.

EXHIBITED:

Los Angeles, The Museum of Contemporary Art, *Laura Owens*, 2003-2004, no. 13 (illustrated in colour, p. 57). This exhibition later travelled to Aspen, Aspen Art Museum; Milwaukee, Milwaukee Art Museum and Miami, Museum of Contemporary Art.

Zurich, Kunsthalle Zurich, *Laura Owens*, 2006-2007, no. 94, pp. 208-209 (illustrated in colour, p. 79). This exhibition later travelled to London, Camden Arts Centre; Münster, Ausstellungshalle zeitgenössische Kunst Münster and Maastricht, Bonnefantenmuseum.



λ202

KATHARINA GROSSE (B. 1961)

Untitled

signed and dated 'Katharina 2000' (on the reverse)

acrylic on canvas

85¼ x 123⅝in. (216 x 314cm.)

Painted in 2000

£60,000–80,000

\$79,000–100,000

€66,000–87,000

PROVENANCE:

Galerie nächst St. Stephan, Vienna.

Acquired from the above by the present owner.

‘When I start painting I don’t know where I’m going to end up. I just go step-by-step. The working process is like going through a *dérive*: you do the right thing at the right time but in a very unconscious way. It’s like psycho-geography, like the drifting type of thought that the Situationists used (...). This is how I paint; I let myself drift. Of course, in parts of the painting I make conscious decisions, but mostly I am unconsciously following where the painting is taking me.’

KATHARINA GROSSE



λ * **203**

KARIN KNEFFEL (B. 1957)

Trauben (Grapes)

signed, inscribed and dated 'Karin Kneffel 1997 (FXLI)' (on the reverse)

oil on canvas

39 $\frac{3}{4}$ x 39 $\frac{3}{4}$ in. (100 x 100cm.)

Painted in 1997

£70,000–90,000

\$92,000–120,000

€77,000–98,000

'The artistic illusion does suggest a meaningful order, but I see it precisely the other way around. I assemble objects in such a way that the distinction between different uses ... becomes superfluous. They are wonderful, highly charged objects, regardless of whether they are rotten or edible, raw or cooked. What you feel when you look at them you can only feel if you involve yourself with them. Order plays no role whatsoever, not even the inner barrier that tells you that pickles and cherries are incompatible in a culinary context.'

KARIN KNEFFEL

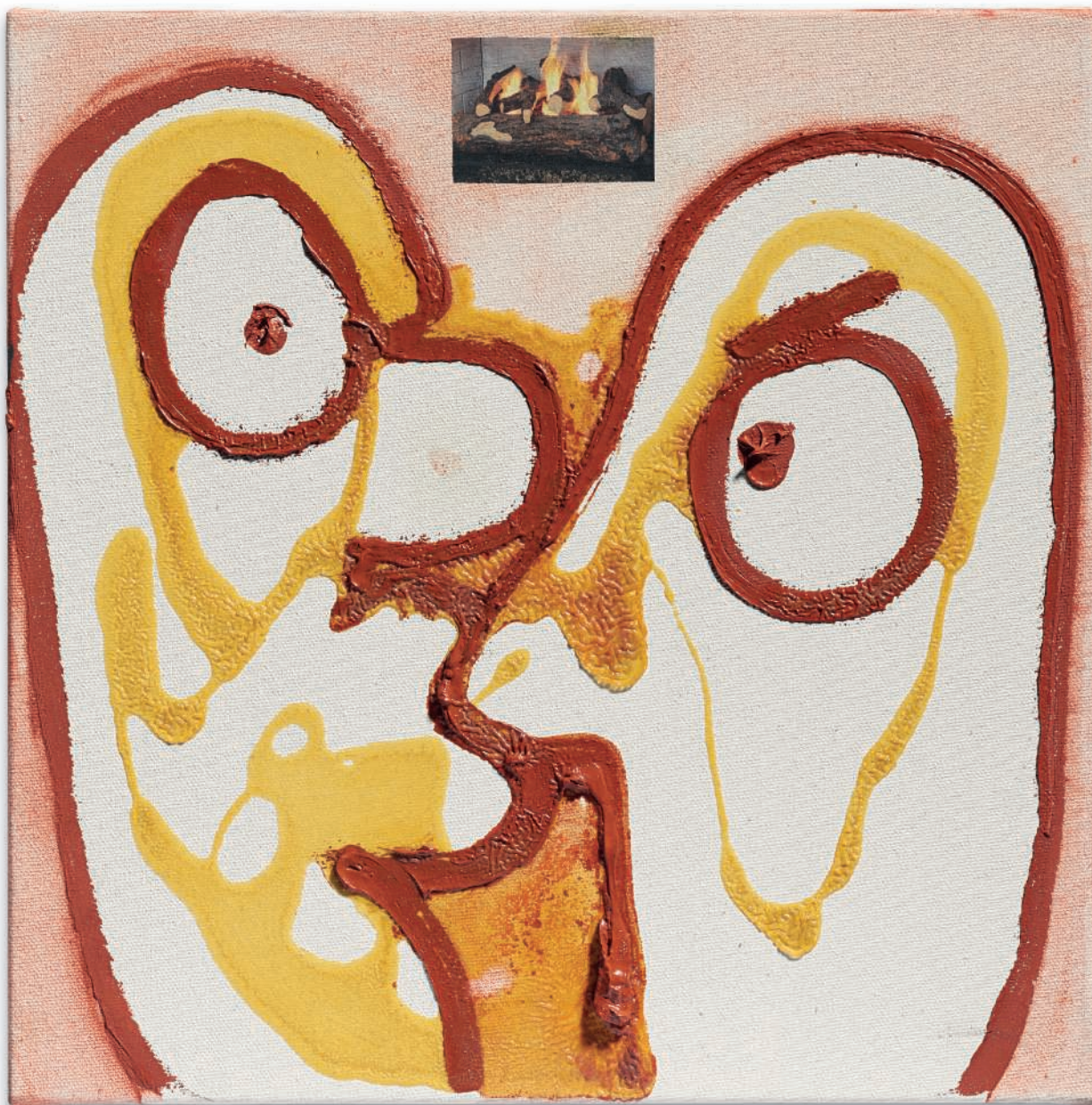
PROVENANCE:

Galerie Bob van Orsouw, Zurich.

Acquired from the above by the present owner in 1997.

In 1996, Karin Kneffel received a grant for the Villa Massimo, in Rome. Executed in 1997, while she was still in Rome, *Trauben (Grapes)* could have been inspired by the Italian valleys and their rich vegetation.





PROPERTY FROM A PRIVATE SWISS COLLECTION

***204**

NICOLE EISENMAN (B. 1965)

Romantic Kiss

signed and dated 'Nicole Eisenman 2007' (on the reverse)

oil and printed paper collage on canvas

12 x 12in. (30.5 x 30.5cm.)

Executed in 2007

£3,000–5,000

\$4,000–6,500

€3,300–5,500

PROVENANCE:

Susanne Vielmetter, Los Angeles.

Acquired from the above by the present owner in 2007.

EXHIBITED:

Los Angeles, Susanne Vielmetter, *A Show Born of Fear*, 2007.



PROPERTY FROM A PRIVATE SWISS COLLECTION

***205**

NICOLE EISENMAN (B. 1965)

Crying Fisherman

signed and dated 'Nicole Eisenman 2007' (on the reverse)

oil on canvas

12 x 12in. (30.5 x 30.5cm.)

Painted in 2007

£3,000–5,000

\$4,000–6,500

€3,300–5,500

PROVENANCE:

Susanne Vielmetter, Los Angeles.

Acquired from the above by the present owner in 2007.

EXHIBITED:

Los Angeles, Susanne Vielmetter, *A Show Born of Fear*, 2007.

†206

RICHARD ALDRICH (B. 1975)

Future Portrait #49

signed, titled and dated 'Richard Aldrich 2003 Future portrait 49'
(on the reverse)

acrylic and ballpoint pen on panel

12 x 11¼in. (30.5 x 29.7cm.)

Executed in 2003

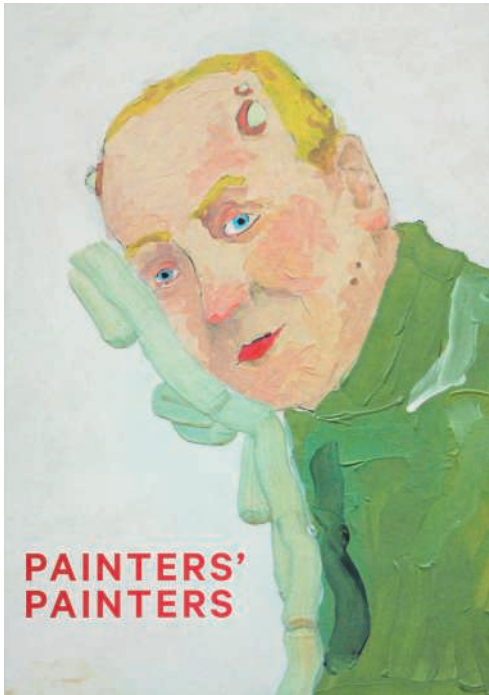
£4,000–6,000

\$5,300–7,800

€4,400–6,600

'It's like, you talk to all these people and you have different relationships: with your friend, or the guy in the subway, or this person or that person. Each relationship has rules and levels of comfort or trust or intimacy. So, my paintings end up being like that. How do you treat this one? How do you deal with that one? How do these relationships all coexist? How does it all come together and inform who you are as a person?'

RICHARD ALDRICH



Cover of *Painters' Painters*, Saatchi Gallery, 2016.

PROVENANCE:

Oliver Kamm/5BE Gallery, New York.

Bortolami Gallery, New York.

Acquired from the above by the present owner in 2009.

EXHIBITED:

London, Saatchi Gallery, *Painters' Painters: Artists of Today Who Inspire Artists of Tomorrow*, 2016

(illustrated in colour, on the front cover and p. 23).



PROPERTY FROM A PRIVATE SWISS COLLECTION

***207**

HENRY TAYLOR (B. 1958)

Untitled (Symbol)

oil on canvas

95½ x 76½in. (241.6 x 193.2cm.)

Painted in 2007

£30,000–50,000

\$40,000–65,000

€33,000–55,000

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

HENRY TAYLOR

PROVENANCE:

Rental Gallery, New York.

Acquired from the above by the present owner in
2008.

EXHIBITED:

New York, Rental Gallery, *Repeat after me: I AM a
Revolutionary*, 2007.



†208

IBRAHIM MAHAMA (B. 1987)

Untitled

ink, found fabric collage, thread and mixed media on six joined charcoal sacks
79½ x 85in. (203 x 216cm.)

Executed in 2014

£20,000–30,000

\$27,000–39,000

€22,000–33,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2014.

EXHIBITED:

London, Saatchi Gallery, *Pangaea II: New Art From Africa And Latin America*, 2015.

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



International pavilion at the Corderie, Venice Biennale, May 2015.

Photo: Romano Cagnoni/Getty Images.

Artwork: © Ibrahim Mahama.

Ibrahim Mahama reuses found materials to critique unethical, controversial and concealed systems of trade, migration and globalisation. The present work is one of the Ghanaian artist's jute sacks, used initially in the nineteenth century to transport cocoa beans, but now purposed as a domestic and labouring vessel for anything, particularly coal. Fabricated in Southeast Asia, and with additional stitching executed by migrant women with no bureaucratic documentation, the work raises a number of issues relating to the treatment of socially displaced workers whilst clinging to an incessant propulsion of urban relocation. As the artist explained, '[the jute sacks] tell of the hands that lifted them and the products they held as they were carried between ports, warehouses, markets and cities. They tell of the condition of the people who are trapped by those places, and the places themselves' (I. Mahama, quoted in 'Ibrahim Mahama's epic jute patchworks conquer Italy', *Abitare*, http://www.abitare.it/en/events/2015/06/19/ibrahim-mahamas-epic-jute-patchworks-conquer-italy/?refresh_ce-cp [accessed 5 September 2017]). Mahama's sacks have been stitched together to form sweepingly colossal installations in Accra, Ghana and, perhaps most notably, at the Venice Biennale in 2015, when the artist created a patchworked corridor of jute sacks, 300 metres in length and weighing a staggering 3,000 kilograms. Such interventions compelled the visitor to engage with the crucial ethical concerns that the jute sack encapsulates as a signifier of inequality.





λ 209

HAROLD ANCART (B. 1980)

Untitled

oil stick, graphite and varnish on paper, in artist's frame

66¾ x 45½in. (169.5 x 115.2cm.)

Executed in 2012

£30,000–50,000

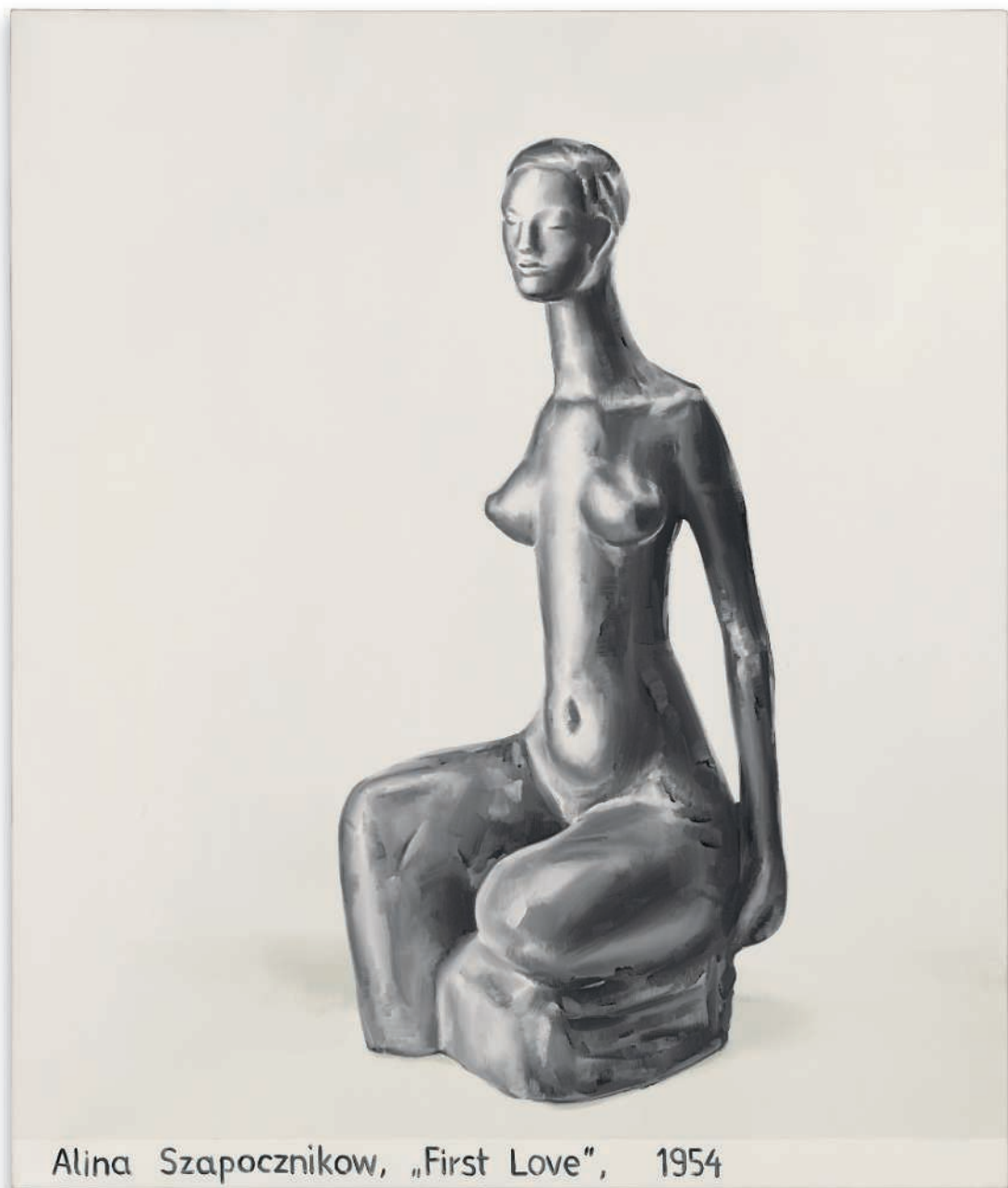
\$40,000–65,000

€33,000–55,000

PROVENANCE:

CLEARING, New York.

Acquired from the above by the present owner.



λ 210

MARCIN MACIEJOWSKI (B. 1974)

Alina Szapocznikow, "First Love" 1954

titled 'Alina Szapocznikow, "First Love" 1954' (along the lower edge);

signed and dated 'M. MACIEJOWSKI 04.' (on the reverse)

oil on canvas

51½ x 43¼ in. (130 x 110 cm.)

Painted in 2004

£8,000–12,000

\$11,000–16,000

€8,800–13,000

PROVENANCE:

Galerie Meyer Kainer, Vienna.

Acquired from the above by the present owner.

EXHIBITED:

Vienna, Galerie Meyer Kainer, *Marcin Maciejowski*, 2005.

Kraków, Krakow National Museum, *That's How it Is: Marcin Maciejowski*, 2010.

Regensburg, Kunstforum Ostdeutsche Galerie, *Lovis Corinth Preis 2010: Marcin Maciejowski*, 2010.

***211**

WADE GUYTON (B. 1972)

Untitled

signed and dated 'Wade Guyton 09' (on the reverse)

Epson UltraChrome Inkjet on canvas

36 x 25in. (91.5 x 63.5cm.)

Executed in 2009

£70,000–100,000

\$92,000–130,000

€77,000–110,000

'I've become interested in when something starts as an accident and then becomes a template for other things, or reproduces itself and generates its own logic until something else intervenes to change it.'

WADE GUYTON

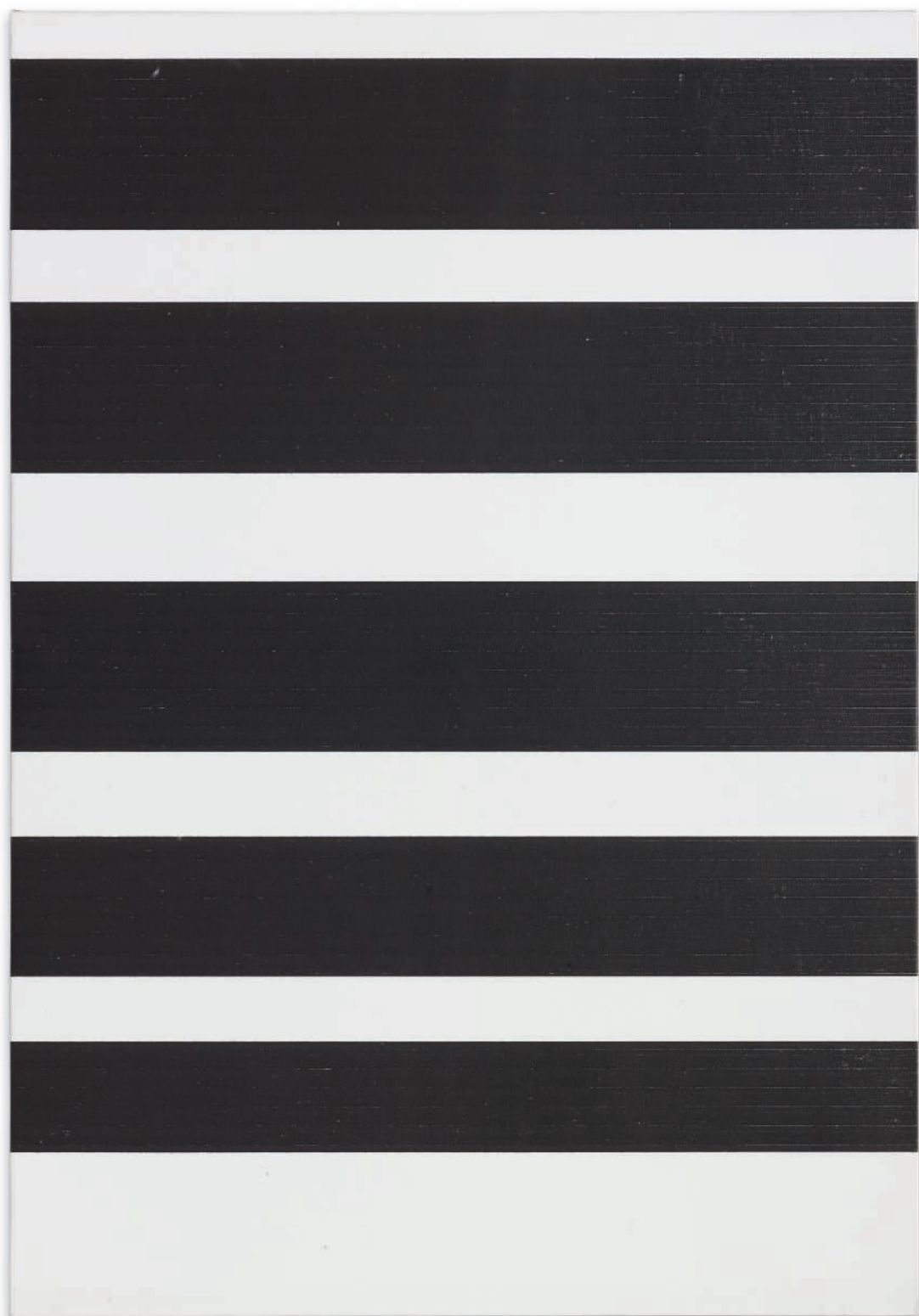
PROVENANCE:

Galerie Francesca Pia, Zurich.

Acquired from the above by the present owner in 2010.

A horizontal system of monochrome striations streams across the surface of a canvas in Wade Guyton's *Untitled*, resonating with the avant-garde linearity of modernist abstraction whilst exploring contemporary methods of digital reproduction and technological dependence. Printed onto a vertical canvas, which Guyton manually tugs through the rollers of an Epson Inkjet printer, *Untitled* presents five strips of jet-black, manifested in a variable range of widths, at once hypnotic and imposing. The printer is an unreliable narrator, producing unexpected

disturbances, mutations and mistakes. In a fascinating dichotomy between human intent and machinic disturbance, Guyton allows the fallible manipulations of the printer – mis-registrations, distortions and smudges – to intercede, creating a tension between artist, material and technology. In a world dominated by technological automation, Guyton challenges the essentiality of idiosyncratic authorial control, whilst generating and emphasising the creative possibilities of the machine.





PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

λ * 212

CALLUM INNES (B. 1962)

Exposed Painting Charcoal Black / Asphalt

signed with the artist's initials and signed 'CALLUM INNES CI' (on the stretcher); signed with the artist's initials, signed twice and dated 'CI Callum Innes 04 CALLUM INNES' (on the overlap)

oil on linen

41% x 39%in. (105 x 100cm.)

Painted in 2004

£18,000–25,000

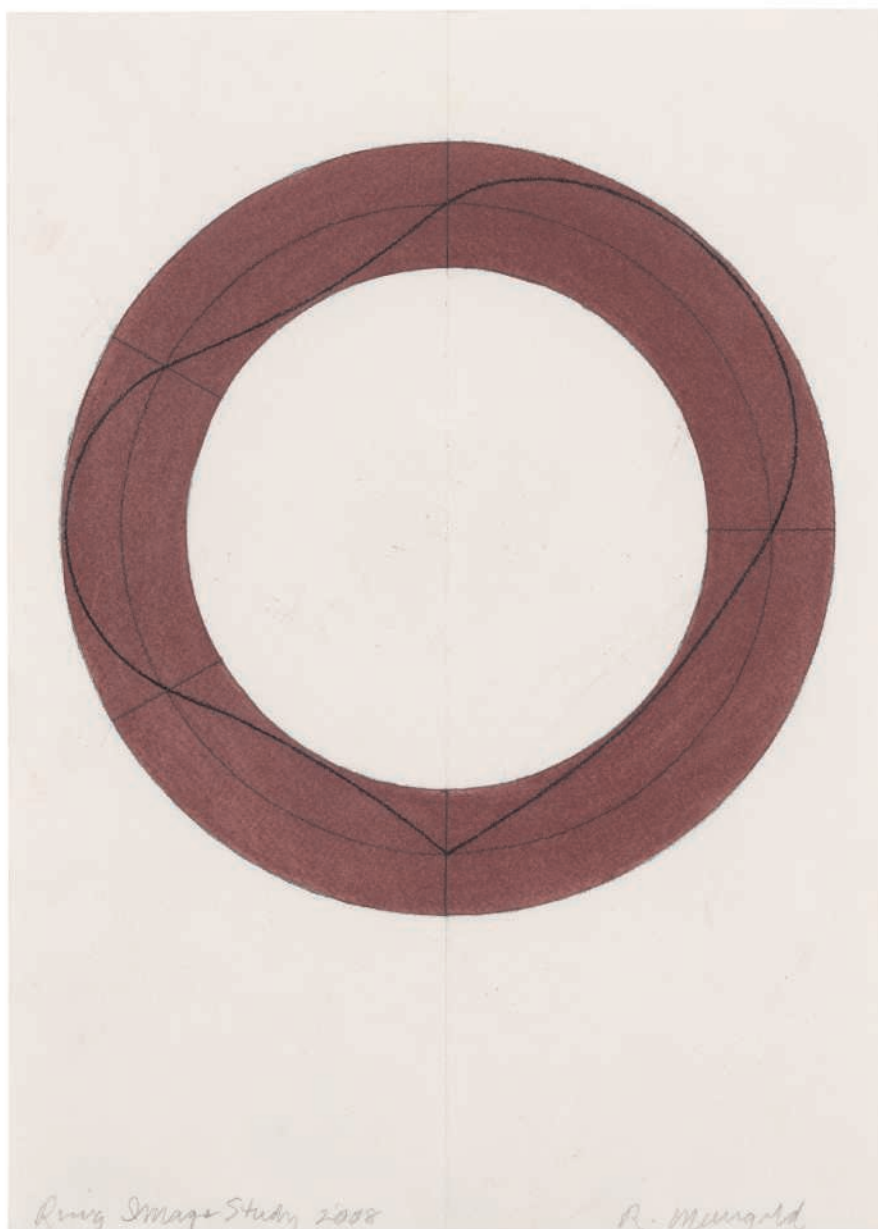
\$24,000–33,000

€20,000–27,000

PROVENANCE:

Galerie Tschudi, Zuoz.

Acquired from the above by the present owner.



PROPERTY OF A EUROPEAN COLLECTOR

213

ROBERT MANGOLD (B. 1937)

Ring Image Study

signed, titled and dated 'Ring Image Study 2008 R. Mangold' (lower edge)

pastel and graphite on paper

14 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in. (35.8 x 25.9 cm.)

Executed in 2008

£8,000-12,000

\$11,000-16,000

€8,800-13,000

PROVENANCE:

Annemarie Verna Galerie, Zurich.

Acquired from the above by the present owner.

λ 214

BERNAR VENET (B. 1941)

214,5° ARC x 14

stamped with the title '214,5° ARC x 14' (lower extreme edge of one element);

stamped with the artist's initials and number 'BV HC 3/3'

(on the underside of one element)

rolled steel with black patina, in two parts

(i) 9½ x 12¼ x 2½in. (24 x 31 x 6.5cm.)

(ii) 9⅞ x 12¼ x 4½in. (25 x 31 x 11.5cm.)

Executed in 2004, this work is hors commerce number three

from an edition of twenty-five plus three hors commerce

£40,000–60,000

\$53,000–78,000

€44,000–66,000

PROVENANCE:

Private Collection (acquired directly from the artist).

Acquired from the above by the present owner.

This work is registered in the Bernar Venet archives under no. *bv04es1 HC3* and is eligible for a certificate of authenticity signed by the artist.

'In the 60s, I was doing nothing but mathematical diagrams and scientific information. And in mathematical diagrams, very often, you have lines which are graphic representations of an equation. You have a straight line or you have a curve. I did not think about it in terms of line at that time but in 1976, after stopping for 6 years, when I started again to do my work, I started by using very simple mathematical information like angles, arcs, diagonal lines... and so I realised that the main subject of my work was becoming the line. And then the indeterminate line became a very natural thing to do because after doing a straight line, a broken line, and an arc, what else can you do than a variation?'

BERNAR VENET



PROPERTY FROM THE ESTATE OF THE LATE JAMES O. FAIRFAX AC

***215**

AGNES MARTIN (1912-2004)

Untitled

signed 'a. martin' (lower right)

watercolour, ink and graphite on paper

11 x 11in. (28 x 28cm.)

Executed in 1978

£50,000–70,000

\$66,000–91,000

€55,000–76,000

'When I think of art I think of beauty. Beauty is the mystery of life. It is not in the eye it is in the mind. In our minds there is an awareness of perfection. All art work is about beauty; all positive work represents it and celebrates it.'

AGNES MARTIN



David Hunt Photographics, (www.lensflair.com)

PROVENANCE:

Pace Gallery, New York.
Garry Anderson Gallery, Sydney.
James O. Fairfax AC Collection, Sydney
(acquired from the above in 1986).

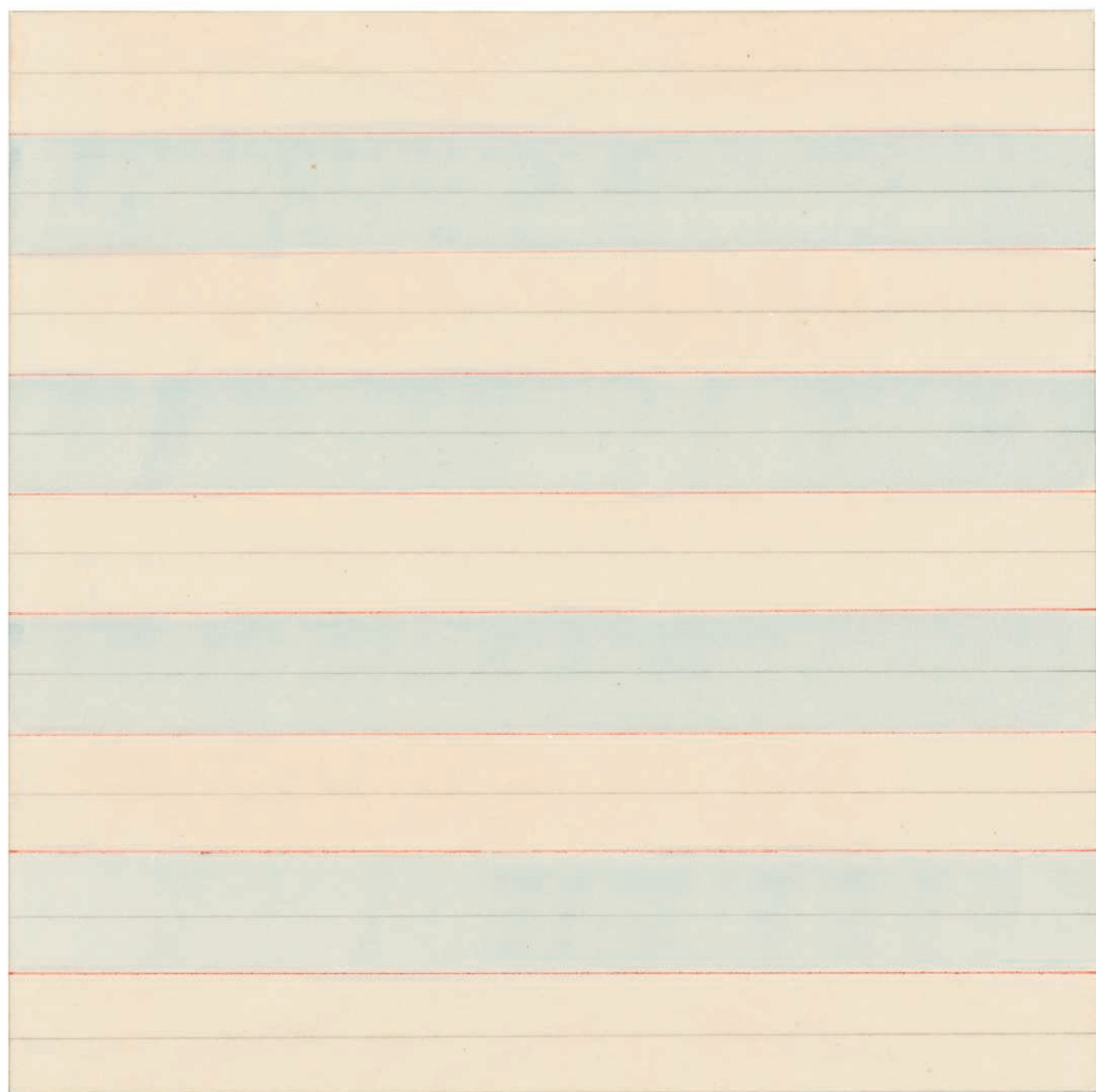
EXHIBITED:

New York, Pace Gallery, *Agnes Martin: New Paintings*, 1985.
Sydney, Garry Anderson Gallery, *Agnes Martin: Works on Paper*, 1986.
Darlinghurst, National Art School, *Object & Energies: Joyce Hinterding, Agnes Martin, Linda Matalon*, 2014.

James Oswald Fairfax AC (1933-2017) was a passionate and discerning connoisseur whose interest in the fine and decorative arts spanned eras, cultures and continents.

The art he collected over the years reflects both his eye for beauty and also his love of travel, and was acquired to adorn the beautiful homes that he created for himself both in Australia and the United Kingdom.

The great-grandson of the founder of the Sydney Morning Herald and Chairman, from 1977 to 1987, of publishers John Fairfax Ltd., James was educated in Sydney, Melbourne and then at Balliol College, Oxford. His kindness and generosity extended to artists, collectors and amateurs, and not least to public institutions: among his many generous bequests to Australian galleries, were important works by Rubens, Ingres, Canaletto and Watteau, given to the Art Gallery of New South Wales; the National Gallery of Australia; the National Gallery of Victoria; Gallery of Modern Art, Brisbane and the Art Gallery of South Australia, ensuring that his taste will be shared with a wide public. Christie's is delighted to be offering works from this fascinating and varied collection in a series of sales in London.



λ * 216

THOMAS BAYRLE (B. 1937)

Römische Treppe (Roman Steps)

signed and dated 'Bayrle 71' (lower right and on the reverse)

acrylic on canvas

39½ x 55¼ in. (100.2 x 140.4 cm.)

Painted in 1971

£50,000–70,000

\$66,000–91,000

€55,000–76,000

'The present' masses together. Attracts everything to it. Hurls the past, tears the future – back to the moment. 50 years after the communist version of 'collective culture' things are dense enough for that, the world has condensed – in the thicket of machines.'

THOMAS BAYRLE

PROVENANCE:

Galerie Meyer-Ellinger, Frankfurt.

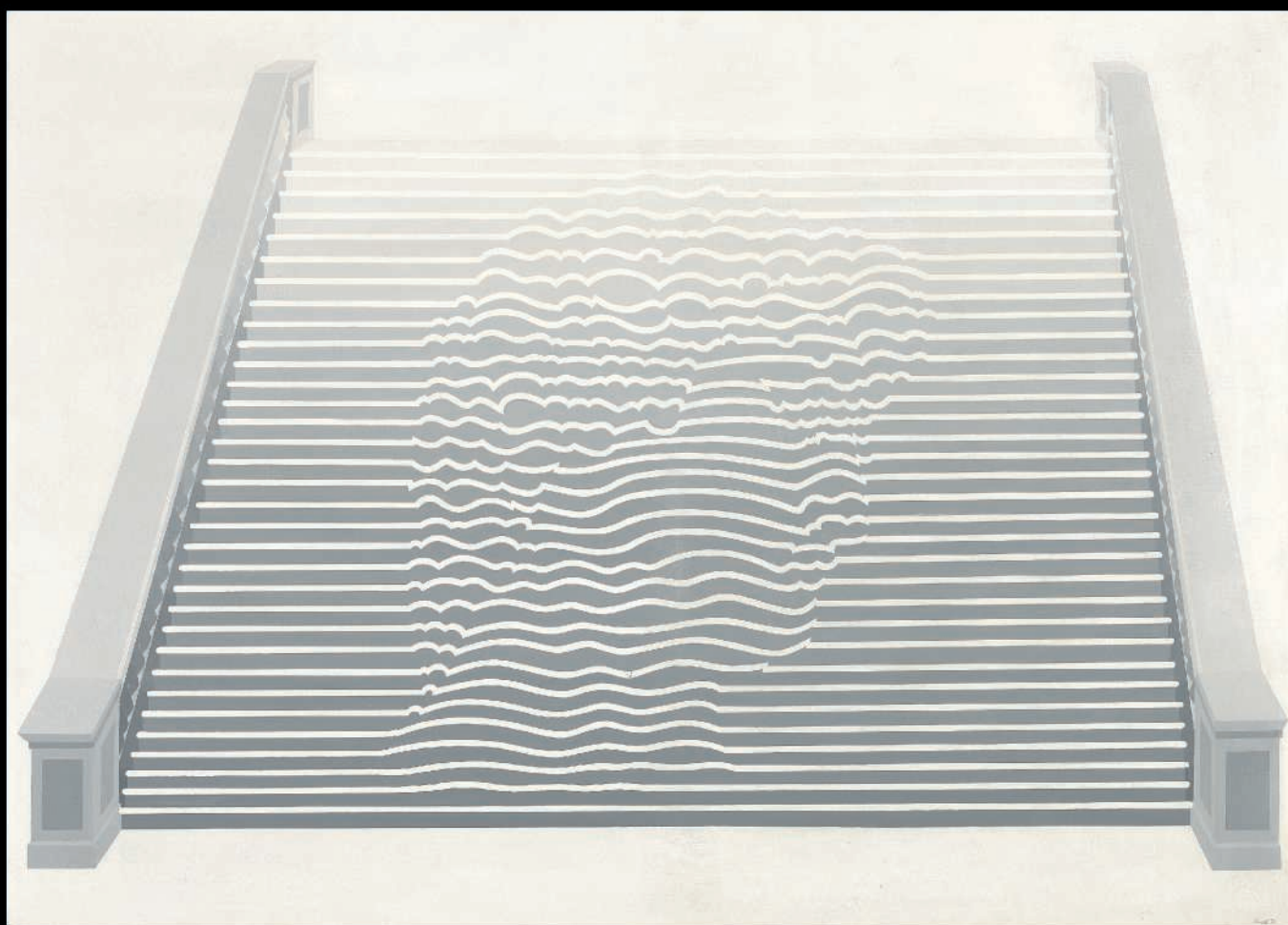
Acquired from the above by the present owner.

Thomas Bayrle's *Römische Treppe (Roman Steps)* exemplifies the Frankfurt artist's unique approach to mind-melting visual modification, employed as a scintillating device with which to critique popular culture. The Platonic form of a Roman stylobate, light in tone and exact in execution, is interrupted by an anamorphic projection of a head, reminiscent of Michelangelo's *David*. The pattern of this form is manifested by the rippling lines of the stairs, creating a humorous conceit that thematically concords with the antique design of the stylobate.

Inspired by the capitalist realism of German pop and the Frankfurt School, Bayrle's work responds to a saturation of mass-media in post-war Europe. In *Römische Treppe*, the uncanny fusion of archetypal staircase and sculptural head resonates with Bayrle's affection for kitsch imagery, which is stylistically supported by a flat, commercial approach to the handling of acrylic paint. Whilst this painstakingly considered and precise technique prefigures the three-dimensional computer graphics and digital media of succeeding decades, it also cunningly alludes to the mechanical means of mass-reproduced imagery prominent in a post-war consumerist culture. The fluidity with which Bayrle plunges manipulated representations of the past into his innovative compositions, whilst re-appropriating art-historical icons, reflects his proclamation that "the present" masses together. Attracts everything to it. Hurls the past, tears the future – back to the moment' (T. Bayrle, letter

to the *Frankfurter Rundschau* 1980/81, quoted in *Thomas Bayrle: All in One*, exh. cat., Wiels, Brussels, 2013, p. 150).

Bayrle's stylistic practice was born out of his apprenticeship at a weaver's workshop. Fascinated and engrossed by the intricate patterns of the textiles, Bayrle encountered a series of hallucinations that inspired him to create biomorphic 'superforms', mimetically conjuring a total pictogram out of a complex system of homogenous fragments. At the start of the 1970s, Bayrle developed this approach by fracturing the structures of graphs, sheet music, repetitious designs (such as a grid of cheques) or, in the case of *Römische Treppe*, a Platonic form, in order to project faces. With this pictorial disturbance, Bayrle subverts the capitalist compulsion towards mass consumerism, whilst exhibiting a wondrous style that consistently delights in its compositional invention.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ * 217

BRIDGET RILEY (B. 1931)

Painting with Two Verticals 3

signed 'Riley '05' (on the turnover edge); signed, titled and dated 'PAINTING

WITH TWO VERTICALS 3. Riley 2005.' (on the overlap and the stretcher)

oil on linen

76¼ x 104in. (193.7 x 264.2cm.)

Painted in 2005

£200,000–300,000

\$270,000–390,000

€220,000–330,000

'The sensations [the curve paintings] generate belong to all of us; those sensations of shine and shimmer are amongst our most common visual experiences. By recognising that what I had brought about in a purely abstract context was something that, in ordinary life, we share, though mostly unconsciously, it therefore became valid.'

BRIDGET RILEY

PROVENANCE:

PaceWildenstein, New York.

Acquired from the above by the present owner in 2007.

EXHIBITED:

London, Timothy Taylor Gallery, *Bridget Riley:*

New Paintings and Gouaches, 2006 (illustrated in colour, pp. 14-15).

New York, PaceWildenstein, *Bridget Riley: New*

Paintings and Gouaches, 2007-2008 (illustrated in colour, pp. 36-37).

LITERATURE:

Bridget Riley: Paintings and Related Work, exh. cat.,

London, National Gallery, 2010, no. 21 (illustrated in colour, p. 34).









Installation view of Bridget Riley: Recent Paintings and Gouaches, 2007-2008.
Artwork: © Bridget Riley 2017. All rights reserved.

‘The music of colour, that’s what I want.’

BRIDGET RILEY

A rippling, shimmering, curvilinear gauze of aquatic blues and sun-kissed orange, Bridget Riley's *Painting with Two Verticals 3* is an outstanding example of her recent work. From 1997, Riley departed from her previous perceptual explorations in dizzying optic networks and stripy chromatic dissonances, in favour of composing an extended series of curves. Based on a sixth of a circle, these snaking, sensual forms are worked into a stringent system of diagonal rasters, undulating in flat, abstract space, blurring perceptual boundaries between figure and ground, interlocking shapes, and colour variations. As a result of this spatial complexity, the perpendicular lines in *Painting with Two Verticals 3* are disguised behind a rhythmic interweavement of curvilinear geometries, whilst diagonally aligned lozenges are disturbed by overlapping, alternately coloured counterparts in a tapestry of convoluted component relationships. Riley designs her compositions in accordance with rigorous preplanning. The process, which often takes breathtakingly unexpected turns, has been compared to Matisse's late cut-outs.

Like Matisse's large-scale paper works, Riley's process involves creating preliminary cut-out models of the final painted composition, allowing her to experiment with emphatic axes, chromatic schemes and formal undulation. In addition, Riley responds to the rhythmic movement of Matisse's curved figures with her own curvilinear characters. Writing on Matisse's *La Danse* (1909-10), Riley noted that 'arms and legs, whole bodies even, are lengthened and shortened as the development of the rhythm...The group, subject to the overall organization of colour and rhythm and entranced by the act of dancing, lose their separate identities and become one pictorial form, one organic unit...' (B. Riley, quoted in *Bridget Riley Paintings and Drawings 1961-2004*, exh. cat. Sydney, 2004, p. 109). Similarly, with Riley's mingling patterns in *Painting with Two Verticals 3*, the whole composition seems to dance and morph in an intertwined totality. Whilst the viewer is invited to reflect upon the abstract nature of the piece as a perceptual game, deciphering the foregrounded dissections of curves at unexpected angles and chromatic

itches, Riley has also focused her work on a potential to evoke subjective emotional reminiscences from the depths of its structure. In conversation with Lynne Cook, Riley explained that 'the sensations [the curve paintings] generate belong to all of us; those sensations of shine and shimmer are amongst our most common visual experiences. By recognising that what I had brought about in a purely abstract context was something that, in ordinary life, we share, though mostly unconsciously, it therefore became valid' (B. Riley, quoted in 'Bridget Riley in Conversation with Lynne Cooke', *Bridget Riley*, exh. cat., Musée d'Art moderne la Ville de Paris, Paris, 2008, p. 147). With its turquoise and deep sea-blue resonating with the brighter colours of the orange and beige, *Painting with Two Verticals 3* conjures images of beached paradises, or else the glowing warmth of a summer afternoon. In stirring figurative recollections and expressive responses, Riley creates works that long for endless contemplation, reflection and interpretation, forming immersive worlds out of mystifying abstraction.



PROPERTY FROM THE COLLECTION OF RUTH AND JEROME SIEGEL

λ * 218

SEAN SCULLY (B. 1945)

Masai

signed, titled and dated 'Sean Scully MASAI 1982-88' (on the reverse)

oil on four joined canvases

72 x 48 $\frac{7}{8}$ x 5 $\frac{1}{2}$ in. (182.8 x 124.1 x 13.9cm.)

Painted in 1982-1988

£180,000–250,000

\$240,000–330,000

€200,000–270,000

'Abstraction's the art of our age... it's a breaking down of certain structures, an opening up. It allows you to think without making oppressively specific references, so that the viewer is free to identify with the work... It's a non-denominational religious art. I think it's the spiritual art of our time.'

SEAN SCULLY

PROVENANCE:

Acquired directly from the artist by the present owner in 1988.

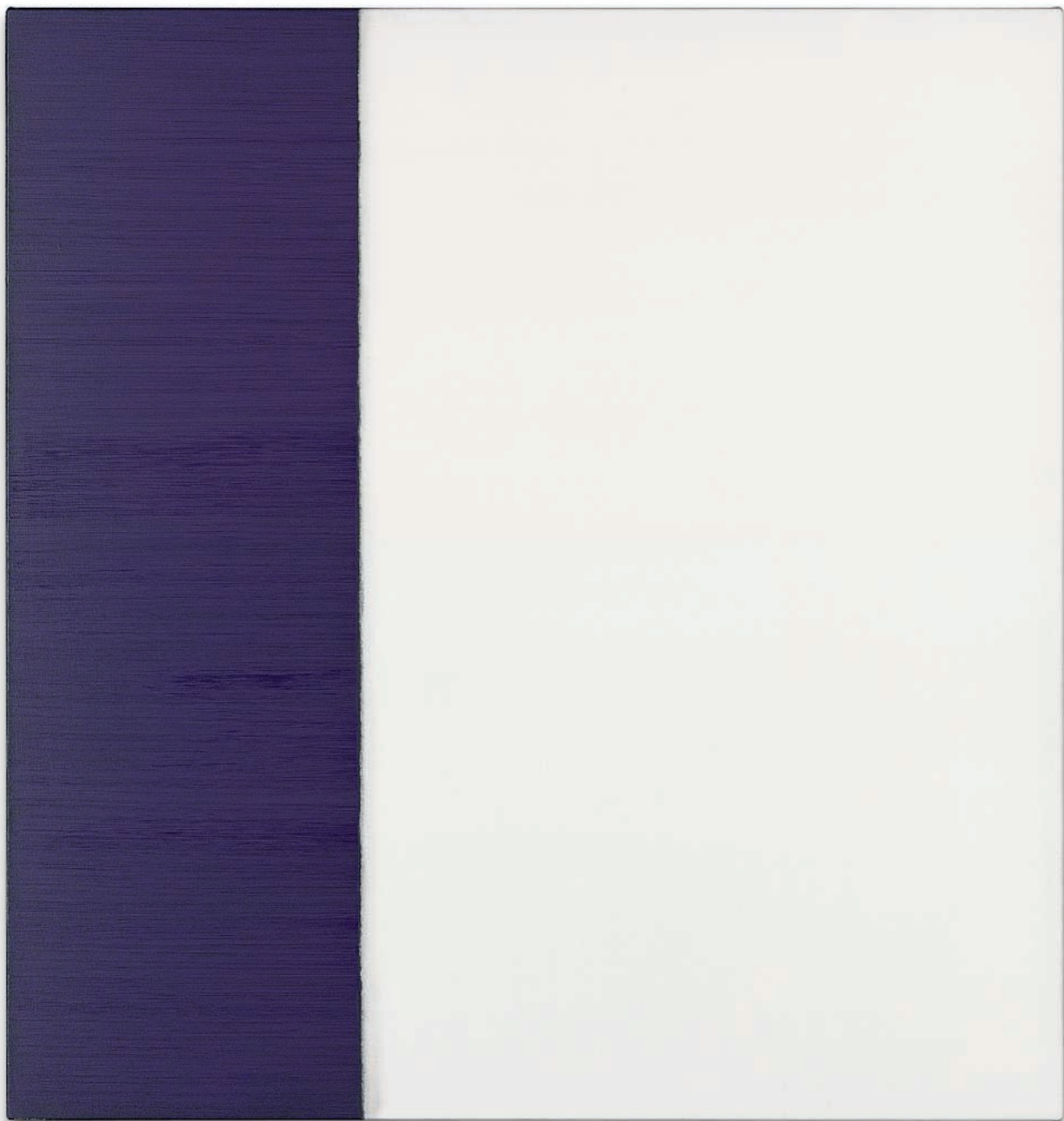
An energised exchange between painted content and geometrically irregular support, Sean Scully's *Masai* is a prime example of the artist's exploration of medium, abstraction and perceptual subjectivity. A quartet of unflushed canvases house a rhythmical composition of horizontal stripes, the red bands burning alternately against a muddy ground. The smeared, spirited and spontaneous application of red pigment has been applied using house-painters' brushes, exposing the underpainting; the rapid fusion of colours causes the whole painted mass to throb and vibrate. This characteristic is furthered by the off-kilter, confusing imbalance of the tiered canvas structure. Challenging perceptual limitations from multiple viewpoints, these fabricated canvases seem to undulate in space, offset by their contained painted matter, open to subjective visceral reinterpretations. Each work by Scully has a unique character, but *Masai* derives from a period dictated by emotional, expressive responses to chromatics, composition

and tonality. A cathartic work that encourages self-reflection in the face of inevitable adversities, *Masai*'s dramatic, thick lines visually metaphorize his proclamation that 'as I've gotten older, I've just taken on more of the weight of things, the tragedy of things... I'm just inhabited by it' (S. Scully, quoted in *Sean Scully: The Art of the Stripe*, exh. cat., Hood Museum of Art, Hanover, New Hampshire, 2008, p. 44). Simultaneously, this highly idiosyncratic response to geometrical form opposes the clinical neatness favoured by the practitioners of Op Art, further initiated by Scully's rejection of acrylic paint, something that he denounced as having 'no surface interest, no physical interest, no body interest' (ibid. p. 37).

Whilst instantly evoking the striped paintings of Daniel Buren, Gene Davis and Frank Stella, Scully's refusal to conform to the linearity of modernism undermines its intentions. Rather, he sees his work as a vehicle for human expression, subjective experience that transcends any lineal momentum of modernist negation and ontological objecthood. With no immediate meaning – and thus open to infinite subjective resonances and everlasting relevance – the stripe is Scully's 'signifier for modernism', a trigger for socio-cultural identity that aspires towards

internationalism. The stripe belongs to a universal visual vocabulary, appropriated by the world's flags and global fashion. But Scully subverts this knowledge by hybridising abstract form with colour in his work to extract deep, individualised responses from prospective viewers. A further dimension is integrated by the carefully selected title of each work, which hint at a chromatic figuration beneath the seeming abstraction. In this instance, *Masai* may refer to the Maasai, a Nilotic ethnic group from Kenya and Tanzania, often appressed in rich, blood-red garments. But ultimately, these works encapsulate an appeal for human experience, subjectivity and perception. Commenting on the pseudo-metaphysical quality of Scully's painting, Armin Zweite championed the way they interact with the viewer's emotional core, and thus 'endow geometry with a human aspect... to incorporate in his pictures a reaction, albeit of a highly indirect kind, to the realities of the city, of nature, of the individual and society... he sees the [striped] motif as capable of functioning as a metaphorical expression of social reality' (A. Zweite, 'To Humanize Abstract Painting: Reflections on Sean Scully's "Stone Light"', in *Sean Scully: Twenty Years, 1976-1995*, exh. cat., High Museum of Art, Atlanta, 1995, p. 22).





λ 219

CALLUM INNES (B. 1962)

Untitled #41

signed and dated twice 'Callum Innes 2011' (on the overlap);

signed 'Callum Innes' (on a label affixed to the stretcher)

oil on canvas

39 $\frac{3}{4}$ x 37 $\frac{3}{4}$ in. (100 x 95cm.)

Painted in 2011

£18,000–22,000

\$24,000–29,000

€20,000–24,000

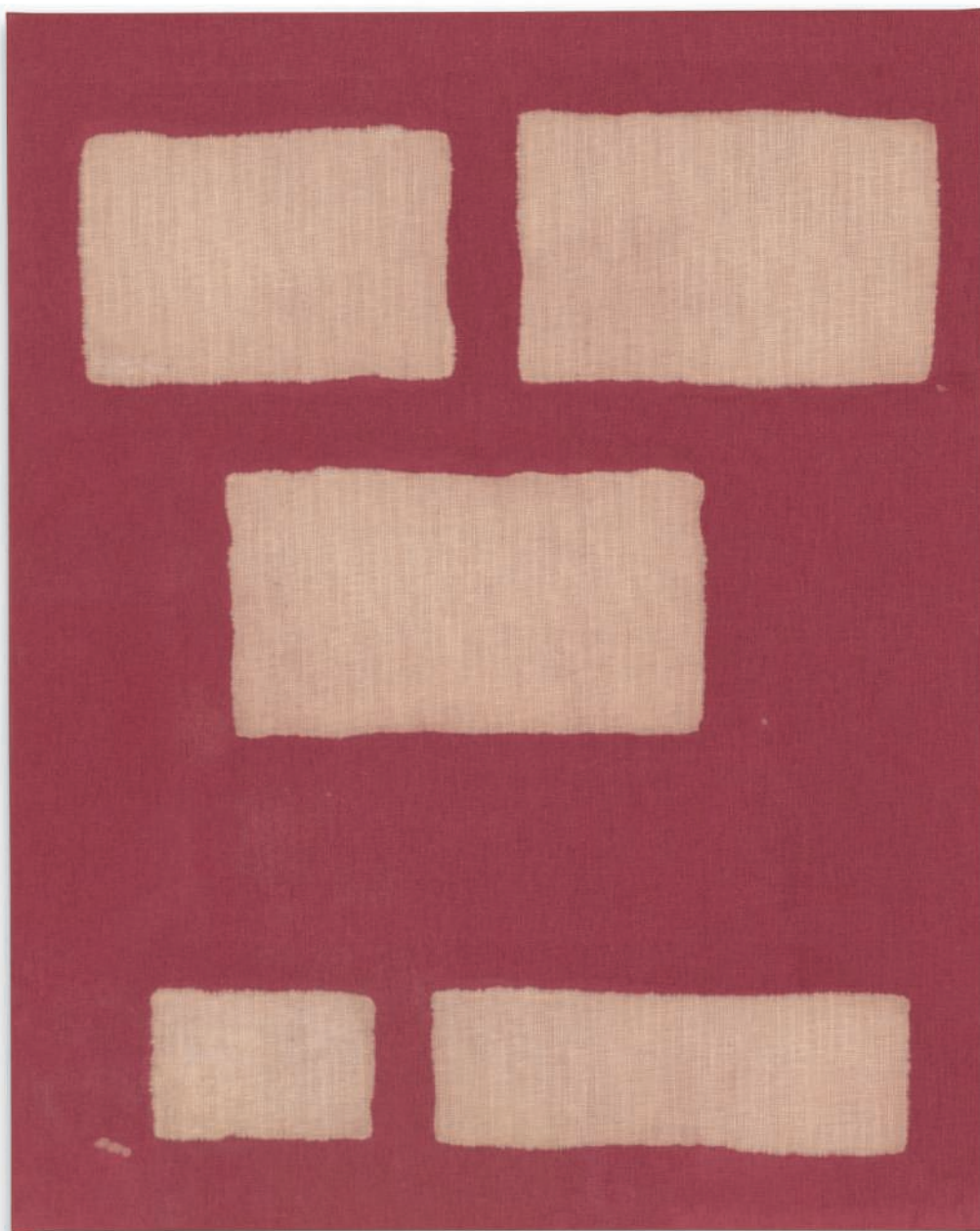
PROVENANCE:

Frith Street Gallery, London.

Acquired from the above by the present owner.

EXHIBITED:

London, Frith Street Gallery, *Callum Innes: New Paintings and Watercolours*, 2011.



220

ED RUSCHA (B. 1937)

Do As Told Or Suffer

signed, titled and dated "'DO AS TOLD OR SUFFER" Ed Ruscha 1997'
(on the reverse)

bleach on rayon on board
20 x 15 7/8 in. (50.8 x 40.2 cm.)
Executed in 1997

£20,000–30,000

\$27,000–39,000

€22,000–33,000

PROVENANCE:

Anthony d'Offay Gallery, London.
Constance R. Caplan Collection, Baltimore.
Matthew Marks Gallery, New York.
Timothy Taylor Gallery, London.
Private Collection, London.

LITERATURE:

D. Breskin, *Dirty Baby*, Munich 2010, no. B. 06 (illustrated in colour).
R. Dean and L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Five: 1993–1997*, New York 2012, no. P1997.24 (illustrated in colour, p. 329).

*** 221**

ON KAWARA (1932-2014)

I Got Up

each: stamped with the artist's name, title and date of execution
(on the reverse)

ink on mailed postcard, in sixty-nine parts

smallest: 3½ x 5½in. (9 x 14cm.)

largest: 4½ x 5½in. (10.6 x 14.9cm.)

Executed between 14 April 1979-21 June 1979

£60,000–80,000

\$79,000–100,000

€66,000–87,000

'Of all the people with whom I wish I could have corresponded, my first choices would be Marcel Proust and On Kawara – their correspondence says so much about the genesis of their work. The artist suggests timelessness through his precise indications of time and place, while the writer achieves the same effect by consistently omitting to include either. And yet, as one reads their correspondence, one is consistently drawn into the progress of their oeuvre. (...) Had I corresponded with these two, the letters of the one would have brought home to me that true paradises are always lost paradises; the postcards of the other would have told me that real time is time gone by.'

ON KAWARA

PROVENANCE:

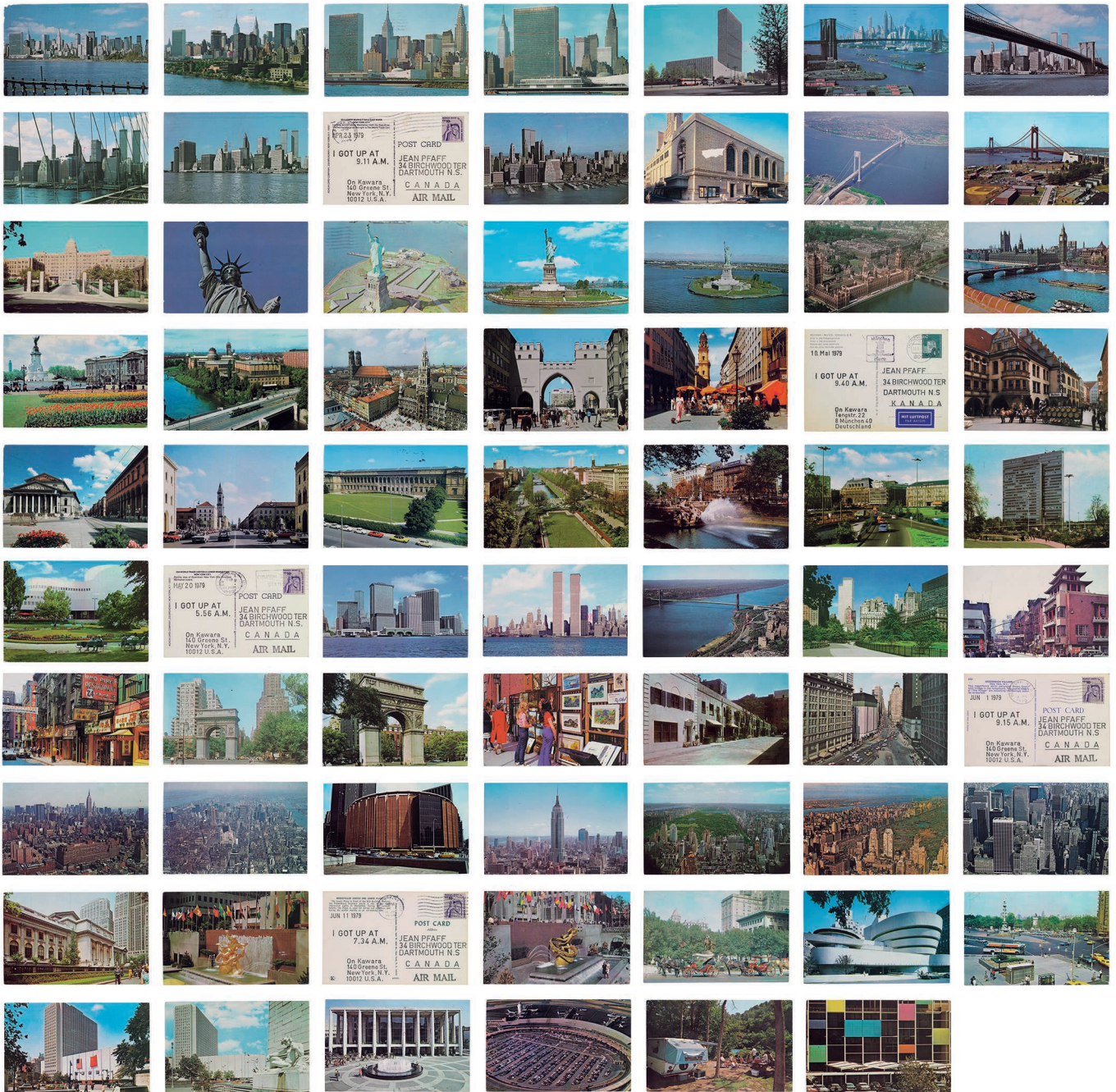
Received from the artist by the present owner in 1979.



Detail of the present lot

From 10 May 1968 until 17 September 1979, Japanese conceptual artist On Kawara sent two postcards per day to friends, relatives, collectors and dealers. On the verso of each card, which were collected by On Kawara during his extensive international excursions and pictorially present some of the most iconic global landmarks, the artist stamped the words I GOT UP AT, followed by the time the artist rose from bed each day. The present ensemble, which presents 69 of On Kawara's postcards, originating from a variety of cities including New York and Munich, dates from the last year of the project, terminated after a suitcase containing hundreds of accumulated cards was stolen. By this point, On Kawara had sent some 4,160 postcards on worldwide travels; they are

now held in the collections of private owners and some of the most prestigious international art galleries, including the Museum of Modern Art, New York. In offsetting a uniform chorus of words with a private daily occurrence, differentiated and dictated by life on the road, On Kawara conceptually captured a dichotomy between the personal and impersonal. Whilst acting as a snapshotted diary of the artist's travels, the four homogenous words provide an almost mechanical effect of industrial production. After sending the postcards by mail, On Kawara allowed external forces to intercede, such as time, postal proficiency and the availability of the recipient, furthering the division between personal creation and its negation.



***222**

SHUSAKU ARAKAWA
(1936-2010)

Vertical Thought

signed, titled and dated 'Vertical thought Arakawa 1973.' (centre right);
signed, titled, inscribed and dated '(Vertical thought) ARAKAWA 1973 at.
N. Y. City' (on the stretcher)

oil, mirror, latex, graphite, string, plastic and pacifier on canvas
76¾ x 107½in. (195 x 272cm.)

Executed in 1973

£60,000–80,000

\$79,000–100,000

€66,000–87,000

'The language has its own world, the picture its—the gap, that is where
I want to play. When the gap is enormous, the title takes on a greater
importance. The title is, of course, an additional layer of language beyond or
over that of the controlling sentences appearing on the face of the canvas.'

SHUSAKU ARAKAWA

PROVENANCE:

Galleria L'Uomo e l'Arte, Milan.

Private Collection, Europe.

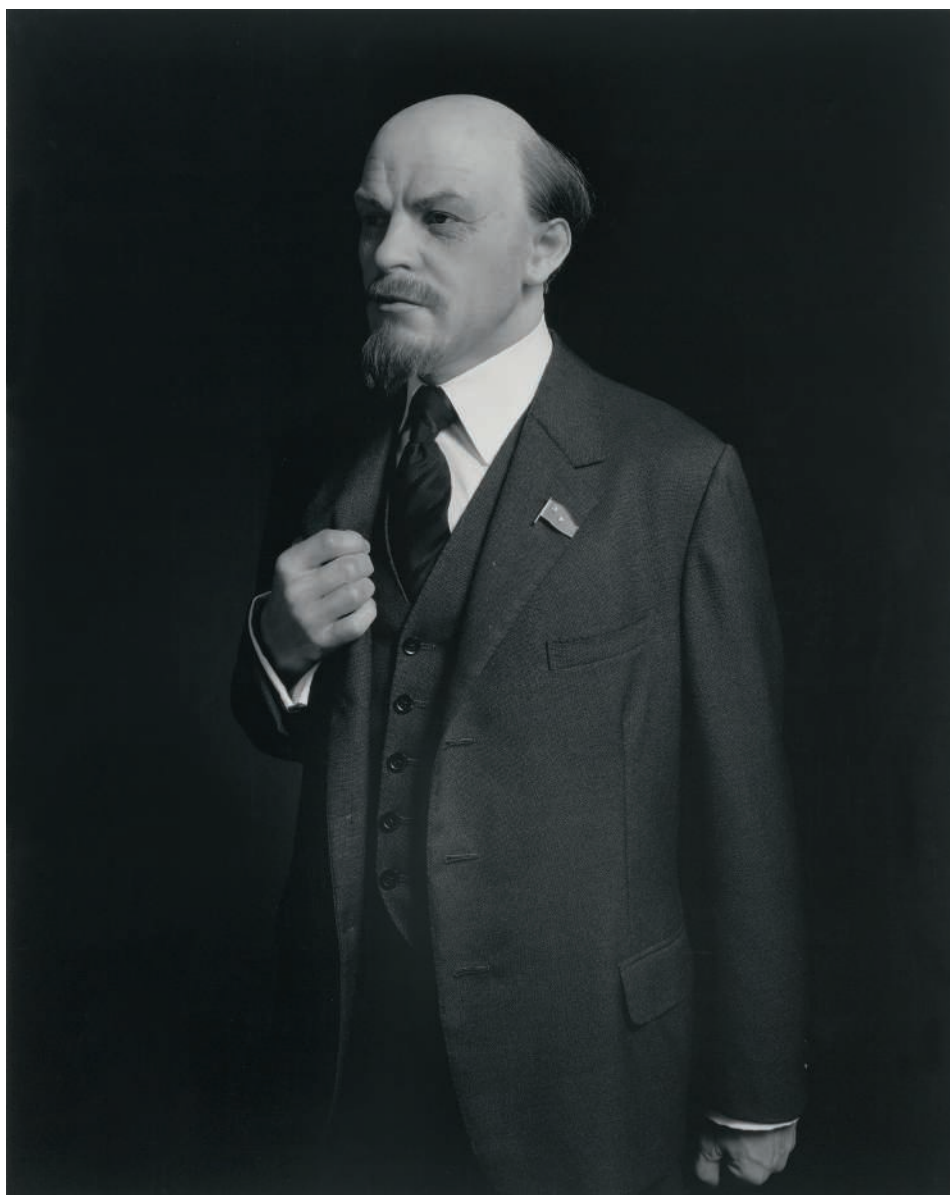
Acquired from the above by the present owner.

EXHIBITED:

Milan, Galleria L'Uomo e L'Arte, *Arakawa*, 1974.

Milan, Osart Gallery, *Shusaku Arakawa*, 2010.





PROPERTY FROM AN IMPORTANT COLLECTION

*** 223**

HIROSHI SUGIMOTO (B. 1948)

Vladimir Ilyich Lenin

signed in Japanese 'Hiroshi Sugimoto' (on a label affixed to the reverse)

gelatin silver print laid on board, in artist's frame

image: 58½ x 46⅞ in. (148.7 x 119.2 cm.)

overall: 71¼ x 60⅞ in. (182.3 x 152.4 cm.)

Executed in 1999, this work is number four from an edition of five

£70,000–100,000

\$92,000–130,000

€77,000–110,000

PROVENANCE:

Sonnabend Gallery, New York.

Acquired from the above by the present owner in 2005.

EXHIBITED:

Berlin, Deutsche Guggenheim, *Sugimoto Portraits*, 2000 (another from the edition illustrated in colour, p. 131).

LITERATURE:

Hiroshi Sugimoto, exh. cat., Washington, Hirshhorn Museum and Sculpture Garden; Tokyo, Mori Art Museum, 2005 (another from the edition illustrated in colour, p. 235).

pink¹ /pɪŋk/ *n* **1** [U] pale red colour of various kinds (*rose* ~, *salmon* ~). ~ **gin**, portion of gin with angostura. **2** [C] garden plant with sweet-smelling white, ~, crimson or variegated flowers. **3 in the ~ (of health)**, (colloq) very well. □ *adj* **1** of pale red colour. **2** (colloq) inclined to be left wing in politics. ⇨ red. ~ **ish** /-ɪʃ/ *adj* rather ~.

224

JOSEPH KOSUTH (B. 1945)

'Titled (A.A.I.A.I.)' [pink] [Ety.]

C-print mounted on aluminium
39% x 30% in. (100 x 100 cm.)
Executed in 1968

£30,000–40,000
\$40,000–52,000
€33,000–44,000

PROVENANCE:

Galleria Extra, Taranto.
Galleria Chisel, Genova.
Private Collection, Europe.
Anon. Sale, Dorotheum Vienna, 19 May 2010, lot 471.
Acquired at the above sale by the present owner.

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

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

*** 225**

ED RUSCHA (B. 1937)

Untitled

signed and dated 'RUSCHA FEB 1960' (lower edge)

ink on paper

19½ x 24½in. (48.6 x 61.4cm.)

Executed in 1960

£45,000–65,000

\$59,000–85,000

€50,000–71,000

'I began to believe that it is not so much what you say that matters, but how you say it. This ruled out so-called emotional painting. Everything should be preplanned.'

ED RUSCHA

PROVENANCE:

Mason Williams Collection, USA.

Gagosian Gallery, New York.

Acquired from the above by the present owner in 2010.

LITERATURE:

L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper. Volume one: 1956-1976*, New York 2014, no. D1960.02 (illustrated in colour, p. 48).

This remarkable early work by Edward Ruscha demonstrates his initial flirtation with abstraction, before he rejected the genre in lieu of a self-confessed 'premeditated' approach to pop art. Fifteen unidentical, bluey-black 'spots', aligned against a neutral background, recall the gestural spontaneity of the abstract expressionists, a style taught and encouraged at Ruscha's alma mater, the Chouinard Art Institute in downtown Los Angeles. Curiously, this work prefigures the later abstract splatters found in Ruscha's 1969 *Stains* book, a quest for new organic and artificial media, pursued by 'staining' a variety of materials with artistically unorthodox substances. *Untitled* also opens Ruscha's life-long fascination with serialism and sequencing. The neat alignment of the spots organisationally mirrors the meticulous

sequential layout of Ruscha's many books, including *Nine Swimming Pools* (1968) and *Records* (1971). However, *Untitled* also hints at Ruscha's immediate progressive interests, with his dabbling in screenprinting surely piqued by Warhol's new artistic methods of reproduction. Whilst anticipating several important facets from the future of Ruscha's career, *Untitled* is also marks temporary farewell to abstraction, relinquished to pave the way for a new stylistic focus; as Ruscha recalled, 'I began to believe that it is not so much what you say that matters, but how you say it. This ruled out so-called emotional painting. Everything should be preplanned' (E. Ruscha, quoted in *Ed Ruscha and the Great American West*, exh. cat., Fine Arts Museum of San Francisco, San Francisco, 2016, p. 195).



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ * **226**

LUC TUYMANS (B. 1958)

Eyeballs

signed and dated 'Luc Tuymans 2003' (on the reverse)

oil on canvas

11⅞ x 16in. (69.8 x 40cm.)

Painted in 2003

£60,000–80,000

\$79,000–100,000

€66,000–87,000

‘For the painter, the eye is the organ that is used to look at pictures, and thus the most vulnerable element of painting itself. Frontal, tightly framed within the image, the eye shows and sees itself in its dangerousness and as a source of danger. In the painted eye, the look comes back at the viewer: reflection begins in Tuymans’ painting through the active mirror of a returned look.’

HANS RUDOLF REUST

PROVENANCE:

David Zwirner, New York.

Acquired from the above by the present owner in 2006.

EXHIBITED:

New York, David Zwirner, *Luc Tuymans: Fortune*, 2003.

LITERATURE:

T. Simoons and D. Wingate (eds.), *Luc Tuymans, Exhibitions at David Zwirner*, Antwerp 2013, p. 129 (illustrated in colour, p. 126).

Luc Tuymans rose to prominence as part of a European school of painters, championing figuration as a means to reflect a saturation of mass-media in a tense millennial world. In the present work, two rows of eyes, uncanny in their recontextualisation, return the gaze of the viewer with an unblinking transfixion. The naked alienation of each component emphasises what Hans Rudolf Reust has termed the ‘wound’ of Tuymans’ painting. ‘For the painter’, Reust writes, ‘the eye is the organ that is used to look at pictures, and thus the most vulnerable element of painting itself. Frontal, tightly framed within the image, the eye shows and sees itself in its dangerousness and as a source of danger. In the painted eye, the look comes back at the viewer:

reflection begins in Tuymans’ painting through the active mirror of a returned look’ (H. R. Reust, ‘The Pursuit: Luc Tuymans 1996–2003’, *Luc Tuymans*, London, 1996 (2003 reprint), p. 235).

This work’s placement in a 2013 exhibition of Tuymans’ recent work resonated with a post-9/11 trauma. Sharing a stage with other works in a section of the show entitled *Fortune*, the work responded to what Tuymans dubbed an ‘attack on our own aesthetics’ (L. Tuymans, quoted in *Luc Tuymans: Exhibitions at David Zwirner*, David Zwirner Gallery, London, 2013, p. 120). Raising crucial contemporary concerns associated with hazardous encounters, the threat of danger and the vulnerability of humanity, Tuymans’ *Eyeballs* is a vital visual metaphor for a disquieting time.



