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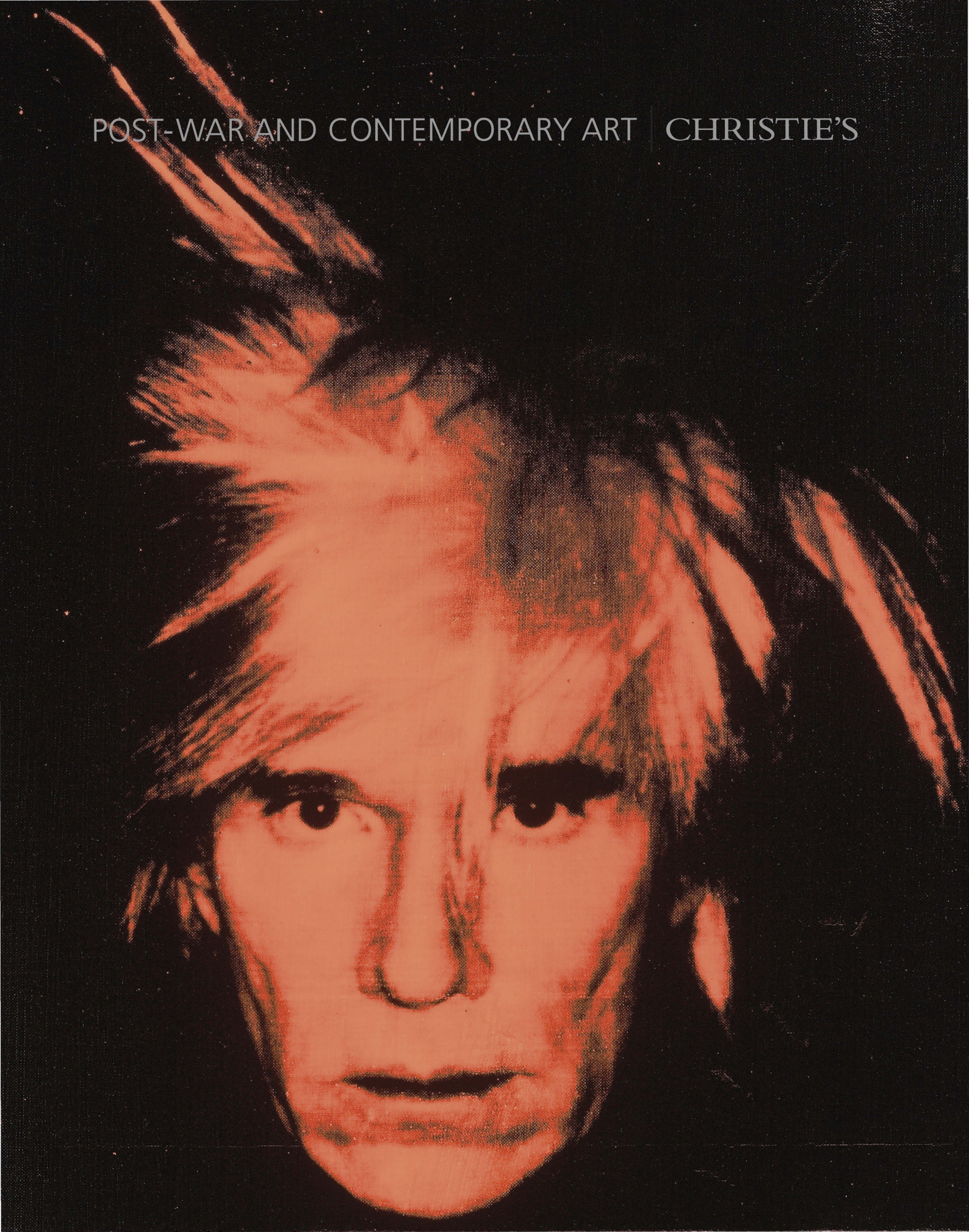

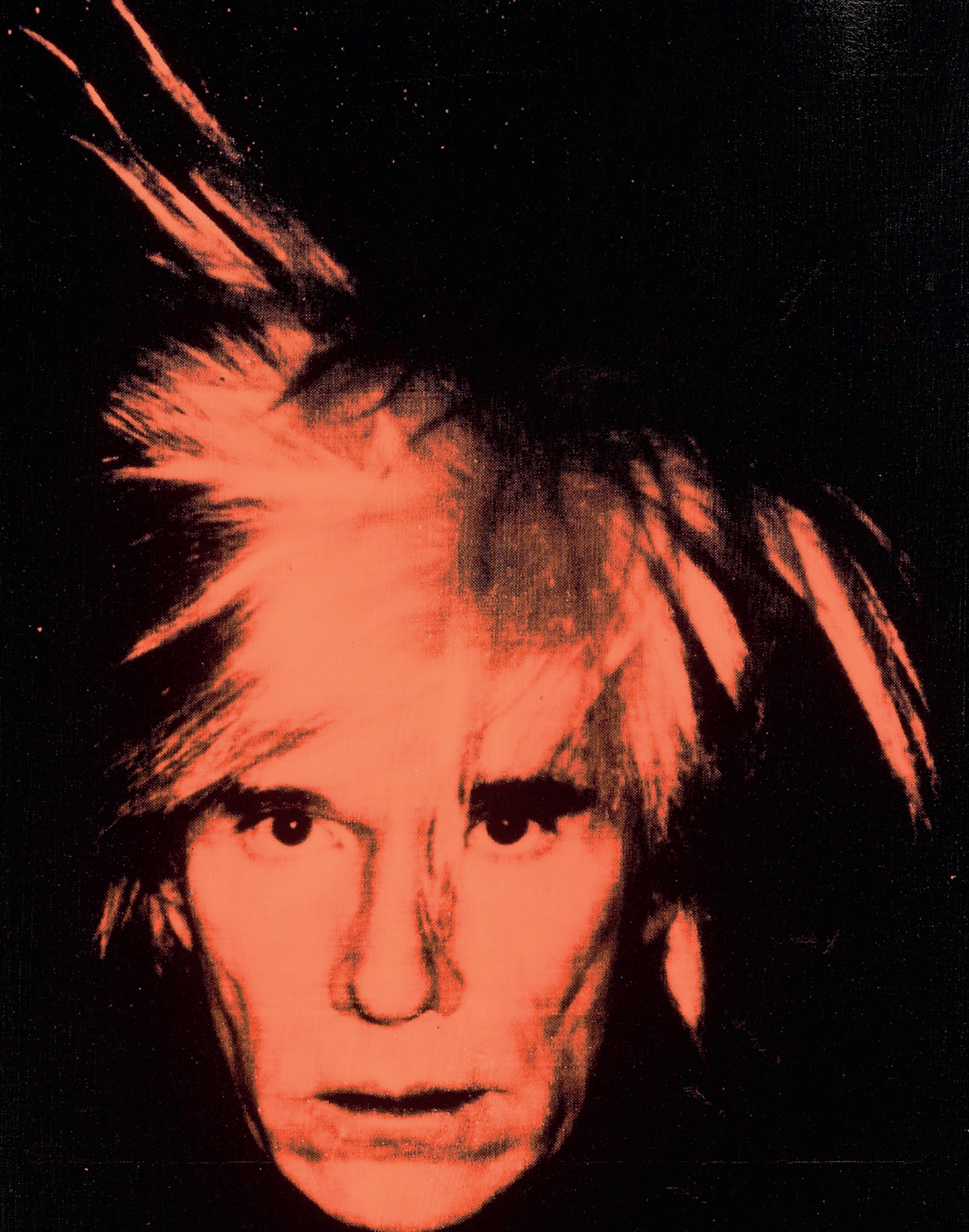

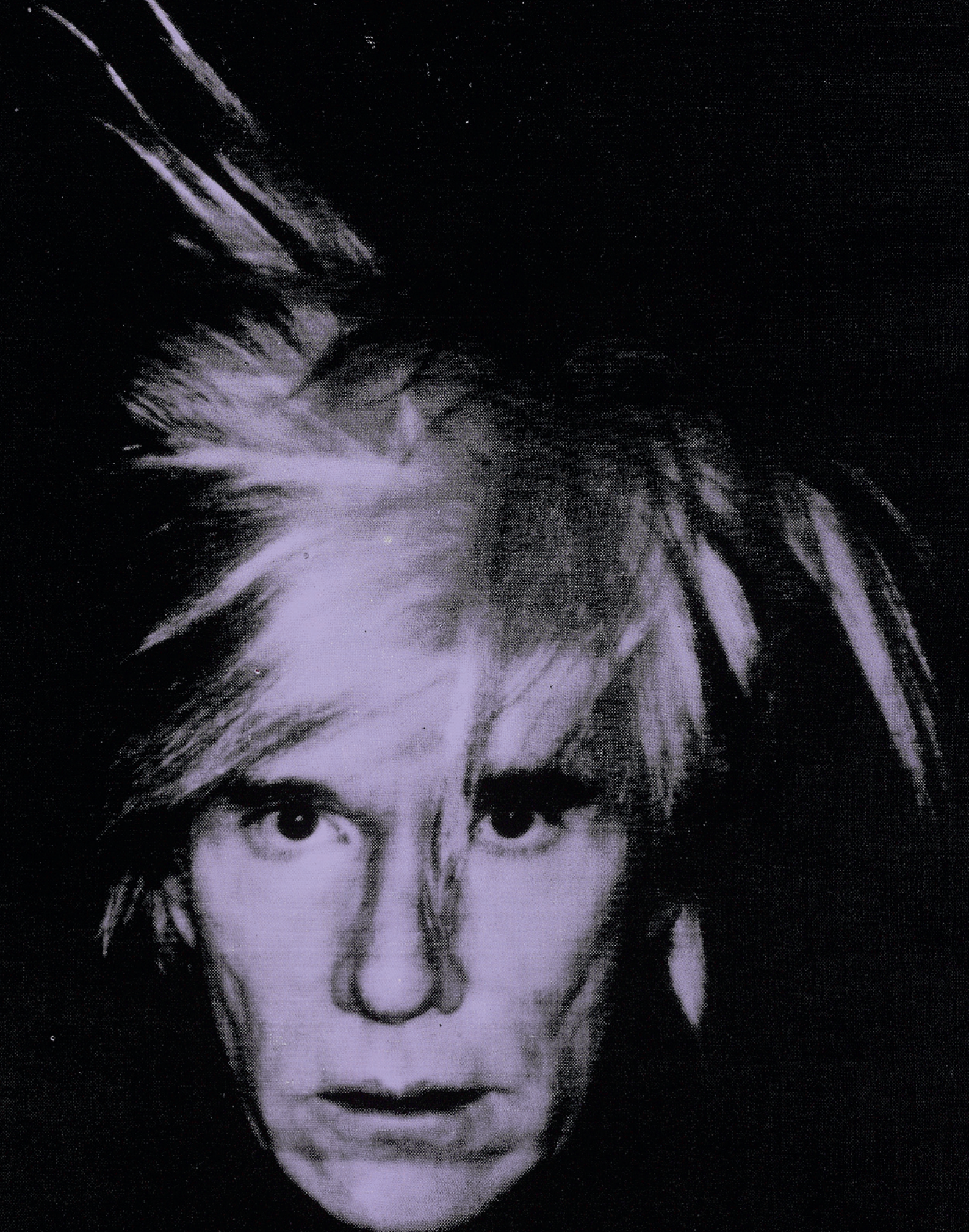

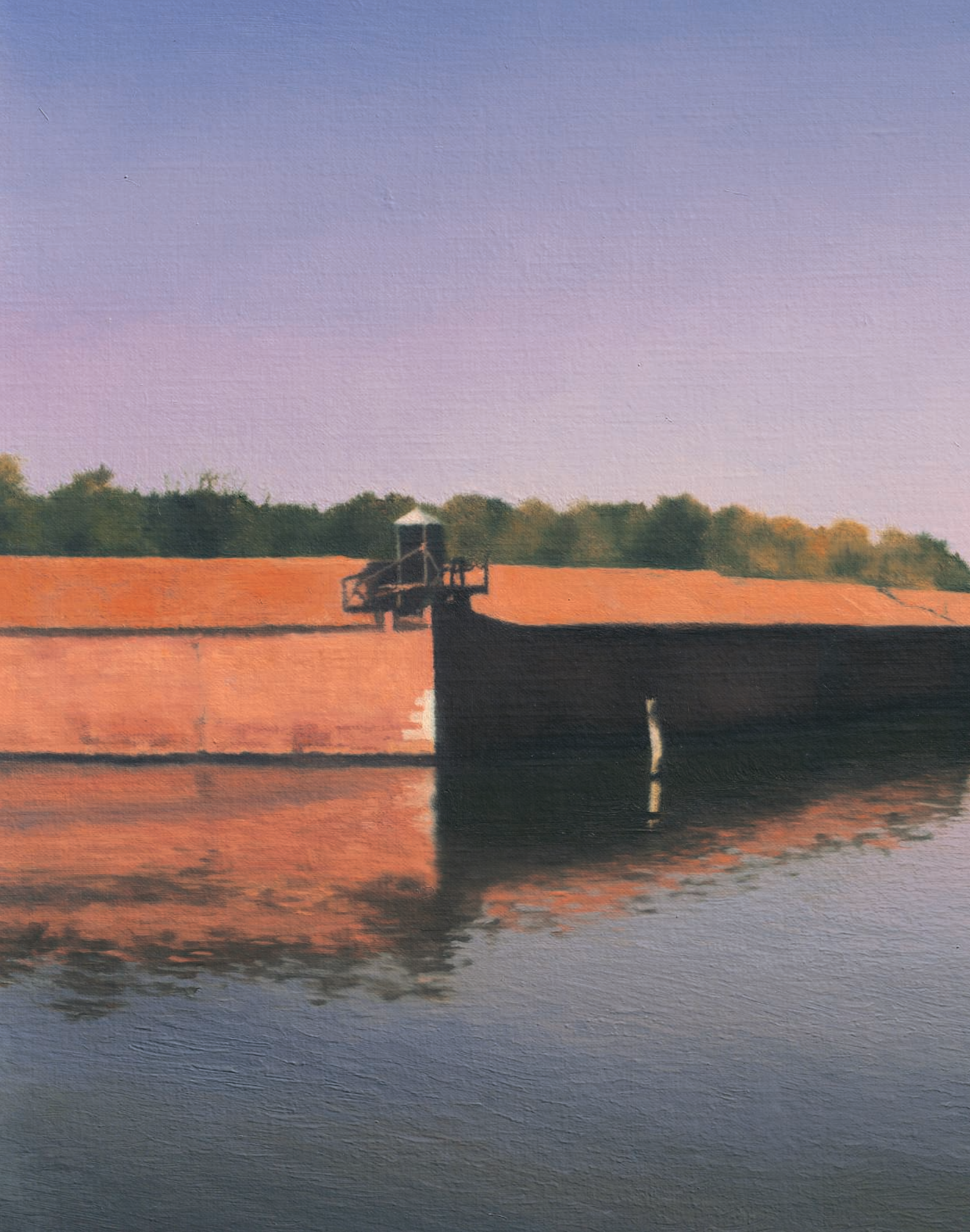

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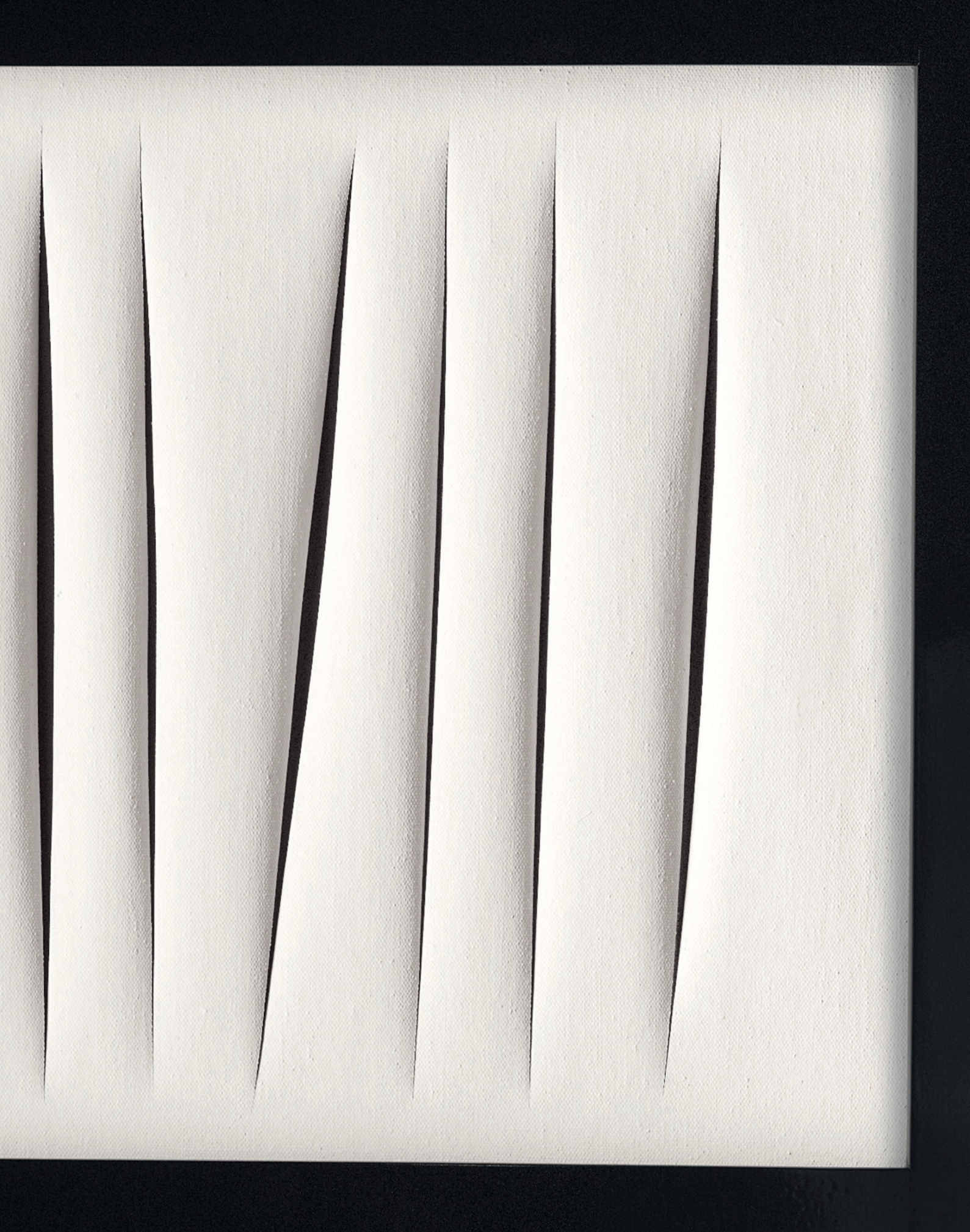

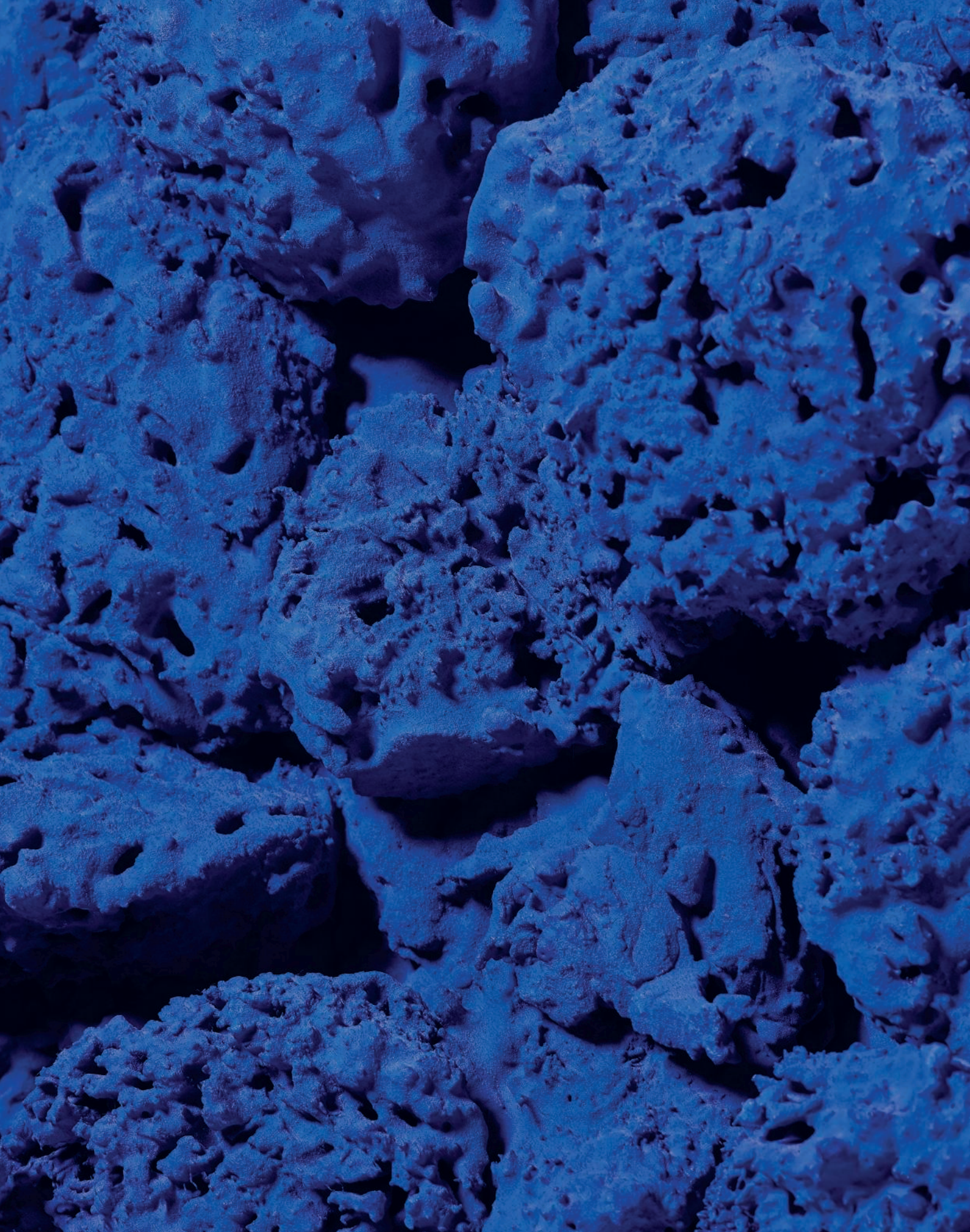

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TUESDAY 6 MARCH 2018

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Tuesday 6 March 2018
at 7.00 pm

8 King Street, St. James's
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Saturday	3 March	11.00am – 5.00 pm
Sunday	4 March	11.00am – 5.00 pm
Monday	5 March	9.00am – 7.00 pm
Tuesday	6 March	9.00am – 4.00 pm

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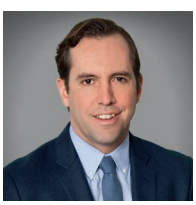

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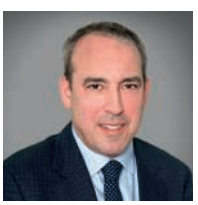

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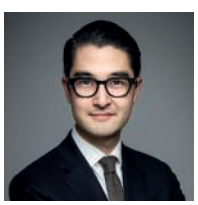

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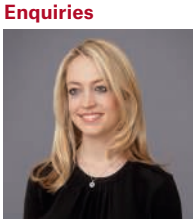

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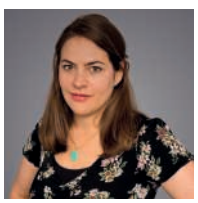

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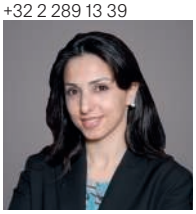

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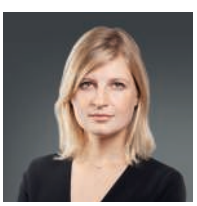

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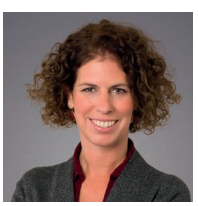

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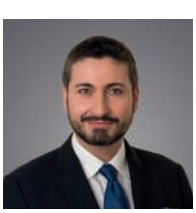

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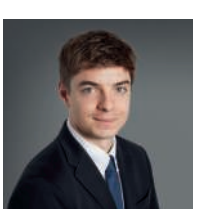

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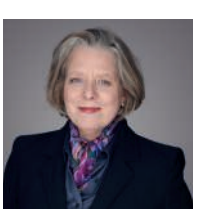

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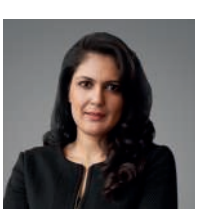

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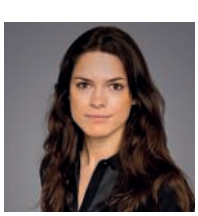

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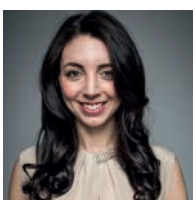

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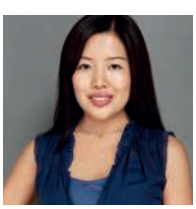

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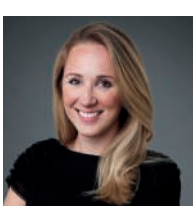

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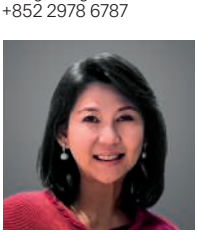

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© Robert Mapplethorpe Foundation. Courtesy Art + Commerce.

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FOUR SELF-PORTRAITS BY

ROBERT MAPPLETHORPE

'Mapplethorpe is always transparently himself.
The nakedness is always his nakedness'

–Arthur C Danto

Robert Mapplethorpe's self-portraits are landmark works: not only in the history of photography, but in the history of a genre that has its roots in Dürer and Rembrandt. Within a comparatively short career, spanning just over two decades, he redefined the ways in which we engage with our own image. Coming to prominence in 1970s New York, Mapplethorpe initially worked with Polaroids before gravitating towards the minimal elegance of black and white photography. His self-portraits, which saw him assume a multiplicity of roles, brought a new sense of fluidity to the concept of identity. Defined by their distinctive frontal gaze and quiet classical composure, they were less depictions of himself than powerful declarations of the many faces and personae he was at liberty to embody. In a rapidly changing society, he fearlessly confronted taboos surrounding gender, sexuality and mortality, seeking to instil beauty and dignity into subjects that lay outside accepted social norms. Though cloaked in shifting guises and proverbial masks, each of Mapplethorpe's self-portraits laid bare a piece of himself, demanding that his audience take their assumptions to task.

The following grouping showcases four of Mapplethorpe's most iconic images. Adorned with make-up in *Self-Portrait* (1980) [lot 3], the artist explores a central theme: his own sexuality. Despite the deeply intimate relationship that Mapplethorpe shared with his lover Patti Smith, he was also heavily involved in New York's gay scene. Working against the backdrop of the sexual revolution in the 1970s, many of his self-portraits sought to deconstruct traditional gender binaries, frequently referencing Marcel Duchamp's female alter-ego Rrose Sélavy. In another 1980 *Self-Portrait* [lot 1], Mapplethorpe by contrast presents himself as an archetypal 1950s bad boy, channelling James Dean and Marlon Brando with his coiffed hair, black leather jacket and cigarette dangling from his mouth. Wearing horns in *Self-Portrait* (1985) [lot 2], he casts himself as the devil: a Dionysian figure, dramatically illuminated from below. Mapplethorpe had been raised in a Catholic environment where homosexuality was not easily accepted, and religious iconography came to haunt his work. The photograph is a platinum print: an expensive and difficult medium, typically reserved for his favourite images, which lends the work a near-painterly quality and soft, ethereal glow.

In 1986, Mapplethorpe was informed of his HIV positive status; he would die three years later, at the age of 42. Created the year before his diagnosis, *Self-Portrait* (1985) [lot 4] is already infused with a sense of his own transience. Here, Mapplethorpe largely dispenses with disguise: his head is captured in motion, leaving behind a ghostly after-image. With his black shirt fading into the background, Mapplethorpe anticipates his celebrated *Self-Portrait* of 1988, in which his body seems to disappear into the void, leaving only his disembodied face and premonitory skull-topped cane. 'If I have to change my lifestyle', he reportedly claimed, 'I don't want to live' (R. Mapplethorpe, quoted in P. Morrisroe, *Mapplethorpe: A Biography*, New York 1997, p. 325). With his eyes turned away from the camera lens, as if contemplating a place beyond our vision, the work is a poignant image of a man who consistently brought his audience face to face with the unknown and the unseen.

Right:
Lot 1 (detail)

*1

ROBERT MAPPLETHORPE

(1946-1989)

FOUR SELF-PORTRAITS BY ROBERT MAPPLETHORPE

Self-Portrait

signed and dated 'Mapplethorpe '80' (lower right); numbered '7/15' (lower left); signed and dated '1980 Robert Mapplethorpe' (in photographer's copyright credit stamp on the reverse of the flush mount)
gelatin silver print, flush-mounted on board
image: 14 x 14in. (35.5 x 35.5cm.)
sheet: 19⅝ x 17⅞in. (49.8 x 40.2cm.)
Photographed in 1980 and printed in 1980, this work is number seven from an edition of fifteen plus three artist's proofs

Other gelatin silver prints from the edition are in the collection of the Solomon R. Guggenheim Museum, New York; the Artists Rooms Collection, jointly owned by Tate, London and the National Galleries of Scotland, Edinburgh; the Walker Art Center, Minneapolis and the joint collection of the J. Paul Getty Trust and the Los Angeles County Museum of Art, Los Angeles.

£80,000–120,000
$120,000–170,000
€91,000–140,000

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

–Robert Mapplethorpe

PROVENANCE:
Fay Gold Gallery, Atlanta.
Anon. sale, Sotheby's New York, 17 October 2003, lot 285.
Acquired at the above sale by the present owner.

For Full exhibiton and literature history please refer to the online catalogue.

EXHIBITED:
San Francisco, Lawson/DeCelle Gallery, *Robert Mapplethorpe: Blacks and Whites,* 1980 (another example exhibited).
Frankfurt, Kunstverein, *Robert Mapplethorpe,* 1981 (another example exhibited). This exhibition later travelled to Graz, Fotogalerie Forum Stadtpark; Vienna, Modern Art Galerie; Hamburg, PPS Galerie F.C. Gundlach; Basel, Kunsthalle; Munich, Kunstverein and Zurich, Nikon Foto Galerie.
Pully/Lausanne, Musée d'Art Contemporain, Fondation Edelman, *Mapplethorpe,* 1991 (another example exhibited).
Humlebaek, Louisiana Museum of Modern Art, *Robert Mapplethorpe, curated by Germano Celant,* 1992-1997 (another example exhibited). This exhibition later travelled to Venice, Centro di Documentazione di Palazzo Fortuny; Turin, Castello di Rivoli Museo d'Arte Contemporanea; Stockholm, Moderna Museet; Prato, Museo d'Arte Contemporanea; Manila, Residence of Embassador Negroponte; Prato, Museo Pecci Prato; Turku, Finland, Turun Taidemuseo; Brussels, Palais des Beaux Arts; Tel Aviv, Tel Aviv Museum of Art; Barcelona, Fundació Joan Miró; Vienna, KunstHausWien; Sydney, Museum of Contemporary Art; Perth, Art Gallery of Western Australia; Wellington, New Zealand, City Gallery Wellington; London, Hayward Gallery; Dublin, Gallery of Photography; São Paulo, Museo de Art Moderna and Stuttgart, Staatsgalerie.
Shinjuku, Japan, Mitsukoshi Museum of Art, *Robert Mapplethorpe,* 1996-1997 (another example exhibited). This exhibition later travelled to Osaka, Takashimaya "Grand Hall"; Fukushima, Fukushima Prefectural Museum of Art; Asahikawa, Hokkaido Asahikawa Museum of Art; Yokohama, Sogo Museum of Art and Kagawa, Marugame Genichiro-Inokuma Museum of Contemporary Art.
New York, Guggenheim Museum, *Rrose is a Rrose is a Rrose: Gender Performance in Photography,* 1997, p. 102 (another example exhibited and illustrated).
Atlanta, Fay Gold Gallery, *Photographs: 1981-1985,* 1999.
Sapporo, Japan, Museum of Contemporary Art, *Robert Mapplethorpe Retrospective,*2002-2003 (another example exhibited). This exhibition later travelled to Tokyo, Daimaru Museum and Shinsaibashi-Osaka, Daimaru Museum.
New York, Solomon R. Guggenheim Museum, *Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist Prints*, 2004-2007, p. 34 (another example exhibited and illustrated). This exhibition later travelled to Berlin, Deutsche Guggenheim; St Petersburg, The State Hermitage Museum; Moscow, Moscow House of Photography and Las Vegas, The Guggenheim Hermitage Museum.
Edinburgh, Scottish National Gallery of Modern Art, *Robert Mapplethorpe,* 2006, no. 38 (another example exhibited and illustrated, unpaged).
Edinburgh, National Galleries of Scotland, *The Naked Portrait,* 2007 (another example exhibited).
Buenos Aires, Museo de Arte Latinoamericano de Buenos Aires, *Robert Mapplethrope: Eros and Order,* 2010 (another example exhibited).
Paris, Maison Européene de la Photographie, *Autour de l'Extreme*, 2010-2011. This exhibition later travelled to Rio de Janeiro, Instituto Moreira Salles (another example exhibited).
New York, Skarstedt Gallery, *Robert Mapplethorpe Self-Portraits,* 2013.
Paris, Grand Palais, *Robert Mapplethorpe*, 2014-2015, p. 267, no. 136 (another example exhibited and illustrated, p. 167). This exhibition later travelled to Helsinki, Kiasma Museum of Contemporary Art.
Fort Worth, Modern Art Museum of Fort Worth, *Urban Theater: New York Art in the 1980s*, 2014-2015 (another example exhibited).
Hartford, Connecticut, Wadsworth Atheneum Museum of Art, *Warhol & Mapplethorpe Guise & Dolls*, 2015-2016, pl. 73, (another example exhibited and illustrated, p. 130).
Sydney, Art Gallery of New South Wales, *Robert Mapplethorpe: The Perfect Medium,* 2016-2018, p. 305, no. 85 (another example exhibited and illustrated, p. 115).

Andy Warhol, *Marlon*, 1966.
Private Collection.
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

LITERATURE:
S. Sontag, *Robert Mapplethorpe: Certain People: A Book of Portraits*, Pasadena 1985 (another example illustrated, unpaged; another example illustrated on the front cover).
M. Holborn and D. Levas (eds.), *Mapplethorpe*, London 1995, p. 39 (another example illustrated).

* 2

ROBERT MAPPLETHORPE

(1946-1989)

FOUR SELF-PORTRAITS BY ROBERT MAPPLETHORPE

Self-Portrait

signed and dated 'Robert Mapplethorpe '85' (lower right); numbered '⅔' (lower left); signed and dated three times '1985 Robert Mapplethorpe' (in photographer's copyright credit stamp on the reverse)
platinum-palladium print
image: 19⅜ x 19⅝in (49.2 x 49.8cm.)
sheet: 26 x 22in. (66 x 55.8cm.)
Photographed in 1985 and printed in 1985, this work is number two from an edition of three plus one artist's proof

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

£100,000–150,000
$150,000–210,000
€120,000–170,000

'Beauty and the devil are the same thing'

–Robert Mapplethorpe

As a rare, expensive and difficult-to-manipulate metal, platinum was reserved for Mapplethorpe's favoured images. Platinum lends a lush and painterly texture, a wide variety of mid-tone greys, and an ethereal glow that appears to emanate from within the image. Having been brought up as a strict Catholic, Mapplethorpe must have taken particular pleasure in presenting himself – an openly gay artist – as the embodiment of all that he had been raised to fear. The lush platinum tonality indeed adds a religious, nearly sacred aura to an otherwise sacrilegious image, satisfying Mapplethorpe's wish to take on the Catholic Church.

PROVENANCE:
Robert Miller Gallery, New York.
Private Collection, Midwest.
Anon. sale, Sotheby's New York, 6 October 1999, lot 216.
Rex, Inc., New York.
Their sale, Christie's New York, 17 October 2007, lot 135.
Acquired at the above sale by the present owner.

EXHIBITED:
London, National Portrait Gallery, *Mapplethorpe Portraits*, 1988, p. 33, no. 13 (another example exhibited and illustrated).
Tokyo, I. C. A. C. Weston Gallery, *Robert Mapplethorpe,* 1992 (another example exhibited).
Tokyo, Teien Museum, *Robert Mapplethorpe,* 1992-1993 (another example exhibited). This exhibition later travelled to Mito, Contemporary Art Gallery; Kamakura, The Museum of Modern Art; Nagoya, Nagoya City Art Museum and Shiga, The Museum of Modern Art.
Monterrey, Museo de Monterrey, *Becher Mapplethorpe Sherman,* 1992 (another example exhibited).
Humlebaek, Louisiana Museum of Modern Art, *Robert Mapplethorpe, curated by Germano Celant,* 1992-1997 (another example exhibited). This exhibition later travelled to Venice, Centro di Documentazione di Palazzo Fortuny; Turin, Castello di Rivoli Museo d'Arte Contemporanea; Stockholm, Moderna Museet; Prato, Museo d'Arte Contemporanea; Manila, Residence of Embassador Negroponte; Prato, Museo Pecci Prato; Turku, Finland, Turun Taidemuseo; Brussels, Palais des Beaux Arts; Tel Aviv, Tel Aviv Museum of Art; Barcelona, Fundació Joan Miró; Vienna, KunstHausWien; Sydney, Museum of Contemporary Art; Perth, Art Gallery of Western Australia; Wellington, New Zealand, City Gallery Wellington; London, Hayward Gallery; Dublin, Gallery of Photography; São Paulo, Museo de Art Moderna and Stuttgart, Staatsgalerie.
New York, Solomon R. Guggenheim Museum, *Robert Mapplethorpe: Self-Portraits*, 1993 (another example exhibited).
Tokyo, Hakone Open-Air Museum, *Against All Odds: The Healing Powers of Art,* 1994 (another example exhibited). This exhibition later travelled to Tokyo, Ueno Royal Museum.
Paris, Galerie Baudoin Lebon, *Les autoportraits de Mapplethorpe*, 1996, no. 37 (another example exhibited and illustrated).
Milan, Gio Marconi Gallery, 1996 (another example exhibited).
Milwaukee, Milwaukee Arts Museum, *Identity Crisis: Self Portraiture at the End of the Century*, 1997 (another example exhibited).
Tokyo, Tokyo Metropolitan Museum of Photography, *Love's Body: Rethinking Naked and Nude in Photography*, 1998 (another example exhibited).
Valencia, Centre Cultural La Beneficencia, *Robert Mapplethorpe*, 1999 (another example exhibited).
Havana, Fototeca de Cuba, *Sacred and Profane: Robert Mapplethorpe*, 2005 (another example exhibited).
Turin, Palazzo della Promotrice, *Robert Mapplethorpe: Tra antico e moderno: Un' antologia*, 2006 (another example exhibited).
Prien am Chiemseem, Germany, Galerie im Alten Rathaus, *Robert Mapplethorpe: Porträts und Erotik,* 2006 (another example exhibited). This exhibition later travelled to Klagenfurt, Austria, Stadtgalerie.
Melbourne, National Gallery of Victoria, *Guggenheim Collection: 1940s to Now*, 2007 (another example exhibited).
Bogota, FotoMuseo National Museum of Photography, *Fotografica Bogota*, 2009 (another example exhibited).
London, Alison Jacques Gallery, *Robert Mapplethorpe: A Season in Hell,* 2009 (another example exhibited).
Buenos Aires, Museo de Arte Latinoamericano de Buenos Aires, *Robert Mapplethrope: Eros and Order,* 2010 (another example exhibited).
Dusseldorf, NRW-Forum Kultur Wirtschaft, *Robert Mapplethorpe,* 2010 (another example exhibited).
Berlin, C/O Berlin, *Robert Mapplethorpe,* 2011 (another example exhibited). This exhibition later travelled to Stockholm, Fotografiska; Milan, Forma Foundation for Photography and Budapest, Ludwig Museum.
R. Koch (ed.), *Master Photographers*, Paris 2012, p. 274 (another example exhibited and illustrated).
New York, Skarstedt Gallery, *Robert Mapplethorpe Self-Portraits,* 2013.
Paris, Musée Rodin, *Mapplethorpe/Rodin,* 2014, p. 192, no. 88 (another example exhibited and illustrated, unpaged).
Paris, Grand Palais, *Robert Mapplethorpe*, 2014-2015, p. 25 (another example exhibited). This exhibition later travelled to Helsinki, Kiasma Museum of Contemporary Art.
Fort Worth, Modern Art Museum of Fort Worth, *Urban Theater: New York Art in the 1980s*, 2014-2015 (another example exhibited).
Hartford, Connecticut, Wadsworth Atheneum Museum of Art, *Warhol & Mapplethorpe Guise & Dolls,* 2015-2016, pl. 70, p.126 (another example exhibited and illustrated, p. 127).
Munich, Kunsthalle der Hypo-Kulturstiftung, *Du Bist Faust: Goethes Drama in der Kunst*, 2017 (another example exhibited).