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

λ **227**

THIERRY DE CORDIER (B. 1954)

Légume (Vegetable)

painted potato peels, clay, wax and roots

8 $\frac{7}{8}$ x 9 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in. (22.5 x 25 x 22cm.)

Executed in 1997

£35,000–45,000

\$46,000–59,000

€39,000–49,000

‘Even the act of peeling a potato can be a work of art if it is a conscious act.’

JOSEPH BEUYS



Alternate view

PROVENANCE:

Christian Mys Collection, Belgium.

Private Collection, Belgium.

Acquired from the above by the present owner.



λ **228**

MARLENE DUMAS (B. 1953)

Sleeping Nymph

signed, titled and dated 'M Dumas 2003 Sleeping nimf.' (lower right)

acrylic and watercolour on paper

24½ x 33½in. (62.1 x 84.1cm.)

Executed in 2003

£60,000–80,000

\$79,000–100,000

€66,000–87,000

PROVENANCE:

Le Case d'Arte, Milan.

Acquired from the above by the present owner in 2003.

'[My work] is suggestive, it suggest all sorts of narratives, but it doesn't really tell you what's going on at all. Someone said that it feels as if something has happened, in the sense of an after-event, or alternatively that something's going to happen but you don't yet know what it is. It's as if I can make people think they are so close to me that they believe I've addressed the painting directly to them. I give them a false sense of intimacy. I think the work invites you to have a conversation with it.'

MARLENE DUMAS



Autumn 2003 Sleeping nymph.



λ 229

MICHELANGELO PISTOLETTO
(B. 1933)

Untitled

signed and dated 'Michelangelo Pistoletto 1981' (on the stretcher)

oil on gauze

42 $\frac{5}{8}$ x 31 $\frac{1}{2}$ in. (108.2 x 80.2 cm.)

Painted in 1981

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1993.



λ 230

BLINKY PALERMO (1943-1977)

Ohne Titel. Gewidmet: Thelonious Monk (Untitled.

Dedicated: Thelonious Monk)

(i) signed and dated 'Palermo 73' (on the reverse)

(i) mirror laid on painted plywood

(ii) painted plywood

each: 8¼ x 12½ x 1¼in. (21 x 31.8 x 3.3cm.)

Executed in 1973, this work is from an edition of thirty

£40,000–60,000

\$53,000–78,000

€44,000–66,000

PROVENANCE:

Galerie Fred Jahn, Munich

Private Collection, Germany (acquired from the above).

EXHIBITED:

Mönchengladbach, Städtisches Museum Abteiberg, *Palermo: Die gesamte Grafik und alle Auflagenobjekte 1966 bis 1975, Sammlung J. W. Froehlich*, 1983-1984, no. 34 (another from the edition exhibited, illustrated, p. 81).

This exhibition later travelled to Otterlo, Rijksmuseum Kröller-Müller and Regensburg, Ostdeutsche Galerie.

Leipzig, Museum der bildenden Künste, Galerie für Zeitgenössische Kunst, *Blinky Palermo*, 1993, no. 139 (another from the edition exhibited, illustrated, p. 186). This exhibition later travelled to Munich, Kunstraum München.

Los Angeles, County Museum of Art, *Blinky Palermo: Retrospective 1964-1977*, 2010-2011 (another from the edition exhibited, illustrated in colour, p. 161).

This exhibition later travelled to Washington, D. C., Hirshhorn Museum and Sculpture Garden; New York, Dia:Beacon and New York, CCS Bard.

Stuttgart, Kunstmuseum, *I Got Rhythm. Art and Jazz since 1920*, 2015-2016 (another from the edition exhibited, illustrated in colour, p. 219).



PROPERTY OF A EUROPEAN COLLECTOR

231

LIU YE (B. 1964)

Tashen

signed and dated '09 YE' (lower right); signed in English and Chinese,
titled and dated 'Tashen 09 YE Ye' (on the reverse)

acrylic on panel
7 x 5in. (17.8 x 12.7cm.)
Executed in 2009

£20,000–30,000
\$27,000–39,000
€22,000–33,000

PROVENANCE:

Sperone Westwater Gallery, New York.

Acquired from the above by the present owner in 2010.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

232

YAYOI KUSAMA (B. 1929)

Pumpkin

signed, titled in Japanese and dated 'Y. KUSAMA 1991' (to the underside)

acrylic on ceramic

3¼ x 3½ x 3½in. (8.2 x 9 x 9cm.)

Executed in 1991

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

233

YOSHITOMO NARA (B. 1959) &
HIROSHI SUGITO (B. 1970)

Deeper than a puddle

signed and dated 'Nara 2004 Sugito' (on the reverse)

acrylic on canvas

102¾ x 110¼ in. (260 x 280cm.)

Painted in 2004

£250,000–350,000

\$330,000–460,000

€280,000–380,000

'It is hard to tell whether the child is climbing out of the water or getting into it... the ambivalence between being lost and thoughts of escape remains tangible, and the defiance of bracing oneself against the existing situation with all one's might and imagination alternates with the wish to submerge into another world and disappear.'

DORIS KRYSTOF



American actress and singer Judy Garland (1922 - 1969)
as Dorothy Gale in 'The Wizard of Oz', 1939
Photo by Silver Screen Collection/Hulton Archive/
Getty Images

PROVENANCE:

Galerie Zink & Gegner, Munich.

Acquired from the above by the present owner.

EXHIBITED:

Helsinki, Helsinki City Art Museum, *Japan Pop*,
2005 (illustrated in colour, unpagged).

Munich, Pinakothek der Moderne, *Over the
Rainbow: Yoshitomo Nara and Hiroshi Sugito*,
2005 (illustrated in colour on the cover, p. 13).

This exhibition later travelled to Düsseldorf, K21
Kunstsammlung Nordrhein-Westfalen.

LITERATURE:

Y. Nara, *Yoshitomo Nara: The Complete Works*,
Volume 1, New York 2011, no. PC-2004-002
(illustrated in colour, p. 221).





Atelier Augarten, Vienna, 2004.
Photo: Wolfgang Pulfer.
Artwork: © Yoshitomo Nara.

'The joint work of Nara and Sugito goes much further than merely putting together two different artistic mentalities. Their special procedure consists much more of the way both artists link different iconic levels in a gradual process of coming together, cultivating these into a hybrid world of images and synthetic emblems of the imaginary.'

DORIS KRYSTOF & BERNHART SCHWENK

In the summer of 2004, two of Japan's finest contemporary artists, Yoshitomo Nara and Hiroshi Sugito, left their native hometowns of Tokyo and Nagoya (respectively), journeying to Vienna to collaborate on a project that would produce thirty-five paintings before the end of the year. *Deeper than a puddle* is the technicolor centrepiece of the resulting series. Over the Rainbow, inspired by the 1939 Metro-Goldwyn-Mayer musical *The Wizard of Oz*. A girl with Dorothy-like pigtails appears to emerge from a pool of water laced with psychedelic colour, her descriptively disparate eyes unfixed in expression and her mouth concealed by the liquid. We are asked to question the reason for the character's immersion – is she sinking, rising or interlocked with the aquatic abyss? Doris Krystof has assessed this mysterious encounter in her catalogue notes on the painting, arguing that 'she seems to sit motionless; movement seems impossible. It is hard to tell whether the child is climbing out of the water or getting into it... the ambivalence between being lost and thoughts of escape remains tangible, and the defiance of bracing oneself against the existing situation with all one's might and imagination alternates with the wish to submerge into another world and disappear' (D. Krystof, 'If you are lucky, you are hit by the window', in *Yoshitomo Nara/Hiroshi Sugito: Over the Rainbow*, exh. cat., Pinakothek der Moderne, Munich, 2004, p. 78).

The hallucinatory existentialism embedded in the piece resonates with the otherworldly misplacement of Dorothy in *The Wizard of Oz*, the two works both delving deep into nostalgic visions of childhood, reflecting a temporal passage of time filled with absent belonging. Both Nara and

Sugito are consistently moved and inspired by the theme of childhood, conjuring melancholia in their figures and landscapes. The strange emotional juxtaposition encapsulated by the girl's eyes in *Deeper than a puddle* seemingly reflects her physical and emotional stasis; she is suspended between the present and an innocent but irretrievable past. This melancholic poeticism is prevalent in the work of both artists. Nara, for example, often isolates his typically mischievous child-figures in enclosed compositions, where they stand brazenly alone and disgruntled. His uncanny physiognomic and psychological inventions, presented from an adult viewpoint, are grounded in a corruption of innocence and an acceptance of progression and change.

Nara's complex figures are contextualised, in this series, by Sugito's fantastical and surrealistic landscapes. In *Deeper than a puddle*, the dotted refraction of a rainbow brilliantly tints the water's surface, awakening its volume in a glorious whirlpool of bright colour. Rainbow spectrums started to emerge in Sugito's previous work in both title and content; for him 'everything starts to connect better if there was no shadow, like the rainbow' (H. Sugito, quoted in *8th International Istanbul Biennial: Poetic Justice*, exh. cat., Istanbul, 2003, pp. 214-5). In particular, the explosive aqueous chromatics lodged in *Deeper than a puddle* model the forms of the ripples and secure Sugito's figure in their encirclement. Whilst this compositional marriage is the product of both artists adapting to the technicalities of their counterpart, the fusion of visual substance spectacularly captures two artists working in thematic and stylistic harmony.



***234**

YAYOI KUSAMA (B. 1929)

Coffee Cup

signed, titled in Japanese and dated 'YAYOI KUSAMA 1991'
(on the reverse)

acrylic on canvas

35 $\frac{7}{8}$ x 28 $\frac{1}{2}$ in. (91 x 72.5cm.)

Painted in 1991

£250,000–350,000

\$330,000–460,000

€280,000–380,000

'The entire canvas would be occupied by monochromatic net. This endless repetition caused a kind of dizzy, empty, hypnotic feeling. (...) My net grew beyond myself and beyond the canvas I was covering with them. They began to cover the walls, the ceiling, and finally the whole universe. I was always standing at the centre of the obsession, over the passionate accretion and repetition inside of me.'

YAYOI KUSAMA



Yayoi Kusama, Venice, 1992.
Photo: Chris Felver/Getty Images.

PROVENANCE:

Private Collection.

Anon. sale, Poly International Auction Co. Ltd, 4
December 2008, lot 235.

Private Collection.

Anon. sale, Borobudur Fine Art auction Pte. Ltd
Singapore, 24 January 2015, lot 56.

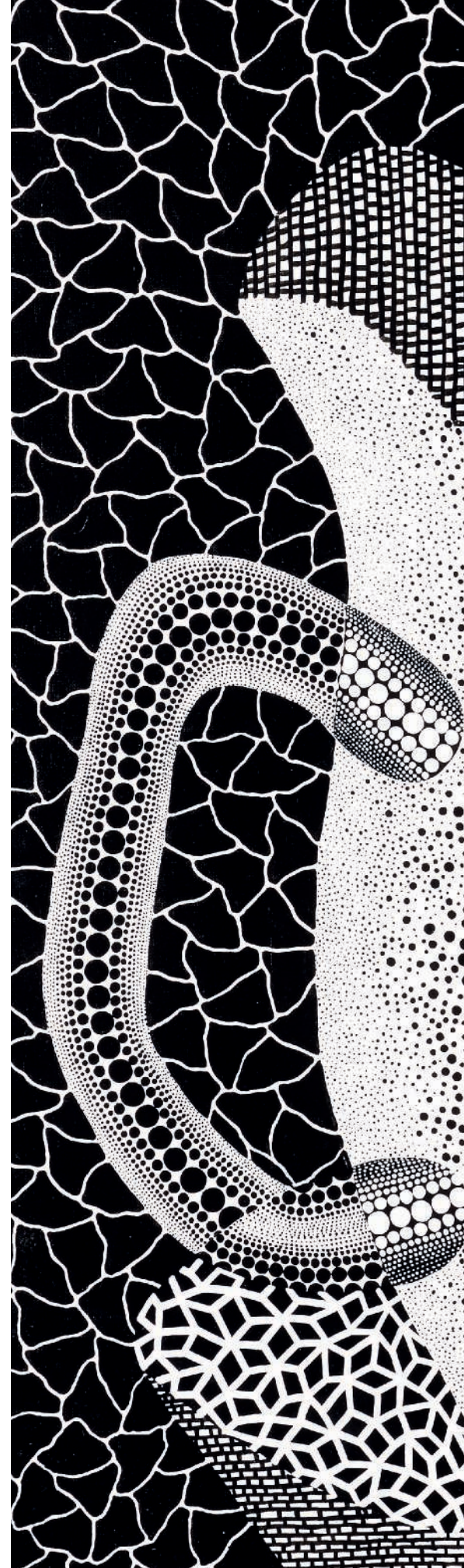
Acquired at the above sale by the present owner.

The work is accompanied by a registration card
issued by the artist's studio.



In Yayoi Kusama's *Coffee Cup*, a rhythmic ensemble of shapes, textures and patterns form a breathtakingly intricate illustration of a universally familiar, domestically comforting object. Executed at the pinnacle of Kusama's career, this monochrome, acrylic work represents an artistic mastering of an iconic and individualised style. The painstaking application of each bubbling polka-dot (Kusama's signature patterned shape), in a seemingly infinitesimal range of sizes, establishes a spectacular sense of pictorial space. Employing a congested tempo of dots to distinguish light from shadow, the cup not only possesses a three-dimensionality in flat graphic form, but appears to animatedly exist as biomorphic organism, pulsating against a background resembling Kusama's Infinity paintings. This astonishing level of detail is furthered by the effervescing circles enclosed in the cup's handle and accompanying spoon, bestowing upon the objects a graceful delicacy that seems almost physically tangible. Returning to Japan from New York in 1973, Kusama hermitically enclosed herself off from the art world until the 1980s, when she re-emerged with new admirers, supporters and a fresh approach to painting. Rejecting the gestural, expressive medium of oil paint in favour of acrylic, Kusama injected her works with a personally unprecedented graphic intricacy, in turn manifesting a sensual and seductive construction of biomorphic plasticity. Whilst Kusama had been painting coffee cups throughout her welcomed revival in Japan during the 1970s and 80s, in the present work there is a newfound graphic depth, accomplished by a masterful design executed using acrylic paint, and demonstrated in this instance by the detailed organic globularity of the object, which seems almost to come to life on the canvas.

This pictorial transformation of the object, from inanimate to animate, has been characterised by Kusama's personal experience. From a very young age, Kusama has experienced visual hallucinations and obsessional neurosis that has informed her stylistic and representational decisions. From her earlier 'accumulations', which vitalised pieces of furniture as organic substance with phallic protuberances, to the complex multi-panelled patterns of her recent work, Kusama's paintings, sculptures, collages and installations create worlds of biological growth and expansion. The repetitious saturation of her polka dots brilliantly complements her library of subjects, bringing life to inorganic objects, causing them to psychedelically move or breathe. *Coffee Cup*, for instance, seems almost to shed its ceramic surroundings in favour of foregrounding its hot, radiant, liquefied mass. Simultaneously, these works revel in a two-dimensional, graphic flatness akin to contemporary Japanese graphic design. Tracking the stylistic and thematic changes in Kusama's art for a major retrospective at Tate Modern, Frances Morris noted that this late style emblematised Kusama's ability to adjust to changing visual vocabularies. 'This fantasy style', Morris writes, 'evolved in the post-war era as part of the explosion of 'manga' and 'anime' comic-book art, and Kusama's appropriation of its essence demonstrates again her continuing ability to keep pace with, exploit and reconcile seemingly opposite ends of the cultural spectrum, even as she enters her eighties' (F. Morris, 'Introduction', in *Yayoi Kusama*, exh. cat., Tate Modern, London, 2012, p. 14). This enduring relevance is effectively summarised by *Coffee Cup*, in which Kusama transforms a simple vessel for a popular drink into a fantastical organism of invigorated life in graphic form.





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

235

LEE UFAN (B. 1936)

Dialogue

signed, titled and dated 'Dialogue 2006 Leeufan' (on the reverse);

signed and dated 'L. UFAN '06' (on the turnover edge)

oil and mineral pigment on canvas

89% x 71%in. (227.5 x 182.5cm.)

Executed in 2006

£120,000–180,000

\$160,000–230,000

€140,000–200,000

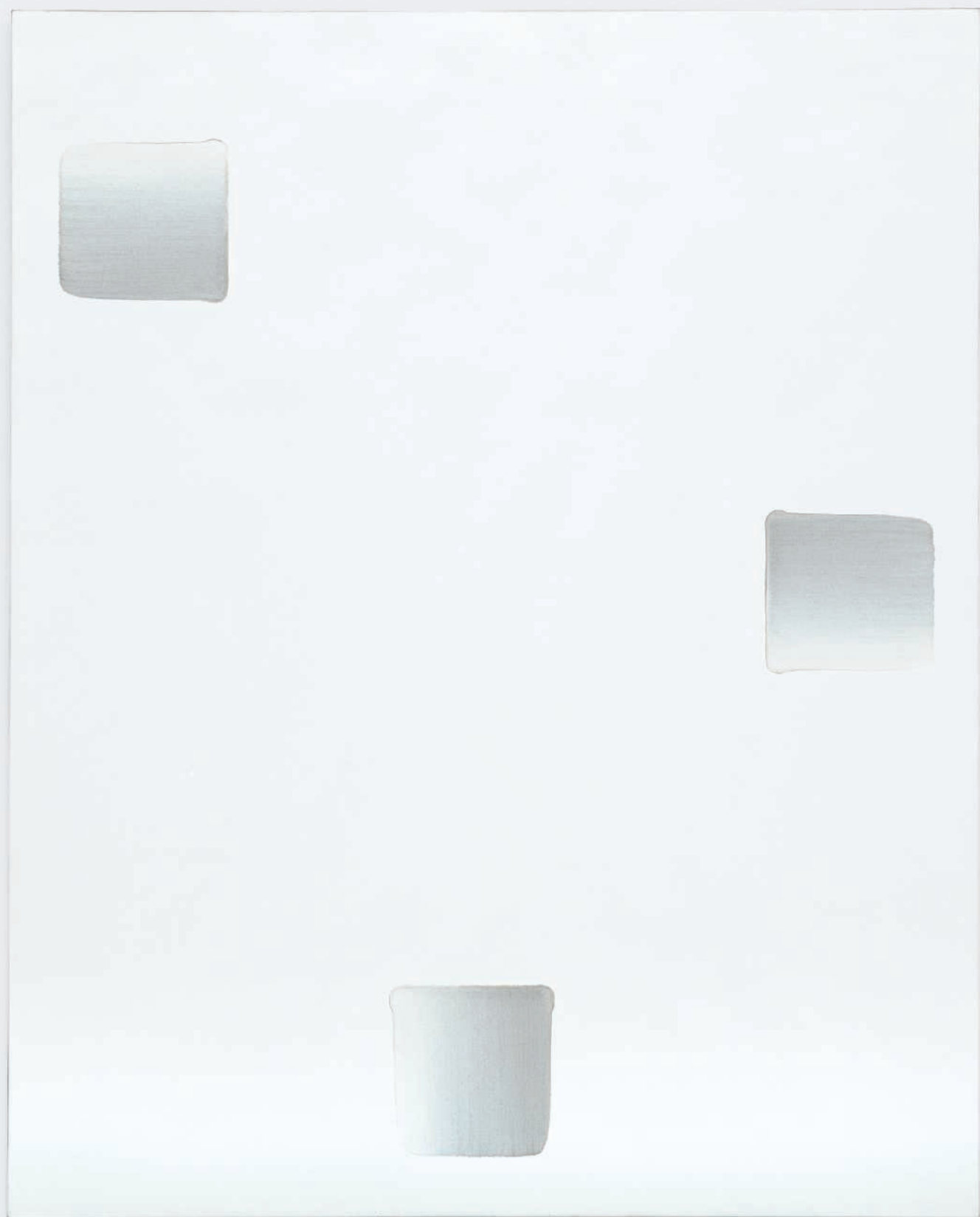
PROVENANCE:

Galerie nächst St. Stephan, Vienna,

Acquired from the above by the present owner.

‘The scholars of East Asia have thought with the brush for centuries, using it both for writing and painting. The object before the eyes and the image in the mind are all constructed of points and lines, and expressed in rhythm with the rising and falling of the breath. Because of this, the viewer ... can observe the dynamic relationship between the painting and the canvas, the condition of the painter’s body, the movement of his heart, his character and the atmosphere of the age’

LEE UFAN



λ236

WOLFGANG TILLMANS (B. 1968)

Blushes #101

signed, titled and dated 'Blushes #101 2001 unique Wolfgang Tillmans'
(on the reverse)

C-print

23 $\frac{7}{8}$ x 19 $\frac{5}{8}$ in. (60.5 x 50cm.)

Executed in 2001, this work is unique

£40,000–60,000

\$53,000–78,000

€44,000–66,000

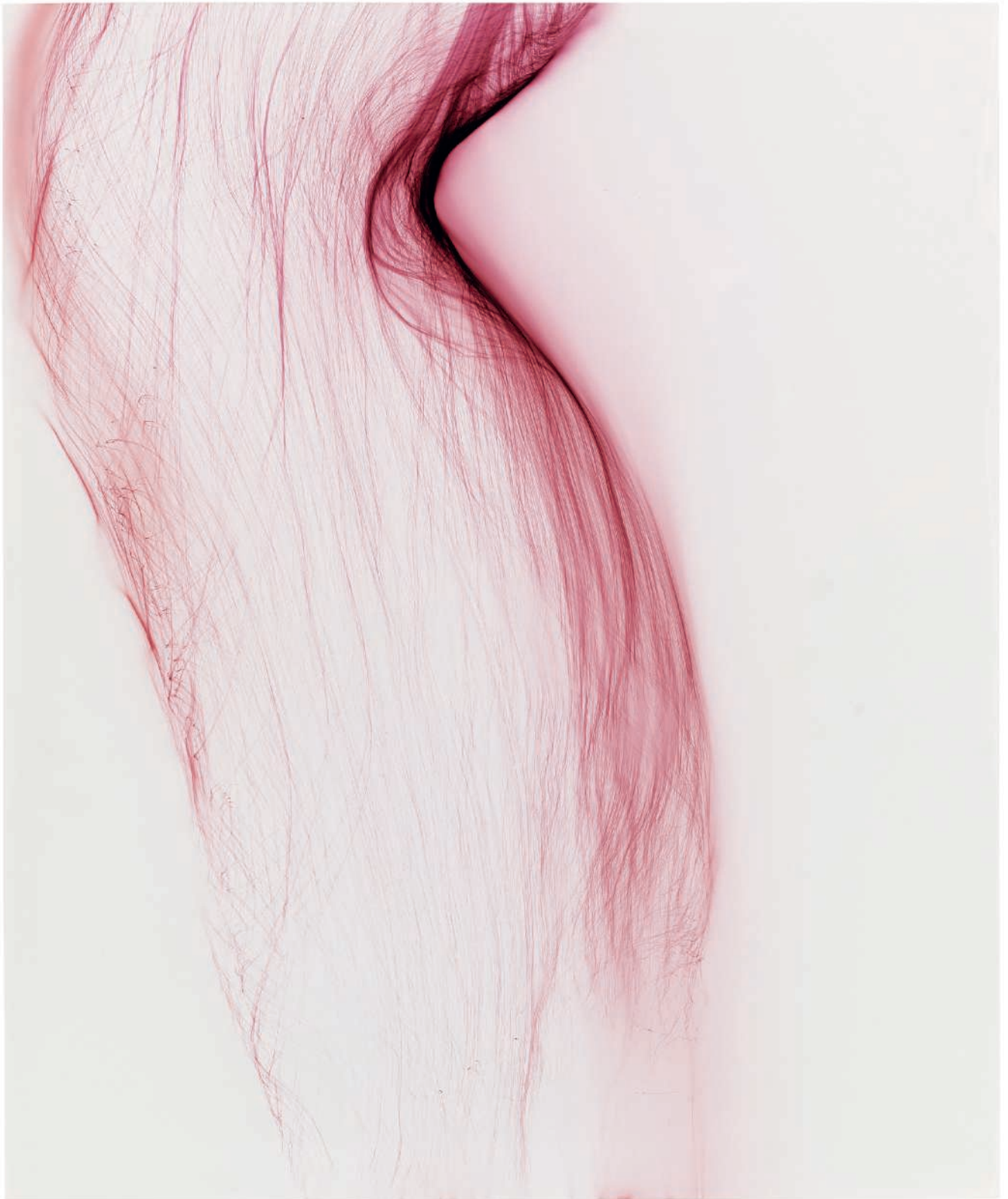
'My technical approach has always been that I want to approximate my pictures to what it feels like to look through my eye. I say 'feel' because I once interviewed an optics professor, and he showed me what the eye actually sees. It's much blurrier, but it's computed in the brain into a much more intelligible thing.'

WOLFGANG TILLMANS

PROVENANCE:

Maureen Paley, London.

Acquired from the above by the present owner.



λ237

CHARLINE VON HEYL (B. 1960)

Long Night

signed, titled and dated 'Ch Von Heyl 2002 "Long night"' (on the reverse)

oil on canvas

82½ x 78½in. (208.6 x 198.5 cm.)

Executed in 2002

£60,000–80,000

\$79,000–100,000

€66,000–87,000

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

CHARLINE VON HEYL

PROVENANCE:

Petzel Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

Liverpool, Tate Liverpool, *Charline von Heyl: Now or Else*, 2012, pp. 24-25 (illustrated in colour, p. 25). This exhibition later travelled to Nürnberg, Kunsthalle Nürnberg.



PROPERTY FROM A DANISH CORPORATE COLLECTION

λ⁺238

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 99' (on the reverse)

acrylic on lead on wood

118½ x 78¾in. (300 x 200cm.)

Executed in 1999

£200,000–300,000

\$270,000–390,000

€220,000–330,000

PROVENANCE:

Commissioned by the present owner.

This work is recorded in the archive of Günther Förg as
no. WVF.99.B.0480.

We thank Mr. Michael Neff from the Estate of Günther Förg
for the information he has kindly provided on this work.



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

Over three metres tall and two metres wide, this colossal work by Günther Förg is an enrapturing example of the artist's significant and distinctive lead paintings. A singular line of red sizzles against a bubbling lead ground, its oxidisation caustically smothering the surface in unique patterning. The fiery acrylic vertical stroke vibrates against the abyss of blue-grey lead like one of Barnett Newman's zips, but rather than aiming for a transcendentalism, Förg revels in a purity of abstraction that heightens the importance of the support. Thus, the lead becomes an intrinsic abstract character, rather than a vessel for expressive geometries. In one of his rare interviews, the artist professed that 'I like very much the qualities of lead – the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling – it gives the colour a different density and weight. In other works the materials would be explicitly visible as grounds. I like to react on things, with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something – its scratches, scrapes' (G. Förg, quoted in D. Ryan, *Talking Painting*, Karlsruhe 1997, <http://www.david-ryan.co.uk/GuntherOForg.html> [accessed 2 September 2017]).

Within the context of an interior, this colossal heaviness dons an almost architectonic role, interacting with the space around the metal and interplaying with other features of the room, furthering the viewer's awareness of the immediate space. In an essay discussing the properties of Förg's painting, Bonnie Clearwater suggested that 'the large areas of exposed lead reflect the environment and ambient light' which contrast with Newman and Mark Rothko's ensnarement and contemplative confinement of the viewer's attention within the internality of the picture plane (B. Clearwater, 'Günther Förg: Beyond Painting', in Günther Förg: *Painting/Sculpture/Installation*, exh. cat., Newport Harbour, 1989). Whilst resonating with the abstract formal language of expressionist painters, Förg's conceptual approach departs from the spiritual approach of Newman and Rothko. Aware that all modes of abstraction and explanatory interpretations have been exhausted, he favours a purist appreciation of its visual language, whilst allowing chance and time to intercede in the chemical manipulation of the metallic surface. Confirming that, for him, 'abstract art today is what one sees and nothing more', Förg allows us to marvel at the intensity of the material itself, adorned by a vertical intervention that emphasises the monolithic solemnity of a metallic purism (G. Förg, quoted in *Günther Förg*, Paintings on Lead, exh. cat., Thomas Dane Gallery, London, 2006, p. 6).



λ 239

IMI KNOEBEL (B. 1940)

Lady Nr. 8

signed and dated 'Imi 90 98' (on the reverse)

acrylic on wood

82½ x 57½ in. (210 x 145 cm.)

Executed in 1990-1998

£120,000–180,000

\$160,000–230,000

€140,000–200,000

PROVENANCE:

Galerie Fahnenmann, Berlin.

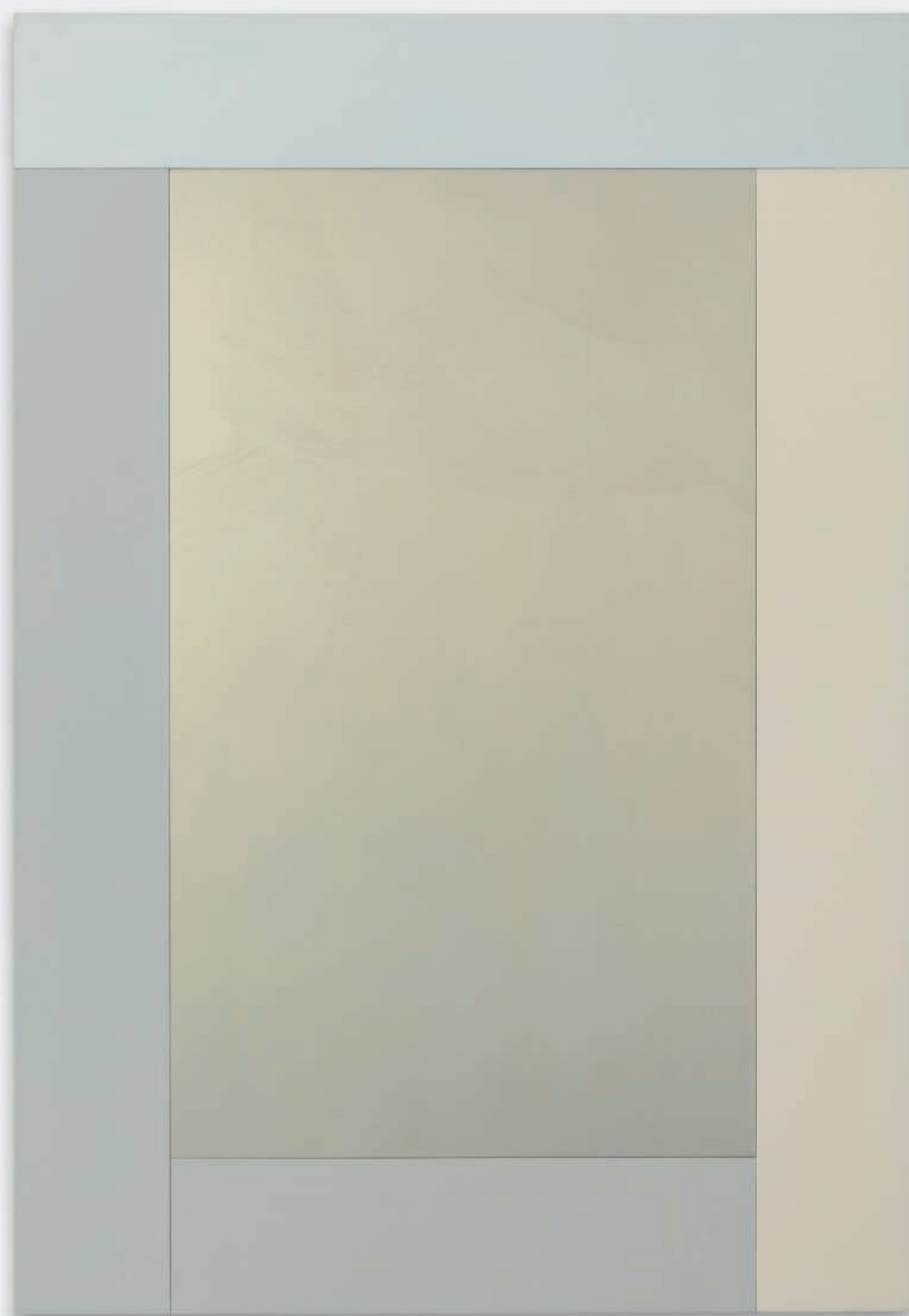
Acquired from the above by the present owner in 1999.

Standing over two metres in height, Imi Knoebel's monumental *Lady Nr. 8* (1990) consists of a pearlescent field of silver surrounded by four shimmering bars of palest blue, yellow, lilac and pink, whose tones shift exquisitely with the light. Executed in acrylic on five separate wooden elements, it is born from a series of works by the same title that each employ this inset format, creating a hybrid of painting and sculpture. Aglow with radiant shades that can be configured in endless variety, the works create physical interplays of chromatic nuance that go beyond mere seriality to the realms of the infinite. As redolent of window or doorway as of a highly schematic human face, the unfathomable variations of life and sensual pleasure are

brought forth in boundless hue. Each work is a unique individual, yet the delicate contrasts of subtle and shifting tone convey a limitless luminosity, bringing to mind not just the beauty of life itself but its endless potential: colour and form, ultimately, as a mode of immortality.

Preoccupied with the encounter of colour 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 *Ich 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. *Lady Nr. 8*'s painted wooden elements create a fascinating geometric object that is true to his resolutely formalist practice, but its gleaming palette verges on the romantic, with soft tones of sky, mist and silver interacting with wistful charm. 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 cool optical magic, suffused with the infinite potential of colour, form and luminosity.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

λ * 240

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

£2,200,000–2,800,000

\$2,900,000–3,600,000

€2,500,000–3,100,000

‘With abstract painting we create a better means of approaching what can neither be seen nor understood because abstract painting illustrates with the greatest clarity, that is to say, with all the means at the disposal of art, “nothing” ... we allow ourselves to see the un-seeable, that which has never before been seen and indeed is not visible.’

GERHARD RICHTER



Gerhard Richter painting in his studio, Cologne, 1984.

Photographer unknown.

Artwork: © Gerhard Richter 2017 (05092017).

PROVENANCE:

Marian Goodman Gallery, New York.

Private Collection, New York.

Private Collection, California.

Acquired from the above by the present owner in 1997.

EXHIBITED:

New York, Marian Goodman Gallery, *Gerhard Richter*, 1987, no. 591-2 (illustrated in colour, unpagged).

LITERATURE:

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (ed.), *Gerhard Richter, Werkübersicht/ Catalogue Raisonné: 1962-1993*, vol. III, Ostfildern-Ruit 1993, p. 179, no. 591-2 (illustrated in colour, p. 97).

J. Fineberg, *Art since 1940. Strategies of Being*, London 2000, no. 11.40 (illustrated in colour, p. 373).

D. Elger (ed.), *Gerhard Richter, Catalogue Raisonné, (nos. 389-651-2), vol. III, 1976-1987*, Ostfildern-Ruit, 2013, no. 591-2 (illustrated in colour, p. 491).





World record price for the artist at auction.
Gerhard Richter, *Abstraktes Bild (Abstract Painting)*, 1986.
Artwork: © Gerhard Richter 2017 (0229).

'Richter will begin a new group of paintings by placing a number of primed canvases around the walls of his studio, eventually working on several or all of them at the same time, like a chess player simultaneously playing several boards. He begins by applying a soft ground of red, yellow, blue or green... But then it must be altered, with a new move, a first form; a large brush stroke, a track of colour drawn out with a squeegee, a geometric shape. Step by step the painting changes in appearance, sometimes sharply, with each new accretion, and goes through several states... They are finished "when there is no more I can do to them, when they exceed me, or they have something that I can no longer keep up with."'

ROALD NASGAARD

With its opulent palette of fiery tones, spiked with passages of green and blue, Gerhard Richter's *Abstraktes Bild (591-2)* exemplifies the rich, experimental freedom that defined the artist's output during the pivotal year of 1986. Over a photo-illusionistic ground of muted colours and semi-figurative forms, Richter drags swathes of paint using a squeegee – his signature tool, first exploited to full effect during this period. Using the end of his paintbrush, the artist interrupts the horizontal sweep of his pigment with vertical fissures that disrupt the chromatic collisions beneath. After two decades of rigorous painterly investigations, exemplified in his Photo Paintings, Colour Charts and Grey monochromes, amongst others, the mid-1980s saw the artist embark upon a frenetic exploration of free abstraction. Working without prompts or guidelines, Richter embraced the power of contingency, balancing the chance effects of the squeegee with his own painterly interventions. It was a time of great professional triumph: with his first major touring retrospectives in Germany and the United States of America, the international art world marvelled at his reassertion of painting's potential. The canvases from 1986 stand as a testament to this newfound liberation. The following year, the present work was included in Richter's solo show at Marian Goodman Gallery, New York, alongside paintings now held in the Museum of Modern Art New York, the Carnegie Museum of Art Pittsburgh, the Saint Louis Art Museum, the Montreal Museum of Fine Arts, the Virginia Museum of Fine Arts, the Art Gallery of Ontario and the Museum Küppersmühle für Moderne Kunst, Duisburg. With its spellbinding topography, the work witnesses Richter's desire to 'erase the pictorial object's function as an illustration of reality and to replace it with the picture's own reality' (J. Nestegard, *Gerhard Richter: Det Umuliges Kunst, Malerier 1964-1998*, exh. cat., Astrup Fearnley Museum of Modern Art, Oslo, 1999, p. 45).

Richter's revolutionary body of *Abstraktes Bilder* began ten years earlier, cementing the move towards abstraction that had been latent in his earlier body of figurative *Photo Paintings*. He initially struggled to move away from the supportive framework of photography, using magnified images and photographic sketches as the foundation for his abstract explorations. It was not until the early 1980s that Richter managed to free himself from pre-meditated structure, allowing the natural evolution of paint across the canvas to dictate the appearance of his works. The development of the squeegee technique during this period was instrumental in Richter's exploration of unplanned effect, yet was held in carefully-calibrated dialogue with his own pictorial calculations.

The works of the mid-1980s were among the first to achieve a fruitful combination of chance and control, with the self-determining gestures of the squeegee mediated by conscious decisions on the part of the artist. Roald Nasgaard has explained how 'Richter will begin a new group of paintings by placing a number of primed canvases around the walls of his studio, eventually working on several or all of them at the same time, like a chess player simultaneously playing several boards.

Marian Goodman Gallery, New York

March 1987



Gerhard Richter, Abstraktes Bild [Abstract Painting], 1986.
Art Gallery of Ontario, Toronto.
Artwork: © Gerhard Richter 2017 (0220).



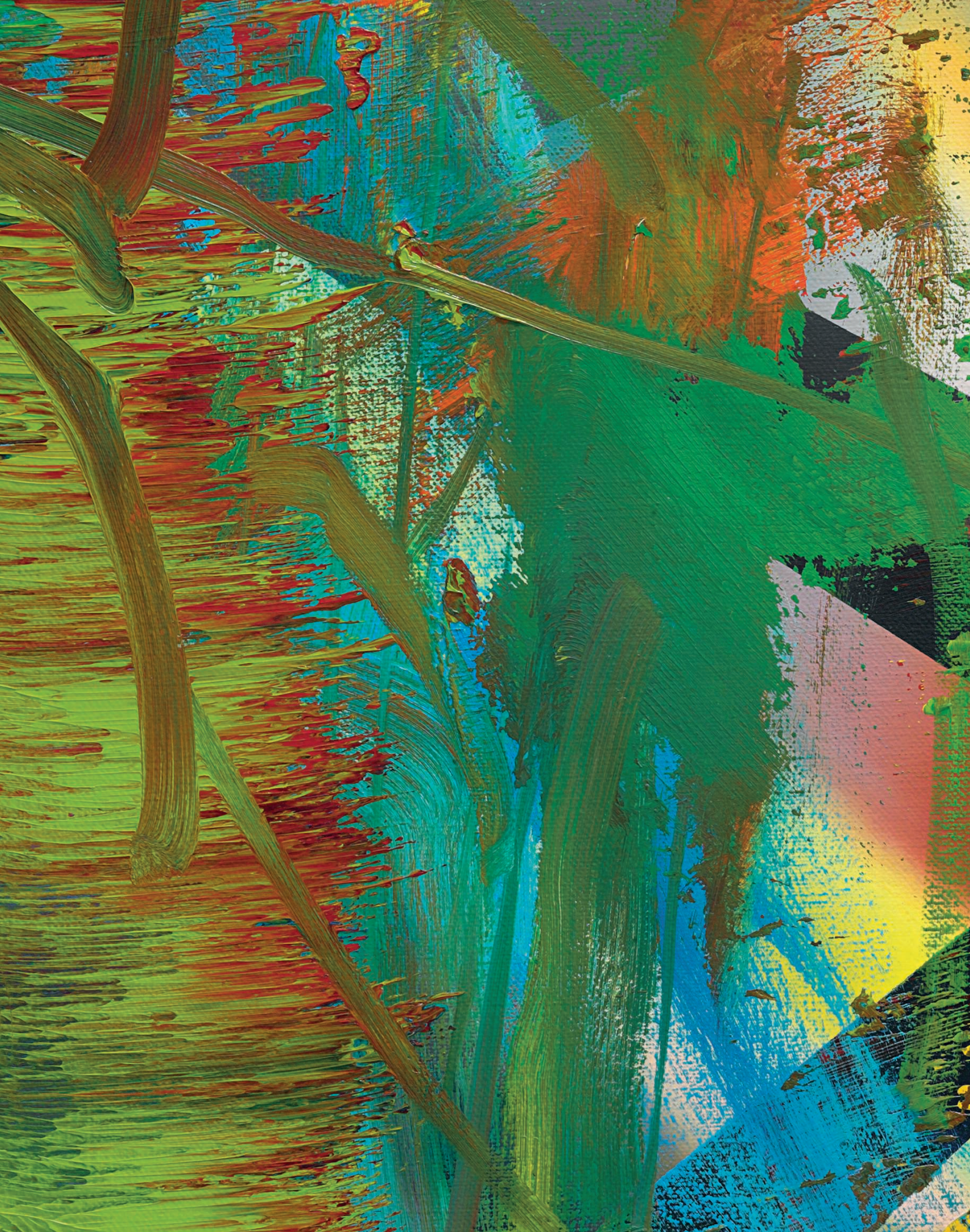
Gerhard Richter, Abstraktes Bild [Abstract Painting], 1986.
Carnegie Museum of Art, Pittsburgh
Artwork: © Gerhard Richter 2017 (0220).

‘Over forty paintings by Gerhard Richter produced during 1986 offer a forceful visual statement, individually and as a group ... all are imposing by virtue of their thick, colourful surface. Natural tones of red, blue, yellow, and green predominate, with the addition of orange or violet in a few instances ... Through vibrant colour and the unfettered appearance of their handling, the paintings in the current exhibition, all abstract, declare a freedom of expression that gives the impression of control and abandon simultaneously.’

ANNE RORIMER



Gerhard Richter, A B, Confus, 1986.
The Museum of Modern Art (MoMA), New York.
Artwork: © Gerhard Richter 2017 (0220).







André Derain, *The Turning Road, L'Estaque*, 1906.
Museum of Fine Arts, Houston.
Artwork: © DACS, 2017.
Photo: Bridgeman Images.

‘Abstract works are my presence, my reality, my problems, my difficulties and contradictions.’

GERHARD RICHTER

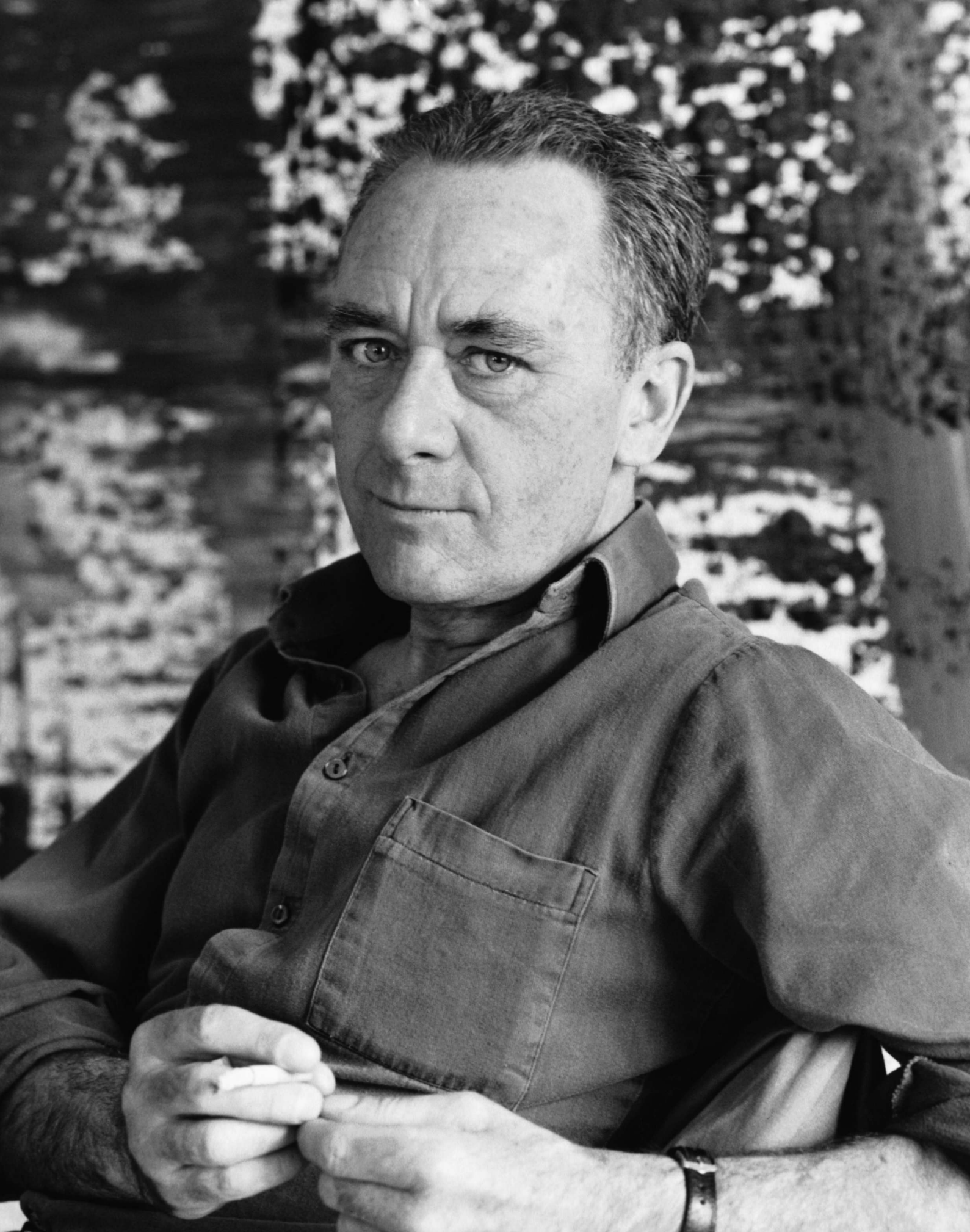


Turner, *The Burning of the Houses of Lords and Commons, 16th October, 1834*, 1851.
Philadelphia Museum of Art, Pennsylvania.
Photo: The Philadelphia Museum of Art/Art Resource/Scala, Florence.

He begins by applying a soft ground of red, yellow, blue or green... But then it must be altered, with a new move, a first form; a large brush stroke, a track of colour drawn out with a squeegee, a geometric shape. Step by step the painting changes in appearance, sometimes sharply, with each new accretion, and goes through several states... They are finished “when there is no more I can do to them, when they exceed me, or they have something that I can no longer keep up with” (R. Nasgaard, ‘The Abstract Paintings’ in T. Neff (ed.), *Gerhard Richter: Paintings*, London 1988, p. 108).

Having moved to a large studio space in Cologne with his new wife Isa Genzken, the mid-1980s brought about a period of great personal contentment for Richter. In 1986, the year of the present work, the artist was granted his first major touring retrospective at the Städtisches Kunsthalle, Düsseldorf, comprising 133 works and subsequently travelling to the Neue Nationalgalerie, Berlin, the Kunsthalle Bern and the Museum Moderner Kunst, Vienna. The critics’ reaction cemented his growing reputation as one of the leading artists of his generation, with the *Frankfurter Allgemeine Zeitung* naming him ‘one of the most interesting sceptics and tacticians of doubt’ (D. Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 264). The retrospective was swiftly followed by an extensive North American exhibition in 1988, touring museums including the Art Gallery of Ontario, Toronto, the Museum of Contemporary Art, Chicago, the Hirshhorn Museum, Washington D.C., and the San Francisco Museum of Modern Art. By the end of the decade, Richter’s global reputation had soared, paving the way for the career-defining retrospectives of the 1990s. ‘No one else has explored the potential of painting in an age of mass photography in as coolly engaged and intelligent a manner as he has’, wrote *Der Spiegel* at the time, ‘or has been as tough and ready to experiment as he is’ (D. Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 264). With its mesmerizing archaeological terrain, the present work bears witness to this assertion.

Gerhard Richter, Cologne, 1989.
Photo: Chris Felver/Getty Images.
Artwork: © Gerhard Richter 2017 (05092017).



GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 92' (on the reverse)

acrylic on wood, in artist's frame

79¼ x 67½in. (201.4 x 171.6cm.)

Executed in 1992

£90,000–150,000

\$120,000–200,000

€99,000–160,000

PROVENANCE:

Galerie Fahnenmann, Berlin.

Acquired from the above by the present owner in 1992.

EXHIBITED:

Berlin, Galerie Fahnenmann, *Günther Förg*, 1994 (illustrated in colour, unpagged).

This work is recorded in the archive of Günther Förg as no. WVF. 92 B. 0545.

We thank Mr. Michael Neff, Estate of Günther Förg, for the information he has kindly provided on this work.

This work by Günther Förg is a monumental and magnificent example of the artist's acrylic painting, exploring abstract matter in its purist language. Bordered by three polychromatic strips, a gaping void of grey brushstrokes lulls the viewer into a deep appreciation of painterly simplicity and formal negation. Recalling the artist's acclaimed lead works, the watercolour-like washes of silver, with their deliberately translucent lucidities, tantalisingly reveal the ground behind, whilst stimulating the contemplator's perception with their swathed pockets of illusory pictorial space. The horizontal and vertical borders support this luminous window of silver, and recall the striped leitmotifs of Barnett Newman or Mark Rothko in their chromatic and formal configuration. However, unlike these two emotionally-engaged abstractors, Förg executes his work without a spiritualist, metaphysical or existentialist imperative, but rather favours an abstract purism which glorifies the objecthood of the painting itself. Employing thick, broad brushstrokes, which tease out the ground beneath, Förg deconstructs the mystification of the painting's conception and creation, exposing the very process of painting and legitimising its concreteness as a physical object.

Förg's greatest concern with painting has consistently been a negation of thematic content and implicit meaning; notably, he once stated that 'abstract art today is what one sees and nothing more' (G. Förg, quoted in *Günther Förg, Paintings on Lead*, exh. cat., Thomas Dane Gallery, London, 2006, p. 6). The present work emblematises the artist's intentions to challenge, confound and contribute to modernist discourses on basic abstract assumptions; as he once declared, 'I think if we take a broader perspective we could say that, fundamentally as soon as we engage with painting, we have the same problems that faced those at the beginning of the century or even before; problems around color, form, composition' (G. Förg, interview with D. Ryan, *Talking Painting*, Karlsruhe 1997, reproduced at <http://www.david-ryan.co.uk/gunther0forg.html>). By reducing abstraction to this tripartite structure, Förg has succeeded in relinquishing an emotional or transcendental hold on modernist visual language, in favour of shedding a pure and objective formalism that speaks to the beholder's greatest aesthetic sensibilities.



NEO RAUCH (B. 1960)

Licht

signed and dated 'RAUCH 94' (lower right)
oil, gouache, oil stick, graphite, newspaper and paper collage
on nine joined sheets of paper
51½ x 80¼in. (130 x 205cm.)
Executed in 1994

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

'Neo Rauch's works in their color, which is nostalgically industrial in its tonality, in their drawing and compositional ambition, seem to hover caught between dream and reality.'

NORMAN ROSENTHAL

PROVENANCE:

Galerie EIGEN + ART, Leipzig/Berlin.
Private Collection, Berlin.
Gagosian Gallery, London.
Acquired from the above by the present owner.

Executed shortly after his first solo exhibition, this immense work by Neo Rauch is a spellbinding example of the artist's virtuosic technical prowess, whilst demonstrating the programmatic interests of a young artist working in post-unification Germany. In a range of media, and with an earthy, dulcet palette, Rauch creates an astonishingly detailed, surrealistic landscape, hovering between territorial figuration and fantastical abstraction. The composition is punctuated by a series of black, striped or funnel-like motifs, which stream towards the picture plane or plummet into the ground like whirlwinds in a challenging perspectival illusion. Though strictly adhering to an academic sense of orthogonal perspective, Rauch confuses pictorial

space by integrating a complex cross-section of semi-abstract industrial forms.

With its mechanical kintecism and metallic gleam, this imagery nostalgically alludes to the hopeful aspirations of pre-war industrialisation, emphasised by the large, megaphonic cone at the top-right of the composition, subtly embossed with a renewed promise of licht (light). This proclamation is juxtaposed by a subterranean inscription in the lower half of the work – malebolge – which refers to Dante's eighth circle of Hell (the literal translation is 'evil ditches'). Maturing at the same time as German unification, Neo Rauch's work reminiscently emphasises the natural destruction and social hardship of this promised utopia; as Wolfgang Büscher has noted, 'his paintings are like aftershocks from the volcanic period that lies behind us, and they presage the quakes to come' (W. Büscher, 'Open Pit', in *Neo Rauch*, Taschen, Köln, 2012, p. 8). The depopulated landscape of Neo Rauch's *Untitled* also speaks to the social alienation administered by this industrial development, and perhaps carries a personal significance, as Rauch tragically

lost both parents in a train accident when he was only four weeks old.

Regardless of its possible thematic weight, *Untitled* is a dreamlike landscape of visionary composition, cartoonish forms and light colours. The work is constructed in an abundance of media (oil, collage, and gouache on paper), which gives the piece an air of nimble brightness, like an architectural drawing or a newspaper illustration. Combining graphic accuracy with an airy palette inspired by East Germany (where walls were mostly whitewashed and facades of buildings painted bright yellows), the landscape is lifted to an otherworldly realm of imagination and impossibility. Whilst he refutes comparison to Surrealism, Rauch's uncanny treatment of the landscape recalls the sparser works of Giorgio de Chirico and Salvador Dalí, with an appropriate pictorial surreality that retrospectively envisions an unattainable modernity. *Untitled* evokes a hallucinatory illusion of the past, whilst anticipating an iconic and individualised original style from one of Germany's most celebrated recent artists.

LICHT









View of the reverse

PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

***243**

UGO RONDINONE (B. 1964)

7. Juli 2005

signed 'Ugo Rondinone' (on the reverse)
gesso, collage and graphite on linen
9 x 12 x 1in. (23 x 30.5 x 2.5cm.)
Executed in 2005

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

PROVENANCE:

Galerie Eva Presenhuber, Zurich.
Galerie Esther Schipper, Berlin.
Private Collection, Switzerland.
Silvan Faessler Fine Art, Zug.
Acquired from the above by the present owner.

EXHIBITED:

Berlin, Galerie Esther Schipper, *Ugo Rondinone*.
Unday, 2006.



λ * 244

MATTHIAS WEISCHER (B. 1973)

Untitled

signed and dated 'M. Weischer 2002' (on the reverse)

oil on canvas

32¼ x 36½ in. (81.8 x 91.8 cm.)

Painted in 2002

£35,000–45,000

\$46,000–59,000

€39,000–49,000

PROVENANCE:

Galerie Kleindienst, Leipzig.

Private Collection, Germany.

Anon. sale, Christie's London, 8 February 2006, lot 17.

Acquired at the above sale by the present owner.

LITERATURE:

M. Stegmann, *Matthias Weischer Painting*, Ostfildern 2007 (illustrated in colour, p. 138).

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

***245**

ROBERT LONGO (B. 1953)

Untitled (Picture Frame, Sitting Room 1938) from the series of The Freud Drawings

signed and dated 'R Longo 2000' (lower right)

charcoal on paper

95¼ x 31¾ in. (242 x 79.6 cm.)

Executed in 2000

£60,000–80,000

\$79,000–100,000

€66,000–87,000

'What I was doing in the Freud Drawings, was a psychoanalysis of Freud's apartment. The aspect that really shocked me was the awareness that this man, Freud, was sitting in this apartment, dealing with the deep and dark abysses of our souls, while the Nazis were running around outside, actually doing these dark things.'

ROBERT LONGO

PROVENANCE:

Metro Pictures, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Metro Pictures, *The Freud Drawings*, 2001.

Krefeld, Krefeld Kunstmuseen, *The Freud Drawings*, 2003 (illustrated in colour, p. 47). This exhibition later travelled to Vienna, Albertina.

LITERATURE:

H. Foster, *Robert Longo Charcoal*, Ostfildern 2012 (illustrated in colour, pp. 32–33).

June, 1938: a young Austrian photographer named Edmund Engelman treaded solemnly around the Vienna residence of Sigmund Freud, taking pictures of a remarkable setting soon to be divested of its owner. Several days later, Freud fled Vienna, traumatised by the Nazi's annexing of Austria and fearing for his Jewish family's safety, before seeking exile in Hampstead, London, for the last year of his life. Commissioned to photograph the mezzanine floor of Freud's house on Berggasse 19, Engelman's haunting photographs capture the coda of psychoanalysis's most prominent room, home to consultations with patients such as Salvador Dalí, Gustav Mahler and Princess Marie Bonaparte. Engelman's photography was to serve as both a room-plan for Freud once the psychoanalyst decorated his London apartment, and also as a commemoration to a lost time. Engelman's photographs were published in 1976, and twenty years later this publication fell into the hands of American artist Robert Longo, who was gifted the book by a friend.

Bergasse 19 (published by Basic Books) was to provide Longo with the basis for *The Freud Drawings*, exhibited at Metro Pictures in 2001. Thirty large charcoal drawings were produced in

immense faithfulness to the original photographs. In the present work, light slices across a vertical stretch of wall beneath a picture, which remains concealed by the melancholic darkness. An expert in producing chiaroscuro in his drawings, Engelman's series provided Longo with a perfect field on which to experiment with monochromatic contrasts. *Untitled (Picture Frame, Sitting Room, 1938)* is perhaps the perfect example of *The Freud Drawings* to feature this accomplishment, with the conversation between light and dark conjuring a deafening silence of tension and anticipation. Longo was fixated on producing this series after pondering the atmosphere of Freud's final days in Vienna. 'What I was doing in the *Freud Drawings*', Longo explained, 'was a psychoanalysis of Freud's apartment. The aspect that really shocked me was the awareness that this man, Freud, was sitting in this apartment, dealing with the deep and dark abysses of our souls, while the Nazis were running around outside, actually doing these dark things' (R. Longo, quoted in M. Hentschel and K. A. Schroder, *The Freud Drawings: Robert Longo*, exh. cat., Krefelder Kunstmuseen, 2003, p. 6). Perfectly suited to its appropriation in charcoal, *Untitled (Picture Frame, Sitting Room, 1938)* decants a luminous, emotionally loaded memory into Longo's rich and diverse oeuvre.



Installation shot, *The Freud Drawings*, Krefelder Kunstmuseum, Museum Haus Lange/Haus Esters, Krefeld, Germany, 2002 (present lot illustrated).

Photo: Erma Estwick.

Artworks: © DACS 2017.



246

LOUISE LAWLER (B. 1947)

Drop Bush not Bombs

signed, numbered and dated 'Louise Lawler 2001/2003 3/5'
(on the reverse)

cibachrome print mounted on aluminium

47% x 71%in. (121.5 x 182.5cm.)

Photographed in 2001 and printed in 2003, this work is number
three from an edition of five

£40,000–60,000

\$53,000–78,000

€44,000–66,000

'I think there is a lot of distortion involved in how art exists in the world...
so I am distorting it myself.'

LOUISE LAWLER

PROVENANCE:

Galerie Yvon Lambert, Paris.

Acquired from the above by the present owner.

EXHIBITED:

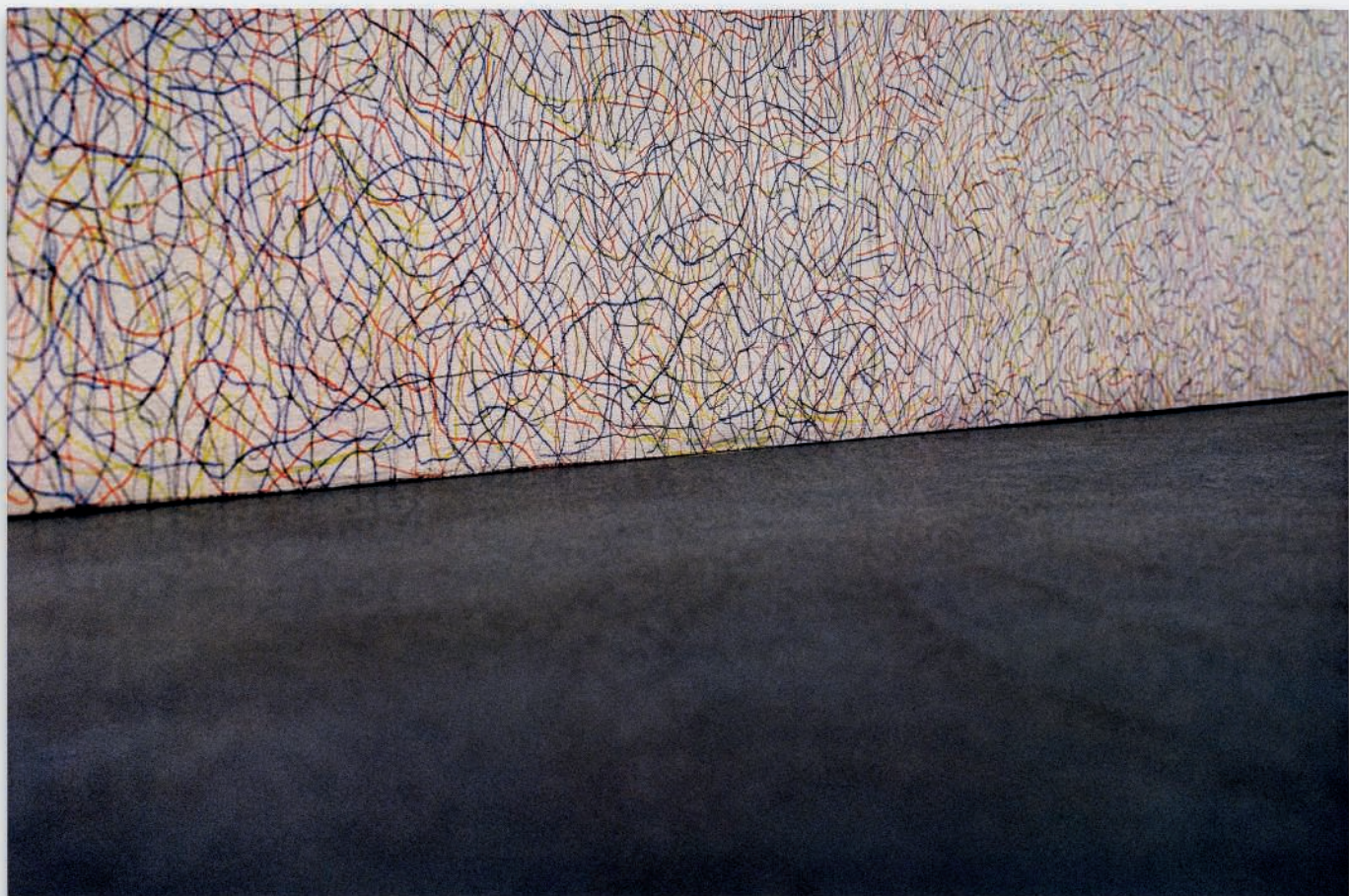
Paris, Galerie Yvon Lambert, *New Walls*, 2003.

Basel, Museum für Gegenwartskunst, *Louise Lawler and Others*, 2004 (another from the edition exhibited, illustrated in colour pp. 146-147).

LITERATURE:

H. Molesworth (ed.), *Twice Untitled and Other Pictures (looking back)*, Ohio 2006 (another from the edition illustrated in colour, p. 191).

R. Marcoci, *Why Pictures Now*, New York 2017 (another from the edition illustrated in colour, p. 93).



PROPERTY FROM A FRENCH COLLECTION

247

SHERRIE LEVINE (B. 1947)

Khmer Torso

stamped 'LV 5/12' (on the underside of the right leg)

cast bronze

25½ x 15½ x 5½in. (64.8 x 39.4 x 14cm.)

Executed in 2009, this work is number five from an edition of twelve plus three artist's proofs

£150,000–200,000

\$200,000–260,000

€170,000–220,000

'I try to make art which celebrates doubt and uncertainty. Which provokes answers but doesn't give them. Which withholds absolute meaning by incorporating parasite meanings. Which suspends meaning while perpetually dispatching you toward interpretation, urging you beyond dogmatism, beyond doctrine, beyond ideology, beyond authority.'

SHERRIE LEVINE

PROVENANCE:

Paula Cooper Gallery, New York.

Acquired from the above by the present owner in 2010.

EXHIBITED:

New York, Paula Cooper Gallery, *Sherrie Levine*, 2010 (another from the edition exhibited).

Krefeld, Museum Haus Lange, *Sherrie Levine: Pairs and Posses*, 2010–2011 (another from the edition exhibited).

London, Whitechapel Gallery, *Again, more things (a table ruin)*, 2014 (another from the edition exhibited, illustrated in colour pp. 44, 51, 53, 55–56 and 65).



Alternate view

Executed in 2009, *Khmer Torso* encapsulates Sherrie Levine's shrewd selection of sculpture for appropriation, in a continued and celebrated public canon that celebrates its fortieth anniversary this year. Cast from bronze by a dedicated workshop of skilled specialists, *Khmer Torso* is a replica of a fragmented Buddhist, carved stone statue from twelfth-century Cambodia. Complementing Levine's other selected biological and historical relics (such as horns from New Mexico and masks from Tanzania), *Khmer Torso* explores the fetishistic preservation of such sources, presented almost as dusty museum artefacts for examination, investigation and interpretation. Like her transformational appropriation of Duchamp's *Fountain* (1991), in which the artist alchemised Duchamp's porcelain urinal into a shiny, luxurious bronze, here Levine metamorphoses a beaten, crumbling stone figure of antiquity into a glowing, gilded cast, revitalising it with new life. For Levine, a successful appropriation will have its own character, its own personality. 'I am interested', Levine proposed in 1993, 'in making a work that has as much aura as its reference. For me the tension between the reference and the new work doesn't really exist unless the new work has an artistic presence of its own. Otherwise, it just becomes a copy, which is not that interesting' (S. Levine, in *Journal of Contemporary Art*, Vol. 6, 1993, p. 62). Especially true of her recent work, this claim supports

Levine's removal of chosen artefacts from their art-historical sources, before reprocessing each object so that they radiate with a dazzling, uncanny energy, whilst faithfully preserving their solemn, antique dignity.

Forty years ago, in 1977, Sherrie Levine exhibited her photographic appropriations alongside other artists of the so-called 'Pictures Generation'. Together with Robert Longo, Jack Goldstein, Troy Brauntuch, and Philip Smith, Levine exhibited these images (in her instance, re-photographs of pictures by modernist photographers) at Artists Space in New York. Continuing this exploration through the succeeding decades, Levine has tackled complex issues concerning ownership and copyright infringement, gender politics and the fetishisation of the art-object. With *Khmer Torso*, Levine takes an artefact that, whilst having its origins in a socio-historical past, is not patented in its design. Whilst the antique statue may be distributed publicly – at auction, for example – its historicism propels its debatable negation of public or private ownership. Concurrently, Levine subverts the patriarchal masculinity of the statue by claiming authorship of it as her own, whilst fetishizing the relic by casting it in an opulent coat of bronze. Rather than channelling Barthes' notions of authorial cessation, Levine progressively succeeds in conjuring something spectacularly new out of something austere old.





248

BARBARA KRUGER (B. 1945)

Untitled (There is only one antidote to mental suffering and that is physical pain)

photoengraving on magnesium in artist's frame, in six parts
each: 23 $\frac{3}{4}$ x 19 $\frac{1}{4}$ x 2in. (59.5 x 50.2 x 5cm.)

Executed in 1988, this work is unique

£80,000–120,000

\$110,000–160,000

€88,000–130,000

PROVENANCE:

Mary Boone Gallery, New York.

The Collection of Boston Children's Heart Foundation, Children's Hospital, Boston.

Their sale, Sotheby's New York, 27 June 1997, lot 320.

Acquired at the above sale by the present owner.

EXHIBITED:

Turin, Castello di Rivoli, Museo d'Arte Contemporanea, *Domenico Bianchi, Alan Charlton, Günther Förg, Barbara Kruger, Toon Verhoef*, 1989 (illustrated in colour, unpagged).

Los Angeles, Museum of Contemporary Art, *Barbara Kruger*, 1999–2000, pp. 176 and 266 (illustrated in colour, p. 176). This exhibition later travelled to New York, Whitney Museum of American Art.

LITERATURE:

K. Linker, *Love For Sale: The Words and Pictures of Barbara Kruger*, New York 1990 (illustrated in colour, p. 92).



Barbara Kruger's instantly recognisable fusion of provocative text and pictorial quotations from mass-culture has challenged and deconstructed social, economic, political and religious power relations for four decades. Photoengraved on magnesium, this unique sextet exclaims a fractured slogan in Kruger's iconic vernacular. The text is superimposed onto an exceptionally diverse range of found imagery, including a film still, an anatomical illustration and a dictionary definition of the verb 'suffer'. Stamped across the six magnesium plates in Kruger's ubiquitous Futura typeface, the maxim – There is only / one antidote / to mental / suffering / and that is / physical pain – is borrowed from Karl Marx, who irreverently referred to the cathartic possibilities of alleviating anxiety by imposing physical discomfort upon the self. Kruger's imagery is appropriated from a number of sources. In this remarkable work, she incorporates half of the pictures from medical primers (including

an illustration of a baby being removed from its mother's womb and the intricate internal diagram of a figure's head). Also included is a demonstration of the methods, tools and body parts used to inflict physical injury, as well as a still from a Hammer horror film; the man's bloodied face is also the basis for one of Kruger's most famous works (*Our prices are insane!*, executed in 1987).

Kruger's hybridity of image and text challenges the dissemination of visual culture, whilst creating punchy, confrontational juxtapositions that urge us to evaluate the validity and reliability of each picture. In the present work, the text is often offset by its accompanied pictorial content – for example, the conjunctive phrase 'and that is' on the fifth sheet, which superimposes the ensemble of masochistic motifs, pictorially prefigures the sextet's textual conclusion ('physical pain'). This unalignment of text and

imagery creates an offbeat dichotomy between word and picture, establishing an ambiguity that forces the viewer to instinctively question the works with their own cognitive reasoning. Kruger has, in the past, seemed wary to talk about the meaning in her works 'because it creates a kind of closure that I'm really wary of. I like people to sort of generate their own meanings' (B. Kruger, quoted in W.J.T. Mitchell, 'An Interview with Barbara Kruger', in *Critical Inquiry*, vol. 17, no. 2, winter 1991, p. 445). Whilst Kruger disturbs the Barthian 'rhetoric of the image', interceding with her own textual slogans which confrontationally inform the viewer how to think, feel and react, Kruger also permits them an opportunity to authenticate their truthfulness. In our contemporary world, where the permeation of 'fake news' seems unstoppable, Kruger's bold rhetoric, and her work's seemingly confrontational objectivity, is more crucial than ever.

***249**

ROBERT INDIANA (B. 1928)

Love

stamped with the artist's signature, number and date '©1966-1997 R INDIANA

AP 1/2' (on the lower interior edge of the E)

polychrome aluminium

35% x 35% x 18½in. (90.5 x 91.2 x 45.9cm.)

Conceived in 1966 and executed in 1997, this work is artist's proof number one from an edition of six plus two artist's proofs

£350,000–450,000

\$460,000–590,000

€390,000–490,000

'All you need is love, love is all you need.'

JOHN LENNON, 1967



Roy Lichtenstein, *Oh, Jeff... I Love You, Too... But...*, 1964.

Artwork: © Estate of Roy Lichtenstein/DACS 2017.

PROVENANCE:

Morgan Art Foundation, Switzerland (acquired directly from the artist).

Private Collection, New York.

Waddington Custot Galleries, London.

Acquired from the above by the present owner.

EXHIBITED:

London, Waddington Custot Galleries, *Robert Indiana: Sculptures*, 2012 (illustrated in colour, p. 29).

Love



Robert Indiana, *LOVE*, 1967.
Museum of Modern Art (MoMA), New York.
Artwork: © 2017 Morgan Art Foundation Ltd./Artists Rights Society (ARS),
New York, DACS, London.
Photo: The Museum of Modern Art, New York/Scala, Florence.

'My goal is that LOVE should cover the world.'

ROBERT INDIANA

One of modern visual language's most iconic statements, Robert Indiana's Love series is recognised and cherished across the globe for its aspirational universality. The current work is an exquisite example of Indiana's sculptural variants on this ubiquitous theme, with the letters LO gracefully surmounting the VO beneath. Uniformly executed in a rich, cherry-red (a logoed homage to his father's employment at a Phillips gas station during the Great Depression), this typographic quartet is a classic reprisal of that most positive emotional idealism. In particular, the three-dimensionality of the work propels the language into a sphere of sculptural geometry, with an almost sensual dichotomy between positive and negative space. Channelling the accessible and communicative sensibilities of 1960s pop art, Indiana succeeded in creating an imaged slogan that binds language with a visual concept to accomplish a unifying totality. 'What I am thinking about', Indiana mused, 'is the very elementary part that language plays in man's thinking processes and this includes his identification of anything visual. And that is... that the word, the object, and the idea are almost inextricably locked in the mind, and to divide them and to break them down doesn't have to be done. The artist has usually done it in the past. I prefer not to' (R. Indiana,

quoted in *Robert Indiana: The American Painter of Signs*, exh. cat., Museum Kurhaus Kleve, Kleve, 2007, p. 21).