LITERATURE:
M. Holborn and D. Levas (eds.), *Mapplethorpe*, London 1995, p. 42 (another example illustrated).
J. Neutres (ed.), *Robert Mapplethorpe*, exh. cat. Paris, Grand Palais 2014, p. 25 (another example illustrated).
G. Celant, *Mapplethorpe: The Nymph Photography*, Milan 2014, p. 187, no. 45 (another example illustrated, p. 66).

* 3

ROBERT MAPPLETHORPE

(1946-1989)

FOUR SELF-PORTRAITS BY ROBERT MAPPLETHORPE

Self-Portrait

signed and dated 'Robert Mapplethorpe '80' (lower right); numbered '3/15' (lower left); signed and dated '1980 Robert Mapplethorpe' in photographer's copyright credit stamp; titled, inscribed, numbered and dated 'SELF PORTRAIT (WITH MAKE-UP) N.Y. C 1980 3/15' (on the reverse of the flush mount)
gelatin silver print, flush-mounted on board
image: 14 x 14in. (35.5 x 35.5cm.)
sheet: 19⅞ x 15⅞in. (50.4 x 40.3cm.)
Photographed in 1980 and printed in 1980, this work is number three from an edition of fifteen plus three artist's proofs

Other gelatin silver prints from the edition are in the collection of the Solomon R. Guggenheim Museum, New York, the Musée national d'Art moderne - centre Georges Pompidou, Paris; the joint collection of the J. Paul Getty Trust and the Los Angeles County Museum of Art, and the Museum of Contemporary Photography at Columbia College, Chicago.

£60,000–80,000
$85,000–110,000
€68,000–90,000

'Even when he got himself up as a devil or a girl, or a punk, it was in the interest of discovery and personal truth'

–Arthur C Danto

PROVENANCE:
Fraenkel Gallery, San Francisco.
Anon. sale, Grisebach Berlin, 28 November 2012, lot 2143.
Acquired at the above sale by the present owner.

For Full exhibiton and literature history please refer to the online catalogue.

EXHIBITED:
Chicago, In a Plain Brown Wrapper Gallery, *Robert Mapplethorpe: Black and White Photographs,* 1980 (another example exhibited).

Man Ray, *Marcel Duchamp as Rrose Selavy, circa* 1920-21. Philadelphia Museum of Art, Philadelphia.
Artwork: © Man Ray Trust/ADAGP, Paris and DACS, London 2018. Photo: 2018 The Philadelphia Museum of Art/Art Resource/Scala, Florence.

Amsterdam, Stedelijk Museum, *Robert Mapplethorpe: Ten by Ten*, 1988 (another example exhibited). This exhibition later travelled to Paris, Centre national d'art et de culture Georges Pompidou.
Philadelphia, Institute of Contemporary Art, University of Pennsylvania, *Robert Mapplethorpe: The Perfect Moment,* 1988-1990, p. 121 (another example exhibited and illustrated, p. 79). This exhibition later travelled to Chicago, Museum of Contemporary Art; Washington, Washington Project for the Arts; Hartford, Connecticut, Wadsworth Atheneum; Berkeley, University Art Museum, University of California; Cincinnati, Contemporary Arts Center and Boston, Institute of Contemporary Art.
Dusseldorf, Kunsthalle Düsseldorf, *Mapplethorpe versus Rodin*, 1992, p. 45 (another example exhibited and illustrated).
Tokyo, Teien Museum, *Robert Mapplethorpe,* 1992-1993 (another example exhibited). This exhibition later travelled to Mito, Contemporary Art Gallery; Kamakura, The Museum of Modern Art; Nagoya, Nagoya City Art Museum and Shiga, The Museum of Modern Art.
Humlebaek, Louisiana Museum of Modern Art, *Robert Mapplethorpe, curated by Germano Celant,* 1992-1997 (another example exhibited). This exhibition later travelled to Venice, Centro di Documentazione di Palazzo Fortuny; Turin, Castello di Rivoli Museo d'Arte Contemporanea; Stockholm, Moderna Museet; Prato, Museo d'Arte Contemporanea; Manila, Residence of Embassador Negroponte; Prato, Museo Pecci Prato; Turku, Finland, Turun Taidemuseo; Brussels, Palais des Beaux Arts; Tel Aviv, Tel Aviv Museum of Art; Barcelona, Fundació Joan Miró; Vienna, KunstHausWien; Sydney, Museum of Contemporary Art; Perth, Art Gallery of Western Australia; Wellington, New Zealand, City Gallery Wellington; London, Hayward Gallery; Dublin, Gallery of Photography; São Paulo, Museo de Art Moderna and Stuttgart, Staatsgalerie.
New York, Guggenheim Museum, *Rrose is a Rrose is a Rrose: Gender Performance in Photography,* 1997, p. 103 (another example exhibited and illustrated).
Sapporo, Japan, Museum of Contemporary Art, *Robert Mapplethorpe Retrospective,*2002-2003 (another example exhibited). This exhibition later travelled to Tokyo, Daimaru Museum and Shinsaibashi-Osaka, Daimaru Museum.
New York, Solomon R. Guggenheim Museum, *Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist Prints,* 2004-2007, p. 34 (another example exhibited and illustrated). This exhibition later travelled to Berlin, Deutsche Guggenheim; St Petersburg, The State Hermitage Museum; Moscow, Moscow House of Photography and Las Vegas, The Guggenheim Hermitage Museum.
New York, Metropolitan Museum of Art, *Regarding Warhol: Fifty Artists, Fifty Years*, 2012 (another example exhibited). This exhibition later travelled to Pittsburgh, The Andy Warhol Museum.
New York, Skarstedt Gallery, *Robert Mapplethorpe Self-Portraits,* 2013.
Paris, Grand Palais, *Robert Mapplethorpe*, 2014, p. 267, no. 131 (another example exhibited and illustrated, p. 137).
Fort Worth, Modern Art Museum of Fort Worth, *Urban Theater: New York Art in the 1980s*, 2014-2015 (another example exhibited).
Los Angeles, J. Paul Getty Museum at The Getty Center, *Robert Mapplethorpe: The Perfect Medium,* 2016-2018, p. 306, no. 91 (another example exhibited and illustrated, p. 121). This exhibition later travelled to Los Angeles, Los Angeles County Museum of Art; Montreal, Musée des Beaux-Arts de Montréal and Sydney, Art Gallery of New South Wales.

LITERATURE:
S. Sontag, *Robert Mapplethorpe: Certain People: A Book of Portraits*, Pasadena 1985 (another example illustrated, unpaged; illustrated on the back cover).
R. Marshall (ed.), *Robert Mapplethorpe*, New York 1990, p. 205 (unique example illustrated, p. 89).
M. Holborn and D. Levas (eds.), *Mapplethorpe*, London 1995, p. 44 (another example illustrated).

* 4

ROBERT MAPPLETHORPE

(1946-1989)

FOUR SELF-PORTRAITS BY ROBERT MAPPLETHORPE

Self-Portrait

signed and dated 'Robert Mapplethorpe 1985' (lower right); numbered '4/10' (lower left); signed and dated three times '1985 Robert Mapplethorpe' (in photographer's copyright credit stamp on the reverse of the flush mount)
gelatin silver print, flush-mounted on board
image: 15⅛ x 15¼in. (38.7 x 38.7cm.)
sheet: 19¾ x 16in. (50.1 x 40.6cm.)
Photographed in 1985 and printed in 1985, this work is number four from an edition of ten plus two artist's proofs

Other gelatin silver prints from this edition are in the joint collection of the J. Paul Getty Trust and the Los Angeles County Museum of Art; the Artist Rooms Collection, jointly owned by Tate, London and the National Galleries of Scotland, Edinburgh and the Solomon R. Guggenheim Museum, New York.

£40,000–60,000
$57,000–85,000
€46,000–68,000

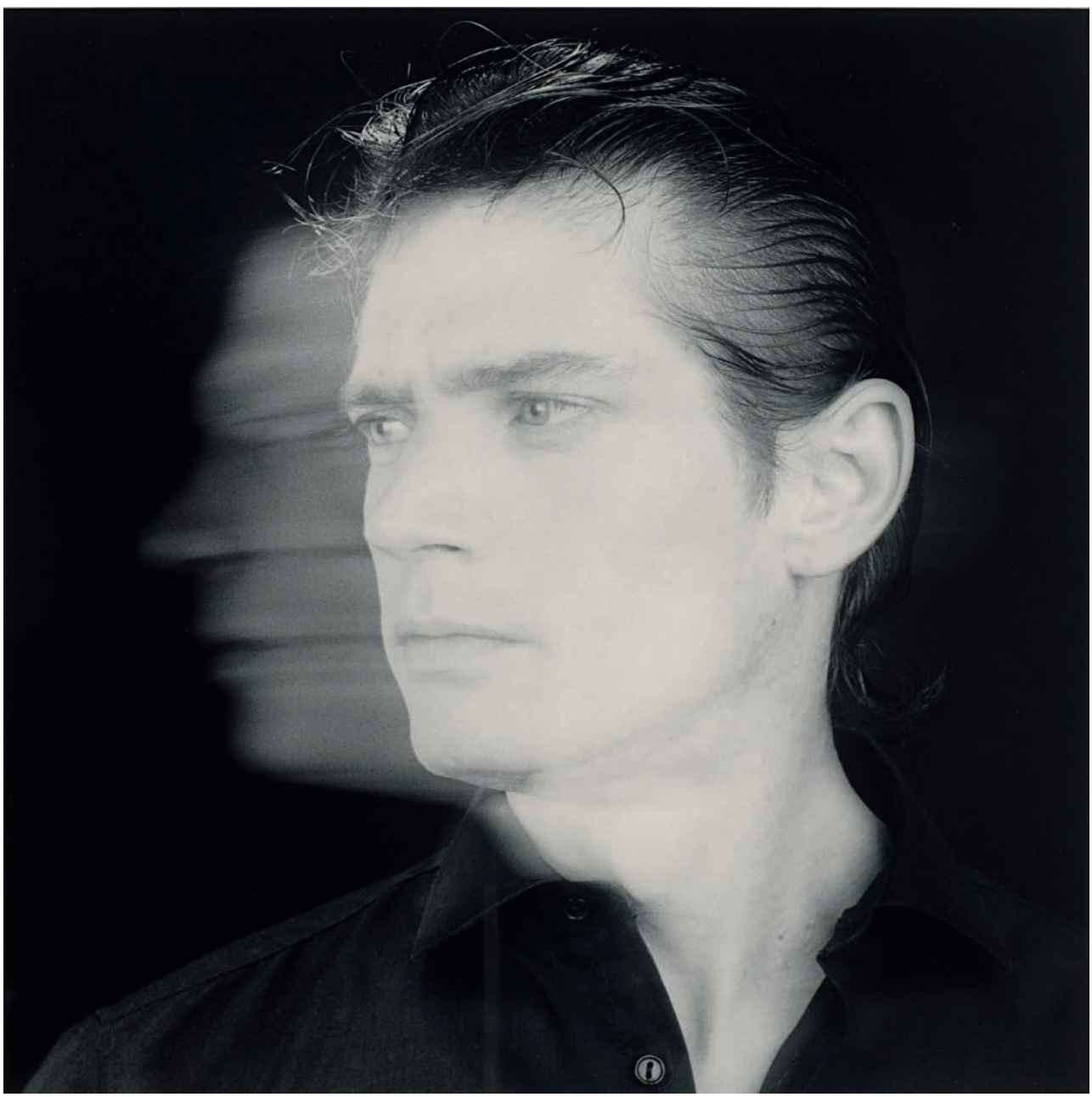
'My work is about seeing – seeing things like they haven't been seen before'

–Robert Mapplethorpe

PROVENANCE:
Fredrika Hunter, Houston.
Acquired from the above sale by the present owner.

EXHIBITED:
Amsterdam, Stedelijk Museum, *Robert Mapplethorpe: Ten by Ten*, 1988 (another example exhibited). This exhibition later travelled to Paris, Centre National d'Art et de Culture Georges Pompidou.
Philadelphia, Institute of Contemporary Art, University of Pennsylvania, *Robert Mapplethorpe: The Perfect Moment,* 1988-1990 (another example exhibited). This exhibition later travelled to Chicago, Museum of Contemporary Art; Washington, Washington Project for the Arts; Hartford, Connecticut, Wadsworth Atheneum; Berkeley, University Art Museum, University of California; Cincinnati, Contemporary Arts Center and Boston, Institute of Contemporary Art.
London, National Portrait Gallery, *Mapplethorpe Portraits*, 1988, p. 32, no. 12 (another example exhibited and illustrated, unpaged; illustrated on the front cover).
Tokyo, Teien Museum, *Robert Mapplethorpe,* 1992-1993 (another example exhibited). This exhibition later travelled to Mito, Contemporary Art Gallery; Kamakura, The Museum of Modern Art; Nagoya, Nagoya City Art Museum and Shiga, The Museum of Modern Art.
Humlebaek, Louisiana Museum of Modern Art, *Robert Mapplethorpe, curated by Germano Celant,* 1992-1997 (another example exhibited). This exhibition later travelled to Venice, Centro di Documentazione di Palazzo Fortuny; Turin, Castello di Rivoli Museo d'Arte Contemporanea; Stockholm, Moderna Museet; Prato, Museo d'Arte Contemporanea; Manila, Residence of Embassador Negroponte; Prato, Museo Pecci Prato; Turku, Finland, Turun Taidemuseo; Brussels, Palais des Beaux Arts; Tel Aviv, Tel Aviv Museum of Art; Barcelona, Fundació Joan Miró; Vienna, KunstHausWien; Sydney, Museum of Contemporary Art; Perth, Art Gallery of Western Australia; Wellington, New Zealand, City Gallery Wellington; London, Hayward Gallery; Dublin, Gallery of Photography; São Paulo, Museo de Art Moderna and Stuttgart, Staatsgalerie.
Paris, Galerie Baudoin Lebon, *Les autoportraits de Mapplethorpe,* 1996, no. 40 (another example exhibited and illustrated, unpaged).
Valencia, Centre Cultural La Beneficencia, *Robert Mapplethorpe*, 1999 (another example exhibited).
Turin, Palazzo della Promotrice, *Robert Mapplethorpe: Tra antico e moderno: Un' antologia*, 2006 (another example exhibited).
Prien am Chiemseem, Germany, Galerie im Alten Rathaus, *Robert Mapplethorpe: Porträts und Erotik,* 2006 (another example exhibited). This exhibition later travelled to Klagenfurt, Austria, Stadtgalerie.
Bogota, FotoMuseo National Museum of Photography, *Fotografica Bogota*, 2009 (another example exhibited).
Florence, Galleria dell'Accademia, *Robert Mapplethorpe: Perfection in Form,* 2009-2010 (another example exhibited). This exhibition later travelled to Lugano, Museo de Arte.
Dusseldorf, NRW-Forum Kultur Wirtschaft, *Robert Mapplethorpe,* 2010 (another example exhibited).
Berlin, C/O Berlin, *Robert Mapplethorpe,* 2011. This exhibition later travelled to Stockholm, Fotografiska and Milan, Forma Foundation for Photography (another example exhibited).
Humlebaek, Louisiana Museum of Modern Art, *From Van Gogh to FaceTime: Self-portraits in the 20th and 21st Centuries*, 2012-2013 (another example exhibited).
New York, Skarstedt Gallery, *Robert Mapplethorpe Self-Portraits,* 2013.
Paris, Musée Rodin, *Mapplethorpe/Rodin,* 2014, no. 39, p. 150 (another example exhibited and illustrated).
Los Angeles, J. Paul Getty Museum at The Getty Center, *Robert Mapplethorpe: The Perfect Medium,* 2016-2018, p. 308, no. 138 (another example exhibited and illustrated, p. 181; illustrated on the front cover). This exhibition later travelled to Los Angeles, Los Angeles County Museum of Art; Montreal, Musée des Beaux-Arts de Montréal; Rotterdam, Kunsthal Rotterdam and Sydney, Art Gallery of New South Wales.

LITERATURE:
M. Holborn and D. Levas (eds.), *Mapplethorpe,* London 1995, p. 297 (another example illustrated).
R. Koch (ed.), *Master Photographers*, Paris 2012, p. 292 (another example illustrated).



FRANÇOIS-XAVIER LALANNE

Steven Sebring and François-Xavier Lalanne.
Photo: Steven Sebring. Artwork: © DACS, 2018.

I remember the moment when I was asked to consider being a part of the Lalanne project, to create images for the book, *Lalanne.* Initially I was unaware of the great French sculptors, François-Xavier, and Claude Lalanne, but after researching, I immediately accepted, saying that I would be honored. Traveling to France I was privileged to spend several days with the couple at their atelier outside Paris, and adored them right away. I met their family and spent time walking around the barns, privy to all the nooks and crannies of the property, everywhere touched by genius.

Spending one-on-one time with François and Claude was a memorable experience to say the least. I observed amazed, as Claude handled large bronze crocodile pieces with ease, welding away, forming the most sophisticated works of art before my eyes. Francois and I worked together setting up shots in the atelier, his hardworking solderers assisting him as he created his own spectacular pieces.

The moment François and I came upon the Mouflon desk was life changing. He delicately placed Claude's small bronze cabbage with chicken feet on top of this wondrous desk. I was mesmerized, instantly falling in love with a work of art. I impulsively told Francois that I must have this desk, that I wanted it to be in my presence always. I remember this moment like it was yesterday. I told him it must be this very desk. He looked at me with his bright eyes and a sly grin on his face, a look I will never forget.

In the afternoons, sitting at their table in the kitchen, before the tarts Claude would bake and all the local cheeses from the surrounding farms, we would eat together. I couldn't stop thinking of the desk. After the project was complete I understood the expression on Francois's face. I was able to accrue that very desk and have lived with it, with love and gratitude. This desk contains many stories of its own, and so many memories for me, feelings of the spirit and joy of François, every time I have looked at it. It has inspired me to work, to create art myself.

Now it's time to share this desk with another. I have loved it and cherished it all these years and will always have everlasting thoughts of my time with the artist, and the Great Mouflon.

Thanks François-Xavier for the memories.

STEVEN SEBRING
President, Steven Sebring Studio, New York.

Right:
François-Xavier Lalanne working on chair design at his shop.
Photo: Carlo Bavagnoli/The LIFE Picture Collection/Getty Images.
Artwork: © DACS, 2018.

The present work in Steven Sebring's studio
Image courtesy Steven Sebring

I clearly remember the first time Steven Sebring brought me to his studio to see the desk. I was enthralled, and instantly imagined sitting before it, writing. The concept of composing upon a work of art intrigued me. Every time I visited him, I confess I looked at the desk longingly.

When I was finishing a book called *Devotion*, wrestling with the introductory prose poem, Steven offered that I sit at the desk to finish it. Delighted, I opened my notebook on the green leather blotter. Drawn into its atmosphere, I felt extremely focused, and accomplished my goal. Steven photographed the manuscript page on the desk, and we used it for the cover of Devotion.

I am grateful to have had the experience of writing on the desk of the great French sculptor. A desk containing his power, humility, and humor.

A desk to cherish, a desk to inspire.

Patti Smith

SUNDANCE
FILM FES
PATTI SMITH
DEVOTION
LALAN

λ*5

FRANÇOIS-XAVIER LALANNE

(1927-2008)

PROPERTY FROM THE COLLECTION OF STEVEN SEBRING

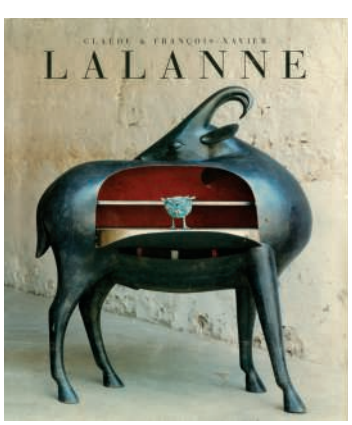
Grand Mouflon de Pauline

signed, numbered and dated 'FXL 3/8 LALANNE 2006'
patinated bronze, leather, wood and brass, with red-painted interior
52 x 48 x 18½in. (132 x 122 x 47cm.)
The model designed 1993, this example executed in 2006 as number three from the edition of eight plus four artist's proofs

£400,000–600,000
$570,000–850,000
€460,000–680,000

Whilst collectively known as *Les Lalanne*, the work of Francois-Xavier Lalanne and that of his wife Claude is best considered and recognised as two separate artistic careers running in tandem. Although there are examples of collaboration - informed by their mutual love of nature - their works are in reality co-creations, with the distinctness of Claude's broad focus on vegetal works offsetting her husband's playful and bold reinterpretation of the animalistic world. Their distinctive and expressive language reflects their parallel journey of artistic evolution – one that is woven alongside, adjacent to, that of their artist compatriots. *Les Lalanne* constructed their own realm, where Surrealism, Nouveau Réalisme, fantasy and anthropomorphism synthesise as a whimsical and poetic combination of the applied and fine arts. Les Lalanne lived a life out-of-step with contemporary influences – the post-war art scene in Paris had long been dominated by abstraction – and joyfully embraced determining their own parallel paths, developing a visual language that was guided by personalised idiom that defied normal categorisation.

François-Xavier Lalanne deliberately blurred the boundaries between artist and craftsman, choosing instead to balance an invisible, indefinable line between the two. His fascination with the study of animal forms was rooted in his childhood, since from a young age he enjoyed drawing a variety of animals he had seen at the zoo. The place of animal sculpture is central, even essential, in his repository, finding inexhaustible inspiration in forms present in nature. His work manages to combine the secular approach of animal bronzes - from Barye to Pompon via Sandoz and Rembrandt Bugatti - with the modernity and singularity of a simple line, which constitutes his signature, and for which all his preparatory drawings already reveal a full understanding of the subject. His approach to sculpture, however, developed after an initial training as a young artist. He professed a profound admiration for the animalistic sculpture of François Pompon, having been married to the artist's great-great-niece for a short time in 1948. Over the winter of 1948-1949 he took a job as security guard at the Musée du Louvre and became particularly interested in works shown from Egypt, Mesopotamia and Ancient Rome, spending hours processing the shape, lines and specific stylisation of the work he saw, his mind registering the foundations of his future artistic vocabulary. He later recalled: 'I



Cover of Claude & Francois-Xavier Lalanne, 2007 by Peter Marino, Pierre Bergeand Reed Krakkof, present lot illustrated.
Publisher: Ben Brown Fine Arts and Paul Kasmin Gallery. Photo: Steven Sebring.

PROVENANCE:
Paul Kasmin Gallery, New York.
Acquired from the above by the present owner in 2006.

EXHIBITED:
New York, Paul Kasmin Gallery, *Claude & François-Xavier Lalanne*, 2006-2007, pp. 74-75 (illustrated in colour; studio view illustrated in colour on the front cover).

LITERATURE:
P. Smith, *Devotion*, New Haven 2017 (detail illustrated on the front cover).

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Alternate view of the present lot.

spent most of my time looking at sculpture, contemplating it ... My visual memory is good. Ultimately I was like a photographer, my eyes took over a thousand pictures of the Venus de Milo and the Apis Bull.' (D. Abadie, *Lalanne(s)*, Italy, 2008, p. 295).

Despite having won first prize from the Académie Julian and holding an exhibition of his paintings at the Galerie Cimaise on Boulevard Raspail in Paris, François-Xavier Lalanne decided to abandon painting in 1952. He turned his back on the medium explaining simply that, for him, *'la peinture, c'est foutu'*. He met Claude in the same year and the two artists gradually made a name for themselves on the Parisian scene, working on various interior design projects and window displays for Christian Dior, allowing them to hone their range of production techniques. The couple moved into a small studio on the Impasse Ronsin, now recognised as a legendary community of artists in this corner of Montparnasse, where they moved in an eclectic artistic microcosm that included Constantin Brancusi (a major inspiration and a friend that they would see every day), Max Ernst, Magritte, Jean Tinguely and Niki de Saint-Phalle amongst many others. Although the Lalannes mixed with the New Realist group, they did not adhere to the group's manifesto, steadfastly retaining their artistic independence. Shortly after Brancusi's death in 1957, the studios in the Impasse Ronsin were demolished and the Lalannes moved into a new studio on the Impasse Robiquet. It was here, using a welding machine bought jointly with Jean Tinguely, that François-Xavier Lalanne developed his very first real sculpture, the *Rhino-Crétaire*, subsequently exhibited at Jeanine Goldschmidt and Pierre Restany's Galerie J in 1964. The aesthetic spirit was already striking, so too the technique – a personalised universe, one in which his sculpture drew little distinction between artistic expression and quasi-utilitarian objects.

This first exhibition was a success and earned him several extremely positive critical reviews, and was followed by a continued growth of their international reputation under the partnership with the legendary gallerist Alexander Iolas. Their first exhibition with Iolas was at his Paris gallery in 1966, and was followed by their first American exhibition with the presentation of a selection of their works at the Art Institute of Chicago in 1967, which was then relocated to the New York Iolas gallery later that year. Since then they exhibited globally and continuously, forming a core vanguard in the creation of a poetic, playful fantasy world, which garnered, and continues to attract, devotees from a range of seminal collectors and international patrons, including Yves Saint-Laurent and Pierre Bergé, Gunther Sachs, Peter Marino, and many others. The current work, *Grand Mouflon de Pauline*, enclosing a desk, is from the first (2006) edition of the model initially created in 1993. It comes from the collection of acclaimed photographer, filmmaker and producer Steven Sebring, whose numerous credits and awards include those for the documentary *Dream of Life*, which followed icon Patti Smith through the course of 11 years, and he is today noted for his continued experimentation with interactive imagery. The piece was purchased at the time Sebring was preparing and researching for the 2006 book, *Claude & François-Xavier Lalanne,* during which Sebring spent an extended period filming and photographing the artists and their work, and since then it has been prominently placed in his New York studio.

Whilst certain works by François-Xavier Lalanne convey great strength and power, *Mouflon de Pauline* is a graceful work with a distinct elegance of form. The fleeting backward glance of the Mouflon (a wild sheep) is rendered within a simple yet refined structure. The final form is characteristic and encapsulates the underlying emphasis of François-Xavier Lalanne's work, the exploration of forms and creatures that escape from their interior surroundings, invading and overtly imbuing the space in which they are placed with a new dimension. This is performed here with a subtle synthesis of charm, wit and impact, the latter not only by bringing an outside animal 'inside', but by giving an instantly recognisable animalistic form an additional and hidden function, in this case a desk. The magical kingdom of fantastical beasts imagined and created by Francois -Xavier Lalanne – epitomised with the simultaneously surreal and tender *Mouflon de Pauline* – established *Les Lalanne* as a preeminent artistic force of 20th and 21st century French art.

Alternate view of the present lot.

*6

GEORGE CONDO

(B. 1957)

Three Nudes

ink and gesso on two joined sheets of paper
82⅛ x 56½in. (208.5 x 143.5cm.)
Executed in 2013

£300,000–500,000
$430,000–700,000
€340,000–570,000

'The idea is to take all the information from every painting I like in history and put it back in an original way'

–George Condo

A captivating large-scale composition in ink and gesso, *Three Nudes* is a superb example of George Condo's knife-edge dance between the enticing and the grotesque. The work depicts a trio of standing nudes. While the centre and rightmost subjects are classically beautiful females, the figure on the left has a protuberant cheek, cartoon eyes and a bestial maw: characteristic features of Condo's strikingly exaggerated pictorial language. A wild shock of hair further emphasises this androgynous character's disjunct with its companions. Two enigmatic hands, outlined in blue, appear to echo the seen and unseen limbs of these figures, as if survivals from a sketch beneath. *Three Nudes* speaks in direct dialogue with the history of art. Condo's triad harks back to the German Renaissance master Cranach the Elder's *The Three Graces* (1581). Whereas Cranach's figures are incarnations of divine elegance and mirth, however, Condo's trio carry something of the demimonde, with eroticised poses and fishnet stockings redolent of burlesque. The black ink outlines counterposed with the bold white gesso field calls to mind the streamlined Cubism of 1930s Picasso, while the sinuousness of the two female figures recalls the nude portraits of Modigliani. Yet *Three Nudes* is unmistakably Condo's own. 'I don't,' the artist has said, 'want to just paint someone else's painting. The idea is to take all the information from every painting I like in history and put it back in an original way' (G. Condo, quoted in S. Baker, G*eorge Condo: Painting Reconfigured*, London 2015, p. 14). *Three Nudes* is both a meditation on Condo's illustrious predecessors and a stellar demonstration of his uniquely disconcerting techniques.

Lucas Cranach the Elder, *The Three Graces*, 1531. Musée du Louvre, Paris. Photo: © Musée du Louvre, Dist. RMN-Grand Palais / Martine Beck-Coppola.

PROVENANCE:
Skarstedt Gallery, New York.
Private Collection, New York.
Acquired from the above by the present owner.

EXHIBITED:
London, Skarstedt Gallery, *George Condo: Ink Drawings*, 2014, pp. 36 and 59 (detail illustrated in colour on the catalogue cover; illustrated in colour, p. 37; detail illustrated in colour, pp. 38-39).

George Condo, present work illustrated.
Photo: Jack Pierson.
Artwork: © DACS, 2018.

7

CY TWOMBLY

(1928-2011)

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

On Returning from Tonnicoda

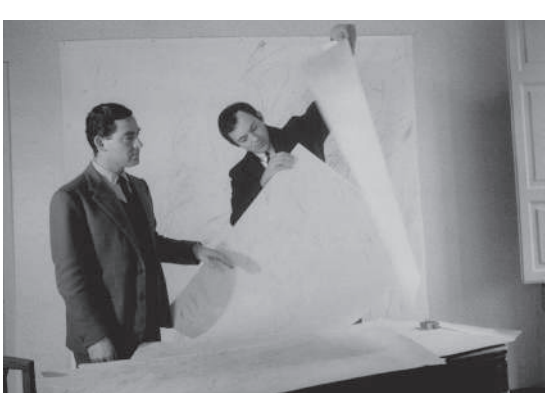
signed, dated and inscribed 'Cy Twombly Roma Aug. 1973 (for Giorgio Franchetti)' (on the reverse)
oil paint, wax crayon and pencil on paper
27½ x 39⅜in. (70 x 100cm.)
Executed in 1973

£700,000–1,000,000
$990,000–1,400,000
€800,000–1,100,000

'This green is not simply the memory of the Abruzzo forest; for Twombly, in the bareness of his Roman studio, it intended to evoke what the desert brings about in us as an image, feeling or desire, something between the phenomena of remanence and mirage'

–Yvon Lambert

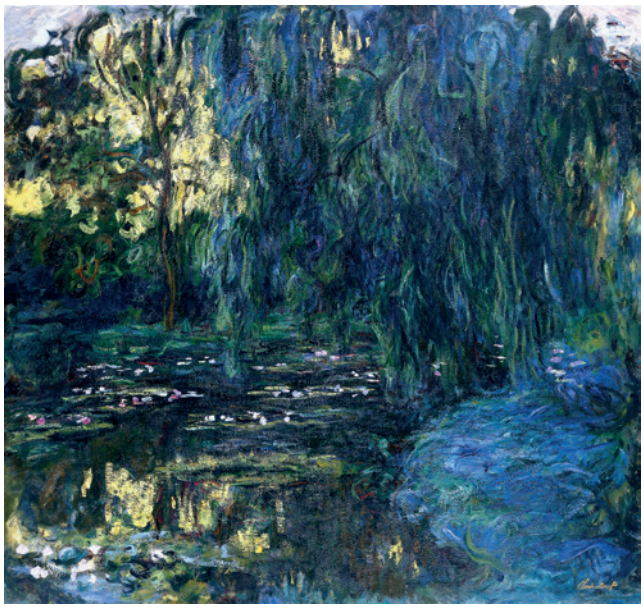
With its schismatic tracery of spectral green lines, *On Returning from Tonnicoda* belongs to a distinctive suite of eight works on paper that Cy Twombly completed in August 1973. Upon a blank ground, tinged with verdant light and shade, a tangle of oil and wax crayon marks dissolves into hazy sfumato layers. The work's title relates to the artist's sojourn in Tonnicoda that May: a small village in the Abruzzo region of central Italy, surrounded by a vast forest of oak and chestnut trees. The setting made a powerful impression on Twombly, initially inspiring the six-part cycle of drawings *Turn and Coda* – a characteristic play-on-words. Whilst these works channelled his immediate response to the forest, the present series – completed three months later in Rome – sought to distil its lingering visual residue. The strong linear arcs of *Turn and Coda* disintegrate here into a knotted web of lines, recalling the impulsive graphic handwriting of both the 1960s 'blackboard' works and *Nini's Paintings* of 1971. Deep botanical green saturates the picture plane – a chromatic afterglow that defines several drawing cycles from this month, notably *Green Duration* and *Aristaeus Mourning the Loss of his Bees*. 'This green is not simply the memory of the Abruzzo forest', writes Yvon Lambert; 'for Twombly, in the bareness of his Roman studio, it intended to evoke what the desert brings about in us as an image, feeling or desire, something between the phenomena of remanence and mirage' (Y. Lambert, *Cy Twombly: Catalogue raisonné des oeuvres sur papier*, Volume VI, Rome 1979, p. 68). Part of the same family collection since its creation, the work is inscribed on the reverse with a dedication to Giorgio Franchetti: an important early patron who would later become Twombly's brother-in-law.



Cy Twombly with Giorgio Franchetti, 1958.
Photo: David Lees/The LIFE Images Collection/Getty Images.
Artwork: © Cy Twombly Foundation.

PROVENANCE:
Galleria Gian Enzo Sperone, Turin.
Private Collection, Rome.
Thence by descent to the present owner.

LITERATURE:
Y. Lambert (ed.), *Catalogue raisonné des oeuvres sur papier de Cy Twombly, Volume VI 1973-1976*, Milan 1979, no. 45 (illustrated, p. 72).
N. Del Roscio (ed.), *Cy Twombly Drawings Cat. Rais. Vol. 6 1972-1979*, Munich 2016, no. 70 (illustrated in colour, p. 77).



Claude Monet, *Vue du bassin aux nymphéas avec saule, circa* 1917-1919.
Private Collection.
Photo: © 1998 Christie's Images Ltd.

'It's like a nervous system. It's not described, it's happening. The feeling is going on with the task. The line is the feeling, from a soft thing, a dreamy thing, to something hard, something arid, something lonely, something ending, something beginning'

–Cy Twombly

Following on from the major paintings of the 1960s, the early 1970s witnessed an intensive focus on drawing and works on paper within Twombly's *oeuvre*. Scholarship on the artist, too, began to shift its attention towards these media: 1973 saw both the Kunstmuseum Basel's major retrospective of his drawings, and the publication of the first volume of the drawings catalogue raisonné by Heiner Bastian. For Twombly, the primal, semi-automatic act of making marks on paper lay at the heart of his aesthetic. Whilst working as a cryptologist in the US military during the 1950s, he had spent many hours drawing in the dark, seeking to disconnect his hand from the visual impulses of his eye. 'It's like a nervous system', he would later explain. 'It's not described, it's happening … The line is the feeling, from a soft thing, a dreamy thing, to something hard, something arid, something lonely, something ending, something beginning' (C. Twombly, quoted in D. Sylvester, *Interviews with American Artists*, London 2001, p. 179). For Roland Barthes, writing on the *Twenty-four Short Pieces* created alongside the Tonnicoda drawings, this approach inverts traditional figure-ground relationships: the line, with its near-electric charge, almost becomes the support for the paper. 'There is a silence, or, to be more precise, a fine and tenuous crackle of the page, but this background is a positive force in its own right', he explains. 'By reversing the usual relationships to be found in a classical drawing, one could say that it's the line, the grating, the form, in short the graphic event, that allows the sheet of paper to exist, to signify, to play' (R. Barthes, 'Non Multa Sed Multum', 1976, reproduced in N. del Roscio (ed.), *Writings on Cy Twombly*, Munich 2002, p. 101).

Following his move to Rome in the late 1950s, Twombly's nascent language of mark-making had originally drawn much inspiration from the ancient graffiti that lined the city streets. Throughout his career, however, he was deeply inspired by the natural world. 'That's my first love, landscape', he later explained. 'You can't be a poet without knowing any botany or plants … it's impossible, that's the first thing you should know' (C. Twombly, quoted in D. Sylvester, *Interviews with American Artists*, London 2001, p. 173). In the 1970s, Twombly began to spend increasing amounts of time in the Italian countryside, partly due to ongoing renovations at his house in Bassano in Terevina. In the works on paper produced during this period, writes Simon Schama, 'the tension between linearity and ebullient organicism stays unresolved' (S. Schama, 'Cy Twombly', in N. del Roscio (ed.), *The Essential Cy Twombly*, London 2014, pp. 12-13). Whilst certain works in the *Twenty-four Short Pieces*, for example, are almost Minimalist in their juxtaposition of line and space, others erupt into biological chaos: looping spirals and webs, etched into the surface of the paper like fossils. In *On Returning from Tonnicoda*, the latter tendency is brought to bear upon a work that seeks to transcribe the sensory imprint of nature upon the psyche. In the undulating trace of Twombly's green line, the memory flickers in and out of shadow, flaring and fading within the mind's eye.