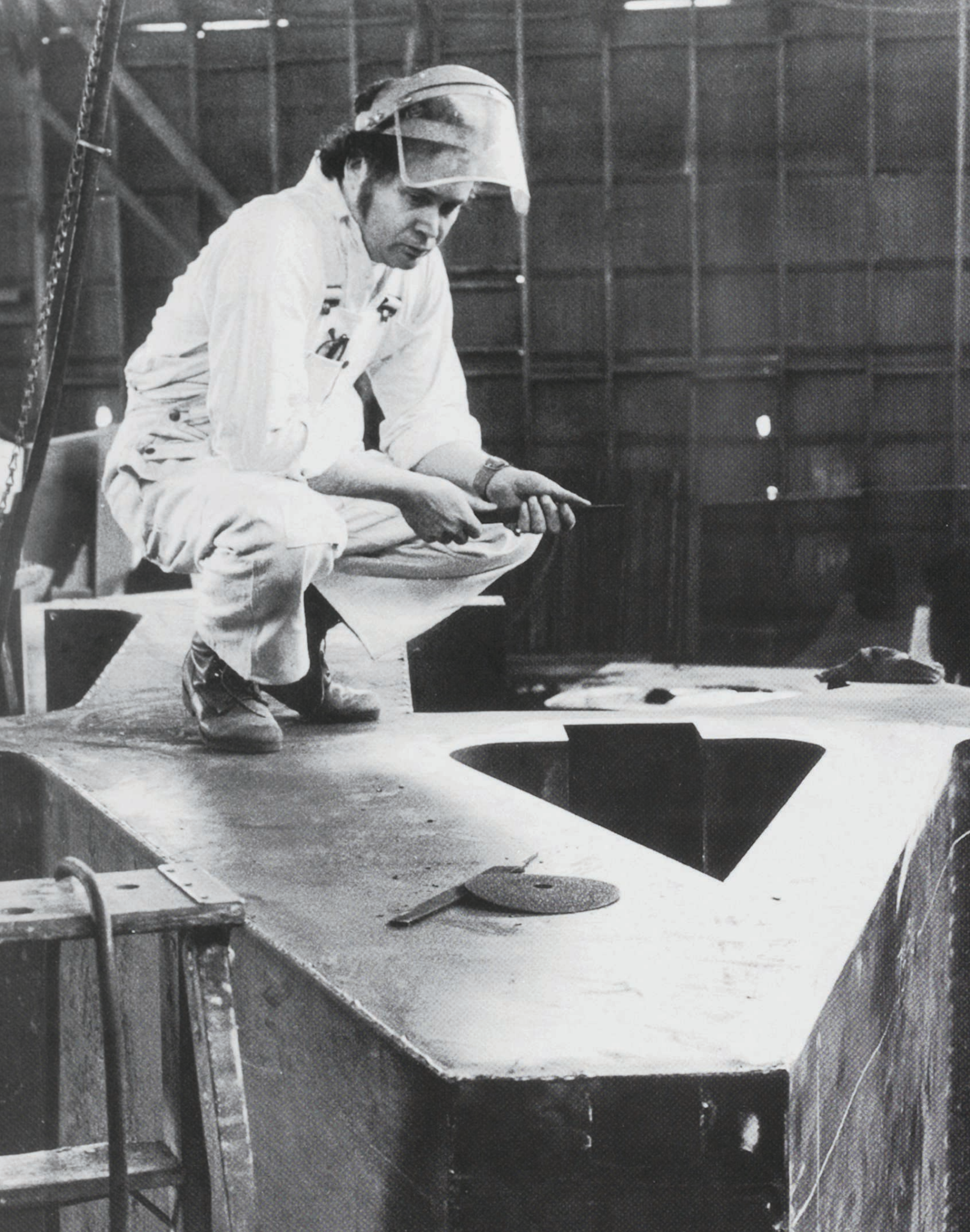
Indiana's initial exploration of the theme was sparked by his spiritual life. Attending a Christian Science church when younger, he was frequently exposed to a sole embellishment on an otherwise ascetic interior; the legend 'God is Love'. This laconic phrase complied with the Christian Science doctrine, founded by Mary Baker Eddy in 1879 and adopted by many Americans in the twentieth century. As Indiana explains, 'the reason that I became so involved in [LOVE] is that it is so much a part of the peculiar American environment, particularly in my own background which was Christian Scientist. 'God is Love' is spelled out in every church' (ibid, p. 26). After receiving a commission from Larry Aldrich for the opening of a renovated museum dedicated to Christian Science, in which Indiana subverted this traditional phrase by reversing the nouns, he deducted the theological implications and started to work on the word LOVE alone. The classic and current version of the work was realised in print in 1966, after initial interpretations included a design for the Museum of Modern Art's Christmas card. In addition to his indebtedness

to logo and signage design, the final scheme reflects Indiana's nurtured passion for poetry. Well-versed in the works of the great American poets, from Edgar Allan Poe and Walt Whitman to Hart Crane, Indiana's *Love*, like other works in his artistic oeuvre, revels in a poetic textual enthrallment, establishing an interpenetration of word and image.

This textual thematization has made Love an accessible vehicle for universal reappropriation, alteration and parody. At first, the image unwittingly anticipated the 1967 Summer of Love, whilst reacting against the threat of nuclear war and the space race. Since then, it has been repurposed, reinterpreted and reprised for diverse functions, borrowed by Google, the 2008 Barack Obama Presidential Campaign (in which Indiana himself wittily transformed LOVE into HOPE), and the rap-metal band Rage Against the Machine, propelling Indiana's visual statement to even higher realms of popular culture's pantheon. Furthermore, *Love*'s charming simplicity and pervasiveness provides a tonic to shed light and happiness over dark, troubling times; this indispensable vitality ensures its continued relevance and essentialness as an emblem for contemporary visual life.

Robert Indiana working on the first monumental LOVE at Lippincott, New Haven, Connecticut, 1970.
Photo: Tom Rummeler.

Artwork: © 2017 Morgan Art Foundation Ltd./Artists Rights Society (ARS), New York, DACS, London.



TOM WESSELMANN (1931-2004)

Monica with Wesselmann

signed and dated 'Wesselmann 92' (on the reverse)

alkyd on cut out aluminium

64 x 48¼in. (162.5 x 122.5cm.)

Executed in 1992

£120,000-180,000

\$160,000-230,000

€140,000-200,000

'I'm terribly excited about those [metal works]... I find sometimes I get so excited working, especially when starting new ideas; I get so excited that I get uncomfortable. It almost feels dangerous, like I'm flirting with something dangerous. Sometimes I've gotten so excited that I'll come home early – just too exciting. I had to get out of here; I couldn't stand it.'

TOM WESSELMANN

PROVENANCE:

Sidney Janis Gallery, New York.

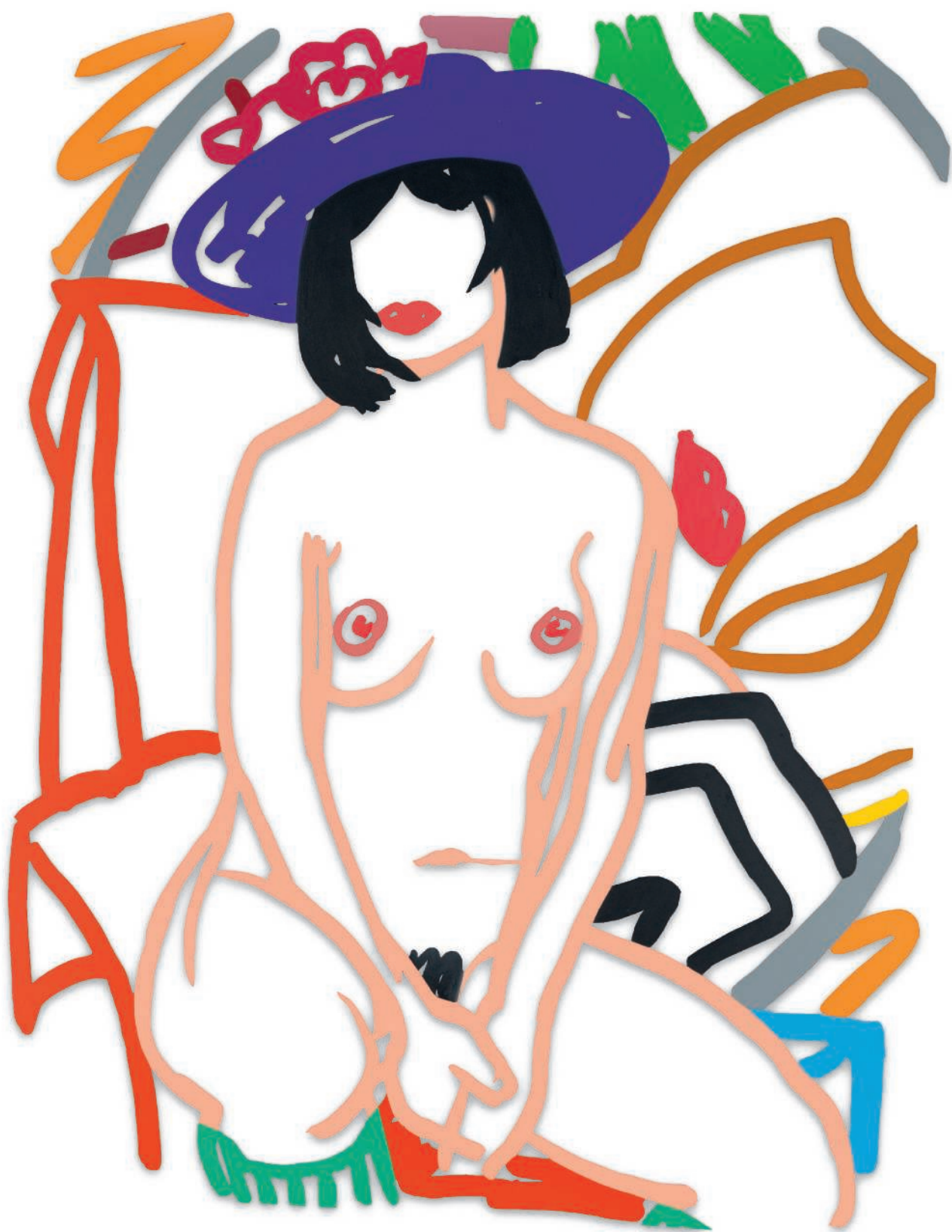
Fondation Veranneman, Kruishoutem.

Acquired from the above by the present owner.

An electric riot of colours and contours, Tom Wesselmann's *Monica with Wesselmann* demonstrates a mature mastering of the artist's work in laser-cut, painted metal. The loose formation and sketchy thickness of the painted aluminium displays a creative idiosyncrasy particular to Wesselmann, as though he is drawing or painting with the metal itself. Wesselmann's metal work marks a culminative peak in his technical prowess. He worked exceptionally hard as a draughtsman in his studio – five or six days a week in earlier years – and was immensely disciplined in his production of preparatory studies. In 1983 he produced his first fabricated hand-cut aluminium 'drawings'. Experimenting at his foundry (Lippincott, Inc., in New Haven, Connecticut), Wesselmann made huge advances in producing metal works that replicated and retained a sense of his signature gesture. With developments in computer-technology, he became able to combine fabrication with painting, before producing a series of undulating, colourful, thrillingly vibrant assemblages.

Throughout his career, Wesselmann delivered a staggering body of work depicting the female sitter; the subject here is Monica, an artist and long-term assistant who sat for Wesselmann from the mid-1980s. Monica poses against a vividly colourful background of semi-abstract squiggles. The salmon lines of the nude Monica settle seductively against this patterned network, with the pinky redness of the sitter's nipples and lips intensifying the erotic intimacy of the ensemble. Monica's blue fedora hat and black hair bring foregrounded definition to this relaxed portrayal. In many of Wesselmann's other portraits, he sets the sitter against work by his modernist muses – Mondrian, Picasso, Cézanne and Matisse – and perhaps, with the still-life here, he evokes the colourful palette and sensual curvaceousness inherent in the cut-outs of the latter. However, considering other Wesselmann pieces refer to these artists in their titles (for example, *Monica Sitting with Mondrian*), here the eponymous reference to Wesselmann implies that the sitter is set against a still life of his own, conjuring a witty, tongue-in-cheek mise en abyme that playfully supports the light nature of the piece. The wall behind the work performs a key role in its function, its negative space completing the forms of Monica's face, torso and legs. Wesselmann maintained that these works were dependent on the negative space of the wall, with the environment becoming a continuation

of the work itself; he explained that 'I was trying to test a specific idea, to let the lines continue in space outside the image on the wall... I discovered that even in metal the drawing gesture could leave the painting' (T. Wesselmann, quoted in *Tom Wesselmann*, exh. cat. Museo d'Arte Contemporanea Roma, Rome, 2005, p. 256). Included in this negative space, and recalling a key feature in many of his hand-drawn portraits, Wesselmann chose to omit the eyes of the sitter, lending her a sense of anonymity and letting our imagination complete the work. J. A. Abramson has interpreted this exclusion as a deliberate attempt to focus the attention away from the individual subject, remarking that to Wesselmann, 'she is Woman; and the paintings begin, in an unspecific, non-portrait fashion, with her and are immediately extended to representations of generalized Woman' (J. A. Abramson, 'Tom Wesselmann and the Gates of Horn', *Arts Magazine*, May 1966, p. 46). The dichotomy between positive and negative space creates a sensual interplay of light and shade, colour and neutrality, reinforcing the bold, sexy seductiveness of the subject. By mastering this manipulation of metal into loud colour and slinky form, *Monica with Wesselmann* represents a lifetime's dedication to the artist's study of the female nude, climactically worked in a highly individualised, irresistibly animated style.



PROPERTY FROM A PRESTIGIOUS EUROPEAN COLLECTION

***251**

ALEX KATZ (B. 1927)

Dappled Light

signed and dated 'Alex Katz 06' (on the overlap)

oil on linen

84 x 60¼in. (213.5 x 152.9cm.)

Painted in 2006

£150,000–200,000

\$200,000–260,000

€170,000–220,000

'Light is the initial flash of what you see; that's what I'm after. People ask me about the colours, but the colours are irrelevant. I can change the colours as long as I've got the light. People think that my colours are really specific but they're not because I'm looking for an overall light.'

ALEX KATZ

PROVENANCE:

Peter Blum Gallery, New York.

Private Collection.

Anon. sale, Sotheby's New York, 12 November 2014, lot 310.

Acquired at the above sale by the present owner.

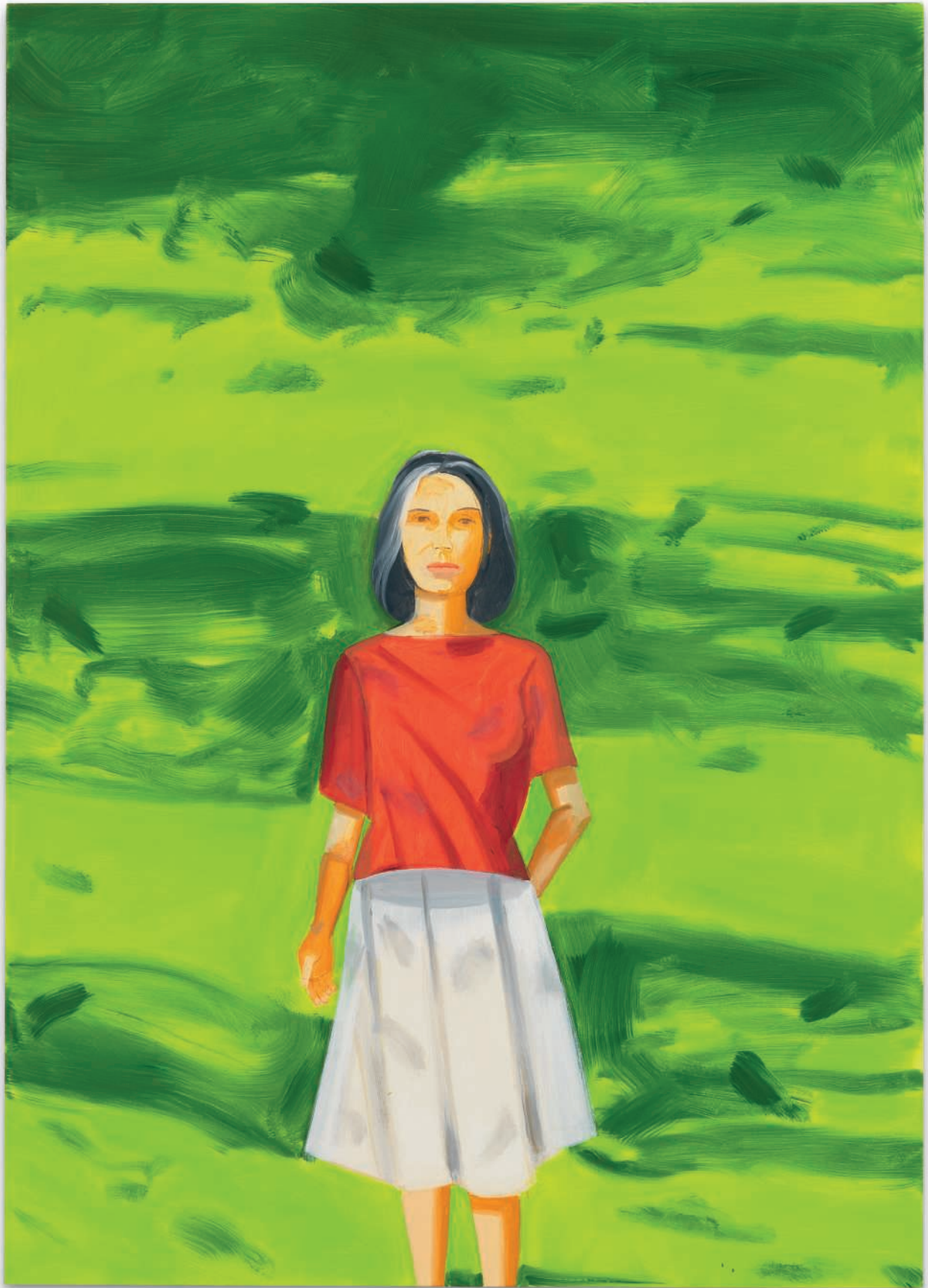


Holland Park Studio, 2003.

Photo: Jeannette Montgomery Barron.

This stunning work by Alex Katz, *Dappled Light*, exemplifies the subtle beauty of his wife, Ada, whilst demonstrating Katz's dazzling atmospheric exploration of natural light. In between semesters at his alma mater, the Cooper Union School of Art in New York, Katz travelled to Maine, where he enrolled in a number of summer courses at the Skowhegan School for Painting and Sculpture. In Maine he learnt how to paint en plein air, recording outdoor light with fluidity and accuracy; this technique was to become instrumental during his productive career. In Katz's own words, 'each image reads like a ripe, forceful slice of light that lives and dies comfortably within the span of the frame but still must be consumed promptly if it is to be caught' (A. Katz, quoted in *Alex Katz: Quick Light*, exh. cat., Serpentine Gallery, London, 2016, p. 5). Like his interpretive treatment of Ada, which depends on fleeting moments of intimacy, Katz records landscapes that are ever-changing and temporal, grounded in personal experience and idiosyncratic interpretation. This approach to light and landscape conjures an immediate and

characterful ambiance perfectly suited to support the depiction of his muse. Amongst landscaped greenery, Ada appears almost as a vision in full-frontal pose. Unlike earlier portraits, in which Katz interprets Ada from a close angle, here he distances the viewer from his subject, as physically unattainable as a photographic memory. The softened edges of Ada, along with the lucid interpretation of the background, are accomplished by Katz working wet in wet, possessing his muse and his landscape with an ethereal glow. However, although this brushwork is emotionally impressionistic, the study of light is less lethargic; as Katz notes, 'My paintings don't look aggressive when you're near them, but if you put them next to other people's paintings, you'll see they're very aggressive. And it has to do with the light, which is quick. Impressionist light is slow, de Kooning and Pollock's light was quick, and John Singer Sargent's light is very quick. I wanted that quick light so the painting comes out really fast at you' (ibid., p. 13).



TOM WESSELMANN (1931-2004)

Smoker Study / for Smoker #24

signed and dated 'Wesselmann 76' (on the overlap)

oil on canvas

10½ x 10½in. (26.8 x 27cm.)

Painted in 1976

£45,000–65,000

\$59,000–85,000

€50,000–71,000

'These works seem heraldic, the lips quasi-Baroque cartouches and the cigarette and crossed fingers, emblematic swords. They condense the eroticism of Wesselmann's Great American Nudes into succinct images of formal grandeur-only the Smokers are more symbolic, more fantastic, not plainly erotic like the Nudes but secretly obscene.'

DONALD KUSPIT,

PROVENANCE:

Galerie Benden + Klimczak, Cologne.

Acquired from the above by the present owner.

EXHIBITED:

Munich, Galerie Thomas Modern, *Tom*

Wesselmann, 2013 (illustrated, p. 34).



ANDY WARHOL (1928-1987)

Mariuccia Mandelli Portrait (Krizia)

each: signed 'Andy Warhol' (on the overlap)

synthetic polymer and silkscreen ink on canvas, in two parts

each: 40¼ x 40¼in. (102.3 x 102.3cm.)

Executed in 1980

£100,000–120,000

\$140,000–160,000

€110,000–130,000

PROVENANCE:

Mariuccia Mandelli Collection, Milan (acquired directly from the artist *circa* 1980).

Thence by descent to the present owners.

EXHIBITED:

Milan, Triennale di Milano, *The Andy Warhol Show*, 2004-2005, nos. 113 & 114 (illustrated in colour, p. 198).



Mariuccia Mandelli beside a portrait of herself by Andy Warhol, Toronto, May 1990.

Photo: Dick Loek/Toronto Star via Getty Images.

Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS)

Andy Warhol's diptych of Mariuccia Mandelli is a ravishing entry into his great line of portraiture, and is the only work he made of the seminal fashion designer. Against a blood-red background in one silkscreened canvas and a lighter orange tone in its pendent, Mandelli gazes wisely and wistfully out of the picture plane, her light blue eyes wetted with a trace of nostalgia. The light that is reflected from her shiny, dark bob haircut is tinged with the background colours, whilst her lips are pursed in a seductively powerful red. This work an especially enticing example of Warhol's silkscreened headshots, paintings executed for friends working in fashion, film, music, and the visual arts. Like other contemporary works, *Mariuccia Mandelli Portrait* displays Warhol's love for high-glamour, but it also immortalises the sitter in his signature flat style, inspired by commercial graphic design.

Mandelli started her fashion label, Krizia, in 1954, dashing around Milan with a suitcase full of samples. Later, Mandelli became one of the first female designers to work on men's clothing and championed tailoring in womenswear, whilst developing one of the first prototypes for hot pants. Never to shy away from widespread demands, Mandelli understood her market; Umberto Eco notably professed that 'she invents the taste of her public'. She was known to have a wild public demeanour, and was a prolific personality on the 1960s Milanese social scene. Her personal image became almost as distinctive as her innovative designs, with this look captured sparkingly by Warhol in the current work. In the wake of her death two years ago, *Mariuccia Mandelli Portrait* retrospectively commemorates a true icon of fashion in pictorial format, celebrating a woman of exceptional talent, character and beauty.







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

36½ x 50in. (91.7 x 127cm.)

Painted in 1967-1975

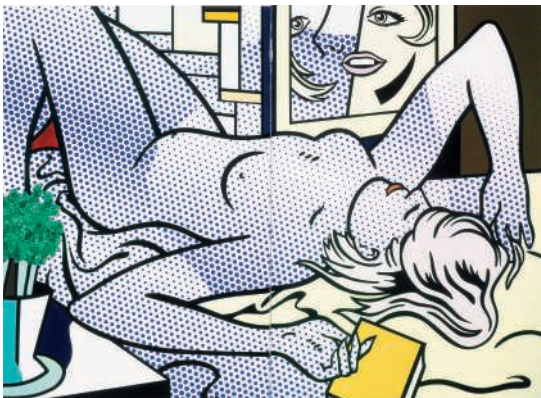
£400,000–600,000

\$530,000–780,000

€440,000–660,000

'It would be hard not to recognize in Wesselmann's works his intense creative imagination, his chromatic force, and a perceptive illusion that leads back to the works of Edouard Vuillard: an absorbing background that envelops the figure, plunging it into wallpaper-like patterns and overriding perspective in a single chromatic vortex.'

DANILO ECCHER



Roy Lichtenstein, *Nude with Abstract Painting*, 1994
Artwork: © Estate of Roy Lichtenstein/DACS 2017.

PROVENANCE:

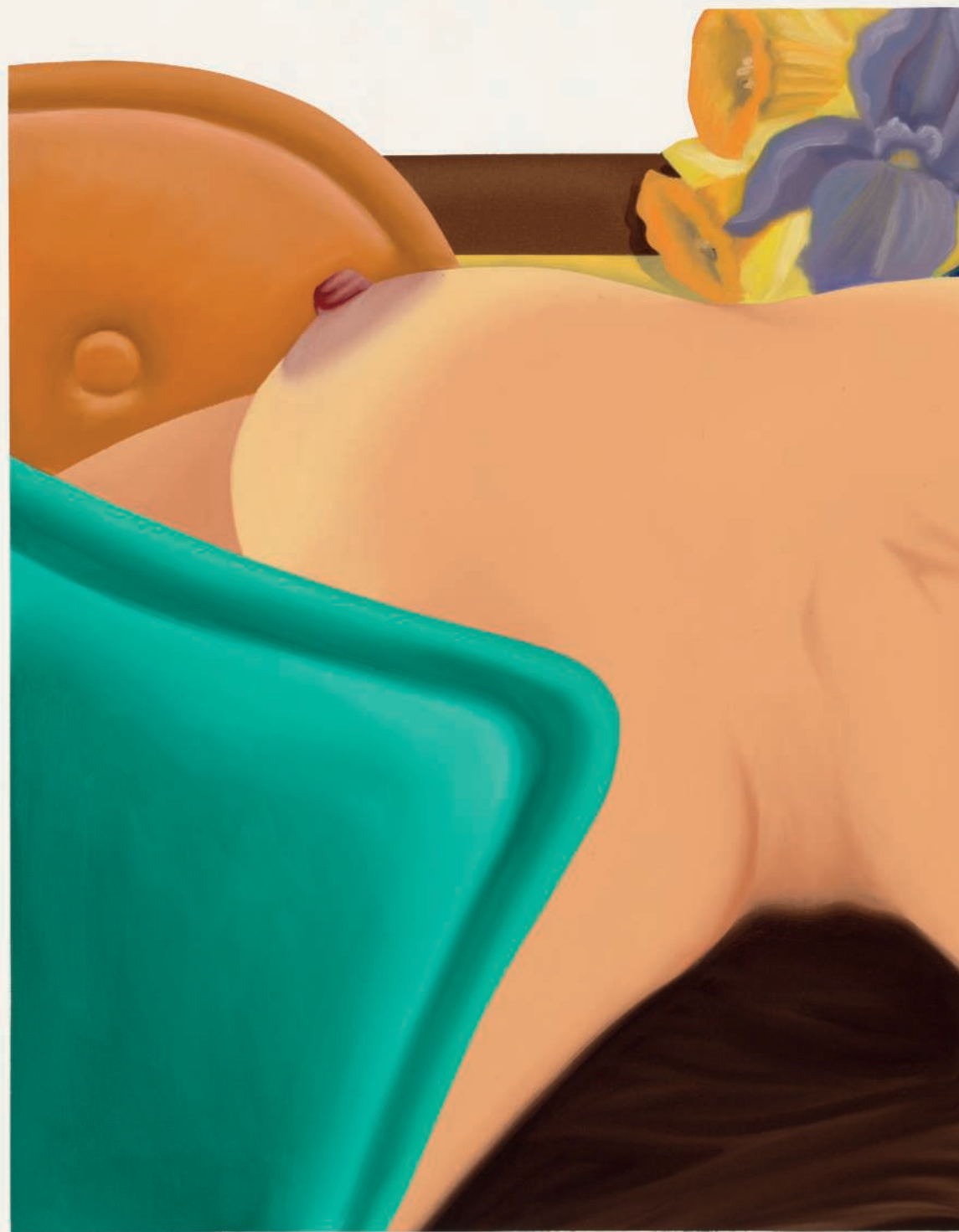
Sidney Janis Gallery, New York.

Boris Leavitt Collection, New York.

His sale, Christie's New York, 20 November 1996,
lot 10.

Acquired at the above sale by the present owner.









Amedeo Modigliani, *Reclining Nude*, 1917. Metropolitan Museum of Art, New York.
Photo: Bridgeman Images.

'I'm still in favour of beauty; good, old-fashioned, no-holdsbarred beauty'

TOM WESSELMANN

Big Study for Long Delayed Nude is a masterful large-scale painting by Tom Wesselmann, painted in his inimitable clean, lush, Pop-inflected style. The titular nude lies spread-eagled on her back, her mouth open in ecstasy. Her pink lips, erect nipples, tan lines and gleaming teeth are picked out with tender clarity, while her face is smooth, with eyes and nose elided. Her deep brown hair flows into an environment of sensual surface and enticing colour: a leopard-print bedspread, cushions of velvety green and orange. In the background are a suggestive floral trio of daffodil, orchid and rose, a perfume bottle, a tissue box and framed picture of a woman's face. The outlines of these objects give way to white negative space, a 'cut-out' mode of composition that links the work to the shaped canvases Wesselmann employed for his 'Mouth' and 'Smoker' series of the same decade. With its beguiling interplay of fabric and skin, of intimate domesticity and unabashed eroticism, *Big Study for Long Delayed Nude* captures Wesselmann's unique approach to the Pop imagery and sexual politics of the 1960s. The woman luxuriates alone in the consumerist hedonism of her material world, and Wesselmann's vibrant, lavish painting conveys

an atmosphere of rich personal pleasure. Wesselmann's iconic Great American Nudes and Bedroom Paintings glow with all the seductive beauty of the American Dream. At the dawn of a liberated age in which sex became a luxury commodity, in tandem with the exuberant colour and form of packaged consumer goods – cigarettes, beer bottles, orange juice advertisements – Wesselmann found fertile ground in the crossover between sex and material desires. His overriding formalist concerns with composition led to a depersonalised treatment of his subject matter, omitting faces and distinctive features in a stylised vocabulary of erogenous symbols. 'If all positive and negative areas became as strong as possible,' he once said, 'there would be no negative areas; the image could become one strong positive shape. What counted was that one final shape' (T. Wesselmann, quoted in T. Shinoda, 'Drawings without Paper' in *Tom Wesselmann Recent Still Lifes and Landscapes*, exh. cat. Galerie Tokoro, Tokyo 1991). Unambiguously erotic, Wesselmann's works have also always been about eroticism: what it means, how it is conveyed, and how it is bound up with contemporary culture. In an

apt instance of life imitating art, his Mouth works have featured in a number of cosmetic advertisements, including Revlon's 'Irresistible Lips' campaign and Alexandra de Markoff's 1995 campaign 'Lips Like Hers,' which depicted a disembodied pair of lips next to a 'fully extended lipstick, its phallic role obvious' (J. Wilmerding, *Tom Wesselmann: His Voice and Vision*, New York 2008, p. 127). Works such as *Big Study for Long Delayed Nude* offered overtly sexual women alongside ciphers for American consumer opulence, arranged together in interiors of seductive, optimistic bright colour and sensuous form. These pictures not only reflected the cultural landscape of the time, but also Wesselmann's fulfilling new relationship with Claire Selley, whom he met in 1957 and would marry six years later. Despite the depersonalisation of the female body, this rich celebration of sex, style and colour is suffused with the joy and love of the artist's own life, and captures the central tenet of Wesselmann's art: 'I'm still in favour of beauty; good, old-fashioned, no-holdsbarred beauty' (T. Wesselmann, quoted in J. McEwen, *Tom Wesselmann: Paintings 1962–1986*, exh. cat. Mayor Gallery, London 1988, unpagged)



ALEX KATZ (B. 1927)

Reclining

signed and dated 'Alex Katz 6-78' (on the overlap)

oil on canvas

47 $\frac{7}{8}$ x 60in. (121.7 x 152.3cm.)

Painted in 1978

£150,000–200,000

\$200,000–260,000

€170,000–220,000

'[Alex Katz] has known Ada for nearly sixty years, but every portrait of her, over 200 of them by now, presents her as if he has been thunderstruck for the first time.'

INGRID D. ROWLAND

PROVENANCE:

Marlborough Gallery Inc., New York.

Private Collection, New York.

Anon. sale, Christie's New York, 3 November 1994, lot 260.

Marlborough Gallery Inc., New York.

Acquired from the above by the present owner.

Referred to as 'the First Lady of the art world' by poet Frank O'Hara, Ada Katz has charmed millions as her husband's muse throughout his extensive and lauded career as a painter. With her photogenic beauty and charisma (she modelled professionally), Ada is a sitter perfectly suited to Alex Katz's bright, breezy palettes and warm emotional range. *Reclining* is amongst Katz's finest solo portraits of Ada. Katz positions his wife against a neutral background, her slender, long neck gracefully merging with her oval head, which floats comfortably against the white. Her longing gaze, which penetrates the picture plane, meets our own, but the downcast stare gives Ada a sense of dominance that heightens her power as muse. Although her lips are clasped shut in solemnity, the edges of Ada's mouth slightly ascend, almost erupting into a knowing smile. With these careful figurative renderings, Katz sublimely captures a second in time; one of many millions shared with his beloved. In Katz's earlier work (from around 1959; the same year as their marriage), he presents the images of Ada from a close angle, so that the face appears larger-than-life on the canvas, a shrine-

like icon glorifying his wife. Inspired by filmic camera angles and billboard advertisements, this magnification, as emblematised by *Reclining*, enables Katz to interpret his subject in immense intimate detail. Additionally, the filmic character of the piece elevates the totalising allure of her beauty; a cinematic star to succeed the breathtaking close-ups of Grace Kelly, Marilyn Monroe or Audrey Hepburn. By consistently depicting Ada, Katz manages to reinvent her time and time again, drawing from an endless well of inspiration to create homages to his most cherished companion. In 1966 Frank O'Hara foreshadowed this life-long interaction perfectly: 'the heads and figures of [Alex's] wife, Ada, give this beautiful woman, through his interest in schema, a role as abstract as that of Helen of Troy; she is a presence and at the same time a pictorial conceit of style. In each painting he finds new features of her iconography and new implications in those features' (F. O'Hara, 'Alex Katz', first published in *Art and Literature*, Lausanne, no. 9, Summer 1966, reproduced in *Alex Katz: Twenty Five Years of Painting*, exh. cat., The Saatchi Gallery, London, 1997, p. 160).



Alex and Ada Katz, 1969 Aug.
unidentified photographer. Fischbach Gallery records,
1937–2015, bulk 1963–1977. Archives of American Art,
Smithsonian Institution.



ANDY WARHOL (1928-1987)

Gem

stamped by The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., twice and numbered 'PA72.011' (on the overlap)

acrylic, silkscreen ink and diamond dust on canvas

14½ x 18½in. (35.8 x 45.9cm.)

Executed in 1979

£60,000–80,000

\$79,000–100,000

€66,000–87,000

'The artificial fascinates me, the bright and shiny.'

ANDY WARHOL

PROVENANCE:

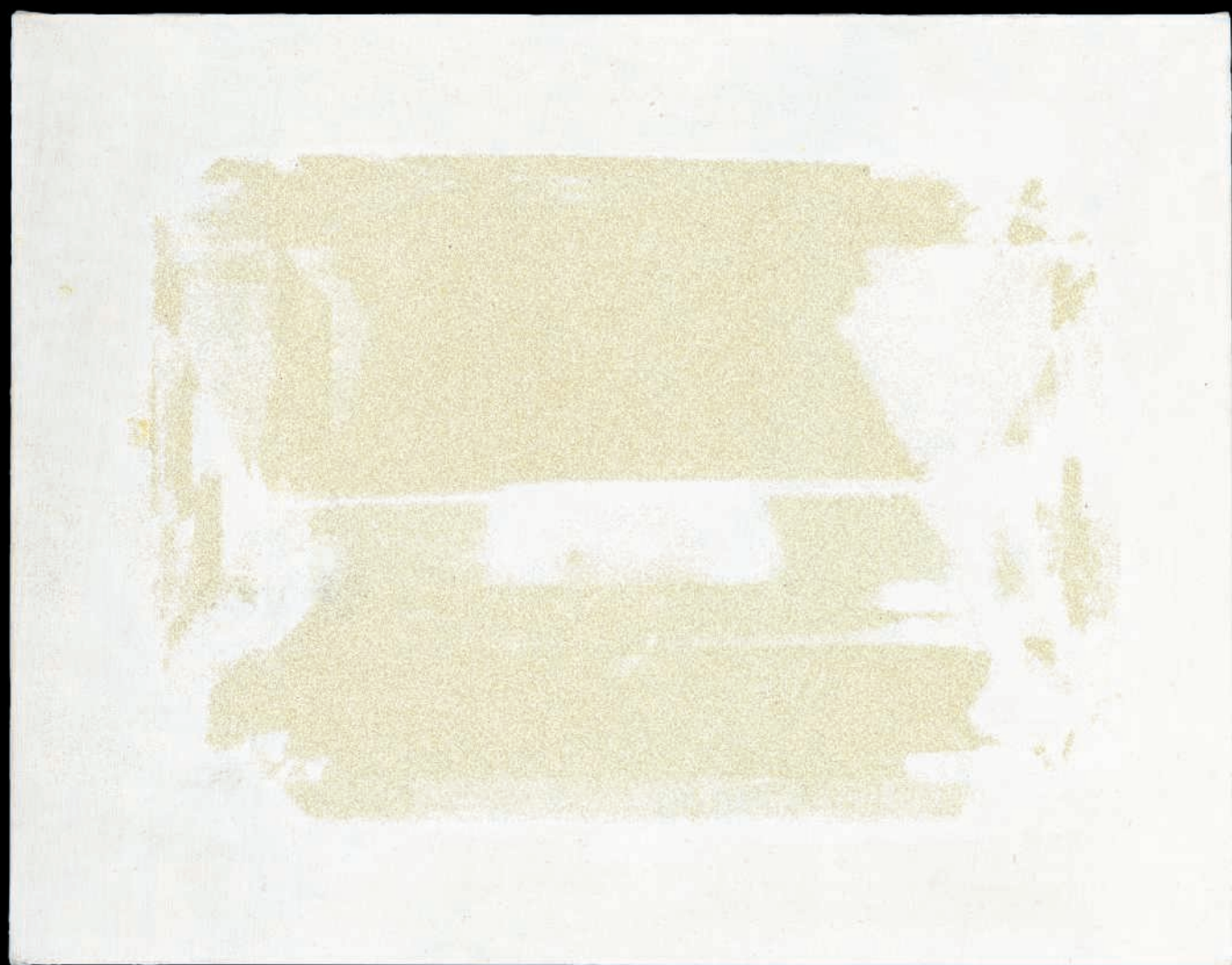
Galerie Bruno Bischofsberger, Zurich.

Acquired from the above by the present owner in 2002.

In Andy Warhol's *Gem* of 1979, silkscreened diamond dust carves the ghostly form of a gemstone into a vague, shimmering mirage-like image of opulence and materialist luxury. Rooted in the seductive vulgarity of modern glamour, the gemstone became one of Warhol's late, great icons, a successor to the long line of materialist icons that stretched from the early Soup Cans and Electric Chairs to the celebrity portraits and skulls of the 1970s. By screenprinting a series of gemstones in a variety of chromatic fades, Warhol demonstrated a deliberately ambiguous and ambivalent attitude towards superficially extravagant consumerism – one that is both glamorising and ironic. This ambiguity is generated by the semi-abstract, almost indistinguishable rendering of the gemstone, given its form by a faux-luxury coat of so-called 'diamond dust' – a material, actually powdered glass, that was introduced to Warhol by Rupert Smith in 1979 and which has here been swept spontaneously across a background of similar neutrality.

The deliberate vagueness and enigma of this work is a feature that Warhol was also developing at the time in his series of 'Shadow' paintings. These

were works that similarly played with the dramatic contrasts between figuration and abstraction, light and shadow, and perceptibility and invisibility. Referred to by Warhol as 'disco décor', this epic series of 102 vertical paintings presents a heterogeneous take on a homogeneous shadow-image, with dramatic chromatic contrasts and variable diamond distributions. Commenting on this series, Gregory Volk noted that 'these paintings accentuate their status as artifices, or painting devices, and dispense with Abstract Expressionism's claims to originality and transcendent beauty. However, they still retain an aura of the sublime... something of awe-inspiring beauty...' (G. Volk, 'The Late, Great Andy Warhol', *Andy Warhol: The Last Decade*, exh. cat., Milwaukee Art Museum, Wisconsin, 2009, p. 81). A celestially compact abbreviation of this important series, *Gem* revels in Warhol's pseudo-sardonic fascination with abstract pattern, whilst aesthetically navigating a continued and complex relationship with the transience of glitz and glamour. This diamond-dust gem also cleverly imitates a real gem by only becoming visible when seen from the right angle as the light falls upon it.



λ†257

GRAYSON PERRY (B. 1960)

I Want To Be An Artist

glazed earthenware

22 $\frac{7}{8}$ x 18 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (58 x 48 x 48cm.)

Executed in 1996

£60,000–80,000

\$79,000–100,000

€66,000–87,000

PROVENANCE:

Laurent Delaye Gallery, London.

Private Collection.

Anon. sale, Sotheby's London, 5 February 2004, lot 50.

Acquired from the above sale by the present owner.

EXHIBITED:

London, Saatchi Gallery, *New Labour*, 2001.



I Want To Be An Artist is an outstanding example of Grayson Perry's colourful and personal ceramic vases. This particular work is dedicated to two of Perry's favourite American artists – Andy Warhol and Jean-Michel Basquiat – who are illustrated on either side of the vase. Perry creates a visual homage to his muses by incorporating miniature leitmotifs from the duo's respective oeuvres. Thus, embedded in Warhol's chest we see photographic portraits that allude to his screenprinting and

an illustrated shoe that chimes with his love for stylish footwear. Next to Basquiat, Perry integrates a gilded skeleton, possibly a reference to the New York artist's untimely death at the age of twenty-seven. The decision to present both artists alongside each other is an allusion to their somewhat infamous working partnership and questionably superficial personal relationship, whilst the title resonates with the aspirational intentions displayed by Basquiat when he

approached his idol at a restaurant in SoHo in 1980, brandishing a Xeroxed photograph of his selected work. The mythological implications of Perry's work – ancient vases were pictorially adorned with pictures of gods and goddesses – transforms the piece into an affectionate shrine, dedicated to two of the twentieth-century's most significant and distinctive artists.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ * 258

DAMIEN HIRST (B. 1965)

Beautiful Weave Your Cosmic Web of Hypnosis Painting

signed and dated 'Damien Hirst 2007' (on the reverse)

signed 'D Hirst' (on the stretcher)

household gloss on canvas

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

Executed in 2007

£250,000–350,000

\$330,000–460,000

€280,000–380,000

'I really like making [the Spin Paintings]. And I really like the machine, and I really like the movement. The movement sort of implies life. Every time they're finished, I'm desperate to do another one... It's so much fun to actually make them. I've got a video of David Bowie trying to stick his watch in one. I think he thought I painted them by hand.'

DAMIEN HIRST



PROVENANCE:

White Cube.

Acquired from the above by the present owner
circa 2011.

Damien Hirst with spin painting, Brixton, London,
April 1995.

Photo by Stephen White

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DACS 2017.



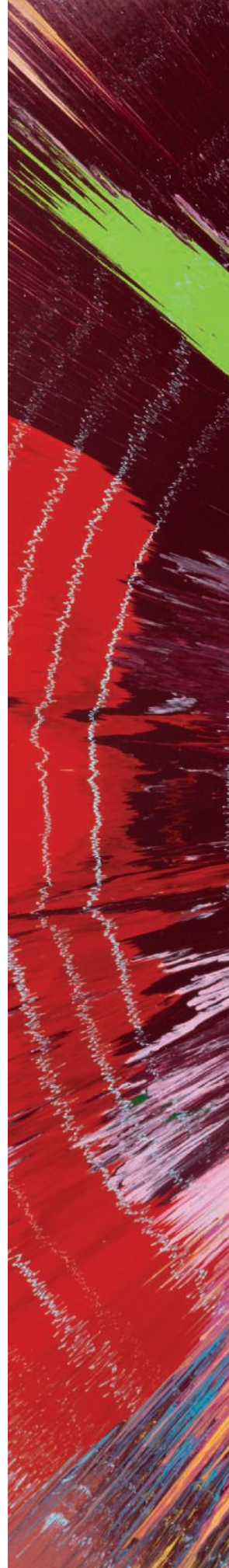


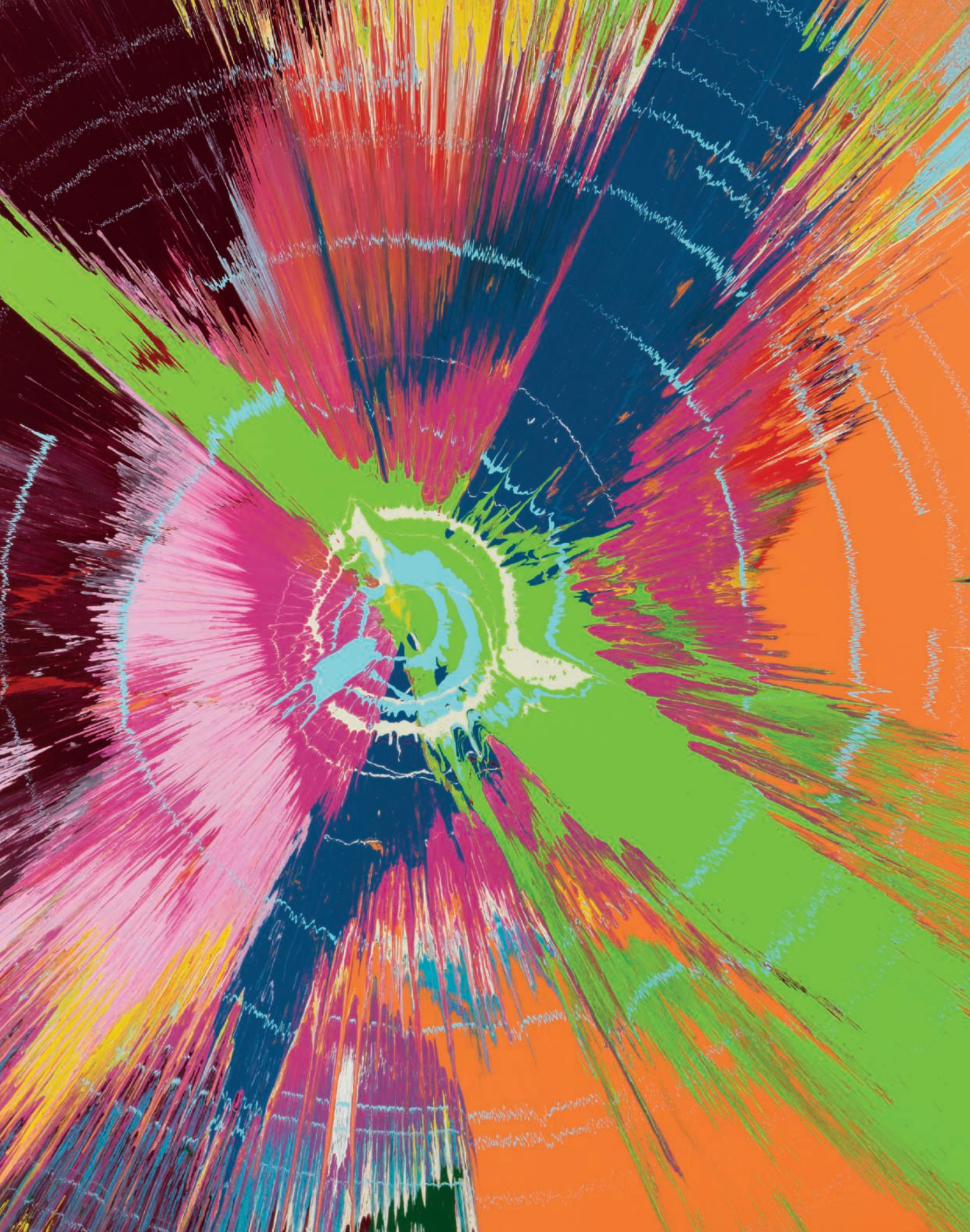
Gerhard Richter, *Abstraktes Bild (Abstract Painting)*, 1994.
Artwork: © Gerhard Richter 2017 (0230).

An exhilarating whirlwind of colour and motion, Damien Hirst's *Beautiful Weave Your Cosmic Nets of Hypnosis Painting* is a scintillating entry into his canon of iconic Spin Paintings. Employing a mechanical machine to rotate the canvas at breakneck speed, from the central axis Hirst saturates its surface with a kaleidoscope of polychromatic household emulsion paint. Whilst playfully mimicking the performative action painting of expressionists such as Jackson Pollock, Hirst also negates any notion of the artist's hand by allowing the unpredictability of chance to intercede, producing unique and astonishing results. Prefaced by the adjective 'Beautiful', the titles of the Spin Paintings suitably complement the dynamism of the works themselves. In the present work, the title is typically apt; the paint, flung across the canvas in multiple directions, both entrances and energises the viewer.

Hirst started making Spin Paintings in 1992. He conceived the idea when recalling an episode of Blue Peter with John Noakes in 1975, in which the presenter mesmerised Hirst and other young viewers by demonstrating how to make a spin painting of their own. In 1993, Hirst ran a 'spin art stall' at Joshua Compston's artist-led street fair, 'A Fête Worse than Death', in

which Hirst and fellow-artist Angus Fairhurst, both dressed in clown-costumes, encouraged visitors to create their own spin paintings for the bargain price of £1. Whilst living in Berlin the following year, Hirst owned a spinning machine which enabled him to develop and perfect his technique. *Beautiful Weave Your Cosmic Nets of Hypnosis Painting* exemplifies the artist's mastered method of using a rush of colour to capture a moment in time. Commenting on this gestural mechanism as a way of expressing the transience of human experience, Andrew Wilson has claimed that Hirst's Spin Paintings 'illustrate the duality between a liquid or living state and a solid or dead one, capturing a sense of speed and material flux, which, however, is fossilised as soon as the canvas stops spinning and the paint finishes drying. In this sense they are memorials to the death of experience – memories of fleeting moments of immediacy and intensity that have passed' (A. Wilson, 'Believer', in *Damien Hirst*, exh. cat., Tate Modern, London, 2012, p. 205). By applying an explosive roar of colour onto a rapidly spinning canvas, Hirst celebrates a primordial joy of painting by capturing a process in the thrilling throes of immediacy.







λ * 259

TRACEY EMIN (B. 1963)

I've Got It All

colour coupler prints copied from Polaroids, in eight parts

each image: 3½ x 3in. (8 x 7.5cm.)

each sheet: 4½ x 3½in. (10.5 x 9cm.)

Executed in 2000, this work is number one from an edition of three

£6,000–8,000

\$7,900–10,000

€6,600–8,700

PROVENANCE:

Galerie Gebauer, Berlin.

Private Collection, Germany.

Anon. sale, Christie's London, 23 October 2001, lot 304.

Acquired at the above sale by the present owner.

LITERATURE:

M. Maloney (ed.), *I Am Camera*, London 2001 (another example illustrated in colour, p. 234).

C. Townsend and M. Merck (eds.), *The Art of Tracey Emin*, London 2002 (another example illustrated in colour, p. 43).

Saatchi Gallery (ed.), *100 The Work that Changed British Art*, London 2003, p. 209, no. 48 (another example illustrated in colour, p. 105).

H. Luard and P. Miles (eds.), *Tracey Emin*, New York 2006, p. 413 (another example illustrated in colour, p. 235).

Tracey Emin: 20 Years, 2008–2009, exh. cat., Edinburgh, Scottish National Gallery of Modern Art, p. 148 (another example illustrated in colour, p. 10).

Tracey Emin: Love is What You Want, 2011, exh. cat., London, Hayward Gallery (another example illustrated in colour, p. 22, 119).

E. Booth-Clibborn (ed.), *The History of the Saatchi Gallery*, London 2011 (another example illustrated in colour, p. 284).

λ 260

GRAYSON PERRY (B. 1960)

I Love Beauty

stamped with the artist's monogram (along the base)

glazed ceramic

13 $\frac{5}{8}$ x 9 $\frac{1}{4}$ x 8 $\frac{1}{4}$ in. (34.5 x 23.5 x 21cm.)

Executed in 2005

£22,000–28,000

\$29,000–36,000

€25,000–31,000

PROVENANCE:

Galleria Il Capricorno, Venice.

Acquired from the above by the present owner in 2006.

EXHIBITED:

Margate, Turner Contemporary, *Grayson Perry: Provincial Punk*, 2015.

Maastricht, Bonnefantenmuseum, *Grayson Perry: Hold Your Beliefs Lightly*, 2016 (illustrated in colour, pp. 34–35). This exhibition later travelled to Aarhus, ARoS Aarhus Kunstmuseum.

LITERATURE:

J. Klein, *Grayson Perry*, London 2009 (illustrated in colour, p. 246).





λ * 261

LUCIAN FREUD (1922-2011)

Untitled (Man with Cat)

ink on paper

7½ x 4¾in. (18 x 11.7cm.)

Executed circa 1942

£20,000-30,000

\$27,000-39,000

€22,000-33,000

PROVENANCE:

Matthew Marks Gallery, New York.

Private Collection, Connecticut.

Anon. sale, Sotheby's New York, 25 September 2013, lot 389.

Acquired at the above sale by the present owner.



λ 262

MICHAEL ANDREWS (1928-1995)

Untitled (Landscape with Waterfall, Scotland II)

watercolour on paper
9 x 11¼ in. (22.9 x 30 cm.)
Executed in 1994

£20,000–30,000
\$27,000–39,000
€22,000–33,000

PROVENANCE:
James Hyman Fine Art, London.
Acquired from the above by the present owner.

EXHIBITED:
London, James Hyman Fine Art, *Michael Andrews: landscapes*, 2005
(illustrated in colour, unpagged).

λ 263

FRANK AUERBACH (B. 1931)

The Pillarbox

oil on board
22 x 22in. (56 x 56cm.)
Painted in 2010-2011

£220,000–280,000
\$290,000–360,000
€250,000–310,000

‘Sometimes when I finish a picture, I just wander around with a sketchbook and ideas and some of them I don’t like. Then I find something that seems attractive... It was very different at the beginning. I was looking for compositions, I know I was. The drawings I did for early paintings seem to me to have a composition, and now, I am thinking of ones of the *Pillar Box* [sic] and... *The Bridge*; I very much look for things that are not compositions at all, that don’t seem like art. I see whether I can try and paint them, something that for some reason or other is not a fitting material for any particular sort of picture but a piece of undigested reality. I try to find a way of making something of it.’

FRANK AUERBACH

PROVENANCE:

Marlborough Fine Art Ltd., London.
Acquired from the above by the present owner.

LITERATURE:

C. Lampert, *Frank Auerbach: Speaking and Painting*, London 2015 (illustrated in colour, p. 183).



Frank Auerbach, *Looking Towards Mornington Crescent Station, Night*, 1973.

Sheffield Galleries and Museums Trust.

Artwork: © Frank Auerbach, courtesy Marlborough Fine Art.

Photo: © Museums Sheffield/Bridgeman Images.

The Pillarbox is a formidable recent example of Frank Auerbach’s vibrant, celebratory townscapes. Over the course of almost 40 years, Auerbach has been flâneuristically strolling around the same grubby arch of North London, from Mornington Crescent to Primrose Hill via Camden Town, accompanied by a notebook to record his observations. Returning to the studio, Auerbach transcribes his drawings into idiosyncratically heady washes of colour and composition on board, dispelling any mundane characteristics of the city around him. In *The Pillarbox*, Auerbach amplifies the cross-section of Mornington Terrace and Mornington Street in a warm, polychromatic frenzy. The bold brown-red hues of the eponymous post-box foregrounds its physicality over a bright, golden road. On the bridge that runs over the tangle of railway tracks erupting from Euston Station, a car approaches, its headlamps emblazoned in bulbous light globules. The centre of the work is punctuated by a lively interpretation of the bridge’s bookended column, described diagonally in light-ivory yellow. The dazzling palette and energetic application of brushstrokes propels a gritty urban lair into an ecstatic, animated idealisation, with the viewer engrossed by its alluring colour and disorientingly shallow sense of spatial depth. This visual vocabulary lends the piece a visceral sense of intimacy far-removed from imposing urban alienation.

The Pillarbox, like much of Auerbach’s work, is optically puzzling at first glance, but immensely rewarding once thoroughly comprehended.

Auerbach intends to recall his street scenes with a faithful objectivity, channelled through a highly subjective way of seeing and expressive, performative translations of this vision in paint. As Norman Rosenthal has noted, ‘in spite of his surface wildness and the thickness of his paint..., there is a sense of rightness that gives each mark, each stroke, an emotionally laden meaning that strives towards a truthful representation of the subject, an aim which Walter Sickert – another of Auerbach’s English heroes – called ‘the interpretation of ready-made life’’ (N. Rosenthal, ‘Auerbach and His History’, in *Frank Auerbach: Paintings and Drawings 1954–2001*, exh. cat., Royal Academy of Arts, London, p. 13). In *The Pillarbox*, this fidelity is actualised in the impastoed dollops representing figures on the bridge, or else the stumpy vertical lines that designate the chimneys of houses in the background. Every brushstroke is loaded with purpose, contributing towards a unifying totality that is highly calculated and intentional. This emotional response to subject matter takes its cue from the expressive gestural work of the abstract expressionists (and, in particular, the figurative abstraction of Willem de Kooning), granting Auerbach the opportunity and the freedom to create vivid alternate realities in paint. In particular, this method and style is perfectly suited to celebrating what Auerbach termed the ‘higgledy-piggledy mess’ of London, converting its urbane, greyish demeanour into something extraordinarily jubilant.



***264**

DAVID HOCKNEY (B. 1937)

Isolde and Brangane

signed and dated 'David Hockney 87' (on the reverse)

acrylic on canvas

48¼ x 36¼in. (122.5 x 92cm.)

Painted in 1987

£400,000–600,000

\$530,000–780,000

€440,000–660,000

'[T]he story Tristan's music tells is ... overwhelmingly moving really. It's ravishing.'

DAVID HOCKNEY



Tristan and Isolde, 19th century.

Photo: De Agostini/Getty Images.

PROVENANCE:

André Emmerich Gallery, New York.

Acquired from the above by the present owner in 1988.

EXHIBITED:

Los Angeles, County Museum of Art, *David Hockney: A Retrospective*, 1988-1989. This exhibition later travelled to New York, The Metropolitan Museum of Art and London, Tate Gallery.





David Hockney, *Tristan und Isolde 6* (Stage design for *Tristan und Isolde*, performed at Los Angeles Music Center Opera), 1981. Artwork: © David Hockney.

‘The fundamental reason for the extraordinary success of [Hockney’s] designs for the opera is that his passion for the music is at least as great as his passion for painting.’

STEPHEN SPENDER

Dramatically lit in a palette of opulent tones, David Hockney’s *Isolde and Brangane* is a sumptuous vision from his celebrated body of operatic set designs. A consummate expression of his rich multi-media outlook, Hockney’s theatrical collaborations reached their pinnacle in his production of Richard Wagner’s nineteenth-century masterwork *Tristan und Isolde*, directed by Jonathan Miller at the Los Angeles Music Center in 1987. Inspired by the sublime chromatic range of Wagner’s music and the motif of illumination that saturated his libretto, the artist set about building a world of colour and light, channelling the language of his sun-drenched Californian landscapes into grandiose scenes of love, betrayal and death. With Wagner’s ‘ravishing’ score playing on repeat, the artist experimented obsessively with scale models in his studio, casting luminous rays upon his vast ship decks and castle walls. The present work, depicting Isolde and her maid in Act I, belongs to a group of paintings in which Hockney sought to visualise the intimate action of each scene. ‘In a sense the paintings [were] close-ups of what I thought the drama was going to look like’, he explained. ‘... I did the paintings to provide my own atmosphere’ (D. Hockney, *That’s the Way I See It*, London 1993, p. 178). Glowing differently under varying light conditions, the painting’s extraordinarily vivid hues witness the master colourist at the height of his powers. The deep shadows and subtle tonal variation of *Isolde and Brangane* were translated to stage via pioneering use of Vari-Lite: moving coloured beams used in stadium rock concerts. The following year, the work

was exhibited at the Metropolitan Museum of Art, New York, in the second phase of the artist’s landmark touring retrospective. Documenting the sheer creative breadth of his practice, the exhibition truly affirmed the strains of Wagnerian Gesamtkunstwerk in Hockney’s aesthetic – a holistic ambition most vitally embodied in his set designs. The present owner is a Hockney collector who bought his first work by the artist in 1975. For a period of time he owned the 1980 painting *Nichols Canyon*; its vibrant palette influenced his acquisition of *Isolde and Brangane* in 1988, and subsequently the 1990 masterpiece *Pacific Coast Highway and Santa Monica*.

Within a practice grounded in themes of illusionism – curtains, screens, lenses and warped perspectives – Hockney’s theatrical commissions speak to the very core of his art. The designs for *Tristan und Isolde* sit within a distinguished line-up of productions, beginning with Stravinsky’s *The Rake’s Progress* and Mozart’s *The Magic Flute* for Glyndebourne in the mid-1970s. In 1981 he designed two triple-bills for the Metropolitan Opera in New York, and in 1992 conceived sets for Puccini’s *Turandot* at the Chicago Lyric Opera and Richard Strauss’s *Die Frau ohne Schatten* at the Royal Opera House, Covent Garden. In *Tristan und Isolde*, however, Hockney realised a long-held dream. ‘I was deeply interested in the piece’, he recalls. ‘I felt it was the kind of music that I would choose to work with in the theatre’ (D. Hockney, *That’s the Way I See It*, London 1993, p. 171). He had already seen the opera a number of times, and had twice made the pilgrimage to Bayreuth



David Hockney, *Pacific Coast Highway*, 1990.
Artwork: © David Hockney.

‘... one of the most beautiful and original [sets] ever inspired by a Wagner opera.’

GERALD LARNER

for *The Ring*. Wagner’s music accompanied his long sunset drives along the Californian coast, ultimately inspiring his return to painting after an extensive focus on photographic collage. With its near-Fauvist palette, intuitive brushwork and hints of geometric abstraction, the present work resonates with Hockney’s mountainous landscapes and seascapes of this period: themselves Wagnerian hymns to the grandeur of nature. The rolling blue crest of the waves, combined with the perspectival sweep of the deck, may be seen to foreshadow works such as *The Sea at Malibu* (1988), in which the line between visceral reality and staged fantasy is characteristically blurred.

By 1987, Hockney’s international acclaim was such that AT&T – the production’s sponsors – took it upon themselves to promote the opera as *Tristan and Isolde* and *David*. Its reviews propelled his reputation to even greater heights. The critic Gerald Larner applauded ‘one of the most beautiful and original [sets] ever inspired by a Wagner opera’, whilst John Russell described the finale as being ‘as awesome a moment as we shall ever see on a stage’ (G. Larner, *Guardian*, 18 December 1987; J. Russell, *New York Times*, 8 December 1987). John Walsh, the director of the J. Paul Getty Museum, re-affirmed the shared sensibility between composer and artist, claiming that the design ‘was as close to Wagner’s music as anything visual is going to get’ (J. Walsh, letter to D. Hockney, 9 December 1987). In *Isolde and Brangane*, we are made witness to the visionary artistic process that brought the opera to life in glowing, technicolour splendour.



David Hockney, *Nichols Canyon*, 1980.
Artwork: © David Hockney.



265

WILLEM DE KOONING (1904-1997)

Untitled

signed 'de Kooning' (lower left)
gouache and graphite on card
image: 7½ x 15¼in. (18 x 40cm.)
sheet: 7½ x 16¼in. (19.4 x 41.4cm.)
Executed *circa* 1935-1936

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

PROVENANCE:

A gift from the artist to the Elsa and Michael
Combe-Martin Collection, London.
Thence by descent to the present owner.



With its pale green background and colourful violet, red and yellow forms, *Untitled* is a vivid testimony of de Kooning's interest in a non-figurative art during the 1930s. In 1935, shortly before executing this work, Willem de Kooning joined the Federal Art Project (FPA), sponsored by the federal agency Works Progress Administration (WPA). As part of Franklin Roosevelt's *New Deal*, the newly established program funded American visual arts in the aftermath of the Great Depression, which had resulted in the collapse of the US economy. *Untitled* marks this key period in

American history, and also an important moment in de Kooning's own artistic path. While being a part of the so-called *\$23.50 Club*, the amount of weekly pay received by hired artists, de Kooning traced his way into abstraction while working closely with artists such as Arshile Gorky and Stuart Davis in the FAP mural division. Headed by Burgoyne Diller, an abstract artist himself, the division enabled de Kooning to work on his abstract biomorphic shapes, blurring lines between reality and pure composition. He also met Léger, whose 'direct way of painting' would

have a lasting impact on the artist. Recalling his time in the FPA, de Kooning notes the major shift for him during these years: 'I changed my attitude towards being an artist. Instead of doing odd jobs and painting on the side, I painted and did odd jobs on the side. My life was the same, but I had a different view' (W. de Kooning quoted in *de Kooning: a Retrospective*, exh. cat., The Museum of Modern Art, New York, 2011, p.55). From this period of great development, the two mural projects on which the artist worked on were never executed; only his drawings, such as *Untitled*, remain.



PROPERTY OF A GENTLEMAN

*** 266**

ALEXANDER CALDER (1898-1976)

Untitled

signed with the artist's monogram, inscribed and dated

'to Flo-Flo - Sandy 72 CA' (lower right)

gouache and ink on paper

43¼ x 11½ in. (109.8 x 30.2 cm.)

Executed in 1972

£30,000–50,000

\$40,000–65,000

€33,000–55,000

PROVENANCE:

Florence Hookway Collection, London (acquired directly from the artist in 1972).

Thence by descent to the present owner.

This work is registered in the archives of the Calder foundation, New York, under application number A28148.



PROPERTY FROM AN IMPORTANT COLLECTION

*** 267**

SAM FRANCIS (1923-1994)

Untitled (Composition)

acrylic on paper laid on canvas
29 $\frac{7}{8}$ x 22in. (76 x 56cm.)
Executed in 1976

£40,000–60,000
\$53,000–78,000
€44,000–66,000

PROVENANCE:

Manny Silverman Gallery, Los Angeles.
James Goodman Gallery, New York.
Christian Fayt Art Gallery, Knokke-Heist.
Private Collection.
Anon. sale, Francis Briest Paris, 20 June 1988, lot 23.
Acquired at the above sale by the present owner.

EXHIBITED:

Michigan, Birmingham, Cantor/Lemberg Gallery, *Sam Francis: Recent Gouaches and Prints, 1979-1980*.

This work is identified with the interim identification number of SF76-715 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

λ 268

MARIA HELENA VIEIRA DA SILVA (1908-1992)

Les fenêtres (The Windows)

signed and dated 'Vieira da Silva 65' (lower right)

oil on canvas

36% x 28%in. (92.3 x 73cm.)

Painted in 1965

£120,000-180,000

\$160,000-230,000

€140,000-200,000

PROVENANCE:

Galerie Beyeler, Basel.

Mr. and Mrs. Randolph E. Carlson Collection, USA.

Acquired from the above by the present owner in 2007.

EXHIBITED:

New York, M. Knoedler & Co., Inc., *Vieira da Silva: Recent Oil Paintings*, 1966, no. 2 (illustrated, unpagged).

LITERATURE:

G. Weelen and J.-F. Jaeger, *Vieira da Silva Catalogue Raisonné*, Geneva 1994, no. 1994 (illustrated, p. 401).



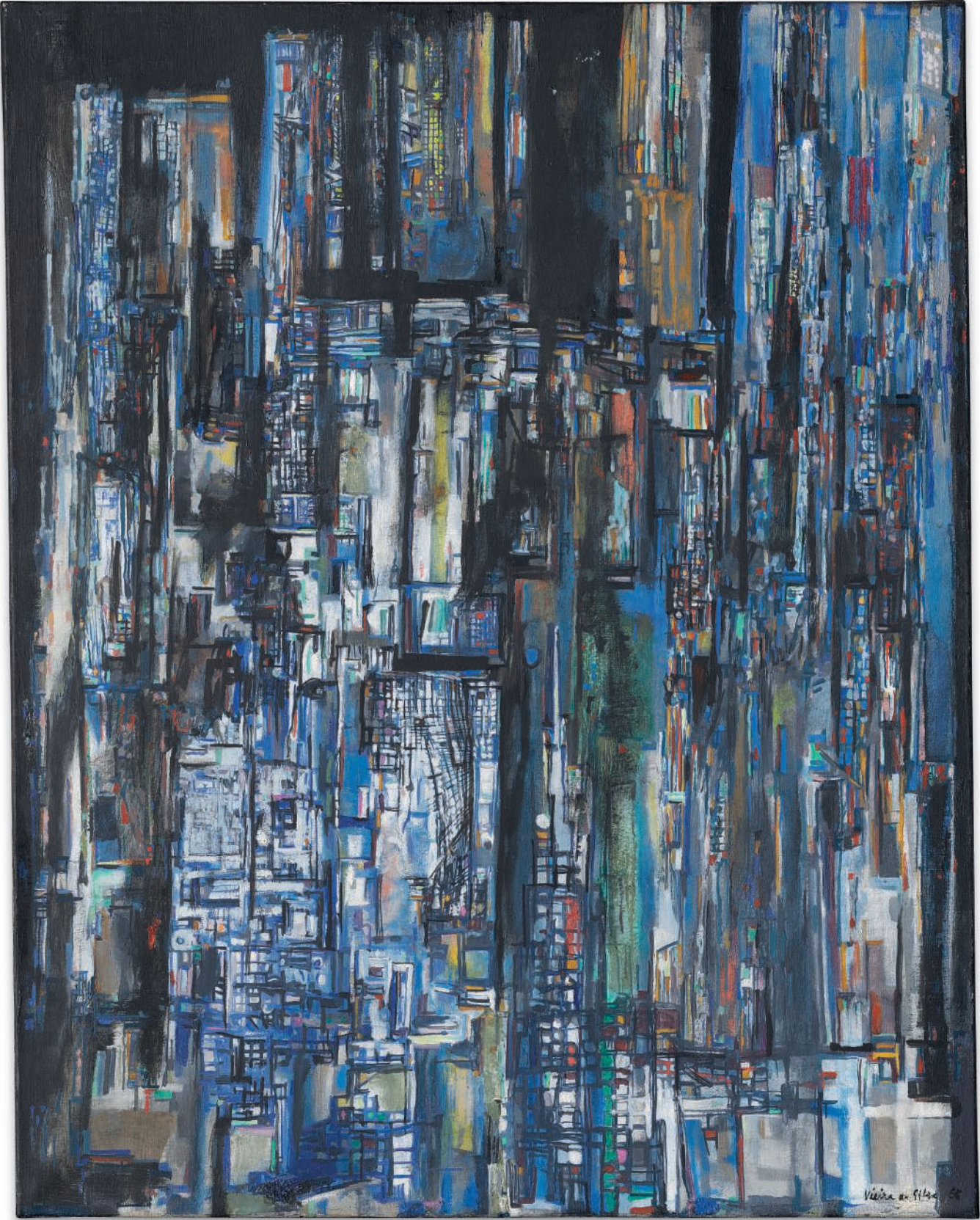
Maria Helena Vieira da Silva.

Photo: Ida Kar © National Portrait Gallery, London.

Artwork: © DACS, 2017.

With *Les fenêtres (The Windows)*, Maria-Helena Vieira da Silva plunges us into her disorientating visual universe of shattered perspective and jubilant colour. A resplendent example of the Portuguese artist's unique imagination, this painting was executed during a period of international recognition, with major contemporary exhibitions in Turin and New York. Precariously balancing figuration and abstraction, *Les fenêtres* finds the artist purveying her surroundings in characteristic existentialism. A gridded orchestra of lattices encompasses the entire composition, non-systematic and subjective in their configuration. Rather than trying to optically comprehend Vieira da Silva's complex amorphous perspective, the viewer is content to become immersed in the perplexing wonderment of this figurative hotchpotch; pictorial space is manifested according to Vieira da Silva's subjective experience alone. Chromatically, the work is dominated by slithers of deep ultramarine blue, evoking an enveloping sky that liberates the viewer from the claustrophobic melee of intersecting lines. Vieira da Silva produced her first stained-glass window in 1964, the year before she executed *Les fenêtres*, which perhaps explains the current work's rich quasi-translucent glow. With its energetic fusion of collapsed spatial depth, vibrant colour and expressionistic brushstrokes, the work illuminates a skewed alternate world in flux.

Vieira da Silva's visual realms are constructed from recollections of personal experience and external components of place and atmosphere. It is, for instance, certainly possible to see the flat, colourful square forms in *Les fenêtres* in relation to the azulejos tiles that smother many of the buildings in the artist's native Lisbon. Additionally, the urgent ferocity of the scene resonates with Gustav Eiffel's nineteenth-century engineering, remnants of which laced the streets of Paris, the city Vieira da Silva settled in permanently after the Second World War. Crucially, as a ravaged post-war world hovered on a tightrope between partial salvation and further devastation, Vieira da Silva managed to capture the misdirection of humanity, and subsequent unfortold consequences, in pictorial format. Gisela Rosenthal, in her monograph on the artist, commented on this pictorial metaphor, writing that 'in the years after the War, by multiplying the spatial perspectives to create a new, bewildering diversity, [Vieira da Silva] gradually transformed pictorial space into a symbol of the forlornness and lack of orientation of modern man' (G. Rosenthal, *Vieira da Silva: The Quest for Unknown Space*, Köln 1998, pp. 54-55). This impetus continued deep into the following decades, as *Les fenêtres* superbly demonstrates; a world in constant change and uncertainty, captured by an exceptional artist with a unique and singular vision.



*** 269**

JEAN-PAUL RIOPELLE (1923-2002)

En marche

signed 'riopelle' (lower right)

oil on canvas

18½ x 24in. (46 x 61cm.)

Painted *circa* 1957

£70,000–100,000

\$92,000–130,000

€77,000–110,000

'In a conversation I had with him not long ago. I was struck principally by his sensitivity to things natural, to cold, to heat, and to the resulting connection--unconscious no doubt--between the execution of his paintings and, for example, the seasons. This great shower of vivid reds, of fresh greens, of bright yellows bursting in all directions, like the vegetative explosion that marks the return of warm weather, was actually painted in the spring, and probably because it was spring; it was during one of our gloomy Parisian winters, however, that he created this melancholy symphony of grey, black and livid whites that is so in tune with the unpleasant season from which it likely sprang. Linked, as they are, to life and nature, how could his paintings be other than alive? Especially since they embody the abstract mode to perfection.'

BERNARD DORIVAL

PROVENANCE:

Galerie Jacques Dubourg, Paris.

Galerie Beyeler, Basel (acquired in 1958).

Private Collection, Basel (acquired from the above in 1958).

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

Acquired from the above by the present owner.



λ 270

KAREL APPEL (1921-2006)

Flying Ammand (Le monde en miettes)

(Flying Ammand (The World in Crumbs))

signed 'appel' (lower edge); titled 'Flying Ammand' (on the stretcher)

oil on canvas

51½ x 38¼ in. (130 x 97cm.)

Painted in 1961

£80,000–120,000

\$110,000–160,000

€88,000–130,000

'Each thing of shape stands alone and thus acquires an exceptional significance. It is embodied in a rhythm of colours which also embraces the beholder. The brushstroke is of so much importance, either to point something out which does not really exist or to reflect a space: playful creatures, profoundness, jokes, sudden turns.'

KAREL APPEL

PROVENANCE:

Gimpel Fils, London.

New Art Centre, London.

Acquired from the above by the present owner
in 1987.

This work is registered in the archive of the
Karel Appel Foundation.



ASGER JORN (1914-1973)

Untitled

oil on canvas
35 x 45½in. (89 x 116cm.)
Painted *circa* 1960

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

‘I paint. Suddenly, I discover a colour that excites me. I begin to get interested in this and forget my idea. In the end, the picture is different from what I imagined [...]. I have to put it in its place. A perpetual battle.’

ASGER JORN

PROVENANCE:

Bodil Jorn Collection, Denmark (a gift from the artist).
Private Collection, Denmark.
Private Collection, London.

EXHIBITED:

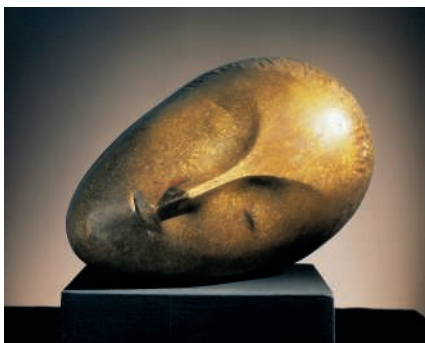
Silkeborg, Museum Jorn (on long term loan until 2016).

LITERATURE:

G. Atkins, *Asger Jorn. The Crucial Years: 1954-1964*, London 1977, no. 1300 (illustrated, p. 349).

Walking a tightrope between figuration and abstraction, Asger Jorn's *Untitled* is a blast of colour, semi-discernible forms and expressive brushwork. Painting in thick, gestural swoops of primary colours, a large foregrounded face becomes overloaded with a saturation of paint. These bravura swirls also characterise the dense background, where a number of other, semi-distinguishable humanoid forms gyrate and gesticulate. Recalling primitive masks or children's drawings, this colourful eruption of figuration seems hallucinatory in its partially abstract description. Commenting on this dizzying dichotomy between the two paradoxical modes of painting, Erik Steffensen, a fellow Scandinavian artist, declared 'he was a painter in earnest, giving way to the hard gestural aspects of painting and allowing narrative elements to slip into the background: modern art with substance, created by an eye that has seen [the] best products of painterly culture' (E. Steffensen, *Asger Jorn*, Hellerup, 1995, p. 11). This heady hybridity of figurative abstraction was championed by CoBrA, one of the most vital avant-garde groups in post-war Europe, formed by Asger Jorn and Karel Appel in 1948 to unify like-minded artists in Copenhagen, Brussels and Amsterdam. Whilst divorcing from existing art movements, the group favoured spontaneity and freedom

of expression over purely figurative art, which they thought to be crude, or pure abstraction, which to them seemed sterile and inhuman. Regardless of their non-conformist attitude, the movement shared similar intentions with the Abstract Expressionists in America. Notably, parallels can be drawn between the figuration-abstraction tension in Jorn's *Untitled* and the women depicted by Willem de Kooning or earlier works by Jackson Pollock, who favoured a similar approach to semi-abstract forms and colourisation. Chromatic schema, as demonstrated excellently by the present work, was a vital imperative of painting for Jorn. The electrifying brightness of his palette is perhaps best explained by his continental relocation in 1953, swapping the dark wintery chill of Denmark for the sunny brightness of Albissola, an Italian seaside town. The CoBrA movement had recently disbanded; each artist had decided to work independently. *Untitled* is emblematic of Jorn's continuing progress and stylistic evolution, greatly superseding the group's initial styles and concepts. The bright hues, roughly articulated forms and highly expressive momentum fuse the concerns typical of modernist abstraction with the ameliorating impact that Jorn's relocation had on his dynamic approach to composition and colour.



Constantin Brancusi, *The sleeping muse*, 1910.
Artwork: © DACS, 2017.
Photo: De Agostini Picture Library/M. Carrieri/
Bridgeman Images.





λ 272

JEAN DUBUFFET (1901-1985)

Paysage avec deux personnages
(*Landscape with Two Characters*)

signed with the artist's initials and dated 'J. D. 80' (lower right)

ink and paper collage on paper

20 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in. (51 x 35cm.)

Executed in 1980

£50,000–70,000

\$66,000–91,000

€55,000–76,000

PROVENANCE:

Daniel Varenne Collection, Geneva.

Anon. sale, Artcurial Briest Paris, 7 June 2002, lot 84.

Raphaëlle de Pourtalès, Geneva.

Acquired from the above by the present owner in 2005.

EXHIBITED:

Paris, Galerie di Meo, *Dubuffet: dessins et collages, 1978-1981*, 1987, no. 23 (illustrated, p. 59).

Paris, Galerie de France, *Collection Particulière*, 1994 (illustrated, p.130).

LITERATURE:

M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet: Sites aux Figurines, Partitions*, fascicule XXXIII, Paris 1982, no. 99 (illustrated, p. 41).



λ 273

JEAN DUBUFFET (1901-1985)

Paysage avec un personnage
(*Landscape with One Character*)

signed with the artist's initials and dated 'J.D. 80' (centre right)

ink and paper collage on paper

20 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in. (51 x 35cm.)

Executed in 1980

£35,000–55,000

\$46,000–72,000

€39,000–60,000

PROVENANCE:

Daniel Varenne Collection, Geneva.

Raphaëlle de Pourtalès, Geneva.

Acquired from the above by the present owner in 2005.

LITERATURE:

M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet: Sites aux figurines, Partitions*, fascicule XXXIII, Paris 1982, no. 168 (illustrated, p. 64).

JEAN-MICHEL BASQUIAT (1960-1988)

Back of the Neck

signed and dated 'Jean-Michel Basquiat 1983' (lower right);
numbered '12/24' (on the reverse)

silkscreen with hand colouring on paper

49 $\frac{3}{4}$ x 101 $\frac{1}{2}$ in. (126.5 x 257.5cm.)

Executed in 1983, this work is number twelve from an edition of twenty-four plus three
artist's proofs

£220,000–280,000

\$290,000–360,000

€250,000–310,000

'The texts in his paintings are, among many things, brave essays in cultural self-definition. They reflect not only the books he read and the worlds he lived in... more critically, they reflect how he made sense of all those realms'

ROBERT FARRIS THOMPSON

PROVENANCE:

Private Collection.

Anon. sale, Sotheby's New York, 10 November
2010, lot 452.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Vrej Baghoomian, Inc., *Jean-Michel
Basquiat*, 1989 (another from the edition illustrated
in colour, p. 69).

Buenos Aires, Museo Nacional de Bellas Artes,
Jean-Michel Basquiat: Obras sobre Papeis, 1997-
1998 (another from the edition illustrated in colour,
pp. 102, 103). This exhibition later travelled to
Recife, Museu de Arte Moderna and Sao Paulo,
Pinacoteca.

California, Gagosian Gallery, *Jean-Michel Basquiat:
Paintings and Drawings 1980-1988*, 1998, pl. 17
(another from the edition illustrated in colour, n.p.).

Vienna, Kunsthhaus Wien, *Jean-Michel Basquiat:
Paintings and Works on Paper: The Mugrabi
Collection*, 1999 (another from the edition

illustrated in colour, pp. 118, 119).

Künzelsau, Museum Würth, *Jean-Michel Basquiat:
Paintings and Works on Paper: The Mugrabi
Collection*, 2001-2002 (another from the edition
illustrated in colour, pp. 110, 111).

New Orleans, Ogden Museum of Southern Art,
*Basquiat and the Bayou Presented by the Helis
Foundation*, 2014-2015, pl. 13 (another from the
edition illustrated in colour, pp. 72, 73).

Milan, Museo Delle Culture, *Jean-Michel Basquiat:
Opere dalla Mugrabi Collection*, 2017 (another from
the edition illustrated in colour, pp. 176, 177).

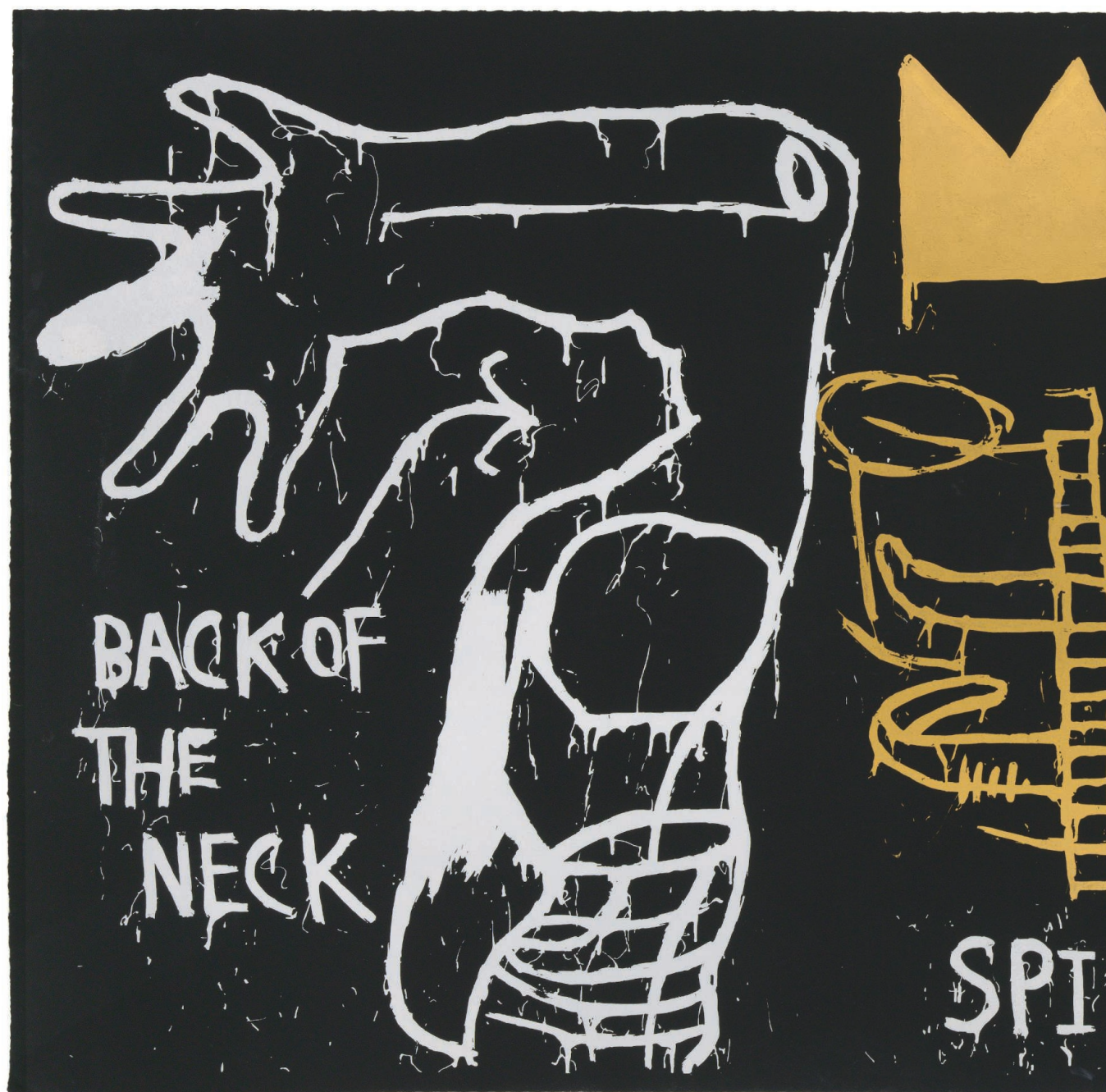
LITERATURE:

T. Shafrazi, *Jean-Michel Basquiat*, New York 1999
(another from the edition illustrated in colour, p.
175).

R. Marshall (ed.), *Jean-Michel Basquiat: Works
on Paper*, Paris 1999 (another from the edition
illustrated in colour, pp. 342, 343).

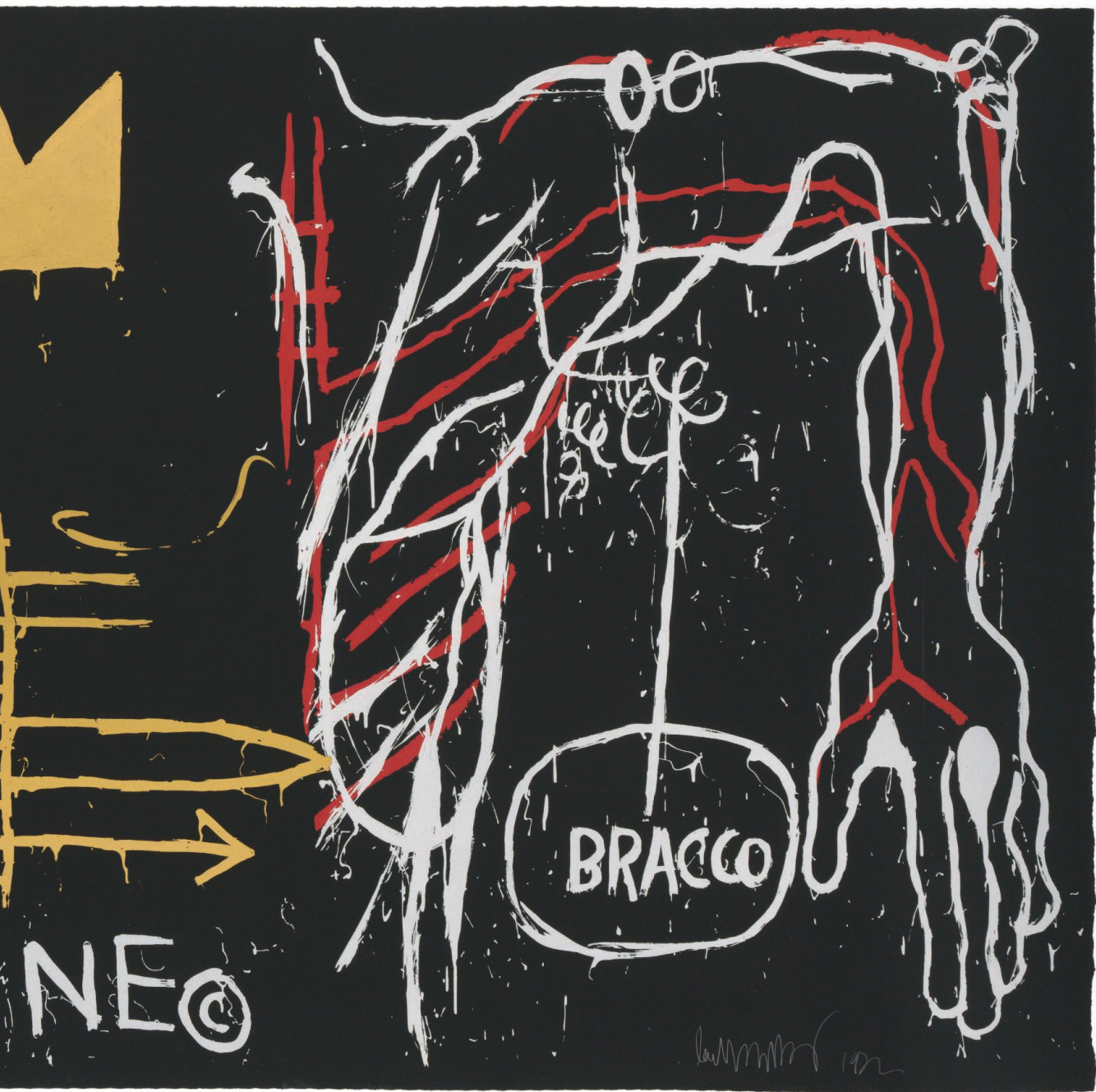


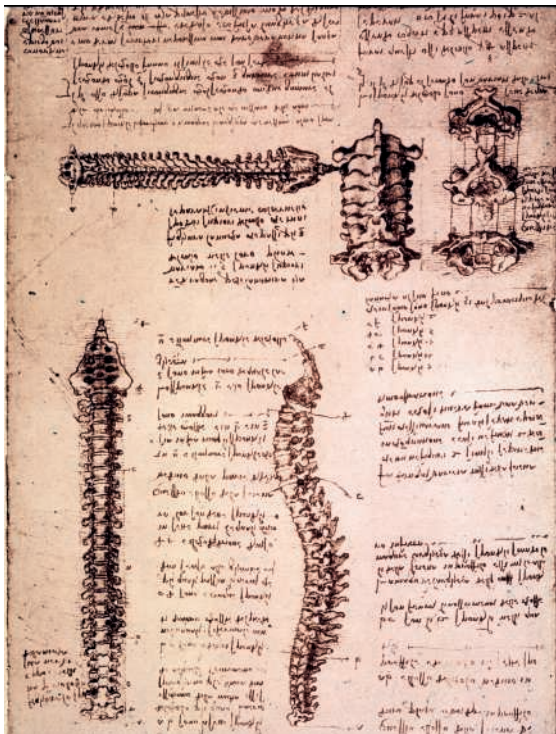
SPI NE ©



BACK OF
THE
NECK

SPI





Leonardo da Vinci, Study of the human spine and vertebrae from 'Journal of Anatomy, 1492.
Photo: White Images/Scala, Florence.

'[The] crown sits securely on the head of Jean-Michel's repertory so that it is of no importance where he got it bought it stole it; it's his. He won that crown. In one painting there is even a © copyright sign with a date in impossible Roman numerals directly under the crown. We can now say he copyrighted the crown. He is also addicted to the copyright sign itself. Double copyright. So the invention isn't important; it's the patent, the transition from the public sector into the private, the monopolizing personal usurpation of a public utility, of prior art; no matter who owned it before, you own it now'

RENE RICARD

Back of the Neck is a monumental, animated example of Jean-Michel Basquiat's anatomical studies. Screenprinted across a vast widescreen of paper, with hand-coloured finishing, Basquiat renders the profile of a muscular torso, a spinal cord, and the detail of a dangling arm and hand, complete with blood-red, creeping, arterial-like lines. The sketchy network of expressionistic contours, mapped in beige, red and gold, are plunged into darkness against an immersive backdrop of matt black. Whilst conveying a sense of anatomical validity, the coarse rigidity of the forms seems almost to contort and strain deformedly on the paper. A gilded crown, Basquiat's own hallmark and a symbol he bestowed amongst his most admired subjects, completes the composition, surmounting the spinal cord in a thick, radiant block of gold. Elsewhere, graffiti-like tags indicate the names of corresponding anatomical components, whilst the © logo – a quintessential characteristic of Basquiat's œuvre – both immortalises the artist's originality and subverts notions of artistic ownership.

In 1968, when Basquiat was eight years old, he was hit by a car during a softball game, triggering a surgical procedure to remove his spleen. At his hospital bedside, Basquiat's mother gave him a copy of *Gray's Anatomy*, positivizing its informational potential to assist

him in his recovery. It catalysed Basquiat's fascination with the body, a foundation upon which to develop his artistic vocabulary. Close friend and fellow-artist Brian Gormley claimed that Basquiat later owned a sizable monograph on Leonardo da Vinci, published by Reynal & Company (New York, 1966), and Paul Richter's illustrated *Artistic Anatomy*, from which Basquiat excerpted most of his anatomical drawings of internal organs, as well as hands, legs, and feet; a publication that surely impacted *Back of the Neck*. Graffited tags in Basquiat's works are also borrowed from favoured art-historical sources. The term 'BRACCO' is indirectly quoted from Leonardo's 'braccio' drawings and manifests itself multifariously in a variety of works, such as *The Italian Version of Popeye Has No Pork in His Diet*, a racially subversive homage to popular boxers of the time. In its bastardised Italian, 'BRACCO DI FERRO' (roughly translating as 'arm-strength') evokes Leonardo's textual labels, which he deployed to correspond to his anatomical figurations. These references signify a deep aspiration to relate to the great Italian Master; as Robert Farris Thompson has stated, 'the texts in his paintings are, among many things, brave essays in cultural self-definition. They reflect not only the books he read and the worlds he lived in... more critically, they reflect how he made sense of all those

realms' (R. Farris 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. 28).

Basquiat's fascination with symbolism and iconography also illustrates his longing to communicate with external environments, their people, and contemporary socio-political situations. The crown and copyright (or 'Copr') symbol are two of Basquiat's crucial leitmotifs and are both prominent features in *Back of the Neck*. The crown is Basquiat's pictorial logo, a hallmark that he positioned above figures commanding his greatest respect. Here, it glistens in its gilded hand-colour above the centralised spinal cord, perhaps an emblem of the artist's pleasure in rendering these figures, or else a mark of reverence towards the aesthetic beauty of anatomy and its humanistic study. The copyright logo, on the other hand, is an ironic subversion of rightful ownership, whilst humorously gesturing to his own originality and credibility. The presentation of these expressive icons alongside a distinctive anatomical study in Basquiat's visual vernacular, with signature tagging which both aesthetically and contextually recalls his graffiti, signifies *Back of the Neck* as a trinity of Basquiat's finest artistic accomplishments.



275

PETER HALLEY (B. 1953)

Pre-Light

signed twice and dated 'Peter Halley Peter Halley 95'
(on the reverse)

acrylic, fluorescent acrylic, metallic acrylic and Roll-A-Text
on two joined canvases

64¼ x 95½in. (163.2 x 242.7cm.)

Executed in 1995

£50,000–70,000

\$66,000–91,000

€55,000–76,000

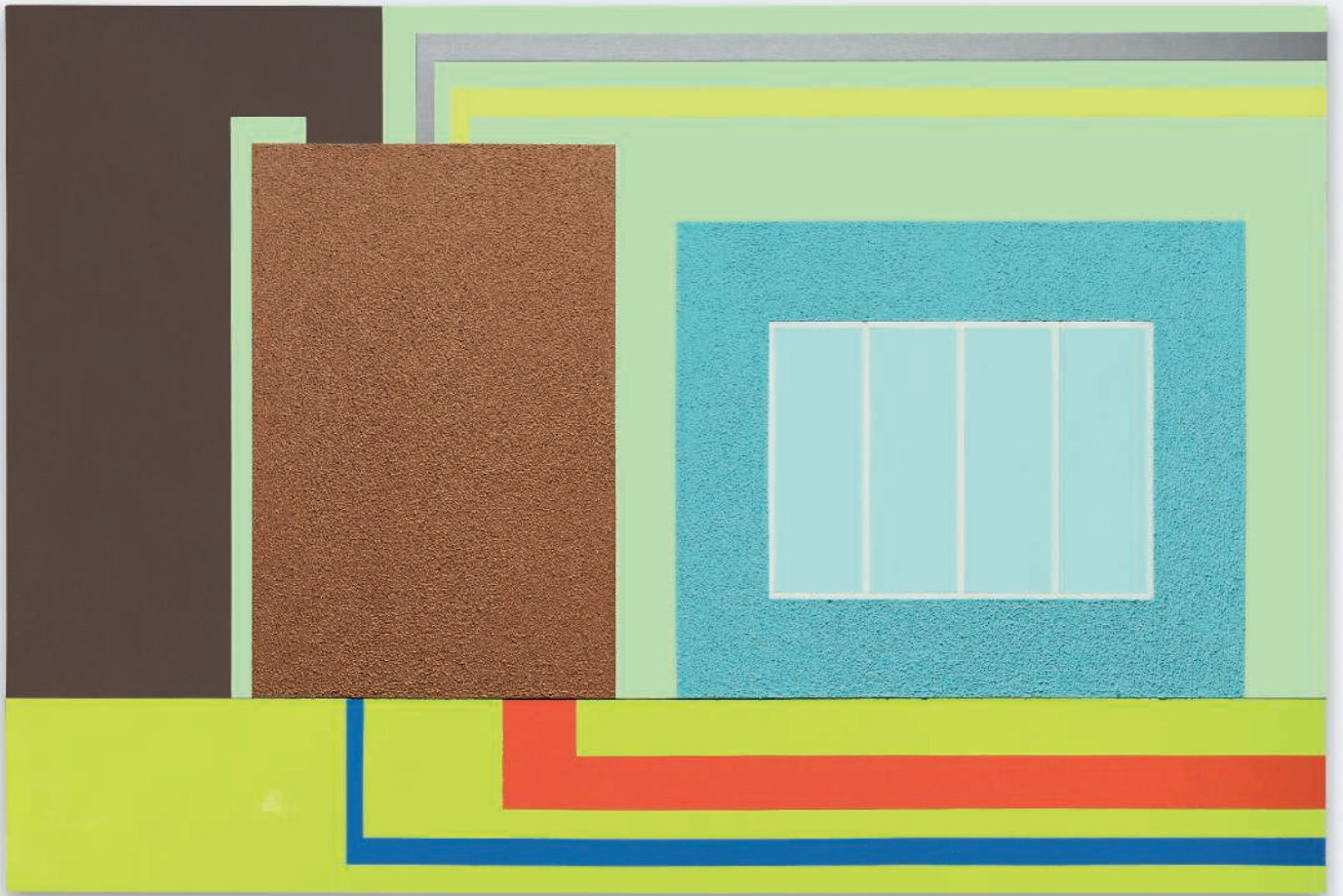
PROVENANCE:

Galerie Bruno Bischofberger, Zurich.

Acquired from the above by the present owner in 2001.

'[In his] work the composition has a resemblance to the internal structure of buildings. There is a cell in the center, and one of two conduits flowing from it. If the cell has a striped window without conduits, it means it is a solitary cell that is isolated and controlled. If it is connected with several conduits, it is located in an organization. The cell connects to the outer world with these conduits. The conduit might signify energy equipment, a drainage system, or a communication pipeline connecting offices. This is also a landscape for a computer terminal, the icon of society's artificial intelligence.'

MAKIKO MATAKE



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

* 276

RICHARD PRINCE (B. 1949)

Untitled (with de Kooning)

signed and dated 'R Prince. 2006' (on the reverse of the mount)

acrylic and crayon on Ektacolor photograph laid on board

46 x 57 7/8 in. (116.7 x 147 cm.)

Executed in 2006

£150,000–200,000

\$200,000–260,000

€170,000–220,000

'It was time to pay homage to an artist I really like. Some people worship at the altar – I believe in de Kooning.'

RICHARD PRINCE

PROVENANCE:

Gladstone Gallery, New York.

Acquired from the above by the present owner.



Willem de Kooning, *Woman*, 1950.

Metropolitan Museum of Art, New York.

Artwork: © 2017 The Willem de Kooning Foundation/
Artists Rights Society (ARS), New York and DACS,
London.

Photo: The Metropolitan Museum of Art/Art Resource/
Scala, Florence.

From Marlboro cowboys to motorbike girls, Richard Prince's appropriations have acted as a lens through which to reinterpret American mass-culture for four decades. In 2006, Prince turned his recontextualising hand to another artist's work for the first time. Picking up a catalogue of Willem de Kooning's work (*Willem de Kooning: Tracing the Figure*, Princeton, 2002), Prince selected a number of paintings for visual defacement, juxtapositionally creating homages to the great abstract expressionist. The current work is an extremely dynamic and characterful example of this series. Against a fiery backdrop of vibrant orange, worked in spontaneous sweeps of oil crayon, Prince sets a trio of amorphous figures (a smaller, fourth character hovers to the right), their grotesque de Kooning forms animatedly fusing with Prince's own caricatured mutations, attributed to both his own hand and a separate appropriation of printed media. Here, Prince integrates material found in catalogues and adult magazines, disturbing de Kooning's tortured forms further with interventions in figurative scale, whilst deconstructing gender polarities by hermaphroditically splicing de Kooning's women with photographs of the male body. The effect is at once fantastically disturbing and humorously uncanny, blurring boundaries between so-called 'high' and 'low' culture and providing a critical submission into the art-historical canon of the female nude.

What drew Prince to de Kooning in particular? Prince has certainly been interested in the female nude throughout his career, appropriating soft pornographic and nude photography for other bodies of his work. However, Prince was also

attracted to de Kooning's antecedental practice as an appropriation artist. In *Woman* (1952; held in the collection of the Met Museum, New York), de Kooning collages the mouth of the sitter from a cigarette advertisement; as Prince explained, 'when [de Kooning] collaged the Camel cigarette "T-zone" smile onto the heads of his women, it was the beginning of Pop art. That's like 1953–54? That's just my opinion' (R. Prince, 'Everyone Knows This is Nowhere', interview with Domenick Ammirati, *Modern Painters*, 18 September 2007, reproduced online, <http://www.domenickammirati.com/index.php?ongoing/everyone-knows-this-is-nowhere/> [accessed 29 August 2017]). Surely inspired, Prince responds to this work with his own de Kooning series, but the method here is somewhat more convoluted. He begins by drawing, painting and collaging over the reproduced image, creating these hermaphroditic characters in the process, before enlarging the result onto laserjet-printed canvas. Finally, Prince injures the composition further with spontaneous, sweeping brushstrokes, reminiscently recalling the gestural painting of his modernist muse. The resulting image is a fascinating figurative marriage of de Kooning's unnerving models and Prince's crude caricatures and eerie photomontage. With these interventions, Prince has succeeded in extensively hyperbolising the intentions of de Kooning, whilst simultaneously clouding the visual distinctions between the work of both, creating a truly original study of the female nude and furthering the potential possibilities of appropriation art.





PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

*** 277**

KEITH HARING (1958-1990)

Untitled (Elvis Presley)

signed 'K Haring' and stamped with the date 'JUL 2 1981' (on the reverse)

sumi ink on printed paper

38% x 26%in. (98 x 68cm.)

Executed in 1981

£25,000-35,000

\$33,000-46,000

€28,000-38,000

PROVENANCE:

Private Collection, Europe.

Thence by descent to the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

*** 278**

KEITH HARING (1958-1990)

Untitled (Marilyn Monroe)

signed 'K Haring' and stamped with the date three times 'JUL 2 1981' (on the reverse)

sumi ink on printed paper

38 $\frac{3}{4}$ x 26 $\frac{1}{4}$ in. (98 x 68cm.)

Executed in 1981

£25,000–35,000

\$33,000–46,000

€28,000–38,000

PROVENANCE:

Private Collection, Europe.

Thence by descent to the present owner.

PROPERTY FROM A FRENCH COLLECTION

279

CHRISTIAN MARCLAY (B. 1955)

They Only Come Out at Night (from the series "Body Mix")

four record covers and cotton thread

25% x 32in. (64.5 x 81.3 cm.)

Executed in 1991

£80,000–120,000

\$110,000–160,000

€88,000–130,000

‘Change is the creative impulse. For instance, with the new Body Mixes, I combine several record covers in order to underscore that which we take for granted. The seductive covers are mutated into grotesque creatures. I point the figure at certain advertising methods, but I am also interested in a relation between physical and the mechanical. We have always tied to objects a human quality. We project them on a body scale, a texture, shape that resemble us. We give machines – or see in them – anthropomorphic qualities. The machine is an extension of the human body and the record is a mechanical object.’

CHRISTIAN MARCLAY

PROVENANCE:

Tom Cugliani Gallery, New York

Private Collection, Japan

Nohra Haime Gallery, New York

Paula Cooper Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

Winterthur, Fotomuseum Winterthur, *Darkside*

II - Photographic Power and Violence, Disease and Death Photographed, 2009.

New York, Harris Lieberman Gallery, *Behind the Green Door*, 2010.





PROPERTY FROM A PRIVATE SWISS COLLECTION

***280**

MIKE KELLEY (1954-2012)

Garbage Drawing Nr. 49

acrylic on paper
24 x 31¼ in. (61 x 80.5 cm.)
Executed in 1988

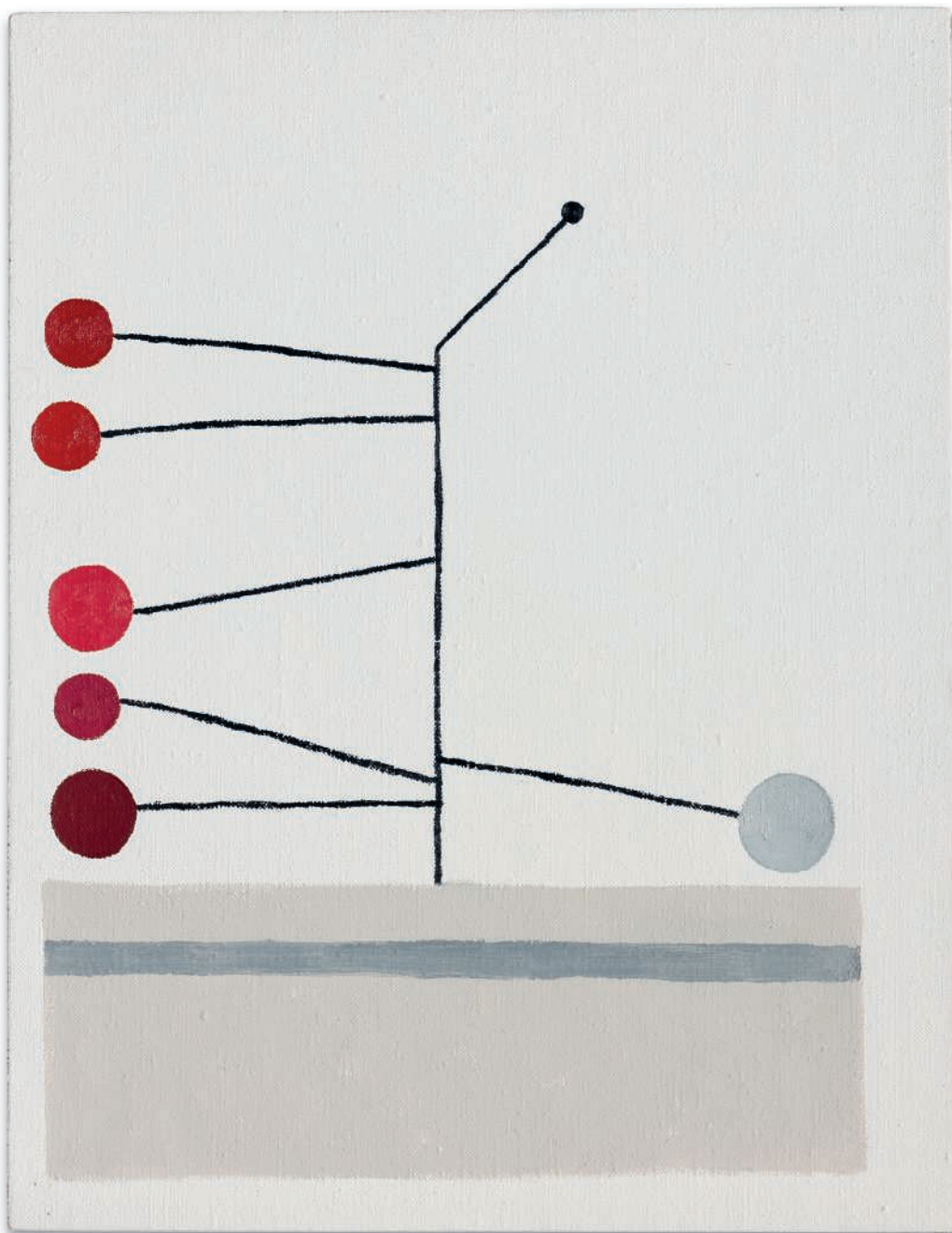
£18,000–25,000
\$24,000–33,000
€20,000–27,000

PROVENANCE:

Metro Pictures, New York.
Collection of Marjorie Jacobson and Marshall Smith, America.
Anon. sale, Phillips de Pury & Company, New York, 27 February 2007, lot 37.
Acquired at the above sale by the present owner.

EXHIBITED:

Chicago, The Renaissance Society, *Mike Kelley: Three Projects: Half a Man, From My Institution to Yours, and Pay for Your Pleasure*, 1988.
New York, Whitney Museum of American Art, *Mike Kelley Catholic Tastes*, 1993-1994.



*** 281**

JONAS WOOD (B. 1977)

Untitled (SD)

signed, titled and dated 'Untitled (SD) J Wood 2009' (on the reverse)

oil on canvas

18½ x 14in. (46 x 35.7cm.)

Painted in 2009

£25,000–35,000

\$33,000–46,000

€28,000–38,000

PROVENANCE:

Karma International, Zurich.

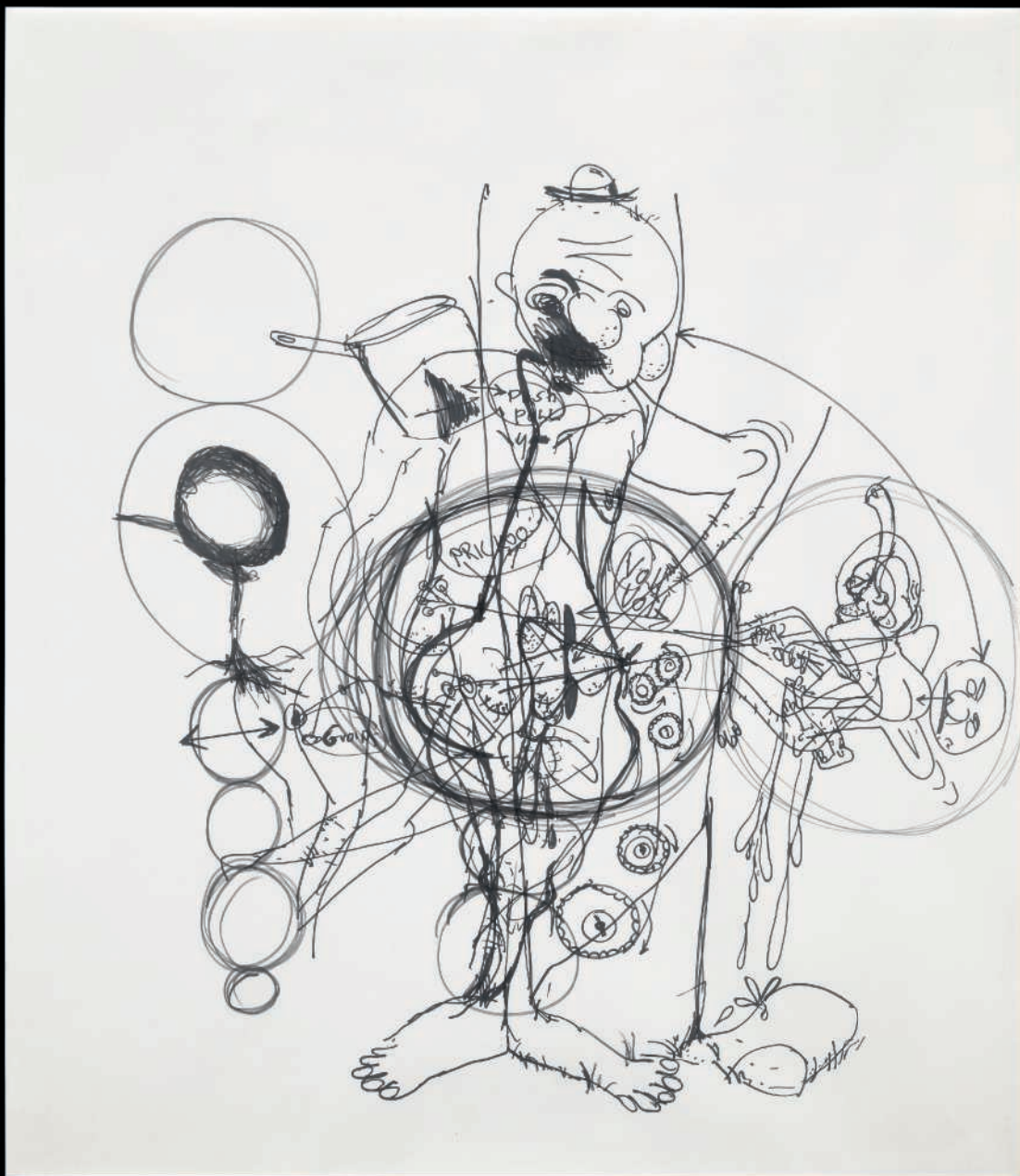
Acquired from the above in 2010.

EXHIBITED:

Zurich, Karma International, *Not Extractions, but Abstractions*, 2010.

LITERATURE:

Jonas Wood New Plants Los Angeles, exh.cat., Hammer Museum, Los Angeles, 2010 (illustrated in colour).



PROPERTY OF A FRENCH GENTLEMAN

282

PAUL MCCARTHY (B. 1945)

Untitled

signed and dated '3-92 Paul McCarthy' (on the reverse)

marker pen on paper

66 x 57 1/2 in. (167.5 x 147 cm.)

Executed in 1992

£25,000–30,000

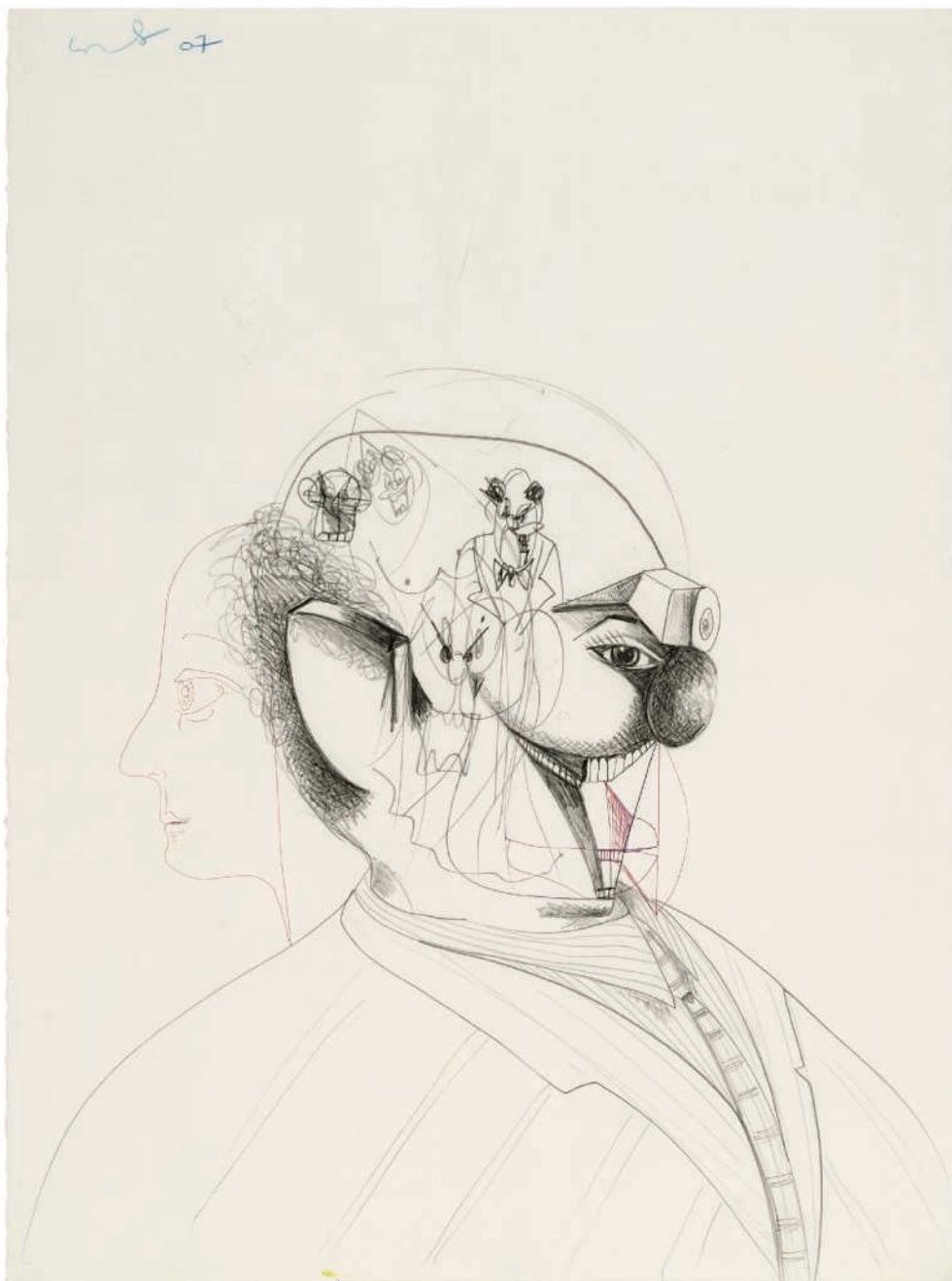
\$33,000–39,000

€28,000–33,000

PROVENANCE:

Galerie Georges-Philippe & Nathalie Vallois, Paris.

Acquired from the above by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

***283**

GEORGE CONDO (B. 1957)

The Executive

signed and dated 'Condo 07' (upper left)
 colour pencil, ballpoint pen and graphite on paper
 29 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in. (76 x 56.5cm.)
 Executed in 2007

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

PROVENANCE:

Luhring Augustine, New York.
 Acquired directly from the above by the previous owner in 2007.
 Thence by descent to the present owner.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

***284**

RAYMOND PETTIBON (B. 1957)

Untitled (How deeply the seeds...)

signed and dated 'Raymond Pettibon 1988' (on the reverse)

ink on paper

17 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in. (44.2 x 28.4 cm.)

Executed in 1988

£6,000–8,000

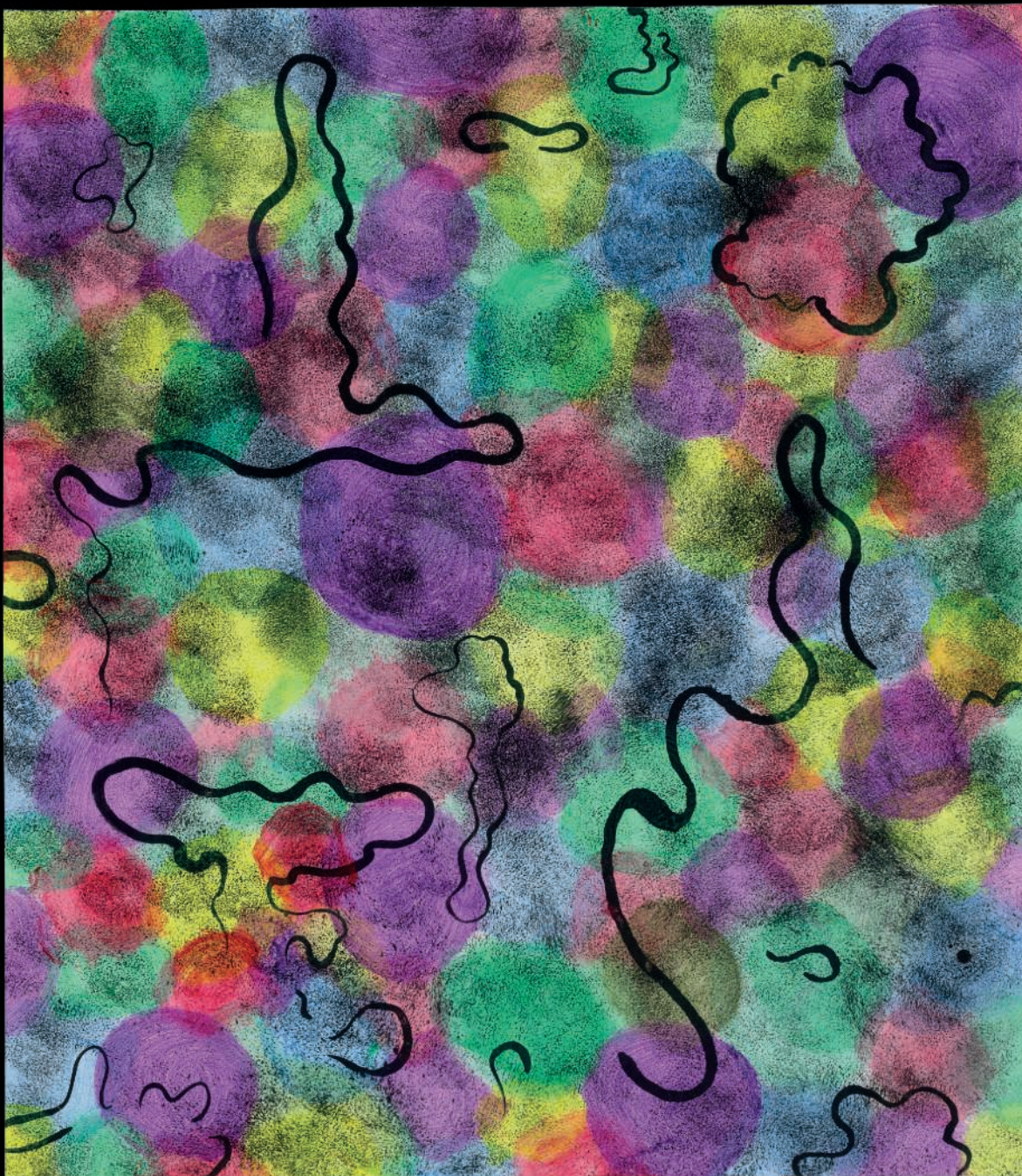
\$7,900–10,000

€6,600–8,700

PROVENANCE:

David Zwirner, New York.

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE SWISS COLLECTION

***285**

MIKE KELLEY (1954-2012)

Unwashed Abstraction Nr. 2

acrylic on paper

48¼ x 41⅞ in. (122.5 x 106.5cm.)

Executed in 1988

£25,000–35,000

\$33,000–46,000

€28,000–38,000

PROVENANCE:

Rosamund Felsen Gallery, Los Angeles.

James Kelley Contemporary, Santa Fe.

Metro Pictures, New York.

Goff & Rosenthal Gallery, New York.

Acquired from the above by the present owner in 2006.

STEVEN PARRINO (1958-2005)

Untitled

signed and dated 'Steven Parrino 92' (on the stretcher)

acrylic on canvas

36 x 36in. (91.5 x 91.5cm.)

Executed in 1992

£110,000–170,000

\$150,000–220,000

€130,000–190,000

'I want to be profoundly touched by art, by life. I came to painting at the time of its death, not to breathe its last breath, but to caress its lifelessness.'

STEVEN PARRINO

PROVENANCE:

Galleria Massimo de Carlo, Milan.

Acquired from the above by the present owner.

This piece by Steven Parrino is a loud and brash example of the American artist and noise musician's work reaching a visual crescendo. Executed at the pinnacle of his career, cut short by an untimely motorcycle accident in 2005, *Untitled* displays Parrino's startling experiments in violently dislocated media. Parrino initiated his process by densely coating a bare canvas in blue acrylic paint, before convulsively yanking the material from its stretcher bars, so that the entire mass of material appears crumpled and billowed. The visual effect is akin to the pop experiments of Robert Rauschenberg's *Bed* (1955) or Claus

Oldenberg's canvas sculptures, where each artist moulded and manipulated the pronouncement of the canvas to make figurative and humorous works. However, Parrino's practice is rooted in a necessity to continue the twentieth-century annulment of conventional painting, whilst expressively emblematising the artist's radical personal attitudes.

By violating the very medium of painting, Parrino enters into an extensive modernist linearity of negating pictorial illusionism, non-flat abstraction and emotive chromatic schema. Returning to the core of artistic media some decades after Frank Stella questioned the shape of the support itself, Parrino proceeded to probe the very essence of flat abstraction. Whereas Stella worked on the flatness of the surface alone, here Parrino completely uproots it, propelling the exteriority of painting into a three-dimensional, atmosphere-

shattering character, so that neither painting nor sculpture is securely defined. This destructive approach was infamously summarised by Parrino in one of his 'NO' texts. 'When I started making paintings,' Parrino roared, 'the word on painting was PAINTING IS DEAD. I saw this as an interesting place for painting ... death can be refreshing, so I started engaging in necrophilia ... approaching history in the same way that Dr. Frankenstein approaches body parts' (S. Parrino, *The No Texts*, New Jersey, 2003, p. 43). This macabre attitude reflects an artist engrossed in 'post-punk existentialism', and is visually reflected in works such as the present lot, which distils Parrino's distinctly aggressive intervention, so that his rapid performative action is captured and suspended in time and form (ibid.).



FRANK STELLA (B. 1936)

Ebuda

mixed media on aluminium, metal mesh, steel and screws
62¼ x 45¼ x 25½in. (158 x 115 x 54cm.)

Executed in 1994

£100,000–150,000

\$140,000–200,000

€110,000–160,000

'[Stella] considers the modern city to be determined by a dualism of statics and dynamics... the materials are synonyms for density and transparency whose effect is not appropriately accentuated in hard constructions.'

FRANZ-JOACHIM VERSPOHL

PROVENANCE:

Waddington Gallery, London.

Acquired from the above by the present owner in 1995.

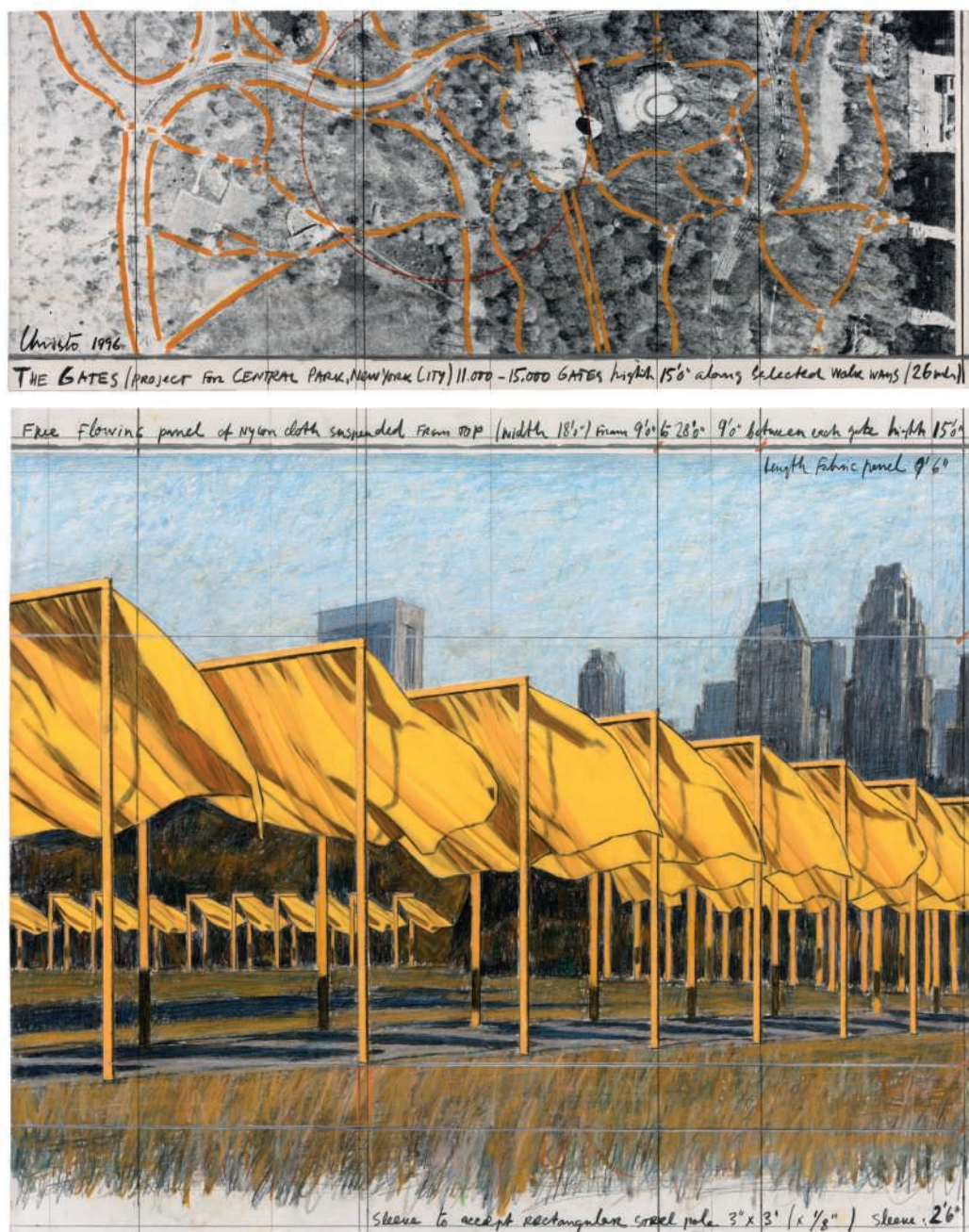


Alternate view

Frank Stella's explosive *Untitled* is a dynamic, pulverised mass of metal. Executed in 1994, at the height of the artist's international fame, the bricolage demonstrates his fascinations methods of assembling found objects. Intended to be hung on a wall like a painting, *Untitled* incorporates printed aluminium, metal mesh and steel, fusing them together in a tirade of industrial materials that evokes the scrap sprawled across a wrecking yard. Stella's work validates this unconventional media, repurposing and revitalising it as a paean to vivacious urbanisation; as Franz-Joachim Verspohl has noted, '[Stella] considers the modern city to be determined by a dualism of statics and dynamics... the materials are synonyms for density and transparency whose effect is not appropriately accentuated in hard constructions' (F. Verspohl, 'Frank Stella in Jena – Survey and Prospect', in *Heinrich von Kleist* by Frank Stella, exh. cat., Galerie der Jenoptik AG, Jena, 2001, p. 263). In his assembling of this mixed industrial media, Stella allows us to see the

physical process of its construction, in turn emphasising the essence of its character. Stella rose to prominence during the 1960s, examining the performance of the painting as an object. In the following decades, Stella moved from flat two-dimensional supports towards an exploration of literal space, propelled by the spatial illusionism of Renaissance and Baroque painters (Caravaggio's use of foreshortening was particularly influential). Coming to a head in the 1990s, his series of bricolages broke free from the wall space entirely, creating phenomenological microcosms that confound perceptual expectations of desired viewpoint and positioning. This ambiguity leads back to Stella's intentions to make the viewer aware and analytical of the construction of his found media. Executed at the same time as his iconic *Moby Dick* series, *Untitled* similarly acquires its unique character through the nature of its assemblage, forming a captivatingly chaotic unit enveloped by a container of space.





288

CHRISTO (B. 1935)

The Gates, Project for Central Park, New York City

signed, titled and dated 'Christo 1996 THE GATES (Project for Central Park, New York City) (to the lower edge of the upper element); inscribed and dated 'c CHRISTO 1996' (on the reverse of both elements)

- (i) wax crayon, pencil and aerial photograph on card
- (ii) card collage, wax crayon, fabric, pastel and pencil on card
- (i) 12 x 30 1/2 in. (30.5 x 77.5 cm.)
- (ii) 26 1/4 x 30 1/2 in. (66.7 x 77.5 cm.)

Executed in 1996

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

PROVENANCE:

Guy Pieters Gallery, Knokke.

Acquired from the above by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

***289**

CHRISTO (B. 1935)

Deux Arbres Empaquetés (projet pour la fondation A. Maeght, St. Paul de Vence)

(Two Wrapped Trees (project for Fondation A. Maeght, St. Paul de Vence))

signed, titled and dated "'Deux ARBRES EMPAQUETÉS"
(PROJET POUR LA FONDATION A. MAEGHT, ST. PAUL DE VENCE)

Christo 1967-1968' (along the lower edge)

pencil, charcoal, fabric, plastic, staples, string and pastel on card

23¼ x 29½in. (56 x 71cm.)

Executed in 1967-1968

£40,000-60,000

\$53,000-78,000

€44,000-66,000

PROVENANCE:

Private Collection, Europe.

Thence by descent to the present owner.

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ 290

CHEN ZHEN (1955-2000)

Un village sans frontière (A village without a border)

wax candles on painted wooden chair

27 $\frac{7}{8}$ x 10 $\frac{1}{4}$ x 11 $\frac{1}{2}$ in. (70.8 x 26 x 29.4 cm.)

Executed in 2000

£80,000–120,000

\$110,000–160,000

€88,000–130,000

PROVENANCE:

Galleria Continua, San Gimignano.

Acquired from the above by the present owner.

‘It is interesting to withdraw from one’s own usual context and meet a new world, especially today, when cultural and ideological Hybridisation has become an irreversible fact. The problem is not just that of understanding the work of art superficially, but also to try to effectively understand it with maximum clues. A quote from Chinese army strategy techniques and symptomatic of my attitude is often used in different contexts: ‘The winner is the one who masters the two sides of the battlefield’. Part of my research is in rereading Chinese culture in a Western context.’

CHEN ZHEN



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ 291

DANIEL BUREN (B. 1938)

Acrylique sur tissu recto-verso

white acrylic paint on cotton canvas woven in alternating white and red stripes,

each 8.7cm. wide

44½ x 52¾in. (112 x 133cm.)

Executed in June 1970

Estimate on request

‘I was working with painting, but I was never satisfied and then one day I found in the marché Saint-Pierre a material, a striped linen, which was in a way much closer to what I wanted to do than what I was able to do with painting. I started using the material with very little paint and little by little the painting reduced to the point I realized I was very close to what I wanted, and that opened the door to something else I hadn’t thought about which was to work with the space and work outside of the art system, galleries and museums.’

DANIEL BUREN

PROVENANCE:

Galleria Gian Enzo Sperone, Turin.

Galleria La Bertesca, Genova.

Private Collection, Milan.

Galleria Tucci Russo, Torre Pellice.

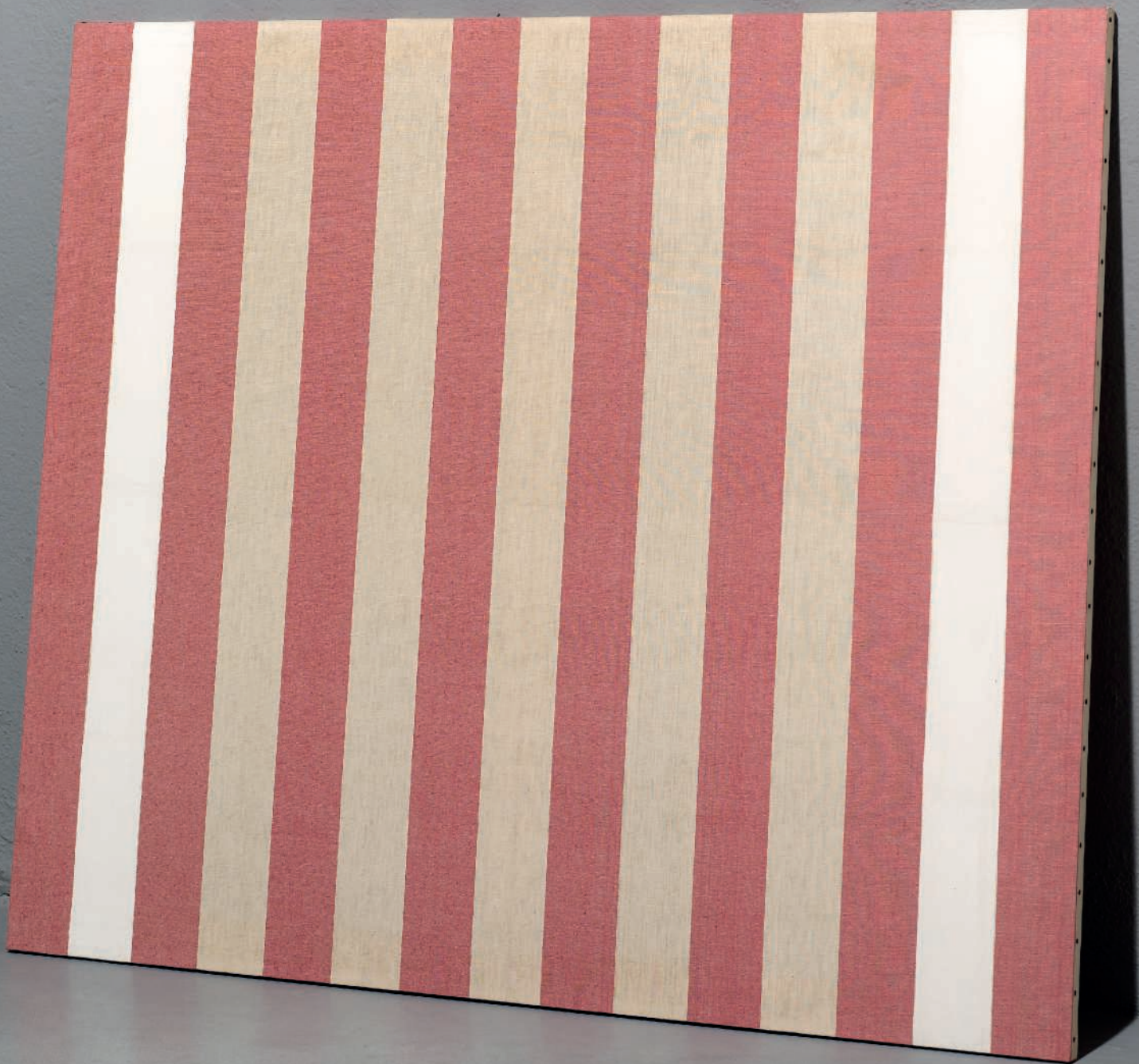
Acquired from the above by the present owner.

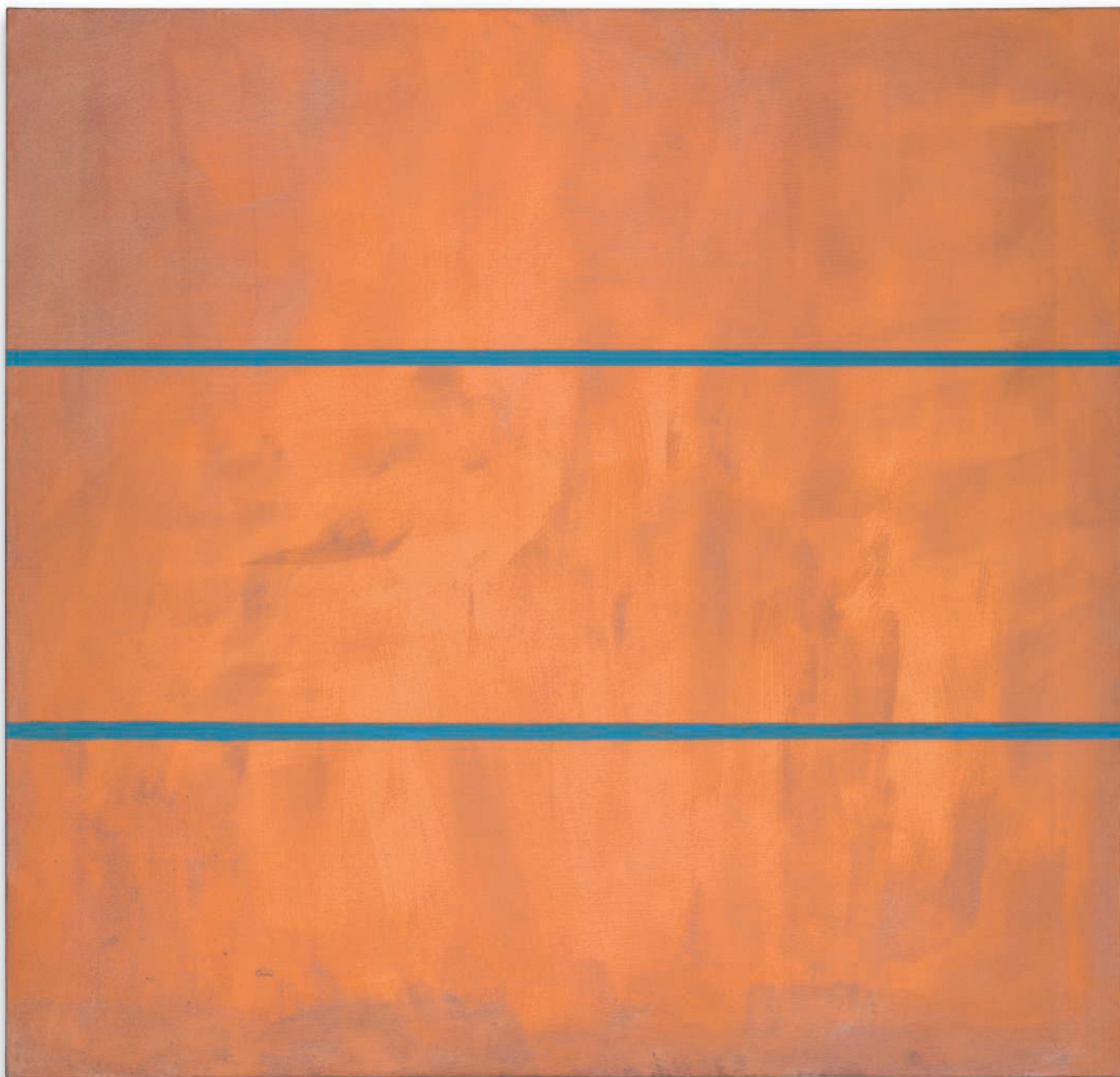
An *avertissement* (certificate) will be written by Daniel Buren to the new owner.

One of the most iconic conceptual statements of modernist visual language, Daniel Buren’s stripes have appeared as interventions in art galleries, metro stations, streets and in private homes.

Acrylique sur tissu recto-verso, one of Buren’s small-scale paintings to feature the signature motif, was painted at the height of the artist’s dramatic rise to prominence. Buren’s application of white acrylic, which bookends the ground on either side and encircles the entire support, is the only paint to be used. Buren first conceived of his striped motif in 1965, strolling through the Saint-Pierre market in Paris and stumbling across a striped canvas with alternating colours of equal width. By painting over the outermost off-white stripes twice with white acrylic paint, Buren chromatically distinguished between support and painted surface. As Guy Lelong has noted, ‘as soon as its outer stripes are painted over, the striped fabric necessarily evokes painting since it is directly confronted with it. A subtle dialectic is therefore established, since on the one hand the striped fabric evokes the painting partially covering it and, on the other, the form of the painted areas is “dictated” by the ground’s design’ (G. Lelong, *Daniel Buren*, Paris, 2002, p.34).

Acrylique sur tissu recto-verso is contemporary to some of Buren’s most infamous public installations. Aiming for what Buren termed the ‘zero degree’ of painting, Buren started to use his striped canvases as a means to challenge and unveil the visual characteristics of their contextual surroundings, creating in situ works that were completed by their settings. Stirred by the eruption of protests in May 1968, Buren championed the potential of the artwork to catalyse extroverted surveillance and stir revolutionary change. Altering the personality of Parisian streets and subways in 1970, Buren moved towards a critique of the institution, intervening with the public spaces of galleries; the most significant of which, *Peinture/Sculpture*, 1971, disturbed the continuous spatial flow of the Guggenheim’s central spiral with a monumental, 20-metre-high canvas. The present work is a vital antecedent to these grandiose interferences. Intended to be placed on the floor and leant against a wall, it is a powerful conceptual example of how an image can dramatically alter the identity of an internal space.





***292**

OLIVIER MOSSET (B. 1944)

Untitled

signed and dated 'Mosset 86' (on the overlap)
acrylic, metallic paint and pastel crayon on canvas
78 $\frac{3}{4}$ x 82 $\frac{1}{2}$ in. (200 x 210cm.)
Executed in 1986

£25,000–35,000

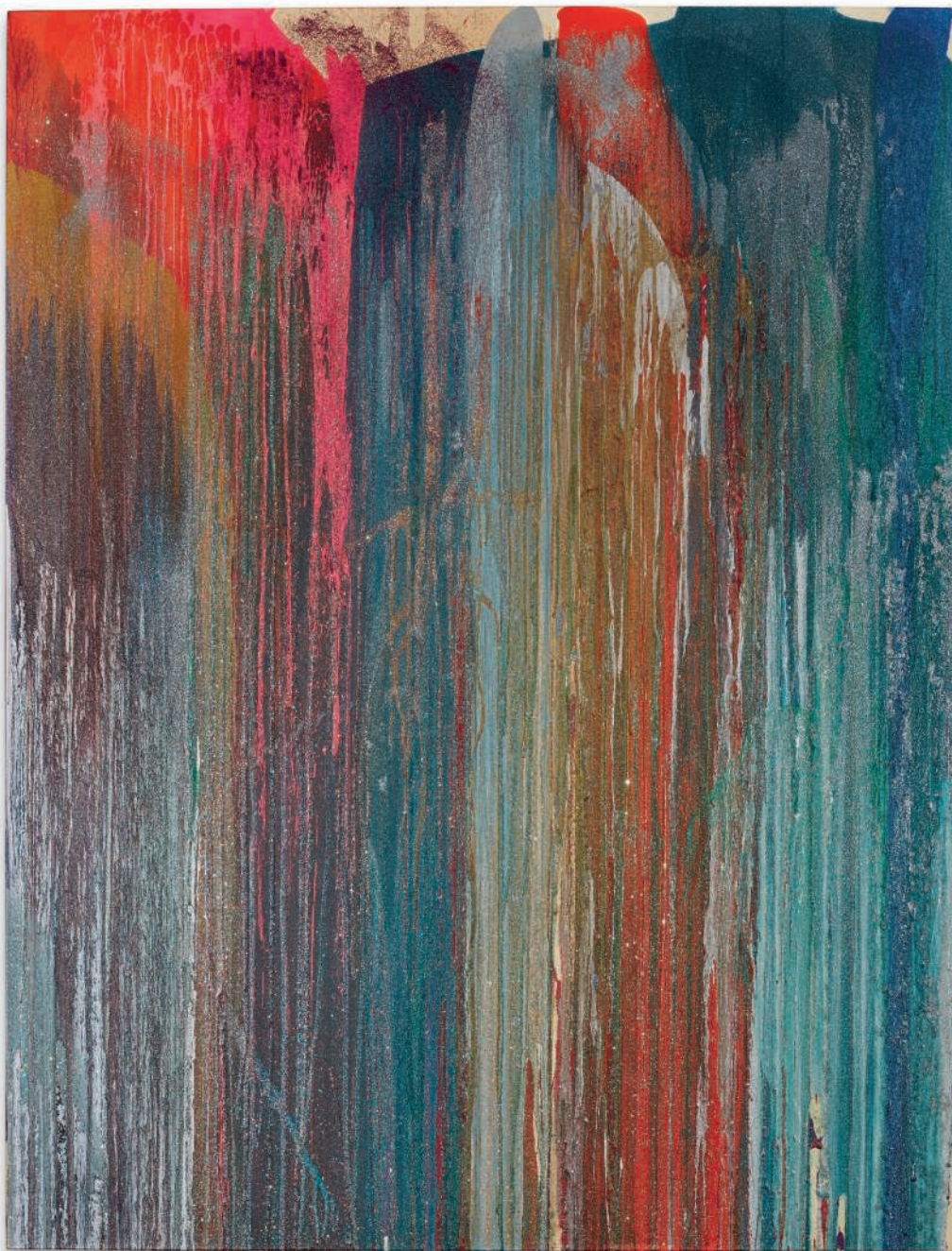
\$33,000–46,000

€28,000–38,000

PROVENANCE:

Galerie Marika Malacorda, Geneva.