° ♦ **8**

JEAN-MICHEL BASQUIAT

(1960-1988)

PROPERTY FROM A PRIVATE FRENCH COLLECTION

Multiflavors

signed and titled '"MULTIFLAVOR" [sic] Jean-Michel Basquiat' (on the reverse)
acrylic and oilstick on canvas with tied wood supports
60½ x 61in. (153.7 x 154.5cm.)
Executed in 1982

£10,000,000–15,000,000
$14,000,000–21,000,000
€12,000,000–17,000,000

'The rough-hewn frames are still singled out as one of Basquiat's original innovations'

–Phoebe Hoban

With its raw urban poetry, vivid colour and painterly pyrotechnics, *Multiflavors* (1982) is an outstanding work dating from the year of Basquiat's meteoric rise to fame. Against a background of royal blue shot through with broad swathes of dripping black paint, words and symbols are scrawled in white, yellow and red, with the artist's signature crown gleaming like a beacon at the centre. Held in the same collection since 1990, and prominently exhibited during that time, the work belongs to a celebrated group of paintings characterised by exposed stretcher bars tied at the corners. With examples held in museum collections worldwide, including the Whitney Museum of American Art, the Broad Art Foundation, the Menil Collection and the Montreal Museum of Fine Arts, these canvases represent 'one of his most important group of paintings' (R. Marshall, *Jean-Michel Basquiat*, Paris 2000, p. 279). Made with materials salvaged from the Lower East Side, the stretcher transforms the work into a near-sculptural presence: a reliquary of post-Punk New York. Flashes of raw, overturned edge seem to show that Basquiat painted on what would usually be the reverse side of the canvas. On the surface, the influences of Jean Dubuffet, Cy Twombly and Abstract Expressionism conspire with Basquiat's graffiti origins, his Puerto Rican and Haitian heritage, tokens of consumer culture and esoteric hints of magic. The canvas is replete with billboard-style proclamations in English and Portuguese: 'cheap food', '15%', 'gold', 'pork' and 'hacked chicken with multiflavors' – a dish from a Chinese restaurant menu. Arrows and lines give a sense of order or listing, yet their logic is purely visual: words are crossed out, rewritten and underlined. At the bottom, next to his own copyright claim, Basquiat signs the canvas 'peso neto' ('net weight'): a signature phrase for an artist who – even at the height of his success – delighted in questioning the value and nature of art.

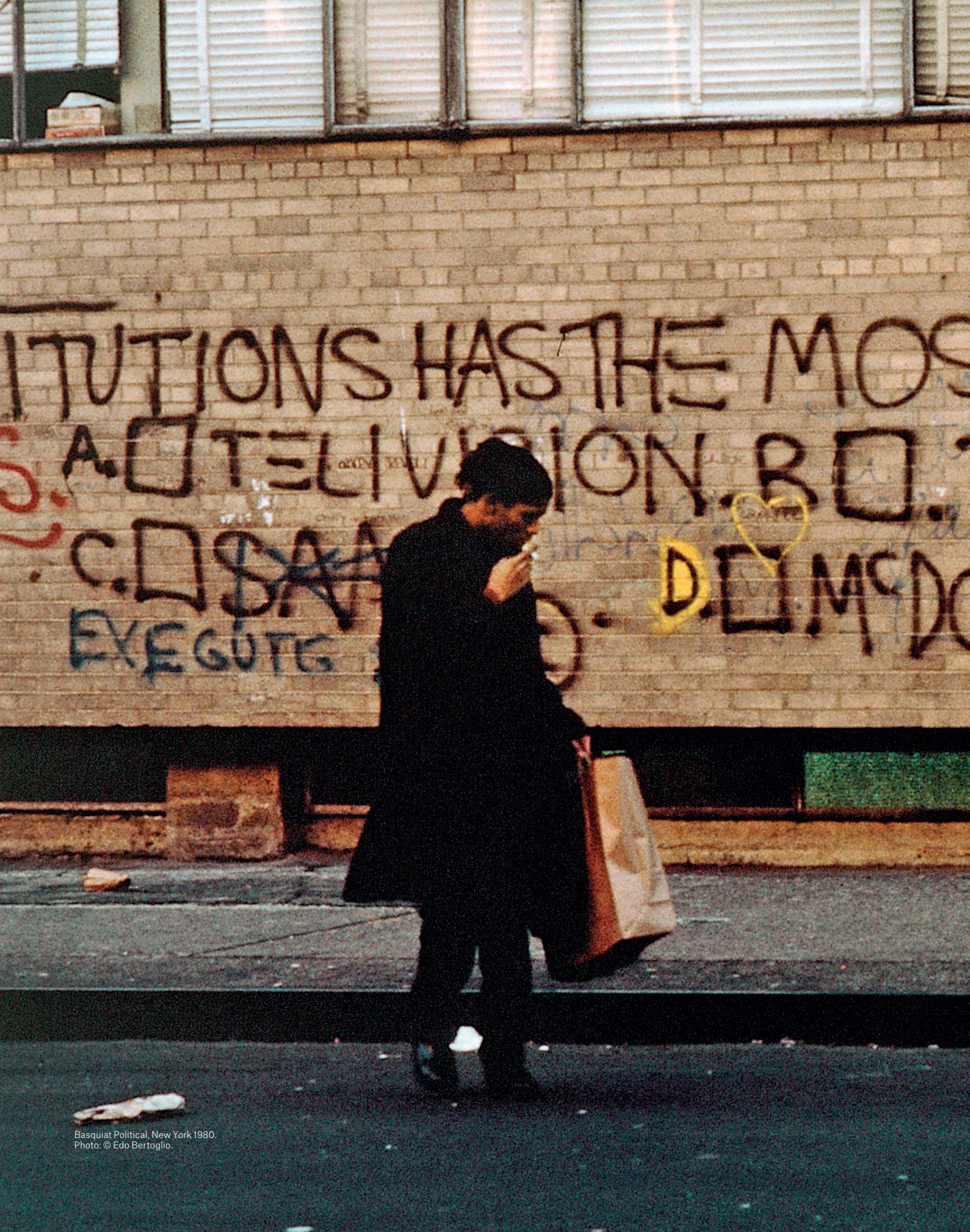
Pablo Picasso, *Bull. Cannes*, 1958. Museum of Modern Art, New York. Acc. no.: 649.1983. Artwork: © Succession Picasso/DACS, London 2018. Photo: 2018 The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:
Galerie Bruno Bischofberger, Zurich.
Jan Eric Lowenadler, Stockholm.
Anon. sale, Sotheby's New York, 5 May 1987, lot 262.
Private Collection.
Anon. sale, Catherine Charbonneaux Paris, 29 October 1990, lot 127.
Private Collection, France (acquired at the above sale).
Acquired from the above by the present owner.

EXHIBITED:
Zurich, Galerie Bruno Bischofberger, *Jean-Michel Basquiat*, 1982.
Paris, Musée-Galerie de la Seita, *Jean-Michel Basquiat. Peinture, dessin, écriture*, 1993-1994, no. 13 (illustrated in colour, p. 41).
Paris, Fondation Dina Vierny-Musée Maillol, *Jean-Michel Basquiat. Histoire d'une oeuvre,* 2003, p. 54 (illustrated in colour, p. 55).
Milan, Fondazione La Triennale di Milano, *The Jean-Michel Basquiat Show,* 2006-2007, p. 233, no. 100 (illustrated in colour, p. 232).

LITERATURE:
Galerie Enrico Navarra (ed.), *Jean-Michel Basquiat*,Paris 1996, Vol. I, p. 391 (illustrated in colour, p. 108).
Galerie Enrico Navarra (ed.), *Jean-Michel Basquiat*, Paris 2000, Vol. II, p. 117, no. 5 (illustrated in colour, p. 116).

CHA D
POLLO CON MOLTISABORES
CHACKED CHICKEN WITH
MULTI FLAVORS
GOLD
1. PORK
WINGS
5
cheap food
6 Lbs.
15%
1964.
C. ,10 PESO NETO ,20



Basquiat Political, New York 1980.
Photo: © Edo Bertoglio.

ST POLITICAL INFL
THE CHURCH
ONALDS.
FAST
FOOD

Jean-Michel Basquiat, *Untitled*, 1981.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2018. Photo: 2018 Adagp Images, Paris, / SCALA, Florence.

Jean-Michel Basquiat, *Untitled*, 1982.
Private Collection.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2018. Photo: 2018 Adagp Images, Paris, / 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 is his. He won that crown'

–Rene Ricard

Working to a soundtrack of TV cartoons, advertisements and jazz, Basquiat famously claimed that he used words as if they were brushstrokes. On the canvas, they performed multiple functions – visual constructs, heavily-laden concepts, sonic fragments and diaristic traces. For the most part, they were intuitive, almost musical outpourings, drawn from the cacophony of sources that surrounded him. 'Basquiat kept no standard records', writes Phoebe Hoban. 'His life was cash and carry. But there are records, hundreds of them. Drawings, paintings, and notebooks that reveal him like a Rorschach test. Basquiat lived his paintings; he slept on them, walked on them, ate on them. He scribbled the phone numbers of his friends on them, outstanding debts, take-out menus, names of people and places, lists from reference books, his idea of history' (P. Hoban, *Basquiat: A Quick Killing in Art,* London 1998, p. x). Whilst his streams of consciousness largely elude interpretation, certain themes began to crystallise in his works of this period. Thrust into the art world before the age of twenty-one, Basquiat was particularly fascinated by words relating to systems of buying and selling, power, wealth, value and authenticity. These concepts frequently found their way onto canvas, most notably in copyright symbol carried over from his former graffiti moniker SAMO©. In the present work, the juxtaposition of basic comestibles ('pork', 'wings', 'hacked chicken' and 'cheap food') with indicators of money, weight and 'gold' points to the economic alchemy of art into money, and money into food – the stuff of life. Basquiat was conscious of the relationship between his work and the global currents into which it was absorbed, and these concerns find compelling expression in *Multiflavors*.

It was in 1982 that Basquiat transitioned from 'a profusely talented and promising artist working on the street to a world-class painter, poised to become one of the most influential artists of his time' (J. Deitch, '1981: The Studio of the Street', in *Jean-Michel Basquiat 1981: The Studio of the Streets*, exh. cat., Deitch Projects, New York, 2006, pp. 10-13). In 1981, the gallerist Annina Nosei had offered him studio

cheap food

JEAN-MICHEL BASQUIAT

The Stretcher Paintings, 1982

The Broad Art Foundation, Santa Monica.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2018.
Photo: 2018 Adagp Images, Paris, / SCALA, Florence.

Jean-Michel Basquiat, *A Next Loin And/Or*, 1982.
The Menil Collection, Texas.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2018.

'He's finally figured out a way to make a stretcher ... that is so consistent with the imagery ... they do look like signs, but signs for a product modern civilization has no use for'

–Rene Ricard

Jean-Michel Basquiat, *A Panel of Experts*, 1982.
Montreal Museum of Fine Arts, Montreal.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2018.
Photo: Bridgeman Images.

Jean-Michel Basquiat, *LNAPRK*, 1982.
Whitney Museum of Art, New York.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2018.

Jean-Michel Basquiat's studio with bar stool, New York 1983.
Photo: © Roland Hagenberg.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2018.

'Basquiat kept no standard records. His life was cash and carry. But there are records, hundreds of them. Drawings, paintings, and notebooks that reveal him like a Rorschach test. Basquiat lived his paintings; he slept on them, walked on them, ate on them. He scribbled the phone numbers of his friends on them, outstanding debts, take-out menus, names of people and places, lists from reference books, his idea of history'

–Phoebe Hoban

space in the basement of her Prince Street gallery, where he swapped the city streets and walls for canvases. By January 1982, he had moved into a liberating loft space at 151 Crosby Street, where he would produce some of his finest works. March saw his landmark debut with Nosei: Jeffrey Deitch praised his 'ability to merge his absorption of imagery from the streets, the newspapers and TV with the spiritualism of his Haitian heritage, injecting both into a marvellously intuitive understanding of the language of modern painting' (J. Deitch, quoted in *Jean-Michel Basquiat*, Tony Shafrazi Gallery, New York, 1999, p. 326). The success of the show led to an extraordinary string of major solo exhibitions worldwide: with Gagosian in Los Angeles, Bischofberger in Zurich and the Galerie Delta in Rotterdam, as well as Achille Bonito Oliva's *Transavanguardia* show in Modena. That summer, his rapidly-advancing global reputation resulted in a prestigious invitation to *Documenta VII* in West Germany, where he was the youngest exhibited artist in a line-up of established veterans including Gerhard Richter and Joseph Beuys. Basquiat was dating Madonna and was a regular on the New York underground club scene. It was a period of great triumph and experimentation, whose euphoric twists and turns wrote themselves into every fibre of his canvases.

One of Basquiat's most important innovations was the raw, exposed stretchers that became a hallmark of his 1982 works. Like architectural relics, their rough-hewn forms quiver with the *Zeitgeist* of 1980s New York – extensions of the abandoned doors, fridges and other found surfaces that had once been his canvases. Basquiat's assistant Stephen Torton, a one-time club bouncer, was tasked with sourcing materials to build the stretchers. 'It was such a relief to climb into Dumpsters and pull things out of them and make sculptures', Torton recalls. 'I would go out in the middle of the night and find the stuff. I was making things that looked like what the circus leaves behind' (S. Torton, quoted in P. Hoban, *Basquiat: A Quick Killing in Art,* London 1998, p. 172 and

Jean-Michel Basquiat smoking, New York 1983.
Photo: © Roland Hagenberg.

'The effect was raw, askew, handmade – a primitive-looking object that recalled African shields, Polynesian navigation devices, Spanish devotional objects, and bones that have broken through the surface skin'

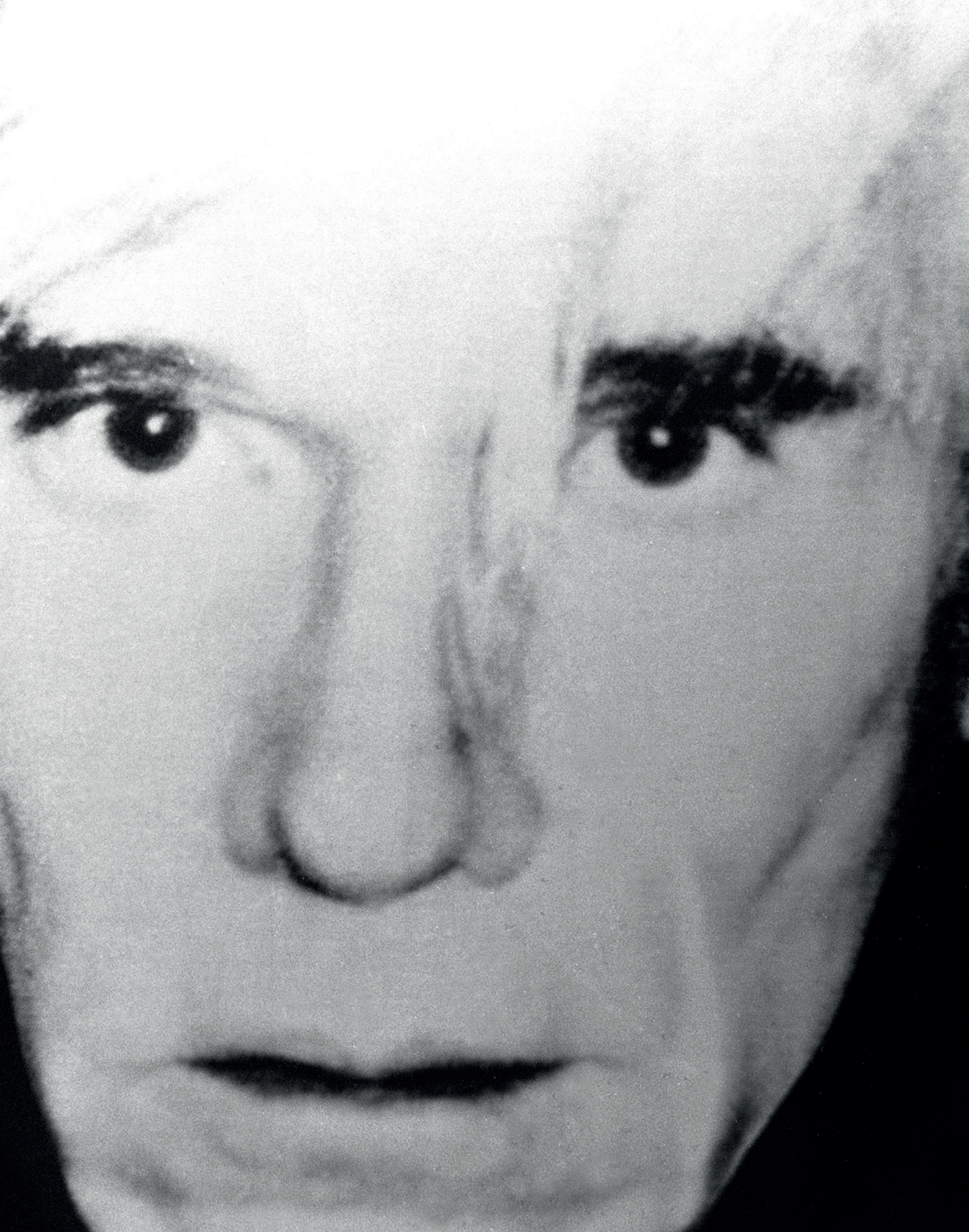
–Rene Ricard

p. 106). The stretchers became an integral part of Basquiat's practice, and were rapturously received by both critics and gallerists. 'He's finally figured out a way to make a stretcher … that is so consistent with the imagery', wrote Rene Ricard. '… they do look like signs, but signs for a product modern civilisation has no use for' (R. Ricard, quoted in P. Hoban, *Basquiat: A Quick Killing in Art,* London 1998, p. 102). Richard Marshall enthused that 'The effect was raw, askew, handmade – a primitive-looking object that recalled African shields, Polynesian navigation devices, Spanish devotional objects, and bones that have broken through the surface skin' (R. Marshall, 'Repelling Ghosts', in *Jean-Michel Basquiat,* exh. cat., Whitney Museum of American Art, New York 1992, p. 18).

As Basquiat took his place as king of the New York art world, the crown became his trademark symbol. His former girlfriend Suzanne Mallouk recalls that the symbol was inspired by the logo for King World Productions that appeared on screen at the end of *The Little Rascals* – a cartoon he watched religiously. Yet, for Basquiat, the crown held a deeper significance. The languages of royalty and heroism were handed down from the 1920s jazz scene – an important source of inspiration – where musicians would play outside clubs, competing to draw the biggest crowd. As a motif, the crown became a staple of the graffiti culture of the late 1970s and early 1980s, used by fellow artists to denote admiration for their peers. 'If you were a king, you would crown yourself', recalls Basquiat's friend Fred Braithwaite ('Fab 5 Freddy'). 'It was common as part of the street graffiti vocabulary to put a crown over your name – specifically if your tag was on a particular train the most. You were essentially designated king of that line' (Fab 5 Freddy, quoted in J. Moore Saggese, *Reading Basquiat: Exploring Ambivalence in American Art*, Berkeley 2014, p. 55). Basquiat had an uneasy relationship with his own rising celebrity: despite his long-held desire for recognition and glory, he was aware of its fleeting nature and hidden dangers. Over the years, the crown would come to sit alongside dark reflections on his own mortality – 'most young kings get their heads cut off', he daubed on one of his canvases. For now, however, in the throes of youth, hedonism and fame, Basquiat asserts his sovereignty: the undisputed ruler of all he surveyed, presiding over a kingdom of 'multiflavors'.

CHICKEN WITH
FLAVORS
GOLD
PORK
WINGS
cheap food
6 Lbs.
1964
PESO NETO

Andy Warhol at the opening of the exhibition *Andy Warhol*, Anthony d'Offay Gallery, London, 1986.
Photo: Paul Lovelace. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.



*o 9

ANDY WARHOL

(1928 – 1987)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Six Self Portraits

each: signed and dated 'Andy Warhol 86' (on the overlap)
acrylic and silkscreen ink on canvas, in six parts
each: 22 x 22in. (56 x 56cm.)
Executed in 1986

Estimate on Request

PROVENANCE:
Anthony d'Offay Gallery, London.
Private Collection, London (acquired from the above in 1986).
Anon. sale, Sotheby's New York, 14 May 2014, lot 23.
Acquired at the above sale by the present owner.

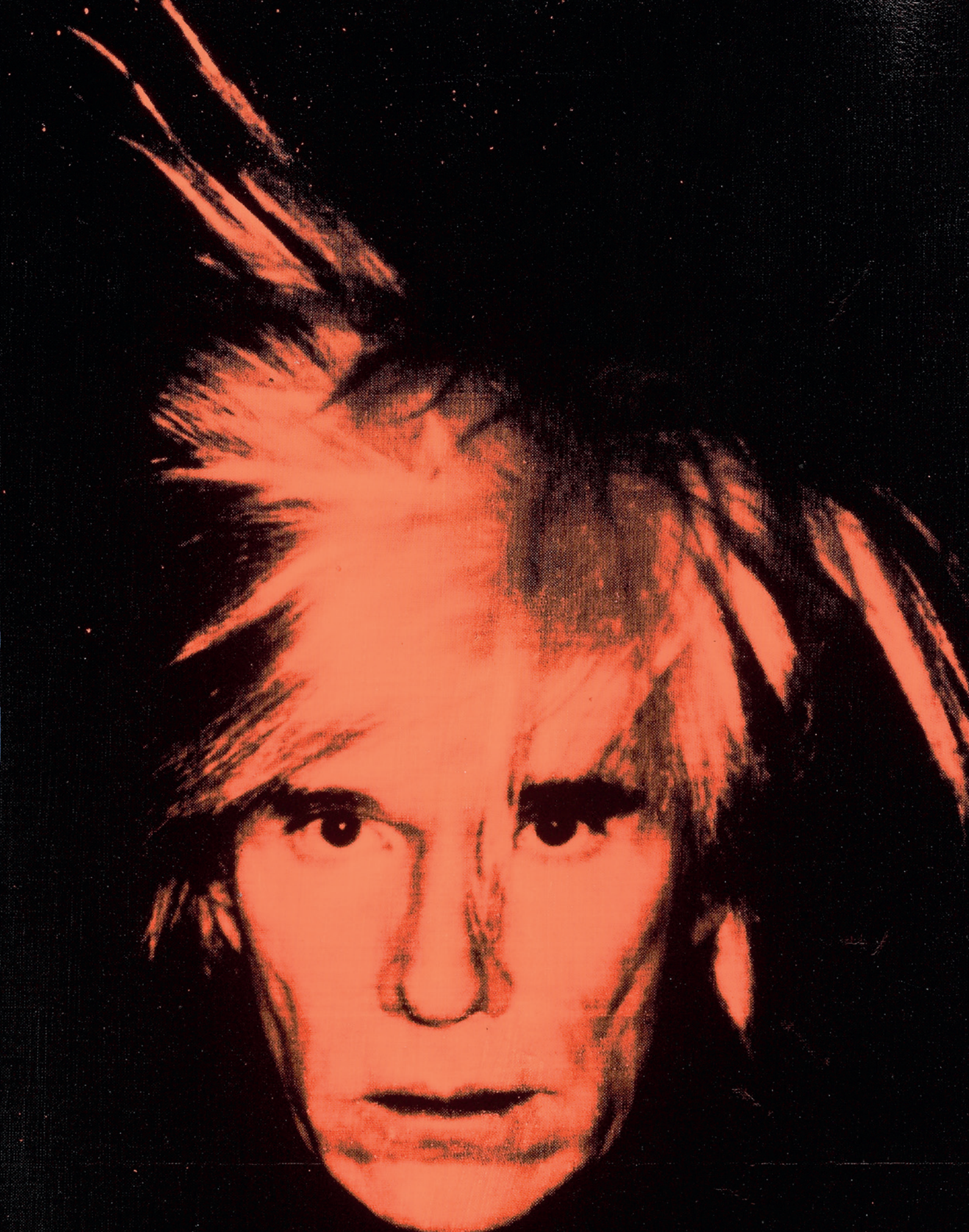
EXHIBITED:
London, Anthony d'Offay Gallery, *Andy Warhol: Self-Portraits,* 1986.
New York, Van de Weghe Fine Art, *Andy Warhol: Self-Portraits 1963-1986*, 2005, p. 89, no. 38 (illustrated in colour, pp. 82-83; installation view illustrated in colour, p. 7).

LITERATURE:
Cast a Cold Eye: The Late Work of Andy Warhol, exh. cat., New York, Gagosian Gallery, 2006, p. 277 (illustrated in colour, pp. 214-215).

'As I looked at the painting I realized two things; first that Warhol was without question the greatest portrait painter of the 20th Century, and secondly that it was many years since he had made an iconic self-portrait'

–Anthony d'Offay

A rare masterpiece completed just months before Andy Warhol's sudden death in 1987, *Six Self-Portraits* stands among his last great artistic gestures. Taking on the grand tradition of self-depiction in a manner unprecedented within art history, the artist assembles six distinct variations of his iconic 1986 'fright wig' self-portrait, creating a unique sequence that stands alone within his *oeuvre*. Few of Warhol's original silkscreen groupings remain intact, rendering the present work exceptional. His disembodied face emerges from darkness in six intimate 22 x 22-inch canvases, alternately pink, pale blue, lilac, orange, green and cobalt against a void of black. Within a practice punctuated with complex self-portraits, the 'fright wigs' are widely considered to represent Warhol's most deeply personal revelations. They are stark, rarefied exposures of an artist who ultimately became a greater cultural icon than his most famous celebrity muses. *Six Self-Portraits* was unveiled at Anthony d'Offay's London gallery between July and August 1986 – the first and only self-portrait exhibition of Warhol's career. Works from this exhibition now hang in the collections of Tate, London, the Metropolitan Museum of Art, New York, and the Carnegie Museum of Art, Pittsburgh. Acquired directly from the exhibition by the previous owner, who held it for nearly three decades, the work's remarkable six-fold format brings the faces into a chorus of technicolour synergy, dominated by no single hue. Placing himself alongside the great masters of the genre – from Dürer and Rembrandt to Picasso and Bacon – Warhol charges his self-image with a poignant sense of his own mortality. Rendered in immaculate high definition, his sculpted, mask-like face resembles a skull, bathed in dramatic chiaroscuro contrast; his body fades into obscurity beyond. 'I paint pictures of



'Warhol's 1966 *Self-Portrait* is probably the most well-known of the three versions he produced during the 1960s and, with his *Self-Portrait* of 1986, one of the most representative and iconic images of the artist''

–Georg Frei & Neil Printz

Rembrandt Harmensz van Rijn, *Portrait of the Artist at his Easel*, 1660
Musée du Louvre, Paris
© Louvre, Paris, France/Giraudon/The Bridgeman Art Library

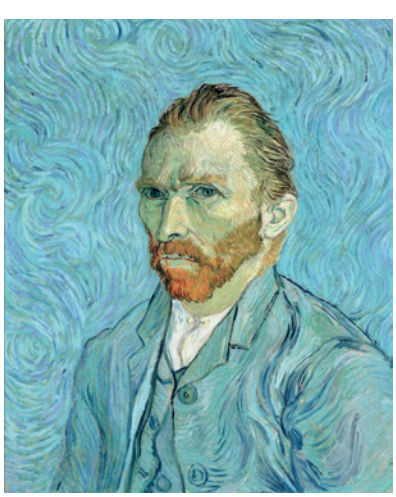
Edvard Munch, *Self-Portrait with Cigarette*, 1895
National Gallery, Oslo
© Bridgeman Images
© DACS, 2018

'… a feeling of introspection, of looking backwards, and the one thing I kept thinking about was the relationship of this to, well, the great late self-portraits, people like – one doesn't dare say it – Rembrandt, Van Gogh – a kind of moodiness, a kind of inwardness, a kind of darkness, a kind of loneliness and this is a whole new world for Andy, and it suddenly clicks into place with the whole history of tragic late self-portraiture'

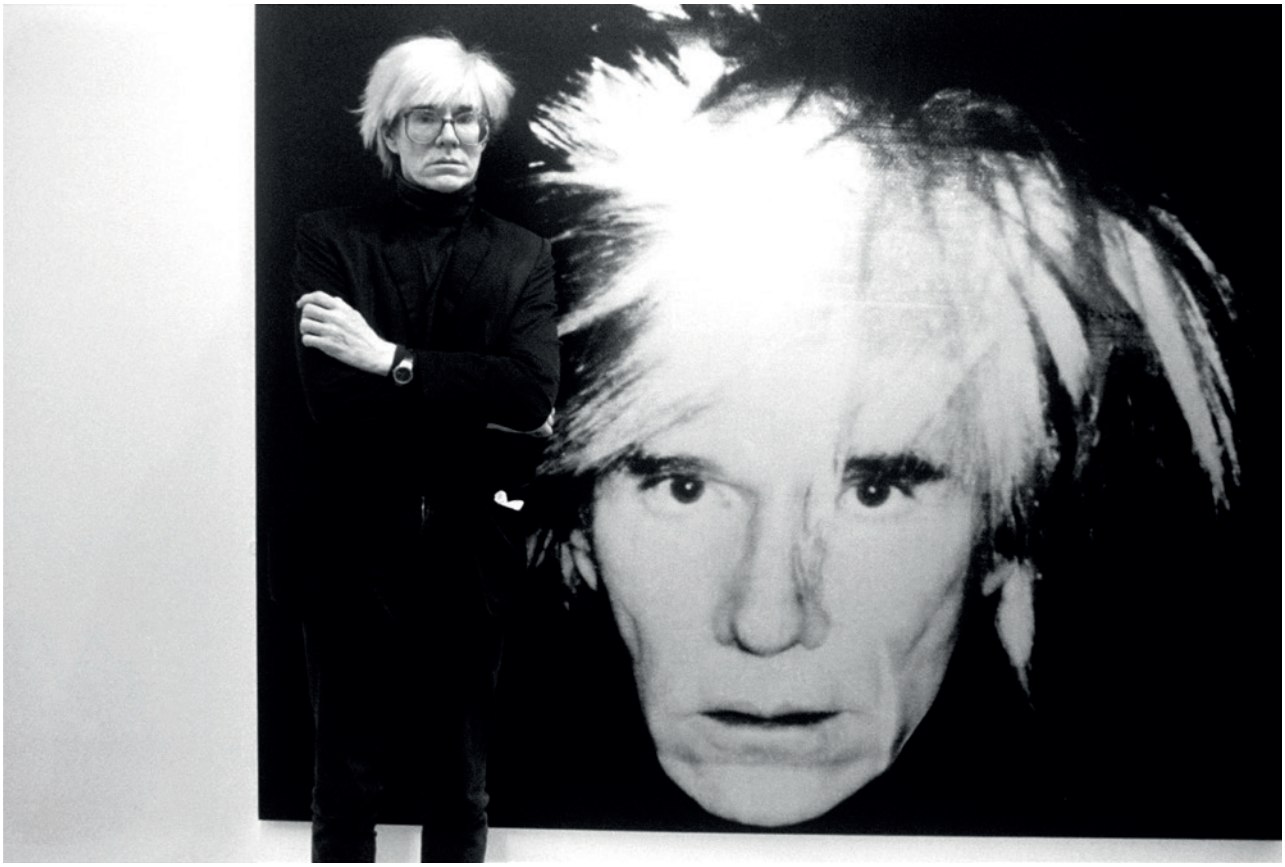
–Robert Rosenblum

myself to remind myself that I'm still around', Warhol once claimed (A. Warhol, quoted in V. Bockris, *The Life and Death of Andy Warhol*, London 1989, p. 480). Nearly thirty years after his death, these images are vivid reminders of the twentieth century's greatest artistic enigma.

The exhibition at d'Offay's gallery – Warhol's last in London during his lifetime – was a great success, both critically and commercially. Many viewers left the show 'deeply moved': Warhol's friend and biographer David Bourdon recalled that 'Some spectators interpreted the pictures as a *memento mori*, an unblinking, unsentimental view of a hurriedly approaching mortality. Others perceived them as a metaphor for the multiplicity of ways in which the artist was perceived' (D. Bourdon, *Warhol*, New York, 1989, p. 402). Even before Warhol's near-fatal shooting at the hands of Valerie Solanas in 1968, his practice had been underpinned by an obsessive fascination with sudden death. While this had previously found expression in his *Death and Disaster* series, which included images of car crashes, electric chairs and the atomic bomb, this final series of self-portraits saw him engage directly with his own mortality. 'The new painting, coming as it does twenty



Vincent van Gogh, *Self Portrait*, 1889.
Musée d'Orsay, Paris.
Photo: Bridgeman Images.



Andy Warhol at the opening of the exhibition *Andy Warhol*, Anthony d'Offay Gallery, London, 1986.
Photo: Paul Lovelace. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

'Haunting and poignant, these portraits remind me what a true visionary Andy was'

–Vincent Fremont

years after the last great self-portraits in the sixties, has by contrast with them a strange sense of absoluteness', writes John Caldwell. 'Perhaps this comes in part from the fact that the artist's neck is invisible, or it may derive from the oddly lit nimbus of hair that seems posed forever over his head. Certainly, the portrait derives part of its power from the sense that we are being given a rare chance to witness the aging of an icon' (J. Caldwell, 'A New Andy Warhol at the Carnegie', *Carnegie Magazine*, Pittsburgh, January-February 1987, p. 9).

Self-portraits do not reflect an unchanging reality for the artist, but represent specific moments of being. Rembrandt's are a case in point. As a successful young man, he sketched himself as if cavorting in front of the camera, laughing, posing proudly with his wife, even pulling comical faces; in his later life, as a widower who had been through hard years of bankruptcy, Rembrandt's self-images took on a more reflective tone and technique, studying the lines and hollows of his aged countenance amid dark, brooding interiors. The shift in Warhol's own self-portraits from his wryly theatrical performances of the early 1960s to the dramatic, neon-struck darkness of *Six Self-Portraits* seems to figure a similar journey. Keenly aware that the 'self' in the world and in art is an artificial, mediated construct, Warhol pictured himself in ways that were both revelatory and fiendishly evasive. His first self-portraits, from 1963, had been suggested by the legendary dealer Ivan Karp of Leo Castelli Gallery, who enlisted the support of pioneering Detroit collector Florence Barron. In a brilliant reversal of the typical artist-patron relationship, Barron commissioned Warhol to paint his own portrait for her, turning the icon-making apparatus of his Pop art vision on himself. The resulting work was derived from a Fotomat strip originally published as part of a June 1963 *Harper's Bazaar* feature. Warhol is presented in raincoat and dark glasses, the stereotypical attire of a man on the run, creating in effect an anti-self-portrait: an image of someone openly in disguise, evading the scrutiny of the camera. His next self-portraits – the 'mugshots' of 1964 – display a rigid and defiant face, caught reluctantly as a thief, revealing nothing. The final sixties self-portraits, from 1966-67, show Warhol's features partly concealed behind his hand, with a hazy use of colour and outline that dissolves him almost

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

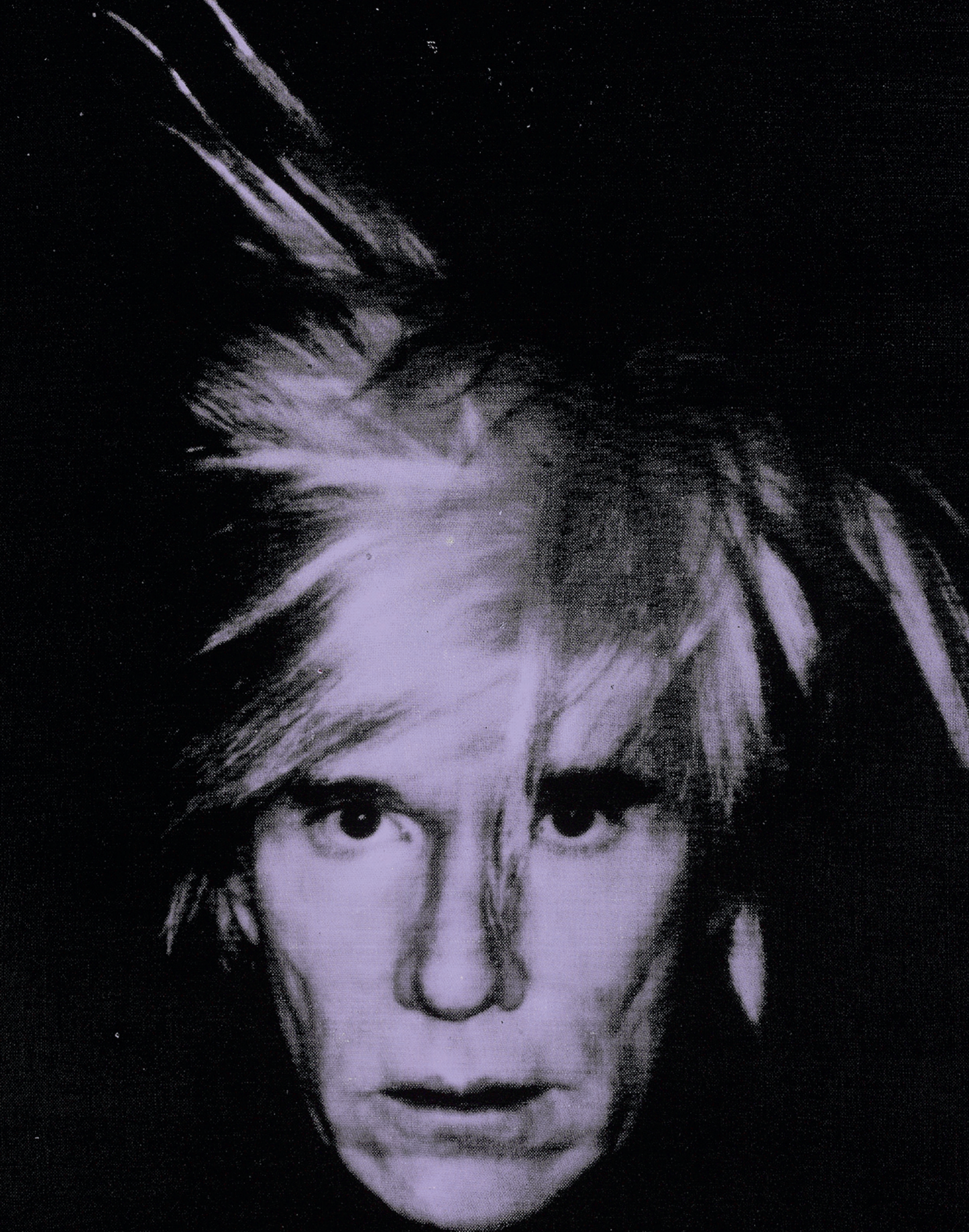
'The new painting, coming as it does twenty years after the last great self-portraits in the sixties, has by contrast with them a strange sense of absoluteness. Perhaps this comes in part from the fact that the artist's neck is invisible, or it may derive from the oddly lit nimbus of hair that seems posed forever over his head. Certainly, the portrait derives part of its power from the sense that we are being given a rare chance to witness the aging of an icon'

–John Caldwell

into abstraction. Hiding in plain sight, he is a shadowy entity, a mystery or fiction barely present in the picture. This is the self-portrait as disappearing act. 'That could be a really American invention,' Warhol once said, 'the best American invention – to be able to disappear' (A. Warhol, *The Philosophy of Andy Warhol: From A to B and back again*, Orlando, 1975, p. 113).

The 1986 self-portraits, in contrast, capture a lightbulb moment of sudden revelation and recognition. Warhol's bleached, collagen-injected features and wild, synthetic wig are splashed in a blaze of colour against deepest black. His flat silkscreen takes on a near-Expressionist force of feeling. Warhol seems to have caught sight of himself in a flash, his entire public image a disguise, both created and consumed by the limelight. He faces up to his life's work in true Old Masterly fashion, and looks death square in the eye. Opening a new chapter in the history of portraiture, he repeats the image six times. Moving beyond the echoes of mass production explored in his images of everyday consumer goods, here he stages a crescendo of introspective intensity. Repetition lay at the heart of Warhol's practice: not only in the reproductive nature of his techniques, but also in the way in which he chose to present his works to the public. From the time of his *Campbell's Soup Cans* exhibition at the Ferus Gallery, Los Angeles, in 1962, he had frequently shown his works in groups, fascinated by the subtle nuances and permutations that emerged in their sequential display. Over the years, most of these serial groupings were dispersed and Warhol's compound outlook disrupted. Those series still intact – such as the present work – represent complete and holistic expressions of his artistic vision.