Acquired from the above by the present owner.



293

JOHN M. ARMLEDER (B. 1948)

Ceratostigma Plumbaginoides

signed, titled and dated "CERATOSTIGMA PLUMBAGINOIDES" J Armleder
2008' (on the overlap)

acrylic, oil, enamel paint and glitter on canvas

67½ x 51½in. (171 x 130.8cm.)

Executed in 2008

£40,000–60,000

\$53,000–78,000

€44,000–66,000

PROVENANCE:

Galerie Andrea Caratsch, Zurich.

Acquired from the above by the present owner.



λ 294

THOMAS RUFF (B. 1958)

04h 24m /-55°, from Sterne (Stars)

signed, titled, numbered and dated 'Thomas Ruff *04h 24m /-55° 2/2* 1992' (on the reverse)

chromogenic print flush-mounted to diasec, in artist's frame
97 x 68½ in. (246.4 x 174.1 cm.)

Executed in 1992, this work is number two from an edition of two plus one artist's proof

£40,000–60,000
\$53,000–78,000
€44,000–66,000

PROVENANCE:

Galerie Philip Nelson, Paris.

Private Collection, Europe.

Anon. sale, Phillips London, 22 January 2015, lot 60.

Acquired at the above sale by the present owner.

LITERATURE:

M. Winzen, *Thomas Ruff 1979 to the Present*, Cologne 2001
(another from the edition illustrated in colour, p. 196).



λ 295

WOLFGANG TILLMANS (B. 1968)

Eclipse I-24

C-print

sheet: 79¼ x 53 7⁄8 in. (202.5 x 137cm.)

image: 78½ x 53 in. (199.5 x 134.8cm.)

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

£40,000–60,000

\$53,000–78,000

€44,000–66,000

PROVENANCE:

Andrea Rosen Gallery, New York.

Acquired from the above by the present owner.

GERHARD RICHTER (B. 1932)

*Grün-Blau-Rot (für Parkett 35) ((Green-Blue-Red)
for Parkett 35)*

signed, numbered and dated '789-43 Richter, 93' (on the reverse)

oil on canvas

11¾ x 15¾in. (30 x 40cm.)

Painted in 1993

£200,000–300,000

\$270,000–390,000

€220,000–330,000

'My small abstract paintings... allowed me to do what I had never let myself do; put something down at random. And then, of course, I realized that it never can be random. It was all a way of opening a door for me.'

GERHARD RICHTER

PROVENANCE:

Galerie Schönefeld und Beuse, Krefeld.

Acquired from the above by the present owner in 2000.

EXHIBITED:

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

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

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

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

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

Singapore, Singapore Tyler Print Institute, *200*

Artworks - 25 Years, Artists' Editions for Parkett,

2010 (another from the series exhibited). This exhibition later travelled to Seoul, Seoul Arts Center/Hangaram Museum.

Beijing, Ullens Center for Contemporary Art, *INSIDE A BOOK A HOUSE OF GOLD: Artists' Editions for Parkett*, 2012 (another from the series exhibited).

Taipei, Taipei Fine Arts Museum, *Parkett - 220 Artists' Editions & Collaborations +5*, 2013 (another from the series exhibited).

LITERATURE:

Parkett, no. 35, 1993, no. 43 (illustrated in colour, p. 98; others from the series illustrated in colour on the cover, inside of cover, pp. 1, 97-101 and 174).

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

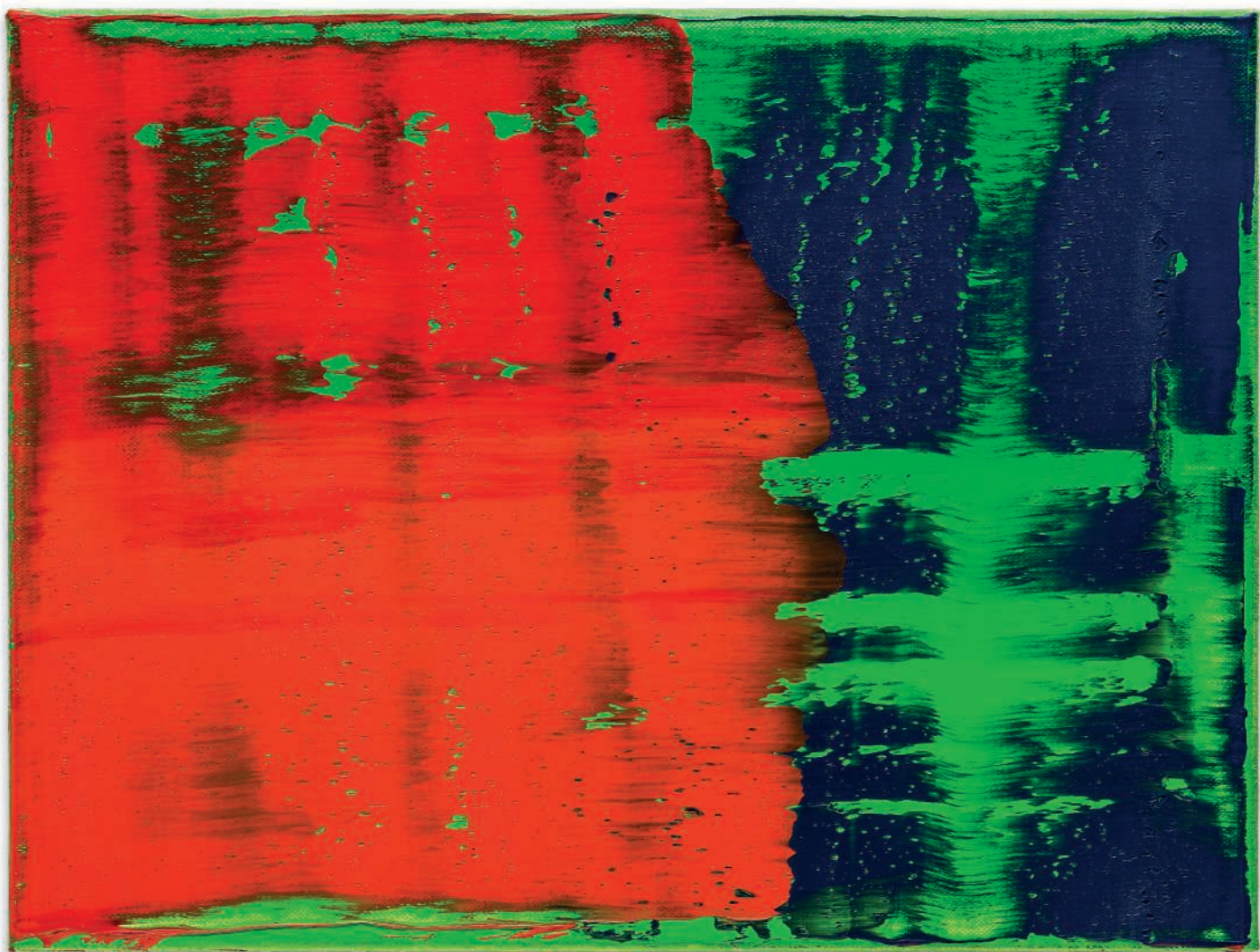
H. Butin (ed.), *Gerhard Richter, Editionen 1965-*

1993, Catalogue Raisonné, Bremen 1993, no. 69 (another from the series illustrated in colour, p. 167).

H. Butin and S. Gronert (eds.), *Gerhard Richter Editionen 1965-2004 Catalogue Raisonné*, Ostfildern-Ruit 2004, no. 81 (another from the series illustrated in colour, pp. 35 and 229).

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

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 297

SIGMAR POLKE (1941-2010)

Ohne Titel (Gepäcknetz) (Untitled (Luggage Rack))

signed and dated 'S. Polke 81' (lower right)

acrylic, gouache and spray paint on cut-out paper

39% x 27½in. (100 x 70cm.)

Executed in 1981

£100,000–150,000

\$140,000–200,000

€110,000–160,000

PROVENANCE:

Private Collection, Germany.

We are most grateful to Mr. Michael Trier from the Estate of Sigmar Polke for the information he has kindly provided.

Sigmar Polke consistently investigated new mediums and methods through which to deconstruct perceptual preconceptions. These two unusual and unique pieces from 1981 herald a return to painting after his experimentations in photography, film and gouache during the 1970s, whilst merging abstraction and figuration in a surrealistically mind-altering projection of twentieth-century popular culture. In *Ohne Titel (Knochen)*, Polke uses stencils to cut out a cascading chain of cartoonish dog bones, luminously glowing in their spray-painted haze over an abstracted whirlwind of colour and semi-defined shapes. *Ohne Titel (Gepäcknetz)* presents a stencilled cut-out of a man hurling a

suitcase onto a luggage rack. The spray-painted stencil comes almost as a dream or a vision, with a deep softening around the edges and an abrupt contrast between the deep, ultramarine blue and the stark neutrality of the support beneath the cut-out. The effect is one of pigmented vibration and pulsation, a hallucinatory retinal exercise informed by Polke's experimentation in psychedelic drugs during the 1970s, and his resulting ambitions to evaluate perceptual boundaries in visual art.

Polke's iconographic vocabulary, dictated by motifs from popular culture, are here worked into a heady mixture of figurative fragments and abstract matter. Stencilling projected source material quoted from popular cartoons and illustrations, the components of these works seem to swell in fictive space, from the graffitied, semi-abstract forms, to the negative space produced by the cut-outs and the abstracted backgrounds. In *Ohne Titel (Gepäcknetz)*, the concrete visual stability of the central group is unnerved by the more abstracted graffiti of white below, whilst

the intended dichotomy between deep colour and negative space intensifies further the confusion of space and superimposition. As in *Ohne Titel (Gepäcknetz)*, the cut-outs in *Ohne Titel (Knochen)* act as perimeters which boldly accentuate the objects they convey, whilst cartoonish outlines of a suited figure and other ambiguous forms are rendered in stencilled spray-paint, dislodging perceptions of pictorial space in a chaotically tangled fray of two-dimensional forms. Encouraging the viewer's subjective unconscious to emphatically render figuration on their own accord, Polke 'demonstrate[s] that a picture has infinite layers whose variety continually generates new meanings' (B. Curgier, *Sigmar Polke: Alles fließt*; Die Photo Copie GmbH, Baden Baden, 2004, pp. 38-39). Whilst Polke experiments with media to alter visual perceptions, this cross-disciplinary approach and aesthetic fluctuation is also emblematic of Polke's determination not to conform to the art-historical canon, thus ensuring his unique placement within its ranks.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ **298**

SIGMAR POLKE (1941-2010)

Ohne Titel (Knochen) (Untitled (Bones))

signed and dated 'S. Polke 81' (lower right)

acrylic, gouache and spray paint on cut-out paper

39% x 27½in. (100 x 70cm.)

Executed in 1981

£100,000–150,000

\$140,000–200,000

€110,000–160,000

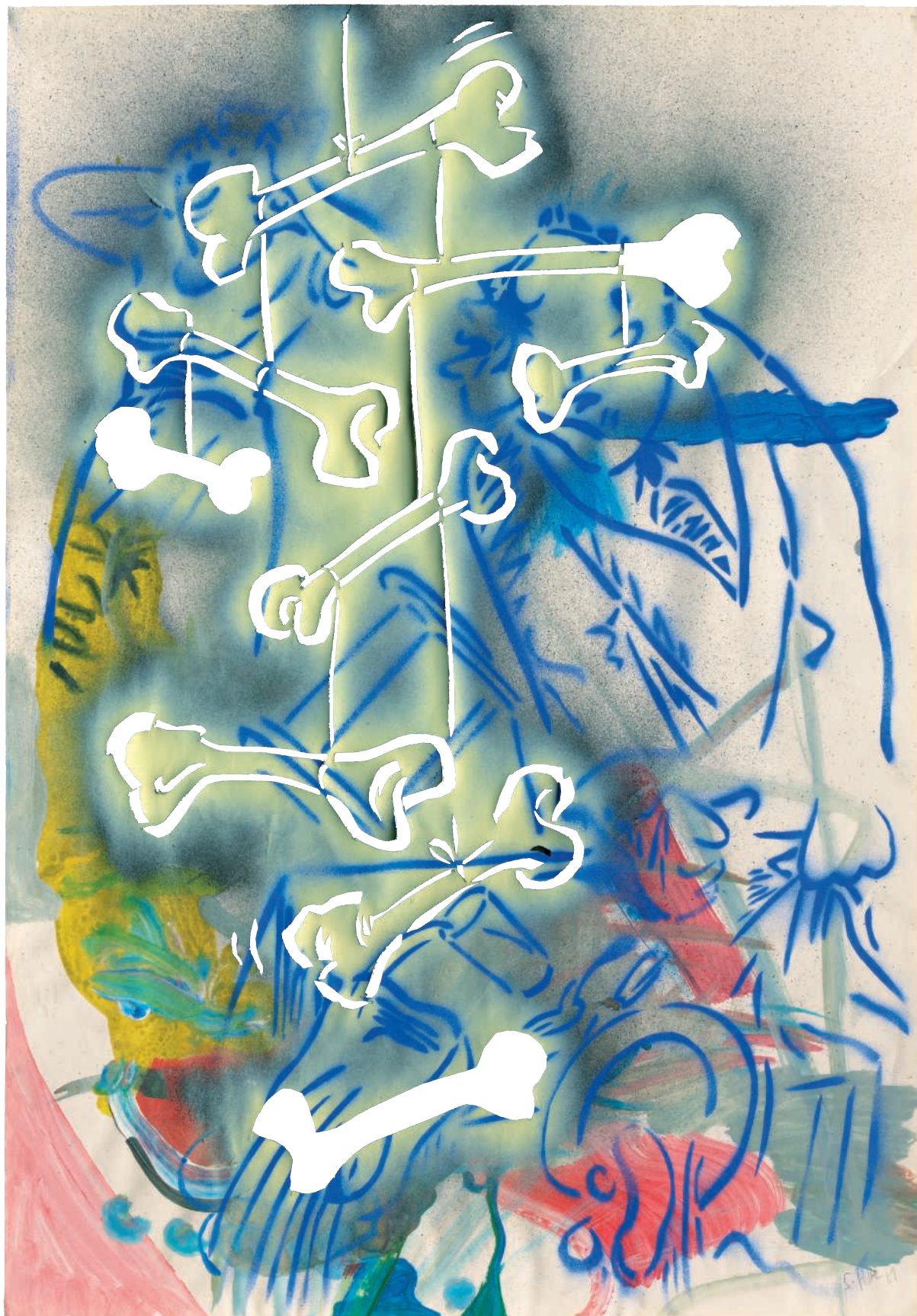
'Polke's paintings are much more than marooned and shipwrecked images, art historical salvage and technical pyrotechnics. His art may have begun as a European response to American pop art, but it went on to be much more. He both dismantled painting and reconfigured our idea of what it could be. He respected history and played the devil with it.'

ADRIAN SEARLE

PROVENANCE:

Private Collection, Germany.

We are most grateful to Mr. Michael Trier from the Estate of Sigmar Polke for the information he has kindly provided.



PROPERTY FROM A DISTINGUISHED CANADIAN COLLECTION

λ * **299**

MARTIN KIPPENBERGER (1953-1997)

Entwurf für Müttergenesungswerk I
(Design for maternity I)

signed with artist's initial and dated 'K 85'
(lower right)

oil on canvas in artist's frame

36½ x 30½in. (92.7 x 77.5cm.)

Painted in 1985

£90,000-120,000

\$120,000-160,000

€99,000-130,000

'Entertainment and art are not isolated, entertainment is in art like colour in pictures.'

MARTIN KIPPENBERGER



PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Frankfurt, Galerie Heinrich Ehrhardt, *Kippenberger*.

9 Kostengebirge. 3 Entwürfe für

Müttergenesungswerke, 1985.

The present lot exhibited at Galerie Heinrich Ehrhardt, Kippenberger.
9 Kostengebirge. 3 Entwürfe für Müttergenesungswerke, 1985.

Photographer unknown.

Artwork: © Estate of Martin Kippenberger, Galerie Gisela Capitain,
Cologne.



λ 300

A. R. PENCK (1939-2017)

Übergang (Crossing)

dispersion on canvas

51½ x 63in. (130 x 160cm.)

Painted in 1980

£80,000–120,000

\$110,000–160,000

€88,000–130,000

'In many respects Penck's strategy can be compared to that of Picasso, who possessed the ability to experience his own biography as a source of general insights which touched on deep levels of Western myth and psychology.'

SIEGFRIED GOHR

PROVENANCE:

Galerie Michael Werner, Cologne.

Sonnabend Gallery, New York.

The Aldrich Foundation Collection, Ridgefield, CT.

Anon. sale, Christie's New York, 4 May 1995, lot 247.

Acquired at the above sale by the present owner.

EXHIBITED:

Cologne, Galerie Michael Werner, *α.Y.(A.R. Penck)*, 1980.

Gent, Vereniging Aktuele Kunst, *α.Y. A.R. Penck*.

Overgang/Übergang, 1981, no. 2 (illustrated).

New York, Sonnabend Gallery, *A.R. Penck*.

Paintings, 1981.

In 1980, A. R. Penck finally fled from the German Democratic Republic (GDR), immigrating to West Germany after years of personal state surveillance. *Übergang* was executed the same year, and conveys something of the liberation that Penck experienced at the time. Painted in his typical visual vernacular, a stick figure tentatively creeps across an interlocked network of patterns and shapes. To its right, another character bars his way back, grasping a shield. The literal translation of the German title is 'crossing over', but the term was also employed by the GDR to refer to authorised transfer points along the Berlin Wall. Thus, Penck's picture seemingly captures a moment of mobile emancipation, fleeing from East to West. Whilst this 'crossing' leitmotif had been explored by Penck for some time in a variety of guises and styles, here the metaphor for transference is optimistically celebratory, with vibrant red motifs dancing around the retreator and the Volkspolizei officer, who blocks the way back.

Penck launched his lexicon of hieroglyphic stick figures alongside a library of shapes, icons and motifs in the 1960s, terming the style Standart (an aggregate of the English word 'standard' and the German term 'standarte', a reference to military banners). This visual language, Penck claimed, resonated with a socialistically utopian democratisation of art, ubiquitous and universal in nature. Writing retrospectively in 1984, Penck declared 'I maintain that a picture is an essential criteria for determining the condition of the system and that every proceeding involved with paintings represents such a criteria' (A. R. Penck, 'From My Vantage Point', reproduced in J. Yau, *A. R. Penck*, New York, 1993, p. 117). Penck's work, as exemplified by *Übergang*, voiced the immediate socio-political concerns of a pre-unification Germany on an accessible level. These momentary glimpses of pivotal events, told in a distinctive and engaging style, have become crucial visual documents of German post-war history.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 301

SIGMAR POLKE (1941-2010)

Ohne Titel (Selbstbildnis) (Untitled (Self-Portrait))

signed and dated 'S. Polke 83' (on the reverse)

acrylic and silver paint on printed fabric

35% x 27% in. (90.5 x 70.5cm.)

Executed in 1983

£200,000–300,000

\$270,000–390,000

€220,000–330,000

‘The fabric he used suggested...that even the painter’s support belonged as much in the everyday world as in the studio. The idea of a blank surface awaiting the autograph mark is made obsolete by the presence of pre-printed fabrics and finishes. Polke immediately establishes a relationship to something that existed before the picture, while simultaneously diverting that material from its intended function and transforming it into something unique.’

SEAN RAINBIRD

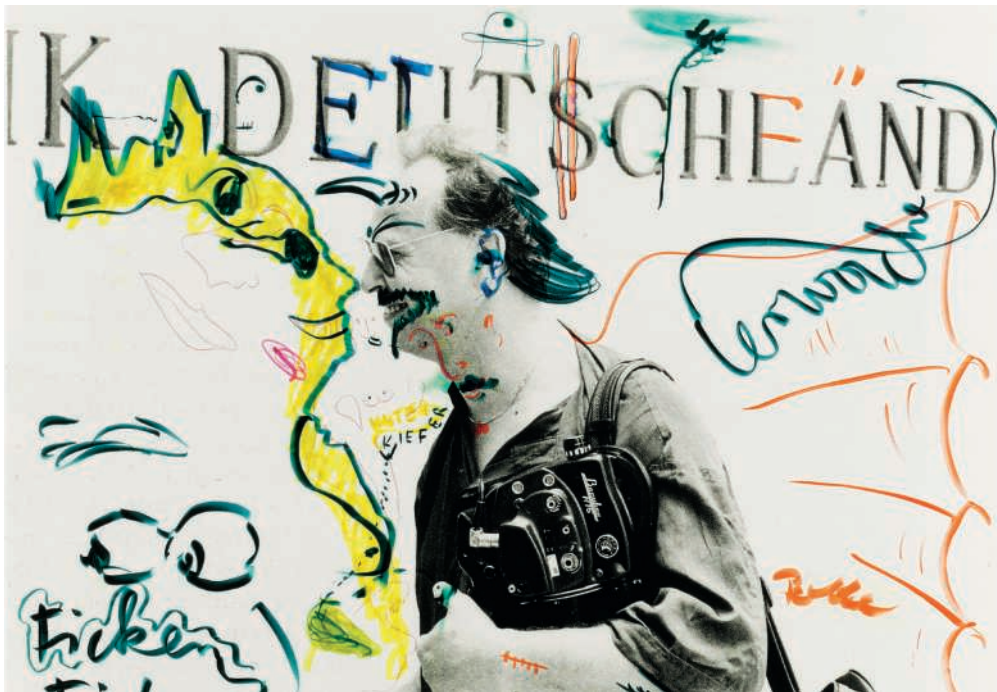
PROVENANCE:

Studio d’Arte Cannaviello, Milan.

Acquired from the above by the present owner.

We are most grateful to Mr. Michael Trier from the Estate of Sigmar Polke for the information he has kindly provided.





Sigmar Polke, *Untitled (Biennale)*, 1986.
 Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2017.

An explosive fusion of figuration and abstraction, this self-portrait by Sigmar Polke signals his welcomed return to painting at the start of the 1980s. In a truly unique piece, Polke demonstrates an ambivalent, enigmatic approach to figurative painting and a passion for utilising textiles and fabric as a support, whilst hinting at his revolutionary alchemical experiments of the same decade. Set against the dull throbbing of a floral textile, Polke works his paints in sketchy, spontaneous, sweeping gestures, almost automatic in his loose focus and evoking the unconscious fluidity championed by the Surrealists. Rough outlines are formed in black pigment, culminating in a riotous splurge of expressionistic brushwork at the top of the painting. The deep, ultramarine strokes forming the artist's eyes are set against a faded wash of green, the inconsistency of the paint inadvertently modelling the form of the face, making it look stretched and wise in its age. A few strokes of silver paint dash luminously towards the artist's head, propelling the work into a pseudo-magical realm and mirroring the full realisation of chemical experiments that had started to inform Polke's visual vocabulary, as demonstrated by Polke's Colour Experiment [Farbprobe] series from the preceding year. The abstract and figurative forms in Polke's *Ohne Titel (Selbstbildnis)* (*Untitled (Self-Portrait)*) dance dazzlingly together, with a deliberate blurring between form and pure expression. Polke had a complex relationship with abstraction, cautious

to join his post-war German contemporaries in exhausting its possibilities after an emancipation from any ostensible 'degeneracy' as condemned by the German Democratic Republic. Whilst Benjamin Buchloh admitted (in 1982) that originality in abstraction had become fatigued, Polke also found it evasive, an opportunity to negate the problems caused by the atrocities of the Second World War. However, he constantly married form and abstraction, an aspect accentuated by Kathy Halbreich who, recalling a meeting with Polke, claimed that '... he compared the symbolic transfiguration of wafer and wine into Christ's flesh and blood, through transubstantiation, to the ways in which abstraction and figuration are linked rather than opposing concepts' (K. Halbreich, quoted in *Alibis: Sigmar Polke, 1963-2010*, exh. cat. Museum of Modern Art, New York, 2014, p. 83). Whilst warning of the dangers of operating within a sole sphere of abstraction, Polke clearly acknowledged its continued importance as an expressive vehicle through which to construct form. This personal approach to figurative abstraction is set against a backdrop of fabric, a quintessential leitmotif of Polke's work. Throughout his career, Polke collected synthetic textiles, producing fascinating results by employing his acquisitions as a support upon which to paint. Here, a neutral ground covers a vertical pattern of flowers, so that the design shines faintly through. Polke particularly enjoyed domestic textiles – curtains, tablecloths, pillows and duvet-covers, and aprons

– from the 1950s and 60s, a bright palette of colour rendering geometrical, repetitive patterns. As Sean Rainbird has noted, 'the fabric he used suggested...that even the painter's support belonged as much in the everyday world as in the studio. The idea of a blank surface awaiting the autograph mark is made obsolete by the presence of pre-printed fabrics and finishes. Polke immediately establishes a relationship to something that existed before the picture, while simultaneously diverting that material from its intended function and transforming it into something unique' (S. Rainbird, *Sigmar Polke: Join the Dots*, Liverpool, 1995, pp. 12-15). Evoking their socio-historical context, Polke's Stoffbilder (fabric-paintings) trigger a manipulation of perception. In *Ohne Titel (Selbstbildnis)*, the flower-textile appears ghostly underneath the white ground. Like the static strobe of a camera flash, it manifests itself in metaphysical space, against the reality of Polke's painted self-portrait, exemplifying Polke's intentions to encourage the viewer to see beyond natural perceptions. Realised in a comfortable style of abstraction and figurative form, Polke subsequently shatters our comprehension of any stylistic familiarity by employing the painted subject and ground as a gauze – through which he reveals a mystifying underlay of pattern and colour – in a work that celebrates the height of Polke's artistic tenure as a perplexing experimenter.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ * 302

GEORG BASELITZ (B. 1938)

Ach, Morgenrot, so schön (Oh, dawn, so beautiful)

signed, titled and dated "ach, Morgenrot, so schön" 19.III.2010 G. Baselitz

(on the reverse)

oil on canvas

98% x 78%in. (250 x 200cm.)

Painted in 2010

£150,000–200,000

\$200,000–260,000

€170,000–220,000

'Painting is not a means to an end. On the contrary; painting is autonomous. And I said to myself: if this is the case, then I must take everything which has been an object of painting – landscape, the portrait and the nude, for example – and paint it upside-down. That is the best way to liberate representation from content'

GEORG BASELITZ

PROVENANCE:

Galerie Thaddaeus Ropac, Paris.

Acquired from the above by the present owner in 2010.

With its vibrant palette, toppled composition and exhilarating permeation of representation and abstraction, *Ach, Morgenrot, so schön (Oh, dawn, so beautiful)* is a recent example of Georg Baselitz's enduring and powerful oil painting. In addition, the work stylistically and figuratively reveals the artist's deep admiration for Willem de Kooning's expressive and emancipatory approach to painting. Against a blotchy background of punchy green, blue, black and orange hues, Baselitz inverts the rugged, sketchy form of a woman, whose face is tantalizingly concealed behind a block of white at the bottom of the composition. The capsized nature of the figure is emphasised by a dripped curtain of white paint, which streams vertically down the canvas, as though the artist is reminding us of his signature method of inversion. Baselitz's 'upside down' paintings were initiated by the artist in 1969. Partially as a vehicle through which to confound visual expectations in order to metaphorically renew a lease on life, these synonymous works hamper the viewer's comprehension of figurative content. 'The problem', Baselitz explained in a 1988 interview, 'is not the object in the picture,

but the picture as an object... so I solved it... by painting my objects, my motifs upside down; representing them without the meaning that an object can have. Because if you turn them upside down, they lose that meaning' (G. Baselitz, 'George Baselitz in conversation with Heinz Peter Schwerfel', in *George Baselitz: Collected Writings and Interviews*, London, 2010, p. 184). In *Ach, Morgenrot, so schön*, this inversion is made especially disorientating by the superimposed veil of gushing white paint.

In addition to channelling a self-acknowledged Germanic perversity of spirit, Baselitz's gestural, impulsive brushwork recalls the anguished spontaneity and grotesque figurative studies of a favourite abstract expressionist. In 1958, at the age of twenty, Baselitz saw a Berlin exhibition of works by Jackson Pollock, Barnett Newman, Sam Francis and Willem de Kooning. Alongside his European origins, it was the latter's approach to abstraction and figuration that was to have the biggest impact. Enraptured by de Kooning's torturous approach to the human form, his explosive palette and liberation of expression, once proclaiming that 'most of what

you see as freedom is de Kooning', Baselitz borrowed de Kooning's figurative motifs and modes of expression for his own compositions (G. Baselitz, quoted in 'Down on the upside: the topsy-turvy painting of George Baselitz', *New Statesman*, <http://www.newstatesman.com/culture/2014/03/down-upside-toppsy-turvy-painting-georg-baselitz> [accessed 4 September 2017]). This endeavour reaches a potent summit with *Ach, Morgenrot, so schön*, where the folded arms and primitive, sculptural bust compositionally and emotively evoke the grotesque ecstasy of de Kooning's *Woman I* (1950–52), with the artist erasing the head containing that distinctive sadistic smile to avoid figurative familiarity. Having inverted the image for an immediate divorce of content from meaning, Baselitz adopts de Kooning's formal and figurative ambiguities to further this separation. In a riot of form and abstraction, *Ach, Morgenrot, so schön* asks the viewer to neutralise their perceptual preconceptions, plunging them into Baselitz's vivid world of electrifying tonality, stuttering representation and emotional effluence.



MARTIN KIPPENBERGER (1953-1997)

(i) *Studenten suchen Wohnung (Students looking for Apartment)*

(ii) *Kupfermalerei nach TH. Wachweger (Copper painting according to TH. Wachweger)*

(iii) *Untitled*

(iv) *Untitled*

(v) *Eifersucht (Jealousy)*

oil on canvas, in artist's frame, in five parts
each: 27½ x 19½ in. (70 x 50 cm.)
Painted circa 1982

£180,000–250,000

\$240,000–330,000

€200,000–270,000

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

MARTIN KIPPENBERGER

PROVENANCE:

Michel Würthle, Berlin.
Galerie Hauser & Wirth, Zurich.
Acquired from the above by the present owner in 2000.

EXHIBITED:

Berlin, Hamburger Bahnhof Museum für Gegenwart, *Friedrich Christian Flick Collection im Hamburger Bahnhof*, 2004-2005.

LITERATURE:

M. Kippenberger, *Vom Jugendstil zum Freistil. Happy-Happy*, Berlin 1981 ((v) illustrated, p. 10; (i) illustrated, p. 20; (ii) illustrated, p. 29).
M. Hermes, *Martin Kippenberger*, Berlin 2005, no. 3 (illustrated in colour, p. 81).

A master of visual enigma, the narrative thread of Martin Kippenberger's untitled series is seemingly as mysterious, ambiguous and perplexing as the artist-persona himself. Nevertheless, these early paintings provide a crucial insight into Kippenberger's refusal to conform artistically to the canonical work of his contemporaries and the continual linearity of his own. Painted towards the start of a twenty-year career – one intensely productive, with works composed in a variety of

styles and with a multifarious range of artistic media – this quintet introduces popular characters (the frog and egg) alongside a flâneurist attention to contemporary German life. In *Kupfermalerei nach TH. Wachweger*, an altercation between a man and two officers is rendered in sketchy, quivering lines, with cartoonish German dialogue scribbled beneath. *Untitled (iii)* ... presents a piece of macaroni enveloping an egg-like oval; whilst Diedrich Diederichsen has made comment on pasta as a favourite food of the artist's, he also commends its ability to represent (for Kippenberger) 'a limitless store of metaphorical beauty; always perfect, as "Social-Pasta" for instance for promoting the good as well as the abhorrent in art' (D. Diederichsen, 'Buildings with Slits: Three Paintings by Martin Kippenberger', in *Miete Strom Gas*, exh. cat., Hessisches Landesmuseum, Darmstadt, 1986, p. 94). Elsewhere, Kippenberger uses a newspaper-headline – *Studierende suchen Wohnung* – to preface a watery, figuratively ambiguous night-scene, an arm protrudes from a potato-like membrane containing a still-life (*Eifersucht*), and (*Untitled (iv)*) presents a frogged man taking an upside-down shower, the amphibian semi-form prefiguring one of Kippenberger's

most famous icons. The inconsistency of the grouping's narrative, diverse range of subjects, and heterogeneous figurative style comedically befuddles the viewer, whilst concurrently supporting Kippenberger's intentions to '[keep] humanity alive, along with oneself and confrontation. What works with language works just as well with images. To conceal, to disclose, to whitewash, to direct onto false trails' (M. Kippenberger, 'Parachever Picasso/Picasso vollenden, Kippenberger im Gespräch mit Daniel Baumann', *Kippenberger sans peine*, Musée d'Art Moderne et Contemporain, Geneva, 1997, p. 34). Soaking up the atmosphere in pre-unification Punk Berlin, Kippenberger cast his early painting as an extroverted homage to contemporary life, its objects and participants. As Manfred Hermes' catalogue entry states, written for these works when they were displayed at a major retrospective at the Friedrich Christian Frick Collection, 'in [this series], the symbolic field was constructed from elements of the pretty, the comical, and the crass, from aspects of the German present, from basic psychological assumptions and genre caricatures...' (M. Hermes, *Martin Kippenberger, Friedrich Christian Frick Collection*, Cologne, 2005, p. 80).





λ * 304

ADRIAN GHENIE (B. 1977)

Ironie History

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

oil on canvas

13¾ x 23½ in. (35 x 60 cm.)

Painted in 2006

£40,000–60,000

\$53,000–78,000

€44,000–66,000

PROVENANCE:

Haunch of Venison, Zurich.

Acquired from the above by the present owner in 2006.

EXHIBITED:

Zurich, Haunch of Venison, *Cluj Connection*, 2006–2007.



λ 305

MARTIN KIPPENBERGER (1953-1997)

S.O.36/IBBD. (Ich bin Besonders Doof)

titled "IBBD" (lower right)
oil and spray enamel on burlap
47¼ x 39½ in. (120.2 x 100 cm.)
Executed in 1982

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

PROVENANCE:
Thomas Ammann Fine Art, Zurich.
Zwirner & Wirth, New York.
Art & Public, Geneva.
Acquired from the above by the present owner.

EXHIBITED:
Cologne, Galerie Rudolf Zwirner, *Martin Kippenberger*, 1983.
New York, Zwirner & Wirth, *Martin Kippenberger Selected Works*, 2002.

λ 306

A. R. PENCK (1939-2017)

Welt des Adlers VI (World of Eagles VI)

acrylic on canvas

71 x 118½ in. (180.3 x 300 cm.)

Executed in 1981

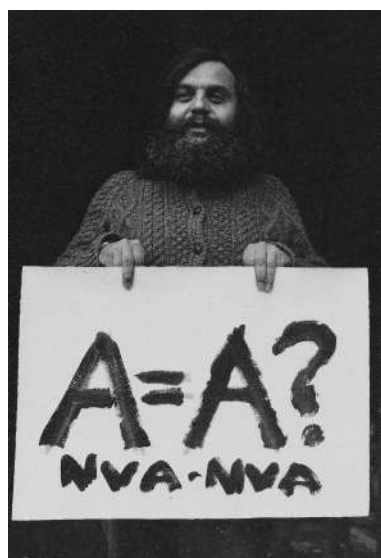
£45,000–55,000

\$59,000–72,000

€50,000–60,000

‘With his signs, symbols, metaphors and even allegories [Penck] made use of an aesthetic range of instruments which had been neglected or disposed in modern art. At the same time, however, he also used radical simplification and linearity to form based on antiquity, which had prevailed throughout the centuries from the Renaissance to Art Nouveau. He also included the energetic, informal brushwork and the serial methods of Op Art, and equally happily added Expressionist figures. Perhaps we can see in the art of A.R. Penck the beginning of Post-Modernism.’

WERNER SCHMIDT



Ralph Winkler (A.R. Penck) in Cologne, 1980

Artwork: © DACS, 2017.

PROVENANCE:

Sonnabend Gallery, New York.

Private Collection (acquired from the above in 1982).

Anon. sale, Sotheby's New York, 19 May 1999, lot 120.

Acquired at the above sale by the present owner.

EXHIBITED:

Bern, Kunsthalle Bern, *α.Y. (a.r.penck) T*, 1981 (illustrated, unpagged).

New York, Sonnabend Gallery, *A.R. Penck. Paintings*, 1981.



λ 307

ANSELM KIEFER (B. 1945)

Teutoburger Wald (Teutoburg Forest)

emulsion on woodcuts on paper laid on card, in sixty-eight pages including covers
each page: ranging from 24¾ x 19½in. (63 x 50cm.) to 24¾ x 18½in. (63 x 46cm.)

overall book: 24¾ x 19½ x 6½in. (63 x 50 x 16.5cm.)

Executed in 1978-1980, this work is unique

£100,000-150,000

\$140,000-200,000

€110,000-160,000

'You do not have to read my books. You only need to scan. I am not picturing words. I am trying to re-create a memory.'

ANSELM KIEFER



Alternate view

PROVENANCE:

Marian Goodman Gallery, New York.

The Froehlich Foundation, Stuttgart (acquired from the above in 1994).

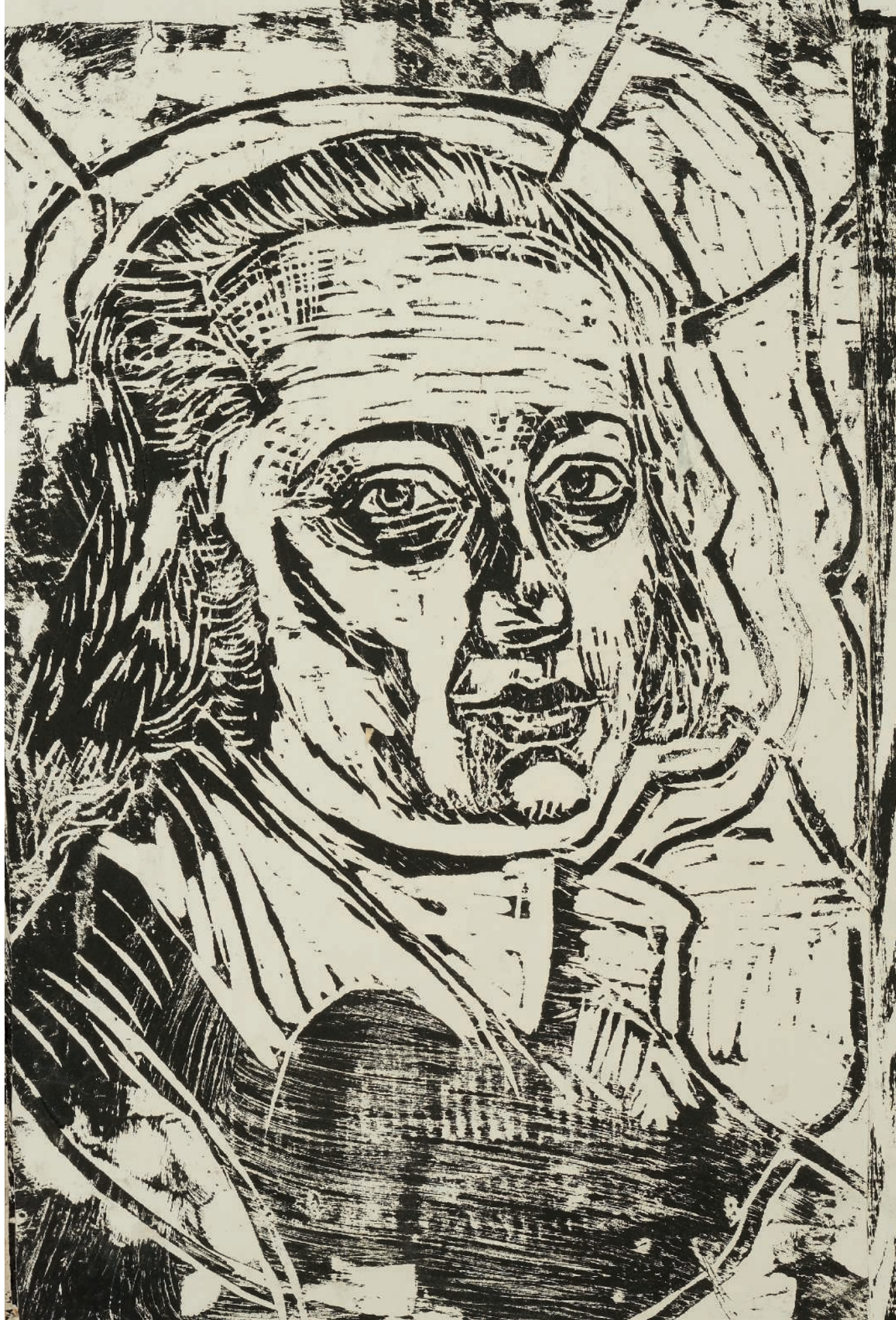
Anon. sale, Sotheby's London, 21 June 2006, lot 45.

Acquired at the above sale by the present owner.

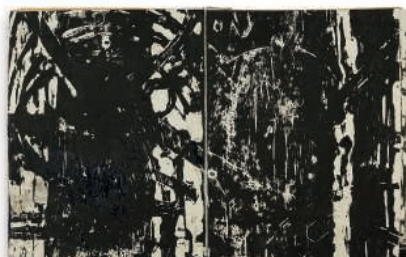
EXHIBITED:

Tübingen, Kunsthalle Tübingen, *Anselm Kiefer: Bücher 1969-1990, 1990-1991*. This exhibition later travelled to Munich, Kunstverein.

London, Tate Gallery, *The Froehlich Foundation: German and American Art from Beuys and Warhol, 1996-1997*, cat.no. 126 (illustrated in colour, p. 255). This exhibition later travelled to Tübingen, Kunsthalle Tübingen; Hamburg, Kunsthalle Hamburg and Vienna, Bank Austria Kunstforum.







λ **308**

ADRIAN GHENIE (B. 1977)

Grey History

signed and dated 'Ghenie 2007' (on the reverse)

oil on canvas

51 x 54½ in. (129.3 x 137.2 cm.)

Painted in 2007

£70,000–100,000

\$92,000–130,000

€77,000–110,000

PROVENANCE:

Project Gallery, Los Angeles.

Acquired from the above by the present owner.

'We like things from the darker side of life. Somewhere, inside us, we feel attracted to this. And I think there's something present in my work, something malefic, because it's the work of someone interested in those type of things, but not from some positivist, Western perspective. I totally believe in this layer. If someone told me it didn't exist, that it's a by-product, a chemical reaction in my brain, then they'd be giving me an answer I'm not interested in.'

ADRIAN GHENIE





PROPERTY OF A PRESTIGIOUS SWISS COLLECTION

λ * 309

ANSELM KIEFER (B. 1945)

Rosenkranz in quattuor annos patebo
(*Rosenkranz in four years below*)

titled 'Rosenkranz in quattuor annos patebo' (lower right);
handwritten letter of dedication from the artist (on the reverse)

ink and rose petals on paper

11¼ x 16¼in. (29.8 x 41.3cm.)

Executed circa 1970s

£6,000–8,000

\$7,900–10,000

€6,600–8,700

PROVENANCE:

Private Collection (acquired directly from the artist).

Thence by descent to the present owner.



PROPERTY OF A LADY

λ 310

ANSELM KIEFER (B. 1945)

Nike

titled 'Nike' (lower centre); signed and dated 'Anselm Kiefer 89' (on the reverse)

oil, gouache and paper collage on gelatin silver print, on two joined pieces of paper laid down on board
44.18 x 44 7/8 in. (112 x 114 cm.)

Executed in 1989

£70,000–100,000

\$92,000–130,000

€77,000–110,000

PROVENANCE:

Private Collection, Germany.

Anon. sale, Christie's London, 24 June 2005, lot 181.

Galleria d'Arte Contini, Venice.

Acquired from the above by the present owner in 2006.



λ * 311

KAI ALTHOFF (B. 1966)

Untitled

oil, graphite, ballpoint pen, ink pen, spray enamel, metallic paint
and collage on paper
11¾ x 16½ in. (29.7 x 42 cm.)
Executed circa 2004

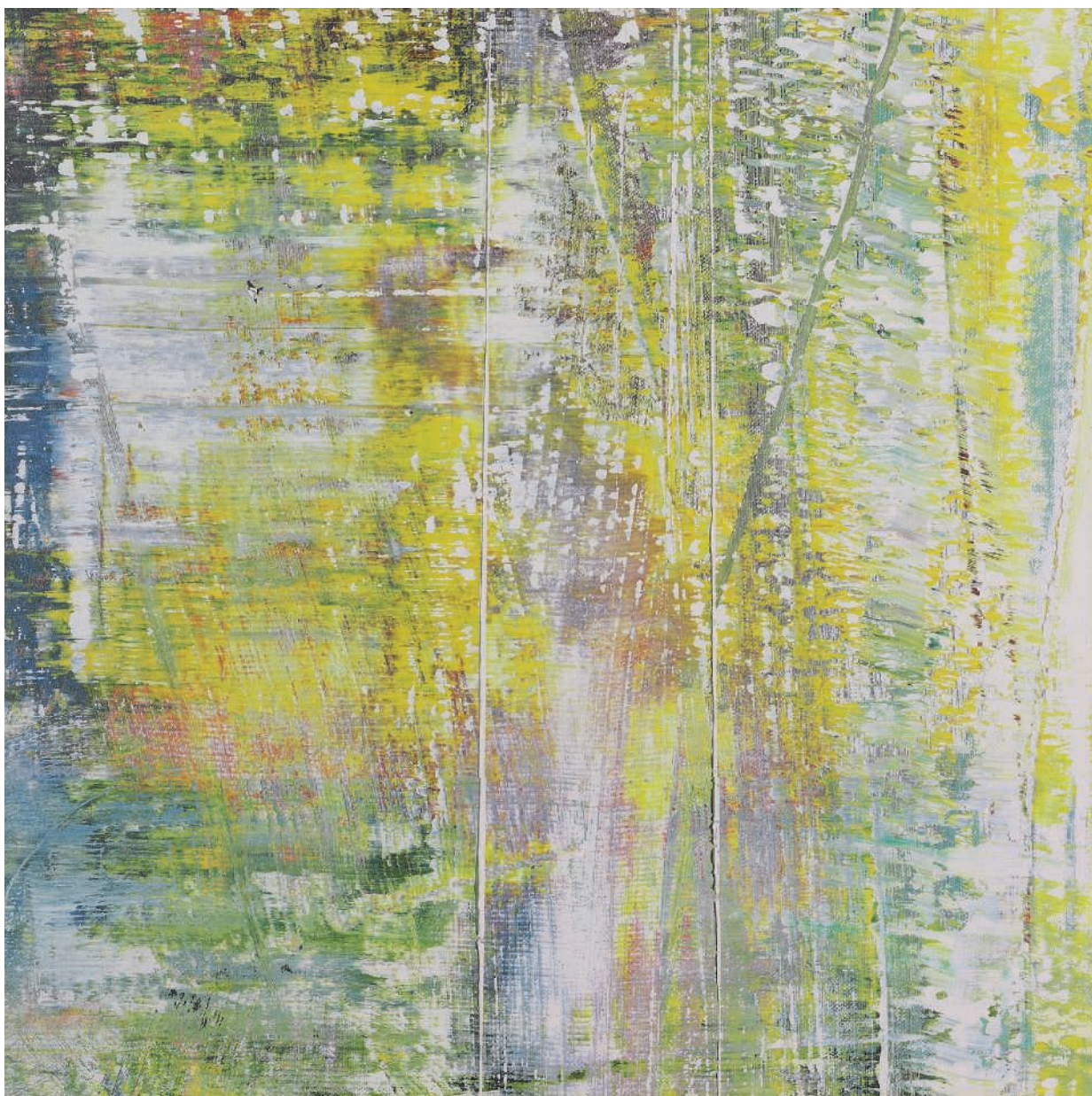
£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

Private Collection, New York (a gift from the artist).
Acquired from the above by the present owner.



λ 312

GERHARD RICHTER (B. 1932)

Cage Grid (Single Part H)

signed and numbered '1/4 Richter.' (on the reverse)

giclée print on paper mounted on aluminium

29% x 29%in. (75.3 x 75.3cm.)

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

£25,000–35,000

\$33,000–46,000

€28,000–38,000

PROVENANCE:

Private Collection, Germany.

EXHIBITED:

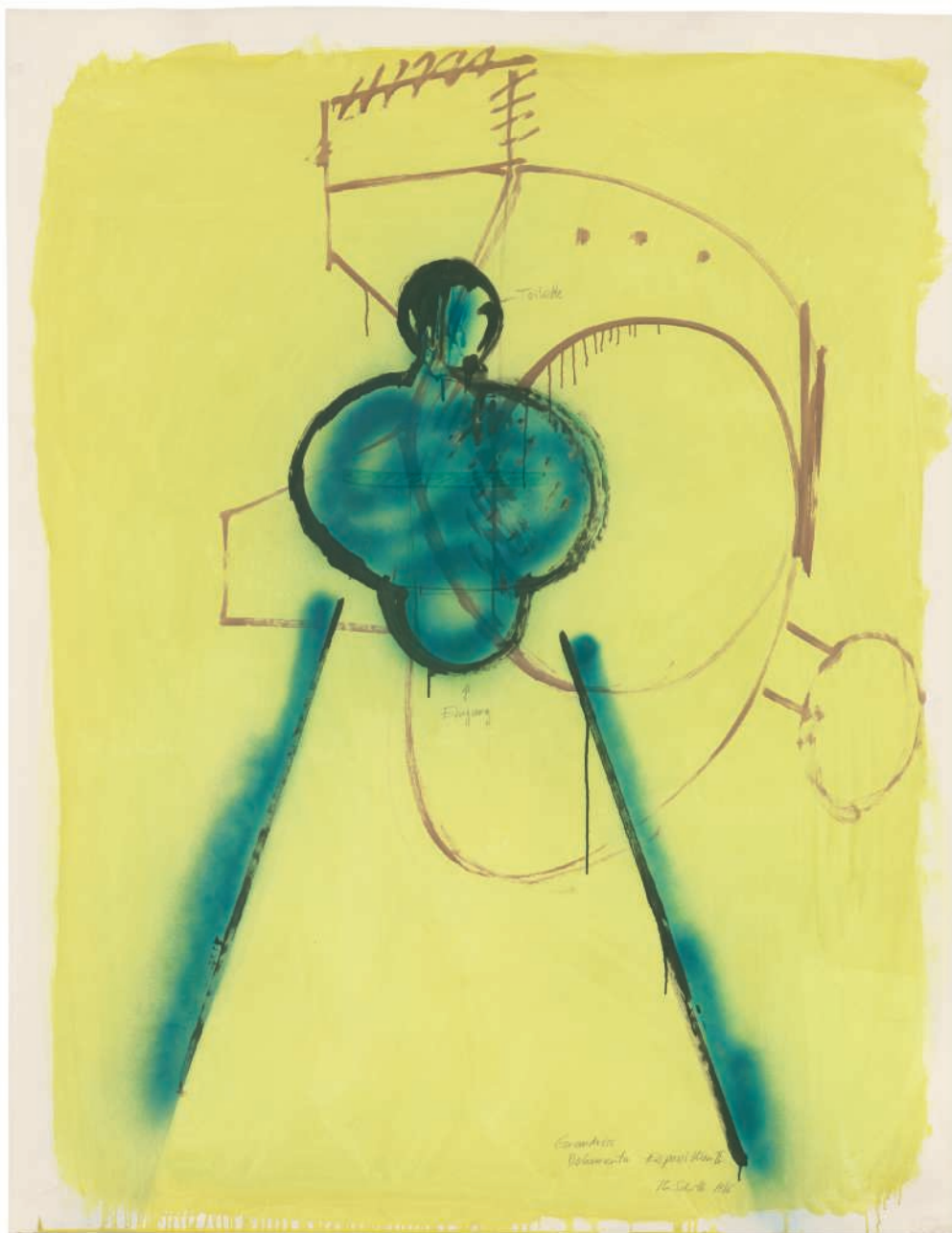
Münster, Galerie mike karstens, *Gerhard Richter. Projekte und ausgesuchte Editionen*, 2014 2015 (another from the edition exhibited).

Mönchengladbach, Galerie Löhr, *250 - Anniversary Exhibition Galerie Löhr*, 2015 (another from the edition exhibited).

Essen, Folkwang Museum, *Gerhard Richter: The Editions*, 2017 (another from the edition exhibited).

LITERATURE:

H. Butin, S. Gronert & T. Olbricht (ed.), *Gerhard Richter: Editions 1965–2013*, Cologne 2014, no. 152 (another example illustrated in colour, p. 324).



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*313

THOMAS SCHÜTTE (B. 1954)

Dokumenta II

signed, titled and dated 'Dokumenta Eispavillion II Th. Schütte 1986'
(lower right)

lacquer, spray enamel, felt tip pen and graphite on paper

56 x 43 3/4 in. (142.3 x 110.2 cm.)

Executed in 1986

£15,000–25,000

\$20,000–33,000

€17,000–27,000

PROVENANCE:

Lorena Ruiz de Villa, Barcelona.

Acquired from the above by the present owner in 2007.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*314

THOMAS SCHÜTTE (B. 1954)

Dokumenta III

signed, titled and dated 'Dokumenta Projekt III Th. Schütte 1986' (lower right)

lacquer, spray enamel, graphite and tape on paper

55½ x 42⅞ in. (141 x 109 cm.)

Executed in 1986

£15,000–25,000

\$20,000–33,000

€17,000–27,000

PROVENANCE:

Lorena Ruiz de Villa, Barcelona.

Acquired from the above by the present owner in 2007.

Dokumenta II and *Dokumenta III* were two projects meant to be executed by Thomas Schütte during the Documenta 8 of 1967. He finally chose a third project which gave rise to his famous Eispavillon.



λ 315

FRANZ WEST (1947-2012)

2 Kodu chairs + 1 Lamp

chair (i): stamped '1011' (on the underside)

chair (ii): stamped '1012' (on the underside)

lamp: stamped '68' (on the underside)

each chair: polystyrene, steel, wood, linen and cotton

lamp: fabric on plastic, lacquer and steel

each chair: 34 $\frac{1}{2}$ x 18 $\frac{1}{2}$ x 20 $\frac{7}{8}$ in. (88 x 46 x 53cm.)

lamp: 76 $\frac{1}{2}$ x 12 $\frac{3}{4}$ in. (194.5 x 32.5 x 32.5cm.)

each chair: Executed in *circa* 1999, this work is from an open edition and individually designed

lamp: Executed in *circa* 2003, this work is from an open edition

£25,000–35,000

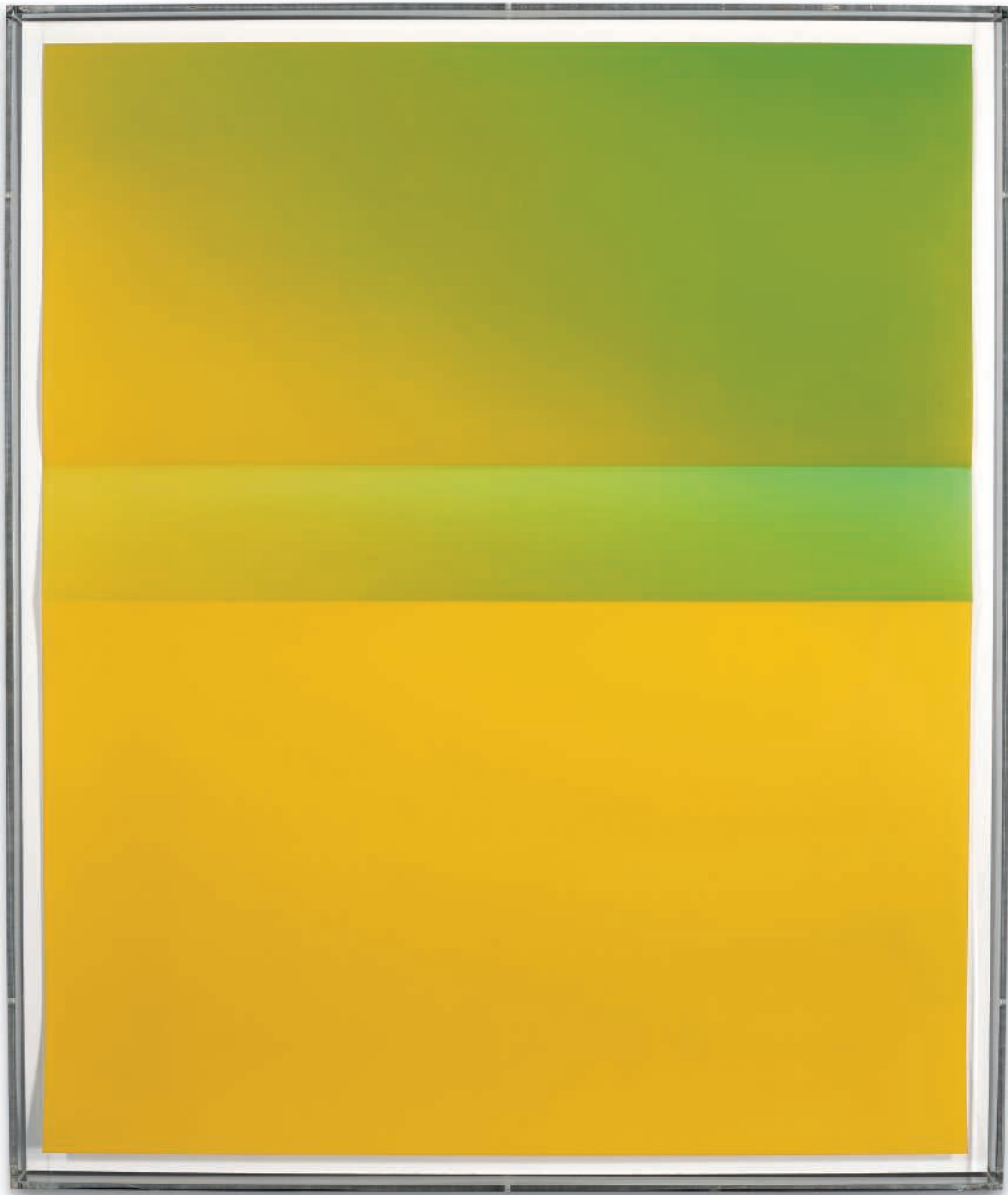
\$33,000–46,000

€28,000–38,000

PROVENANCE:

Private Collection, Vienna.





λ 316

WOLFGANG TILLMANS (B. 1968)

Lighter, green / yellow III

signed, titled, numbered and dated 'Lighter, green/yellow III, 2008 unique

Wolfgang Tillmans' (on the reverse)

C-print, in artist's frame

image: 23 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in. (60.5 x 50 cm.)

overall: 25 $\frac{3}{4}$ x 21 $\frac{1}{4}$ x 1 $\frac{1}{2}$ in. (64.4 x 54.3 x 4cm.)

Executed in 2008, this work is unique

£30,000–50,000

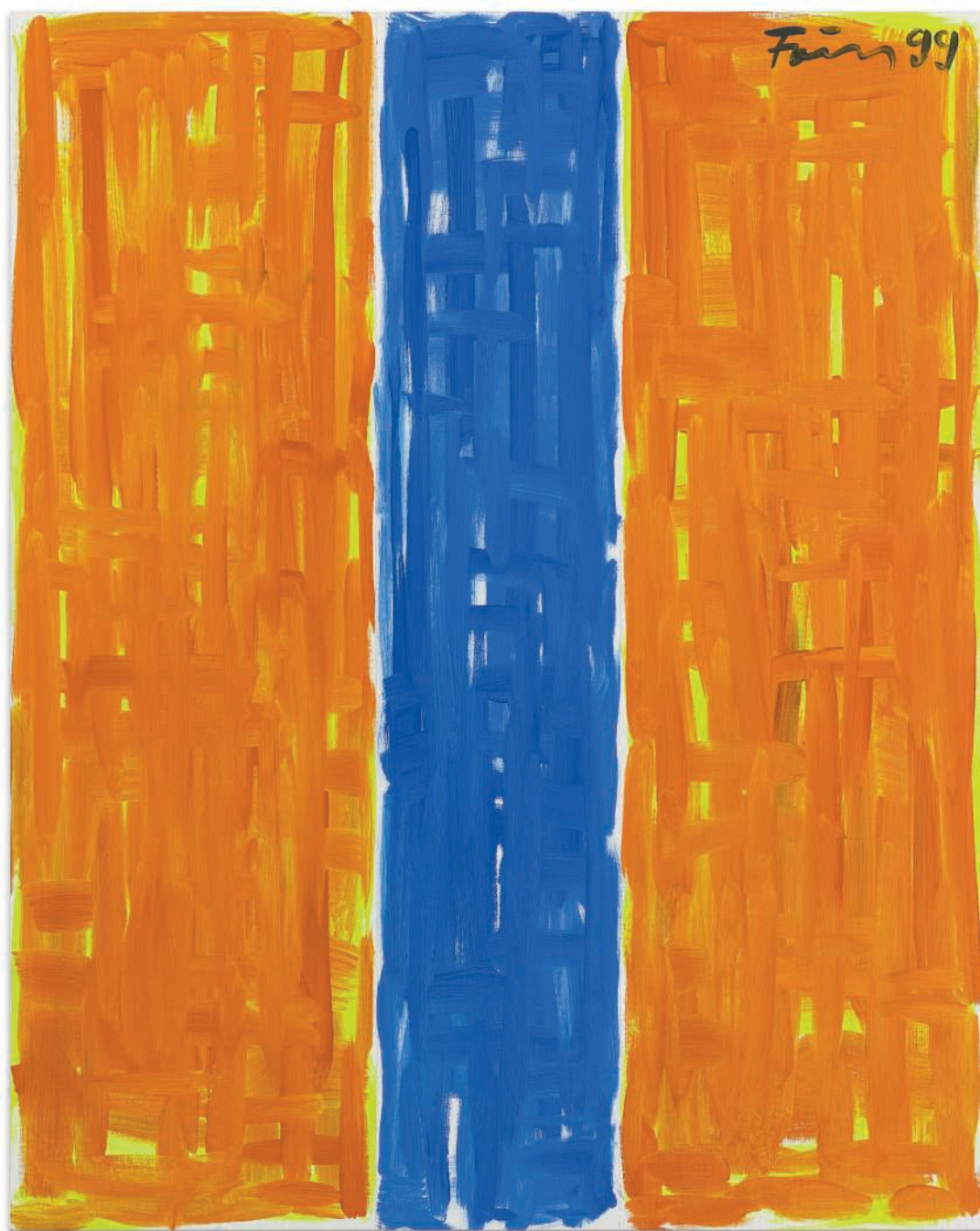
\$40,000–65,000

€33,000–55,000

PROVENANCE:

Galería Juana de Aizpuru, Madrid.

Acquired from the above by the present owner.



λ * 317

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 99' (upper right);
signed and dated '99 Förg' (on the reverse)

acrylic on canvas

59½ x 47¼ in. (150.1 x 120.1 cm.)

Painted in 1999

£60,000–80,000

\$79,000–100,000

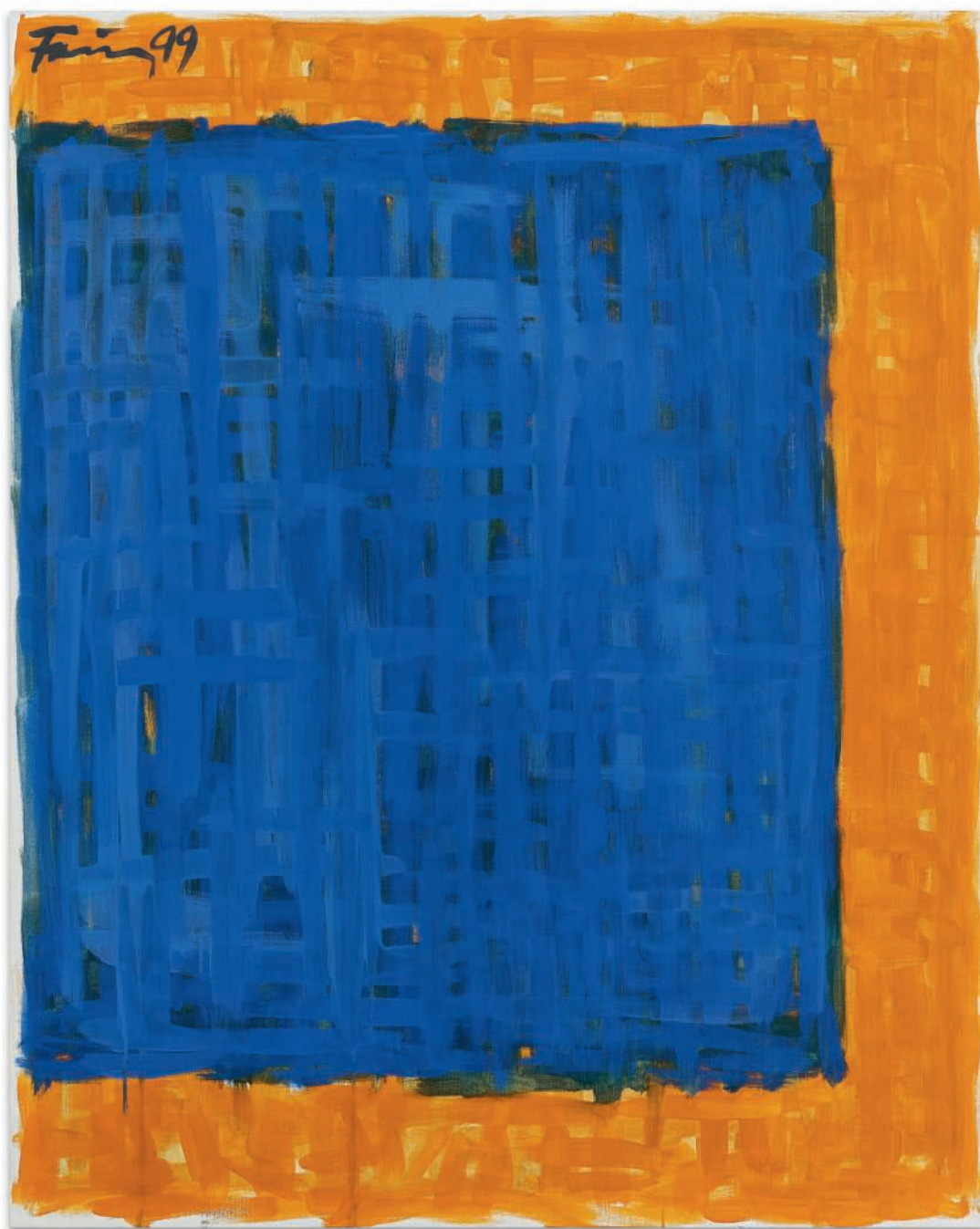
€66,000–87,000

PROVENANCE:

Acquired directly from the artist's estate by the present owner.

This work is recorded in the archives of Günther Förg as No. WVF.99.B.0101.

We thank Mr. Michael Neff, Estate of Günther Förg, for the information he has kindly provided on this work.



λ * 318

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 99' (upper left);
signed and dated '99 Förg' (on the reverse)

acrylic on canvas

59½ x 47¼ in. (150.2 x 120.3 cm.)

Painted in 1999

£50,000–70,000

\$66,000–91,000

€55,000–76,000

PROVENANCE:

Acquired directly from the artist's estate by the present owner.

This work is recorded in the archives of Günther Förg as No. WVF.99.B.0100.
We thank Mr. Michael Neff, Estate of Günther Förg, for the information he has kindly provided on this work.

PROPERTY FROM A DANISH CORPORATE COLLECTION

λ[†]319

GÜNTHER FÖRG (1952-2013)

Untitled

bronze

bronze: 61 x 51.1/8 x 10in. (155 x 130 x 25.5cm.)

plinth: 35.3/8 x 63 x 23.5/8in. (90 x 160 x 60cm.)

Executed in 1998-1999

£20,000–30,000

\$27,000–39,000

€22,000–33,000

‘The “window” manifests itself as a mental level in which the interior blends into the exterior; as a place where opposing standpoints and points of view coalesce (...). The “window” can be perceived as materialized transparency, whose pictorial realization paradoxically blocks the view.’

MAX WECHSLER



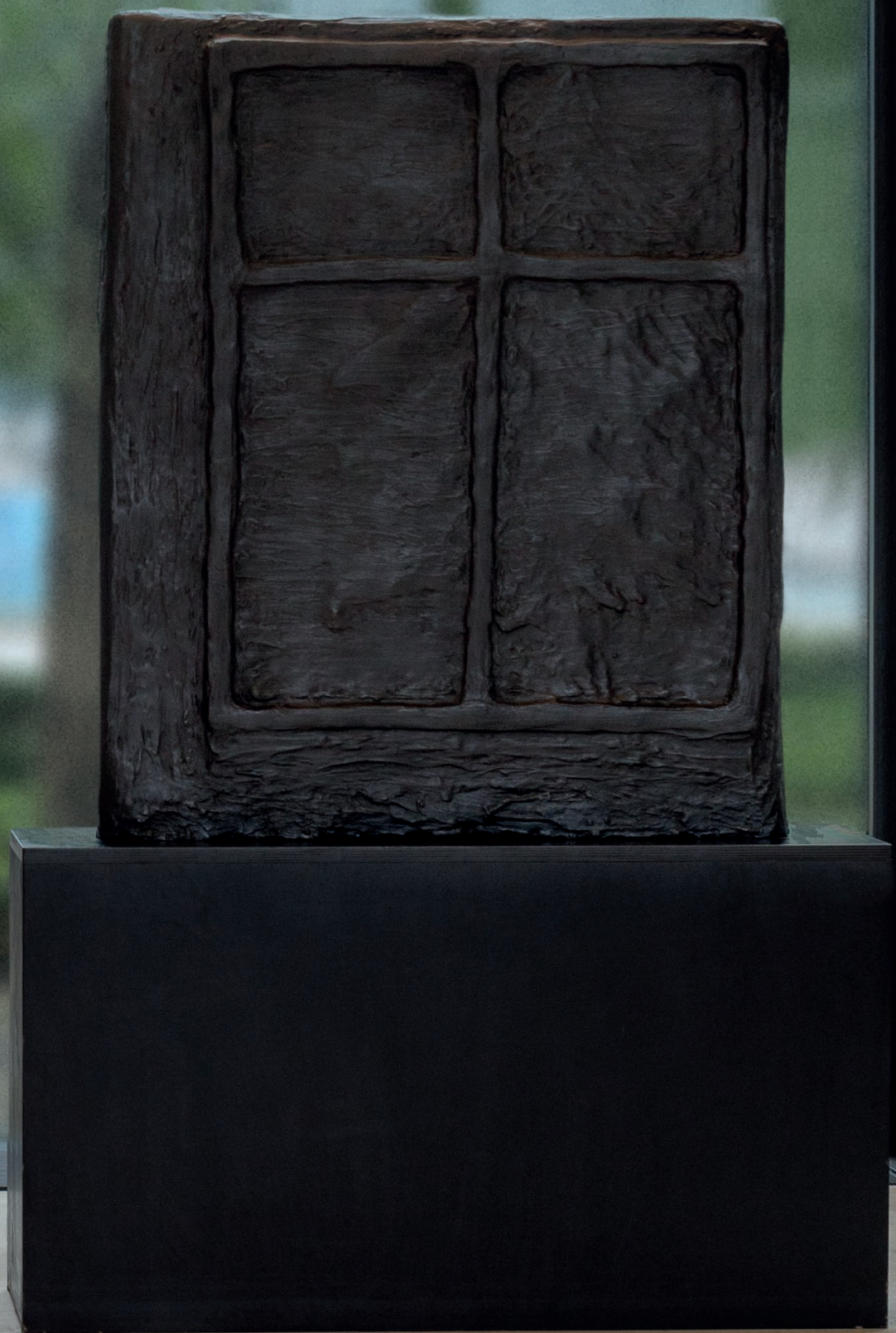
Alternative view

PROVENANCE:

Commissioned by the present owner.

This work is recorded in the archive of Günther Förg as no. WVF.98.BR.0908.

We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.





PROPERTY FROM A PRIVATE SWISS COLLECTION

λ * 320

SARAH MORRIS (B. 1967)

Reflecting Pool [Capital]

signed, titled and dated "REFLECTING POOL [CAPITAL]" S Morris 2001'
(on the overlap)

household gloss on canvas
113¼ x 157½ in. (289 x 400.5 cm.)

Executed in 2001

£30,000–40,000

\$40,000–52,000

€33,000–44,000

PROVENANCE:

Friedrich Petzel Gallery, New York.

Private Collection, Switzerland.

Acquired from the above by the present owner in 2006.

EXHIBITED:

New York, Friedrich Petzel Gallery, *Crystal*, 2001.

Zürich, Kunsthaus Zürich, *Public Affairs*, 2002, p.109 (illustrated, p.75).

Please note this lot will be available to view by appointment only at an external viewing facility. If you would like to make arrangements to view the work, please call the Post-War & Contemporary Art department on +44 207 389 2735.

Photo: Mattias Kolb



λ 321

ANSELM REYLE (B. 1970)

Untitled

mixed media on canvas and acrylic glass
56¼ x 47⅞ x 6⅞ in. (142.8 x 121.6 x 15.5 cm.)
Executed in 2006

£25,000–35,000
\$33,000–46,000
€28,000–38,000

PROVENANCE:
Galerie Giti Nourbakhsch, Berlin.
Acquired from the above by the present owner.

TONY CRAGG (B. 1949)

Bust

incised with the artist's initials 'TC' (on the base of the sculpture)

stainless steel

68 $\frac{7}{8}$ x 30 $\frac{3}{4}$ x 25 $\frac{1}{2}$ in. (175 x 78 x 65cm.)

Executed in 2014, this work is unique

£160,000–250,000

\$210,000–330,000

€180,000–270,000

PROVENANCE:

Private Collection, Germany.

'Sculpture making processes are enacted in the studio based on ideas, feelings, emotions, moods and gestures... Most of the time, I admit, I do not know who is leading, I or the sculpture... the few realisations one has develop out of the work and not the other way round. I am not sure that I would call it comforting, but every now and then, the realisations evolving from the work seem to help me understand a little bit of the world I observe around me, and this strengthens my conviction in the role that sculpture is capable of playing.'

TONY CRAGG



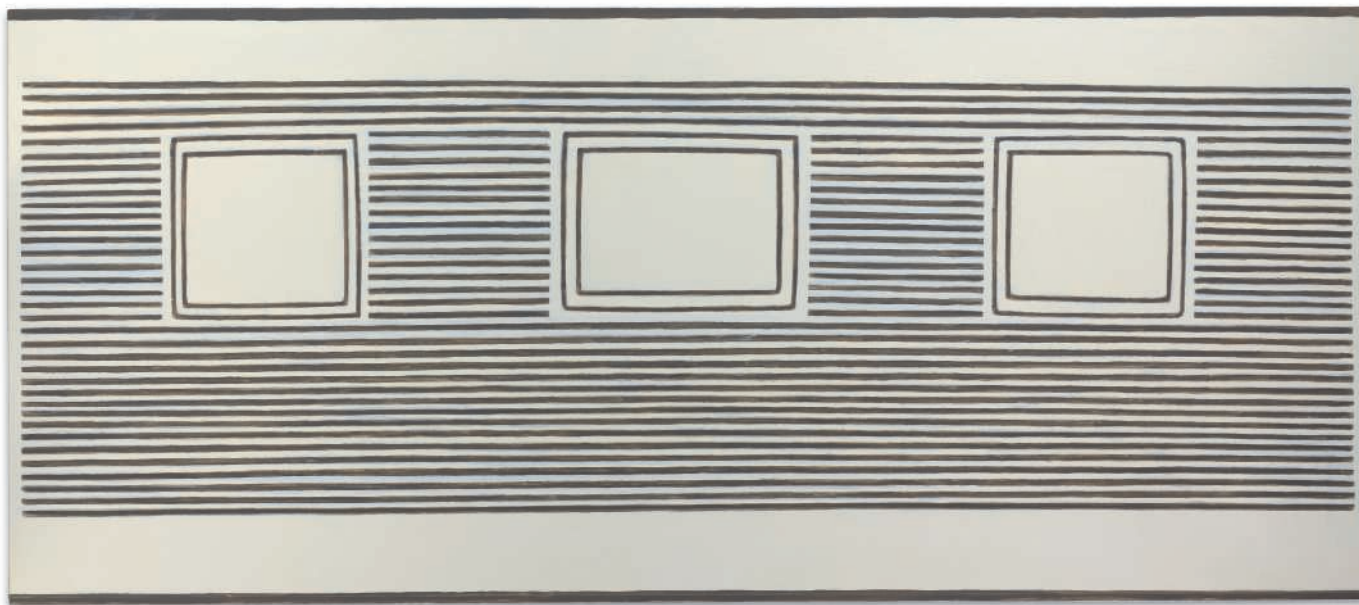
Alternative view of the present lot.

A turbulent, towering mass of metal, splicing through the atmosphere in an elliptical whirlwind, Tony Cragg's recent work, *Bust*, is a mature example of the artist's experimentations with form and space. With its twisting, contorted human stature, the helical asymmetry conceals its amorphic qualities. The mirror of stainless steel initiates a phenomenological inquiry into the affiliation between plastic form and external ambiance, sculpting physical space in an implosion of meandering material. Whilst rendering human form on abstract terms, where convoluted faces wrench in liminal space, *Bust* is an interrogation into the relationship between solidity and void, informed by both how the former affects the latter, and how the interpreter experiences this dichotomy. The title of the work subverts the art-historical canon of a prestigious sculptural genre, with the physical mutation of the steel propelled into human-like figuration by an anthropomorphic scale, so that the work challenges the viewer's own stature.

A masterful example of Cragg's *Rational Beings*, his body of work executed from the 1990s, *Bust* complies with the group's overarching

principles involving a fusion of geometric and organic components cast as a kinetic tornado of hidden form. Focusing on underlying molecular structures, Cragg creates shells for biological matter, layering his sculptures so that these imperceptible attributes are manifested in spatial motion, whilst dissecting the space so that both atmosphere and body seem caught between two alternating dimensions. These aspects offer an enthralling example of Cragg's intentions to question our own relationship to sculpture and, furthermore, the world around us; as Jon Wood has noted, 'sculpture, for Cragg, represents an active way of interrogating the world and a catalyst for heightening our sensitivity to it. It is, for him, needed not only to visualise, shape and demonstrate complicated ideas, but also to explore the material world and uncover its possibilities.' (J. Wood, *Tony Cragg: In and out of Material*, exh. cat., Akademie der Künste, Berlin, pp. 14-15). In its vortexed velocity, its polished steel reflecting an alternate reality, *Bust* is an interpenetrative investigation into both the form of matter and the matter of form.





PROPERTY FROM A FRENCH COLLECTION

323

DAN WALSH (B. 1960)

Untitled

signed, titled and dated 'Dan Walsh 1997 Untitled' (on the reverse)

acrylic on canvas

35 x 80½in. (89 x 203.5cm.)

Painted in 1997

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

Paula Cooper Gallery, New York.

Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT COLLECTION

*** 324**

HIROSHI SUGIMOTO (B. 1948)

Fagus Shoe Last Factory

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

gelatin silver print mounted on board, in artist's frame

image: 58½ x 46⅞ in. (148.7 x 119.2 cm.)

overall: 71⅞ x 60⅞ in. (182.6 x 152.7 cm.)

Executed in 1998, this work is number two from an edition of five

£30,000–50,000

\$40,000–65,000

€33,000–55,000

PROVENANCE:

Sonnabend Gallery, New York.

Acquired from the above by the present owner in 2004.

EXHIBITED:

Austria, Kunsthhaus Bregenz, *Hiroshi Sugimoto: Architecture of Time*, 2001–2002 (another from the edition exhibited, illustrated p. 37). This exhibition later travelled to Bielefeld, Kunsthalle Bielefeld; Edinburgh, The Fruitmarket Gallery and Edinburgh, Stills Gallery.

Chicago, Museum of Contemporary Art, *Hiroshi Sugimoto: Architecture*, 2003 (another from the edition exhibited, illustrated p. 41).

Tokyo, Mori Art Museum, *Hiroshi Sugimoto*, 2005–2006 (another from the edition exhibited, illustrated p. 187). This exhibition later travelled to Washington D.C., Hirshhorn Museum and Sculpture Garden.



325

JEFF WALL (B. 1946)

Pipe Opening

transparency in lightbox

image: 13 x 16½ in. (33 x 41 cm.)

overall: 18½ x 22 x 5½ in. (47.3 x 55.8 x 14 cm.)

Executed in 2002, this work is number one from an edition of eight plus two artist's proofs

£40,000–60,000

\$53,000–78,000

€44,000–66,000

PROVENANCE:

Marian Goodman Gallery, New York.

Acquired from the above by the present owner in 2005.

EXHIBITED:

New York, Marian Goodman Gallery, *Jeff Wall*, 2004 (another from the edition exhibited).

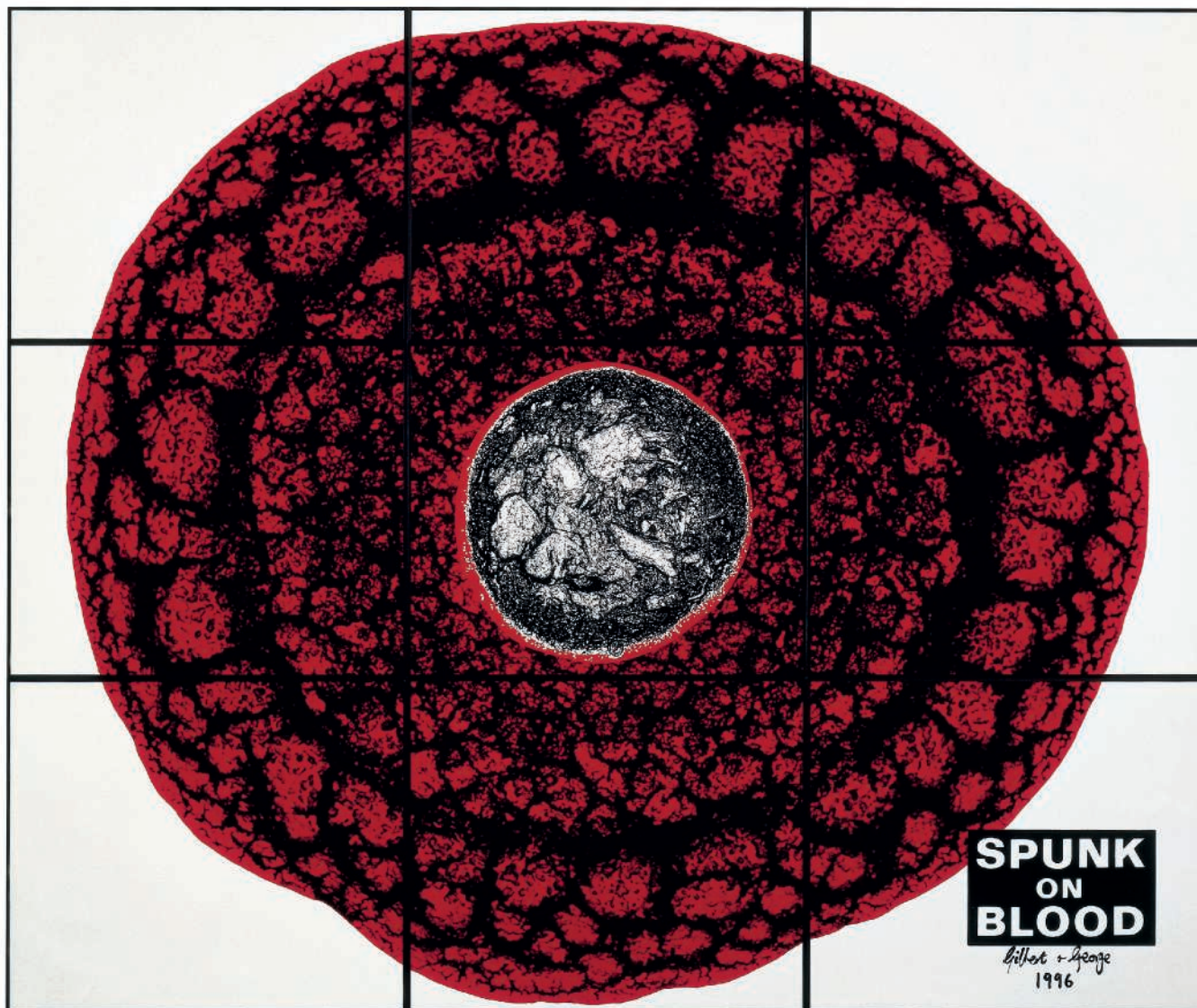
Dresden, Staatliche Kunstsammlungen Dresden, *Jeff Wall Transit*, 2010 (another from the edition exhibited, illustrated in colour, pp. 74–75).

Melbourne, National Gallery of Victoria, *Jeff Wall Photographs*, 2012–2013 (another from the edition exhibited, illustrated in colour p. 55).

LITERATURE:

T. Vischer and H. Naef (eds.), *Jeff Wall Catalogue Raisonné 1978–2004*, Göttingen 2005, no. 107 (another from the edition illustrated, p. 241, p. 416).

T. Duve, A. Pelenc, B. Groys, J. Chevrier, M. Lewis, *Jeff Wall: The Complete Edition*, London 2009 (another from the edition illustrated in colour, p. 160).



λ 326

GILBERT & GEORGE (B. 1943 & B. 1942)

Spunk on Blood

signed, titled and dated 'Spunk on Blood, Gilbert & George 1996'
(lower right)

hand-dyed gelatin silver prints in artists' frames, in nine parts
each: 25 x 29¼in. (63.5 x 75.6cm.)

overall: 75 x 89¼in. (190.5 x 226.8cm.)

Executed in 1996

£50,000–70,000

\$66,000–91,000

€55,000–76,000

PROVENANCE:

Sonnabend Gallery, New York.

Private Collection, London.

Anon. sale, Christie's London, 8 February 2001, lot 57.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Sonnabend Gallery and Lehmann Maupin Gallery, *Gilbert & George:*

The Fundamental Pictures 1996, 1997 (illustrated in colour, unpagged).

Stockholm, Magasin 3, *Gilbert & George: Konst*, 1997–1998 (illustrated in colour, p. 24).

LITERATURE:

R. Fuchs, *Gilbert & George: The Complete Pictures 1971–2005, Volume 2, 1988–2005*, London 2007 (illustrated in colour, p. 879).

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ 327

ANTONY GORMLEY (B. 1950)

MEME CCLXIV

dated '2011' (on the underside)

cast iron

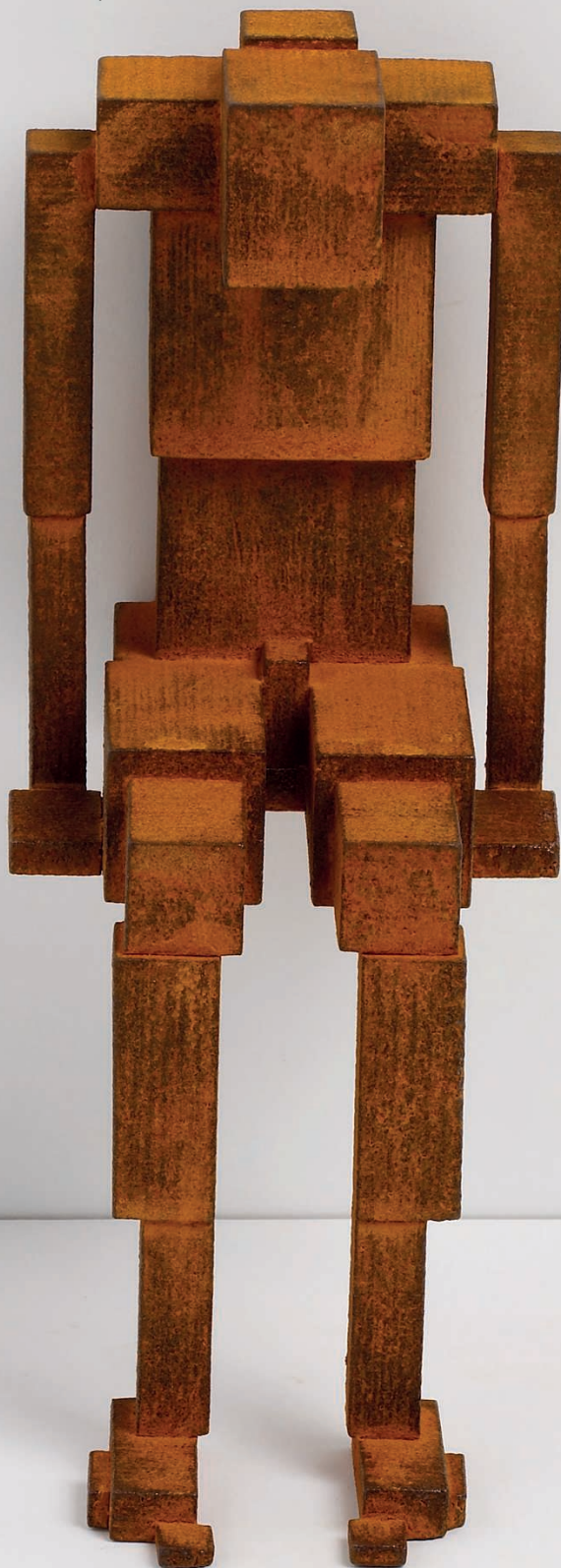
9½ x 3¾ x 6¼in. (24 x 10 x 16cm.)

Executed in 2011, this work is unique

£35,000–50,000

\$46,000–65,000

€39,000–55,000



PROVENANCE:

Galleria Continua, San Gimignano.

Acquired from the above by the
present owner.

A MEME is a cultural analogue to a gene. Forms that are transmitted in thought or behaviour from one body to another, responding to conditional environments, self-replicating and capable of mutation.

The miniature or the model allows the totality of a body to be seen at once. These small solid iron works use the formal language of architecture to replace anatomy and construct volumes to articulate a range of 33 body postures. The ambition is to make intelligible forms that form an abstract lexicon of body-posture but which nevertheless carry the invitation of empathy and the transmission of states of mind.

Credit: Photograph by Stephen White, London

λ * 328

RACHEL WHITEREAD (B. 1963)

Untitled (Rubber Plinth, Translucent)

rubber and polystyrene
26¼ x 30⅞ x 36in. (66.8 x 76.6 x 91.3cm.)
Executed in 1996

£25,000–35,000
\$33,000–46,000
€28,000–38,000

PROVENANCE:

Karsten Schubert, London.
Acquired from the above by the present owner.

LITERATURE:

C. Mullins, *RW: Rachel Whiteread*, London 2004 (illustrated in colour, p. 63).



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ * 329

DAMIEN HIRST (B. 1965)

Everes comyntas

signed, titled and dated '2009/2010 Damien Hirst Everes comyntas' (on the reverse)

signed 'D Hirst' (on the stretcher)

oil on canvas

36 x 54in. (91.4 x 137.2cm.)

Painted in 2009-2010

£100,000–150,000

\$140,000–200,000

€110,000–160,000

'A photograph is from a moment. Painting is about stopping to look at the world, considering it, and giving it more importance.'

DAMIEN HIRST

PROVENANCE:

Gagosian Gallery, Hong Kong.

White Cube.

Acquired from the above by the present owner in circa 2011.

EXHIBITED:

Hong Kong, Gagosian Gallery, *Forgotten Promises*, 2011.

Everes comyntas is a graceful Fact Painting of the eponymous butterfly (the English name is Eastern tailed-blue) by Damien Hirst. Although Hirst has consistently made Spot Paintings throughout his career, he moved away from the creation of sculptural artworks – such as the formaldehyde and vitrine pieces – in 2000, when he began creating photorealistic works from found images. With its astonishing attention to detail, illusionistic pictorial space and warm palette, *Everes comyntas* is a hyperrealistic interpretation of a high-resolution scientific photograph. The

painting is underscored by its Latin name, which displays Hirst's taxonomical approach to his subject. Whilst other 'Fact Paintings' depict pharmaceuticals, the gaunt expressions of drug addicts and gruesome surgical procedures, this work depicts the simple, natural beauty of a butterfly and flower. Simultaneously, with the work's photorealistic reconstruction Hirst asks the viewer to challenge the truthfulness in disseminating appropriated and reproduced imagery. By blurring the boundaries between source and imitation, Hirst creates a convincing optical trick; as he explained in 2006, 'I want you to believe in them in the same way as you believe in the 'Medicine Cabinets'. I don't want them to look clever, but to convince you' (D. Hirst, quoted in 'Interview with Damien Hirst', *Time Out*, November 2006, <https://www.timeout.com/london/art/damien-hirst-interview-1> [accessed 24 October 2017]). Aptly, the joyous conviction of the work is reflected in the title of the series – 'Love

Paintings'. A gorgeous, technicolor series of diverse butterfly species, these paintings were the focal point of Hirst's Forgotten Promises exhibition at the Gagosian Gallery, Hong Kong, in 2010. Butterflies are a key leitmotif in Hirst's oeuvre; as Andrew Wilson has noted, 'since Hirst's 1991 solo exhibition *In and Out of Love*, he has used the butterfly, with its all-too-brief life, as a way of reflecting on the dilemma at the heart of existence... The butterfly's life-cycle is one of regeneration and transformation, and in Hirst's hands this symbol of love becomes a powerful means by which the certainty of death can be apprehended from the point of view of a celebration of life and thought' (A. Wilson, 'Believer', in *Damien Hirst*, exh. cat., Tate Modern, 2012, p. 203). This 'celebration' reaches an ecstatic conclusion with the pure, unadulterated representation of the picture-perfect butterfly in *Everes comyntas*, a precious moment in nature, impeccably captured in an enrapturing medium.







***330**

JIM HODGES (B. 1957)

From Nearing Blue

signed, titled and dated 'JIM HODGES FROM NEARING THE BLUE 1998'
(lower right of plastic sheet);

signed, titled and dated 'Jim Hodges From Nearing Blue 1998'
(on the packing mount)

silk, plastic wire and pins, in 171 parts

installation dimensions: 38 x 60in. (96.5 x 152.4cm.)

Executed in 1998

£150,000–200,000

\$200,000–260,000

€170,000–220,000

'I had this idea of returning the flowers back to fabric. I was interested in the history of each petal. How the material had been transformed; cut, painted, sculpted, and given a flower identity. I wanted to re-establish the material's fabric nature.'

JIM HODGES

PROVENANCE:

CRG Gallery, New York

Acquired from the above by the present owner.

LITERATURE:

I. Berry & R. Platt, *Jim Hodges*, New York 2003

(illustrated in colour, p. 12).

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



YAYOI KUSAMA (B. 1929)

Macaroni Dress

acrylic, copper spray enamel, stuffed fabric and dried pasta on tutu

19½ x 35½ x 6¼in. (50 x 91 x 17cm.)

Executed in 1963

£70,000–100,000

\$92,000–130,000

€77,000–110,000

'Basically my idea and explorations on fashion have not changed, however I believe I'm going state-of-the-art on fashion.'

YAYOI KUSAMA

PROVENANCE:

Galerie Thelen, Cologne.

Galerie ad libitum, Antwerp.

Anon. sale, Christie's New York, 13 November 1998, lot 168.

Takeda Art Co., Tokyo.

Acquired from the above by the present owner in 2005.

EXHIBITED:

Tokyo, The National Museum of Modern Art, *Yayoi Kusama: Eternity-Modernity*, 2004, pp. 268–269, no. 59 (illustrated in colour, p. 107).

'The thought of continually eating something like macaroni, spat out by machinery, fills me with fear and revulsion, so I make macaroni sculptures. I make them and make them and then keep on making them, until I bury myself in the process. I call this obliteration.'

(Y. Kusama, quoted in *Infinity Net: The Autobiography of Yayoi Kusama*, London 2011, p. 93)

Unrestrained by traditional sculptural processes, *Macaroni Dress*, 1963 is an early manifestation of Yayoi Kusama's intention to dismantle the rhetoric of femininity. The white painted tutu is sprayed with copper on top of shimmering velvet fabric with dried macaroni pasta and numerous stuffed fabric phallic protrusions. At the same time, the work's playful surface is held in tension with Kusama's personal frustrations as a struggling female artist and foreigner in a chauvinistic and tightly circumscribed art community in New York. The artist retaliates by integrating a surplus of sexual overtones in *Macaroni Dress*, finding comfort in the meticulousness of her forms. Kusama refers to her macaroni and phallus-covered works as the *Food Obsession Series* and the *Sex Obsession Series*, and *Macaroni Dress* can be perceived as a collision of both. 'The thought of continually eating something like macaroni, spat out by machinery, fills me with fear and revulsion, so I make macaroni sculptures. I make them and make them and then keep on making them, until I bury myself in the process. I call this obliteration', the artist states (Y. Kusama, quoted in *Infinity Net: The Autobiography of Yayoi Kusama*, London

2011, p. 93). Just as the phalli can be seen to represent Kusama's fear of repression in a chauvinistic world, the macaroni can be seen to represent her disgust at the overabundance of food in the boom-time post-war years of the United States. The fabric covered dress can be situated decidedly within the context of the 1960s Sexual Revolution. Many of Kusama's macaroni-covered objects and phallic incorporated works were displayed in her major retrospective in the Whitney Museum of American Art, New York in 2012. In recent years Kusama has continued to design her own clothes, setting up her own fashion company, using motifs from her paintings on bespoke fabrics. She often complements her ensembles with brightly coloured wigs to complete the distinctive 'Kusama look'. *Macaroni Dress* is emblematic of Kusama's early iconic series, and as a part of her psychological and feminine-coded practice it foreshadows many of the developments that would follow shortly thereafter in feminist, performance and post-minimalist art.

The work is accompanied by a registration card issued by the artist's studio.



332

ALEX KATZ (B. 1927)

Pink Roses 1

signed and dated 'alex katz 12' (on the overlap)

oil on linen

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

Painted in 2012

£70,000–100,000

\$92,000–130,000

€77,000–110,000

'The flowers have gone on much longer than I thought – they just keep evolving.'

ALEX KATZ

PROVENANCE:

Gavin Brown's Enterprise, New York.

Acquired from the above by the present owner.





λ * 333

KAI ALTHOFF (B. 1966)

Untitled

dedicated 'To Nick' (on the reverse)

oil and spray enamel on fabric

40% x 30½in. (102.6 x 77.5cm.)

Executed *circa* 2004

£20,000–30,000

\$27,000–39,000

€22,000–33,000

PROVENANCE:

Private Collection, New York (a gift from the artist).

Acquired from the above by the present owner.



334

PAUL MCCARTHY (B. 1945)

Untitled (from Propo series) (Red Deer)

Cibachrome on aluminium

47½ x 72in. (120.5 x 183.2cm.)

Executed in 2003, this work is number one from an edition of three plus one artist's proof

£25,000–35,000

\$33,000–46,000

€28,000–38,000

PROVENANCE:

Hauser & Wirth, London.

Acquired from the above by the present owner in 2005.

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

This work has the unique character of being the only right facing deer in this edition.

335

MEL RAMOS (B. 1935)

Milky Way

signed 'Mel Ramos' (on the reverse)

graphite on paper

26 $\frac{3}{4}$ x 22 $\frac{1}{2}$ in. (67 x 57cm.)

Executed *circa* 1964-1965

£40,000–60,000

\$53,000–78,000

€44,000–66,000

'I've only used the figure in my work as iconography, that is to say, as depictions of contemporary iconography. If you look around at the media, the figure is used in a myriad of ways for various purposes, advertising, in the form of billboards or on TV, magazines, you know, all around the American landscape. My interest in the figure grows out of that kind of situation... I interpret that not so much from an emotional standpoint but from a sort of detached, impersonal, kind of cool, you know, outside-looking-in situation.'

MEL RAMOS

PROVENANCE:

Margo Leavin Gallery, Los Angeles.

Private Collection.

Anon. sale, Sotheby's New York, 27 February 1990, lot 191.

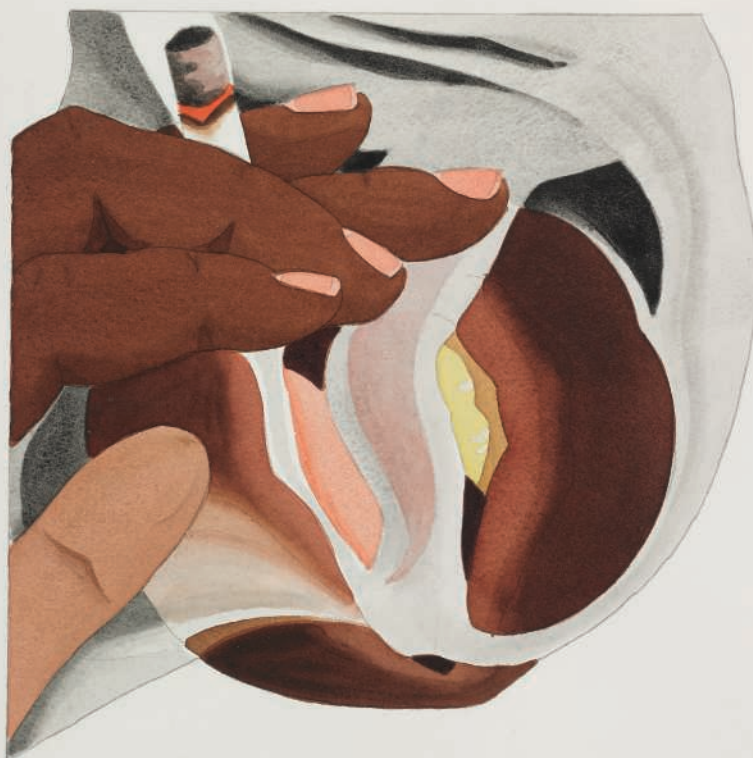
Martin Lawrence Galleries, New York.

Private Collection, Paris (acquired from the above in 1996).

Anon. sale, Christie's New York, 1 April 2008, lot 272.

Acquired at the above sale by the present owner.





336

TOM WESSELMANN (1931-2004)

From Smoker #24

signed and dated 'Tom Wesselmann 76' (centre right)

liquitex and graphite on paper

11½ x 15¼ in. (28.4 x 38.6 cm.)

Executed in 1976

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

Galerie Benden & Klimczak, Cologne.

Acquired from the above by the present owner.

EXHIBITED:

Munich, Galerie Thomas Modern, *Tom Wesselmann*, 2013 (illustrated, p. 31).

337

ROBERT INDIANA (B. 1928)

Art

stamped with the artist's signature, number and date '© 2000
R. INDIANA 5/8' (on the lower interior edge of the A)

polychromed aluminium

18 x 18 x 9in. (45.7 x 45.7 x 22.8cm.)

Conceived in 1972 and executed in 2000, this work is number
five from an edition of eight plus four artist's proofs

£50,000–70,000

\$66,000–91,000

€55,000–76,000

PROVENANCE:

Morgan Art Foundation, Switzerland (acquired directly
from the artist).

Private Collection, New York.

Galerie Guy Pieters, Saint-Paul-de-Vence.

Private Collection.

Acquired from the above by the present owner.

EXHIBITED:

London, Waddington Custot, *Robert Indiana:*

Sculptures, 2012, no. 13 (another from the edition
exhibited; illustrated in colour, p. 45).





PROPERTY FROM A PRIVATE COLLECTION, EUROPE

338

MARK TOBEY (1890-1976)

Pierced Space

signed and dated 'M. Tobey 59' (lower right)
tempera and incisions on card laid on cardboard
19 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in. (49.8 x 33.5cm.)
Executed in 1959

£12,000–18,000

\$16,000–23,000

€14,000–20,000

PROVENANCE:

Mark Tobey Collection.
Willard Gallery, New York.
Galleria dell'Ariete, Milan.
Private Collection (acquired from the above *circa* 1974).
Thence by descent to the present owner.

EXHIBITED:

Mannheim, Kunsthalle, *Mark Tobey*, 1960-1961, no. 52.
Basel, Galerie Beyeler, *Mark Tobey*, 1961, no. 29.
Paris, Musée des Arts Décoratifs, Palais du Louvre - Pavillon du Marsan, *Rétrospective Mark Tobey*, 1961, no. 212.

Achim Moeller, Managing Principal of the Mark Tobey Project LLC, has confirmed the authenticity. The work is registered in the Mark Tobey archive with the number *MT [220-7-25-17]*.



*** 339**

SAM FRANCIS (1923-1994)

Untitled

signed, inscribed and dated 'Sam Francis 1990 Venice' (on the reverse)

acrylic on paper

14 $\frac{3}{8}$ x 9 $\frac{3}{8}$ in. (36.5 x 23.7cm.)

Executed in 1990

£10,000–15,000

\$14,000–20,000

€11,000–16,000

PROVENANCE:

Galerie Kornfeld, Bern.

Galerie Iris Wazzau, Davos.

Private Collection (acquired from the above in 2004).

Private Collection, Switzerland.

EXHIBITED

Gstaad, Galerie Lovers of Fine Art, *Sam Francis: 1923-1994*, 2002
(illustrated in colour).

This work is identified with the interim identification number of *SF90-276B* in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

THINKING ITALIAN - PART II

MODERN AND CONTEMPORARY ART

Defined by eclecticism, revolution and a deeply rooted yet ever-changing dialogue between the past and the present, Italian art of the 20th Century encompasses some of the most influential artistic creation of our times. From Giorgio Morandi and Marino Marini, to Alberto Burri, Lucio Fontana, Michelangelo Pistoletto and Maurizio Cattelan, this October, *Thinking Italian* presents a new way of looking and thinking about Italian art in all its multi-faceted forms. Offering a curated and concentrated selection of works from across the century, this sale embodies and celebrates the diversity of this epoch of extraordinary creativity.

From the iconoclastic vision of the Futurists in the opening years of the 20th Century, to the rebellious practices of the protagonists of Arte Povera in the post-war era, there is one unique and unifying characteristic that has tended to underpin almost all of the art made in Italy during the modern era: a pervasive sense of history and time. The birthplace of Western art, Italy has a unique cultural heritage, spanning from the Roman Empire, to the glories of the Renaissance, the imperial splendour of the Catholic Church and the sumptuous drama of the Baroque, all of which played an essential role in the formation of the modern Italian landscape. Nostalgia, atavism and the classical past jostled alongside modernity and consumerism to create a way of living and thinking about the world that is completely unique to Italy. It is this unique dialogue between the ever-present classical past, and the constantly changing present that lends Italian art an aesthetic, style and approach like no other.

As the 20th Century progressed, Fascist rule and the devastation of the Second World War were swiftly followed by the economic 'miracle', which heralded an entirely new and dynamic national identity for the country. By the beginning of the 1950s, Italy was in the midst of an unprecedented level of growth that transformed the social and cultural fabric of the country. From art, cinema and literature, to architecture, fashion and design, the arts experienced a radical renewal; a 20th Century renaissance that saw Italian artists and designers taking their place on an international stage. Defined in the popular imagination with the film, *La dolce vita*, this important era gave Italy a unique cultural identity and a distinct iconography, and at the same time, with the outpouring of film, fashion, design and art, it helped establish a tradition of an Italian sense of style and taste that has lasted until the present day.

Overseen by the indomitable creative power of Alberto Burri and Lucio Fontana, this new age of contemporary art in Italy saw artistic traditions overturned and boundaries redefined and radically expanded. Rome, Milan and Turin became hotbeds of creativity, dynamic centres that attracted artists, dealers and critics from all over Italy and across the world. Life in all its forms was brought into art, whether through the use of unorthodox, industrial materials as in the work of Burri, Salvatore Scarpitta, or later Giovanni Anselmo, or in a more conceptual way, seen most notably in Fontana's *Concetti spaziali* or Alighiero Boetti's *Lavori biro*. Exerting an enormous influence on contemporary art across the world, most notably in America, these artists paved the way for many of the artistic developments in the latter decades of the 20th Century.







λ 340

ANTONIO CALDERARA (1903-1978)

Orizzonte bicromo (-); Orizzonte bicromo (+) (Bicolour Horizon (-); (Bicolour Horizon (+))

each: signed and dated 'Antonio Calderara 1970' (on the reverse)

oil on board, in two parts

each: 10 7/8 x 5 1/4 in. (27 x 13.5 cm.)

Executed in 1970

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

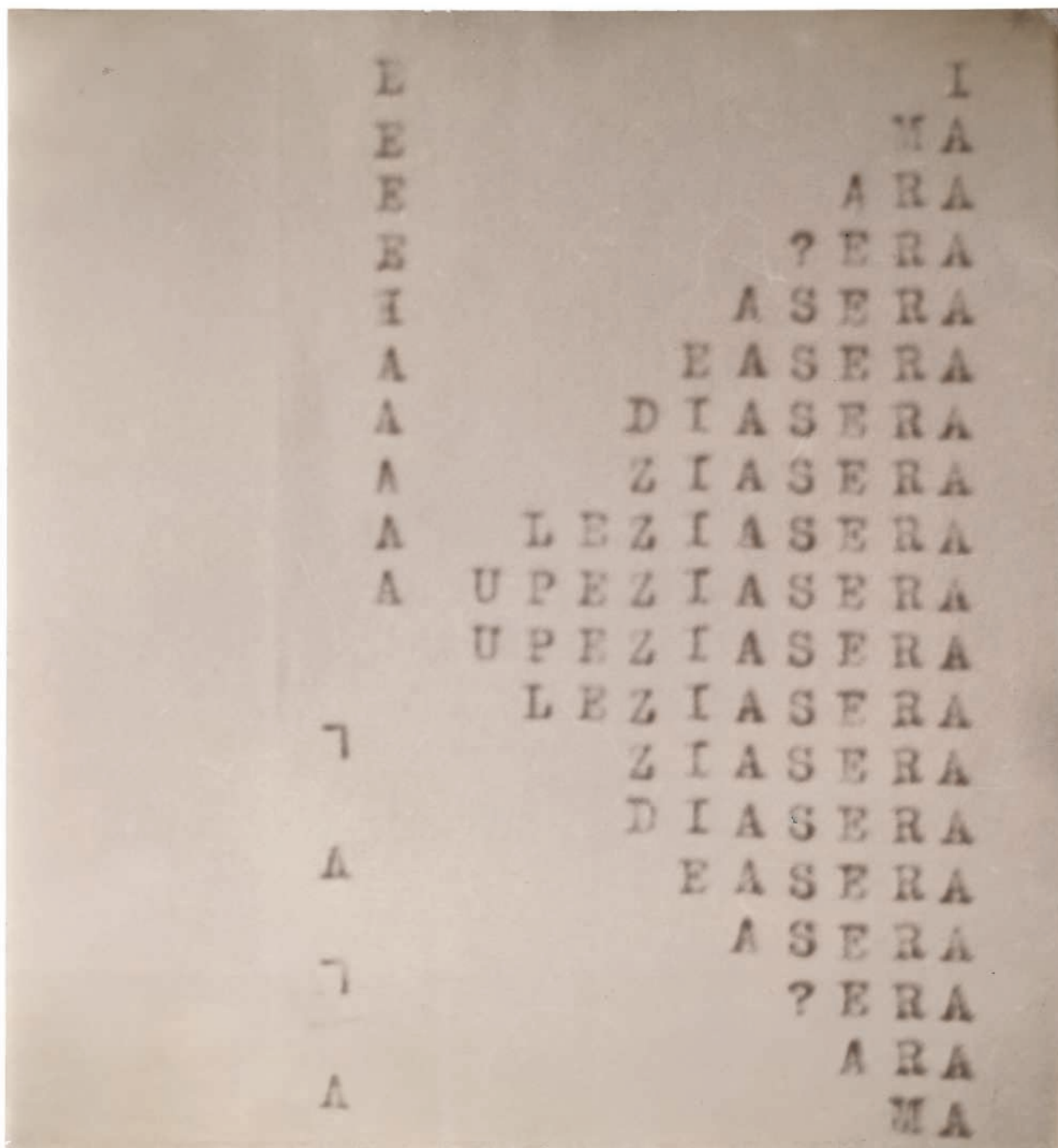
VAF Stiftung Collection, Rovereto.

Private Collection, Europe.

LITERATURE:

D. Ferrari (ed.), *VAF Stiftung: The Collection*, Milan 2012 (illustrated in colour, p. 443).

This work is accompanied by certificates of authenticity by Archivio Calderara under numbers 0110 and 0111.



λ 341

VINCENZO AGNETTI (1926-1981)

M.D., oltre il linguaggio (M.D. Beyond the Language)

signed, titled and dated 'M.D. ottobre 1969 vincenzoagnetti' (on the reverse)

photographic enlargement on emulsioned paper

16% x 15% in. (41.5 x 38.5cm.)

Executed in 1969

£18,000-25,000

\$24,000-33,000

€20,000-27,000

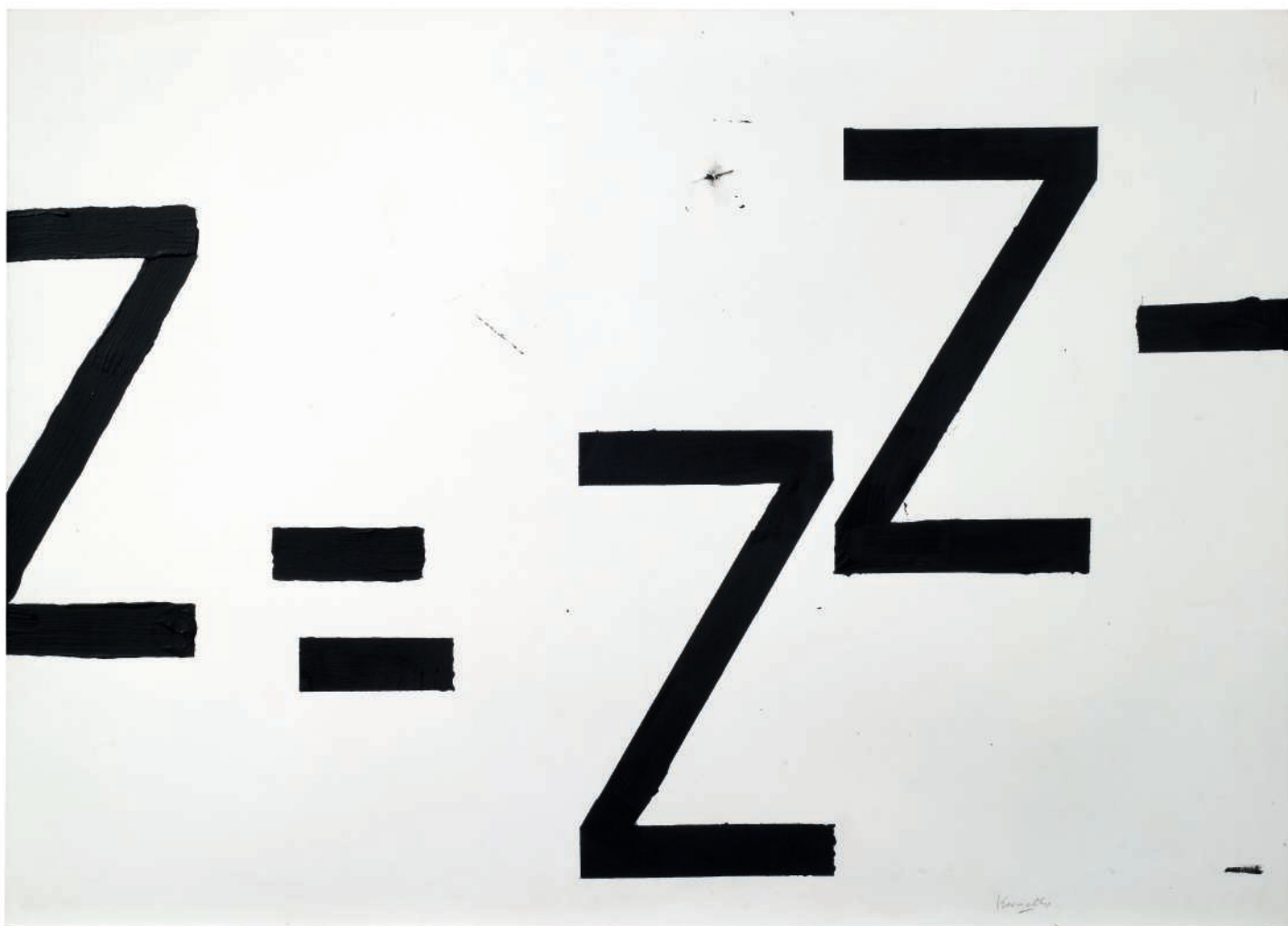
PROVENANCE:

Private Collection, Italy.

EXHIBITED:

Rome, Galleria De Crescenzo, *Vincenzo Agnetti Adesso l'acqua sa di secchio*, 1990-1991.

This work is registered in Archivio Vincenzo Agnetti, Milan, under no. 0422MDP1969021703011.



PROPERTY FROM A PRIVATE COLLECTION, EUROPE

λ 342

JANNIS KOUNELLIS (1936-2017)

Untitled

signed 'Kounellis' (lower right)

tempera on cardboard

28½ x 40in. (72.7 x 101.7cm.)

Executed in 1960

£35,000–50,000

\$46,000–65,000

€39,000–55,000

PROVENANCE:

Galleria Sprovieri, Rome.

Alberto Valerio Galleria d'arte contemporanea, Brescia.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity.



λ 343

ALIGHIERO BOETTI (1940-1994)

Le cose nascono dalla necessità e dal caso
(*Things are Born of Necessity and Chance*)

signed 'alighiero e boetti' (on the overlap)

embroidery on canvas

12¾ x 13¾in. (32.5 x 35cm.)

Executed in 1988

£25,000–35,000

\$33,000–46,000

€28,000–38,000

PROVENANCE:

Acquired directly from the artist by the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 1061.

CAROL RAMA (1918-2015)

Untitled

signed and dated 'carol rama 1968' (lower right); signed 'carol rama' (upper left)

spray paint, enamel, ink and cigarette holders on card laid on board

27% x 21%in. (69.5 x 53.8cm.)

Executed in 1968

£50,000–70,000

\$66,000–91,000

€55,000–76,000

'I paint by instinct and I paint out of passion
And anger and violence and sadness
And a certain fetishism
And out of joy and melancholy together
And out of anger especially'

CAROL RAMA

PROVENANCE:

Fondazione Giovanna Piras, Asti.

Studio Guastalla Arte Moderna e Contemporanea, Milan.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Archivio Carol Rama and registered under number 0150.

In Carol Rama's *Untitled*, a fuzzy, monochrome apparition dissolves against a neutral zone of white. Spray-painted cigarette holders add a sense of physical depth, whilst the edges of the black mass are softened and an enamelled network of bubbles seem to spatter from its surface, so that the form appears to smoke or foam. *Untitled* is an excellent example of Rama's assemblages, affirmed as bricolages by friend Edoardo Sanguineti, which were executed in the 1960s. Hovering between haunting figuration and formless abstraction, Rama's contextual

surroundings informed her works' aesthetic style and implicit meaning. Whilst grounded in the fetishistic surreality prevalent throughout her entire oeuvre, the present work addresses difficult issues relating to the Vietnam War. The charred blackness of what could be two skeletal legs enveloping a region of genitalia evokes incendiary disaster. However, this interest in organic substance is secondary to Rama's intentions of manifesting a concrete physicality combined with what Anne Dressen has referred to as 'the idea of formlessness'. 'Rama struck', Dressen notes, 'recognisable objects in her paintings, but the matter is never absorbed by the image-object, nor is the image-object absorbed by the matter.' (A. Dressen, 'Foreign Bodies', in *The Passion According to Carol Rama*, Museu d'Art Contemporani de Barcelona, Barcelona, 2015, p. 42). Rama's bricolages deploy a wealth of unconventional media to create these 'formless' object-paintings. With plastic eyes, matchsticks, cigarette holders and syringes (beside a multitude of other found objects), Rama conjures optical Surrealist mutants, phallic blotches and abstract

universes. Rama took her cues from the 1960s *Arte Concreta* movement in Turin, and Arte Povera, a term coined by Germano Celant to refer to unusual, readily available everyday materials utilised as media. Sanguineti, a close friend of Rama's and a champion of her work, examined her bricolages according to Claude Lévi-Strauss's use of the term. In *The Savage Mind*, Lévi-Strauss speaks of the bricolage as a means with which to organise, rearrange and reimagine the world, taking familiar objects and reordering them to construct new meaning. Dependent on psychoanalytical association, Rama selects her materials carefully, subverting and debasing them to project new interpretive diversions and unexpected imagery. In this untitled work, the hard, metallic shrapnel of the cigarette holders recalls gun bullets or some other military remnant, whilst the oozing black enamel flows organically like lava. This fetishistic extroversion challenges us to review recent history, whilst creating a novel and unimagined vocabulary of emotions, plunging us into a cosmos at once visceral, existential, and troublingly unpredictable.



1901

1901

PROPERTY FROM AN IMPORTANT COLLECTION

λ* **345**

ALIGHIERO BOETTI (1940-1994)

Fregio (Frieze)

metallic spray enamel, spray enamel, gouache, ink, paper collage and graphite

on paper laid on canvas mounted on board, in six parts

each: 10⅞ x 59⅞in. (25.7 x 150.1cm.)

Executed in 1987-1991

£50,000-70,000

\$66,000-91,000

€55,000-76,000

'I've done a lot of work on the concept of order and disorder, it's just a question of knowing the rules of the game. Someone who doesn't know them will never see the order that reigns in things. It's like looking at a starry sky. Someone who does not know the order of the stars will see only confusion, whereas an astronomer will have a very clear vision of things.'

ALIGHIERO BOETTI

PROVENANCE:

Galleria Marilena Bonomo, Bari.

Acquired from the above by the present owner
in 1991.

This work is registered in the Archivio Alighiero
Boetti, Rome, under no. 6452.





λ 346

ALIGHIERO BOETTI (1940-1994)

Fuso ma non confuso (Fused But Not Confused)

signed 'alighiero e boetti' (on the overlap)

embroidery on canvas

7½ x 6¼in. (18 x 17.2cm.)

Executed in 1988

£12,000-18,000

\$16,000-23,000

€14,000-20,000

PROVENANCE:

Edward Tootah Gallery, London.

Acquired from the above by the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 6450.

λ 347

CLAUDIO PARMIGGIANI (B. 1943)

Figura con uovo nero (Figure with Black Egg)

oil on plaster and ostrich egg
figure: 11¾ x 6¾ x 9in. (30 x 17.3 x 23cm.)
egg: 5¾ x 5½ x 6½in. (13.5 x 14 x 16.5cm.)
Executed in 1985

£18,000–25,000
\$24,000–33,000
€20,000–27,000

PROVENANCE:

Galleria Christian Stein, Turin.
Acquired from the above by the present owner.

EXHIBITED:

Turin, Galleria Christian Stein, *Claudio Parmiggiani*, 1986.
New York, Albert Totah Gallery, *Claudio Parmiggiani*, 1986–1987.

LITERATURE:

Art in America, March 1987 (illustrated, p. 135).
Claudio Parmiggiani, exh. cat., Vienna, Museum Moderner Kunst, 1987, no. 32 (illustrated in colour, p. 56). This exhibition later travelled to Nice, Villa Arson.



λ * **348**

PIERO DORAZIO (1927-2005)

Dolce Inclinazione (Sweet Inclination)

signed, titled and dated 'PIERO DORAZIO, 1965 "DOLCE INCLINAZIONE"
(on the reverse)

oil on canvas

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

Painted in 1964-1965

£70,000–100,000

\$92,000–130,000

€77,000–110,000

'The surface of a canvas is a surface of two dimensions, and from that surface we make an optical phenomenon, we create an image that produces in the observer a sensation, an emotion, from all of which arises successively a problem, a reasoning, a thought, an idea, let us say in fact a mode of thought and of the spirit; if we do that, then we are in presence of art.'

PIERO DORAZIO

PROVENANCE:

Marlborough-Gerson Gallery, New York.

Private Collection (acquired from the above in 1969).

Acquired from the above by the present owner circa 2004.

LITERATURE:

M. Volpi Orlandini, *Dorazio*, Venice 1977, no. 733 (illustrated, p. 202).





PROPERTY FROM AN IMPORTANT SWISS COLLECTOR

λ * 349

PIERO DORAZIO (1927-2005)

A quattro mani (Four Handed)

signed, titled and dated 'PIERO DORAZIO, 1970. V. "a quattro mani G."' (on the reverse)

oil on canvas

90¼ x 76½ in. (230.5 x 194.5 cm.)

Painted in 1970

£35,000–45,000

\$46,000–59,000

€39,000–49,000

PROVENANCE:

Galerie im Erker, St. Gallen.

Acquired from the above by the present owner.

EXHIBITED:

St. Gallen, Galerie im Erker, *Piero Dorazio*, 1970-1971, no. 16 (illustrated, p. 31).

LITERATURE:

M. Volpi Orlandini, *Dorazio*, Venice 1977, no. 1143 (illustrated, p. 226).



λ 350

MARIO SCHIFANO (1934-1998)

Paesaggio anemico

signed 'Schifano' (upper left); titled 'PAESAGGIO ANEMICO' (centre right)

enamel and graphite on canvas

39½ x 31½ in. (100.4 x 80.4 cm.)

Executed in 1965

£45,000–65,000

\$59,000–85,000

€50,000–71,000

PROVENANCE:

Private Collection, Monza.

This work is recorded in the Archivio Mario Schifano, Rome, under no. 03328161217 and is accompanied by a certificate of authenticity.

WORKS ON PAPER FROM THE CARTASI COLLECTION

λ 351

MIMMO ROTELLA (1918-2006)

A mezza luna (At Half-Moon)

signed 'Rotella' (lower right); signed and titled 'Rotella "a mezza luna"' (on the reverse)

décollage on canvas

39% x 23%in. (100.5 x 60.5cm.)

Executed in 1960

£60,000–80,000

\$79,000–100,000

€66,000–87,000

'I invented the décollages in Rome, in 1953, but I only showed them to the public for the first time in February 1954. It was the art critic and philologist Emilio Villa, who was the first to discover the lacerated posters. He came to my house...one night saw my "papers" and was stunned. He told me that I was doing very important things, and that I had invented a new artistic language.'

MIMMO ROTELLA

PROVENANCE:

Private Collection.

Anon. sale, Finarte Rome, 3 June 1993, lot 153.

Acquired at the above sale by the present owner.

LITERATURE:

A. C. Quintavalle, *Carte italiane. Opere su carta della Collezione "CartaSi"*, Milan 2000 (illustrated in colour, p. 161).

G. Celant, *Mimmo Rotella. Catalogo ragionato. Volume primo 1944-1961 Tomo II*, Milan 2016, no. 1960 147, p. 692 (illustrated in colour, p. 438).



λ 352

VINCENZO AGNETTI (1926-1981)

Progetto panteistico (All-encompassing Project)

signed and dated twice 'Vincenzo Agnetti 72' (on the reverse and the stretcher)

photograph on emulsified canvas

39½ x 27½ in. (99.5 x 70 cm.)

Executed in 1972

£40,000–60,000

\$53,000–78,000

€44,000–66,000

PROVENANCE:

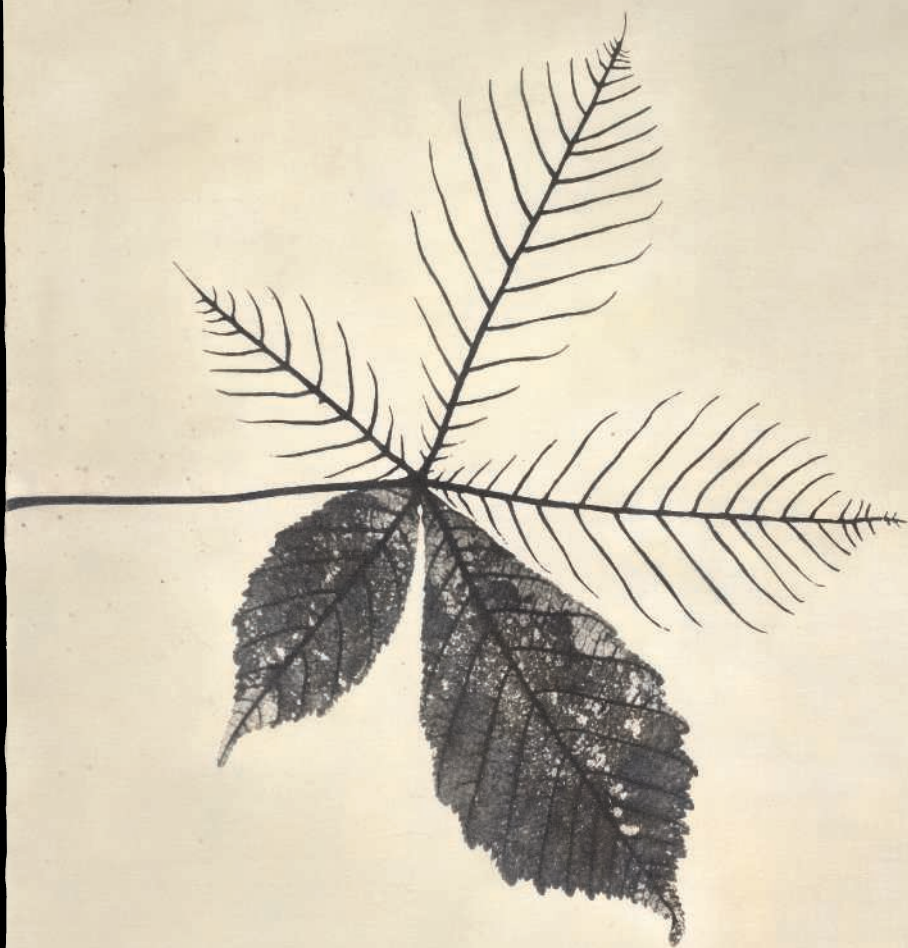
Private Collection, Milan.

This work is registered in Archivio Vincenzo Agnetti, Milan, under no.

0423PTF1972021703019.

'I started by thinking of some works of art in particular, but more in general of all so-called 'classical' painting: those which I have always thought of as telling stories (tales of heroes, saints or something else). Obviously, these stories are always incomplete, and we can see this in films too: they are lacking in frames, time, space. As I reflected on this, I said to myself: it must be possible to tell a complete story. And yet the only possibility to tell a complete story was to ensure that the story was very short, made up of instances. This – a very short story – was the theme. Then there was the problem of developing it, which in the end was simply the final, unexpected result: so I took a sheet of paper and made some marks on it (...) and for me this made the story complete and no detail was missing. This marked the start of a discourse.'

VINCENZO AGNETTI



Progetto pautistico: a) arrampicarsi su un albero. b) aspettare. c) aspettare... d) aspettare che crescano foglie dalla propria pelle.



λ 353

DADAMAINO (1930-2004)

Volume

signed, titled and dated 'DADAMAINO - VOLUME 1960' (on the stretcher)

waterpaint on shaped canvas

27½ x 19¾ in. (70 x 50 cm.)

Executed in 1960

£30,000–50,000

\$40,000–65,000

€33,000–55,000

PROVENANCE:

Fondazione D'Ars, Milan.

Acquired from the above by the present owner.

This work is registered in the Archivio Generale Dadamaino, Milan, under no. 297/10.



λ 354

MARISA MERZ (B. 1926)

Senza pietà (Mercilessly)

charcoal, acrylic and graphite on paper

39 $\frac{3}{4}$ x 27 $\frac{5}{8}$ in. (100 x 70.2cm.)

Executed in 2003

£50,000–70,000

\$66,000–91,000

€55,000–76,000

PROVENANCE:

Barbara Gladstone Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

Winterthur, Kunstmuseum, *Marisa Merz*, 2003–2004 (illustrated in colour, p. 17). This exhibition later travelled to New York, Barbara Gladstone Gallery.

This work is registered in the Archivio Merz, Turin under no. 2218/2003/CT.

ENRICO CASTELLANI (B. 1930)

Superficie bianca (White Surface)

signed, titled and dated 'Enrico Castellani - Superficie bianca - 1976 -'

(on the stretcher)

acrylic on shaped canvas

31% x 31%in. (80.3 x 80.3cm.)

Executed in 1976

£200,000–300,000

\$270,000–390,000

€220,000–330,000

'The only possible compositional criterion in my works will be one... that, through the possession of an elementary entity – a line, an indefinitely repeatable rhythm and a monochrome surface – is necessary to give the works themselves the concreteness of infinity that may endure the conjugation of time, the only conceivable dimension, the yardsation of our spiritual need.'

ENRICO CASTELLANI

PROVENANCE:

Private Collection.

Galleria Fidia, Rome.

Galleria Pero, Milan.

Galleria d'Arte Maggiore, Bologna.

Poleschi Arte, Lucca.

Acquired from the above by the present owner.

LITERATURE:

G. Bonomi, *Introduzione all'arte contemporanea*, Città di Castello 1997 (illustrated, p. 240).

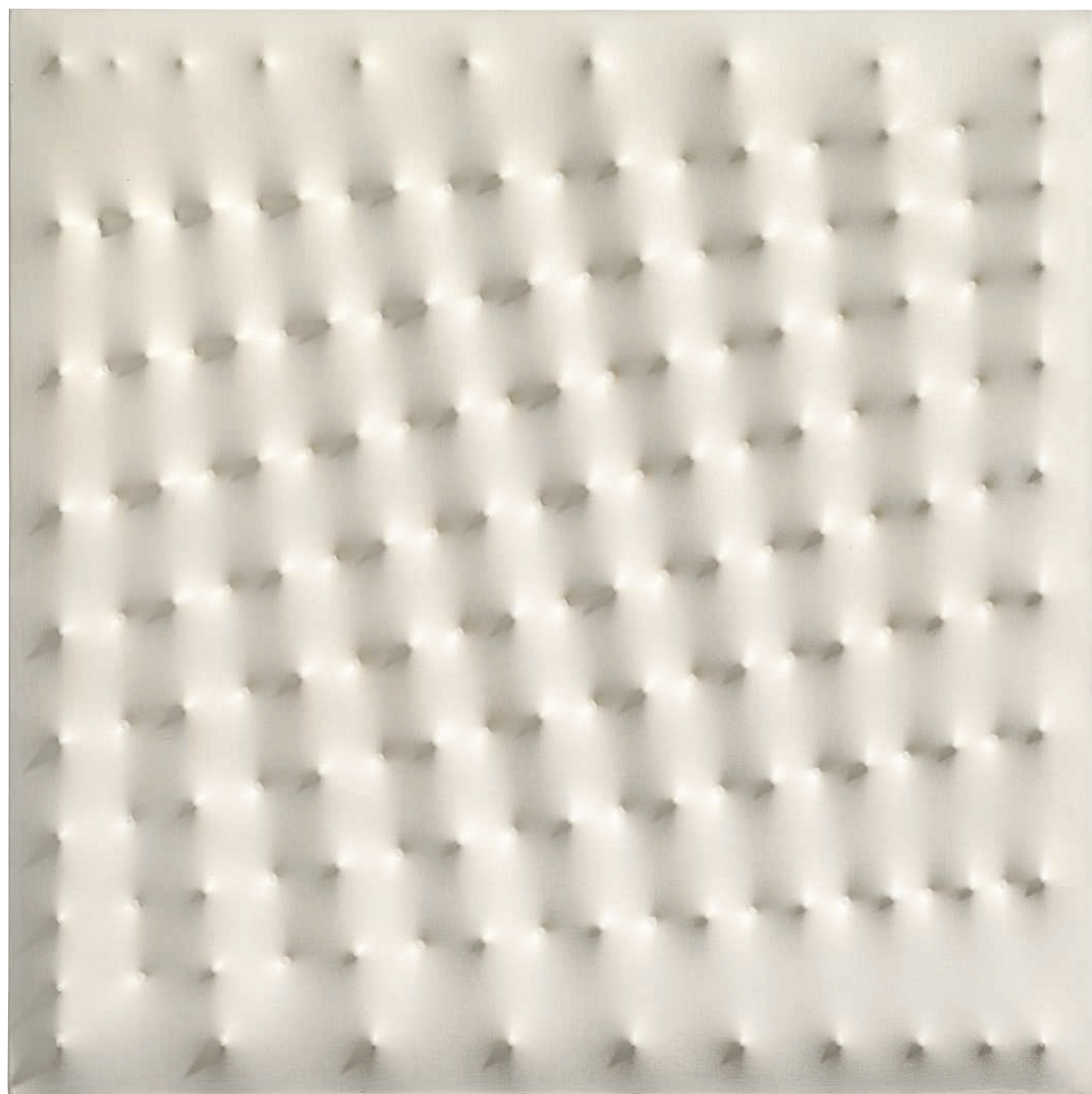
R. Wirz & F. Sardella (eds.), *Enrico Castellani*.

Catalogo ragionato, Tomo secondo, Opere 1955–2005, Milan 2012, no. 422 (illustrated, p. 433).

This work is registered in the Archivio Castellani, Milan under no. 76-004.

Superficie Bianca is a masterful example of Enrico Castellani's investigation into the nullifying neutrality of the surface. A flexile rhomboid of homogeneous concaves and convexes punctuate a canvas, orchestrated by a field of nails which install reliefs and depressions into its skin. These prickles effectuate a dramatic presentation of light and shade in positive and negative space. Working alongside Piero Manzoni, Castellani sought for a way in which to refute the expressive, gestural qualities of abstract painting and tachisme, striving to attain an aesthetic purity of nothingness and personal negation of artistic hand unprecedentedly encountered in modern art. However, whilst Piero Manzoni used his kaolin-soaked Achromes to alter the materialistic qualities of his media, thus employing a process-led modification to invalidate the control of the artist, Castellani's sculptural paintings (or painterly sculptures) depend on geometry to manifest its rhythmical chiaroscuro and transcendental impersonality. *Superficie Bianca* demonstrates an excellent late tendency in Castellani's work to create kinetic optical effects in the complex systems of reliefs and counter-reliefs; in the present work, the rhomboid seems to swirl on its geometrical axis, offsetting aligned precision and confounding perceptual expectations.

Castellani neutralises his works by means of decolourisation. In *Superficie Bianca*, thick layers of acrylic paint are smothered over the canvas in a deliberate attempt to mattify its surface. In turn, this further empties the piece of any expressive character in an overt attempt at complete nullification. The neutrality of the monochrome plane contrasts emphatically with its reliefs, intensifying the play of light and darkness. Having previously utilised a polychromatic spectrum of colour in his *Superficie* paintings, Castellani later settled on monochrome palettes for a pureness of uniformity, desirable because, as Germano Celant has noted, it 'usually mutes the application of the paint and the brushstroke, and therefore the maker's gesture, avoiding the description of an action in order to discover an osmotic relationship with the canvas' (G. Celant, 'Behind the Picture: Enrico Castellani', in *Enrico Castellani*, exh. cat., Fondazione Prada, Milan, 2001, p. 16). Whiteness is Castellani's abstract ultimatum, recalling an untouched canvas in its purist form; 'a non-colour, it does not darken or filter light, like reds or blues; rather, it exalts light, and thus will emerge as chromaticism triumphant' (ibid. p. 17). Aspiring towards aesthetic neutrality, infinite nothingness and artistic negation, Castellani's monochromatic surfaces produce a compressed silence from which modernism could never return.



λ **356**

AGOSTINO BONALUMI (1935-2013)

Nero (Black)

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

vinyl tempera on shaped canvas

39½ x 31½in. (100.3 x 80.3cm.)

Executed in 1963

£80,000–120,000

\$110,000–160,000

€88,000–130,000

'If in Yves Klein and Manzoni's "achromes" light is turned into matter, in my work colour represents both the phenomenon and its form. This explains the titles of my works, which are named after their colour: my paintings are not painted subjects but colour turning into form.'

AGOSTINO BONALUMI

PROVENANCE:

Galleria La Polena, Genoa.

Acquired from the above by the present owner.

This work is registered in the Archivio Bonalumi,
Milan under no. 63-021.



LUCIO FONTANA (1899-1968)

Mujer desnudándose (o El viento en Catamarca)

(Woman getting undressed, or The wind in Catamarca)

incised with artist's signature and date 'l. fontana 47' (on the base)

painted plaster

30% x 10% x 8¼in. (77 x 27 x 21cm.)

Executed in 1947

£120,000–180,000

\$160,000–230,000

€140,000–200,000

PROVENANCE:

Pablo Edelstein Collection, Buenos Aires (acquired directly from the artist).

Hector Arena, Buenos Aires and Paris (acquired from the above in 1949).

Claude Berri Collection, Paris.

Private Collection, Paris (acquired from the above in 1994).

Anon. sale, Christie's London, 22 October 2002, lot 15.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Lucio Fontana*, 1987-1988 (illustrated, p. 8).

Paris, Artcurial, *Corps-Figures: la Figuration humaine dans la sculpture du XXème siècle*, 1989 (illustrated, p. 53).

LITERATURE:

B. Blistene, *Lucio Fontana*, exh. cat., Paris, Musée National d'Art Moderne, Centre Georges Pompidou, 1987-1988 (illustrated p. 8 and incorrectly dated 1941).

Lucio Fontana, exh. cat., Barcelona, Fundació Caixa de Pensions, 1988, no. 26 (illustrated in colour, p. 162).

P. Campiglio, *Lucio Fontana. Lettere (1919-1968)*, Milan 1999, p. 115.

E. Crispolti, *Lucio Fontana Catalogo ragionato di Sculture, Dipinti, Ambientazione*, volume I, Milan 2006, 47 SC 5 (illustrated in colour, p. CXV and illustrated p. 208).

The present work is recorded in the Archivio Lucio Fontana under the archive no. 2308/1.

Animated with a dynamic sense of movement and an invigorating energy, Lucio Fontana's *Mujer desnudándose (o El viento en Catamarca)* (*Woman getting undressed, or The wind in Catamarca*) is a riveting example of the Italian sculptor's emerging interests in spatial flux. The work was originally owned by Pablo Edelstein, one of Fontana's pupils and a creative mind behind the *Manifiesto Blanco* (1946), and displays something of the contemporary theoretical concerns that were prevalent amongst Fontana's Argentinian art-circle. This South American provenance is complemented by an alternative title bestowed upon the work by Fontana – *El viento en Catamarca*, or 'the wind of Catamarca'. An Argentinian province in the northwest, Catamarca is infamous for its feisty north-easterly winds, which howl aggressively through the region's valleys. This poetic title, with its evocation of sublime wildness, vigorous spatial momentum, and perpetual physical mutability, encapsulates the essence of the piece. In a lively configuration of form and abstraction, Fontana's amorphous female nude disrobes, triumphantly flinging the apparel over her head in an emancipatory ascension. Delicately coalescing with a jagged, rock-like support, the roughly-modelled figure seems to melt before our eyes like molten wax, radiating a warm sensuality in her slender curvaceousness. The rich orange hue of the material (which Fontana favoured over an earlier academic focus on bronze and marble) enhances its sumptuous incandescence. This effect of impermanence seemingly propels the figure to turn, as if in motion, whilst the clawed manipulation of plaster gives the sculpture an irresistible tactility.

Executed in 1947, shortly before Fontana returned to Milan from Argentina, the twisting kineticism of the arabesque form in *Mujer desnudándose* demonstrates his early aspiration to spatialise visual art, anticipating his later buchi (hole) and tagli (slash) paintings. The *Manifiesto Blanco* praised the Baroque masters' simulation of movement, as generated by their ambitious seventeenth-century canon of architecture and sculpture. 'They represented space', Fontana exclaimed in the manifesto, 'with a grandiosity that has still not been superseded and they enriched the plastic arts with the notion of time... For the first time in history, the physics of this period expressed nature in terms of dynamics. As a beginning and a foundation for the understanding of the universe, it was determined that movement is an innate condition of matter' (L. Fontana, 'Manifiesto Blanco' reproduced in *Theories and Documents of Contemporary Art*, Berkeley, 2012, p. 48). Inspired by contemporary advances in physics (in particular Einstein's theory of relativity, which fused time and space as components in a single continuum), and the aerodynamic ferocity encapsulated by Futurism (Boccioni's sculpted figures were especially influential), Fontana started to investigate the interpenetration of sculptural form and negative space as a means through which to orchestrate flux. In *Mujer desnudándose*, this Spatialist concern is manifested by the uneven modelling and teetering figuration. Fontana convincingly captures the rapidity of a single movement frozen in time, negating the static stability of canonical sculpture with a projection of accelerated dynamism.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTOR

λ * **358**

LUCIO FONTANA (1899-1968)

Concetto spaziale

signed 'l. fontana' (lower right); signed and titled 'Lucio Fontana Concetto

Spaziale' (on the reverse)

oil on canvas

28¾ x 23⅝in. (73 x 60cm.)

Executed in 1962

£180,000–250,000

\$240,000–330,000

€200,000–270,000

'Einstein's discovery of the cosmos is the infinite dimension, without end. And here we have the foreground, middleground and background, what do I have to do to go further? I make a hole, infinity passes through it, light passes through it... everyone thought I wanted to destroy; but it is not true, I have constructed.'

LUCIO FONTANA

PROVENANCE:

Galleria la Salita, Rome.

Anon. sale, Finarte London, 4 December 1984, lot 493.

Private Collection, Rome.

Gian Tomaso Liverani Collection, Rome.

Anon. sale, Sotheby's London, 16 October 2006, lot 194.

Acquired at the above sale by the present owner.

LITERATURE:

E. Crispolti, *Lucio Fontana, Catalogue raisonné des peintures, sculptures et environnements spatiaux*, Brussels 1974, Vol. II, no. 62 O 8 (illustrated, p. 116).

E. Crispolti, *Lucio Fontana. Catalogo generale*, Milan 1986, vol. I, no. 62 O 8 (illustrated, p. 392).

E. Crispolti, *Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni*, Milan 2006, vol. II, no. 62 O 8 (illustrated, p. 577).



RODOLFO ARICÒ (1930-2002)

"Oggetto non oggetto" Omaggio a Kasimir 'Blu'
(*"Object non-Object" Homage to Kasimir 'Blue'*)

signed, titled, inscribed and dated 'aricò '67/68 "oggetto non oggetto"

OMAGGIO A KASIMIR 'BLU' (on the reverse of the upper element)

acrylic on canvas laid on board, in four joined parts

49½ x 75 x 3½in. (125.4 x 190.6 x 8cm.)

Executed in 1967-1968

£40,000–60,000

\$53,000–78,000

€44,000–66,000

PROVENANCE:

VAF Stiftung Collection, Rovereto.

Private Collection, Europe.

EXHIBITED:

Stockholm, Liljevalchs Konsthall, *Bildlyrik från Italien: abstrakta konsten efter 1945 - Visual Lyrics from Italy*, 1991 (illustrated in colour, p. 135).

Milan, Studio Carlo Grossetti, *L'inquieto geometrico. Aricò Carrino Kolibal LeWitt Nigro Shanahan Spagnulo Tremlett*, 1996 (illustrated, p. 15).

Darmstadt, Institut Mathildenhöhe, *Rodolfo Aricò*, 2005, no. 21.

Rovereto, MART-Museo di arte moderna, *Un secolo di arte italiana: lo sguardo del collezionista. Opere dalla Fondazione VAF*, 2005 (illustrated, p. 188).

Rovereto, MART-Museo di arte moderna, *La magnifica ossessione*, 2012-2014 (installation view illustrated in colour, pp. 32 & 142).