Warhol's elusive identity was inextricably bound to his art. 'If you want to know about Andy Warhol, then just look at the surface of my pictures and there I am', he said; 'there's nothing in between' (A. Warhol, quoted in G. Berg, 'Andy: My True Story', in *Los Angeles Free Press*, 17 March 1967, p. 3). More than any of their predecessors, the fright wig portraits engage with the humanity beneath this façade. In these works, he addresses one of art history's greatest themes – that of the aging master taking a last look at himself. His full-frontal gaze wavers between revealing and concealing: he is simultaneously defenceless and untouchable,



‘If you want to know about Andy Warhol, then just look at the surface of my pictures and there I am; there’s nothing in between’

–Andy Warhol

superficial and sphinx-like. Robert Rosenblum commented at the time that the works had a ‘melancholy introspection’ like the ‘great late self-portraits of Rembrandt and Van Gogh’ while also later pointing out that the works also betrayed a pervasive ‘mood of both personal and public retrospection’ (R. Rosenblum, ‘Warhol as Art History’, *On Modern Art*, New York, 1999, p. 227). Throughout his earlier career, Warhol’s response to the tradition of self-revelation – as nurtured by his forebears – had been to rid his works of all psychological depth, deliberately deflecting the gaze of his viewers. Emerging from the void, Warhol’s fright wig *Self-Portraits* become the final expression of the famously empty, inscrutable and often frighteningly clairvoyant persona that he presented to the world. But they are also piercingly honest. These powerfully emotional works show Warhol, perhaps for the very first time, not hiding behind a disguise but revealing his own consciously formed self-image to have become its own mask – and, perhaps, a death-mask.

It was Anthony d’Offay himself who, in the winter of 1985-1986, encouraged Warhol to consider making a new series of self-portraits. ‘At Christmas we visited a collector friend of Lucio Amelio who had a powerful red portrait of Beuys by Andy Warhol hanging in his house’, he recalls. ‘As I looked at the painting I realized two things; first that Warhol was without question the greatest portrait painter of the 20th Century, and secondly that it was many years since he had made an iconic self-portrait. A week later, I visited Warhol in New York and suggested to him an exhibition of new self-portraits. A month later he had a series of images to show me in all of which he was wearing

Above left:
Andy Warhol, *Self Portrait*, 1963-64.
Private Collection.
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.
Photo: © Christies Images Ltd.

Above right:
Andy Warhol, *Self-Portrait*, 1967.
Tate Gallery, London
© Tate, London 2018
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.
Photo: Bridgeman Images.

Opposite:
Andy Warhol, *Marilyn Diptych*,1962.
Tate Gallery, London.
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.
Photo: © Tate, London 2018.

'I paint pictures of myself to remind myself that I'm still around'

–Andy Warhol

the now famous "fright wig." One of the images had not only a demonic aspect but reminded me more of a death mask. I felt it was tempting fate to choose this image, so we settled instead on a self-portrait with a hypnotic intensity. We agreed on the number of paintings and that some would have camouflage. When I returned to New York some weeks later the paintings were complete. The only problem was that Warhol had painted the demonic "Hammer House of Horror" image rather than the one we had chosen. I remonstrated with him and reminded him of our agreement. Without a demur he made all the pictures again but with the image we had first selected. And so between us we brought two great series of self-portraits into the world' (Letter from Anthony d'Offay to Dietmar Elger, 17 February 2004, quoted in D. Elger, 'The Best American Invention – To be Able to Disappear', in *Andy Warhol: Self-Portraits*, Ostfldern-Ruit, 2004, p. 127). The results were at once infernal and near-spiritual in their radiance. In the present work, Warhol's shock of hair glows like a fractured halo: a distant echo, perhaps, of the Byzantine icons that had adorned his childhood home.

The 1986 self-portraits derived from Polaroid photographs taken by Benjamin Liu according to Warhol's instructions. Sitting in the stairwell outside his studio, Warhol carefully costumed himself in a black turtle neck and teased peroxide wig. His lifelong preoccupation with public image and beauty stemmed partly from his frustration with his own physical appearance, and by the late 1980s his self-image was virtually a complete fabrication. 'Warhol's visage by this time was, of course, almost totally invented', writes David Bourdon: 'the hair belonged to one of dozens of wigs, the skin had been dermatologically transformed and constantly tautened through the use of astringents, and the sunken cheeks had been smoothed out with collagen injections' (D. Bourdon, *Andy Warhol*, New York, 1989, p. 402). These final self-portraits focus entirely on his face and the strands of hair exploding like fireworks from the monochrome background. Warhol's huge collection of peroxide fright wigs – or 'wig hats', as the artist preferred to call them – would become his most notable trademark, and came to act as a *de facto* title for this series. Vincent Fremont notes, however, that 'I do not remember Andy, Jay Shriver (his 1980s art assistant), or any of us referring to these paintings that way. This "title" was probably thought up after Andy's death because of people's reaction to the portraits with Andy's head floating in space, his wig hair standing straight up or sideways, as he stares powerfully and mysteriously out at the world ... the portraits dominate the room they hang in. Haunting and poignant, these portraits remind me what a true visionary Andy was' (V. Fremont, *Andy Warhol: Self-Portraits 1963-1986*, exh. cat., Van de Weghe Fine Art, New York, 2005, p. 22).

† 10

DAVID SALLE

(B. 1952)

Old Bottles

signed, titled and dated 'David Salle "Old Bottles" 1996' (on the reverse); signed, titled and dated 'David Salle "Old Bottles" 1996' (on the overlap)
oil and acrylic on canvas
overall: 96⅛ x 128⅛in. (244 x 325.5cm.)
Painted in 1995-1996

£250,000–350,000
$360,000–490,000
€290,000–400,000

'Some images reveal something deep about how the world works; it seems as though they can access how consciousness is structured. Paintings exist in the present tense, yet somehow, because of how it's structured, it can move backwards through time as well … That present tense-ness is the deepest pleasure'

–David Salle

Painted as if from a snapshot of the artist's consciousness, *Old Bottles* represents an outstanding example of David Salle's evolution of Post-Modern painting. Populated with an extraordinary array of imagery from a range of different sources which are all kept anonymous, Salle composes these images with his own hands in a variety of forms and layers to create streams of thought, which are never fully explained. To create the foundational axes for his pictorial layering in *Old Bottles*, he has butted together a diptych of canvases, with two further small passengers inserted containing greyscale silkscreen images of bottles and glasses. Merging these with two women on a promenade stroll, a skewed interior scene that seems to echo a mid-century advertisement, wintry wrapping-paper motifs and a flurry of brightly-coloured butterflies, Salle creates a mesmerising visual display. Painted in 1995, the work is emblematic of Salle's mature visual language, and is testament to his leading role in redefining the landscape of painting in the 1980s and 1990s. Do we read the bottles as sculptural echoes of the paired female forms behind them? What era produced that monochrome yellow tint to the image of the two women? Are the butterflies – which recur in a number of works from this period – emblematic of imaginative escape or transformation from their seemingly domestic backdrop? Characterised by juxtapositions of seemingly unrelated imagery, *Old Bottles* teasingly suggests an underlying narrative or meaning, yet ultimately remains tantalisingly elusive. Rendered on an imposing scale, it is an eloquent example of what Lisa Liebman has described as Salle's 'quest for resonant incongruity' (L. Liebman, 'A Prairie Picaresque,' in *David Salle*, New York 1994, p. 19).

Francis Picabia, *Transparence-Tete et Cheval (Transparency-Head and Horse)*, 1930.
Museum of Modern Art, New York. Acc. num. 50.1988.
Artwork: © DACS, 2018. Photo: 2018 The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:
Galeria Soledad Lorenzo, Madrid.
Acquired from the above by the present owner in 1998.

EXHIBITED:
Madrid, Galeria Soledad Lorenzo, *David Salle*, 1997.
London, The Saatchi Gallery, *Young Americans 2*, 1998 (illustrated in colour, n.p.).
Mexico, Museo de Arte Contemporaneo de Monterrey, *David Salle: pinturas y obras sobre papel, 1981-1999*, 2000.

LITERATURE:
C.F. Thompson, *The Greatness of God*, Bloomington 2016, pp. 237 and 239 (illustrated, p. 238).

PAULANERBRAU
MUENCHEN
PAULANERBRAU
MUENCHEN

Sigmar Polke, *Dr. Berlin*, 1969–74.
Private Collection.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2018.

James Rosenquist, *I Love You with My Ford*, 1961.
Moderna Museet, Stockholm.
Artwork: © James Rosenquist/ DACS, London/VAGA, New York 2018.

'There is art that reflects the singular self, and there is art that reveals a nonsingular, fragmented self. Obviously I am an example of the latter'

–David Salle

Reacting in antithesis to the cool, rational approaches of Conceptualism and Minimalism in the 1970s, painters like Salle, Julian Schnabel, Jean-Michel Basquiat, and Eric Fischl in the United States and others like Albert Oehlen, Anselm Kiefer, and Georg Baselitz in Germany renewed the importance of expressive colour, texture, and figuration in their painting. Since Salle's first solo museum show at the Museum Boijmans Van Beuningen in Rotterdam in 1983, he has continued to develop his 'flatbed' picture plane vernacular through multiple series including the *Tapestry Paintings* (1989–91), *Ballet Paintings* (1992–93), *Early Product Paintings* (1993), *Vortex Paintings* (2004–2005), and *Battles/ Allegories* (2009–2010). The 1990s was a particularly prolific decade for the artist as he elaborated his experimentations in sculpture, filmography and black-and-white photography – all of which in turn informed his painterly explorations.

Salle painted his first diptych in 1972 and has frequently returned to this format. Perhaps it was the influence of James Rosenquist's vast dissected canvases that led Salle to work within divided picture planes, or John Baldessari's tutelage at the California Institute of the Arts during the artist's formative years, or even his love for cinematic split-screen effects. For Salle it was to become a key format that would allow him to experiment with his unpredictive and intuitive form of surrealist automatism. Though his style has certainly fluctuated since the 1970s, visual montages and juxtapositions provided the foundations of almost all his practice. In the 1990s Salle drew inspiration from everyday commodities and, by doing so, marked his position within the trajectory defined by his Pop predecessors, including Rosenquist and Andy Warhol. This product-placement, however, was combined with stills from renowned films and quotes from art history itself. In *Old Bottles*, striking gestures, mute interiors, pensive moments, decorative patterns and bold branding collide in a vivid crescendo of disjunctive harmony.

λ ○ ♦ * **11**

CECILY BROWN

(B. 1969)

The Homecoming

signed and dated 'CecilyBrown 2015' (on the reverse)
oil on linen
77⅛ x 97in. (196 x 246.5cm.)
Painted in 2015

£800,000–1,200,000
$1,200,000–1,700,000
€910,000–1,400,000

'I think that painting is a kind of alchemy … the paint is transformed into image, and hopefully paint and image transform themselves into a third and new thing … I want to catch something in the act of becoming something else'

–Cecily Brown

With its voluptuous riot of colour and texture spread over two-and-a-half metres of canvas, *The Homecoming* exemplifies Cecily Brown's sensual command of oil paint. Amidst a near-fluorescent bacchanal of orange, green, yellow and blue, a looming, flesh-toned figure comes into focus. Working in tactile layers with impassioned, energetic brushstrokes, Brown relishes the fluid, viscous properties of the medium, conjuring flickering human traces through abstract painterly dynamism. Executed in 2015, the work coincides with the artist's return from New York to her native England – a move hinted at by its title. Coming to prominence in 1990s London, Brown distanced herself aesthetically and geographically from her Young British Artist contemporaries; she has spoken of 'my split personality, not being at home anywhere' (C. Brown, quoted in J. Wullschlager, 'Lunch with the FT: Cecily Brown', *Financial Times*, 10 June 2016). In keeping with this notion, her visual language draws inspiration from a wide variety of precedents: from Bosch, Bruegel, Titian and Delacroix, to Picasso, Bacon and the Abstract Expressionists. Following de Kooning's mantra that 'flesh was the reason oil paint was invented', Brown's handling of pigment is charged with carnal eroticism. She describes the medium as 'sensual, it moves, it catches the light, it's great for skin and flesh and heft and meat … I wanted to make something that you couldn't tear your eyes away from' (C. Brown, in D. Peck, 'New York Minute: Cecily Brown,' *AnOther*, 14 September 2012). In the present work, the figure is brought to the fore with a renewed sense of clarity, excavated from layers of historical allusion and abstract technique.

Peter Paul Rubens, *The Rape of the Sabine Women* (detail), *circa* 1635-40. National Gallery, London. Photo: Bridgeman Images.

PROVENANCE:
Gagosian Gallery, New York.
Acquired from the above by the present owner in 2015.

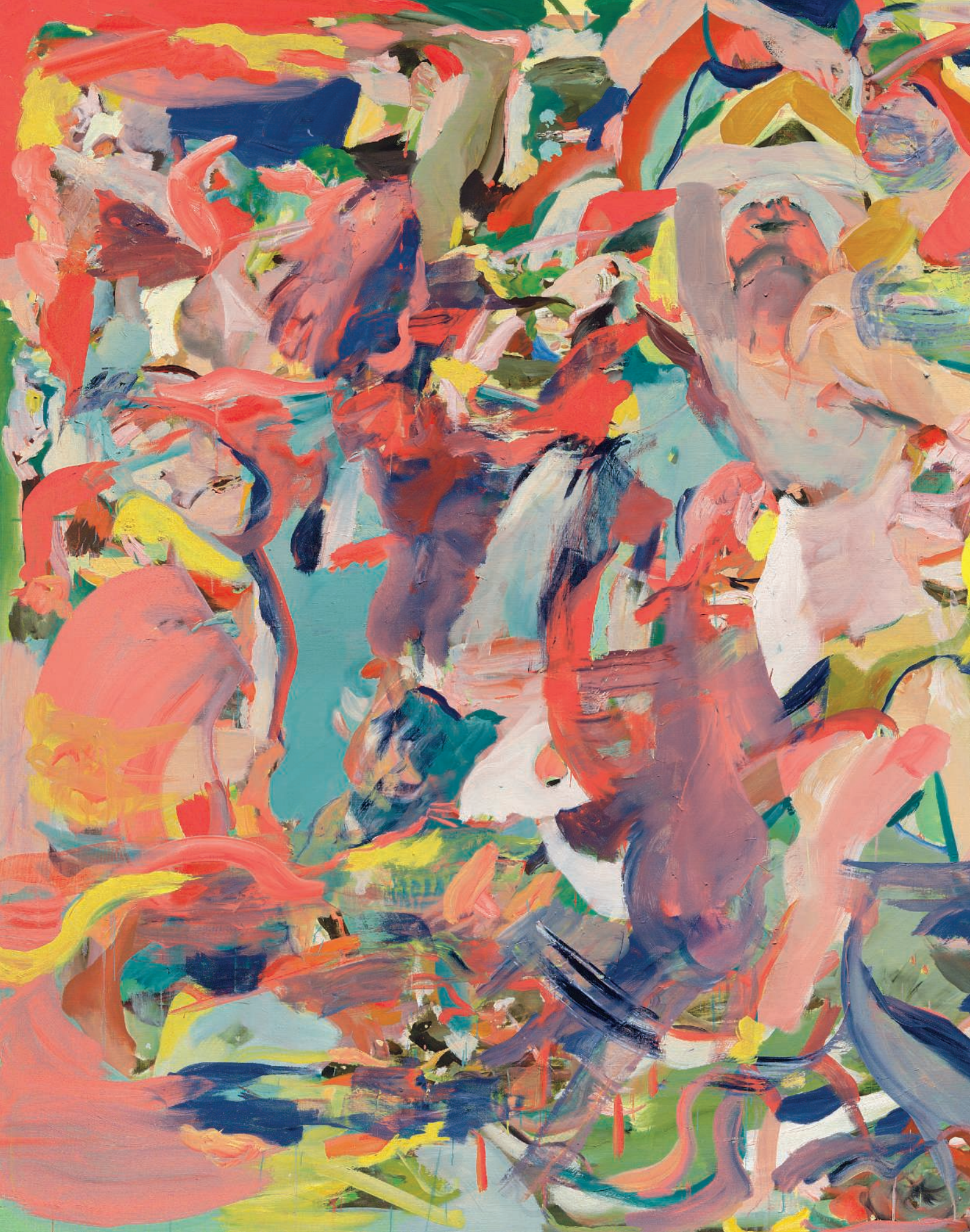
EXHIBITED:
Miami, The Moore Building, *UNREALISM*, 2015.

Willem de Kooning, *Untitled XIX*, 1977. Museum of Modern Art, New York. Gift of Philip Johnson. Acc. n.: 507.1998. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London. Photo: © 2018. Digital image, The Museum of Modern Art, New York/Scala, Florence.

'When I reach for the right colour at exactly the right moment, that's when I know it's going well, that's the feeling I'm striving for. Guston said it beautifully: it's painting itself. It's difficult to talk about without making it sound too spiritual: you're in an open state'

–Cecily Brown

Emerging as an artist at a time when painting seemed to have exhausted its potential, Brown has always been fascinated by the transformative properties of the medium. 'I think painting is a kind of alchemy', she has explained; '... the paint is transformed into image, and hopefully paint and image transform themselves into a third and new thing ... I want to catch something in the act of becoming something else' (C. Brown, quoted in C. Mac Giolla Léith, 'Painting Sensations', in *Cecily Brown: Paintings*, exh. cat., Modern Art Oxford, 2005, p. 55). For Brown, paint is an inherently sensory, physical medium that comes to life in the absence of fully conscious thought. At the same time, she delights in the wide variety of undisclosed sources that infuse her work with tantalising glimpses of figurative reality. As Johanna Drucker writes, 'The higher order of compositional organization in Brown's work references the grand tradition of theatrical landscapes filled with figures allegorical, historical, or observed. Their imagery calls forth terms that stream from the antique – gambol and dalliance, virtue and pursuit, bucolic revels and pastoral delights – a kind of visual punning play on scenes of Arcadia ... She engages with her sources as if in a lover's provocation to another touch, another exchange, excitement rising with response at the level of the mark, swatch, line of the brush drawn through the wet paint' (J. Drucker, 'Erotic Method', in *Cecily Brown: Paintings 2003-2006*, Gagosian Gallery, New York, 2005, p. 9). In *The Homecoming*, the suggestive interplay between figuration and abstraction is brought to a climactic crescendo, alive with the haptic joy of paint.



λ * **12**

LOUISE BOURGEOIS

(1911-2010)

PROPERTY OF A SWISS PRIVATE COLLECTOR

Spider III

steel
19 x 35 x 37½in. (48.3 x 88.9 x 95.3cm.)
Executed in 1995, this work is **unique**

£4,000,000–6,000,000
$5,700,000–8,500,000
€4,600,000–6,800,000

'The spider is a repairer. If you bash into the web of a spider, she doesn't get mad. She weaves and repairs it'

–Louise Bourgeois

Spider III is among the most significant and personal works created by Louise Bourgeois, an artist whose career spanned over seven decades of remarkable productivity. This rare and unique steel example of her iconic arachnid motif, executed in 1995, represents the first conception of *Spider III*: for each new realisation of her *Spider* sculpture series, before the subsequent bronze editions, Bourgeois produced a single version in steel, intended either for the artist herself or for acquisition by museums or close personal friends. Among the most rich and complex images of her long and varied practice, the spider first appeared in Bourgeois' work as early as 1947, but began to dominate her output from the mid-1990s. Charged with the paradoxical nature of the creature itself, and reflecting Bourgeois' own turbulent relationships with those closest to her, the spider's wider symbolic associations are deeply entwined with its profound personal import for the artist. With its combination of irregular, hand-worked surfaces and smooth, highly finished elements, *Spider III* is a complex hybrid of menace and emotional vulnerability. Rearing up almost a metre in height upon its eight legs, the work is one of the earliest versions of a sculptural form she would revisit throughout the 1990s, and whose various manifestations grace major museum collections worldwide. From Tate Modern in London to the Guggenheim in Bilbao and the National Gallery in Washington, D.C., Bourgeois' arachnid presences have been celebrated by critics and public alike.

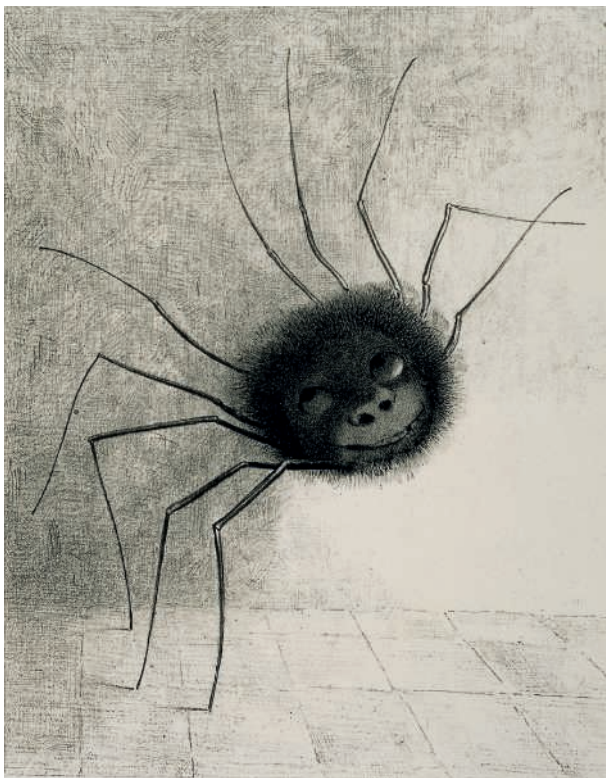
PROVENANCE:
Private Collection, Europe (acquired directly from the artist in 1995).
Anon. sale, Christie's New York, 8 May 2012, lot 32.
Acquired at the above sale by the present owner.

Louise Bourgeois, *Spider*, 2007.
Artwork: © The Easton Foundation/VAGA, New York/DACS, London 2018.

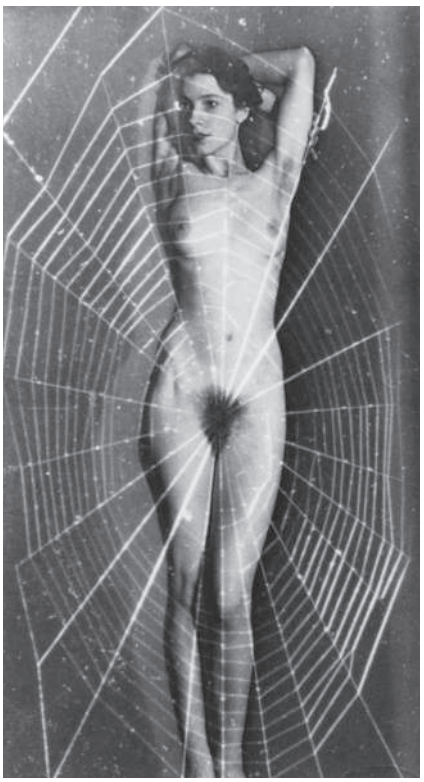
EXHIBITED:
Munich, Barbara Gross Galerie, *Bodyscape,* 1996 (bronze example exhibited).
Brussels, Xavier Hufkens, *Louise Bourgeois*, 1996-1997 (bronze example exhibited).
Cincinnati, Contemporary Arts Center, *Louise Bourgeois: Ode à ma Mère*, 1997 (bronze example exhibited).
Paris, Musée Jacquemart-André, *De Zurbarán à Rothko. Collection Alicia Koplowitz*, 2017, pp. 31, 126, 158 and 171, no. 53 (bronze example exhibited and illustrated in colour, p. 159). This exhibition later travelled to Bilbao, Museo de Bellas Artes de Bilbao.
Washington D. C., National Museum of Women in the Arts, *Revival,* 2017, p. 75 (bronze example exhibited and illustrated).

LITERATURE:
B. H. Walsh, 'Arachni-Mania', in City Beat, Cincinnatti, April 1997 (illustrated, p. 35).
Louise Bourgeois, exh. cat., London, Tate Modern, 2000, pp. 62-63 (bronze example illustrated in colour).
R. Storr, *Intimate Geometries: The Art and Life of Louise Bourgeois*, London 2016, p. 664 (bronze example illustrated in colour, p. 665).
B. Smith, 'Women Present Life, Love and Horror in *Revival* at the National Museum of Women in the Arts', in *Bmore Art Magazine,* July 2017 (bronze example illustrated, unpaged).
Women in the Arts, Vol. 35, No. 2, 2017, p. 13 (illustrated in colour; illustrated in colour on the front cover).

There is a later bronze edition of six plus one artist's proof.
Edition number five of six from the bronze edition is in the collection of the National Museum of Women in the Arts, Washington D. C.



Odilon Redon, *L'Araignée souriante, circa* 1897.
Musée du Louvre, Paris.
Photo: © RMN-Grand Palais (musée d'Orsay) / Jean-Gilles Berizzi.



Man Ray, *Spider Woman,* 1948.
Private Collection.
Artwork: © Man Ray Trust/ADAGP, Paris and DACS, London 2018.

'With the spider, I try to put across the power and the personality of a modest animal. Modest as it is, it is very definite and it is indestructible. It is not about the animal itself, but my relation to it. It establishes the fact that the spider is my mother, believe it or not'

–Louise Bourgeois

The human scale of this particular *Spider* creates a sense of preternatural unease, offering a more unsettlingly intimate encounter than larger spider sculptures such as the monumental *Maman* (1999), one version of which today towers ten metres tall outside the Guggenheim Bilbao. The tense, arched front legs of *Spider III* suggest that the creature is bracing itself for a burst of activity, either to flee an approaching threat or poised to attack a creature who dares to wander into its lair. Its material formulation is uncanny, reflecting the duality of a work structured on contradictions. The textural fascination of its steel surface, transitioning between the smooth, attenuated areas of the vertical elements and the molten knots of welding at the joints and abdomen, beckons tactile engagement, while our fear of the spider – itself a cocktail of innate, primal drives and cultural conditioning – inevitably flares up in response to its eight-legged form. *Spider III* is at once repellent and hypnotically attractive, a sinuous, sophisticated creation that nonetheless seems dredged from the very depths of the dark subconscious.

As with all of Bourgeois' work, *Spider III* is intensely autobiographical, relating particularly to her early childhood and the difficult relationship she had with her family. Bourgeois has widely acknowledged that the spider motif is an ode to her mother, who repaired tapestries in the family textile restoration workshop in Aubusson. Bourgeois adored her mother, and when she died in 1932, Bourgeois attempted suicide by throwing herself into a river, only to be rescued by her father, with whom her relationship was rather more complex. Louis Bourgeois was a philanderer whom Louise both admired and detested. Entangled in his own web of infidelity and deception, her father could not extricate himself from his ten-year affair with the artist's governess that continued throughout much of her childhood. The spider, the spinner of webs, with its dual role of predator and protector, becomes the perfect totem for Bourgeois' emotionally fraught upbringing.

The weaving of webs is an important metaphorical motif that runs throughout Bourgeois' practice. From its

Right:
Louise Bourgeois with *Spider IV,* 1996.
Photo: Peter Sumner Walton Bellamy.
Artwork: © The Easton Foundation/VAGA, New York/DACS, London 2018.

Alexander Calder, *Spider*, 1939.
Museum of Modern Art, New York. Acc. n.: 391.1966.a-c.
Artwork: © 2018 Calder Foundation, New York / DACS London.
Photo: © 2018 The Museum of Modern Art, New York/Scala, Florence.

autobiographical genesis in her parents' atelier, she has long associated the idea of sewing and repair – and in turn, the image of a spider – with her mother, who she saw as a protective, nurturing figure, and who had herself been irreparably damaged by her husband's unfaithfulness and cruelty. Beyond the idea of a spider as patient, meticulous maternal weaver, the creature can also be as a stand-in for Bourgeois herself, making a defiant statement of female creativity in a field dominated by male artists. Her own weaving of artistic forms and narratives is no domestic chore, but a mode of visionary fabrication from deep-seated strands of self. As Eva Keller has written of Bourgeois, 'She produces by secreting … Ceaselessly, she spins the space of her life and her work, incessantly inventing and redefining it. Her own extended body determines the space of her web. It incorporates the wiles of the hunter; it is host to elementary needs — for the spider, mystery and secretion are intimately allied' (E. Keller, 'Unraveling Louise Bourgeois: An Attempt', in *Louise Bourgeois: Emotions Abstracted, Werke/Works 1941–2000*, Zurich, 2004, p. 27). The legend of Arachne, the talented mortal weaver who was turned into a spider by the goddess Athena for daring to challenge her skill, further conjures mythic associations of female envy and jealousy.

Louise Bourgeois' reputation as an artist grew steadily during the later decades of her life. Having been overshadowed for many years by first-generation Abstract Expressionists, her major importance came to be recognised in the 1980s with a series of one-woman exhibitions in New York. In 1982, she was the subject of a retrospective at the Museum of Modern Art and had her first exhibitions in London and Paris. By the time she represented the United States at the Venice Biennale in 1993, her reputation as an influential and innovative artist was firmly established. Amid a varied body of work that has encompassed drawing, lithography, carving, casting, assemblage, installation and performance art, her spider sculptures remain the central icons her artistic output. Intensely personal yet elaborating universal themes, *Spider III* brings together the tangled skeins of Bourgeois' life: a duplicitous father, a protective mother, and the artist, who re-enacted her psychic torment in various material forms throughout her practice. Ultimately, for all its darkness, Bourgeois' spider is an avowal of strength, and an embodiment of the therapeutic power of artistic creation. 'The spider is a repairer', the artist once claimed. 'If you bash into the web of a spider, she doesn't get mad. She weaves and repairs it' (L. Bourgeois, quoted in F. Morris, *Louise Bourgeois*, exh. cat., Tate, London, 2009, p. 272).

*** 13**

WADE GUYTON

(B. 1972)

PROPERTY OF A PRIVATE COLLECTOR

Untitled

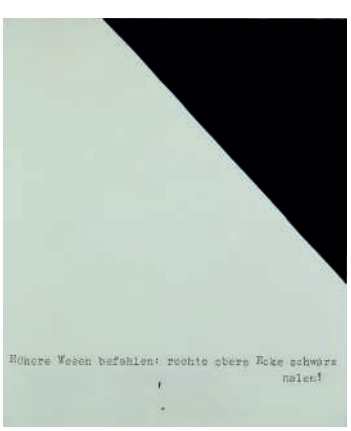
signed and dated 'Wade Guyton 2008' (on the overlap)
Epson UltraChrome inkjet on linen
40⅛ x 36in. (102 x 91.5cm.)
Executed in 2008

£350,000–450,000
$500,000–630,000
€400,000–510,000

'Pollock flung it; Rauschenberg silkscreened it; Richter took a squeegee; Polke used chemicals. Wade is working in what is now a pretty venerable tradition, against the conventional idea of painting'

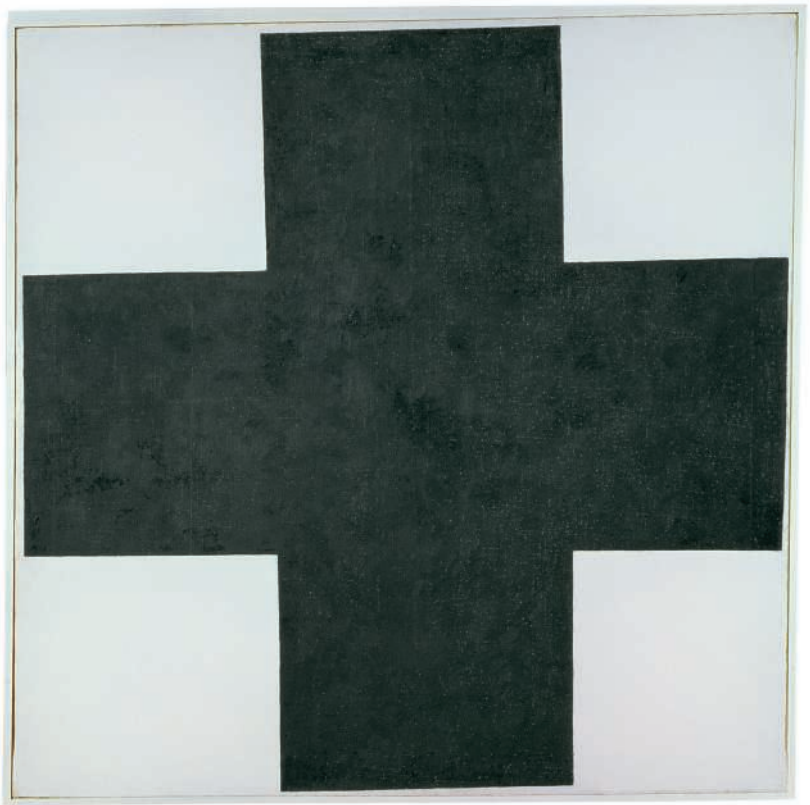
–Ann Temkin

A striking example of Wade Guyton's iconic 'X' forms, *Untitled* explores the aesthetic boundaries of modern technology while examining the mechanics of image production in the twenty-first century. Rendered in stark black and white, it offers a large, clean single iteration of the letter, distinguished by the two horizontal lines that bracket it on either side. Guyton's artistic process – sending simple, iconographic designs through a large inkjet printer – is central to his *oeuvre*. Not designed to handle linen, the machine struggles and, in the process, records the resistances and malfunctions that occur on the picture plane. The printer jams, the ink runs out, the forms stutter, splinter, smudge and fade on the surface, creating works that are concurrently mechanised and painterly. As only one half of the canvas can be passed through the printer at a time, the support is folded and each side executed separately. The paintings are thus bisected by a central seam, giving rise to further idiosyncrasies: edges do not match, colours differ, forms disappear or repeat unexpectedly. Using common contemporary technologies – a desktop computer, scanner, and printer – and a typeface called Blair ITC Medium, Guyton's banal symbol is transformed into a monumental motif of starkly beautiful variations, in which technical breakdown simulates human error. In removing the letter 'X' from the context of language, placing it between an obscure linguistic or symbolic signification and abstract shape, suggested meanings begin to decay. Instead, the jet-black, razor-sharp 'X' slicing through the brilliant white canvas conjures an intangible sense of mechanical failure and technological degradation, part intention and part accident, which eloquently challenges the parameters of 'high art'.



Sigmar Polke, *Hohere Wesen Befahlen*, 1969.
On Loan to the Hamburg Kunsthalle, Hamburg.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2018.
Photo: © Bridgeman Images.

PROVENANCE:
ArtCrush sale, Aspen Art Museum Aspen, 1 August 2008 (donated by the artist and Friedrich Petzel Gallery, New York).
Private Collection.
Acquired from the above by the present owner.

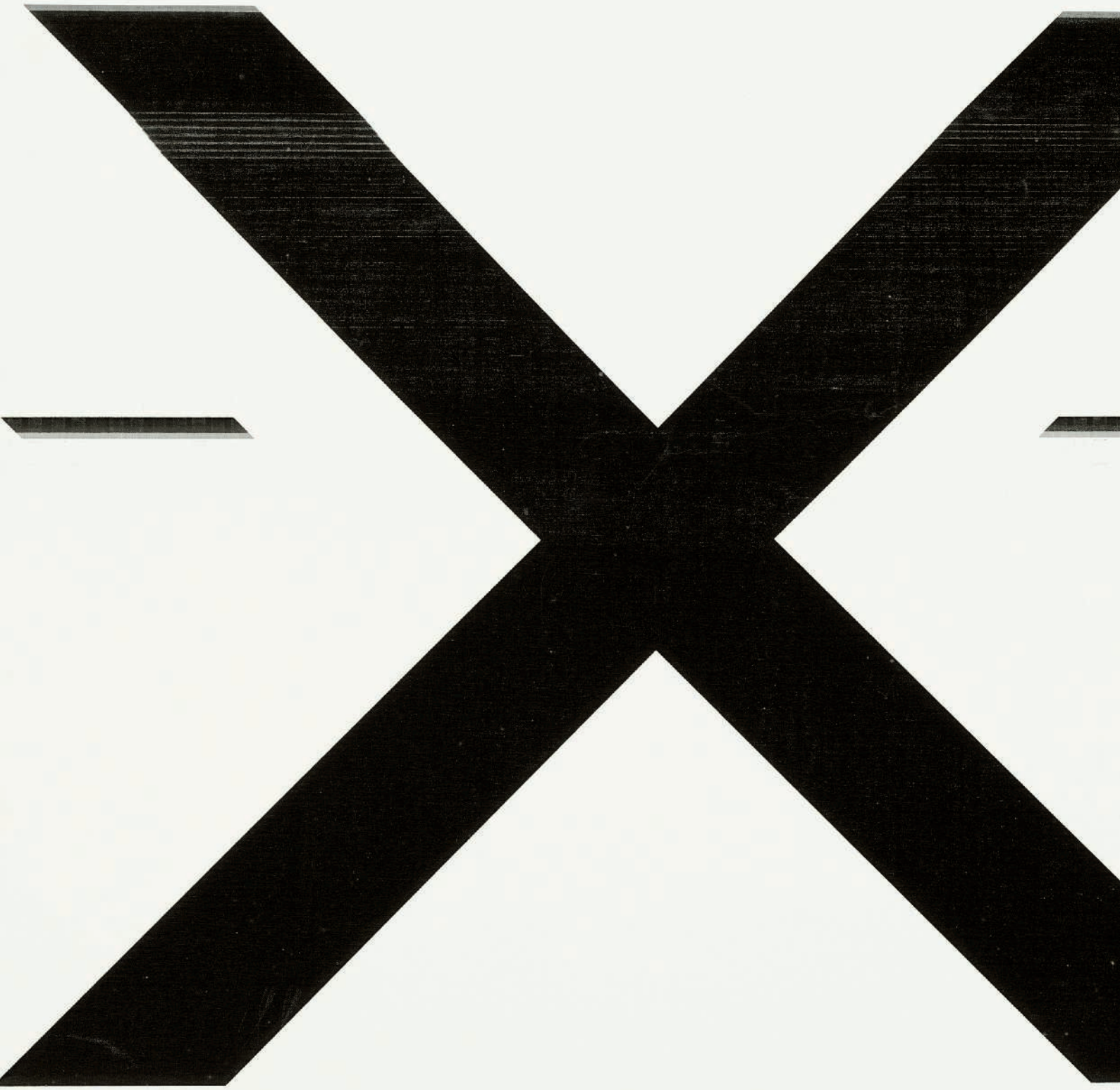


‘I’ve become interested in when something starts as an accident and then becomes a template for other things, or reproduces itself and generates its own logic until something else intervenes to change it’

–Wade Guyton

‘Pollock flung it; Rauschenberg silkscreened it; Richter took a squeegee; Polke used chemicals’, writes Ann Temkin. ‘Wade is working in what is now a pretty venerable tradition, against the conventional idea of painting’ (A. Temkin, quoted in C. Vogel, ‘Painting, Rebooted’, in *The New York Times*, 27 September 2012). Deeply rooted in art history, Guyton remains indebted to his Modernist and Postmodernist forebears, playing with the languages of minimal, conceptual and appropriation art. His *oeuvre* draws upon the legacy of Marcel Duchamp’s ready-mades, Jasper Johns’ study of everyday signs, Richard Prince’s printing techniques and Andy Warhol’s factory-like production of silkscreened paintings. Working in series, his arsenal of template forms – including his large-format ‘U’ shape, flames and sets of straight lines as well as the ‘X’ – proliferate across his *oeuvre* like eerie digital automations. ‘He has figured out a way to make work that deals with technology but doesn’t feel tricky or techie, rather it’s intuitive’, writes Scott Rothkopf. ‘It’s abstract on one hand and Pop on the other’ (S. Rothkopf, quoted in C. Vogel, ‘Painting, Rebooted’, *The New York Times*, 27 September 2012). Negotiating between man and machine, *Untitled* synthesises the conflict between traditional artistic creation and twenty-first-century aesthetics, forcing us to question long-held assumptions about image-making.

Above:
Kazimir Malevich, *Black Cross, circa* 1923. State Russian Museum, St. Petersburg. Photo: © Bridgeman Images.



λ **14**

LUCIO FONTANA

(1899-1968)

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

Concetto spaziale, Teatrino

signed and titled 'l. fontana "Concetto Spaziale"' (on the reverse)
waterpaint on canvas and lacquered wood
51⅛ x 51⅛in. (130 x 130cm.)
Executed in 1965

£200,000–300,000
$290,000–420,000
€230,000–340,000

'My figurative forms ... were devised by a basically philosophical mentality'

–Lucio Fontana

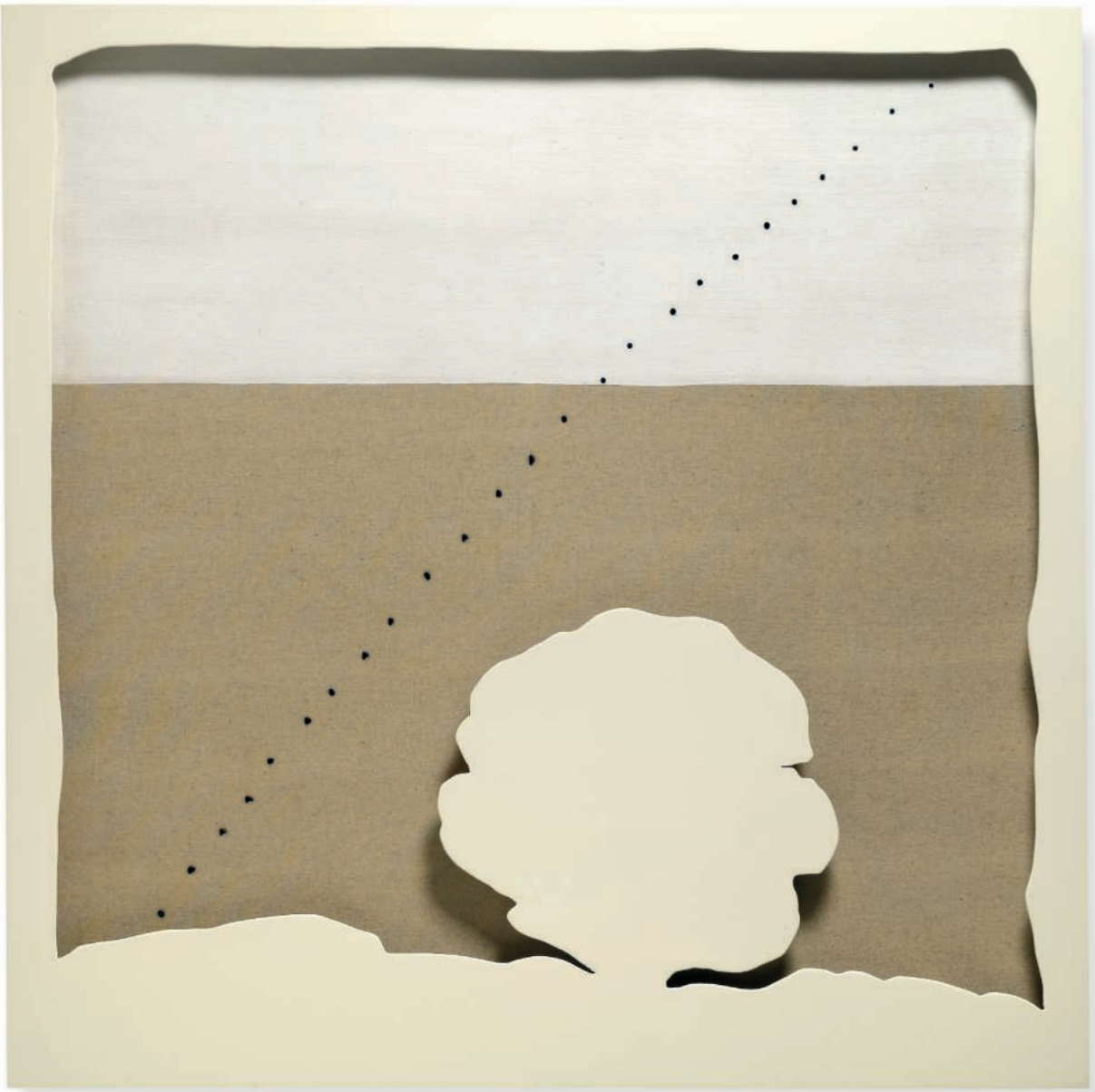
Held in the same private collection for over fifty years, *Concetto spaziale, Teatrino* is a striking example of the *Teatrini* ('Little theatres') that captivated Lucio Fontana between 1964 and 1966. Furthering his explorations of dimensionality in art, a shaped, lacquered off-white wooden frame becomes an integral part of the work. Surrounding a bitonal canvas that is punctured with a diagonal constellation of Fontana's signature *buchi* ('holes'), an organic, tree-like form extends from the frame's lower edge. Exceptionally, the canvas's upper half is painted off-white, while the lower half is unpainted: Fontana particularly prized raw canvas, seeing its virgin state as underlining the primal nature of his slashing and piercing the picture plane. Forming a series of over 170 works, the *Teatrini* allowed Fontana to explore his Spatialist theories in a new manner that he defined as 'realistic Spatialism'. Resembling carefully orchestrated theatre stages, as their title suggests, the tangible depth of these constructions is emphasized through Fontana's use of staggered planes. In the present work, the rare use of dividing horizontal bands of off-white and raw natural canvas accentuates the sense of a horizon; the trajectory of the *buchi* even seems to imply a soaring, skyward motion from ground to space. Created whilst Fontana was still working on his *buchi, tagli* and *olii* and finishing his acclaimed cycle of *Fine di Dio*, the *Teatrini* offer an insight into Fontana's ongoing interest in the playful and the figurative. They are also connected to his other performative investigations into real space, such as the *Ambienti*, walk-in site-specific installations in which he manipulated effects of light and perspective to create an all-encompassing spatial experience. The *Teatrini* can also be perceived as permanent representations of the temporary environmental interventions that the artist had explored earlier that same decade. In this context, it was only natural that the *Teatrini* would in turn give rise to actual set designs for a ballet at La Scala, Milan, which Fontana completed in in 1966.

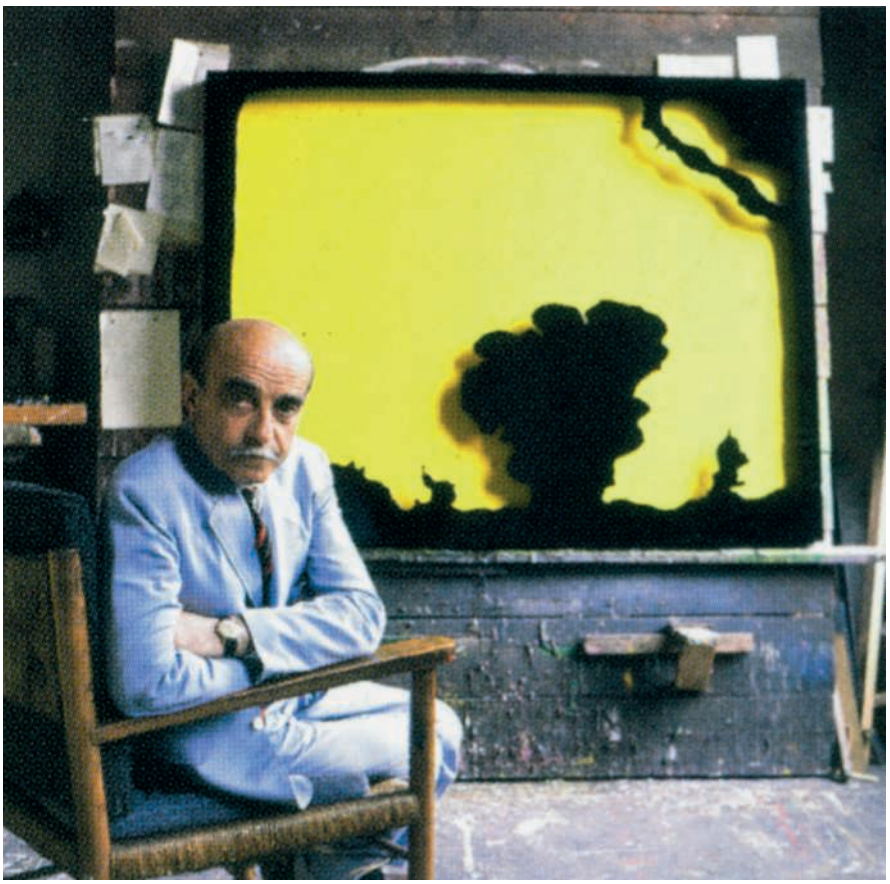
René Magritte, *Le pays des miracles (the land of miracles),* 1964.
Private Collection.
Artwork: © DACS, 2018.
Photo: 2018 Photothèque R. Magritte /Adagp Images, Paris, / SCALA, Florence.

PROVENANCE:
Galerie Carrefour, Brussels.
Acquired from the above by the present owner in 1966.

EXHIBITED:
Amsterdam, Stedelijk Museum, *Couplet I,* 1994.
Deurle, Dhondt-Dhaenens, *Biënnale van de schilderkunst: Het sublieme voorbij,* 2010 (illustrated in colour, p. 16).

LITERATURE:
In *Pirelli*, no. 5-6, XVIII, Milan, October-December 1965 (illustrated in colour, pp. 93-100).
E. Crispolti, *Catalogue raisonné des peintures, sculptures et environments spatiaux*, vol. II, Brussels 1974, pp. 168-169, no. 65 TE 4(illustrated, p. 169).
E. Crispolti, *Fontana Catalogo Generale*, vol. II, Milan 1986, no. 65 TE 4 (illustrated, p. 590).
E. Crispolti, *Lucio Fontana: Catalogo ragionato di sculture, dipinti, ambientazioni,* vol. II, Milan 2006, no. 65 TE 4 (illustrated, p. 776).





Lucio Fontana in his studio with a *Teatrino*, Milano, 1965.
Photo: © Giancolombo.
Artwork: © Lucio Fontana/SIAE/DACS, London 2018.

The slick, amorphous forms of Fontana's theatrical 'frames' also represent a dialogue between his practice and the developments of American Pop art in the 1960s. Ever eager to push the boundaries of his art, Fontana sought to reflect the idealised, industrial aesthetic of Pop, and enlisted the assistance of master woodworkers to fashion the lacquered *Teatrini* frames based on his drawings. He saw the exquisite finish of these casings as a means of enticing viewers to meditate on his deeply conceptual practice. 'My figurative forms … were devised by a basically philosophical mentality', Fontana explained. 'I am not a materialist, in all of my works nothing really remains of the materialist form. If I use lacquered wood, then of course it is it is exclusively in order to make a record: I render it more beautiful with the help of a technique, but in fact it is pure documentation. I could use raw wood and the effect would be understood all the same … In this way, however, someone might be attracted by the beauty of the material, by the form (L. Fontana, quoted in P. Gottschaller, *Lucio Fontana: The Artist's Materials*, Los Angeles, 2012, p. 118). Indeed, in the present work, while we are drawn in by the work's tactile and appealing frame, we are ultimately invited to gaze beyond the limitations of foreground, picture plane and horizon into deep space. The earthbound shape in the foreground introduces a sense of the vastness of Fontana's momentous breach of the canvas – the *buchi*, which embody the first breakthrough in his Spatialist ideas – soaring like a rocket to infinity, with terrestrial existence dwarfed far below.

Lucio Fontana, *Concetto spaziale, Attesa* ,1960.
Tate Collection, London.
Artwork: © Lucio Fontana/SIAE/DACS, London 2018.
Photo: © Tate, London 2018.

15

DONALD JUDD

(1928-1994)

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

Untitled

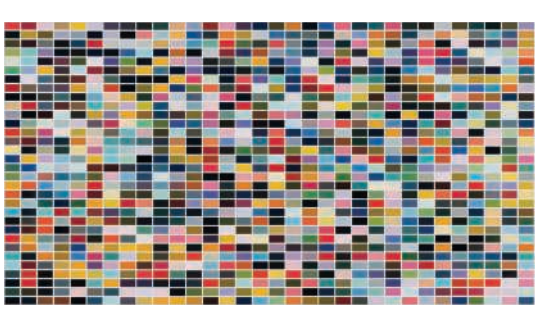
stamped 'DONALD JUDD 85-027
LEHNI AG SWITZERLAND'
(on the reverse)
painted aluminium
11¾ x 94½ x 11¾in. (30 x 240 x 30cm.)
Executed in 1985

£350,000–450,000
$500,000–630,000
€400,000–510,000

'Red is a sensation. It happens—here and now. ... When we sense the red of a surface, the experience is direct and constitutes an emotion in itself. To sense red is to be in an emotional state'

–Donald Judd

Extending nearly two and a half metres in width and vividly punctuated with precise chromatic forms, Donald Judd's *Untitled* is a bold embodiment of the artist's pioneering Minimalist language, unifying material, colour and space on an impressive scale. Executed in 1985, and held in the same private collection for the last thirty years, it is a significant early example of the celebrated polychromatic wall reliefs which he began the year before, marking a departure from his earlier use of raw industrial materials with restrictive palettes. The crimson red, white, black and grey forms pulse with optical energy, yet remain elegant and refined due to their perfectly fabricated clean lines and controlled symmetry. The colours and forms were meticulously selected by Judd and fabricated by Lehni AG, a Swiss furniture manufacturer, and methodically configured in harmonised opposing pairs of either red and white or black and grey, chosen from the RAL paint chart. Red was always the most significant colour for Judd, and held both highly personal and specific cultural connotations, especially when used in combination with black – as Judd wrote, 'a pair of colours that I knew of as a child in Nebraska was red and black, which a book said was the "favourite" of the Lakota. In the codices of the Maya, red and black signify wisdom and are the colours of scholars' (D. Judd, 'Some aspects of colour in general and red and black in particular', in *Donald Judd Colorist*, Ostfildern-Ruit 2000, p. 116).



Gerhard Richter, *1024 Farben (1024 Colours)*, 1973.
Herbert Foundation, Ghent.
© Gerhard Richter 2018 (0035)

PROVENANCE:
Galerie Ronny Van de Velde, Knokke.
Acquired from the above by the present owner in 1988.

EXHIBITED:
Deurle, Belgium, Museum Dhont-Dhaenens, *Verzameling Roger en Hilda Matthys-Colle*, 2007, p. 140 (illustrated in colour, p 103).

‘A pair of colours that I knew of as a child in Nebraska was red and black, which a book said was the “favourite” of the Lakota. In the codices of the Maya, red and black signify wisdom and are the colours of scholars’

–Donald Judd

16

CY TWOMBLY

(1928-2011)

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

Untitled

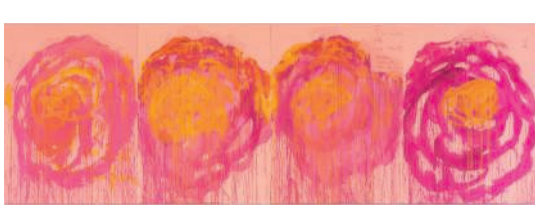
signed, inscribed and dated 'Cy Twombly Paris 1963' (centre)
pencil and coloured pencil on paper
29⅜ x 41⅞in. (74.5 x 106.4cm.)
Executed in 1963

£350,000–450,000
$500,000–630,000
€400,000–510,000

'In the early sixties … Twombly's creative energy erupts, turning out an extended series of untitled compositions in which pictograms and ideograms – many, but not exclusively, sexual – swim and seethe in a broth of jittery action'

–Simon Schama

Held in the same collection since the year it was made in 1963, *Untitled* is lyrical effusion of colour and form that exemplifies Cy Twombly's sensual, energetic abstract idiom of the early 1960s. Wisps and skeins of black pencil, purple clouds, spurts of pink and flashes of green tumble and froth across pure, creamy paper. A diagonal rhythm, like the movement of thought bubbles or the plumes of spray from a fountain, emanates from a trapezium at the centre, whose geometric shape offsets the vaporous bacchanal. A square sketched above seems to contain a miniature study of the whole composition. This tension between reasoned planning and airy improvisation is heightened by the small numbers that are scattered throughout the work. Echoing the coordinates or measurements on a map, they anchor a sense of Apollonian discipline amid Twombly's Dionysian exuberance, penning in, for example, a whirling, orifice-like pink form to the right that flings out centrifugal droplets of emerald green. 'Cy Twombly / Paris 1963' is scrawled to the left, underscoring the correspondence between Twombly's handwriting and his unfurling, calligraphic pictograms. He made this work in the latter half of 1963, while pausing in Paris during a car rally that took him through Rome, the French capital and London. It is tempting, if fanciful, to see some of that trip's freewheeling speed and motion in the drawing: it is abuzz with joyful dynamism, jets of line like exhaust fumes, and dashes of colour that ignite the paper. The Virginia-born artist had moved to



Cy Twombly, *Untitled (Roses)*, 2008.
Bayerische Staatsgemaeldesammlungen, Museum Brandhorst, Munich.
Artwork: © Cy Twombly Foundation.
Photo: 2018 Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

PROVENANCE:
Galerie J, Paris.
Acquired from the above by the present owner in 1963.

LITERATURE:
Matthys-Colle Collection, exh. cat., Deurle, Museum Dhondt-Dhaenens, 2007, p. 142 (illustrated in colour, p. 35).
N. Del Roscio (ed.), *Cy Twombly Drawings Cat. Rais. Vol. 3 1961-1963*, Munich 2013, no. 287 (illustrated, p. 201).

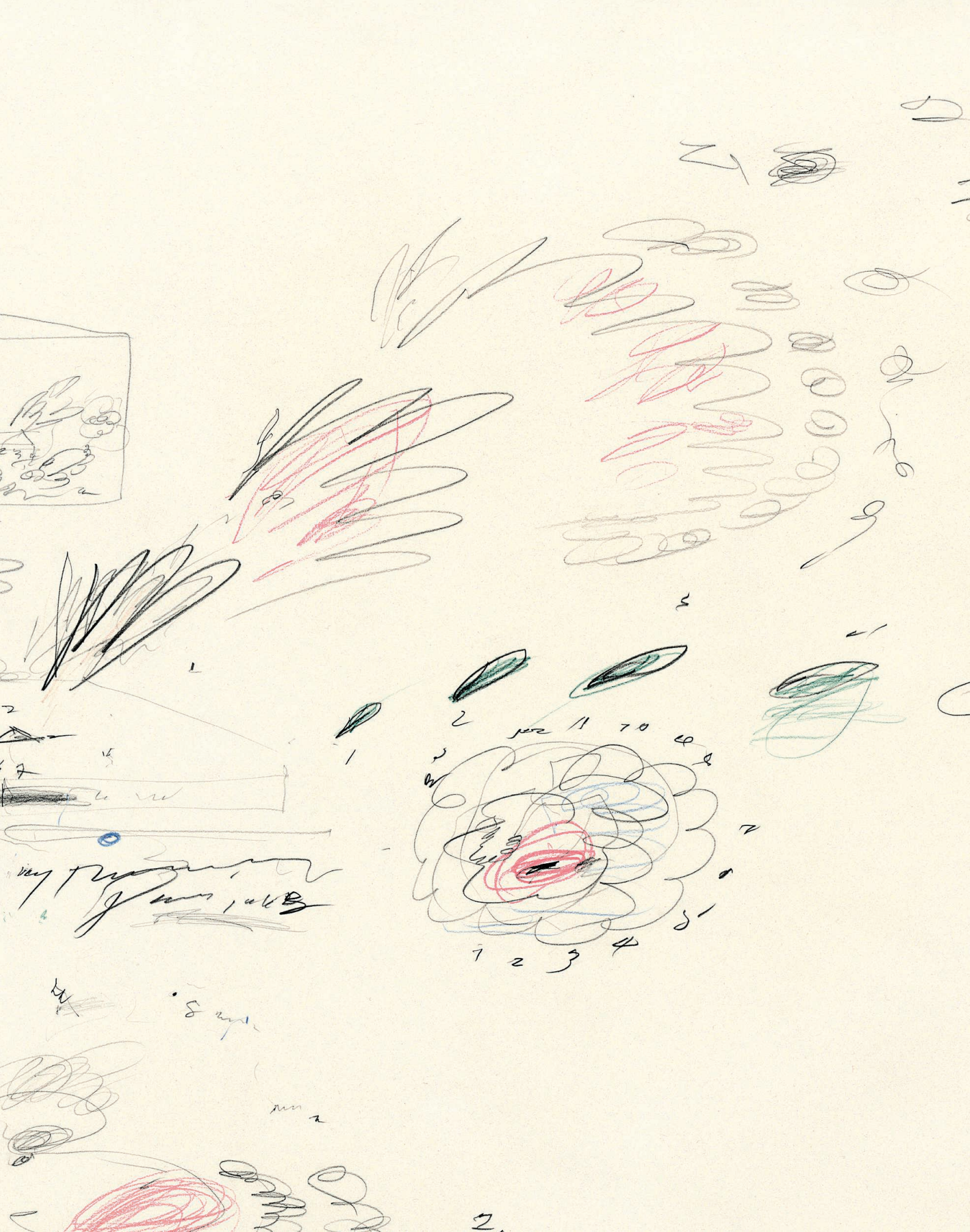
‘Every little point sets up a tension with something else. Each mark or shape is in a natural position. I mean, I don’t see anything that looks arbitrary or self-consciously placed. To me, it looks as if it happened naturally, and that’s the point I strive for’

–Cy Twombly

Above:
Cy Twombly’s son and dog at their house in Rome.
Vogue, 1966.
Photo: Horst P. Horst/Condé Nast.
Artwork: © Cy Twombly Foundation.

Rome in 1957, and the early 1960s saw his unique engagement with Europe reach a creative fever pitch. Bringing together the mythic allure of Classical antiquity, the somatic intensity of bodily experience and a poetic breakdown of semiotic systems, Twombly’s revolutionary mark-making gave birth to a radical new language. *Untitled* takes us on a whistle-stop tour.

Discussing the *Ferragosto* cycle that the artist painted in Rome in 1961, Kirk Varnedoe aptly sums up the unmistakable vitality of Twombly’s work from this period, and illuminates the push and pull between rationality and sensuous overflow that so enlivens the present work. Twombly’s ‘insistence on excess’, Varnedoe writes, ‘is both playful and violently transgressive; when it is joined with glorious colour, aerated white space, and a baroque sense of monumental



aspiration and exultation, the result is an unfamiliar merger many will find easier to reduce, either to raw chaos or lyric splash. Yet in all of Twombly's work, and here most especially, those who focus on the appeal to cultural grandeur but slight the celebration of bodily physicality, or vice versa, miss what is most distinctive about the art: it wants exactly to convey a sense of life energy that yokes these exalted and debased domains together and makes their energies indivisible' (K. Varnedoe, *Cy Twombly: A Retrospective*, exh. cat. Museum of Modern Art, New York 1994, pp. 34-35). *Untitled* is a superlative example of this coupling of 'cultural grandeur' and unabashed eroticism; its lavish, throbbing tones and whirring pencilled lines are lively, spirited, even humorous, as they jostle with the austere structural elements of number and Euclidean form. Twombly conjures transcendent 'life energy' in a poetic cocktail of passion and reason, the joys of gods and men beating in the same vein.

Above:
Cy Twombly's studio, Rome, 1969 -1970.
Photo Ugo Mulas © Ugo Mulas Heirs.
All rights reserved.
Artwork: © Cy Twombly Foundation.

λ ° **17**

LUCIO FONTANA

(1899-1968)

PROPERTY FROM A PRIVATE IMPORTANT EUROPEAN COLLECTION

Concetto spaziale, Attese

signed, titled and inscribed 'ieri è venuta a trovarmi Tro-tro Klein l. Fontana Concetto spaziale – ATTESE' (on the reverse)
waterpaint on canvas with lacquered wood frame
26¾ x 79¾ x 2⅛in. (68 x 202.5 x 5.5cm.)
Executed in 1965

£8,000,000–12,000,000
$11,500,000–17,000,000
€9,100,000–14,000,000

'I moved beyond the limits of perspective…pushing towards a discovery of the universe and a new dimension; that of infinity … It was this research that drove me to perforate the canvas, the base that had always supported all of arts, and so in doing, I created an infinite dimension, a value x that, for me, represented the base of all contemporary art'

–Lucio Fontana

Executed at the apex of the space age, *Concetto spaziale, Attese* is completely unique in Lucio Fontana's oeuvre. Fontana famously sought the fourth dimension by piercing his canvases, in spiritual union with the astronauts who were making bold new steps into space. Here, he has not only slashed through the pristine white surface with twenty-four of his iconic cuts – the greatest number that he would ever commit to one canvas – but has also added a further dimension to the work by enshrouding it in a black lacquer frame, which glistens with reflections of the world around it. It is an extraordinary object. Although he experimented with a wide range of hues in his works, white was Fontana's ultimate colour of choice for his monochrome *tagli*. The cuts dance magically across the composition in musical harmony, their elegance belying the violence which has created them. The frame becomes a part of the object, shooting over the canvas in a futuristic diagonal and totally transcending any pictorial flatness. Blazing a trail like a comet in space, the overlaid beam enhances the work's sheer beauty and dynamism, the play of shadows it produces furthering Fontana's quest for dimensionality beyond the picture plane. Another singular feature is a dedication written by Fontana on the reverse: *Yesterday Tro-tro Klein came to visit me*. The visitor in question is Rotraut Klein, the sister of Günther Uecker, the widow of Yves Klein (who had died

PROVENANCE:
Carla Panicali, Rome (acquired directly from the artist in 1965).
Her sale, Sotheby's London, 2 July 1998, lot 118.
Acquired at the above sale by the present owner.

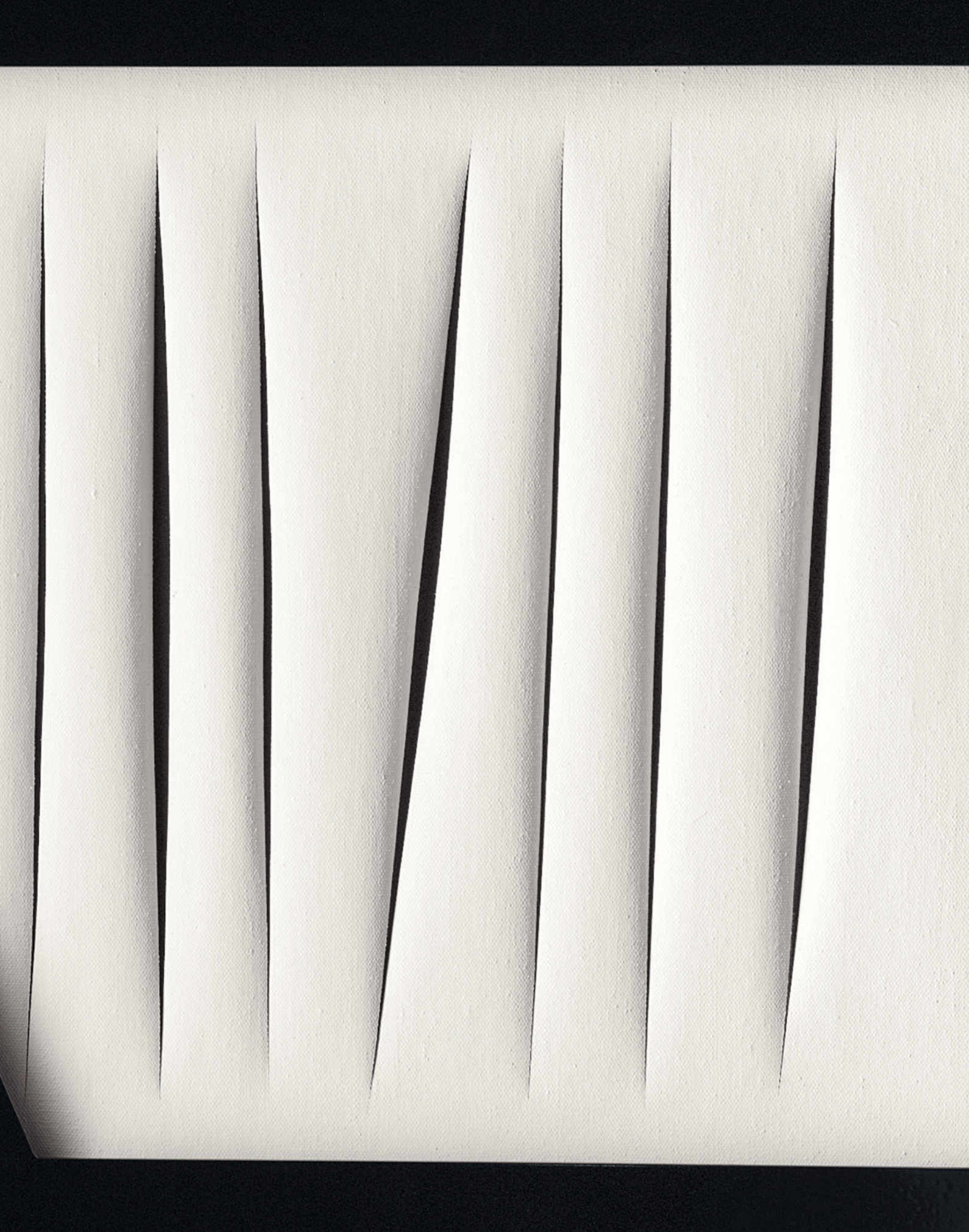
EXHIBITED:
Amsterdam, Stedelijk Museum, *Nul, negentienhonderd vijf en zestig*, 1965, no. 2 (illustrated, unpaged).
Madrid, Palacio de Velázquez, *Lucio Fontana: El Espacio como Exploración*, 1982, p. 141, no. 72 (illustrated, pp. 90-91).
Venice, Peggy Guggenheim Collection, *Omaggio a Lucio Fontana*, 1988-1989, p. 68, no. 10 (illustrated in colour, p. 69). This exhibition later travelled to New York, The Murray and Isabella Rayburn Foundation.

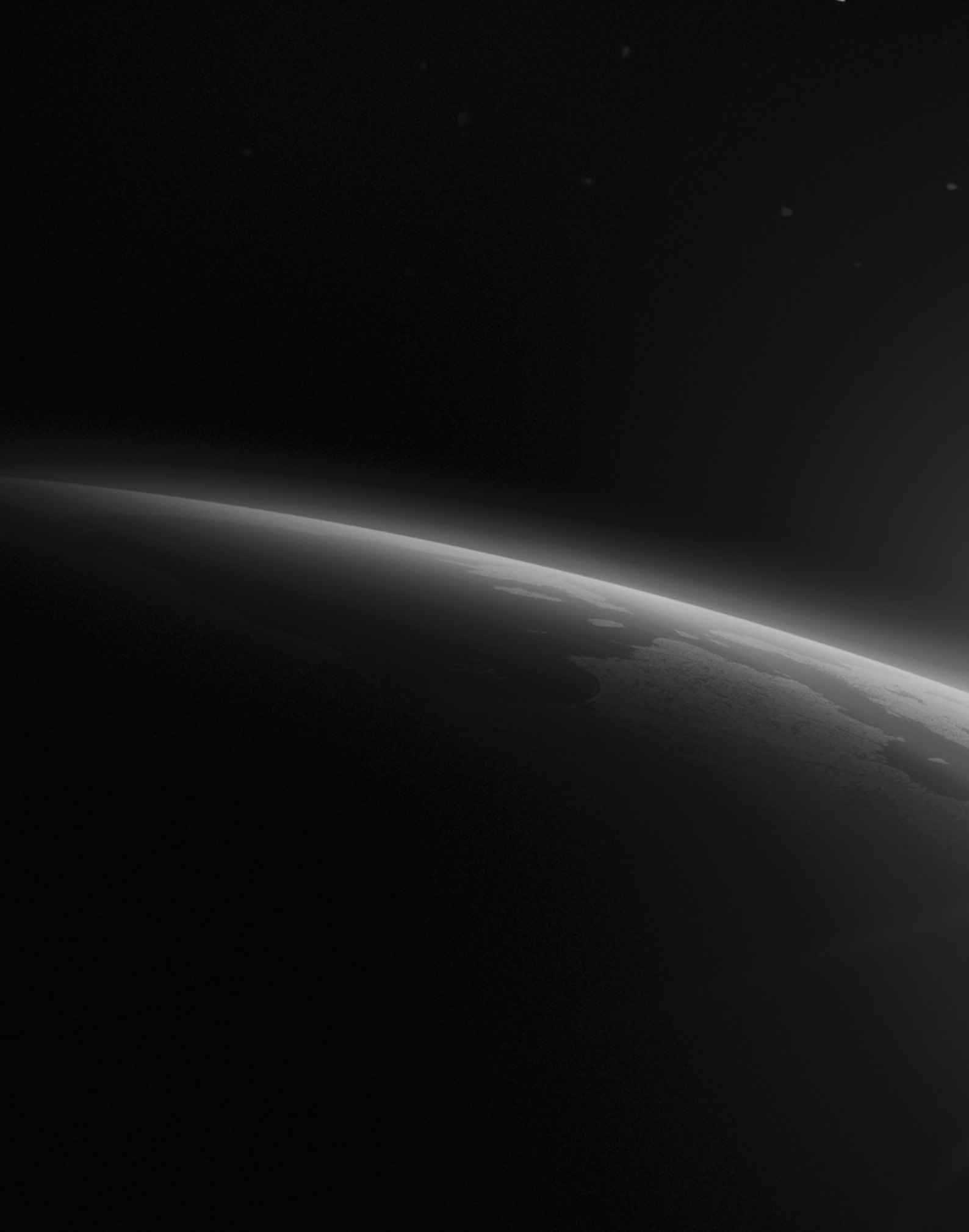
LITERATURE:
E. Crispolti, *Lucio Fontana. Catalogue raisonné des peintures, sculptures et environnements spatiaux*, Brussels 1974, vol. I, no. 65 T 77 (illustrated, p. 86); vol. II, p. 162, no. 65 T 77 (illustrated, p. 163).
E. Crispolti, *Lucio Fontana Catalogo generale, Volume secondo*, Milan 1986, no. 65 T 77 (illustrated, p. 574).
La Gazzetta della Arti, November - December 1988 (illustrated).
Art & Auction, vol. XII, no. 7, February 1990 (illustrated in colour, pp. 124-125).
Il Giornale dell'Arte, vol. XVI, no. 169, September 1998 (illustrated, p. 17).
E. Crispolti (ed.), *Centenatio di Lucio Fontana*, exh. cat., Milan, Fondazione Lucio Fontana, 1999, p. 292, no. 238 (illustrated, p. 41).
E. Crispolti, *Lucio Fontana Catalogo ragionato di sculture, dipinti, ambientazioni*, vol. II, Milan 2006, no. 65 T 77 (illustrated, p. 761).

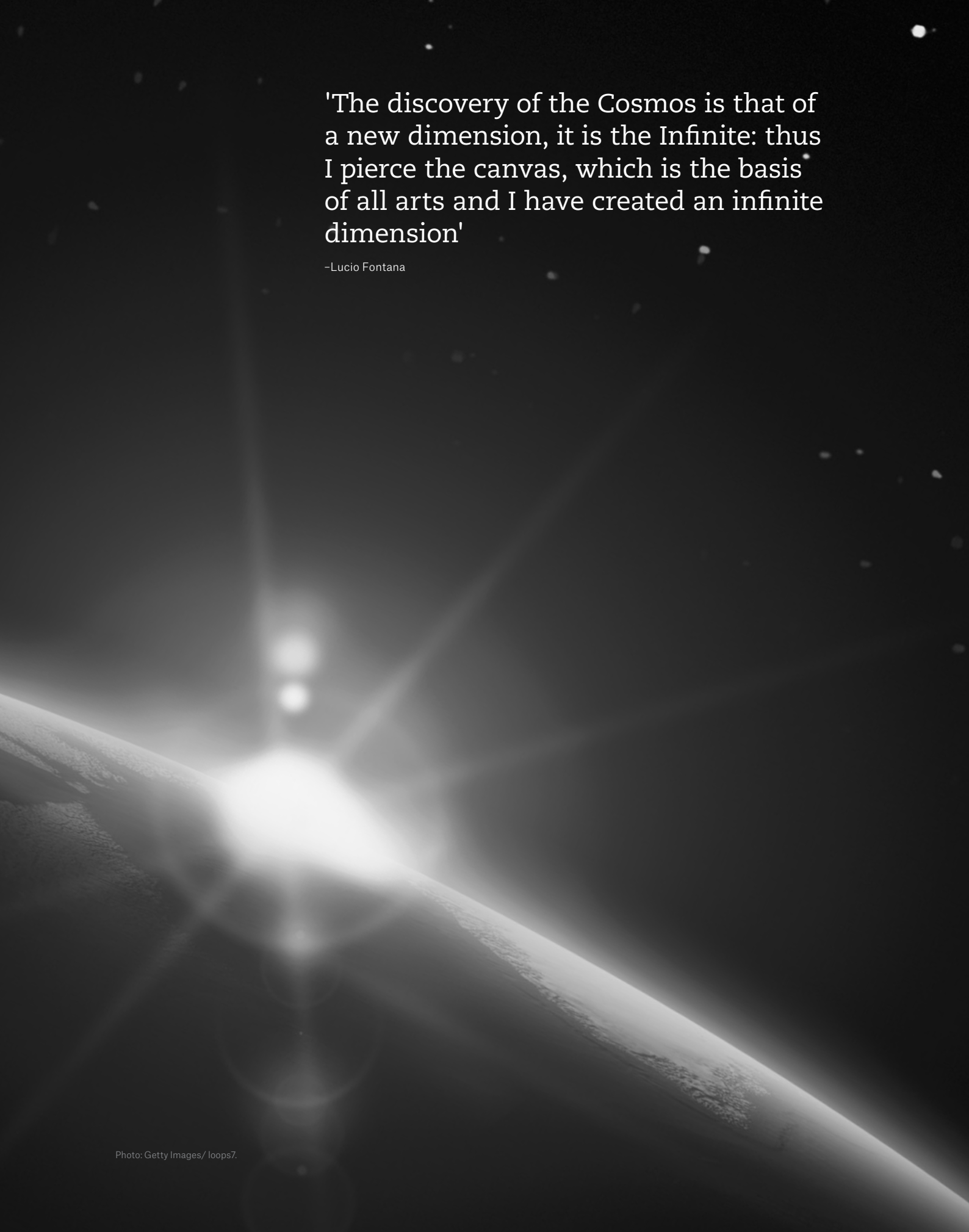
Leonid meteors against the Milky Way.
Photograph by Dr Fred Espenak.
Photo: Dr Fred Espenak/Science Photo Library.

‘It’s not true that I made holes in the canvas in order to destroy it, no, I made holes in order to discover, to find the cosmos of an unknown dimension’

–Lucio Fontana







'The discovery of the Cosmos is that of a new dimension, it is the Infinite: thus I pierce the canvas, which is the basis of all arts and I have created an infinite dimension'

–Lucio Fontana

Photo: Getty Images/ loops7.

Rotraut Uecker at the opening of Yves Klein's exhibition, *Yves Klein Monochrome und Feuer,* 1961.
Photo: Pierre Boulat/Cosmos/Redux.
Artwork: © Yves Klein Estate, ADAGP, Paris and DACS, London 2018.