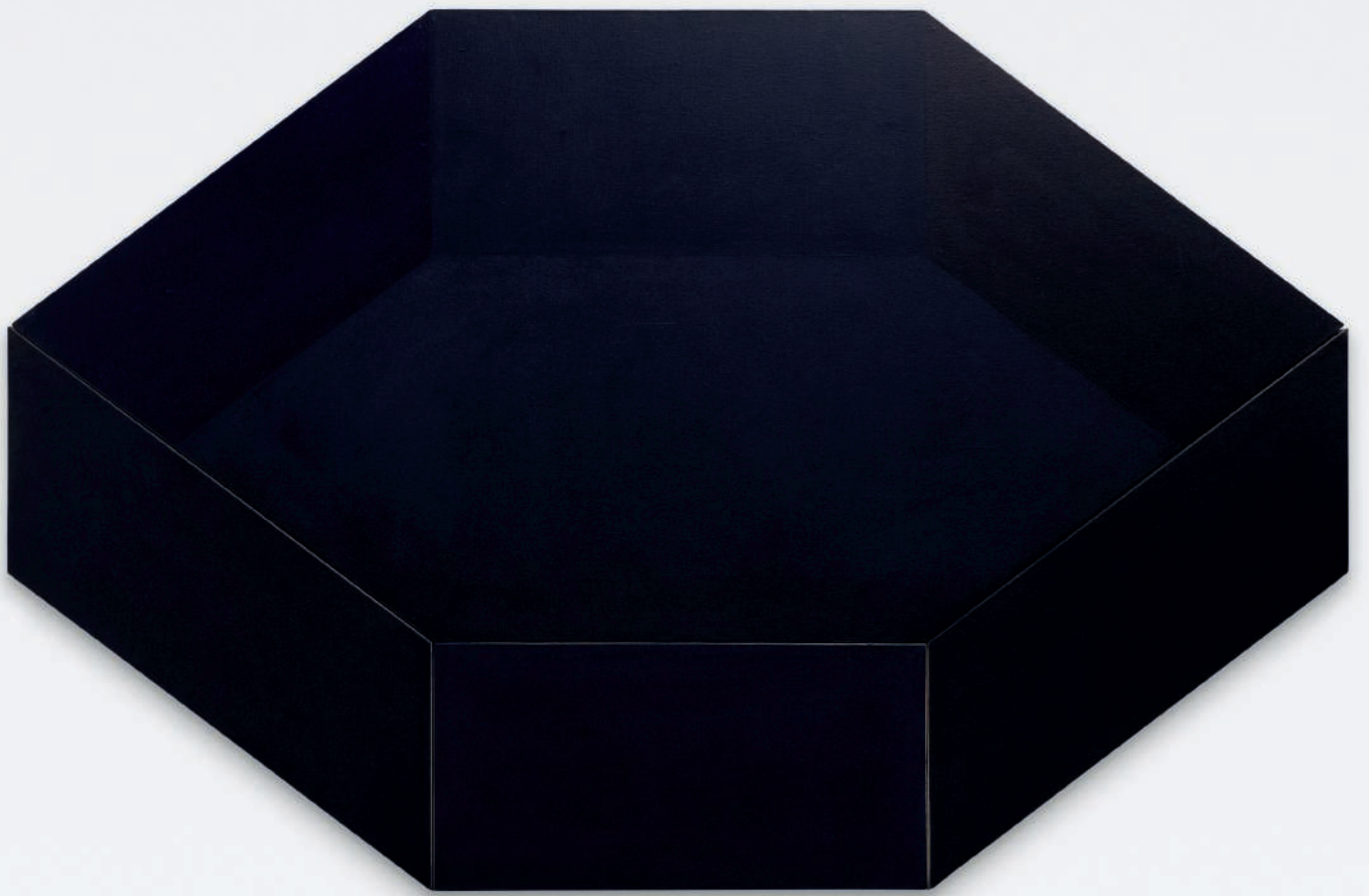
LITERATURE:

V. W. Feierabend, *Pittura analitica*, Cinisello Balsamo 2008 (illustrated, p. 43).

D. Ferrari (ed.), *VAF Stiftung: The Collection*, Milan 2012 (illustrated in colour, p. 405).

A complete dossier for the work has been consigned to Archivio Rodolfo Aricò, Milan.

The totalising shape of four joined panels performs an irresistible optical trick in Rodolfo Aricò's *"Oggetto non oggetto" Omaggio a Kasimir 'Blu' ("Object non-Object" Homage to Kasimir 'Blue')*. An irregular hexagon, illusionistically rendered in three-dimensional form, is conjured by the quartet of flat, blue surfaces. Chronologically working alongside 1960s minimalism, but enjoying a recent surge in popularity, Aricò's work engages with phenomenological relationships between the objecthood of the painting and the perceptual field of the viewer. With this approach, the painting becomes a blank instrument of axonometric perspective, rather than a vessel for illusionistic pictorial space. Writing for a 1967 catalogue of Aricò's work, Giulio Carlo Argan determined that 'Aricò explores the boundary between object and image. What he would like to obtain is not the diverse consistency of the two fields but the line of demarcation, the critical point of passage from the state of the object to the state of the image and the contrary. So he looks for a sign which means both image and object' (G. C. Argan, in *Aricò 67*, exh. cat., Galleria l'Attico, Rome, 1967, translated and reproduced in *Rodolfo Aricò: Objects of Painting and Painting of Space*, exh. cat., Peggy Guggenheim Collection, Venice, 2013, p. 27).





λ 360

FRANCO ANGELI (1935-1988)

Senza titolo (Untitled)

signed 'ANGELI' (on the reverse)

tulle and enamel on canvas

19 $\frac{7}{8}$ x 27 $\frac{1}{4}$ in. (50.4 x 70.4cm.)

Executed in 1967

£18,000–25,000

\$24,000–33,000

€20,000–27,000

PROVENANCE:

Private Collection, Turin.

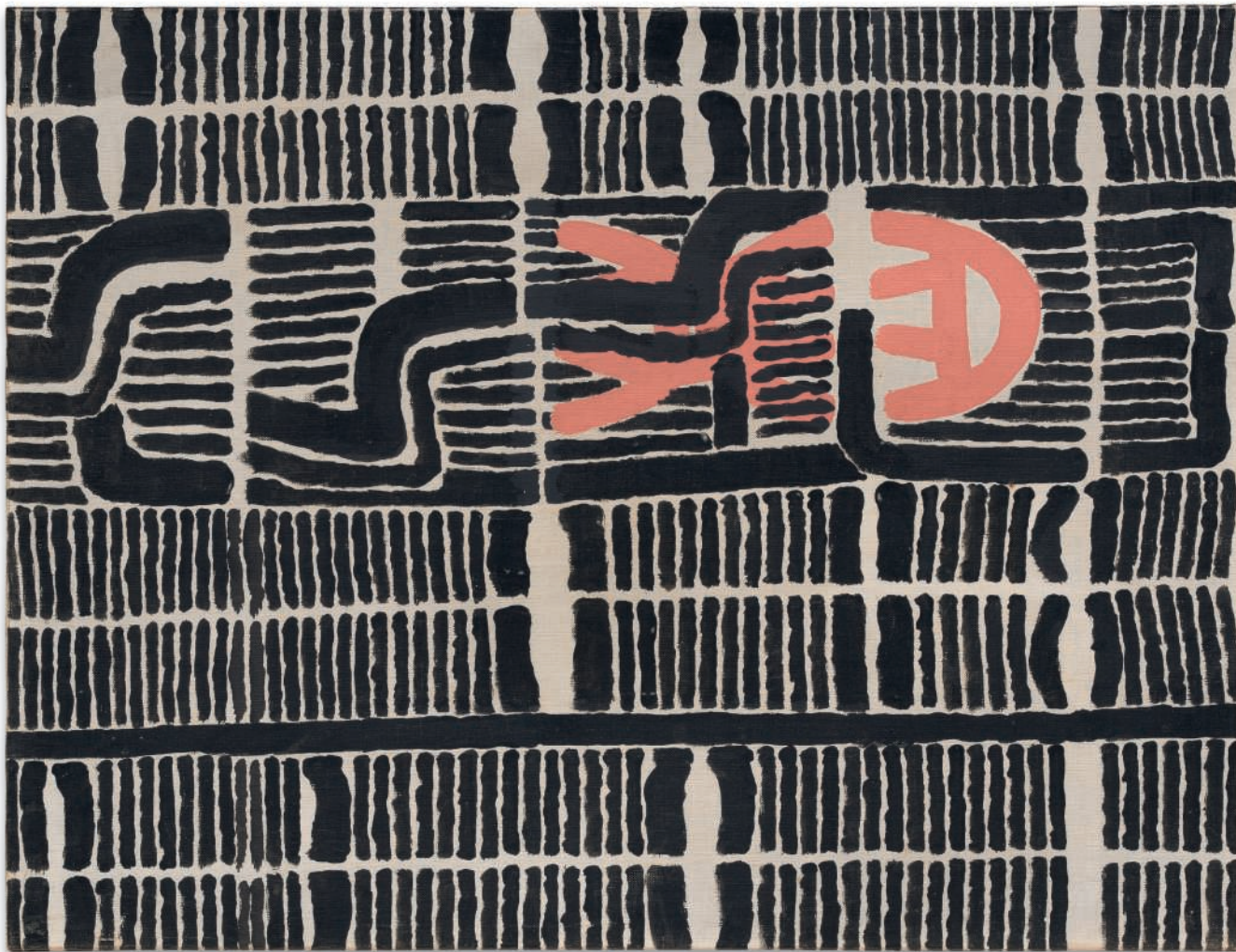
Anon. sale, Christie's Rome, 14 December 1992, lot 63.

Private Collection, Italy.

Fondazione Pompei Arte, Pompei.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity and registered in the Franco Angeli archive under number *P-110716/728*.



λ * 361

GIUSEPPE CAPOGROSSI (1900-1972)

Superficie No. 128

signed and dated 'Capogrossi 1953' (on the reverse)

oil on canvas

19 $\frac{1}{8}$ x 25 $\frac{1}{2}$ in. (50 x 65cm.)

Painted in 1951-1953

£35,000–60,000

\$46,000–78,000

€39,000–66,000

PROVENANCE:

Galleria d'Arte del Cavallino, Venice.

Galerie 22, Düsseldorf.

Private Collection, Japan (acquired circa 1964).

EXHIBITED:

Milan, Palazzo della Permanente, *Giuseppe Capogrossi*, 1955, no. 128.

LITERATURE:

G. C. Argan, *Capogrossi*, Rome 1967, nos. 12 & 43 (illustrated, p. 86 & 141).

PROPERTY OF AN IMPORTANT SWISS COLLECTOR

λ * **362**

PIERO DORAZIO (1927-2005)

The Pink Room

signed and dated 'DORAZIO '58' (lower right); signed, titled, numbered
and inscribed 'PIERO DORAZIO the pink room 1958 VIII' (on the reverse)
oil on canvas

57½ x 44⅞ in. (146 x 114 cm.)

Painted in 1958

£50,000–70,000

\$66,000–91,000

€55,000–76,000

'The surface of a canvas is a surface of two dimensions, and from that surface we make an optical phenomenon, we create an image that produces in the observer a sensation, an emotion, from all of which arises successively a problem, a reasoning, a thought, an idea, let us say in fact a mode of thought and of the spirit; if we do that, then we are in presence of art.'

PIERO DORAZIO & GIULIO TURCATO

PROVENANCE:

Galerie Springer, Berlin.

Galerie Erker, St. Gallen.

Acquired from the above by the present owner.

EXHIBITED:

Düsseldorf, Kunstverein für die Rheinlande und Westfalen, *Piero Dorazio*, 1961.

Berlin, Haus am Waldsee, *Piero Dorazio*, 1969.

LITERATURE:

W. Grohmann, 'Piero Dorazio, Or a Return to Quality in Painting', in *mETRO* 4/5, Milan 1969 (illustrated, p.35).

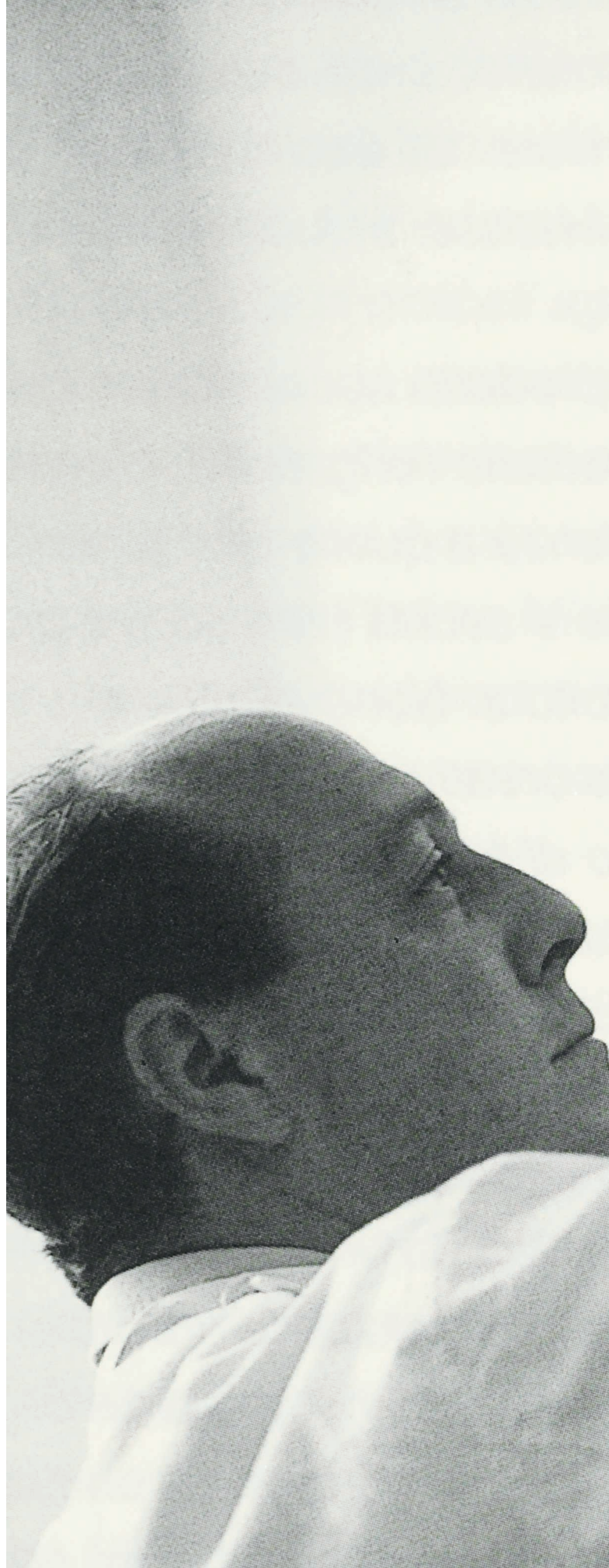
M. Volpi Orlandini, *Dorazio*, Venice 1977, no. 309





Piero Dorazio with Marc Tobey and Giuseppe Ungaretti, St. Gallen, 1969.

The delicately textured grid of coloured strings which make up Piero Dorazio's densely layered composition *The Pink Room* (1958) appear as a tangled web of expressive brushstrokes, their free, curvilinear shapes interwoven in a complex pattern to create a rich tapestry of colour. There is a sense of spontaneity in the execution of each layer, the visceral, gestural play of the lines conveying a sense of the energy with which the artist has created the work. Saturated with a soft diffused light, the boundaries within this tactile grid are blurred, creating a pictorial surface that shimmers and shifts as the eye moves across it. In many ways, the structure of *Untitled* echoes the techniques and aesthetic approach of the Abstract Expressionists, many of whom Dorazio had met while living in New York during the early 1950s and whose compositions shaped the Italian artist's first forays into abstraction. For Dorazio, Mark Tobey was among the leading figures of the American avant-garde art scene, who he felt had taken a step beyond most of his contemporaries in researching and discovering a new expressive language beyond the European tradition. A letter dated 1954 signals his early interest in the Seattle-based artist's work, claiming that Tobey had been 'trying to solve two basic language problems for today's painting for 50 years; that of form and colour, understood as elements that construct space in a new way, and thus suggest a new way of perceiving it' (Dorazio, 'Brandi e i "Mostri Concettuali," in *Rigando Dritto: Piero Dorazio Scritti 1945 - 2004*, ed. M. Mattioli, Milan, 2005, p. 157). Tobey's signature technique, known as 'white writing,' made frequent use of linear forms, spatial layers and the shifting of focus across the canvas, all lessons which Dorazio absorbed and translated into his own artworks. Indeed, the manner in which Dorazio's tangled network of lines in *The Pink Room* achieves a sense of harmony and luminosity amidst the apparent chaos of the surface of the image is very similar to Tobey's distinctive, painterly style, although without the mystical connotations which underpinned his work. Discussing the appeal of Tobey's work, Dorazio wrote: '...from the late 1930s until the beginning of the seventies, [Tobey] devoted his research to the sign; sign-colour, sign-emblem, or abstract ideogram, which becomes the structural element of vision and which multiplies in space, and defines it with its rhythmic, temporal nature. His paintings, immediately written with the colours, stimulates the eye by means of continuous and contiguous impulses, generating a lovely balance of tensions...' (Dorazio, 'Colore senza parole,' in *ibid*, pp. 439-440).



Piero Dorazio, Rome, 1959.



λ 363

FAUSTO MELOTTI (1901-1986)

Contrappunto Piano

incised with the artist's signature and number 'Melotti 24/99' (extreme upper left edge)

brass

21 x 63 x 4 1/8 in. (53.5 x 160 x 10.5 cm.)

Executed in 1973, this work is number twenty-four from an edition of ninety-nine (from 1-20/99 measuring 48 x 140 x 10 cm.; from 21-69/99 measuring 53.5 x 160 x 10.5 cm.; from 70-99/99 measuring 62 x 180 x 12 cm.) plus five artist's proofs

£25,000–35,000

\$33,000–46,000

€28,000–38,000

PROVENANCE:

Private Collection, Turin.

Acquired from the above by the present owner.

EXHIBITED:

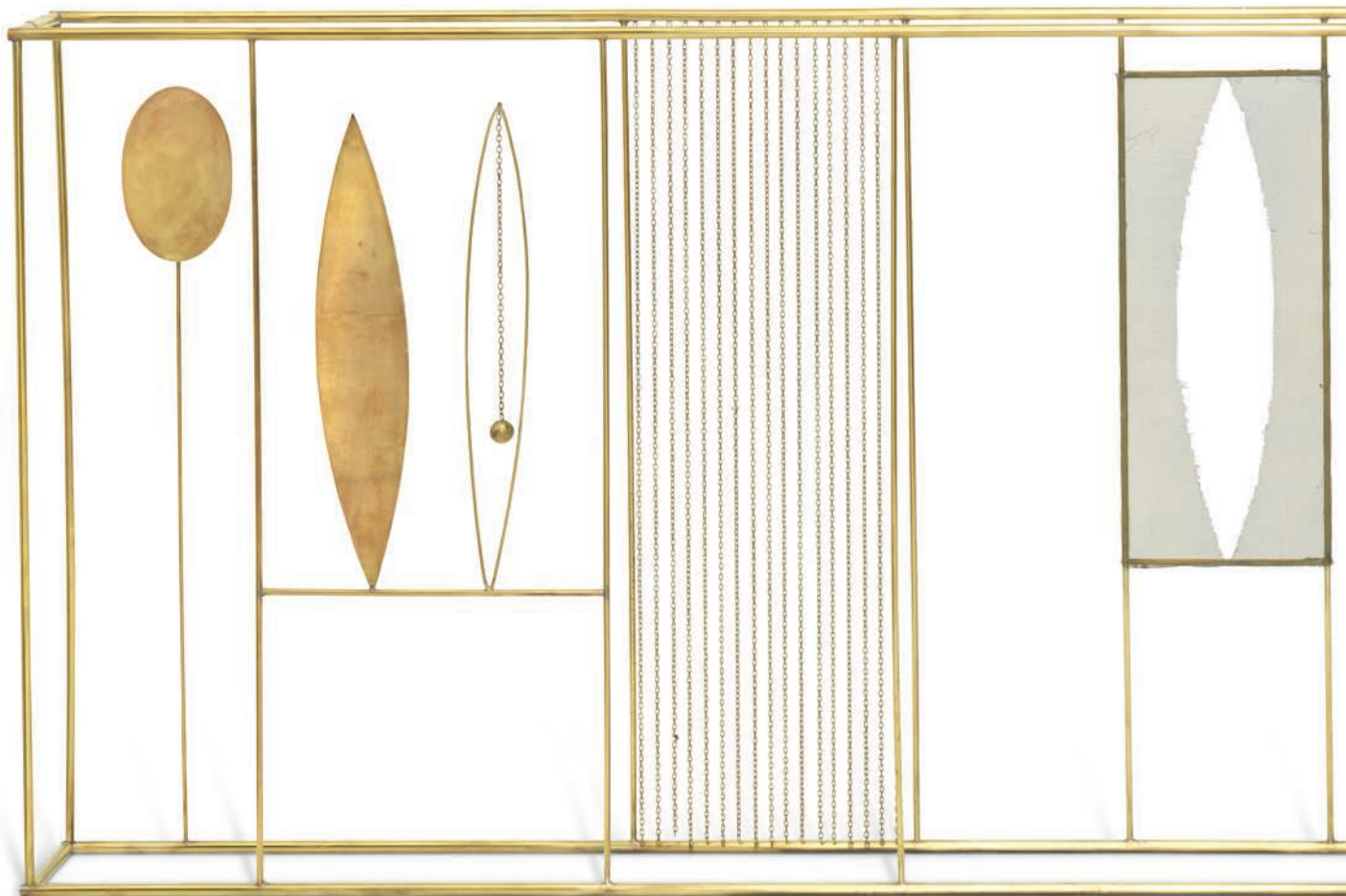
Sartirana, Castello di Sartirana, *Melotti Opere 1954-1986*, 1986 (another from the edition exhibited, illustrated, p. 50).

St. Moritz, Monica de Cardenas Galleria, *Drawing in Space*, 2014 (another from the edition exhibited).

LITERATURE:

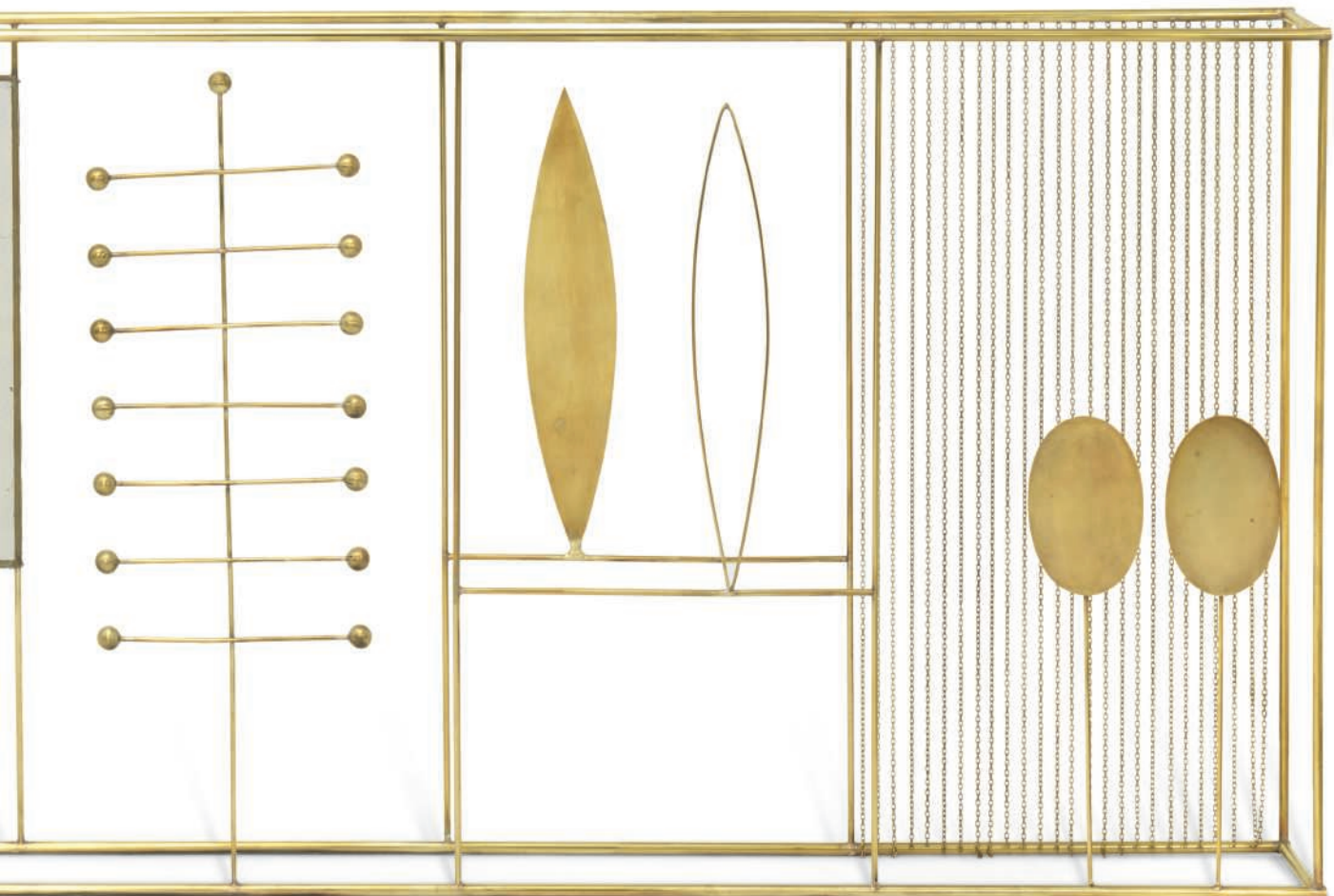
Qui Arte Contemporanea. Venticinque anni, exh. cat., Rome, Galleria Editalia QUI arte contemporanea, 1991-1992 (another from the edition illustrated).

G. Celant, *Melotti. Catalogo generale*, vol II, Milan 1994, no. 1973 74 (another from the edition illustrated in colour, p. 375).



'Music, the matrix of arts, is the paradigm of [the coexistence of space and time in a work of art], as it contains both these categories which, by their unification, give life to the universe (...) There is a structured musical space in harmony and a musical beat in the scansion of counterpoint: imitation, canon, variation, even the simple evolution of a melody.'

FAUSTO MELOTTI



PROPERTY FROM A SWISS PRIVATE COLLECTION

λ * 364

ARNALDO POMODORO (B. 1926)

Colonna I (Column I)

incised with the artist's signature and numbered 'Arnaldo Pomodoro. 2/2'

(on the base)

bronze with gold patina

95¼ x 19¼ x 19¼ in. (242 x 49 x 49 cm.)

Executed in 1989, this work is number two from an edition of two plus one artist's proof

£110,000–150,000

\$150,000–200,000

€130,000–160,000

'The column does not only correspond to an elementary geometric shape – the cylinder. On the contrary it is a motif that is full of memories. There is a relationship between the external surface of the column, on which I have made longitudinal and transversal gashes, and the signs, written interventions that emerge from the inside to cover it entirely or in part.'

ARNALDO POMODORO

PROVENANCE:

Galerie Semiha Huber, Zurich.
Private Collection, Switzerland.

LITERATURE:

F. Gualdoni (ed.), *Arnaldo Pomodoro: Catalogo ragionato della scultura, Tomo II*, Milan 2007, no. 844 (another from the edition illustrated, p. 684).

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. AP 621a.

Towering over the viewer at almost two-and-a-half metres in height, *Colonna I* is a colossal column by one of Italy's most celebrated recent sculptors. The bronze work, which has been treated with an opulent golden patina, is bookended by two smooth shell fragments. These components melt away to reveal an immense grid of sculptural detail, figuratively ambiguous and unfamiliarly fantastical. This visual language seems paradoxically retro-futuristic

in its mechanomorphism, energised by modern technology and industry, yet reminiscent of a broken-down engine neglected on the scrap pile. Simultaneously, the unveiled detail on *Colonna I* recalls the triumphal Trojan columns from Ancient Rome; whilst lacking the frieze narratives of magnificent antique artefacts, Pomodoro's work similarly begs to be examined close-up. The juxtaposition of canonical columnal detail and original figuration has been noted by Bruno Corà, who examined a similar 1962 column by Pomodoro. 'The material', Corà claimed, 'is eroded yet elaborated in ways that reveal structural complexities that seem to belong to mythological workshops of a future laid bare by an anticipated archaeology' (B. Corà, 'Arnaldo Pomodoro: The epic of a traveller in the labyrinths of form', reproduced in *Arnaldo Pomodoro*, exh. cat., Tornabuoni Art, London, 2016, p. 14). By integrating classical ideals in architectonic sculpture alongside an industrially science-fiction aesthetic, Pomodoro has created a sculpture that is not of our time, yet neither a relic of another. Pomodoro worked on his first columns in

the 1960s, looking for a three-dimensional form that could develop and legitimise his morphic practices on an epic scale, subverting the canonical classicism and architectural functionality of a form steeped in rich art-historical value. 'I knew', the artist explained, 'I had to move from relief to a bit more solid sculptural presence in my first curved columns. Actually, I think I had already achieved some integration of solid geometric form and 'the sign' in my reliefs. However, I knew that I had to make signs much larger in order to become more plastic.' (A. Pomodoro, quoted in S. Hunter, *Arnaldo Pomodoro*, New York, 1982, p. 52). The present work carries out these intentions on a monumental scale, with symbols that become lost in translation, but allude to the relationships between organic and artificial, the natural and the machinic. Moving away from bas-relief work in the 1960s, the column became an integral character in Pomodoro's sculptural language. It is a form that he has revisited throughout his astonishing career, a mysterious and complex vessel housing a coded iconographic language.



GIUSEPPE GALLO (B. 1954)

Gli Amanti (I) (Lovers (I))

signed, titled and dated 'Giuseppe Gallo gli amanti I 2013' (on the reverse)

oil, acrylic and encaustic on board

47 x 70%in. (119.5 x 179.5cm.)

Executed in 2013

£20,000–30,000

\$27,000–39,000

€22,000–33,000

'The image is often structured through a dense sequence of phrasing or compositions of grids, and the constellations of points, gothic and baroque architecture, precisely gauged constructions of empty and full zones, squiggles and parallel arrays, checked patterns, or informal landscapes bordering on frottage, and a whole series of interventions on the surface and the background.'

SERGIO RISALITI

PROVENANCE:

Acquired directly from the artist by the present owner in 2013.

In Giuseppe Gallo's *Gli Amanti (I) (Lovers (I))*, a rhythmic mass of semi-abstract forms mingle and dance against a sun-drenched backdrop. Reminiscent of leaves, on closer inspection these fragments closely resemble a wealth of figurative icons, from ladders and chess pieces to strange, unknown creatures. The invigorating chromatic spread, which transitions from dank greens to fiery reds, has been burnished into surface by the artist; the forms are embedded using his signature encaustic technique, enclosing the colouration of the oil and acrylic paint within a wax seal. The title of the work suggests two lovers coalescing in an enrapturing moment, capturing a transitory coexistence with movement and fluidity. Achille Bonito Oliva has written about Gallo's work as an unexpected epistemological interruption. 'Gallo leads the eye of the world towards a surprise,' Oliva writes, 'played upon

played upon flowing and halting, the fluidity of the colour and the pause of a recognizable element. A sort of musical movement assists his painting, an andante ma non troppo rhythm of an opera that foment both abandon and attention. Inside the frame there is an interwoven dynamic neither able to be codified nor foreseeable, fruit of a sensitivity which tempers the estrangement of the figures with the cordiality of the matter, the metaphysical intensity with the calm of the surface. The latter is always presented in a flowing manner, without the antipathy of clots or the resistance of excessive irregularities. When it does take on the giddiness of irregularity it is mellowed in the sinuosity of the curved line' (A. B. Oliva, 'Painting is the Place of Complexity', http://www.giuseppe-gallo.it/uk/texts/giuseppe-gallo/testi/giuseppe-gallo_aoliva.pdf [accessed 6 September 2017]).





PROPERTY FROM A PRIVATE COLLECTION, SWEDEN

λ 366

ALIGHIERO BOETTI (1940-1994)

Dare tempo al tempo (To Give Time to Time)

signed 'alighiero e boetti' (on the overlap)

embroidery on canvas

6¾ x 7¼in. (17.3 x 19.7cm.)

Executed circa 1987

£12,000-16,000

\$16,000-21,000

€14,000-17,000

PROVENANCE:

Private Collection, Germany.

Anon. sale, Christie's London, 20 October 2004, lot 52.

Acquired at the above sale by the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 737.



PROPERTY FROM A PRIVATE COLLECTION, EUROPE

λ 367

MARIO SCHIFANO (1934-1998)

Segno di energia (Sign of Energy)

signed and titled 'Schifano Segno di energia' (on the reverse)
enamel, graphite and acrylic on paper laid down on canvas

63 x 47¼ in. (160 x 120 cm.)

Executed in 1975-1977

£35,000–50,000

\$46,000–65,000

€39,000–55,000

PROVENANCE:

Serrone Collection, Florence.

Galleria Fontanella Borghese, Rome.

Acquired from the above by the present owner.

This work is recorded in the Archivio Mario Schifano, Rome, under no. 02588140301 and is accompanied by a certificate of authenticity.

ALDO MONDINO (1938-2005)

Le Chevalier X (The Knight X)

acrylic, paper and newspaper collage on canvas, in three parts

106¼ x 39%in. (270 x 100cm.)

Executed in 1979

£18,000–25,000

\$24,000–33,000

€20,000–27,000

PROVENANCE:

Galleria Franz Paludetto, Turin.

Private Collection (acquired from the above *circa* 2005).

Anon. sale, Sotheby's Milan, 25 May 2016, lot 135.

Acquired at the above sale by the present owner.

EXHIBITED:

Ravenna, Museo d'Arte della città, *MONDINO ALDOlogica*, 2003-2004 (illustrated in colour, p. 108).

Genoa, Museo d'arte contemporanea Villa Croce, Palazzo della Meridiana, *Aldo Mondino. Moderno, postmoderno, contemporaneo*, 2016.

This work is registered in the Archivio Aldo Mondino, Milan, under no. 20120424162201 and is accompanied by a photocertificate.

This sprightly painting with collage by Aldo Mondino, executed across a vertical tripartite structure, depicts a tailored gentleman absorbed in the newspaper glued to the canvas. The work, painted in Paris and commissioned by Alain Jouffroy for the opening of the Paris-Moscou exhibition, has a curious origin: Mondino references the composition and subject of an eponymous work by Fauvist leader André Derain (executed between 1911 and 1914). This earlier portrait, with its encapsulation of Parisian café culture and resonance with contemporary interests in primitivism (the face of the sitter is reminiscent of a ritualistic mask), was cited by Picasso as the original collaged work of art. Derain's piece was subsequently bought by André Breton in 1920 and later sold to a private collector. When Mondino sought to reinterpret the work in the late 1970s, he found that no existing reproduction of the painting existed, so pieced the visual source together by studying a variety of French avant-garde texts. The extraordinary result, which bears many similarities to Derain's original, is a remarkable visual reconstruction produced using textual clues alone.



PROPERTY FROM A SWISS PRIVATE COLLECTION

λ * 369

ARNALDO POMODORO (B. 1926)

Torre a spirale, I (Spiral Tower, I)

incised with the artist's signature, number and date 'Arnaldo Pomodoro '85. 03

p.a.' (on the base)

bronze with gold patina

90½ x 25½ x 25½ in. (230 x 64 x 64 cm.)

Executed in 1985, this work is the artist's proof from an edition of three plus one artist's proof

£110,000–150,000

\$150,000–200,000

€130,000–160,000

'Klee and Brancusi were my putative fathers, but I owe a great deal to the United States for awakening this new consciousness. In Europe, nobody understands why works of art in the US became so oversized; Europeans attribute that to an excess of exhibitionism or a misunderstood sense of monumentalism. In the USA I understood that the problem was to confront a limitless space completely different from our own. New York is an extraordinary city, the city of skyscrapers.'

ARNALDO POMODORO

PROVENANCE:

Galerie Semiha Huber, Zurich.

Private Collection, Switzerland.



Pieter the Elder Bruegel, *Tower of Babel*, 1563.

Kunsthistorisches Museum, Vienna.

Photo: Bridgeman Images.

EXHIBITED:

Milan, Studio Marconi, *Arnaldo Pomodoro*.

Papiri e altre forme, 1986 (another from the edition exhibited, illustrated, unpagged).

Venice, Venice Design Art Gallery, *I progetti visionari di Arnaldo Pomodoro*, 1988 (another from the edition exhibited).

Zurich, Galerie Semiha Huber, *Arnaldo Pomodoro*, 1988 (another from the edition exhibited).

LITERATURE:

D. Eccher, 'Pomodoro, Mazzonelli, Benati e Middendorf' in *Adige*, Trento 1986 (another from the edition illustrated, p. 3).

H. Martin, 'The World' in *ArtNews*, New York September 1986 (another from the edition illustrated, p. 56).

A. Tagliacarne, 'Arnaldo Pomodoro: i segni che vengono da lontano' in *Vivere a Milano*, Milan Autumn 1986, no. 8, III (another from the edition illustrated, p. 35).

A. Buriana, 'Nicola Trussardi' in *AD*, Milan May 1987, no. 72, VIII (another fibreglas example illustrated).

L. Thorn Petit, *Portraits d'Artistes*, Paris 1987 (another from the edition illustrated, p. 137).

'A Bergamo tra antico e moderno', in *Magazine Italiano*, Assago 26 March 1988 (another from the edition illustrated).

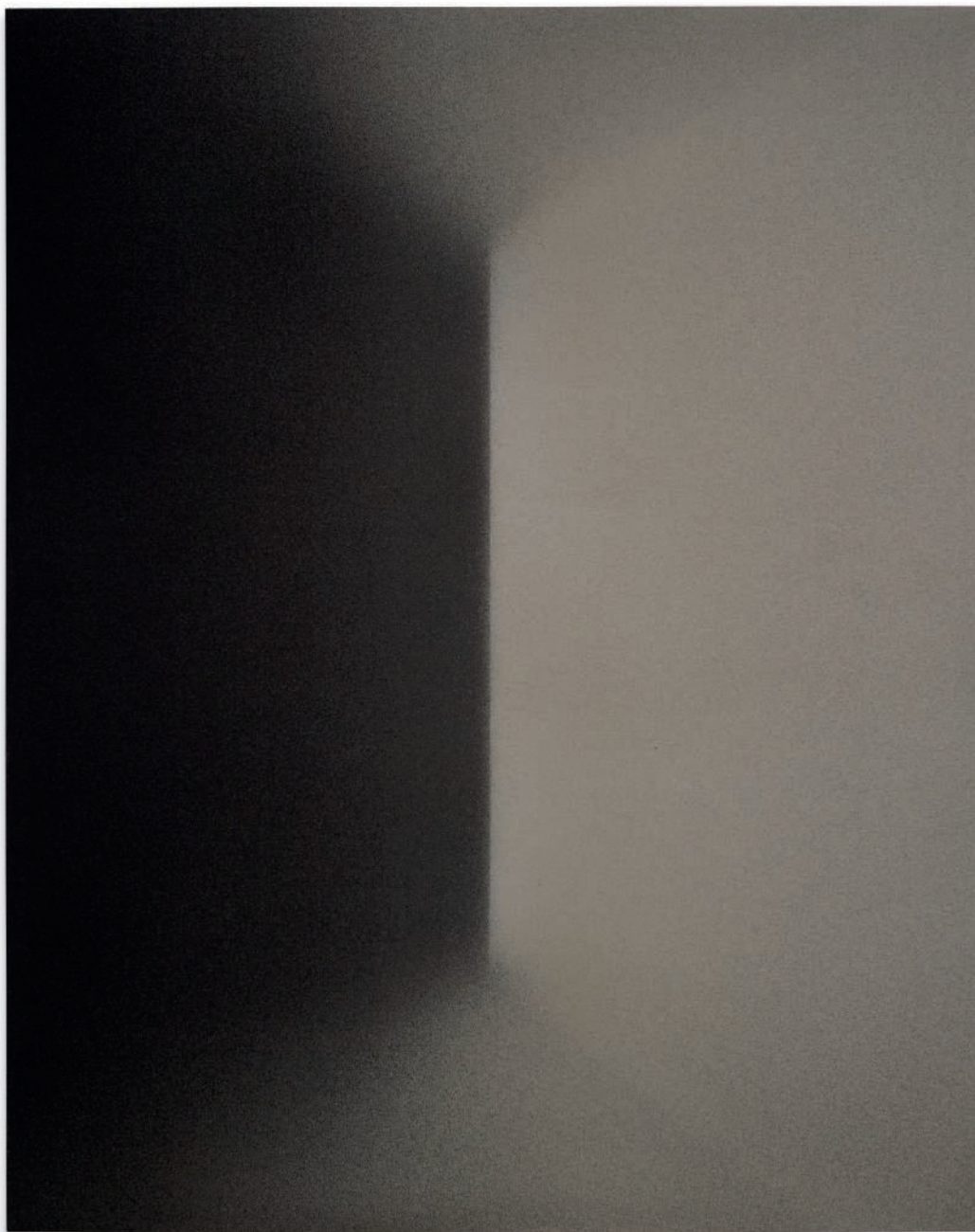
A. Perego, 'I difficili confini tra arte e design' in *Auto & Design* 47, Turin January-February 1988, no. 6, IX (another from the edition illustrated, p. 18).

D. Muti, 'Il linguaggio dei segni' in *Casa Viva*, Segrate 1991, no. 214, XIX (another from the edition illustrated, p. 385).

F. Gualdoni (ed.), *Arnaldo Pomodoro: Catalogo ragionato della scultura, Tomo II*, Milan 2007, no. 761 (another from the edition illustrated, p. 651).

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. AP 531a.





λ 370

MARCO TIRELLI (B. 1955)

Untitled

signed 'TIRELLI' (on a label affixed to the reverse)

spray enamel on canvas

94½ x 74¾ in. (240.4 x 190cm.)

Executed in 2010

£12,000–16,000

\$16,000–21,000

€14,000–17,000

PROVENANCE:

Galleria Oredaria Arti Contemporanee, Rome.

Acquired from the above by the present owner.

EXHIBITED:

Rome, Galleria Oredaria Arti Contemporanee, *Marco Tirelli*, 2010.

Venice, Palazzo Fortuny, *Marco Tirelli*, 2010–2011.

PROPERTY FROM A SWISS PRIVATE COLLECTION

λ * 371

ARNALDO POMODORO (B. 1926)

*La macchina (Egisto), studio (The Machine
(Aegisthus, study))*

incised with the artist's signature, title and number 'Arnaldo
Pomodoro. 1/9 "La Macchina"' (on the base)

bronze with gold patina

11½ x 7¾ x 3¾in. (28.3 x 19.5 x 8.5cm.)

Executed in 1983, this work is number one from an edition of nine
plus two artist's proofs

£12,000–18,000

\$16,000–23,000

€14,000–20,000

PROVENANCE:

Galerie Semiha Huber, Zurich.

Private Collection, Switzerland.

EXHIBITED:

Ancona, Galleria del Falconiere, *Arnaldo Pomodoro*, 1984

(another from the edition exhibited).

Tokyo, Contemporary Sculpture Center, *Arnaldo Pomodoro*, 1985

(another from the edition exhibited, illustrated, pp. 24–25). This

exhibition later travelled to Osaka, Contemporary Sculpture
Center.

San Francisco, Stephen Wirtz Gallery, *Arnaldo Pomodoro*.

Intimations of Egypt, 1985 (another from the edition exhibited).

New York, Marisa Del Re Gallery, *Arnaldo Pomodoro. References*

in Space - Visionary Places, 1987 (another from the edition
exhibited, illustrated, unpagged).

Venice, Venice Design Art Gallery, *I progetti visionari di Arnaldo*

Pomodoro, 1988 (another from the edition exhibited).

Zurich, Galerie Semiha Huber, *Arnaldo Pomodoro*, 1988 (another
from the edition exhibited).

Novara, Palazzo del Broletto, Galleria Sorrenti, *Arnaldo*

Pomodoro, 1989 (another from the edition exhibited).

Kanagawa, The Hakone Open-Air Museum, *Arnaldo Pomodoro*

1956–1993, 1994 (another from the edition exhibited, illustrated,

p. 58). This exhibition later travelled to Toyama, The Museum of

Modern Art; Kurashiki, Ohara Museum of Art and Nishinomiya,

Otani Memorial Art Museum.

Finalborgo, Chiostrì di Santa Caterina, Oratorio de' Disciplinanti,

Arnaldo Pomodoro. Sculture e grafiche, 1997 (another from the

edition exhibited, illustrated, p. 30).

LITERATURE:

S. Agosti, 'Genesi e vicenda della forma' in *Arnaldo Pomodoro*, exh. cat.,

Ferrara, Palazzo dei Diamanti, Sale Benvenuto Tisi, 1987 (another from the
edition illustrated, unpagged).

Colpo d'ala di Arnaldo Pomodoro, Rome 1988 (another from the edition
illustrated, pp. 92–93).

F. Gualdoni (ed.), *Arnaldo Pomodoro: Catalogo ragionato della scultura, Tomo I*,
Milan 2007 (another from the edition illustrated in colour, p. 177).

F. Gualdoni (ed.), *Arnaldo Pomodoro: Catalogo ragionato della scultura, Tomo II*,
Milan 2007, no. 721 (another from the edition illustrated, p. 633).

This work is registered in Archivio Arnaldo Pomodoro, Milan, no. AP 486.



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

372

CHRISTO (B. 1935)

The Museum of Modern Art Packed

signed and dated 'Christo 1968' (lower right); inscribed, titled and dated
"THE MUSEUM OF MODERN ART PACKED" (PROJECT FOR THE
EVENT OF JUNE 9, 1968 New York) (lower left)

gouache, charcoal, pencil, strings, fabric and photo collage on card laid on
panel

28 x 22in. (71.2 x 56cm.)

Executed in 1968

£60,000–80,000

\$79,000–100,000

€66,000–87,000

'Christo's works escape the closed world of art. If his drawings and books assure, in traditional fashion, the dissemination of his images and ideas within artistic circles, each of his realizations is, in its own particular place, a point of departure for a remembrance, a history a story. From Little Bay to Miami, from Paris to Colorado, from Milan to Abu Dhabi, everywhere the events occurred they have become parts of the local memory, perpetrating themselves as narrative.'

DOMINIQUE G. LAPORTE

PROVENANCE:

Libreria Stampatori, Turin.

Galerie Daniel Varenne, Ginevra

Private Collection, Milan.

Anon. sale, Christie's Milan, 23 May 2006, lot 493.

Private Collection, Italy (acquired at the above sale)

Private Collection, Italy.



- THE MUSEUM OF MODERN ART PACKED (PREPARED FOR THE EVENT OF JUNE 9, 1968 - NYC - VAN YOUNG) almost 2000 square feet of tarpaulin.

Christie 1968



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ*373

JEAN TINGUELY (1925-1991)

Le monstre dans la forêt

signed and dated 'Tinguely 1969' (along the lower edge)

ballpoint pen, graphite, wax crayon, felt tip pen and colour pencil on paper
16 x 11¼ in. (40.5 x 30 cm.)

Executed in 1969

£8,000–12,000

\$11,000–16,000

€8,800–13,000

PROVENANCE:

Bonlow Gallery, New York.

Acquired directly from the above by the previous owner.

Thence by descent to the present owner.

EXHIBITED:

Geneva, Cabinet des estampes, Musée d'art et d'histoire, *Jean Tinguely, Dessins et gravures pour les sculptures*, 1976, no. 167 (illustrated, p. 69).

This work is a preparatory drawing for the *Cyclop*, built in Milly-la-Forêt, France by Jean Tinguely, his wife Niki de Saint-Phalle and their friends, including Daniel Spoerri and Jesús-Rafael Soto. The sculpture was started in 1969 and completed in 1994, three years after Tinguely's death.

PROPERTY FROM A SWISS PRIVATE COLLECTION

λ * 374

CÉSAR (1921-1998)

Valentin

incised with the artist's signature, number, date and foundry mark 'César 1/8

1955 Blanchet Fondeur' (on the base)

bronze with gold patina

26⅞ x 31⅞ x 9½in. (66.5 x 79 x 24cm.)

Executed in 1955-1973, this work is number one from an edition of eight

£20,000–30,000

\$27,000–39,000

€22,000–33,000

PROVENANCE:

Galerie Semiha Huber, Zurich.

Private Collection, Switzerland.

EXHIBITED:

Venice, XXVIII Biennale Internazionale d'Arte, 1956 (another example exhibited).

Antibes, Musée Picasso, *César. La question de la Sculpture*, 1978, no. 13 (another example exhibited, illustrated, p. 23).

Perpignan, Fondation Château de Jau, *Arman & César*, 1979 (another example exhibited).

Tokyo, Galerie Yoshii, *César*, 1982, no. 9 (another example exhibited).

Liège, Musée Art Moderne, Parc Boverie, *César*, 1982, no. 29 (another example exhibited, illustrated, p. 30).

Paris, Musée de la Poste, *César Bronzes*, 1984, no. 46 (another example exhibited).

LITERATURE:

P. Restany, *César*, Paris 1975, no. 29 (welded iron version illustrated, p. 50).

C. Francblin, 'César en los lugares del mal' in *Guadalimar*, 1980, no. 55, XII (another example illustrated, p. 39).

P. Restany, *César*, Milan 1988, no. 28 (another example illustrated in colour, p. 42).

J.-C. Hachet, *César ou les métamorphoses d'un grand art*, Paris 1989, no. 141 (another example illustrated, p. 73).

D. Durand-Ruel, *CÉSAR, Catalogue Raisonné, volume I, 1947-1964*, Paris 1994, no. 169 (welded iron version illustrated, p. 145).

This work is registered in the archives of Madame Denyse Durand-Ruel with the approval of Madame Stephanie Busuttil-Janssen, holder of the Droit Moral of César.

Welded iron version is in the collections of the Hara Museum of Contemporary Art, Tokyo.





PROPERTY FROM THE COLLECTION OF ROXANNE ROSOMAN

λ 375

JEAN DUBUFFET (1901-1985)

Le Hochet (The Rattle)

signed with the artist's initials and dated 'J.D. 66' (lower right)

felt-tip pen on paper

9⁷/₈ x 6¹/₄in. (25 x 16cm.)

Executed in 1966

£8,000–12,000

\$11,000–16,000

€8,800–13,000

PROVENANCE:

Galerie Beyeler, Basel.

Pace Gallery, New York.

Clifford Coch Collection, New York.

Ivan Karp Collection, New York.

Private Collection, New York.

Private Collection.

EXHIBITED:

New York, The Pace Gallery, *Dubuffet: New Sculpture and Drawings*, 1968, no. 2.

New York, The Solomon R. Guggenheim Museum, *Jean Dubuffet: A*

Retrospective, 1973, no. 232a (illustrated, p. 230).

LITERATURE:

M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet, fascicule XXI:*

L'Hourloupe II, Lausanne 1968, no. 315 (illustrated, p. 173).

M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet, fascicule XXII: Cartes,*

Ustensiles, Lausanne 1972, no. 19 (illustrated, p. 17).



PROPERTY FROM THE COLLECTION OF ROXANNE ROSOMAN

λ 376

JEAN DUBUFFET (1901-1985)

La Stèle (The Stele)

signed with the artist's initials and dated 'J.D. 66' (lower right)

felt-tip pen on paper

9 $\frac{7}{8}$ x 6 $\frac{1}{2}$ in. (25 x 16.5cm.)

Executed in 1966

£8,000–12,000

\$11,000–16,000

€8,800–13,000

PROVENANCE:

Galerie Beyeler, Basel.

Pace Gallery, New York.

Ivan Karp Collection, New York.

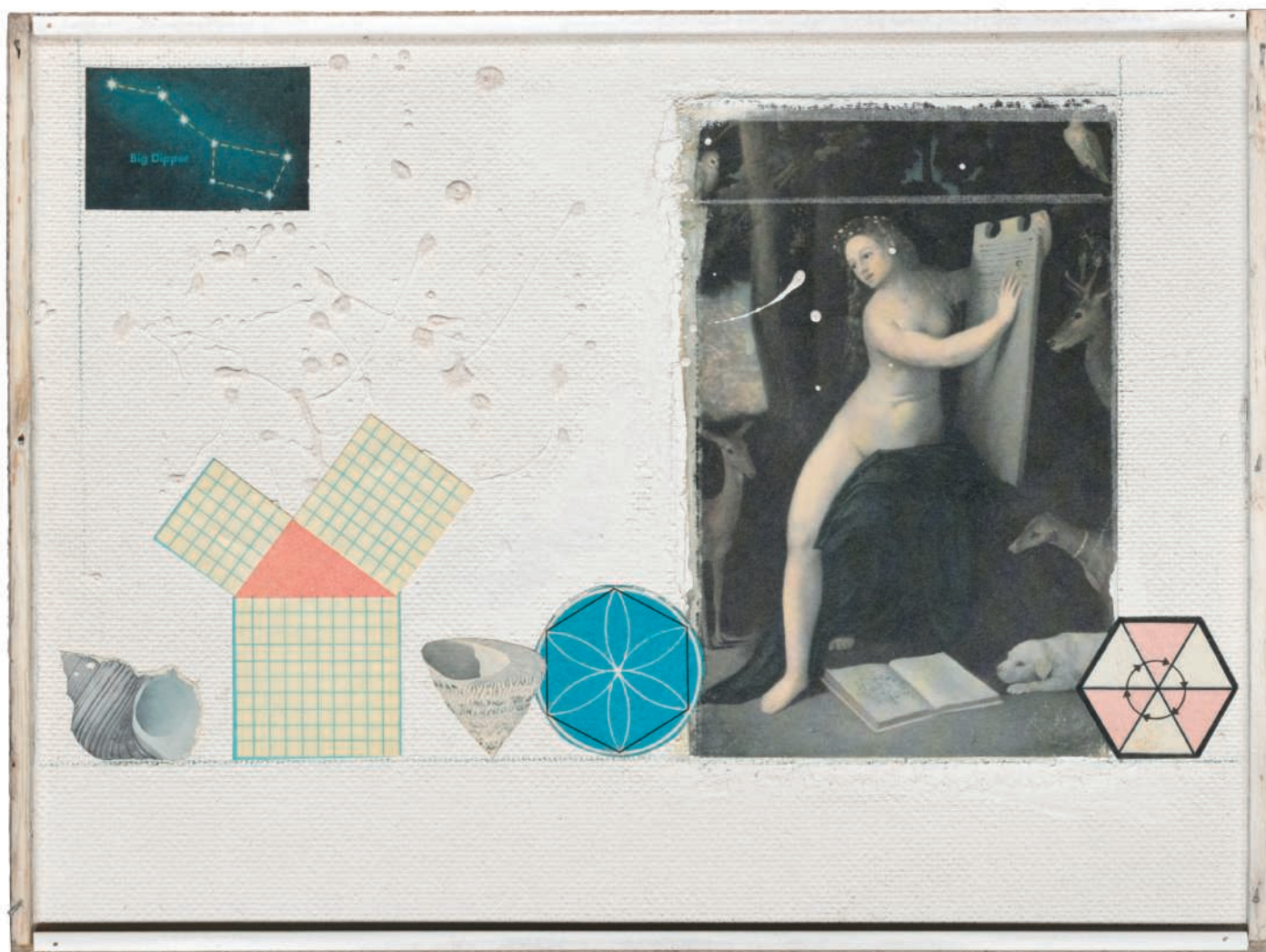
Private Collection.

EXHIBITED:

New York, The Pace Gallery, *Dubuffet: New Sculpture and Drawings*, 1968, no. 49 (illustrated, p. 44).

LITERATURE:

M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet, fascicule XXII: Cartes, Ustensiles*, Lausanne 1972, no. 106 (illustrated, p. 37).



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

***377**

JOSEPH CORNELL (1903-1972)

Mathematics in Nature

signed and titled 'Mathematics in Nature Joseph Cornell' (on the reverse)
oil, printed paper collage and ink on Masonite
9 x 12½ in. (23 x 30.7 cm.)
Executed circa 1964

£25,000–35,000

\$33,000–46,000

€28,000–38,000

PROVENANCE:

Allan Stone Gallery, New York.
Abby and B.H. Friedman Collection.
Their sale, Sotheby's New York, 7 March 2014, lot 32.
Acquired directly from the above by the previous owner.
Thence by descent to the present owner.

EXHIBITED:

New York, Allan Stone Gallery, *De Kooning/Cornell*, 1964, no. 8
(illustrated with incorrect dimensions, unpagged).



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

*** 378**

JOSEPH CORNELL (1903-1972)

Shakespeare's Tempest

signed, titled and inscribed 'Shakespeare's TEMPEST I am a midnight
June 10 66 2 wks. from "Bellini" Diary for Francesca. - Joseph Cornell'
(on the reverse) printed paper collage on Masonite
12 x 8 7/8 in. (30.5 x 22.7 cm.)
Executed in 1966

£12,000-18,000

\$16,000-23,000

€14,000-20,000

PROVENANCE:

C&M Arts, New York.

Acquired directly from the above by the previous owner *circa* 2000.

Thence by descent to the present owner.

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ 379

ENZO CUCCHI (B. 1949)

Circostanza Eroica (Heroic Situation)

signed, titled and dated '1981 Enzo Cucchi Circostanza EROICA'

(on the reverse of the canvas)

sculpture: oil on zinc

painting: oil on canvas

sculpture: 22¼ x 28½ x 11¼in. (56.5 x 72.5 x 30cm.)

painting: 81 x 34¼in. (205.7 x 87cm.)

Executed in 1981

£50,000–70,000

\$66,000–91,000

€55,000–76,000



Raphael, *St. Michel Overwhelming the Demon*, 1518.

Musée du Louvre, Paris.

Louvre, Paris, France/Bridgeman Images

PROVENANCE:

Galerie Paul Maenz, Cologne.

Akira Ikeda Gallery, Nagoya.

Galerie Rudolf Zwirner, Cologne (acquired from the above in 1984).

Acquired from the above by the previous owner.

Thence by descent to the present owner.

EXHIBITED:

New York, The Solomon Guggenheim

Museum, *Italian Art Now*, 1982, no. 20.

In Enzo Cucchi's *Circostanza Eroica (Heroic Situation)*, the Italian artist conjures a dramatic vision of a beast, both inherently familiar and fantastically strange. Cucchi decapitates the head of the animal, so that its form is spread across two separate canvases. With a dull, earthy palette, the wounded creature is roughly modelled with sweeping, expressionistic brushstrokes, and is possessed with an inaccurate and ambiguous anatomy that appears uncanny and unfamiliar. *Circostanza Eroica (Heroic Situation)* excellently demonstrates Cucchi's engagement with a gestural painterly style, whilst thematically evoking a primitive and visionary imagery. A member of the Transavantgarde, an Italian group of neo-expressionists, Cucchi's work visually complements the group's intention to reinstate emotive figuration within painting. Commenting on the narrative and thematic aspects of Cucchi's work, Diane Waldman has assessed that 'Cucchi is the painter as seer, both demon and saint, possessor and possessed, he is at once the creator and subject of his tale. He is the painter as mad visionary, participant in and witness to the nether world from which one can emerge after a ritual of fire and purification, to the realm of the sublime' (D. Waldman, Enzo Cucchi, exh. cat., Solomon R. Guggenheim Museum, New York, 1986, p. 27).





PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ 380

FRANCESCO CLEMENTE (B. 1952)

Bread and Wine

oil and graphite on gesso on panel laid on aluminium

20 7/8 x 27 in. (53 x 68.7 cm.)

Executed in 1983-1984

£12,000-18,000

\$16,000-23,000

€14,000-20,000

PROVENANCE:

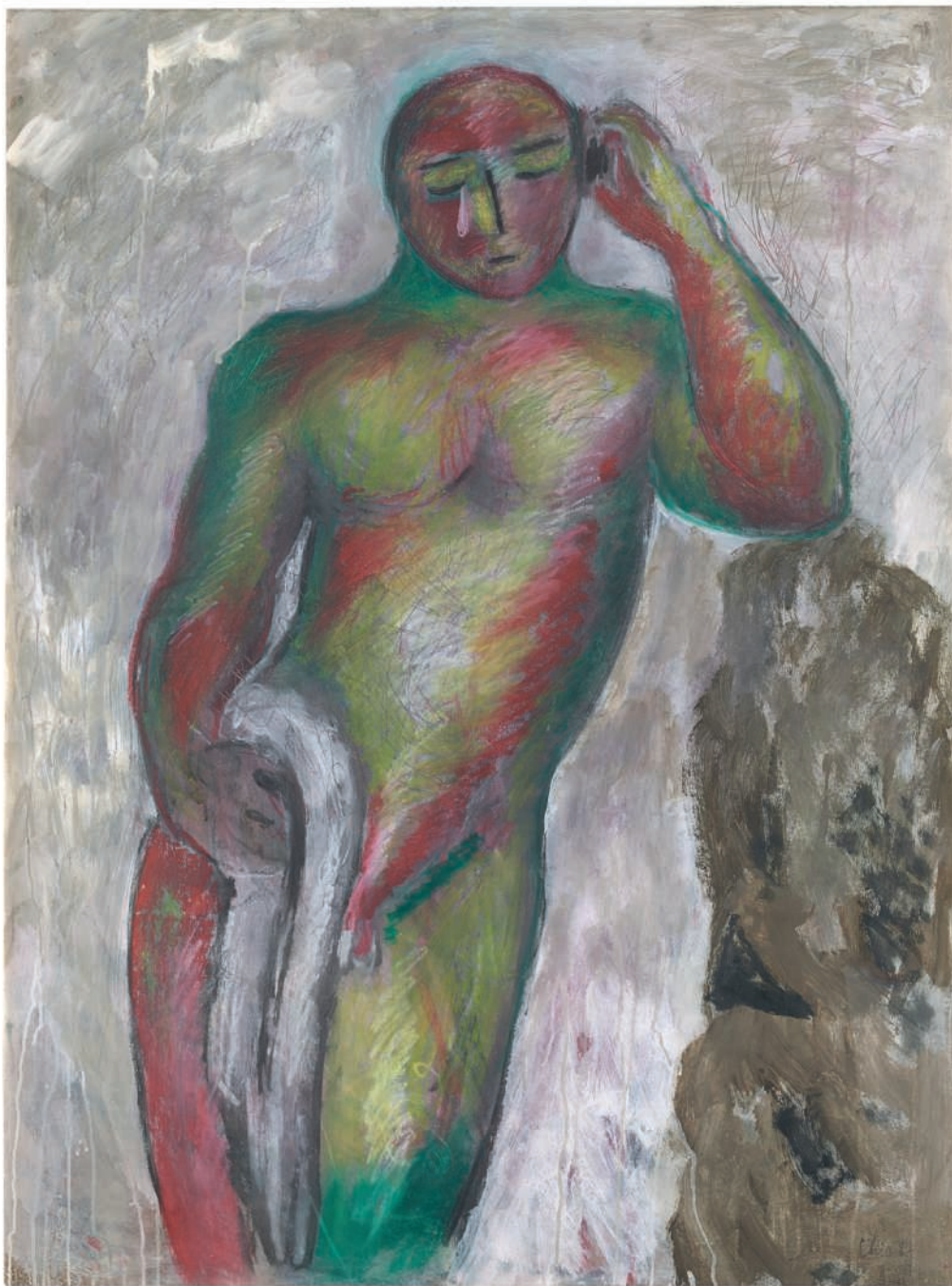
Quintana's Fine Art, New York.

Private Collection, Europe.

Thence by descent to the present owner.

EXHIBITED:

Hannover, Kestner-Gesellschaft, *Francesco Clemente. Bilder und Skulpturen*, 1984-1985, no. 16 (illustrated in colour, p. 40).



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ **381**

SANDRO CHIA (B. 1946)

Untitled

signed and dated 'Chia 82' (lower right)

pastel and gouache on paper

52½ x 39¾ in. (133.5 x 100 cm.)

Executed in 1982

£12,000–18,000

\$16,000–23,000

€14,000–20,000

PROVENANCE:

Peder Bonnier, New York

Acquired directly from the above by the previous owner Thence
by descent to the present owner

λ 382

ARMAN (1928-2005)

Hommage à Yves Klein

each: incised with the artist's signature and number 'Arman 68/99' (lower left of the Plexiglas case)

pigment, gold leaf and acrylic on violin in Plexiglas case, in three parts
each: 26 x 12 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in. (66 x 32 x 22cm.)

Executed in 1992, this work is number sixty-eight from an edition of ninety-nine plus fourteen artist's proofs

£25,000–35,000

\$33,000–46,000

€28,000–38,000

PROVENANCE:

Private Collection.

Anon. sale, Christie's London, 17 October 2014, lot 361.

Private Collection, London (acquired at the above sale).

EXHIBITED:

Charleroi, Galerie Pascal Retelet, *Arman*, 1993 (another from the edition exhibited).



YVES KLEIN (1928-1962)

S41 - *La Vénus d'Alexandrie (Vénus Bleue)*

incised with the artist's monogram and numbered '88/300' (lower edge); stamped with the artist's name and title and numbered 'VENUS BLEUE de Yves KLEIN 88/300' (on the underside)
dry pigment and synthetic resin on plaster
27% x 11% x 7%in. (69.5 x 30 x 20cm.)

Conceived in 1962 and executed in 1982, this work is number eighty-eight from an edition of three hundred numbered 1/300 to 300/300 plus fifty *hors-commerce* proofs numbered HC I/L to HC L/L and three copies stamped with the monogram numbered 001/003 to 003/003

£40,000–60,000

\$53,000–78,000

€44,000–66,000

PROVENANCE:

Galerie Delaive, Amsterdam.

Acquired from the above by the present owner in 2002.

EXHIBITED:

Paris, Centre Georges Pompidou, Musée national d'art moderne, *Yves Klein*, 1983, p. 424.

Cologne, Museum Ludwig and Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Yves Klein*, 1994-1995, p. 285, no. 111 (another from the edition exhibited & illustrated in colour, p. 247). This exhibition later travelled to London, Hayward Gallery and Madrid, Museo Nacional Centro de Arte Reina Sofía.

LITERATURE:

P. Wember, *Yves Klein*, Cologne 1969, no. S 41 (original plaster cast illustrated, p. 100).

P. Restany, *Yves Klein*, New York 1982 (another from the edition illustrated in colour, p. 204).

S. Stich, *Yves Klein*, Stuttgart 1994 (another from the edition illustrated in colour, p. 247).

Yves Klein, exh. cat., Oslo, The National Museum of Contemporary Art, 1997, no. 66 (another from the edition illustrated in colour, p. 79).

J.-P. Ledeur, *Yves Klein: Catalogue Raisonné of Editions and Sculptures*, Paris 2000, no. S 41 (another from the edition illustrated in colour p. 234).

N. Charlet, *Yves Klein*, Paris 2000 (another from the edition illustrated in colour, p. 231).

Yves Klein, La Vie, La Vie Elle-Même qui est l'Art Absolu, exh. cat., Nice, Musée d'Art moderne et d'Art contemporain, 2000-2001 (another from the edition illustrated in colour, p. 182).

H. Weitemeier, *Yves Klein 1928-1962 International Klein Blue*, Cologne 2001 (another from the edition illustrated in colour, p. 25).

B. Corà and D. Moquay (eds.), *Yves Klein*, exh. cat., Lugano, Museo d'Arte della Città di Lugano, 2009 (another from the edition illustrated in colour, p. 180).



PROPERTY FROM A PRIVATE GERMAN COLLECTION

384

JEAN-PAUL RIOPELLE (1923-2002)

Saguenay

signed and dated 'riopelle 57' (lower right)

oil on canvas

25 $\frac{3}{4}$ x 32 $\frac{1}{2}$ in. (65.3 x 81.5cm.)

Painted in 1957

£60,000–80,000

\$79,000–100,000

€66,000–87,000

'My paintings that are considered the most abstract are, in my opinion, the most representational in the strictest sense of the term. Conversely, are those paintings whose meanings we believe we are able to read - the geese, the owls, the moose - not actually more abstract than the rest? Abstract: 'abstraction,' 'taken from,' 'to bring from'... I work the other way round. I do not take from Nature, I move toward Nature.'

JEAN-PAUL RIOPELLE

PROVENANCE:

Galerie Jacques Dubourg, Paris.

Kunsthau Lempertz, Cologne.

Private Collection, Germany (acquired from the
above in the late 1950s).

Thence by descent to the present owner.

EXHIBITED:

Cologne, Kölnischer Kunstverein, *Jean-Paul Riopelle:*
1947-1957. Gemälde. Gouache. Aquarell., 1958, no.

39. This exhibition later travelled to Wuppertal,
Städtisches Museum.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ 385

ARMAN (1928-2005)

Pluie colorée (Coloured Rain)

incised with the artist's signature and date 'arman 66' (lower right);

incised with title '*pluie colorée*' (lower left)

paint and paint tubes in resin in Plexiglas on a stainless steel base

sculpture: 29¼ x 10⅞ x 2⅞in. (74.3 x 27.5 x 5.4cm.)

overall: 29⅞ x 17¾ x 10in. (75.3 x 45.1 x 25.3cm.)

Executed in 1966

PROVENANCE:

Private Collection, Europe.

Thence by descent to the present owner

£25,000–35,000

\$33,000–46,000

€28,000–38,000





PROPERTY FROM A SWISS PRIVATE COLLECTION

λ* 386

GEORGES MATHIEU (1921-2012)

La clarté première (The First Light)

signed 'Mathieu' (lower left); titled 'LA CLARTE PREMIERE' (on the stretcher)

oil on canvas

44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ in. (114 x 146cm.)

Painted in 1990

£40,000–60,000

\$53,000–78,000

€44,000–66,000

PROVENANCE:

Galerie Semiha Huber, Zurich.

Private Collection, Switzerland.

PROPERTY FROM A SWISS PRIVATE COLLECTION

λ* **387**

VICTOR VASARELY (1906-1997)

Torony

signed twice 'vasarely-' (lower edge and centre right edge); signed, titled and dated 'VASARELY "TORONY" 1970' (on the reverse)

acrylic on canvas

70 $\frac{7}{8}$ x 35 $\frac{1}{2}$ in. (180 x 90cm.)

Painted in 1970

£50,000–70,000

\$66,000–91,000

€55,000–76,000

‘Curiously, the hexagon didn’t take long to become a cube, but a perspective, unstable cube [...]. In actual fact, it can be split into three identical rhomboids. It is sufficient to color these identical rhomboids and the cube is born, multiplies and creates a new cellular plot. This research converges into the Tri-Dim compositions with the addition of an old acquaintance to Kepler’s cube: the axonometric cube.’

VICTOR VASARELY

PROVENANCE:

Private Collection.

Anon. sale, Sotheby's New York, 10 May 2012, lot 293.

Galerie Semiha Huber, Zurich.

Private Collection, Switzerland.

EXHIBITED:

Vienna, Kunstsforum Wien der Bank Austria, *Victor Vasarely - Retrospektive*, 1992, no. 59 (illustrated in colour, p. 137).

Tokyo, Mitsukoshi Museum of Art, *Victor Vasarely*, 1993-1994, no. 54 (illustrated in colour, p. 84). This exhibition later travelled to Iwaki, Iwaki City Art Museum; Sapporo, Hokkaido Museum of Modern Art; Obihiro, Hokkaido Obihiro Museum of Art; Itami, Itami City Museum of Art and Kure, Kure Municipal Museum of Art.

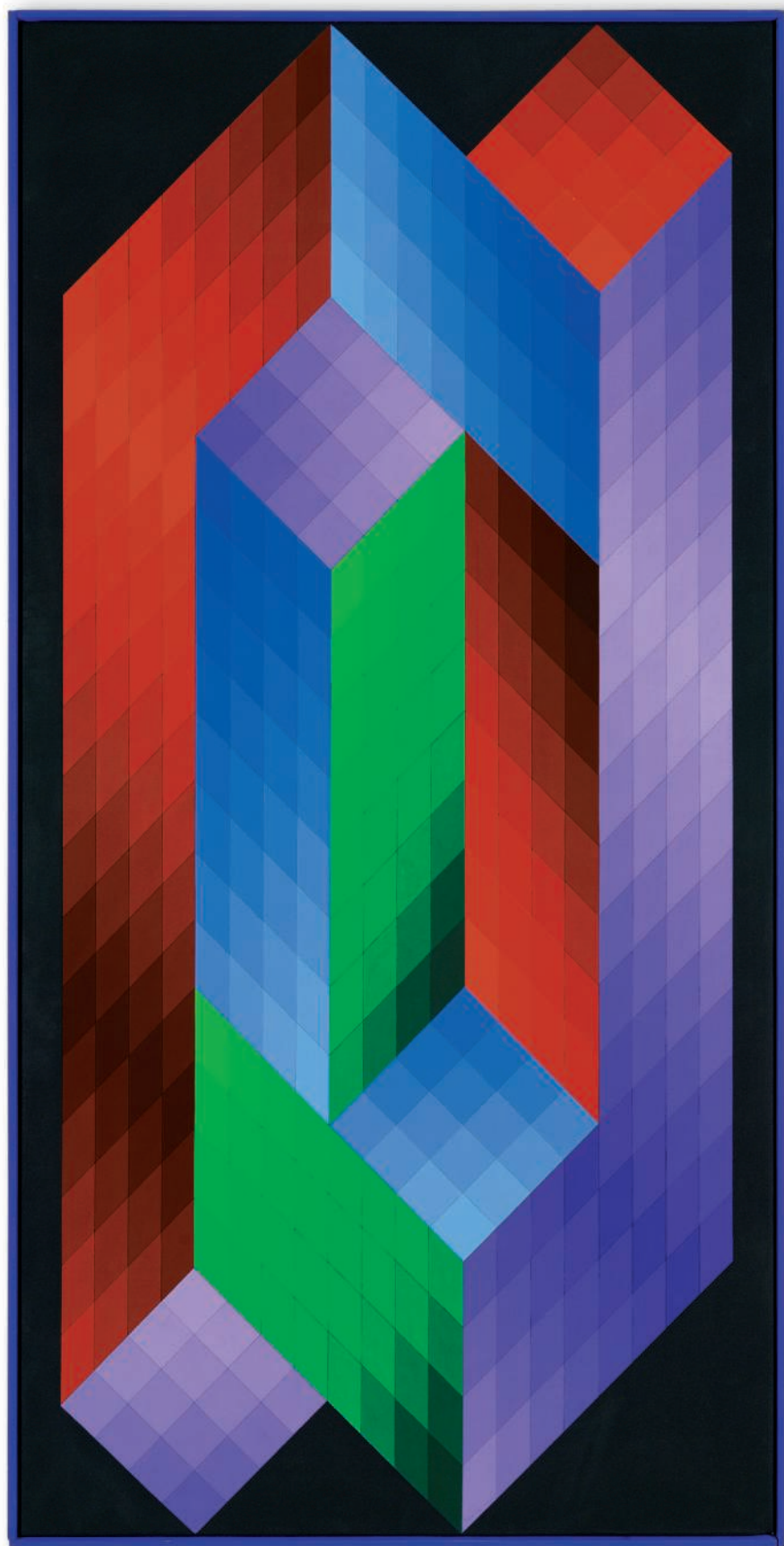
Lausanne, Musée Olympique de Lausanne,

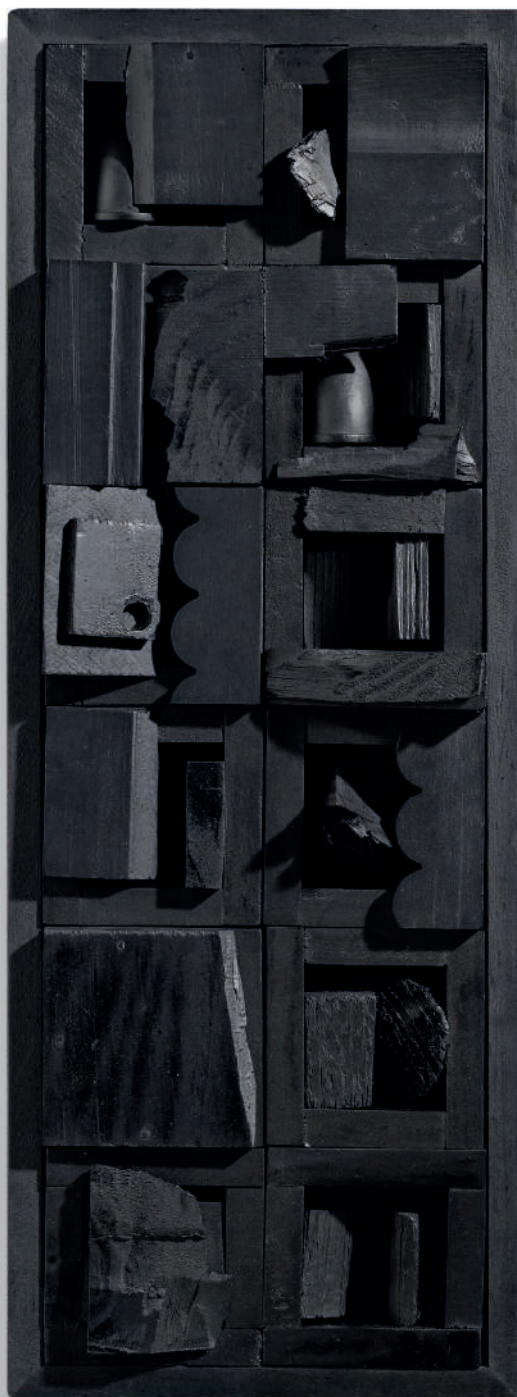
Victor Vasarely 50 Years of Creation, 1995-1996

(illustrated in colour, p. 75).