'I make these cuts and these holes, these *Attese* and these *Concetti* … Compared to the Spatial era I am merely a man making signs in the sand. I made these holes. But what are they? They are the mystery of the Unknown in art, they are the Expectation of something that must follow'

–Lucio Fontana

in 1962), and an artist in her own right. Originally owned by Carla Panicali for over thirty years, the work set the world auction record for the artist's *tagli* when it sold to the present owner in 1998. A highly intellectual object, it is also outstandingly beautiful.

As well as recording Fontana's personal friendship with Rotraut Klein, the inscription bears witness to a key artistic exchange at the heart of the postwar European avant-garde. Fontana and Yves Klein had worked closely with Günther Uecker, Piero Manzoni, Heinz Mack and Otto Piene as part of ZERO, a group dedicated to a direct, *tabula rasa* exploration of light and space without representation or illusion, in which the purity of white played a crucial role. With its visionary use of white, black, shadow, reflection and balletic rhythm, *Concetto spaziale, Attese* is an unmatched expression of these ideas in Fontana's art. The work's provenance adds further art-historical pedigree: prior to its sale to the present owner in 1998, it was acquired directly from the artist by Carla Panicali in 1965. A major figure in the Italian art world, Panicali had opened the Rome branch of Marlborough Gallery in 1962; working with Marlborough London, she represented Italian and international artists including Fontana, Alberto Burri, Pablo Picasso, Henry Moore, Kurt Schwitters, Mark Rothko, Robert Motherwell and many others. After the closure of Marlborough Rome in 1980, she opened her gallery L'Isola, which held major shows by artists such as Carla Accardi, Alighiero Boetti and Michelangelo Pistoletto. With its dramatic, near-architectural presence, *Concetto spaziale, Attese* held a distinguished place in her collection for more than three decades.

Left:
Yves Klein and Lucio Fontana at the *Natures* exhibition, Galerie Iris Clert, Paris, 1961.
Photo: Shunk-Kender © J.Paul Getty Trust. The Getty Research Institute, Los Angeles. (2014.R.20) Gift of the Roy Lichtenstein Foundation in memory of Harry Shunk and Janos Kender.

‘Half or more of the best new work in the last few years has been neither painting nor sculpture. Usually it has been related, closely or distantly, to one or the other … The use of three dimensions is an obvious alternative. It opens to anything … Actual space is intrinsically more powerful and specific than paint on a flat surface’

–Donald Judd, ‘Specific Objects’, 1965

Dan Flavin, *Alternate Diagonals of March 2*, 1964.
Dallas Museum of Art, Texas.
Artwork: © 2018 Stephen Flavin / Artists Rights Society (ARS), New York.
Photo: Bridgeman Images.

Donald Judd, *Untitled,* 1980.
Tate Gallery, London.
Photo: © Tate, London 2018.
Artwork: © Judd Foundation/VAGA, New York/DACS, London 2018.

'The several limits of painting are no longer present. A work can be as powerful as it can be thought to be'

– Donald Judd, 'Specific Objects', 1965

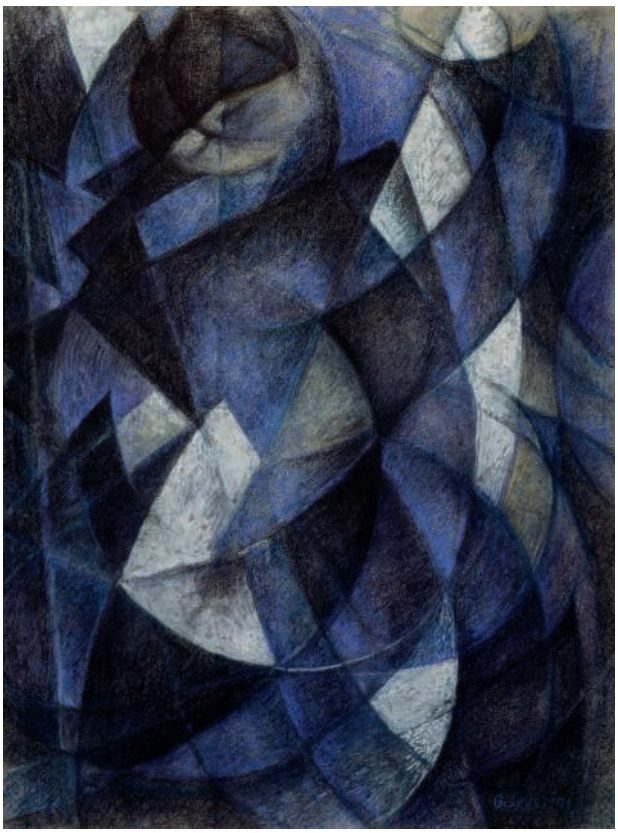
White, Fontana's optimal (non-)colour for his spatial explorations, provides a pristine contrast with the slits and frame of *Concetto spaziale, Attese*, plunging them into the abyssal blackness of boundless space. It also links the work, not coincidentally, to the project of the ZERO artists, who had founded their movement in 1957, ten years after Fontana's own declaration of 'Spatialism'. For the ZERO group, white embodied the ecstatic primary condition of light that Otto Piene called 'a zone of silence and of pure possibilities for a new beginning' (O. Piene, 'The Development of the Group "Zero,"' *The Times Literary Supplement*, 3 September 1964, pp. 812–13); Piero Manzoni asserted that 'Infinity is rigorously monochrome, or, better still, it has no colour' (P. Manzoni, 'Free Dimension', *Azimuth*, No. 2, Milan, 1960). A key element of ZERO's regenerative postwar ethos, white represented a 'ground zero' that could open up previously unimagined freedoms, ideas and potentials. Fontana also saw that in a more concrete sense, as with Robert Rauschenberg's *White Paintings* of the early 1950s, a pure white surface could be a receptor for the movements of light and shadow in the gallery space, furthering his quest for direct interface between viewer and work. The year following the execution of *Concetto spaziale, Attese*, Fontana was awarded the Grand Prize at the 1966 Venice Biennale for an installation of twenty white canvases, each with a single vertical incision down the centre. White, he said, was the 'purest colour, the least complicated, the easiest to understand', that which most immediately and most successful conveyed the 'pure simplicity', and 'pure philosophy' which he sought to attain in the works of the final years of his life (L. Fontana, quoted in E. Crispolti, *Lucio Fontana: catalogo ragionato di sculture, dipinti, ambientazioni*, Tomo I, Milan, 2006, p. 79).

Jackson Pollock, *Blue Poles*, 1952.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.
Photo: Bridgeman Images.

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

– Lucio Fontana

Engaging with a new form of conceptual purity that was emerging in the mid-1960s, *Concetto spaziale, Attese* also reflects Fontana's fascination with the developments of American Minimalism. Minimalism's proponents, including Donald Judd, Dan Flavin and Carl Andre, had themselves learnt much from the use of real space and light and the rejection of picture-plane illusionism in Fontana's art. While its iterated cuts conjure a dynamism that has an undeniable debt to Italian Futurist painting, the elongated, serial composition and slick objecthood of *Concetto spaziale, Attese* can also be seen in relation to such Minimalist formats as the boxes and 'stacks' created by Donald Judd, whose groundbreaking text 'Specific Objects' had been published in 1965. It is notable that Fontana's only other work with twenty-four slashes was also produced that same year. 'Half or more of the best new work in the last few years', Judd declared in his essay, 'has been neither painting nor sculpture. Usually it has been related, closely or distantly, to one or the other … The use of three dimensions is an obvious alternative. It opens to anything … Actual space is intrinsically more powerful and specific than paint on a flat surface' (D. Judd, 'Specific Objects', *Arts Yearbook 8*, 1965). Such ideas built closely on Fontana's own radical revision of what a work of art could do in relation to 'actual space', as well as on the legacy of the ZERO artists. Fontana's *Concetto spaziale, Attese*, meanwhile, seems itself to learn something from the iterated form and hard-edged physical presence of Minimalist sculpture. As this dialogue indicates, Fontana was working at the very forefront of avant-garde art even late in his career, and advancing the ideas of the generation of artists who would succeed him after his death in 1968.



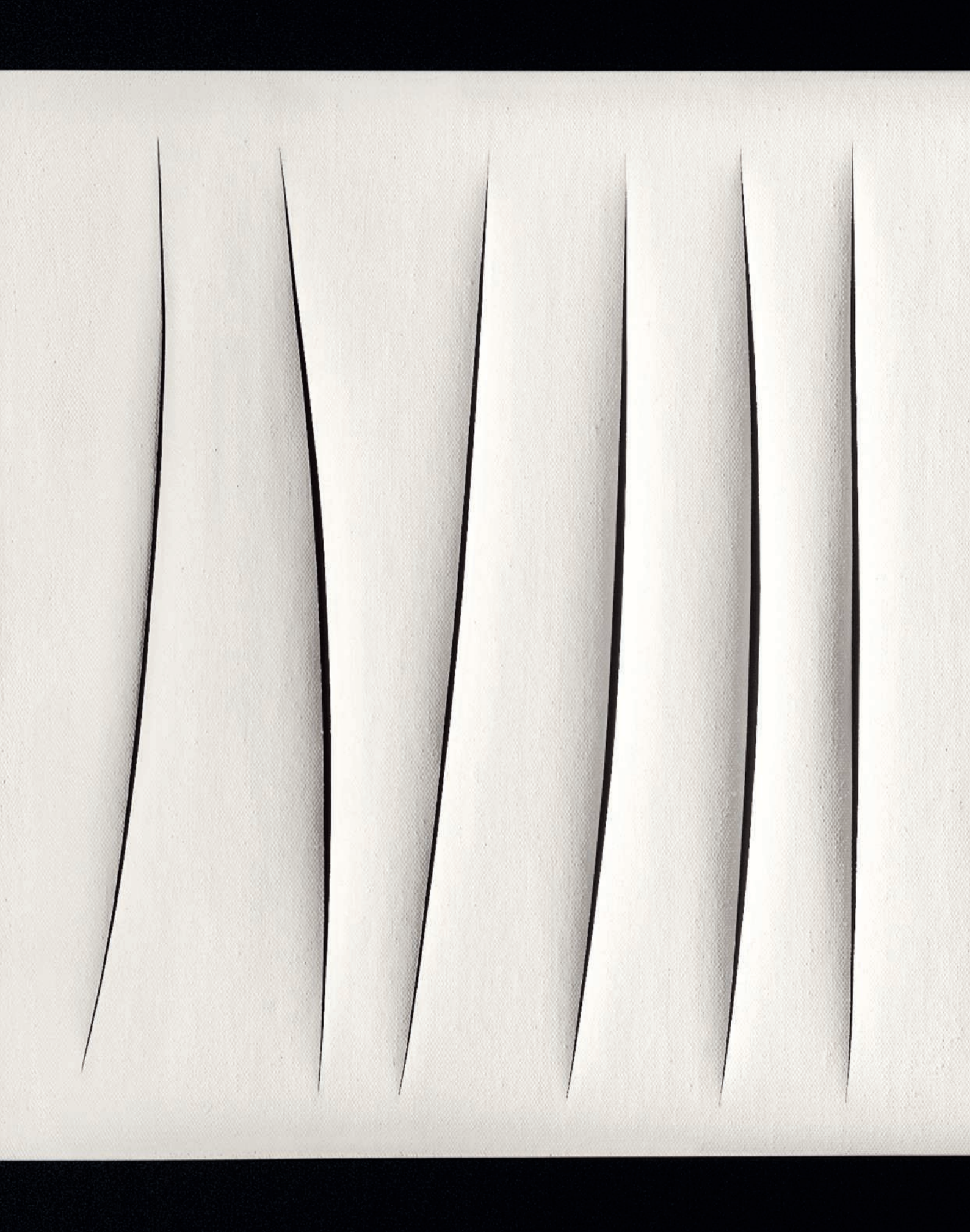
‘More than anything else, my slashes are a philosophical expression’

–Lucio Fontana

Concetto spaziale, Attese is not only unique in Fontana’s practice, but also stands as a supreme apotheosis of his philosophy. The serene white surface represents the purest distillation of his Spatialist thought. His rhythmic cuts energise the canvas and the void beyond, immortalising the gliding motions of his hand like trails of meteor or rocket. Echoing the sharp polish of Minimalism, the frame’s lustrous beam of black lacquer protrudes in stark counterpoint to the matte white, punctuating the tempo of the slashes to lend the composition a bold structural drama. Instead of acting as a simple physical barrier, the frame – not unlike the first glossy black ‘mirror paintings’ of Michelangelo Pistoletto, also commenced in the 1960s – reflects a shard of the viewer’s own surroundings, creating a direct continuum with the external space they occupy. Every change of light, every shift of the viewing angle, alters the play of sliced silhouette and cast shadow. Fontana employs the mechanics of light and space with virtuoso skill to redefine the work of art as a radically dynamic object. Surpassing the physicality of its materials, *Concetto spaziale, Attese* creates a transcendental experience, both existing in the tangible world and extending, like a portal, into the immateriality of a mysterious further realm. In front of the work, drawn into a profound symphony of reflection, shadow, surface and space, we stand at the threshold of infinity.

Above left:
Marcel Duchamp, *Nude Descending a Staircase,* 1916.
Philadelphia Museum of Art, Pennsylvania.
Artwork: © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2018. Photo: Bridgeman Images.

Above right:
Gino Severini, *Blue dancer,* 1913.
Private Collection.
Artwork: © DACS, 2018.
Photo: De Agostini Picture Library / G. Nimatallah / Bridgeman Images.



18

DAN FLAVIN

(1933-1996)

PROPERTY FROM A PRIVATE IMPORTANT EUROPEAN COLLECTION

untitled (monument for V. Tatlin)

cool white fluorescent light
95⅞ x 32¼ x 4⅝in. (243.5 x 82 x 11.8cm.)
Conceived in 1968 and fabricated under the supervision of the artist in 1989.
This work is number one from an edition of five, of which two were fabricated.

£250,000–350,000
$360,000–490,000
€290,000–400,000

'This dramatic decoration has been founded in the young tradition of a plastic revolution which gripped Russian art only forty years ago. My joy is to try to build from that "incomplete" experience as I see fit'

–Dan Flavin

Composed of eight vertical tubes of white fluorescent light arranged in a stepped, rightward sequence of varying lengths, *untitled (monument for V. Tatlin)* is an early work from Dan Flavin's seminal series of 'monuments' dedicated to the Russian Constructivist Vladimir Tatlin (1885-1953). Flavin had made the first of these in 1964, just four years before the present work was conceived; only two examples, from a theoretical edition of five, were fabricated during the artist's lifetime. The lower case in Flavin's title – often accompanied by quote marks – indicates the irony at play. Far from monumental, these 'monuments' are made from everyday, pre-fabricated components that must periodically be replaced as they burn out. Discussing another from this series, Flavin explained that the work 'memorializes Vladimir Tatlin, the great revolutionary, who dreamed of art as science. It stands, a vibrantly aspiring order, in lieu of his last glider, which never left the ground' (D. Flavin, 'The Artists Say', *art voices*, Summer 1965, p. 72). Tatlin's greatest project, the 'Monument for the Third International', was never built; in his final years, he worked on a da Vinci-like flying machine that was similarly unrealised. Rather than making a homage to the grand, utopian, collective ideals of Constructivism, Flavin's work memorialises the tragic-heroic life of one individual artist. It is an aching ode to unfulfilled potential. The utilitarian, low-tech fluorescent tubes, as much as Flavin might have claimed they were free of expressive resonance, make for a wry commentary on the commercial fate of the Modernist ideal, and their glow also imbues the work with an ephemeral, romantic edge. Flavin, whose unique, complex and uncompromising practice cannot be cleanly defined as 'Minimalism' or by any other label, was fascinated by Byzantine icons; Tatlin himself began his career as an icon-painter in Moscow, and his and Malevich's radical modern art clearly learned from, and even threatened to usurp, the loaded aura of iconic form. Poised between the ironic and the ecstatic, the austere purity of Flavin's 'monument' carries an unavoidable charge of devotional magic. As Elizabeth C. Baker wrote in 1967, 'Flavin does something for one's idea of light: it is he who makes its mystical qualities uncompromisingly evident, by the very fact of such stark presentation' (E. C. Baker, 'The Light Brigade', *Art News*, March 1967, p. 64).

PROVENANCE:
Donald Young Gallery, Chicago.
The Refco Collection, Chicago (acquired from the above in 1989).
Anon. sale, Sotheby's New York, 17 November 1998, lot 30.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, Mary Boone Gallery, *Dan Flavin: Tatlin Monuments*, 1991.
Athens, Galerie Jean Bernier, *Dan Flavin: Selected Works*, 1991 (another example from the edition exhibited).
Athens, Athens School of Fine Arts "the factory", *Everything That's Interesting Is New: The Dakis Joannou Collection*, 1996, p. 100 (another example from the edition exhibited and reversed image illustrated in colour, p. 101). This exhibition later travelled to Copenhagen, Museum of Modern Art and New York, Guggenheim Museum Soho.

LITERATURE:
S. Taylor (ed.), *The Refco Collection*, Chicago 1990, p. 190.
F. De Vuono, 'Review: Dan Flavin, Mary Boone Gallery', in *Art News 90*, no. 7, September 1991 (another example from the edition illustrated, p. 127).
M. Govan and T. Bell, *Dan Flavin, The Complete Lights 1961-1996*, New York 2004, no. 160 (diagram illustrated, p. 267).

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

λ **19**

ALBERTO BURRI

(1915-1995)

PROPERTY FROM A PRIVATE IMPORTANT EUROPEAN COLLECTION

Ferro T

signed, titled and dated 'FERRO T. Burri 59' (on the reverse)
welded iron on wood
59⅛ x 55⅛in. (150.3 x 140cm.)
Executed in 1959

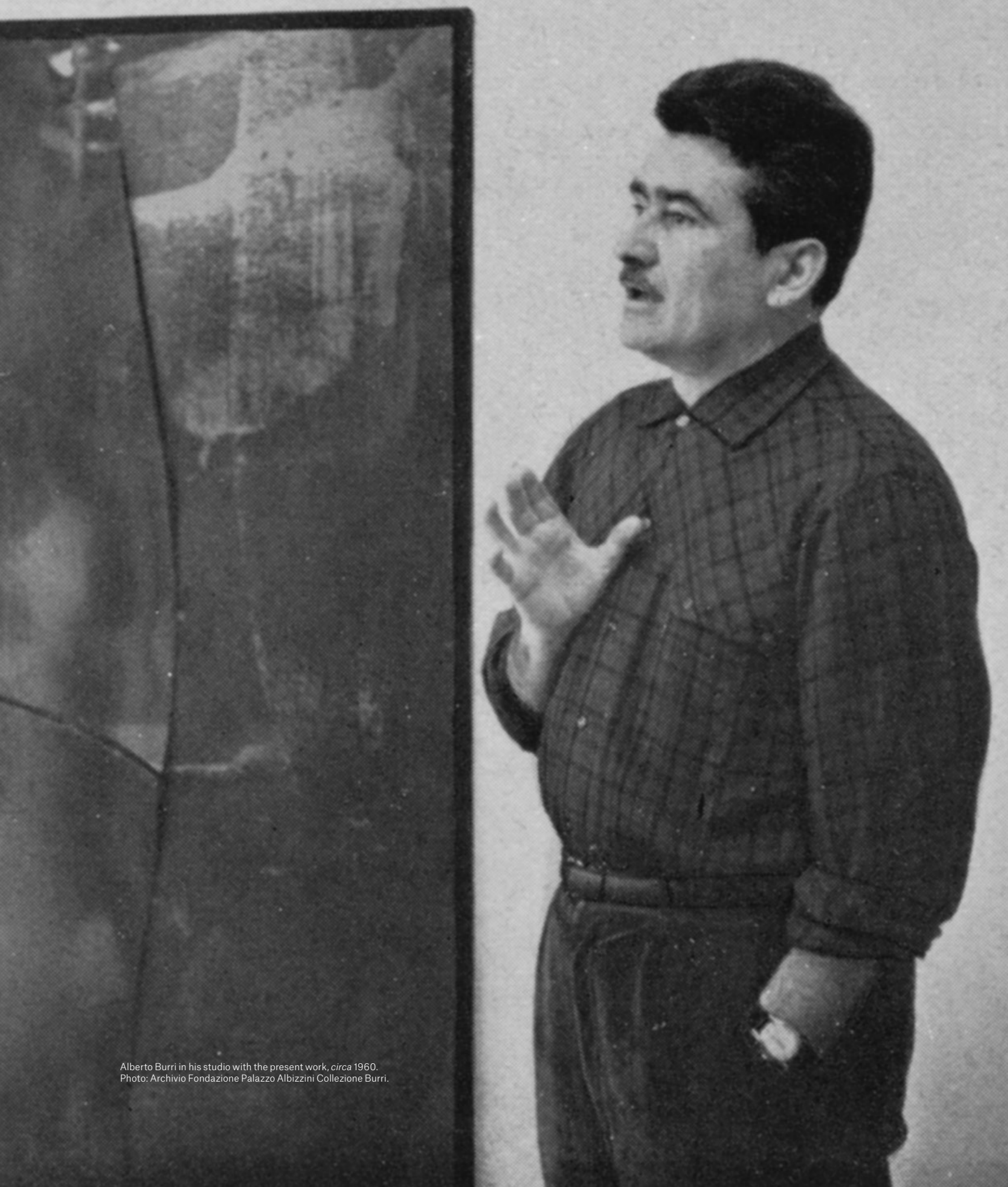
£3,000,000–5,000,000
$4,300,000–7,000,000
€3,400,000–5,700,000

An imposing and beautiful patchwork forged from jagged panes of soldered metal, *Ferro T* (1959) is an awe-inspiring creation from Alberto Burri's celebrated series of *Ferri* ('Irons'). It has been shown in major group and solo exhibitions around the world over the past six decades, from Venice's Palazzo Grassi to the Stedelijk Museum in Amsterdam. The *Ferri*, large-scale works executed in the late 1950s, represent an important evolution from the stitched and sutured *Sacchi* ('Sacks') that Burri had begun making at the start of the decade. Where he had previously worked with materials already damaged and worn by their time in the real world, with the *Ferri* the artist took sheets of newly rolled iron and submitted them to a series of processes that allowed him to command the weathering from start to finish. By soldering, blasting, cutting and fusing the metal before mounting it on wood panel, he created dramatic scapes of scorched surface and raw, sharp edge that confront the viewer with visceral immediacy. *Ferro T* plunges from smooth planes to gaping fissures and delicately soldered seams, and is almost baroque in its variegated lesions, abrasions and welts. Its colours range from matt, carbonised darkness to flashes of rough-hewn silver, bronze, and gold, mottled browns, and a lush halo of rainbow-like oxidation. The play of light activates the surface with glints and shadows as the viewer shifts in space. Through the terse force of his compositional organisation, Burri displays the material in all its splendour and diversity. His use of welded iron reflects the age of mechanised industry, while also echoing the damaged landscapes of postwar Italy and the atmosphere of existential angst that hung over much of the European avant-garde during this period. In Burri's powerful and unique idiom, painting does not mimic reality: real-world matter is made painterly. 'I was not interested in "representing" iron', he said of his *Ferri*. 'It was immediately obvious that the material was iron. I wanted instead to explain what iron was capable of' (A. Burri, quoted in G. Serafini, *Burri: The Measure and the Phenomenon,* Milan, 1999, p. 160).

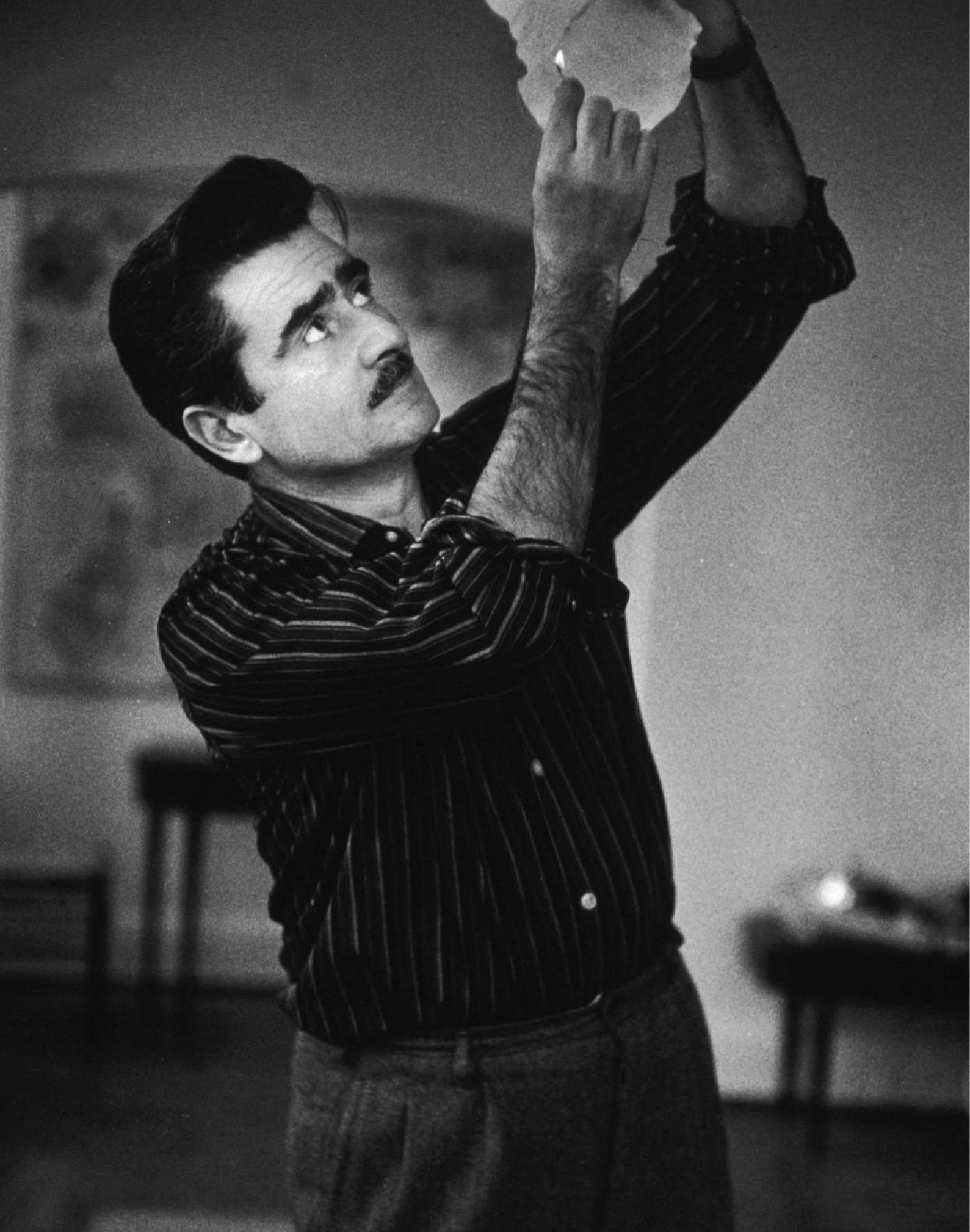
PROVENANCE:
Marlborough Galleria d'Arte, Rome.
Galleria Blu, Milan.
Private Collection, Los Angeles.
Private Collection, Japan.
Gian Enzo Sperone, New York.
Acquired from the above by the present owner in 2007.

EXHIBITED:
Turin, Palazzo Graneri, *Arte Nuova. Esposizione internazionale di pittura e scultura*, 1959, p. 101, no. 9 (illustrated, p. 29).
Venice, Palazzo Grassi, *Vitalità nell'arte,* 1959-1960, p. 15. This exhibition later travelled to Recklinghausen, Kunsthalle and Amsterdam, Stedelijk Museum.
Paris, Galerie Charpentier, *École de Paris,* 1960, no. 104 (illustrated, unpaged).
Rome, Marlborough Galleria d'Arte, *Burri,* 1962-1964. This exhibition later travelled to London, Marlborough Gallery and New York, Marlborough-Gerson Gallery.
Darmstadt, Kunsthalle Darmstadt, *Alberto Burri,* 1967, no. 57 (illustrated; detail illustrated, unpaged).
Rotterdam, Museum Boymans-van Beuningen, *Alberto Burri*, 1967, no. 50, p. 39.
Brussels, Palais des Beaux-Arts, *Metamorphose des Dinges. Kunst und Antikunst 1910-1970*, 1971-1972, p. 164, no. 126 (illustrated, p. 114). This exhibition later travelled to Rotterdam, Museum Boymans-van Beuningen; Berlin, Nationalgalerie; Milan, Palazzo Reale and Basel, Kunsthalle Basel.
Budapest, Szepmuveszeti Museum, *Müveszeti Torekvesek Olaszorszban 1930-1968*, 1975, no. 38 (illustrated, p. 26).
New York, Sperone Westwater, *Against Nature: Burri, Fontana, Manzoni*, 2000.

LITERATURE:
E. Crispolti, *Burri. Un Saggio e tre note*, Milan 1961, fig. I (studio view illustrated with detail of work, unpaged).
G. Marchiori & M. Drudi Gambillo, *I Ferri di Burri*, Rome 1961 (illustrated, p. 27).
M. Volpi, 'Appunti sull'interpretazione critica di Burri', in *Arte Oggi*, no. 10, Rome 1961 (illustrated, p. 17).
C. Brandi, *Burri,* Rome 1963, no. 280 (illustrated, p. 214).
M. Calvesi, *Alberto Burri*, Milan 1971, p. 24, no. 135 (illustrated, unpaged).
M. Calvesi, *Alberto Burri*, New York 1975, p. 31, no. 135 (illustrated, unpaged).
Fondazione Palazzo Albizzini (ed.), *Burri,* Città di Castello 1990, pp. 156 and 488, nos. 651 and 59.28 (illustrated, p. 157).
E. Villa, *Pittura dell'ultimo giorno. Scritti per Alberto Burri*, Florence 1996 (illustrated, p. 25).
M. De Sabbata, *Burri e l'informale*, Florence 2008, p. 75, no. 45 (illustrated in colour, p. 74).
B. Corà (ed.), *Alberto Burri. General Catalogue Painting 1958-1978*, Vol. II, Cittá di Castello 2015, p. 393, no. 795 (illustrated in colour, p. 78).
R. Olivieri & C. Sarteanesi (eds.), *Alberto Burri. General Catalogue Chronological Repertory 1945-1994*, Vol. VI, Cittá di Castello 2015, no. i.5928 (illustrated in colour, p. 132).



Alberto Burri in his studio with the present work, *circa* 1960.
Photo: Archivio Fondazione Palazzo Albizzini Collezione Burri.



‘I have never had an obsessive relationship, as some have said, with the materials I have worked with over the years. What I’ve sought to draw out of them is only their property. Iron, for example, suggested a sense of hardness, weight, sharpness. I was not interested in “representing” iron. It was immediately obvious that the material was iron. I wanted instead to explain what iron was capable of’

–Alberto Burri

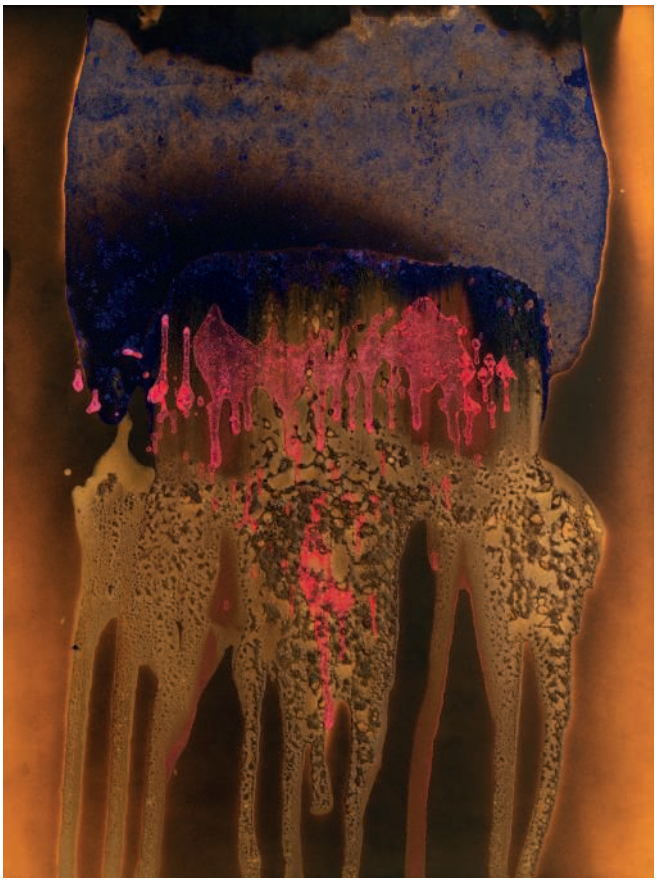
Above:
Richard Serra, *To Lift*, 1967.
Museum of Modern Art, New York. Gift of the artist. Acc. n.: 458.2007.
Artwork: © DACS 2018. Photo: © 2018. Digital image, The Museum of Modern Art, New York/ Scala, Florence.

Left:
Alberto Burri, New York City.
Photo: Tony Vaccaro/Hulton Archive/Getty Images.

Reflecting upon his works’ intense sense of objecthood, Burri explained that ‘I have no need for words when I try to express my ideas about my painting. Because my painting is an irreducible presence which refuses to be converted into any other form of expression … All I can say is this: for me painting is a freedom I have achieved and constantly consolidated and defended with care in order to draw from it the strength to paint more’ (A. Burri, 1955, quoted in G. Serafini, *Burri: The Measure and the Phenomenon*, Milan, 1999, p. 114). This unwillingness to ‘translate’ his works extends to Burri’s titles, which are descriptive only in a minimal, literal sense, allowing no room for interpretation or misinterpretation; they seal the works hermetically, referring only to their materials. Confronting us with *Ferro T*, Burri exults in the very essence of the metal, real, irreducible and unavoidable. Without recourse to the traditional means of brush, canvas and illusion, he has ‘painted’ with fire and iron, creating a tight, balanced composition with all the compelling pictorial logic of a great abstract painting.

Photo: Waldemar Titzenthaler/ullstein bild via Getty Images.

Pablo Picasso, *Guitar*, After 1914.
Museum of Modern Art, New York.
Gift of the artist. 94.1971.
Artwork: © Succession Picasso/DACS, London 2018. Photo: © 2018.
Digital image, The Museum of Modern Art, New York/Scala, Florence.



Yves Klein, *Untitled (fire-color painting)*, 1962.
Museum of Modern Art, New York.
Gift of the Scaler Foundation and purchase. Acc. n.:133.1984.
Artwork: © Succession Yves Klein / ADAGP, Paris and DACS, London 2018.
Photo: © 2018. Digital image, The Museum of Modern Art, New York/Scala, Florence.

With works like *Ferro T*, Burri furthered his revolutionary exploration of new and alternative modes to the traditional mark-making that had been favoured throughout Western art history. He accorded the direct use of material the urgency of a moral imperative. His art was far more technically radical – and no less expressive – than the gestural painting pioneered by his contemporaries on both sides of the Atlantic, such as the European proponents of Art Informel and the Abstract Expressionists in America. Beyond his engagement with iron, he also burnt and shaped wood and plastics in his *Combustione* works of the same period, making art that was utterly without parallel at the time. The act of sewing in his *Sacchi*, which recalled the sutures of medicine as well as handicrafts associated with femininity, provided an intriguing counterpoint to the machismo and frenetic application of many of his Action Painter contemporaries. Even in the hard, heavy metal of *Ferro T*, those echoes of stitching and healing remain in the soldering that is so evident on the surface. The scored, scraped and blemished metal itself becomes a body of gashes and scars, hinting at Burri's original medical vocation as a military surgeon in the Italian army, first in the mid-1930s and later in the Second World War, where he was captured and interned as a prisoner of war in Hereford, Texas for five years. It also echoes the wrecked buildings and military hardware of the ravaged Italian landscape to which he returned after the war was over. In his *Sacchi* and *Ferri* alike, Burri echoed these wounds and ruins not in a statement of despair, but rather in a curative vision that acknowledged the violence of his time. His works are an avowal of creation coming from destruction. Moving on from burlap, paint and tattered fabric, in *Ferro T*'s twisted, cut, soldered, nailed, burnt and shorn metal Burri carved out a powerful new artistic language.

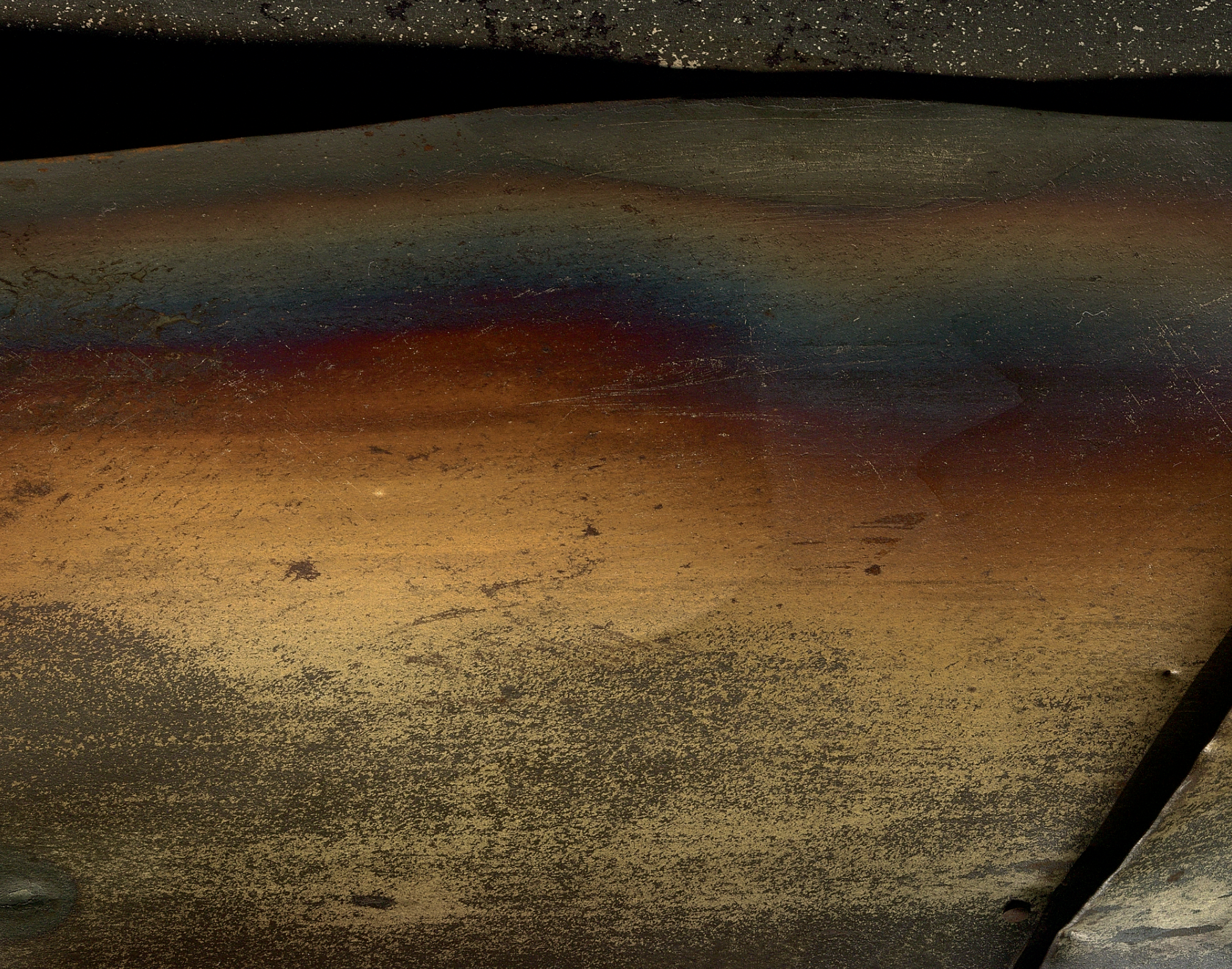
The *Ferri*'s impact on contemporary art was huge, and went well beyond Burri's direct legacy in the Arte Povera movement that swept Italy from the 1960s onwards. The grand, architectural charisma of Richard Serra's sculptures, Lucio Fontana's slashed, scintillating reflections on the high-rise skylines of New York, and even Yves Klein's celebrated 1961 series of Fire Paintings, made using an industrial

Alberto Burri, *Grande Ferro M-4*, 1959.
Solomon R. Guggenheim Museum, New York.
Artwork: © Fondazione Palazzo Albizzini Collezione Burri, Città di Castello – DACS 2018.
Photo: © 2018. The Solomon R. Guggenheim Foundation/Art Resource, NY/ Scala, Florence.