Rhein, Wilhelm-Hack Museum, *Vasarely: Erfinder der Op-Art*, 1998 (illustrated in colour, p. 164). This exhibition later travelled to Wolfsburg, Kuntsverein and Bottrop, Josef Albers Museum.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.





388

LOUISE NEVELSON (1899-1988)

Diminishing Reflection XIV

painted wood on Plexiglas

25½ x 13¾ x 4in. (64.7 x 34 x 10cm.)

Executed in 1965

£20,000–30,000

\$27,000–39,000

€22,000–33,000

PROVENANCE:

Pace Gallery, New York.

Anon. sale, Sotheby's London, 18 October 1990, lot 94.

Umberto Severi Foundation, Carpi.

Galleria dello Scudo, Verona.

Acquired from the above by the present owner in 2004.

EXHIBITED:

Rome, Palazzo delle Esposizioni, *Louise Nevelson*, 1994, no. 81 (incorrectly dated and incorrectly illustrated; illustrated in colour, p. 118).



PROPERTY FROM A SWISS PRIVATE COLLECTION

λ * 389

VICTOR VASARELY (1906-1997)

Minho 2

signed twice 'vasarely-' (lower edge and centre right edge)

tempera and ink on board laid on board

26¼ x 19¼in. (67.8 x 50.3cm.)

Executed in 1949

£20,000–30,000

\$27,000–39,000

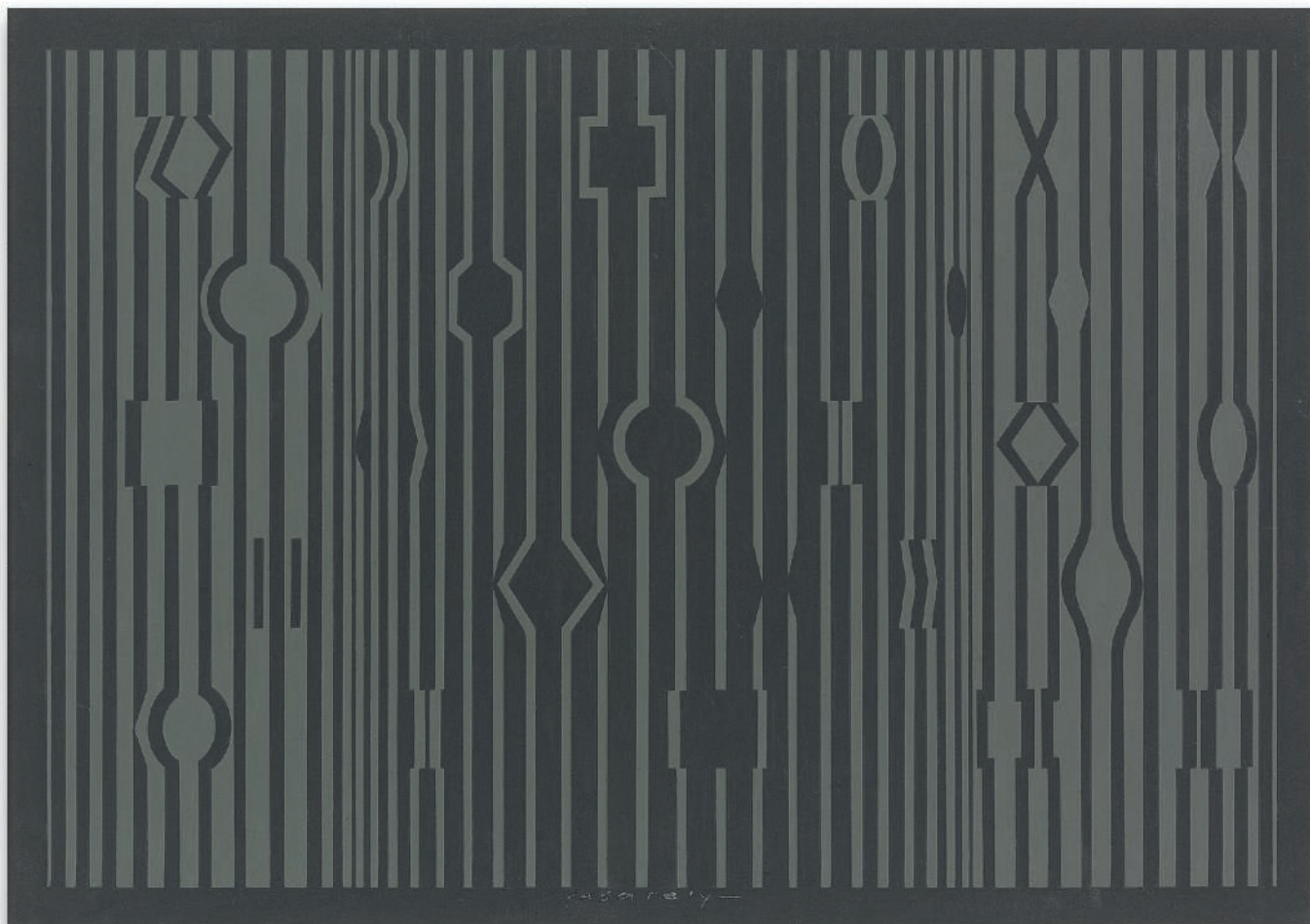
€22,000–33,000

PROVENANCE:

Galerie Semiha Huber, Zurich.

Private Collection, Switzerland.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.



PROPERTY FROM A SWISS PRIVATE COLLECTION

λ * 390

VICTOR VASARELY (1906-1997)

Markab-Arny

signed 'vasarely-' (lower edge); signed, titled and dated "'MARKAB-ARNY

1956 Vasarely-' (on the reverse)

acrylic on board

16 x 22¼ in. (40.7 x 56.6 cm.)

Conceived in 1956 and executed in 1971

£22,000–28,000

\$29,000–36,000

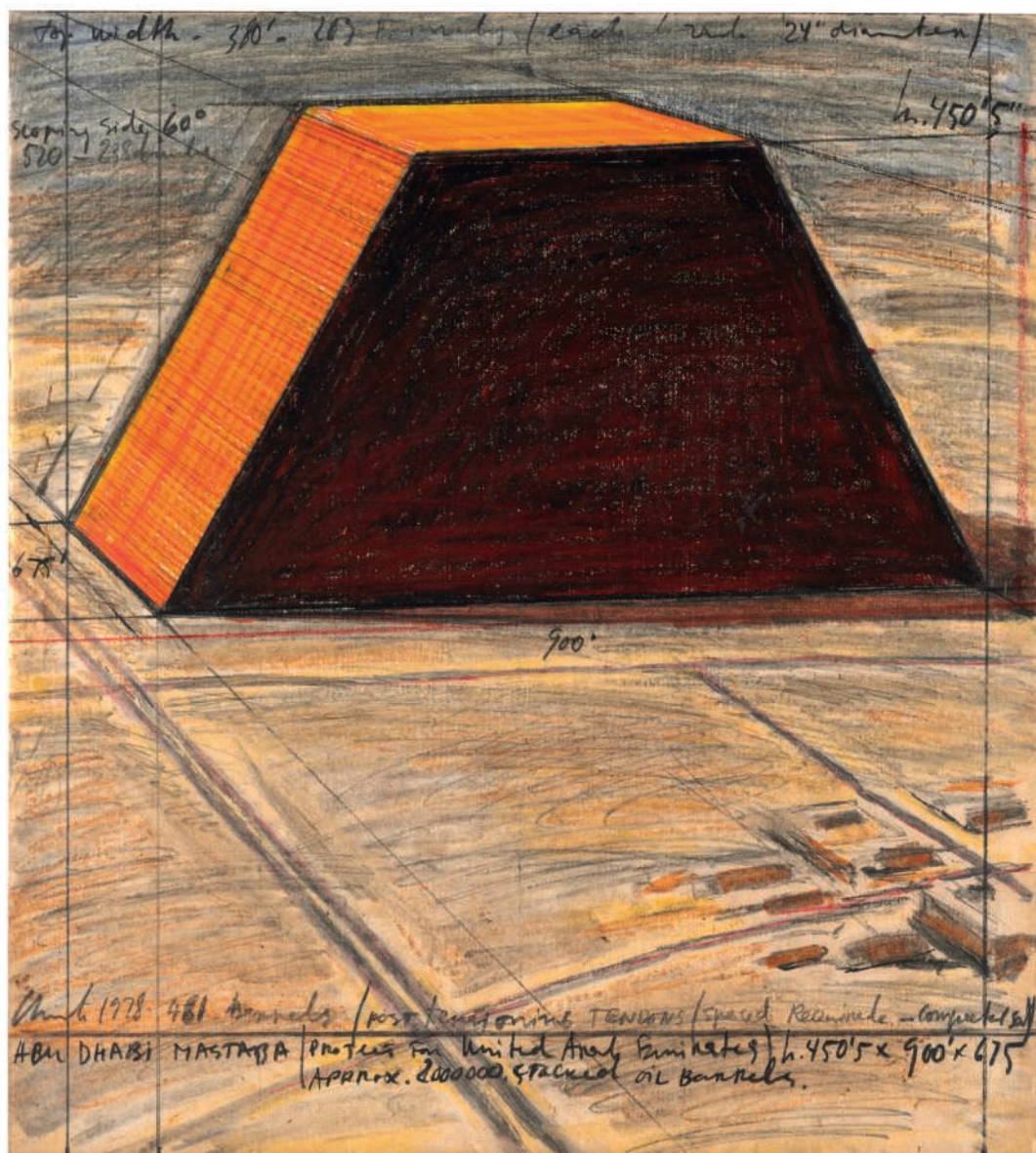
€25,000–31,000

PROVENANCE:

Galerie Semiha Huber, Zurich.

Private Collection, Switzerland.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

*** 391**

CHRISTO (B. 1935)

Abu Dhabi Mastaba (project for United Arab Emirates)

signed, titled, and dated 'Christo 1978 ABU DHABI MASTABA (project for United Arab Emirates)' (lower edge); signed, inscribed and dated 'For Maria Christo N.Y. april 1978' (on the reverse)

pencil and wax crayon on card on board mounted on wooden stretcher framed under Plexiglas

framed: 11 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. (29 x 26.2cm.)

unframed: 11 $\frac{1}{8}$ x 10in. (28.3 x 25.5cm.)

Executed in 1978

£10,000-15,000

\$14,000-20,000

€11,000-16,000

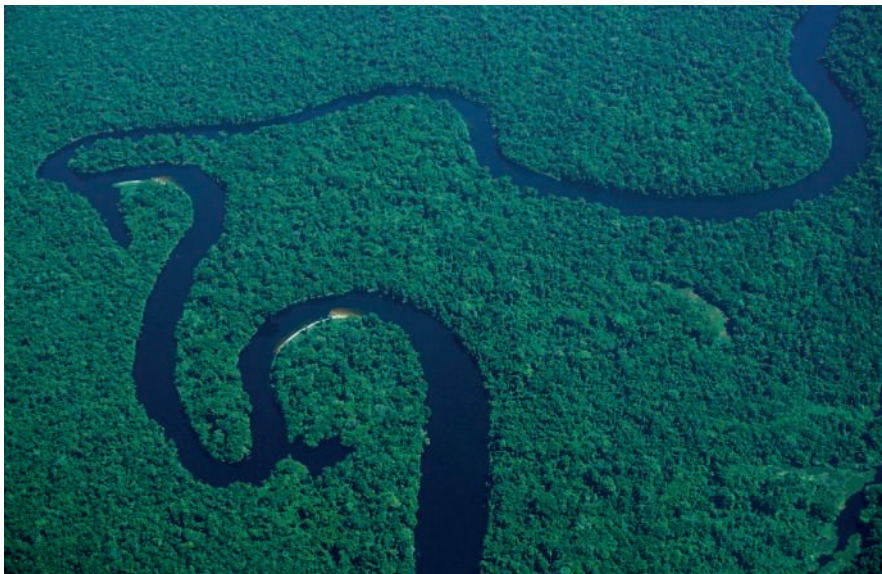
PROVENANCE:

Acquired directly from the artist by the previous owner.

Thence by descent to the present owner.



ART FOR TROPICAL FORESTS



Aerial view over the Amazon rainforest. Photo: © Rogério Assis/Greenpeace.

Art for Tropical Forests was founded by Ernst Beyeler in 2001. Beyeler was one of the most prolific art dealers of the twentieth-century, collecting a variety of works from modernist masters to contemporary artists and housing them in his dedicated museum, the Foundation Beyeler in Riehen near Basel. The conception for Art for Tropical Forests was sparked at the *Wrapped Trees* exhibition by Christo and Jeanne-Claude. Beyeler, who had long expressed his wish to actively contribute to the protection of tropical forests, made significant endowments to the Foundation during his lifetime. The recipients of these funds were large and small organizations

working towards the sustainable protection of tropical forests in Brazil (Amazon), Africa (Madagascar), Asia (Sarawak), and many other locations. A Board of Trustees comprising of globally networked experts was able to convince the founder that the preservation of tropical forests cannot be achieved through the acquisition of forests, but only by enabling local populations, along with industry and governments, to see a value in tropical forests and their protection. As the problematic global situation is aggravating there is an increasing number of essential plans for the future which require funding from external sources.

The preservation of tropical forests – which cover a staggering 10% of the earth's land surface – is integral to the maintenance of a global ecosystem. Art for Tropical Forests have, thanks to generous donations and financial aid from art sales and museum admissions, been able to fund over eleven projects on a number of different continents. Two exemplary projects were the Solar cookers in Madagascar (ADES, Association pour le développement de l'énergie solaire suisse-madagaskar) and the Beekeeping project in Quebrangulo, Northeast Brazil (Nordesta aid organization). For as long as visual art has existed there has always been major appreciation of nature from artists. Therefore it made sense for Beyeler to base the conceptual incentive behind the Charity's Foundation on reflecting upon nature as a source of inspiration to art and its makers, ceaselessly guiding creative explorations from antiquity to the present day. As nature has gifted so much stimulation to artists, 'it is now time', Beyeler states, 'for them to return the favor'.

During the past years of visible global climate change, more and more artists not only became deeply concerned about the future of the planet, but furthermore responded to it in a bold variety of meaningfully direct ways in their art. In this auction, we present a magnificent ensemble of works kindly donated by a number of significant, contemporary artists. Two of them – Jonas Burgert and Ernesto Neto – have created bespoke new works for this auction. *sturt* by Jonas Burgert makes a direct link to Art for Tropical Forests

in its contents. The depiction of a figure in quiet contemplation, who appears out of a light green void, with an organically shaped headpiece, floral elements and rich colouring relates in mood and imagery to the Charity's mission. Ernesto Neto's bulbous organism *Gota Folha* (literally translated as 'leaf drop') is a drooping crochet which embeds a number of musky dry leaves. The Brazilian artist, who partially lives in the tropics, is significant for his sensory interpretation of biomorphic concepts relating to the natural world, and the present work is an excellent demonstration of his intentions.

Brigitte Kowanz not only referred to the UN Climate Change Conference with the title of her donated piece, but also utilized the topic of the conference to inspire the 3D installation of mirrors and fluorescent neon tubing, a prime example of her fascinating experiments in light and space. Swiss painter Pia Fries, a student of Gerhard Richter, has gifted two of her wooden board paintings to the auction (one will be sold in London, one in Zurich), their exotic palettes worked in texturally tactile brushstrokes and the end result reminiscent of a tropical bird in flux. Frank Thiel celebrates the monumentally sublime beauty of glacial nature with his C-print of

the actively growing *Perito Moreno #04*. Beatriz Milhazes' cultural inheritance – the Brazilian artist attended an art college near the Tijuca Forest – is lodged within her psychedelically colourful palette. The decorative approach to form her joyful work *flip-flop* evokes diverse associations, with the peace sign at its centre.

The delicate monoprint of an owl by Kiki Smith and Bernd Zimmer's *Lichtstrahl. Reflexion (Ray of Light. Reflection)*, a resolutely atmospheric and impressionistic forest, are both explicit in their appreciation of the biological environment. These pieces are auctioned alongside Sol LeWitt's *Horizontal Brushstrokes*, Jonathan Meese's *Grossmacht im Gnulli (Superpower in a Gnulli)*, Rosa Loy's *Kirschen (Cherries)*, Matt Mullican's *Square Colored Chart 3*, and Neo Rauch's *Osterfeuer*; all of which allude to the topic of nature either by colour, structure, composition or title.

Proceeds from today's sale will be put to a variety of different uses: funding anti-deforestation projects in a number of global tropical forests; preserving natural habitats; providing forestry stewardship; and saving local communities from unwanted change. Christie's is proud to sponsor the Charity as they continue this vital and transformative work.



Solar cooker in Madagascar, project of ADES/© ADES, Switzerland.



Forest near Tapajós River in the Amazon rainforest. Photo: © Valdemir Cunha/Greenpeace.

With special thanks to:

Dr. Ursula Krinzinger, Gallery Krinzinger, Vienna
Cora Hansen, Gallery Max Hetzler, Berlin, Paris
Annemarie Verna, Gallery Annemarie Verna, Zurich
Victor Gisler, Gallery Mai 36, Zurich
Judy Lybke, Gallery Eigen & Art, Berlin, Leipzig
James Ferrer, A.J. Gallagher/Blackwall Green, London
Paul Williamsn, Constantine Fine Arts Transports, London
Robert Korzinek for W/R/B Underwriting, London
Irene Gludowacz
Hans Furer

www.artfortropicalforests.org



ART FOR TROPICAL FORESTS

λ 392

JONAS BURGERT (B. 1969)

sturt

signed, titled and dated '-sturt- 2017 J. Burgert' (on the reverse)

oil on canvas

23 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in. (60.5 x 50.3cm.)

Painted in 2017

£25,000–35,000

\$33,000–46,000

€28,000–38,000

PROVENANCE:

Donated by the artist.

'I have thought about how I can best capture the peculiarity of our time on canvas. How can I integrate in my paintings the cynical and artificial elements that I feel characterize our time? I found the wonderful idea of doing this via colour, in an abstract manner. I proceed as follows: on the canvas I develop a completely classical theme and composition that can be quiescent at times, then change the proportions at my will and finally try to exhaust the colours by drawing them out until they almost become toxic, poisonous. Some of these colour contrasts are so extreme that the process of viewing them can be rather unpleasant for the observer. But I love that! Colours are vitally important to me, they are quite fantastic!'

JONAS BURGERT





λ 393

NEO RAUCH (B. 1960)

Osterfeuer

signed, titled, numbered and dated 'e.a. 5/10 Osterfeuer Rauch 15'
(along the lower edge)

six-coloured ink lithograph

image: 27 x 19½ in. (68.6 x 49.5 cm.)

sheet: 29½ x 21½ in. (75 x 55 cm.)

Executed in 2015, this work is number five from an edition of thirty-five plus ten artist's proofs

£3,500–4,500

\$4,600–5,900

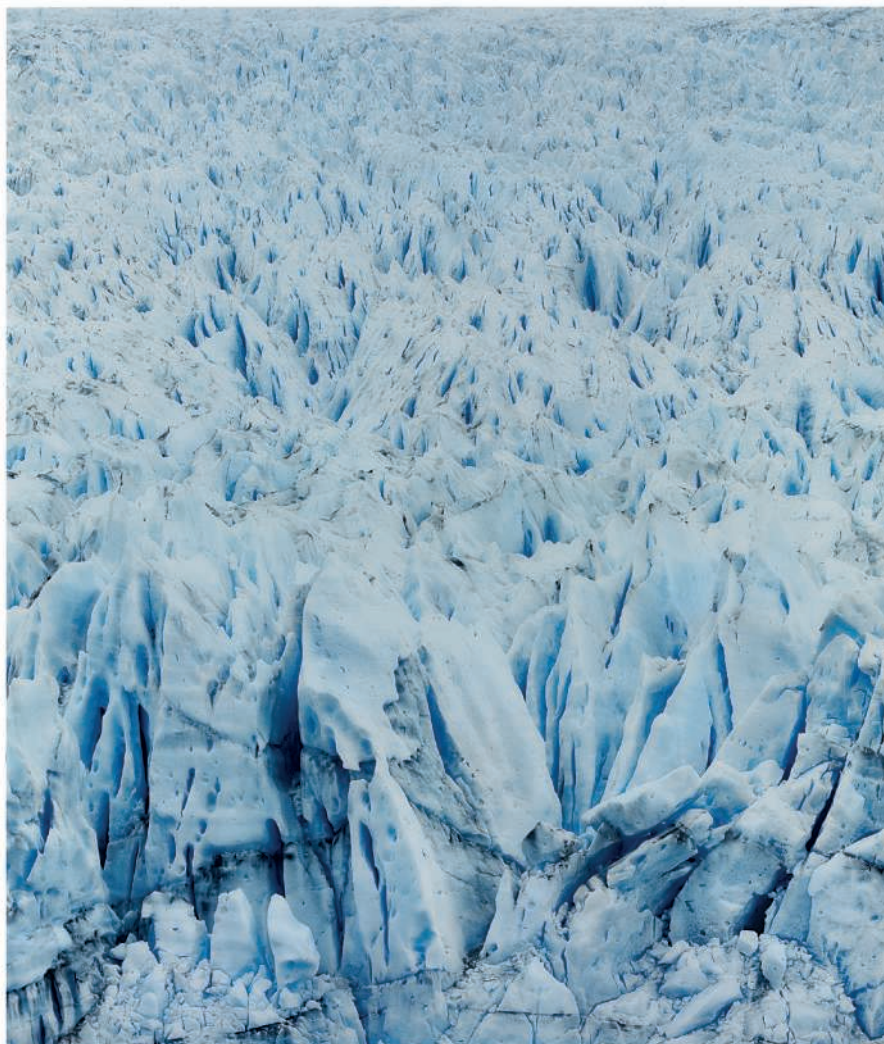
€3,900–4,900

PROVENANCE:

Donated by the artist, courtesy of EIGEN + ART Gallery,
Leipzig/ Berlin.

LITERATURE:

Aschersleben, Grafikstiftung Neo Rauch, *Begegnung Karl Blossfeldt und Neo Rauch*, 2015 (another from the edition exhibited, illustrated in colour p. 114).



λ 394

FRANK THIEL (B. 1966)

Perito Moreno #04

signed, numbered and dated 'Perito Moreno #04 2012/13 edition: 02/05'
(on the reverse of the backing board)

C-print diasec face-mounted, in artist's frame

overall: 84¼ x 72½in. (213.9 x 184cm.)

image: 76¾ x 65in. (194 x 165cm.)

Executed in 2012-2013, this work in number two from an edition of five plus two artist's proofs

£8,000-12,000

\$11,000-16,000

€8,800-13,000

PROVENANCE:

Donated by the artist, courtesy Krinzinger Galerie, Vienna.

EXHIBITED:

New York, Sean Kelly, *Frank Thiel: Nowhere is a Place*, 2014 (another from the edition exhibited).



ART FOR TROPICAL FORESTS

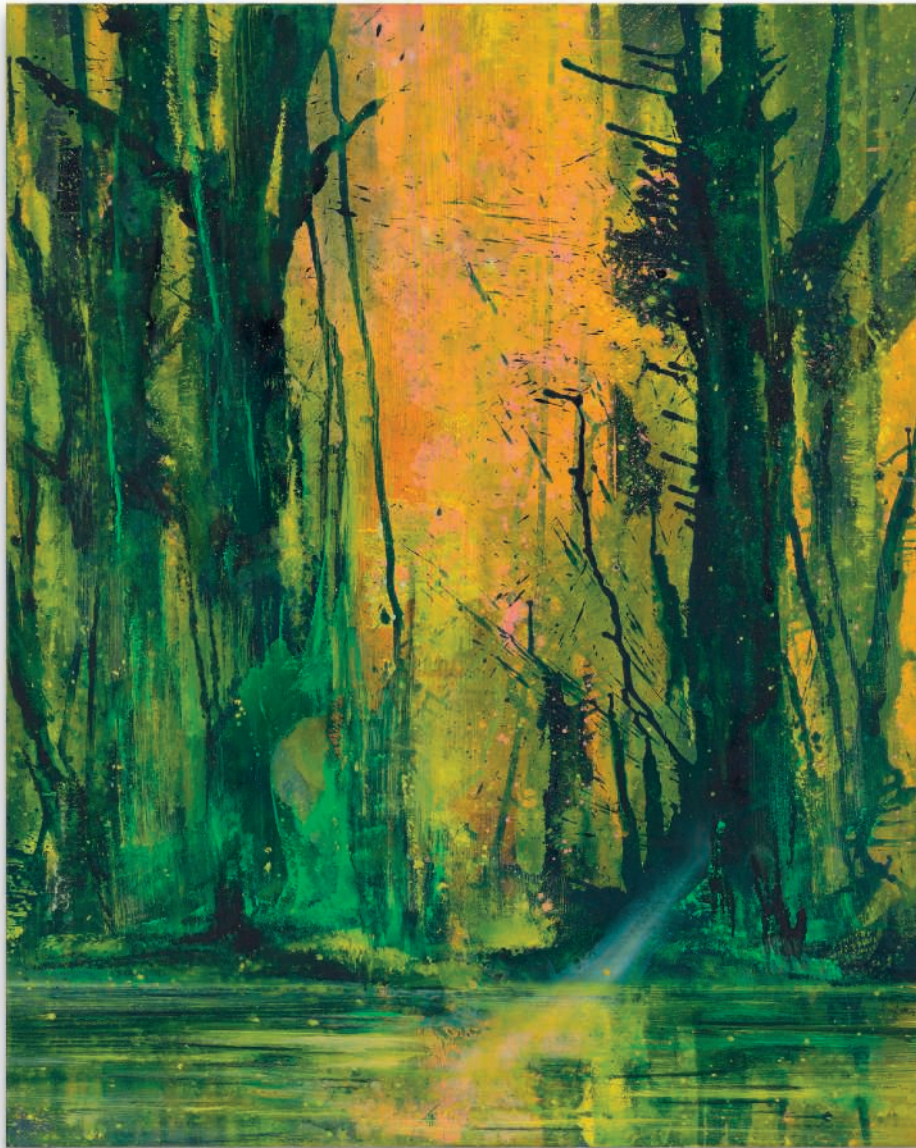


Photo: Hans Döring, Munich

λ 395

BERND ZIMMER (B. 1948)

Lichtstrahl. Reflexion (Ray of Light. Reflection)

signed, titled and dated "Lichtstrahl. Reflexion." B. Zimmer 2014/16'
(on the reverse)

acrylic on canvas

59¼ x 47½ in. (150.3 x 120.4 cm.)

Painted in 2014-2016

£8,000–12,000

\$11,000–16,000

€8,800–13,000

PROVENANCE:

Donated by the artist.



Photo: Hans Brändli

396

PIA FRIES (B. 1955)

xyloplan ar

signed, titled and dated 'XYLOPLAN AR Pia Fries 2007' (on the reverse)

oil and screen print on wood

31½ x 23¾ in. (80 x 59.8 cm.)

Executed in 2007

£4,000–6,000

\$5,300–7,800

€4,400–6,600

PROVENANCE:

Donated by the artist, courtesy Bernard Jacobson
Gallery, London.



ART FOR TROPICAL FORESTS

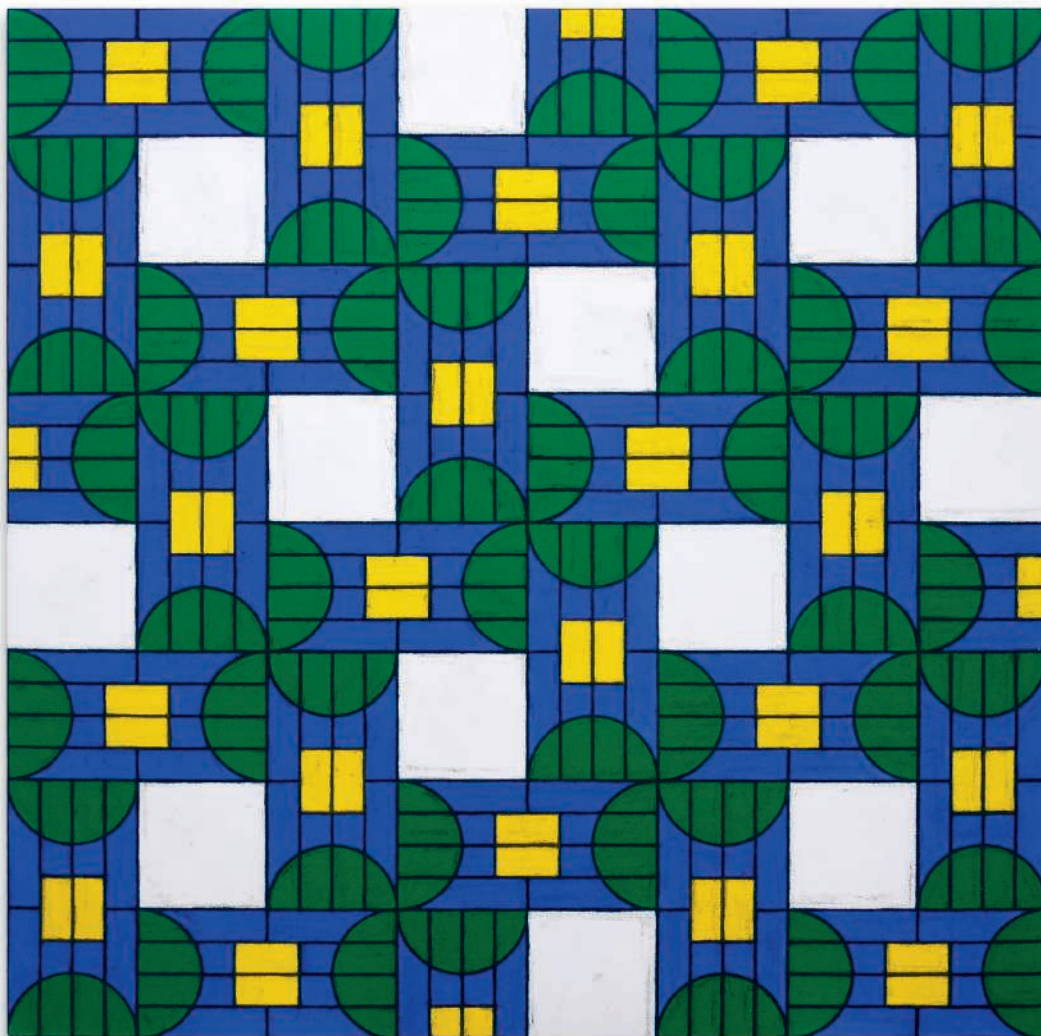


Photo: Matt Mullican/Courtesy Mai 36 Gallery, Zurich

*** 397**

MATT MULLICAN (B. 1951)

Untitled (Square colored chart 3)

signed and dated 'Matt Mullican 2011' (on the reverse)

acrylic and oilstick on canvas

48 x 48½ in. (121.9 x 122.2 cm.)

Executed in 2011

£8,000–12,000

\$11,000–16,000

€8,800–13,000

PROVENANCE:

Donated by the artist, courtesy Galerie Mai 36,
Zurich.



*** 398**

SOL LEWITT (1928-2007)

Horizontal Brushstrokes (More Or Less)

signed and dated 'Sol LeWitt 02' (lower right)

gouache on paper

22½ x 22¼in. (57 x 56.6cm.)

Executed in 2002

£12,000-18,000

\$16,000-23,000

€14,000-20,000

PROVENANCE:

Donated by the LeWitt Estate, courtesy
Annemarie Verna Galerie, Zurich.



Photo: Jan Bauer.net/Courtesy Bureau Jonathan Meese

λ 399

JONATHAN MEESE (B. 1970)

Großmacht im Gnulli (Super Power in the Gnulli)

signed with artist's initials and dated 'JM 2017' (lower left);
signed twice, titled and dated twice 'J Meese 2017 GROSSMACHT
IM GNULLI J Meese 2017' (on the reverse)

acrylic, Caparol paint, cardboard collage and hair on canvas
39% x 31½in. (100.6 x 80cm.)

Executed in 2017

£10,000–15,000

\$14,000–20,000

€11,000–16,000

PROVENANCE:

Donated by the artist, courtesy of Krinzing
Gallery, Vienna.

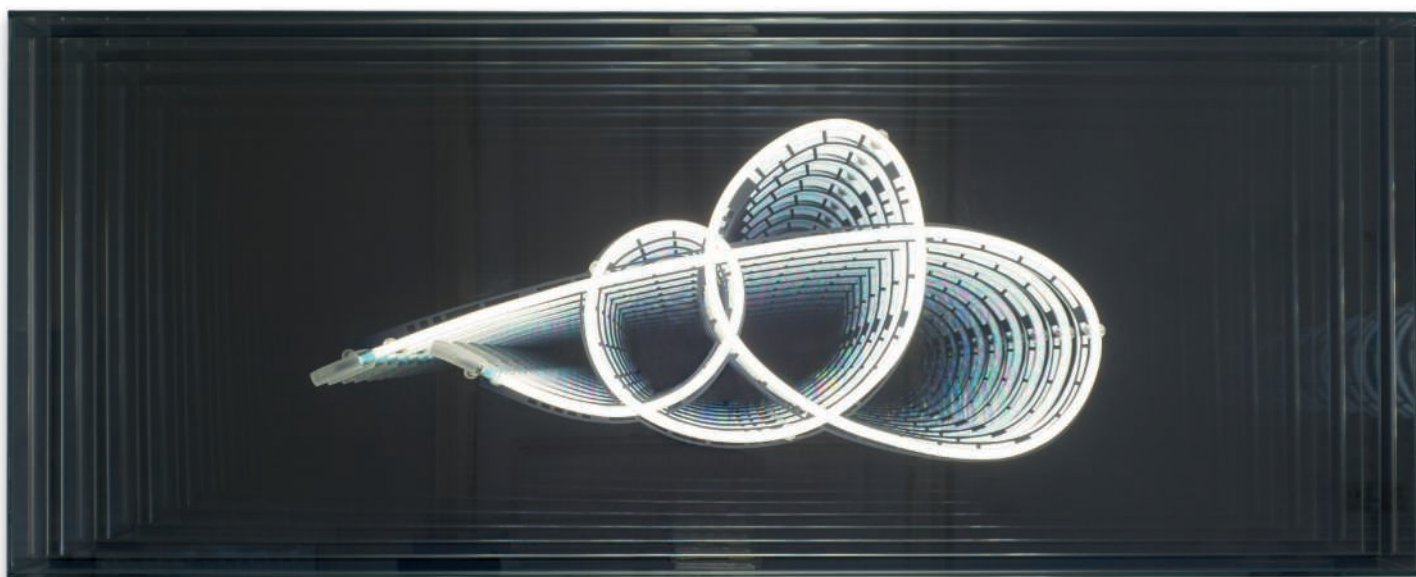


Photo: Tobias Pilz

λ 400

BRIGITTE KOWANZ (B. 1957)

*UN Climate Change Conference Paris 30.11.2015
12.12.2015*

neon and mirror

23% x 59 x 35%in. (60 x 150 x 90cm.)

Executed in 2017, this work is number two from an edition of three plus two artist's proofs

£18,000–22,000

\$24,000–29,000

€20,000–24,000

PROVENANCE:

Donated by the artist, courtesy Krinzinger Galerie, Vienna.

EXHIBITED:

Munich, Häusler Contemporary, *Brigitte Kowanz: Codes and Cables*, 2017 (another from the edition exhibited).

The work is accompanied by a certificate of authenticity



ART FOR TROPICAL FORESTS



Photo: Christopher Burke

***401**

BEATRIZ MILHAZES (B. 1960)

FLIP-FLOP

signed, titled and dated '26/60 Flip-flop B Milhazes' (on the reverse)

screenprint

11½ x 11½in. (28.2 x 28.2cm.)

Executed in 2010, this work is number twenty-six from an edition of sixty

PROVENANCE:

Donated by the artist, courtesy Max Hetzler, Berlin.

£4,000–6,000

\$5,300–7,800

€4,400–6,600

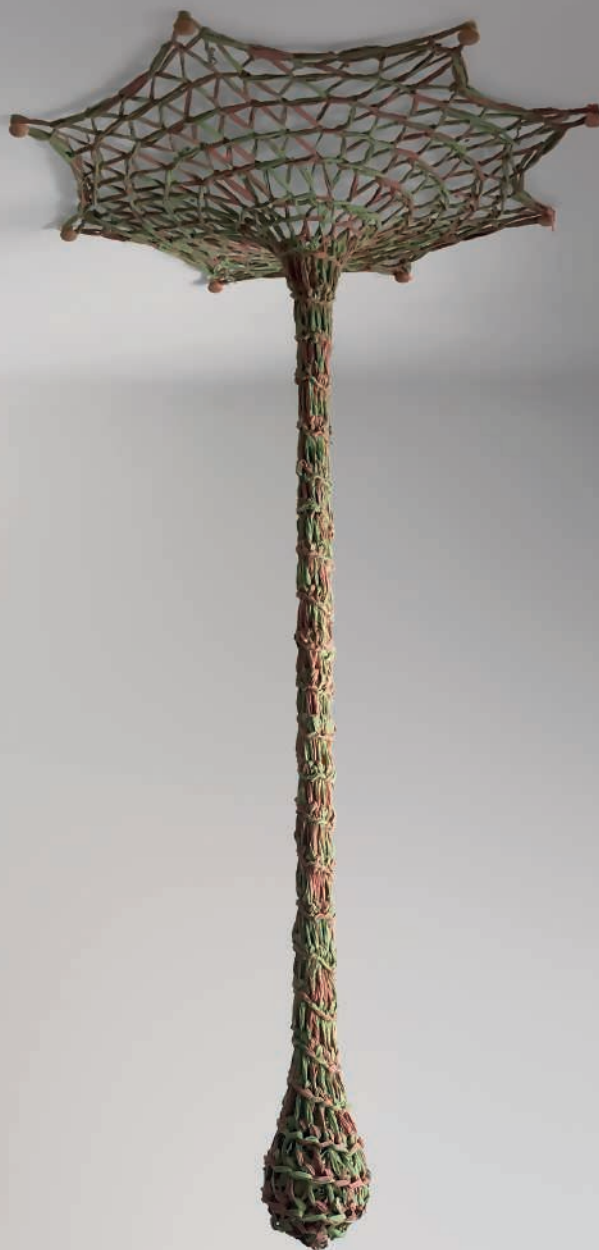


Photo: Ateliennave/Elisa Kushnir

402

ERNESTO NETO (B. 1964)

Gota Folha

cotton voile crochet, wooden knobs and dry bay leaves

45¼ x 87¾in. (222 x 115cm.)

Executed in 2017, this work is number one from an edition of seven

£8,000–12,000

\$11,000–16,000

€8,800–13,000

PROVENANCE:

Donated by the artist, courtesy Max Hetzler, Berlin.



λ403

ROSA LOY (B. 1958)

Kirschen (Cherries)

signed, numbered, titled and dated '20/35 Kirschen Rosa Loy 2016'
(along the lower edge)

chalk on lithograph

image: 17 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in. (44 x 34cm.)

sheet: 20 $\frac{1}{4}$ x 15 $\frac{3}{4}$ in. (51.3 x 40cm.)

Executed in 2016, this work is number twenty from an edition of
thirty-five plus one artist's proof

PROVENANCE:

Donated by the artist.

£300–500

\$390–650

€330–550



***404**

KIKI SMITH (B. 1954)

Owl

signed and dated 'Kiki Smith 2007' (lower right)
watercolour, graphite, glitter and sequins on paper
8½ x 11½in. (20.6 x 29.5cm.)

Executed in 2007, this work is from an open edition

£1,800–2,500

\$2,400–3,300

€2,000–2,700

PROVENANCE:

Donated by the artist.



PROPERTY FROM A PRIVATE SWISS COLLECTION

***405**

KARA WALKER (B. 1969)

Untitled

watercolour, gouache and ink on paper, in eleven parts

overall: 10¼ x 91¼in. (25.8 x 233cm.)

Executed in 2006

£25,000–35,000

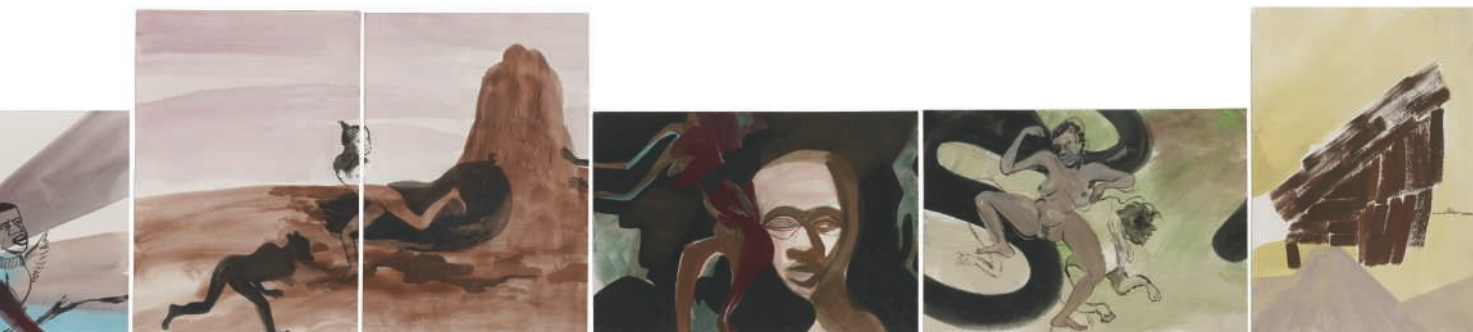
\$33,000–46,000

€28,000–38,000

PROVENANCE:

Sikkema Jenkins & Co., New York.

Acquired from the above by the present owner in 2006.





PROPERTY FROM A PRIVATE SWISS COLLECTION

***406**

HENRY TAYLOR (B. 1958)

Jezebel

inscribed and dated 'Completed in charcoal at 9.40am Tuesday
Nov. 6th 2007' (on the reverse)
acrylic, charcoal, chalk, glue, cardboard and linen collage on linen
48¾ x 84in. (123.8 x 213.3cm.)
Executed in 2007

£8,000–12,000

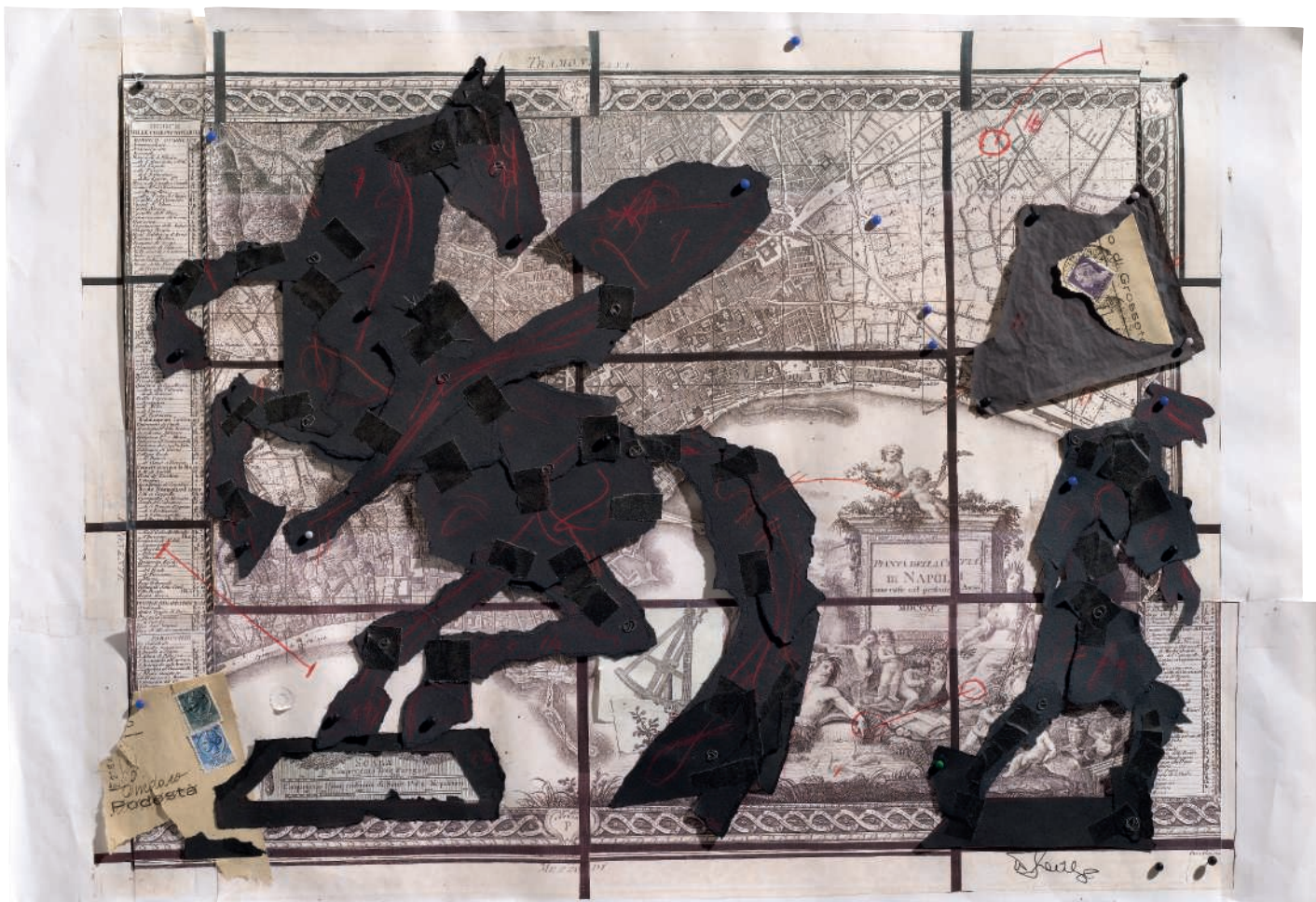
\$11,000–16,000

€8,800–13,000

PROVENANCE:

Rental Gallery, New York.

Acquired from the above by the present owner in 2008.



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

407

WILLIAM KENTRIDGE (B. 1955)

Pianta della Città di Napoli (Plant of the City of Naples)

signed 'W Kentridge' (lower right)

coloured pencil, paper and tape collage and pins on a reproduction of an etching

19½ x 28½ in. (50 x 73.5 cm.)

Executed in 2009

£30,000–40,000

\$40,000–52,000

€33,000–44,000

PROVENANCE:

Galleria Lia Rumma, Naples.

Acquired from the above by the present owner.

†408

ABOUDIA (B. 1983)

Untitled

signed and dated 'ABOUDIA 2013' (on the reverse)
acrylic, oil stick and printed paper collage on canvas
49¼ x 78½in. (125 x 199.5cm.)
Executed in 2013

£8,000–12,000

\$11,000–16,000

€8,800–13,000

'Aboudia's vast paintings convey a strident visual universe made of disparate fragments... the rich synthesis of various painting traditions such as North American Pop and Abstract Expressionism sit comfortably next to graffiti on mural size canvases that fervently demand the viewer's attention.'

GABRIELA SALGADO

PROVENANCE:

Jack Bell Gallery, London.

Acquired from the above by the present owner in 2013.

EXHIBITED:

London, Saatchi Gallery, *Pangaea: New Art from Africa and Latin America*, 2015 (illustrated in colour, p. 18).



λ † 409

ANSEL KRUT (B. 1959)

Arse Flowers in Bloom

signed, titled and dated 'a Krut 2010 ARSE FLOWERS IN BLOOM'
(on the reverse)

oil on canvas

47¼ x 43¼in. (120 x 110cm.)

Painted in 2010

£12,000–18,000

\$16,000–23,000

€14,000–20,000

'Coming into the studio I think, what shall I paint? I'll challenge myself, for instance by painting flowers... the long history of flower painting means there are certain expectations in place for the genre. So in a way I try to make an image which acknowledges all that; at the same time undermines it a little bit, tries to set itself against it in some way. There is a degree of play, a responsiveness in myself to what I am doing on the canvas.'

ANSEL KRUT

PROVENANCE:

Modern Art, London.

Acquired from the above by the present owner
in 2010.

EXHIBITED:

Hastings, Jerwood Gallery, *Ansel Krut: Verbatim*,
2014.

London, Saatchi Gallery, *Painters' Painters:
Artists of Today who Inspire Artists of Tomorrow*,
2016 (illustrated in colour, p. 75).

LITERATURE:

E. Booth-Clibborn (ed.), *The History of the
Saatchi Gallery*, Beijing 2011 (illustrated in colour,
p. 826).





PROPERTY FROM A FRENCH COLLECTION

410

WAYNE GONZALES (B. 1957)

Waiting Crowd

signed and dated 'Gonzales 2008' (on the reverse)

acrylic on canvas

42 $\frac{1}{8}$ x 50 $\frac{1}{2}$ in. (107 x 127.4cm.)

Painted in 2008

£8,000–12,000

\$11,000–16,000

€8,800–13,000

PROVENANCE:

Paula Cooper Gallery, New York.

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 411**

LARI PITTMAN (B. 1952)

Untitled #3

oil, aerosol lacquer and cel-vinyl on gessoed canvas laid on wood
102 $\frac{1}{8}$ x 76 $\frac{1}{8}$ in. (259.4 x 193.3cm.)

Executed in 2003

£25,000–35,000

\$33,000–46,000

€28,000–38,000

PROVENANCE:

Sprüth Magers, Munich.

Regen Projects, Los Angeles.

Acquired from the above by the present owner in 2005.

EXHIBITED:

Munich, Sprüth Magers, *Lari Pittman*, 2003.



λ†412

RYAN MOSLEY (B. 1980)

Emperor Butterfly

signed three times, titled and dated twice 'Ryan Mosley EMPEROR BUTTERFLY 2007 Ryan Mosley RYAN MOSLEY 2007' (on the reverse)

oil on linen laid on board
63¼ x 71in. (160.5 x 180.2cm.)

Painted in 2007

£5,000–7,000

\$6,600–9,100

€5,500–7,600

PROVENANCE:

Cell Project Space, London.

Acquired from the above by the present owner in 2007.

EXHIBITED:

London, Cell Project Space, *Wassail*, 2007–2008.

London, Saatchi Gallery, *Newspeak: British Art Now*, 2009–2010 (illustrated in colour, pp. 43–44). This exhibition later travelled to Saint Petersburg, The State Hermitage Museum and Adelaide, The Art Gallery Of South Australia.

London, Saatchi Gallery, *Painters' Painters: Artists of Today Who Inspired Artists of Tomorrow*, 2017 (illustrated in colour, p. 166).



λ†413

CHANTAL JOFFE (B. 1969)

Untitled

(i)(iii)(v)(vi) signed and dated 'Chantal Joffe 1996' (on the reverse)

(ii)(iv) signed 'Chantal Joffe' (on the reverse)

oil on gesso on board, in six parts
each: 11½ x 8¾in. (29.2 x 21.2cm.)

Executed in 1996

£10,000–15,000

\$14,000–20,000

€11,000–16,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1996.

EXHIBITED:

(i),(iii)(iv)(v)(vi) London, Saatchi Gallery, *The New Neurotic Realism*, 1998 (illustrated in colour, unpagged).

London, Saatchi Gallery, *Body Language*, 2013 - 2014.



414

GEORGE CONDO (B. 1957)

Portrait of Lorne Greene No. 2

signed and dated 'Condo 98' (on the reverse)

silkscreen ink on canvas

35 $\frac{7}{8}$ x 50 $\frac{1}{4}$ in. (91 x 129cm.)

Executed in 1998

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

Galerie Bruno Bischofberger, Zurich.

Acquired from the above by the present owner.



415

HIROSHI SUGIMOTO (B. 1948)

Charles I

gelatin silver print

58¾ x 47in. (149.2 x 119.4cm.)

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

£40,000–60,000

\$53,000–78,000

€44,000–66,000

PROVENANCE:

Sonnabend Gallery, New York.

Private Swiss Collection.

Acquired from the above by the present owner.

EXHIBITED:

Berlin, Deutsche Guggenheim, *Sugimoto Portraits*, 2000
(another from the edition exhibited, illustrated p. 113).



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

λ * 416

SARAH LUCAS (B. 1962)

Got A Salmon On in the Street

signed, titled, numbered and dated 'SARAH LUCAS
Got A Salmon in the Street 2001 1/8 + ap' (on the reverse)
gelatin silver print

47 $\frac{7}{8}$ x 47 $\frac{7}{8}$ in. (121.9 x 121.9 cm.)

Executed in 2001, this work is number one from an edition of three
plus one artist's proof

£8,000–12,000

\$11,000–16,000

€8,800–13,000

PROVENANCE:

Sadie Coles HQ.

Acquired from the above by the present owner

LITERATURE:

Y. Dziewor & B. Ruf (eds.), *Sarah Lucas - Ausstellungen
Werkverzeichnis 1989-2005*, Ostfildern-Ruit 2005
(another from the edition illustrated, p. 169).



PROPERTY FROM AN IMPORTANT COLLECTION

λ * 417

MARINA ABRAMOVIĆ (B. 1946)

Balkan Erotic Epic, Banging the Skull (Marina)

Cibachrome on aluminium

image: 40 x 40in. (101.7 x 101.7cm.)

sheet: 49¼ x 49¼in. (125.1 x 125.1cm.)

Executed in 2005, this work is number six from an edition of seven

£20,000–30,000

\$27,000–39,000

€22,000–33,000

PROVENANCE:

Galerie Guy Bärtschi, Geneva.

Acquired from the above by the present owner in 2007.

EXHIBITED:

Madrid, La Fabrica Galeria, *Marina Abramović: Balkan Erotic Epic*, 2007

(another from the edition exhibited).

Geneva, Galerie Guy Bärtschi, *Collective One*, 2007 (another from the edition exhibited).

Madrid, Fundación Caja Madrid, *Tears of Eros*, 2009-2010 (another from the edition exhibited).

LITERATURE:

K. Stiles, K. Biesenbach and C. Iles, *Marina Abramović*, London 2008 (another from the edition illustrated in colour, p.43).



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ * 418

THOMAS RUFF (B. 1958)

nudes leb01

signed, numbered and dated 'Thomas Ruff 4/5 1999' (on the reverse)

chromogenic print mounted on Diasac in wooden artist frame

image: 35% 52%in. (90 x 134cm.)

overall: 43% 60%in. (110.2 x 154.3cm.)

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

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

Johnen + Schöttle, Cologne.

Private Collection, Europe.

Thence by descent to the present owner.

LITERATURE:

M. Winzen (ed.), *Thomas Ruff: 1979 to the Present*, Cologne 2001, p. 147, no. NUD004 (another example from the edition illustrated in colour, pp. 146 and 236).

M. Houellebecq, *Thomas Ruff Nudes*, New York 2003 (another example from the edition illustrated in colour, pp. 39–40).



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ 419

JULIAN OPIE (B. 1958)

Woman taking off Jeans 8

signed 'Julian Opie' (on the overlap)

vinyl on wooden stretcher

92¼ x 53in. (234.4 x 134.6cm.)

Executed in 2003

£22,000–28,000

\$29,000–36,000

€25,000–31,000

PROVENANCE:

Lisson Gallery, London.

Claudia Gian Ferrari Arte Contemporanea, Milan.

Acquired from the above by the present owner in 2006.

LITERATURE:

Julian Opie. Bijou, Sara, Bryan & Monique., 2004, exh. cat., London, Lisson Gallery (illustrated in colour, n.p.).

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

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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.

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol A next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations 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 E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

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

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

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.


2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.


(e) Gold

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

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7389 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o

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

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

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

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

o **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol o next to the **lot** number.

o◆ **Third Party Guarantees/Irrevocable bids**

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

***Attributed to ..."

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

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

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

***"Circle of ..."

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

***Follower of ..."

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

***Manner of ..."

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

***After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, PARIS

ALBERTO MAGNELLI (1888-1971)

La persiana verde (The Green Shutter)

signed and dated 'A. Magnelli 1914' (lower right)

oil on canvas

27½ x 21½ in. (70.1 x 55.1 cm.)

Painted in Florence in 1914

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

20TH/21ST CENTURY



Masterpieces on a small scale
3 October 2017 • Evening Auction

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

3 October 2017 • Evening Auction

POST-WAR AND CONTEMPORARY ART EVENING AUCTION

6 October 2017

THINKING ITALIAN MODERN AND CONTEMPORARY ART

6 October 2017 • Evening Auction

POST-WAR AND CONTEMPORARY ART DAY AUCTION

7 October 2017

ABOUT THE **LINE**

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

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

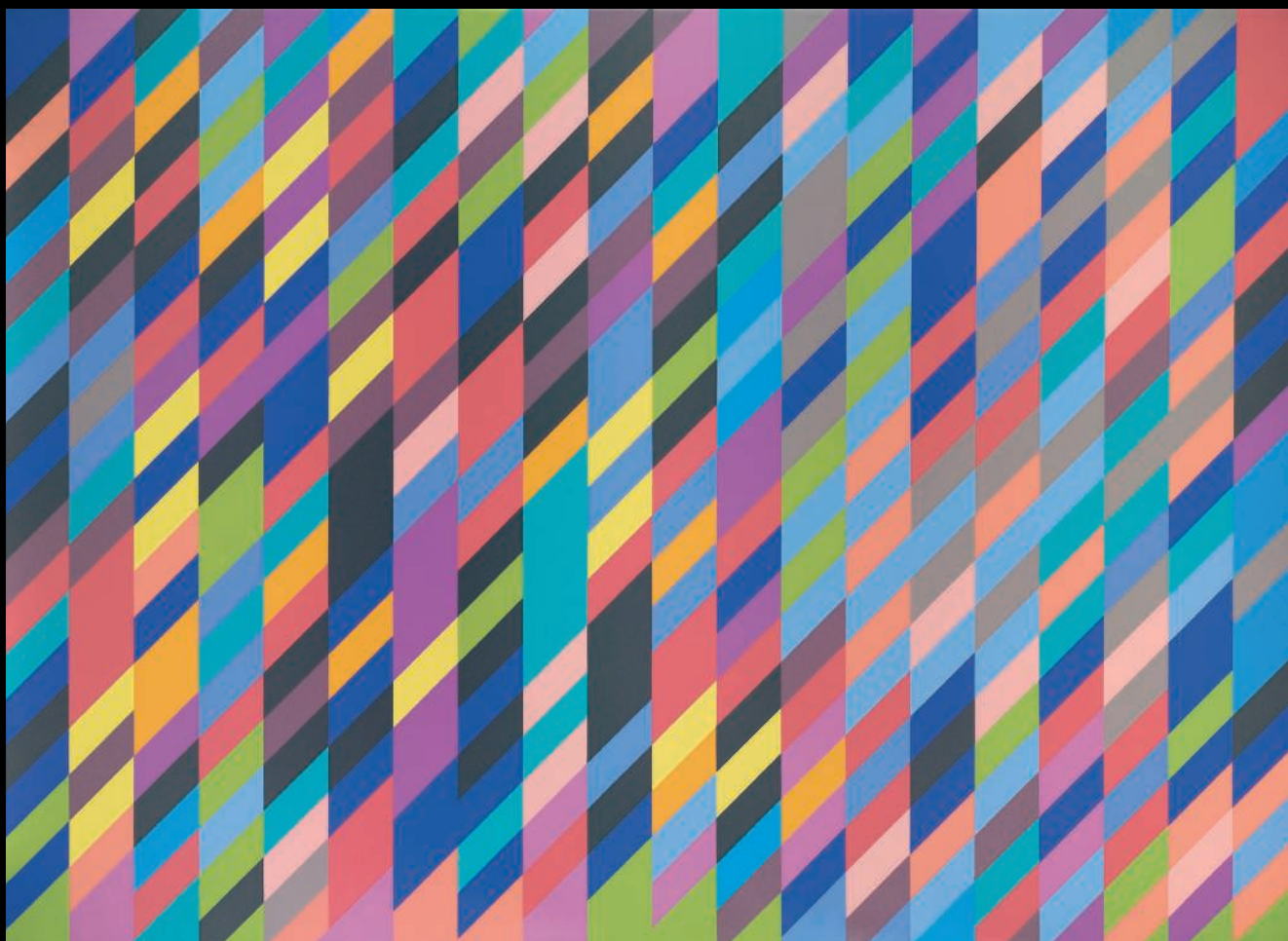
VIEWING

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

CONTACT

Francis Outred
foutred@christies.com
+44 (0) 20 7389 2270

CHRISTIE'S



BRIDGET RILEY (B. 1931)
Shadow Rhythm
oil on linen
65¼ x 89¾in. (165.7 x 228cm.)
Painted in 1989

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



ANDY WARHOL (1928-1987)

Flowers

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

acrylic and silkscreen ink on canvas

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

Executed in 1965

£150,000-200,000

UP CLOSE

AN EVENING AUCTION OF
MASTERPIECES ON A SMALL SCALE

London, King Street, 3 October 2017

VIEWING

30 September - 6 October 2017

8 King Street

London SW1Y 6QT

CONTACT

Alessandro Diotallevi

adiotallevi@christies.com

+44 (0) 20 7389 2954

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue



CHRISTIE'S



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

POST-WAR AND CONTEMPORARY ART
 EVENING AUCTION

London, King Street, 6 October 2017

VIEWING

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

CONTACT

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

Other fees apply in addition to the hammer price. See Section D
 of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



SIGMAR POLKE (1941-2010)
Mehl in der Wurst (Flour in the Sausage)
 Oil on canvas
 29 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in. (74.6 x 53cm.)
 Painted in 1964
 £500,000-700,000

POST-WAR AND CONTEMPORARY ART
 EVENING AUCTION

London, King Street, 6 October 2017

VIEWING

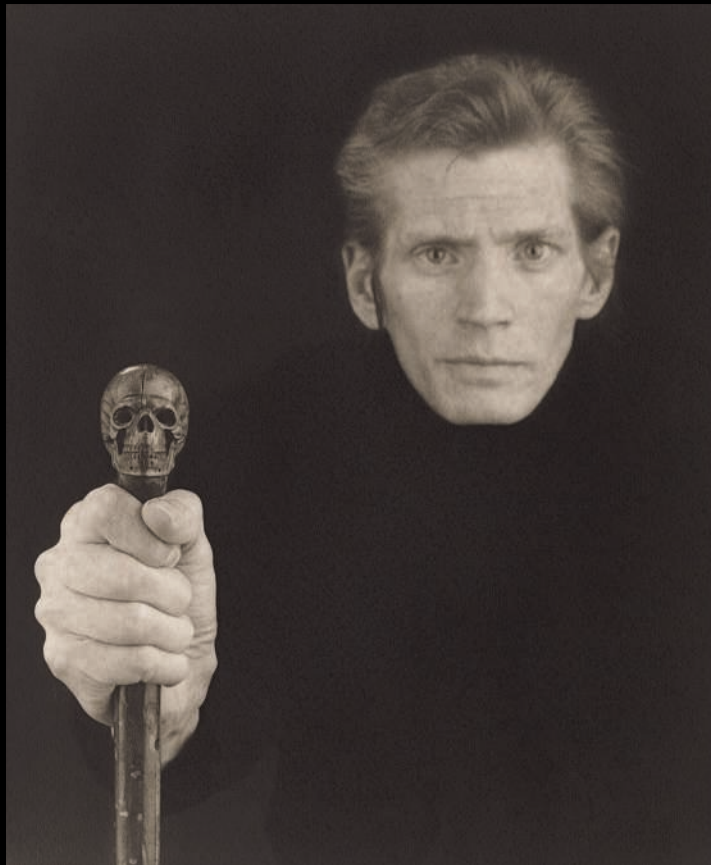
30 September – 6 October 2017
 8 King Street
 London SW1Y 6QT

CONTACT

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

Other fees apply in addition to the hammer price. See Section D
 of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property of a Gentleman
ROBERT MAPPLETHORPE (1946-1989)

Self Portrait

platinum print

26 $\frac{3}{4}$ x 22 $\frac{1}{4}$ in. (68 x 55.5 cm.)

Photographed and printed in 1988, this work is number three
from an edition of three

£300,000–500,000

**MASTERPIECES OF
DESIGN AND PHOTOGRAPHY**

London, King Street, 3 October 2017

VIEWING

30 September – 6 October 2017

8 King Street

London SW1Y 6QT

CONTACT

Eliza Heneage

eheneage@christies.com

+44 (0) 20 7389 2735

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

$\frac{3}{4}$ x 47 $\frac{1}{4}$ in

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

CHRISTIE'S



MICHELANGELO PISTOLETTO

Ficus

painted tissue paper on polished stainless steel

78¾ x 47¼in. (200 x 120cm.)

Executed in 1965

£300,000–500,000

THINKING ITALIAN
EVENING AUCTION

London, King Street, 6 October 2017

VIEWING

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

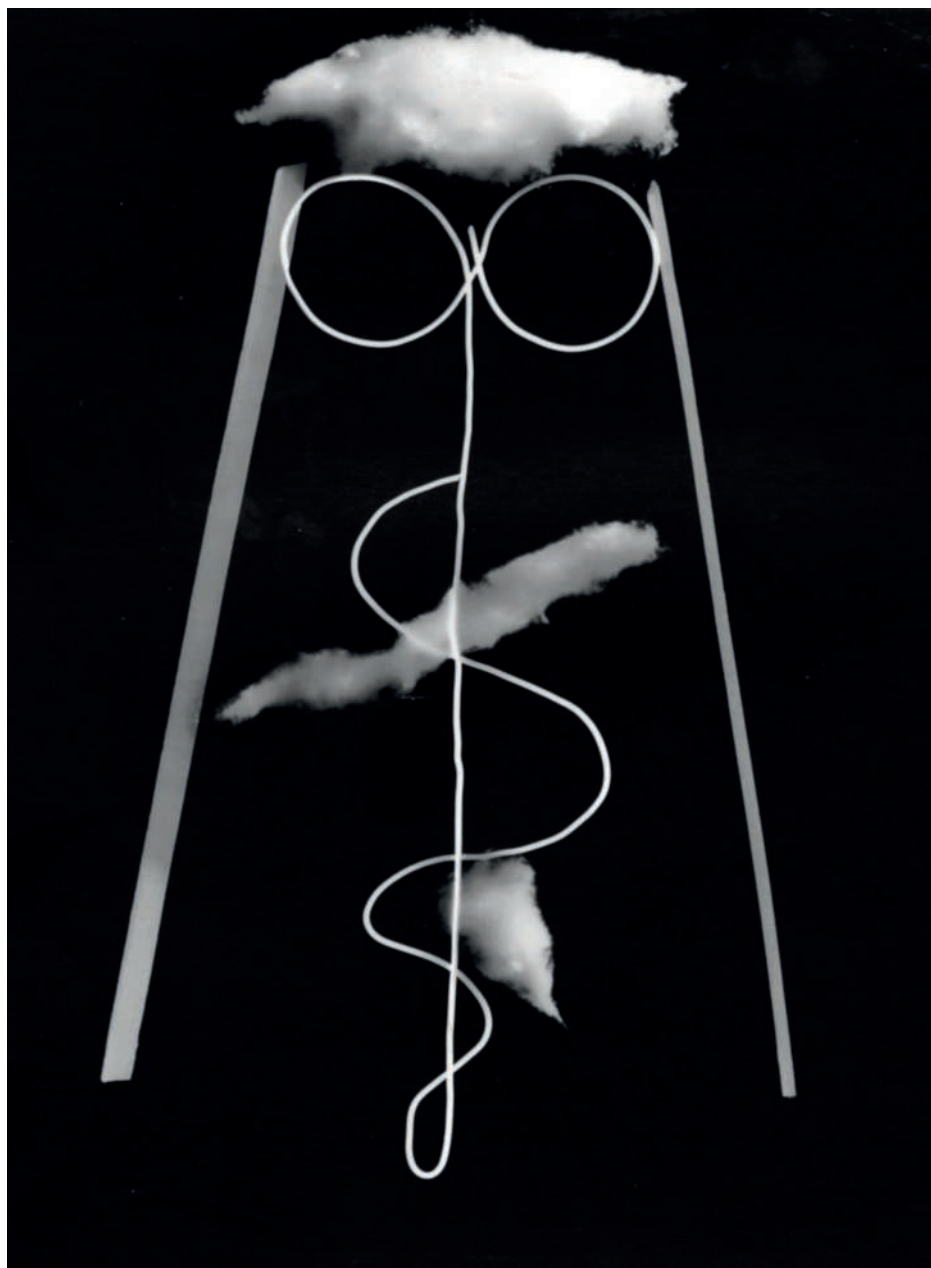
CONTACT

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

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

CHRISTIE'S IS PLEASED TO ANNOUNCE THE SALE OF
PHOTOGRAPHS FROM THE MUSEUM OF MODERN ART



© 2017 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris

MAN RAY (1890–1976)
Rayograph, 1928
gelatin silver print, mounted on original board, signed in pencil (recto), 15 $\frac{7}{16}$ x 11 $\frac{5}{8}$ in.
\$150,000–250,000

LIVE AUCTION

10 October 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Darius Himes
dhimes@christies.com
+1 212 636 2324

ONLINE SALES

Fall 2017 and Spring 2018

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

THE DEFINING GESTURE

Modern Masters from the Eppler Family Collection



© 2017 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York

ARSHILE GORKY (1904-1948)

Composition I

ink, wax crayon and graphite on paper

19 x 24 7/8 in. (48.2 x 63.1 cm.)

Executed in 1943.

POST-WAR AND CONTEMPORARY ART

New York, 15 November 2017

VIEWING

20 Rockefeller Plaza
New York, NY 10020

CONTACT

Sara Friedlander
SFriedlander@christies.com
+1 212 636 2100

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



SALIBA DOUAIHY (LEBANESE, 1915-1994)

Connection

signed 'S.Douaihy' (lower right); signed and dated 'S.Douaihy 1966' (on the reverse)

acrylic on board

19 $\frac{7}{8}$ x 27 $\frac{1}{2}$ in. (50 x 70 cm.)

Painted *circa* 1966

Estimate £35,000–40,000 \$46,000–52,000

MIDDLE EASTERN MODERN AND CONTEMPORARY ART

London, King Street, 25 October 2017

VIEWING

21 - 25 October 2017

8 King Street

London SW1Y 6QT

CONTACT

Hala Khayat

hkhayat@christies.com

+971(50)5537661

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



JEAN DUBUFFET (1901–1985)
Portrait de Jean Paulhan
 ink and graphite on paper. 15 x 11.1/2 in.
 Executed in July 1945
 €200,000–300,000

PARIS AVANT-GARDE
Paris, 19 October 2017

VIEWING
 14–19 October 2017
 9, avenue Matignon
 Paris 8e

CONTACT
 Paul Nyzam
 pnyzam@christies.com
 +33 (0) 1 40 76 84 15

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



SIGMAR POLKE (1941-2010)

Was machen die Russen in Mexiko

200 x 180 cm · 1982

€ 3,000,000-4,000,000

**REGARDS CROISÉS
COLLECTION JEAN-FRANÇOIS & MARIE-ALINE PRAT**

Paris, 20 & 21 October 2017

VIEWING

14-20 October 2017
Hôtel Salomon de Rothschild
11, rue Berryer
Paris 8e

CONTACT

Paul Nyzam
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CHRISTIE'S



PIA FRIES (B.1955)
 XYLOPLAN VD, 2007
 signed, titled and dated 'XYLOPLAN VD Pia Fries 2007' (on the reverse)
 oil and screen print on wood
 80 x 60 cm.
 Executed in 2007
 Sold to benefit 'Art for Tropical Forest'

SWISS ART AUCTION

Zurich, Glockenhof, 17 October 2017

VIEWING

14 - 16 October 2017
 Glockenhof
 Sihlstrasse 33
 8001 Zurich

CONTACT

Hans-Peter Keller
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GOTTHARD GRAUBNER (1930-2013)
Untitled (Kissenbild)
signed and dated 'Graubner 1992/96' (on the reverse)
oil and acrylic on foam filled canvas
110 x 110 x 16cm.
Executed in 1992-1996
€80,000-120,000

POST-WAR & CONTEMPORARY ART SALE

Amsterdam, 12 & 13 December 2017

VIEWING

8-12 December 2017
Westergasfabriek
Zuiveringshal
Pazzanistraat 33
1014 DB Amsterdam

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SALE NUMBER: 14443

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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)
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