'In his encounter with his materials, Burri recognized that he was dealing with independent entities. Obviously he chose his materials, but then he came under the spell of their expressive possibilities. The artist's hand was activated by something happening in real life, and the result was a direct interchange between the artist and his materials'

–Maurizio Calvesi

blowtorch, all drew on Burri's innovations. Beyond his own concern with themes of postwar reconstruction, *Ferro T*, with its peacock diversity of reactive hues, striking shadows and rich textures, is a resplendent demonstration of the endless new formal possibilities that Burri's engagement with real-world materials opened up. As grand a presence as *Ferro T* commands, it also stands as a reminder that materials are subject to change. Iron, after all, is an element, one which reacts with air in oxidation and heat in a shift of state. *Ferro T*'s solders, welds and tarnishes are the visible relics of a transformation from solid to liquid and back again. These alchemical traces conjure a noble beauty that is shot through with captivating tension. Burning can wreak devastation and ruin, and yet in *Ferro T* has become a phoenix-like force of change, salvaging scrap and granting it an iconic apotheosis. Those who live beneath volcanoes are well aware of both the destructive and fertilising powers of fire. Like Vulcan in his forge, Burri takes iron, flame and light as his means of creation, determined to rejuvenate a world that still bore the scars of the flames of war.



λ **20**

THOMAS SCHÜTTE

(B. 1954)

PROPERTY FROM A PRIVATE IMPORTANT EUROPEAN COLLECTION

Bronzefrau Nr. 7

incised and dated 'SCHÜTTE 2002 KAYSER & KLIPPEL DUSSELDORF' (on the underside of the lower right of the bronze element)
patinated bronze figure on steel table
51⅛ x 98½ x 49¼in. (130 x 250.2 x 125.1cm.)
Executed in 2002

£2,000,000–3,000,000
$2,900,000–4,200,000
€2,300,000–3,400,000

'... there is something in the monumental women that combines power and vulnerability; they are at once like victims and idols'

–Penelope Curtis

With its beguiling, embryonic vision of the female form, Thomas Schütte's *Bronzefrau Nr. 7* offers a powerful critique of monumental sculpture. Executed in 2002, it stands among the most enigmatic figures in the artist's landmark series of eighteen *Frauen* (*Women*) begun in 1998. With head, neck and limbs conspicuously absent, the bronze torso unfurls upon a vast steel plinth, as if emerging from a chrysalis. Like a precious antiquity unearthed, its rich, variegated patina bespeaks the timeworn polish of history; the rare marriage of bronze and Cor-Ten steel poses a stunning formal juxtaposition. Mining – and indeed undermining – the traditions of Classical and Renaissance sculpture, the bronzes of Rodin and Moore and the reclining nudes of Picasso and Matisse, Schütte transforms the time-honoured subject of the female nude into a site of profound ambiguity and beauty. Working at the turn of a century in which dictatorial regimes had strewn the European landscape with ideologically-loaded totems, he recasts monumental sculpture as a field of enquiry and rebirth. The heroic muse becomes a faceless fragment, open to scrutiny, interpretation and reassessment. The steel plinth, integral to the work's conception, conjures sites of transformation and performance: an artist's workbench; a theatrical stage; a bed in an operating theatre. 'Set apart, on a platform, these figures seemed to be both in the dock and on the podium', writes Penelope Curtis. 'Similarly there is something in the monumental women that combines power and vulnerability; they are at once like victims and idols' (P. Curtis, 'Reclining Sculpture,' in *Thomas Schütte: Hindsight*, exh. cat., Museo Nacional Centro de Arte Reina Sofía, Madrid, 2009, p. 54). At once familiar and deeply subversive, *Bronzefrau Nr. 7* offers an alluring dual image of destruction and creation. The power of figurative sculpture to shape our identity is reborn as a complex, unanswered question.

Aphrodite (Venus de Milo), circa 100 B.C.
Musée du Louvre, Paris.
Photo: © 2018 Photo Scala, Florence.

PROVENANCE:
Tucci Russo Studio per l'Arte Contemporanea, Turin.
Acquired from the above by the present owner in 2002.

EXHIBITED:
Stockholm, Jarla Partilager, *Thomas Schütte*, 2006, p. 82 (another example exhibited; illustrated in colour, p. 23).
Stockholm, Jarla Partilager, *Thomas Schütte, With Tears in My Ears,* 2012-2013 (another example exhibited; illustrated in colour, unpaged).
Stockholm, Moderna Museet, *Thomas Schütte: United Enemies*, 2016-2017, p. 187 (another example exhibited; illustrated in colour, p. 129).

LITERATURE:
Thomas Schütte. Scenewright. Gloria in Memoria. In Medias Res, exh. cat., New York, Dia Center for the Arts, 2002 (detail illustrated in colour, p. 148).
Thomas Schütte- Frauen, exh. cat., Turin, Castello di Rivoli Museo d'Arte Contemporanea, 2012 (steel version illustrated in colour, pp. 56-57; studio view of another version illustrated in colour, p. 111).

Diego Rodriguez de Silva y Velazquez, *The Rokeby Venus, circa* 1648-51.
National Gallery, London.
Photo: Bridgeman Images

'*Frau Nr. 7* represents a fragment of a reclining female body with the head, neck and extreme joints of the arms and legs cut off. The dialogue with the antique torso is evident but also underscores the painful absence of limbs in Schütte's sculpture'

–Bente Larsen

Each taking between six and eight months to complete, Schütte's *Frauen* are the products of an intensive working method. Their forms were selected from 120 small ceramic maquettes made between 1997 and 1999, each of which was fashioned from a single piece of clay together with its base. As Schütte explains, they 'are not drawn from nude models – it may come to that in the future – and neither are they modelled or sketched. They are all made from ceramic effusions' (T. Schütte, quoted in U. Loock, *Thomas Schütte*, Cologne 2004, p. 173). At a foundry in Dusseldorf, these small clay figures were recreated in Styrofoam on a large scale, and worked upon in further detail to produce a mould. Each work was subsequently cast in iterations of bronze, steel and aluminium, reviving techniques that had largely been side-lined in sculptural practice following the Second World War. Over the course of the series, Schütte took increasing liberties with his figures, truncating their limbs and contorting their forms into otherworldly configurations. As Dieter Schwarz writes, 'In his treatment of the materials and of the theme of the female figure, which had become such a taboo in contemporary art, a whole array of ambivalent feelings broke through ever more powerfully – attraction and aggression, repulsion and fascination – all embedded in a form that no longer complied with any binding tradition and had to be reinvented time after time' (D. Schwarz, 'Figures in Waiting', in *Thomas Schütte: Frauen*, exh. cat., Castello do Rivoli, Museo d'Arte Contemporanea, Turin, 2012, p. 16). With its patinated surface and captivating, multi-layered form, *Bronzefrau Nr. 7* represents the apex of glamour and complexity achieved in the *Frauen*.

‘They are all quite different. Either the bronze is patinated differently, or they have a different gloss or the tables are different … You can tell many stories with them’

–Thomas Schütte

Emerging in the 1970s alongside Daniel Buren and other early exponents of art as a means of institutional critique, Schütte has always been alert to how ideology of any sort can form oppression, and how control, authority and memory are embedded in public artworks. By dismantling and quoting various figurative traditions, he seeks to question just how malleable are the ways in which we make or receive meaning from art, and how it can change the ways we see ourselves. ‘Did the Fascist dictatorships in Europe, which appropriated figurative art for their own ends, destroy its legitimacy in the artistic consciousness once and for all, asks Schwarz, ‘or is there a way to continue the figurative line, without descending into archaism or conservatism?’ (D. Schwarz, ‘Figures in Waiting’, in *Thomas Schütte: Frauen*, exh. cat., Castello do Rivoli, Museo d’Arte Contemporanea, Turin, 2012, p. 18). In all its parody, pragmatism and radical beauty, *Bronzefrau Nr. 7* forges figurative sculpture anew, freed from artistic or historical dogma. Urgent and enduring in bronze, the work stands as an open-ended testament to human creation – and the human form – as a body of pure, protean potential. ‘Here we find ourselves facing a creative adventure that acquires the sense of an in-depth investigation into human feelings and into man’s relationship with himself, with authority and power, and with history’, writes Andrea Bellini. ‘If this is a tragic age, Thomas Schütte is surely its poet’ (A. Bellini, ‘Bringing into Questions the Results: Thomas Schütte’s Sculpture’, in *Thomas Schütte: Frauen*, exh. cat., Castello do Rivoli, Museo d’Arte Contemporanea, Turin, 2012, p. 130).

Above:
Antonio Canova, *Pauline Bonaparte as Venus Triumphant, circa* 1805-08.
Galleria Borghese, Rome.
Photo: Bridgeman Images.

λ* **21**

GEORG BASELITZ

(B. 1938)

Die Geisselung (The Flagellation)

signed with the artist's initials and dated '5.XI.83 G.B.' (lower right); signed, titled and dated ''die Geisselung G. Baselitz 5 XI 83' (on the reverse)
oil on canvas
118 x 98½in. (299.7 x 250.2cm.)
Painted in 1983

£2,200,000–2,800,000
$3,100,000–3,900,000
€2,500,000–3,200,000

'Munch was my starting point'

–Georg Baselitz

Georg Baselitz's *Die Geisselung* (The Flagellation) (1983) is one of an important series of paintings made throughout 1983 and early 1984 in which Georg Baselitz turned to religious iconography, reworking familiar scenes from Christian art history in a startling and radically new way. In the same period, Baselitz made a number of works invoking the art of Edvard Munch and the German Expressionists, whose intense colours and expressive figuration are clearly echoed in this religious series. The monumental canvas of *Die Geisselung* presents two of Baselitz's signature upside-down figures, painted with bravura, De Kooning-esque strokes of opalescent blue, yellow, green and orange. The work glows with extraordinary radiance. A vivid yellow haloes the whole body of the Christ figure to the right, who also bears a burst of yellow at his chest like a Sacred Heart. His features are limned in white, as if blazing from within with brilliant spiritual presence. The figure to the left, whose mask-like face and frontal stance closely echo Edvard Munch's famous late self-portrait *Between the Clock and the Bed* (1940-43), stands ready with a whip. Drawing again on the religious paintings of Emil Nolde, whose 1909 painting of the *Last Supper* he had invoked in *Nachtessen in Dresden* and *Die Brückechor* – his two famed giant paintings of 1983 depicting artists from *Die Brücke* – in this series of works made

Edvard Munch, *Self-portrait, Between the Clock and the Bed*, 1940-42.
Munch Museum, Oslo.
Photo: 2018 Photo Scala, Florence.

PROVENANCE:
Mary Boone Gallery, New York.
Private Collection, Miami.
Anon. sale, Christie's New York, 15 November 2000, lot 54.
Private Collection, New York.
Acquired from the above by the present owner.

EXHIBITED:
New York, Mary Boone Michael Werner Gallery, *Georg Baselitz*, 1984.
Seattle, Seattle Art Museum, *States of War*, 1985 (illustrated, p. 20).

‘All the works on religious themes are marked by statuesque presence, clarity of form, and large unified areas of colour. These devices are clearly employed to counter the naïve, story-telling associations of the motifs, with their burden of traditional iconography … The brilliant, intense, artificial-looking colour is markedly at odds with the solemnity of the subject-matter; it serves to set the action in an unaccustomed light, and thus to circumvent the viewer’s expectations and trigger a stronger response’

–Andreas Franzke

soon afterwards, Baselitz concentrated on scenes from Christ’s Passion and other Biblical narratives. Developing the theatrical quality, rough-hewn, marionette-like figures and heightened colour of his two vast *Die Brücke* paintings in a completely new direction, he created extraordinary and vibrant new visions of this traditional subject matter. Others in the series are held in major museum collections worldwide, including *Die Verspottung* (The Mocking) (Ludwig Museum, Budapest), *Die Beweinung* (The Lamentation) (Museum of Fine Arts, Houston), *Die Kreuztragung* (The Carrying of the Cross) (National Gallery, Berlin), and *Lazarus* (Museum of Fine Arts, Boston).

These paintings were made at a time in the early 1980s when Baselitz was being championed as the leading exponent of a ‘Neo-Expressionist’ tendency in German art. Baselitz, who has sought always to distance himself from the painting of the past, characteristically denied any links with his *Die Brücke* forebears.

Above:
Piero della Francesca, *The Flagellation of Christ, circa* 1463-4.
Galleria Nazionale delle Marche, Urbino.
Photo: Bridgeman Images.

‘Baselitz’s present is always a complicated accretion of moments from the past – of art, of social history, of his personal life – and an aggressive drive towards the future, towards new possibilities for himself and painting’

–Katy Siegel

Above:
Georg Baselitz, *Der Brückechor (The Brücke Chorus)* 1983.
Private Collection.
Artwork: © Georg Baselitz, 2018.
Photo: © 2014 Christie’s Images Ltd.

‘People were starting to say that my works had a link with German Expressionism. In fact this only applies to the way I handle the canvas, my manual use of the canvas’, he claimed. ‘I have never had any relationship with Expressionism’ (G. Baselitz, quoted in D. Waldman, *Georg Baselitz*, exh. cat. Solomon R. Guggenheim Museum, New York 1995, p. 149). For all his detachment, he clearly shares with *Die Brücke* an admiration of Edvard Munch, and, in this series of works based on Christian imagery, built on their own engagement with the religious art of the Northern European tradition, as well as the Fauvist and Primitivist elements of their style. While invoking their work directly in a kind of oblique homage, however, Baselitz also clearly wished to use these works as a way of asserting his fundamental distance from the German Expressionists. In a move that echoed his recent experiments carving large totemic figures in wood, Baselitz employed colour and brushstroke in a similarly chiselled and nongestural manner, seeming

Georg Baselitz, *Nachtessen in Dresden (Supper in Dresden)*, 1983.
Kunsthaus, Zurich.
Artwork: © Georg Baselitz, 2018.

to carve his incandescent forms out of the abstract spaces of the picture. With their bold, imposing and strangely serene figures set against abstract voids of paint, the bright, artificial-looking flush of these works deliberately foils the usual solemnity of their subject matter. Along with the motif of inversion, which Baselitz first began to use in the 1960s as a way of separating a subject from its ostensible connotations, here form, style and colour have been used to shatter any conventional assumptions about the painting's apparent subject, iconography and meaning.

Moving beyond the conventions of religious painting and even beyond *Die Brücke*'s re-invoking of such themes, in *Die Geisselung* Baselitz has brilliantly reimagined the fourth Station of the Cross – one of the most common scenes in Christian art – in his own uniquely iconoclastic blend of abstraction and figuration, creating a fresh, powerful and enriched sense of pure painting and of painterly possibility. Joyfully bright, highly textural and even playful in the manner in which he integrates this typically sober subject matter into the radical structure of his picture-making, Baselitz renders the episode of Christ's flagellation with such irreverence and originality that it seems almost as if the viewer were witnessing the event for the very first time. 'When I make my paintings', Baselitz has said of such works, 'I begin to do things as if I were the first, the only one, as if none of these examples (of what other artists had done before) existed' (G. Baselitz, cited in H. Geldzahler, 'Georg Baselitz' *Interview*, vol. xiv, no. 4, April 1984, p. 83).

Georg Baselitz, *Die Kreuztragung (Christ bearing the Cross)*, 1984.
National Gallery, Berlin.
Artwork: © Georg Baselitz, 2018.

λ * **22**

ADRIAN GHENIE

(B. 1977)

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

Study for "The Kaiser Wilhelm Institute"

oil on canvas
69½ x 45⅝in. (176.5 x 116cm.)
Painted in 2011

£400,000–600,000
$570,000–850,000
€460,000–680,000

'I am interested in the presence of evil, or more precisely, how the possibility for evil is found in every endeavour, even in those scientific projects which set out to benefit mankind'

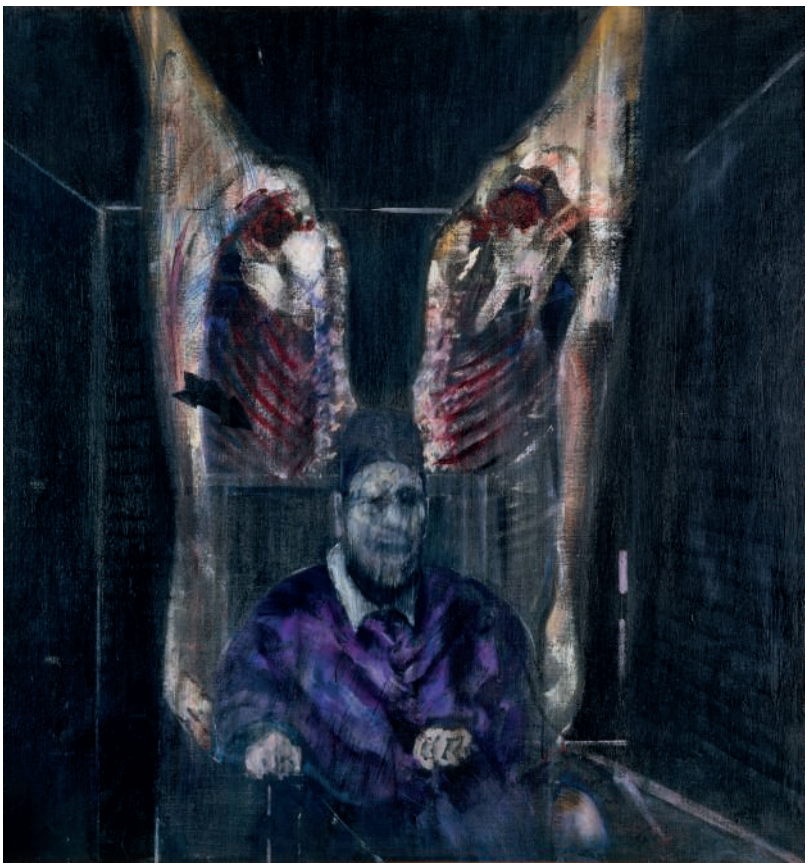
–Adrian Ghenie

Painted in 2011, *Study for "The Kaiser Wilhelm Institute"* takes its place within Adrian Ghenie's series of portraits depicting Doctor Josef Mengele. Emerging from viscous layers of pigment, scraped and smeared down the length of the picture plane, his eerily familiar form is illuminated within a dark void. An anatomical torso flickers behind in the half-light, evoking the clinical setting denoted by the work's title. Within a practice that has sought to visualise the workings of individual and collective memory through paint, the ghostly figures and institutions of the Third Reich stand among Ghenie's most important subjects. Like Charles Darwin, Vincent van Gogh and Elvis, the Kaiser Wilhelm Institute represents a turning point in the artist's understanding of global history. 'We inevitably live in a post-WWII epoch', he explains, 'which means that we constantly have to look back to that watershed moment in order to understand our present condition' (A. Ghenie, quoted in M. Radu, 'Adrian Ghenie: Rise & Fall,' *Flash Art*, December 2009, p. 49). Unlike previous depictions of Mengele, which had focused on his head and torso, the present work offers a full-length vision stretching nearly two metres in height. Taking cues from the histories of painting and cinema, Ghenie reduces his form to a molten, blurred mass of paint, eroding its contours to the point of illegibility. His form is at once a hazy apparition, consigned to the realms of fiction, and an all-too-real exposure, brought from the depths of history into the immediate, tangible present. Through the pliable substance of paint, Ghenie re-enacts the slippages and ambiguities that define our relationship with the past.

Martin Kippenberger,
Untitled (from the series Self-portraits), 1988.
Galerie Gisela Capitain, Cologne.
Artwork: © Estate of Martin Kippenberger,
Galerie Gisela Capitain, Cologne.

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

LITERATURE:
J. Judin (ed.), *Adrian Ghenie,* Ostfildern-Ruit 2014, p. 87 (illustrated in colour, p. 86).



Francis Bacon, *Figure with Meat*, 1954.
The Art Institute of Chicago, Chicago.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2018.
Photo: Prudence Cuming Associates Ltd.

Inspired by the work of Francis Bacon, David Lynch and Alfred Hitchcock, among others, Ghenie's portrayals of Mengele confront the darkest depths of the human condition. His celebrated series of *Pie Fight* paintings, many of which consciously evoked Third Reich officials, debased their controversial subjects with comedic swathes of custard, rendered in thick, irrefutable impasto. By recasting historical villains as victims of public gunging and humiliation, Ghenie sought to expose the ways in which their images are entrenched in collective consciousness. The present work, with its thick painterly surface and figural distortions, is born of a similar impulse. Unplanned abrasions, drips and splatters, characterised by Ghenie as 'staged accidents', litter the surface of the painting, creating richly expressive layers and textures. However, any attempt to bring himself closer to the subject is immediately counteracted by a sense of dream-like transfiguration: an act of distancing that shrouds the figure in dim lighting and surreal fantasy. 'In terms of composition, colors, atmosphere, I borrow many things from cinema', he has said, citing David Lynch and Alfred Hitchcock in particular (A. Ghenie, quoted in R. Wolff, 'Adrian Ghenie The Past is Present-And Never Resolved-In the Romanian Artist's Absorbing, Ambiguous Canvases', *Art + Auction*, March 2013). Here, Mengele's form dissolves into a watery *trompe l'oeil*: a trick of the light, or an indeterminate moment of *déjà-vu*. By leading the viewer's eye through layers of paint to the inescapable fact beneath, Ghenie lays bare our instinct to look away.

'The artist has situated the right hand of Mengele centrally within the composition but has painted it to look as if it had been actually flayed. It eloquently echoes the tissue-exposed anatomical half-torso beyond, and Mengele with a wolf-like grin is showing his mouth with teeth that are visibly bared. The horrors of extracted gold teeth, flayed skin, and immortal pseudo-scientific anatomical dissections (and not least his experimentation with twins) were of course part of Mengele's supposed research when in charge of the racial hygiene and eugenically motivated medical unit at Auschwitz'

–Mark Gisbourne

Δλ* **23**

GERHARD RICHTER

(B. 1932)

Venedig (Insel) (Venice (Island))

signed, incorrectly numbered and dated '586-2 Richter, 1985' (on the reverse); signed, numbered, titled and dated '"Venedig" 586-1 G. Richter' (on a label affixed to the reverse)
oil on canvas
19⅞ x 27½in. (50.4 x 70cm.)
Painted in 1985

£4,000,000–6,000,000
$5,700,000–8,500,000
€4,600,000–6,800,000

'When I seek another word for music I never find any other word than Venice'

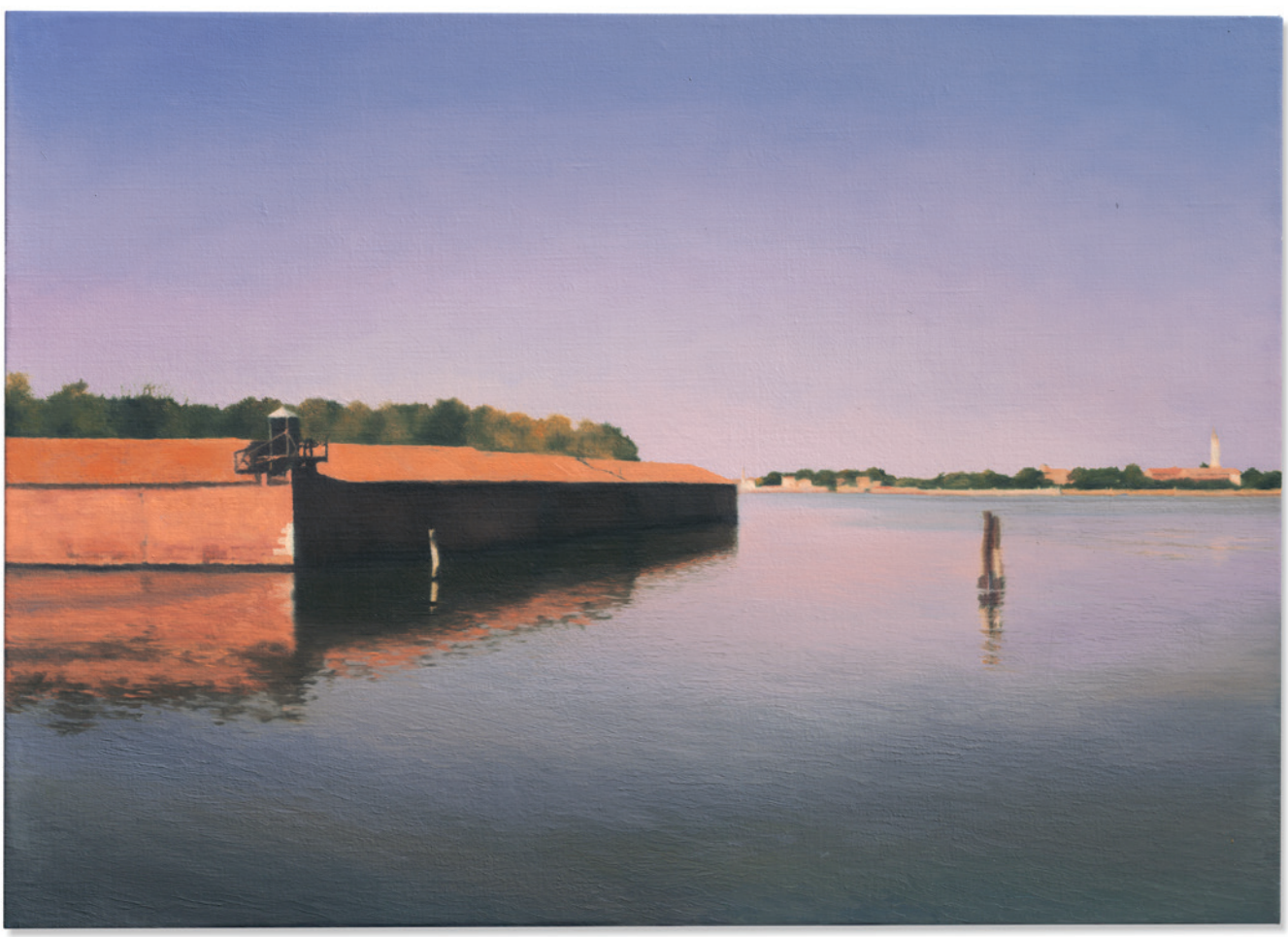
–Friedrich Nietzsche

Reproduced on the cover of Gerhard Richter's first *Catalogue Raisonné*, Gerhard Richter's *Venedig (Insel)* (*Venice (Island)*), with undulating rivulets of impasto carving ripples into its glassy surface, is a sublime eulogy to the shining, sun-kissed waters that form a shimmering gateway to Venice. Reflecting the vast expanse of sky above, bathed in the warm, iridescent glow of twilight, they mark the grand entrance to the floating city, which lies tantalisingly beyond view around the corner of the island. It is a viewpoint known to all those who have approached the city by boat, yet one that few have chosen to paint. Executed in 1985, just two years after Richter's landmark photorealist series of *Candles* and *Skulls*, *Venedig (Insel)* is the first within a series of five paintings on the subject of Venice, examples of which are held in the Art Institute of Chicago and the Museum Frieder Burda, Baden-Baden. Based on one of Richter's own photographs, taken in 1983 during a visit to the city with his wife, the work's halcyon vista is rendered with immaculate hyper-realism, reproducing in high fidelity the shifting layers of focus embedded in the original snapshot. Though ostensibly an act of homage to the great artists who sought to capture the glory of Venice – from Canaletto and J. M. W. Turner to Lucio Fontana – Richter's panorama is in fact a subversive commentary on the act of painting itself. As we approach the work, its scenic expanse dissolves

PROVENANCE:
Acquired directly from the artist by the previous owner in 1987.

EXHIBITED:
Antwerp, Koninklijk Museum voor Schone Kunsten, *Het sublieme gemis / The Sublime Void: On the Memory of the Imagination,* 1993, p. 273, no. 586-1.
Hanover, Sprengel Museum Hannover, *Gerhard Richter. Landschaften,* 1998-1999, no. 586-1 (illustrated in colour, p. 84).
Humlebaek, Louisiana Museum of Modern Art, *Gerhard Richter. Billede efter billede / Gerhard Richter – Image after Image,* 2005, p. 95, no. 58 (illustrated in colour, p.73).

LITERATURE:
J. Harten and D. Elger (eds.), *Gerhard Richter Bilder: Paintings 1962-1985,* exh. cat., Dusseldorf, Städtische Kunsthalle, 1986, p. 402, no. 586/1 (studio view illustrated in colour on the front cover; illustrated in colour, p. 346; studio view illustrated, p. 355).
G. Honnef-Harling, "Gerhard Richter. Bilder 1962-1985," in *Kunstforum International,* no. 83, March-May 1986, p. 232 (illustrated in colour).
F. Jahn (ed.), *Gerhard Richter. Atlas*, Munich, 1989, p. 15.
Kunst-und Ausstellungshalle der Bundesrepublik Deutschland (ed.), *Gerhard Richter, Werkübersicht/Catalogue Raisonné: 1962-1993*, vol. III, Ostfildern-Ruit 1993, p. 179, no. 586-1 (illustrated in colour, p. 96).
P. Viviente, 'Gerhard Richter: La Experiencia de la Naturalenza,' in *Arte Omega*, September 1994, p. 8.
R. Beil, "Sublimes Teneriffa," in *Neue Zürcher Zeitung,* 5 November 1998, p. 45 (illustrated).
U. Clewing, "Du sollst dir kein Bild machen," in *Der Tagesspiegel,* 7 December 1998, p. 26 (illustrated).
K. Thomas, *Kunst in Deutschland seit 1945,* Cologne 2002, p. 386 (illustrated in colour).
B. Eble, *Gerhard Richter, La Surface du Regard,* Paris 2006, p. 216.
K. Thomas, F. Seydel and H. Sowa, *Kunst Bildatlas,* Stuttgart/Leipzig 2007, p. 26 (illustrated in colour).
M. Augustin, *Honigwarme Pupillen,* Stuttgart, Kunststiftung Baden-Württemberg 2010, p. 8 (illustrated in colour).
D. Elger (ed.), *Gerhard Richter: Landscapes*, Ostfildern-Ruit 2011, pp. 28 and 175, no. 586-1, (illustrated in colour, p. 105).
M. Godfrey and N. Serota (eds.), *Gerhard Richter, Panorama,* exh. cat., London, Tate Modern, 2011, p. 132.
D. Elger, *Gerhard Richter: Catalogue Raisonné, Nos. 389 –651-2, Volume 3 1976-1987,* Ostfildern-Ruit 2013, p. 478, no. 586-1 (illustrated in colour, p. 479; studio view illustrated in colour on the inside front cover).
G. Jansen (ed.), *Schaf und Ruder / Wool and Water,* exh. cat. Dusseldorf, Kunsthalle Düsseldorf, 2016, p. 11.



Gerhard Richter with the present lot, *circa* 1985.
Photo: Studio Gerhard Richter.
© Gerhard Richter 2018 (06022018).

Caspar David Friedrich, *The Stages of Life, circa* 1835.
Museum der Bildenden Kunste, Leipzig.
Photo: Bridgeman Images.

before our eyes, leaving us to stare at an impenetrable mass of meticulous feathered brushstrokes. Undermining the perceived authority of photography by rigorously mimicking its appearance in paint, the work proposes that nothing – neither brush nor camera – can bridge the gap between the viewer and reality. Just as the ethereal glow of the *Candle* paintings became a kind of *memento mori*, so too do Richter's gleaming Venetian waters – one of art history's most enshrined subjects – mourn a loss of faith in art as a window onto the world. Like the city itself, the work's reality lies just out of reach.

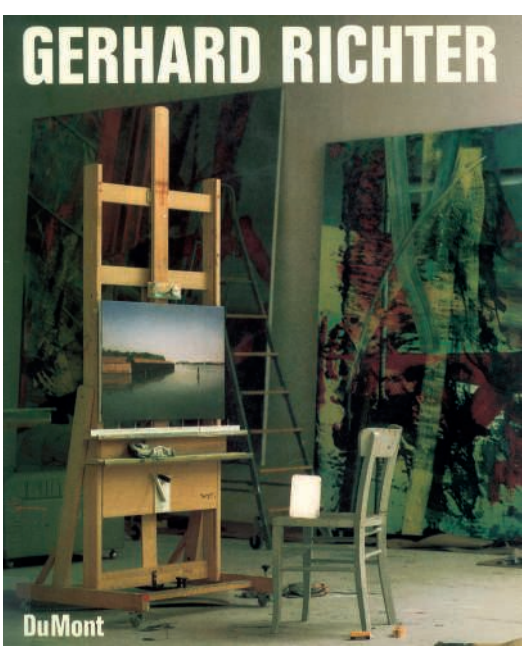
The *Venedig* works are situated at the peak of Richter's conceptual engagement with painting. It was during the 1980s that the relationship between the photorealist and abstract strands of his practice came to a head, after nearly two decades of negotiation between the two poles. Within a practice devoted to probing the relationship between reality and its representation, Richter claimed that there was fundamentally no distinction between the truth-claims of photography and the alternative ways of seeing proposed by his painterly abstractions. Whilst the early 1980s saw the first tentative explorations of the squeegee – a tool that afforded him an unprecedented level of creative freedom – it was during this period that Richter also produced some of his finest photo-paintings. During the previous decade, the greyscale portraits of his early practice had been replaced by vast, expansive technicolour vistas – cloudscapes, seascapes and mountainscapes – that both invoked and critiqued the German Romantic tradition. As the 1980s dawned, the *Candles* and *Skulls* brought a new dimension to his practice, looking back further to *nature morte* motifs and transforming them into poignant expressions of painting's lost innocence. In these works, as with the *Venedig* paintings, Richter amplified his dialogue with abstraction by progressively effacing later images from the series with fluid, gestural brushstrokes in bright, incongruous colours. In doing so, he brought the two modes into closer conversation than ever before, suggesting that his free-flowing abstract marks were just as much of a plausible reality as the painstakingly rendered brushstrokes beneath them. The present work is one of only three purely photorealist works within the *Venedig* series, which become progressively more blurred before succumbing to abstract overpainting in the final two examples.

The mid-1980s brought about a period of great professional triumph for Richter, who had married the artist Isa Genzken in 1982. Richter's gallerist Rudolf Zwirner offered the couple a large studio space in Cologne, and

Gerhard Richter, *Venedig (Treppe)*, 1985.
Art Institute of Chicago, Chicago.
© Gerhard Richter 2018 (0027)

the two artists left Dusseldorf behind them – a move that propelled Richter's rise to international acclaim. In 1986, the year after the present painting, Richter was granted his first major touring retrospective at the Städtisches Kunsthalle, Dusseldorf, comprising 133 works, which subsequently travelled 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: according to Dietmar Elger, the *Frankfurter Allgemeine Zeitung* named him 'one of the most interesting skeptics and tacticians of doubt', whilst *Der Spiegel* asserted that '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, or has been as tough and ready to experiment as he is' (D. Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 264).

The glass-like, reflective depths of the present work, created through a series of meticulous strokes that comb the pigment into softly-crested waves, may be seen to relate not only to Richter's 1969 series of *Seestücke* (*Seascapes*), but also to the *Spiegel* (*Mirror*) paintings he produced in the early 1980s. In their attempts to capture the surface of a mirror, these works embody Richter's conceptual outlook during this period: 'This [*Spiegel*] is the only picture that always looks different', he explained. 'And perhaps there's an allusion somewhere to the fact that every picture is a Mirror' (G. Richter, quoted by C. Morineau, 'The Blow-Up, Primary Colours and



Cover of catalogue raisonne "Gerhard Richter. Paintings 1962 - 1985" by Jürgen Harten, Karl-Heinz Hering, Dieter Honisch, Ulrich Loock, Dieter Ronte and Dietmar Elger (1986).
© Gerhard Richter 2018 (06022018).

Giovanni Antonio Canaletto, *The Grand Canal from S. Toma and Rialto, circa* 1723 -1724.
Photo: Cameraphoto Arte, Venice / Art Resource, New York.

'... [the] landscapes are bereft of human life. The artist looks for and finds only loneliness. Here, as in the earlier candle paintings, the artistic mechanism of subjective appropriation and thematic displacement comes into play. Richter explores his own state of mind through a visual metaphor that he can examine from an art-historical distance'

–Dietmar Elger

Duplications', in M Godfrey and N. Serota (eds.), *Gerhard Richter: Panorama*, exh. cat., Tate Modern., 2011, p. 132). The present work may be understood in relation to this notion: the carefully-constructed artifice of its surface is riddled with layers of mirroring – from the reflection of the island, to the way the application of paint mimics the water itself, to Richter's conscious reproduction of the camera's distortions. Like a mirror, the surface is hermetic: an impeccably-woven sheen that continually deflects the viewer, returning them to their own physical reality and prohibiting any sense of immersive depth. The world depicted in *Venedig (Insel)* remains perpetually out of reach: the closer we get to it, the more we realise that the image begins and ends in the dried pigment and dead fibres of the canvas. Speaking of Richter's landscape paintings from this period, Robert Storr writes that 'Those who approach Richter's landscapes with a yearning for the exotic or the pastoral are greeted by images that first intensify that desire and then deflect it' (R. Storr, *Gerhard Richter: Forty Years of Painting*, exh. cat. Museum of Modern Art, New York, 2002, p. 67).

Whilst many of Richter's earlier photo-paintings had invoked German Romanticism's preoccupation with the infinity of nature – in particular Caspar David Friedrich's attempts to capture the 'sublime' – the *Venedig* paintings pay homage to the Old Masters who set out to capture the wonders of 'La Serenissima'. Richter had used great Old Master painters before as a starting point for his work, most notably in his 1973 series of paintings based on Titian's *Annunciation* – a work located in the Church of San Salvador in Venice, only a few miles from the location depicted in the

'... the tensions increase between the desire for one thing (a beautiful imaginary place to which the viewer might escape) and the actuality of another (a beautiful painting that checks that escape and makes the viewer acutely conscious of its impossibility). The viewer is thus left in a state of perpetual limbo bracketed by exigent pleasures and an understated but unshakable nihilism. Those who approach Richter's landscapes with a yearning for the exotic or the pastoral are greeted by images that first intensify that desire and then deflect it'

–Robert Storr

present painting. By selecting a motif so deeply ingrained in visual consciousness – a motif that spoke to a golden age of progress and rebirth – Richter emphasises his own detachment. Venice, once the most grandiloquent of subjects, is now shown to be an illusion; a watery mirage lost forever, eternally beyond the reach of painting. For Richter, operating in a broken post-War world, works such as this allowed him to confront his own personal doubts about the survival of art in what he perceived to be an age of inhumanity. As Dietmar Elger has written, '[the] landscapes are bereft of human life. The artist looks for and finds only loneliness. Here, as in the earlier candle paintings, the artistic mechanism of subjective appropriation and thematic displacement comes into play. Richter explores his own state of mind through a visual metaphor that he can examine from an art-historical distance' (D. Elger, *Gerhard Richter: My Life in Painting*, Chicago, 2002, p. 269). Pristine and unyielding, *Venedig (Insel)* is ultimately a work of deep nostalgic poignancy: a shimmering, opulent yearning for a way of seeing now consigned to the depths of history.

Above left:
Lucio Fontana, *Concetto spaziale, Venezia era tutta d'oro*, 1961.
Museo Thyssen-Bornemisza, Madrid.
Artwork: © Lucio Fontana/SIAE/DACS, London 2018.

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

λ º ♦* **24**

DAVID HOCKNEY

(B. 1937)

PROPERTY OF AN IMPORTANT AMERICAN PRIVATE COLLECTOR

California Bank

acrylic on canvas
30 x 25in. (76.2 x 63.5cm.)
Painted in 1964

£3,000,000–5,000,000
$4,300,000–7,000,000
€3,400,000–5,700,000

'Within a week of arriving there in this strange big city, not knowing a soul, I'd passed the driving test, bought a car, driven to Las Vegas and won some money, got myself a studio, started painting, all in a week. And I thought, it's just how I imagined it would be'

–David Hockney

California Bank is among the very earliest works painted by David Hockney during his first visit to California in 1964. Full of the unmistakable West Coast spirit that drenches the paintings of this seminal period in Hockney's career, it also displays the artist's keen formalist concerns with illusionistic space, and a wry critical engagement with the modernist abstraction and Minimalism of the mid-1960s. The titular building rears up as a gridlike structure of flat line and colour, its windows aglow in tones of turquoise, teal and pale blue against an even grey sky. Alone, this hard-edged form might appear completely abstract – but a gathering of trees in the foreground brings it back to reality. Nine tall, slender trunks topped with stylised puffs of green adjoin the building's face in a neat row; in front of them stands a lone, distinctly Californian palm tree; in front of the palm are a trio of dark green bushes. The central palm is painted with delicate naturalism, its featherlike fronds and textured trunk picked out in charming detail, while the other foliage is conveyed in flat or smoothly three-dimensional organic shapes: the bushes are as round and crisp as paper cut-outs. These competing registers of careful figuration and surface flatness make for a painting of compelling mixed signals, situating the work among Hockney's most ingenious deconstructions of the picture plane. At the same time, it conveys a vivid impression of real Los Angeles space, with its clean lines of modernist architecture against open sky, and the tropic sensuality of its lush palms and sunbaked sidewalks. Hockney would return to this theme throughout the 1960s: *California Bank* is closely related to later works such as *Medical Building* (1966), housed in the Tate collection and a highlight of his major 2017 retrospective at Tate Britain, and *Savings and Loan Building* (1967), which is in the permanent collection of the Smithsonian American Art Museum, Washington D.C.

Gerhard Richter, *Administrative Building* , 1964.
San Francisco Museum of Modern Art, San Francisco.
© Gerhard Richter 2018 (0032).

PROVENANCE:
Kasmin Limited, London.
Achim Moeller Ltd., London.
Anon. sale, Sotheby's New York, 14 November 2000, lot 57.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, Alan Gallery, *David Hockney*, 1964.

LITERATURE:
David Hockney: Paintings, Prints and Drawings 1960-1970, exh. cat., London, Whitechapel Art Gallery, 1970, cat. no. 64.8 (illustrated in colour, p. 65).
N. Stangos, *David Hockney*, London 1976, p. 299, no. 102 (illustrated, p. 106).
P. Webb, *Portrait of David Hockney*, London 1988, p. 69.
P. Melia and U. Luckhardt, *David Hockney*, Munich and New York 1994, p. 80.
J. Tobler (ed.), *The American Art Book*, London 1999 (illustrated in colour, p. 207).

Above left:
David Hockney, *Medical Building*, 1966.
Tate, London (on long term loan).
© David Hockney.
Photo Credit: Prudence Cuming Associates.

Above right:
David Hockney, *Savings and Loan Building*, 1967.
Smithsonian American Art Museum, Washington D.C.
© David Hockney.
Photo Credit: Smithsonian American Art Museum, Washington, D.C.

Hockney had flown to Los Angeles straight after his first solo show at Kasmin Gallery at the end of 1963, and found a world of luxury, beauty and sensory delight. He met a whole new community of collectors and artists, including the Colour Field painter Kenneth Noland, and other cultural figures such as the author Christopher Isherwood, who would become one of his closest friends. His first Californian paintings were completed in celebratory mood. 'Within a week of arriving there in this strange big city,' he remembers, 'not knowing a soul, I'd passed the driving test, bought a car, driven to Las Vegas and won some money, got myself a studio, started painting, all in a week. And I thought, it's just how I imagined it would be' (D. Hockney in N. Stangos (ed.), *David Hockney by David Hockney*, London 1976, p. 97). He also discovered American acrylic paint – far superior to that available in England at the time – which, drying much faster than oil, allowed him to concentrate closely on one picture at a time. The nature of the West Coast environment itself conjured an art-historical precedent for the clear colours, sharp organisation and perspectival games that Hockney began to employ in works like *California Bank*. 'As the climate and the openness of the houses (large glass windows, patios, etc.) reminded me of Italy,' he says, 'I borrowed a few notions from Fra Angelico and Piero Della Francesca' (D. Hockney in N. Stangos (ed.), *David Hockney by David Hockney*, London 1976, p. 98).

The pictorial intelligence of Hockney's Quattrocento exemplars clearly resounds in the lucid, poised composition of the present work. As Paul Melia and Ulrich Lockhardt have written, however,

'There were no paintings of Los Angeles, people then didn't even know what it looked like. And when I was there they were still finishing some of the big freeways. I remember seeing, within the first week, a ramp of freeway going up into the air, and at first it looked like a ruin and I thought, my God this place needs its Piranesi; Los Angeles could have a Piranesi, so here I am! '

–David Hockney

Hockney's paintings of public and commercial buildings also reflect his involvement with key contemporary currents of artistic thought. 'In the sixties ... Literal identification of colour with the surface of the canvas ... together with the concomitant loss of reference to the physical world (the surface of the work was to be its only content), was understood by leading American artists, and critics, to serve as the foundation for the modern practice of painting. Much of Hockney's work from the mid-sixties reflects his increasingly critical view of this conception ... he appropriated those very qualities that he aimed to deprecate ... by representing a Modernist building in such a way, parallel to the plane of the canvas, as to create an optical ambiguity between its façade and the surface of the painting. Depicted flatness (the façade) becomes literal flatness (the surface of the picture plane) and then returns to its former state as we become aware of the palm-trees' (P. Melia and U. Luckhardt, *David Hockney*, Munich and New York 1994, p. 80). Played out on monumental canvases, these ambiguities and tensions would be developed in Hockney's iconic pictures of swimming pools, interiors and showering male nudes, reaching their apotheosis in his greatest Californian masterpiece, *A Bigger Splash* (1967), whose blocks of flat, bright colour, applied using a roller – pool, diving board, sky, house – are gloriously disrupted by the exuberant hand-painted splash at its heart. Exhibiting the same unique fusion of graphic appeal, complex artistic thought, chromatic pleasure and sense of place, *California Bank* exemplifies the qualities that characterise all of Hockney's most captivating paintings.

Above:
Edward Ruscha, *The Los Angeles County Museum on Fire*, 1965-66.
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.
Artwork: © Ed Ruscha.

Right:
David Hockney, 1969.
Photo: Godfrey Argent.
© National Portrait Gallery, London.

THE EYE OF THE ARCHITECT

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

The disciplines of architecture and painting have been intimately intertwined throughout history, two independent strands of creative thought that have nevertheless remained bound to one another by a common interest in how people experience the world around them. When considered in conjunction with one another, they can achieve a synergistic relationship, one in which the experience and appreciation of both the painting and the space they occupy are enhanced by their connection. The following selection of works from the collection of an esteemed European architect has been assembled with this concern in mind, each work having been chosen for its ability to complement and enrich the spaces they inhabit.

Born from a keen sense of social responsibility, this architect's forward-thinking vision was rooted in the grand tradition of socially engaged housing, creating unique buildings that place the welfare of residents above the flaunting of architectural form. Allowing ample space for vegetation to grow over their balconies and transform apartment blocks into living, vertical gardens, the resulting homes are places of beauty and contentment, with proximity to water and greenery fulfilling basic human needs as well as affording countless environmental benefits. In these buildings, the architect offered hope for a way of urban living that did not suffocate the natural world, but rather embraces an organic conception of growth, renewal and sustainability.

The architect's inventiveness, imagination and eye for detail find clear parallels in the art collection he formed over the course of his collecting life, acquiring pieces by some of the most celebrated masters of the twentieth-century avant-garde, from Pablo Picasso to Francis Bacon, Giorgio de Chirico to Joan Miró, and Fernand Léger to Giorgio Morandi. One of the most striking features of this varied group is the way in which the collector has managed to create a sense of unity amongst the works, choosing pieces of a similarly intimate scale and thematic concern to generate a dynamic dialogue between each of the pieces when considered together. Focusing primarily on figurative compositions, this tightly curated group of works not only reveals the collector's discerning eye and architectural mind, but also his passion for artists who continuously sought to push the boundaries of tradition in their art. Indeed, many of the works in the collection date from pivotal periods

of transition in each artist's career, as they began to explore new, ground breaking techniques, subject matter or styles in their compositions.

There is also a strong emphasis on form and construction in each of the compositions, and a fascination with the architecturally-minded approach to structure that feeds these artist's aesthetic practices. There is a clear focus on Cubism and its later developments, for example, from the carefully composed still-lifes of Picasso, Juan Gris and Georges Braque, to the visionary machine aesthetic of Léger which expanded upon the traditions of the Cubist language and adapted them to his own unique style following the First World War. The automatic, fluid language of Miró's brand of Surrealism, meanwhile, is contrasted with the metaphysical contemplations of De Chirico's dreamlike scenarios and cityscapes, which share the pensive atmosphere of Morandi's highly subtle, architectural, still lifes. A rare example of Picasso's Surrealist-influenced series of figures, meanwhile, finds echoes in Bacon's disintegration of the human form, as the features of his model, Henriette Moraes, dissolve into an array of rich, expressive strokes of paint.

Offering an intriguing insight into some of the most dynamic and exciting periods of the European artistic avant-garde, these works stand as a testament to the collector's keen connoisseurial eye and deep appreciation for the connection between modern art and architecture.

Opposite page left:
Giorgio de Chirico, *Testa di manichino*, 1916-1917.
(Estimate: £800,000 – 1,200,000)
© DACS 2018.

Opposite page middle:
Pablo Picasso, *Figure*, 1930.
(Estimate: £3,000,000 - £5,000,000);
© Succession Picasso/DACS, London 2018.

Opposite page right:
Joan Miró, *Tête d'homme*, 1931.
(Estimate: £700,000 – 1,000,000)
© Successió Miró / ADAGP, Paris and DACS London 2018.

To be offered in the Art of the Surreal Sale, London King Street, 27 February 2018.

Above:
Francis Bacon, *Three Studies for a Portrait*, 1976.
(Estimate: £10,000,000–15,000,000)

λ **25**

FRANCIS BACON

(1909-1992)

THE EYE OF THE ARCHITECT: PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

Three Studies for a Portrait

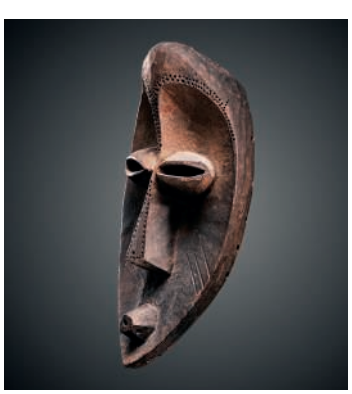
i) signed, titled, inscribed and dated 'Study for Portrait Left panel from front Francis Bacon 1976.' (on the reverse)
ii) signed, titled, inscribed and dated 'Study for a portrait Center Panel Francis Bacon 1976.' (on the reverse)
iii) signed, titled, inscribed and dated 'Study for Portrait right panel from Front Francis Bacon 1976.' (on the reverse)
oil on canvas, in three parts
each: 14 x 12in. (35.5 x 30.5cm.)
Painted in 1976

£10,000,000–15,000,000
$14,000,000–21,000,000
€12,000,000–17,000,000

'You are beautiful, darling, and you always will be'

–Francis Bacon to Henrietta Moraes

Unseen in public since its inclusion in Francis Bacon's historic exhibition at Galerie Claude Bernard, Paris, in 1977, *Three Studies for a Portrait* is the artist's penultimate ode to his great female muse Henrietta Moraes. Across a trio of cinematic panels, spiked with abstract colour and texture, the artist develops his 1969 painting *Study of Henrietta Moraes* into a fully-fledged triptych. Comprising three 14-by-12-inch canvases, it is the last of only six portraits of Moraes painted in this celebrated format, the first of which now resides in the Museum of Modern Art, New York. Throughout the 1960s, Moraes had played a central role in Bacon's cast of bohemian Soho subjects, inspiring many of his finest paintings. Painted in Paris in 1976, the present work signals an important turning point in his practice, following the tragic death of his lover George Dyer shortly before his triumphant Grand Palais retrospective five years earlier. Drawn to the city where the couple had spent their final moments, Bacon had taken a studio there in 1974. As the years passed, his despair began to fade, sparking not only a stream of new subjects but equally a return to old friends. Bacon's 1969 portrait of Moraes had been inspired by a film still of the actress Emmanuelle Riva in Alain Resnais' *Hiroshima mon amour* (1959), a serpentine strand of wet hair bisecting her face. With its themes of love and memory, the film's imagery continued to haunt Bacon as he began to come to terms with his loss. *Three Studies for a Portrait* combines the influence of this source with the primitivist visions of his hero Pablo Picasso, using the hair and nose as sculptural pivots around which to shift his subject's facial features. Tinged with subtle chiaroscuro lighting, her mouth and teeth are animated by photographic blurring effects, electrified hues, scumbling and sharp flicks of the brush. Exhibited at Claude Bernard alongside the mournful 'black triptychs' and self-portraits painted in the wake of Dyer's death, it represents a glimpse of light at the end of a long, dark tunnel: a poignant reflection on his golden Soho days.

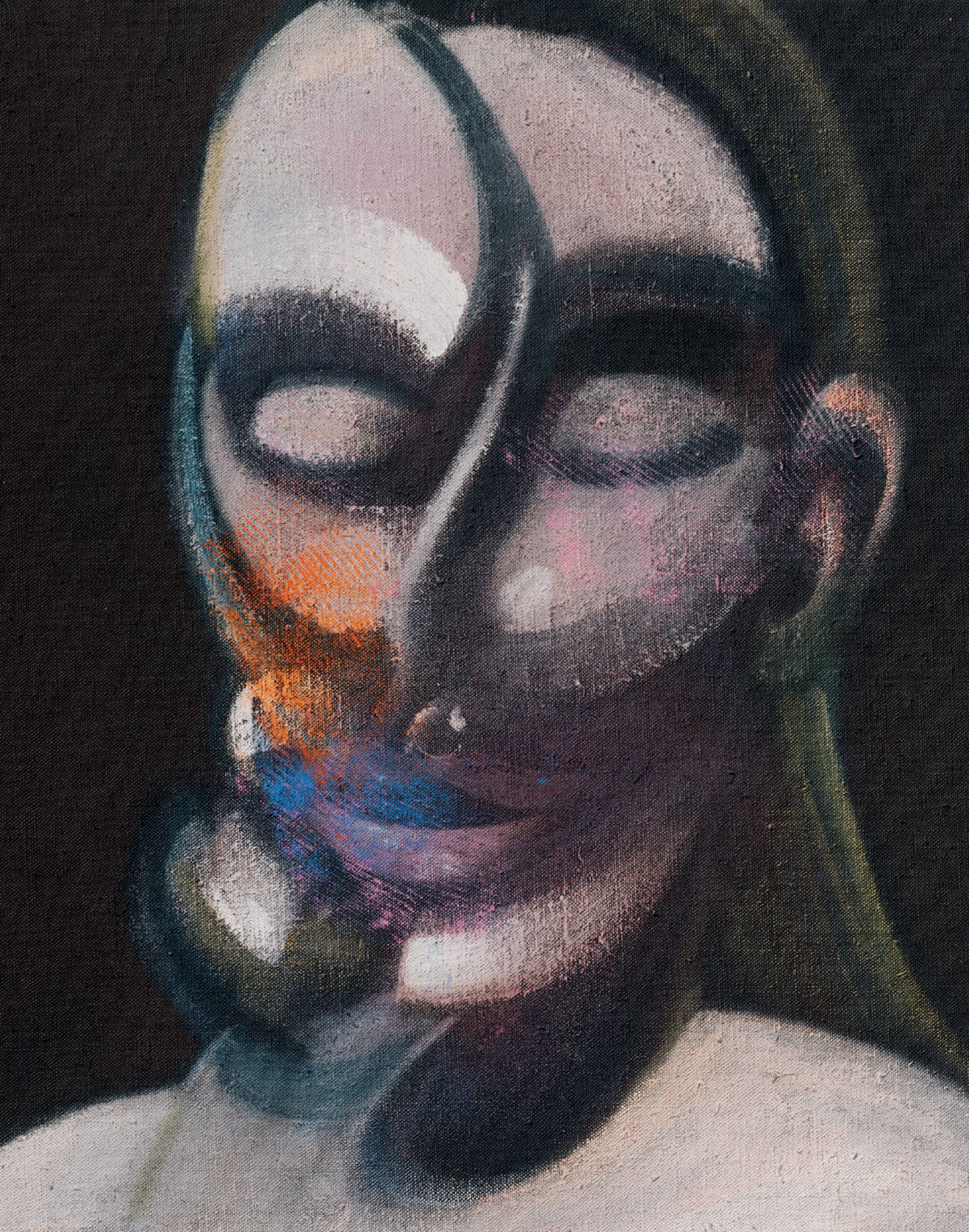


Mask from the Republic of Congo, 19th century.
Musée Barbier-Mueller.
Photo: Musée Barbier-Mueller.

PROVENANCE:
Marlborough International Fine Art, Vaduz.
Marlborough-Gerson Gallery, New York.
Private Collection, Europe (acquired from the above in 1977).
Acquired from the above by the present owner in 1994.

EXHIBITED:
Paris, Galerie Claude Bernard, *Francis Bacon: oeuvres récentes*, 1977, no. 16 (illustrated in colour, unpaged).

LITERATURE:
M. Harrison and R. Daniels (eds.), *Francis Bacon: Catalogue Raisonné: Volume IV 1971-92*, London 2016, p. 1114, no. 76-13 (illustrated in colour, pp. 1114-1115).

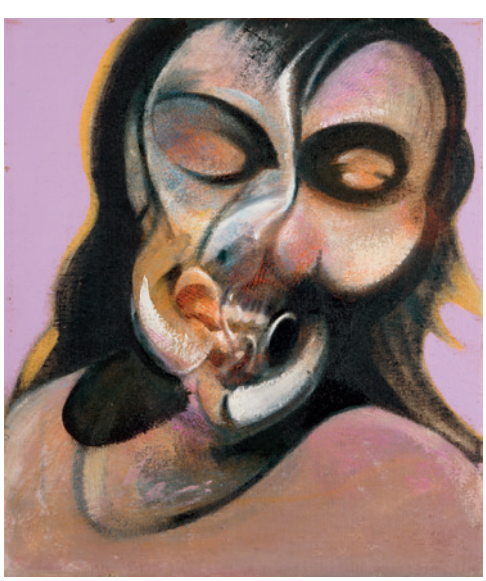


Film still from *Hiroshima Mon Amour*, 1959.
© 1959 ARGOS FILMS.

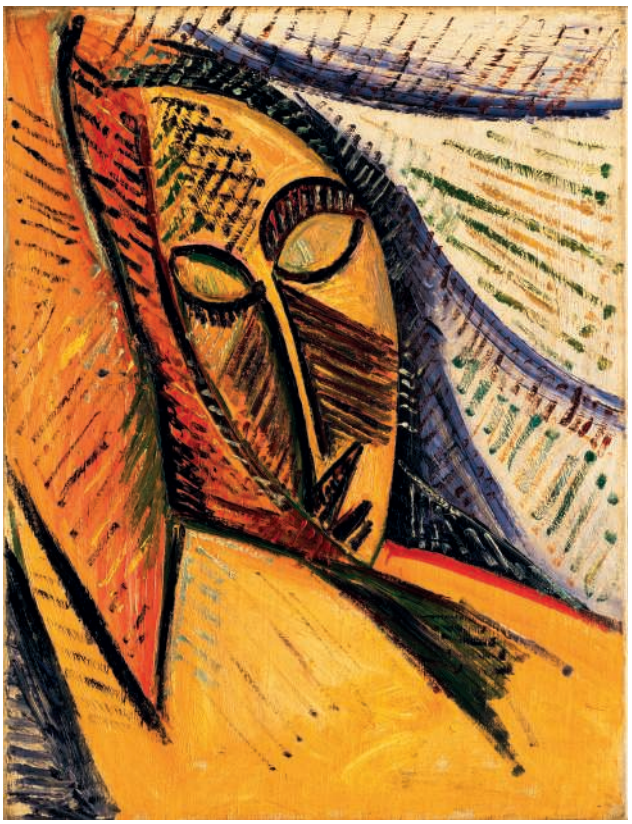
'Fascinated by this fleeting moment in the film, Bacon exaggerated it; he physically manipulated the reproduction itself to create an impossibly aquiline nose and a grimacing, or sardonically laughing, mouth'

–Martin Harrison

An artist's model, writer and notorious *bonne vivante*, Moraes had first appeared in Bacon's work in 1963, subsequently inspiring more than twenty paintings. Having previously sat for Lucian Freud in *Girl in a Blanket* (1953), she quickly became part of Bacon's colourful social circle who congregated at the Colony Room and other London haunts. 'When I was eighteen, I had spent almost all my mornings, afternoons and evenings with him', she recounted, 'dined alone with him at Wheeler's, oysters and Chablis, gone with him to the Gargoyle, listened to the wit and wisdom which flowed almost continuously from his lips' (H. Moraes, *Henrietta*, London 1994, pp. 72-73). In the early 1960s, Bacon announced he was beginning a series of portraits of friends, and asked if she might allow John Deakin to take some photographs of her. The images gave rise to some of his most important works of the period, including *Portrait of Henrietta Moraes* and *Lying Figure with Hypodermic Syringe*, both of 1963, as well as *Lying Figure*, 1966 (Museo Nacional Centro de Arte Reina Sofía, Madrid), *Lying Figure*, 1969 (Fondation Beyeler, Basel) and a significant body of single and triptych heads. The 1969 portrait, which had featured in the Grand Palais retrospective, continued to linger in Bacon's psyche throughout the 1970s, inspiring not only the present work but also *Female Nude Standing in a Doorway*, 1972 (Centre George Pompidou) and a further 1976 triptych. As Michael



Francis Bacon, *Study of Henrietta Moraes*, 1969.
Private Collection. © The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2018. Photo: Prudence Cuming Associates Ltd.



‘I think there’s a whole area there suggested by Picasso, which in a way has been unexplored, of organic form that relates to the human image but is a complete distortion of it’

–Francis Bacon

Peppiatt observes, Bacon had been drawn to ‘her vitality, her bursts of unconstrained laughter and her equally unconstrained behaviour’ (M. Peppiatt, *Francis Bacon: Anatomy of an Enigma*, London 1996, pp. 209-10). It is perhaps little wonder that, as the clouds of sorrow for Dyer began to part, Moraes returned once again to his art.

Three Studies for a Portrait tells the story of Bacon’s assimilation into the Parisian art world. He felt a powerful connection to the city where Dyer had died, and three years later acquired a studio near the Place des Vosges. Despite the personal tragedy of the 1971 retrospective, it had brought him outstanding critical acclaim. The canvases exhibited at Claude Bernard six years later, crowned by the grand allegorical *Triptych* painted shortly before the present work, propelled the public’s reverence to even greater heights. ‘The show as a whole caused an immediate sensation’, writes Peppiatt. ‘Bacon’s reputation had stood very high in Paris ever since the Grand Palais retrospective, and once the French public had admitted him as a new hero in their cultural pantheon their enthusiasm knew no bounds. The press build-up had been considerable, with *Newsweek* running a portrait of the artist on its cover to announce: “Francis Bacon’s Big Paris Show”. During the opening, police cordoned off the rue des Beaux-Arts in an attempt to control the crowds pressing down the

Above left:
Amedeo Modigliani,
Jeanne Hebuterne wearing a hat, 1917.
Private Collection.
Photo: © Bridgeman Images.

Above right:
Pablo Picasso,
Étude pour le ‘Nu à la draperie’, 1907.
Museum of Modern Art, New York.
Estate of John Hay Whitney. Acc. n.: 278.1983.
Artwork: © Succession Picasso/DACS, London 2018. Photo: © 2018. Digital image, The Museum of Modern Art, New York/Scala, Florence.

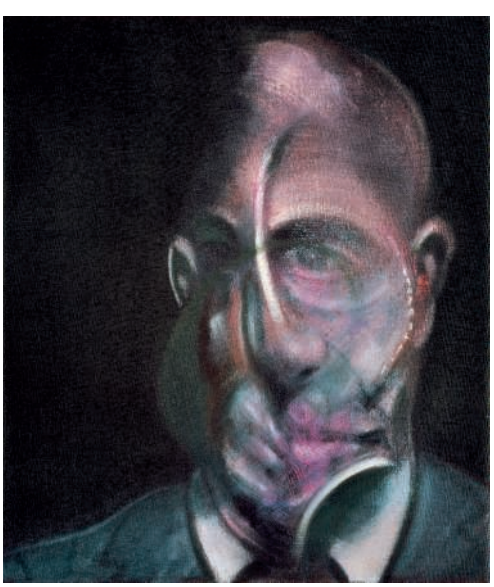
Francis Bacon, *Three Studies for Portrait of Henrietta Moraes*, 1963.
Museum of Modern Art, New York.
© The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2018. Photo: Prudence Cuming Associates Ltd.

'When I was eighteen, I had spent almost all my mornings, afternoons and evenings with [Bacon], dined alone with him at Wheeler's, oysters and Chablis, gone with him to the Gargoyle, listened to the wit and wisdom which flowed almost continuously from his lips … At every meeting I had learned something new from him, been captivated, spellbound'

–Henrietta Moraes

boulevard Saint-Germain. In a couple of hours, some eight thousand people had pushed their way into the gallery's relatively restricted space: a mood of exhilaration, but also of panic – of something that was about to get completely out of hand – ran through the narrow street' (M. Peppiatt, *ibid.*, London 1996, pp. 277-78). The mobbing of the exhibition was an apt expression of his rising celebrity, which frequently saw him stopped in the streets by new friends and strangers alike. After years of emotional strain, Bacon entered a new period of personal and professional contentment.

Comparison between *Three Studies for a Portrait* and the ensuing *Portrait of Michel Leiris* is enlightening within the context of Bacon's burgeoning Parisian connections. If Moraes had been at the centre of Bacon's social milieu in London, it was Leiris who helped to define his position in Paris, notably penning introductions to both the Grand Palais retrospective and the exhibition at Claude Bernard. It was in Paris in the 1920s that the young Bacon had first discovered Picasso, and both works testify to a sharpened engagement with his influence upon his return to the city. With their long sweeping noses, bared teeth and gaping eye sockets, Bacon's facial divisions are almost skeletal, invoking Picasso's fascination with ancient tribal masks. At the same time, his hyper-real palette and curved, organic lines speak to the 1920s beach scenes that had sparked his fascination as a young man. 'I think there's a whole area there suggested by Picasso, which in a way has been unexplored, of organic form that relates to the human image but is a complete distortion of it', he asserted (F. Bacon, quoted in D. Sylvester, *The Brutality of Fact: Interviews with Francis*



Francis Bacon, *Portrait of Michel Leiris*, 1976. Centre Pompidou, Musée national d'art moderne - Centre de création industrielle, Paris.
© The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2018. Photo: Prudence Cuming Associates Ltd.

Right:
Francis Bacon, 1967.
Photo: Jorge Lewinski.
© The Lewinski Archive at Chatsworth / Bridgeman Images

'For several years now I've been very much thinking about sculpture, though I haven't ever yet done it, because each time I want to do it I get the feeling that perhaps I could do it better in painting'

–Francis Bacon

Bacon, London 1975, p. 8). The implied movement of both figures creates a warped arrangement of facial features: a sense of temporal simultaneity replete with unmistakable Cubist inflections. The mottled strains of pink lend both works a visceral, bloodshot quality, like veins brought to the surface of the skin. In attempting to surmise this quality Bacon famously spoke of Picasso's 'brutality of fact' – a sense of drilling down to the carnal essence of his subjects. The phrase would become the title of David Sylvester's landmark series of interviews with the artist, published the year before the present work.

It was Bacon's own pursuit of 'the brutality of fact' that led him to work from photographs of his subjects rather than from life. 'I find it less inhibiting to work from them through memory and their photographs', he explained. '... What I want to do is to distort the thing far beyond the appearance, but in the distortion to bring it back to a recording of the appearance' (F. Bacon, quoted in D. Sylvester, *The Brutality of Fact: Interviews with Francis Bacon*, London 1975, pp. 39-40). Within this context, the 14-by-12-inch triptych became one of his most celebrated formats, allowing him to capture his subjects in the highly-charged, volatile manner in which they inhabited his mind's eye. 'I see images in series', he asserted, explaining that they 'fall in [to

Above left:
Constantin Brancusi,
Mademoiselle Pogany [I], 1912.
Philadelphia Museum of Art, Pennsylvania.
Artwork: © Succession Brancusi - All rights reserved. ADAGP, Paris and DACS, London 2018.
Photo: Bridgeman Images.

Above right:
Pablo Picasso, *Le Rêve*, 1932.
Private Collection.
Artwork: © Succession Picasso/DACS, London 2018. Photo: © 1997 Christie's Images Ltd.

‘I like, you may say, the glitter and colour that comes from the mouth, and I’ve always hoped in a sense to be able to paint the mouth like Monet painted a sunset’

–Francis Bacon

my mind] just like slides’ (F. Bacon, *ibid*., pp. 84 and 134). Bacon felt strongly that, however abstract and chance-induced his marks, they should always return the viewer to carnal fact: to the pounding veins and twitching nervous system that make up ‘all the pulsations of a person’. Inspired by his fascination with radiography diagrams, here Bacon posits a distortive zoom lens over Moraes’ mouth, as if seeking to give form once again to that ‘unconstrained laughter’. ‘I like, you may say, the glitter and colour that comes from the mouth’, he once claimed, ‘and I’ve always hoped in a sense to be able to paint the mouth like Monet painted a sunset’ (F. Bacon, *ibid*., p. 50). Dyer’s death, the most brutal fact of all, had forced him to contemplate his own mortality. In the wake of this revelation, perhaps, he sought more than ever to preserve the spirit of those who had enriched his life and art.

Above:
Claude Monet, *The Houses of Parliament, Sunset,* 1903. National Gallery of Art, Washington DC. Photo: Courtesy National Gallery of Art, Washington.

TWO WORKS BY PETER DOIG

PROPERTY SOLD TO BENEFIT

THE DONALD R. SOBEY FOUNDATION

'Like so many other Canadians, I am thankful for the light that Peter's work has shined on Canada's landscape and collective symbols. Art lovers across our country are truly proud of the place he has taken in art history and my sincere hope is that these masterpieces will enable Peter to help forge a bigger path for other Canadian artists to follow in these footsteps'

–Donald R Sobey

Christie's is delighted to present two outstanding works by Peter Doig – *Charley's Space* (1991) and *Snowballed Boy* (1995) – sold to benefit the Donald R Sobey Foundation. The Foundation is committed to the advancement of Canadian culture through the promotion of the visual arts, both within Canada and abroad.

In 2002, as Chair of the Sobey Art Foundation, Donald Sobey founded the Sobey Art Award, Canada's pre-eminent art award for Canadian artists under age 40. Now in its 15th year, the Award has advanced the standing of young Canadian artists around the world.

As Chair Emeritus of the Sobey Art Foundation, Mr Sobey founded the Donald R Sobey Foundation for the Advancement of Canadian Culture. Key among its cultural programming activities has been exhibition support for leading contemporary First Nations artists and infrastructure support for Inuit studio and print making space in Cape Dorset Nunavut.

In 2019, the Donald R Sobey Foundation, in conjunction with the Sobey Art Foundation, will undertake an ambitious multi-year program to strengthen international exhibition opportunities for contemporary Canadian artists. The proceeds of the sale of *Charley's Space* and *Snowballed Boy* will support an endowment designed for this program.

Doig himself lived in Canada between the ages of seven and nineteen, returning for a short period during the mid-1980s. The country had a lasting impact upon his psyche, and his memories of the Canadian landscape gave rise to some of his most significant paintings throughout the 1990s. His snow-filled canvases sought to capture the sensation of remembering past places. 'I had the opportunity to look at painters who had worked in that same vein in Canada', he has explained, citing Tom Thomson and David Milne as particular influences. '... Maybe the surface is an abstraction of the memory of being in a certain frame of mind under certain weather conditions and in certain places.'

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PETER DOIG

(B. 1959)

PROPERTY SOLD TO BENEFIT THE DONALD R. SOBEY FOUNDATION

Snowballed Boy

signed twice, titled and dated '"SNOW BALLED BOY" Peter Doig '95 PETER DOIG' (on the reverse)
oil on plywood
23¾ x 15⅞in. (60.2 x 40.2cm.)
Painted in 1995

£400,000–600,000
$570,000–850,000
€460,000–680,000

'Painting should evolve into a type of abstraction; it should slowly dissipate into something else through time, through working, seeing things through'

–Peter Doig

Painted in 1995, and formerly held in the Saatchi Collection, *Snowballed Boy* is a jewel-like composition that occupies pivotal territory in Peter Doig's practice. Upon a pale ground, scored with grey and pink tracks, a green-clad figure stands alone, his face obscured by a splatter of white paint. A picket fence bisects the scene horizontally, working in abstract counterpoint with the tangle of trees behind. Throwing handfuls of pigment at the surface like snowballs, Doig bombards the scene with flurry of white ribbons and dots, conjuring memories of Jackson Pollock's action paintings and Cy Twombly's linear rhapsodies. Included in the artist's major 1998 touring exhibition at the Kunsthalle zu Kiel, as well as his 2008 retrospective at Tate, London, the work marks a turning point within his celebrated 'snow' paintings. On one hand, its source image aligns it with the two *Olin MK IV* works of the same period, in which Doig began to move away from the dense surfaces of his earlier *oeuvre*. Whilst the present work's thin, translucent background bears witness to this shift, the thick 'screen' of snowballs conjures earlier masterpieces - notably *Charley's Space* (1991) and *Cobourg 3 + 1 More* (1994) – in which swirling blizzards sought to capture the distortive effects of memory. This combination of opposing techniques lends the work an extraordinary sense of layered depth. The figure, faceless and partially erased, is caught between these two painterly worlds. 'An illusion presents itself, that the plywood panel might actually be transparent, like a glazed window', writes Richard Shiff; 'it seems to be holding the snowballs to its front surface while screening off the image of the boy behind it. The effect is a painter's wonder' (R. Shiff, 'Drift', in *Peter Doig*, New York 2011, p. 331).

Peter Doig, *Olin MK IV Part 2*, 1995-1996.
Private Collection.
Artwork: © Peter Doig. All Rights Reserved, DACS 2018. Photo: © 2016 Christie's Images Ltd.

PROVENANCE:
Collection of Rainer and Theresia Haarmann, Neuwittenbeck, Germany.
Saatchi Collection, London (acquired in 2002).
Anon. sale, Sotheby's London, 10 February 2006, lot 110.
Acquired by the present owner in 2006.

EXHIBITED:
Kiel, Kunsthalle zu Kiel, *Peter Doig. Blizzard Seventy-Seven*, 1998, p. 134, no. 20 (illustrated in colour, p. 103). This exhibition later travelled to Nuremberg, Kunsthalle Nürnberg and London, Whitechapel Art Gallery.
London, Tate Britain, *Peter Doig*, 2008-2009, p. 157 (illustrated in colour, p. 108). This exhibition later travelled to Paris, ARC/ Musée d'Art moderne de la Ville de Paris and Frankfurt, Schirn Kunsthalle Frankfurt.

LITERATURE:
P. Ellis and C. Saatchi, *100: The Work That Changed British Art*, London 2003, p. 209, no. 50 (illustrated in colour, p. 108).
C. Lampert and R. Shiff (eds.), *Peter Doig*, New York 2011, pp. 84, 295 and 331 (illustrated in colour, p. 85).

Jackson Pollock, *Number 27*, 1950. Whitney Museum of American Art, New York: purchase 53.12.
© The Pollock-Krasner Foundation ARS, NY and DACS, London 2017.

'The "screen" of snowballs in *Snowballed Boy*, 1995, a work on plywood, includes linear traces of the movement and impact of the blobs of white – all projected onto the second screen of the rigid support surface, with which the blobs must have interacted in order to have taken their form. An illusion presents itself, that the plywood panel might actually be transparent, like a glazed window; it seems to be holding the snowballs to its front surface while screening off the image of the boy behind it. The effect is a painter's wonder'

–Richard Shiff

Doig's *oeuvre* is grounded in his own itinerant past. Raised between Scotland and Trinidad before moving to Canada aged seven, he settled in London during the 1990s, having attended art school in the city. During this period, Canada loomed large in his imagination: less as a set of personal memories, but more as a generic lens through which to explore the concept of looking back. Over the years its sprawling elemental features – its blizzards, mountains, forests and lakes – would come to define his vast, painterly memory-spaces. By resorting to archetypal images of the landscape, Doig sought to distance himself from its specifics: these were not paintings of Canada in a literal sense, but rather abstract odes to the wilderness of memory. Within this context, snow became established as a central motif. For Doig, it was not simply a souvenir of his childhood, but rather a conceptual device that could simulate that way images and recollections transmute in one's head. Doig was particularly fascinated by Pieter Bruegel, who he felt treated snowflakes in much the same way: not as real phenomena, but as a metaphysical screen that distanced the viewer from the image beneath. In this vein, Doig conceived his 'snow' as akin to the white spots that flicker across television screens in moments of electronic interference. The present work is almost filmic in its treatment: a testament to Doig's fascination with motion pictures, and perhaps a technical precursor to Adrian Ghenie's cinematically-inspired *Pie Fight* paintings. The image of the anonymous snowballed boy – caught between moving frames – flickers like a cipher for the artist himself.

Doig's earlier *oeuvre* had treated snow as a springboard for material experimentation. Within single compositions it was powdered, splattered, smeared, impastoed, liquefied like thawing rivers and compacted like frozen ice. These works were dense painterly matrices that invited the viewer to lose themselves within their complex depths. By the mid-1990s, however, Doig had begun to search for new approaches. In 1994, he was nominated for the Turner Prize, where he exhibited the newly-completed painting *Ski Jacket* (Tate, London). The work was the first to posit skiing – his beloved childhood pastime – as a metaphor for painting itself. 'It is about the fumbling and awkwardness when learning to ski, how when you start skiing you slip all over the place, yet over a period of time you learn to cope and eventually manage to ski', he later explained. '... I think painting is a bit like that. It takes time to actually take control of the greasy stuff' (P. Doig, quoted in *Peter Doig*, exh. cat., Morris and Helen

Cy Twombly, *Untitled*, 2003.
Bayerische Staatsgemaeldesammlungen, Museum Brandhorst, Munich.
Artwork: © Cy Twombly Foundation.
Photo: © Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

Gerhard Richter, *Abstraktes Bild*, 2009.
Private Collection.
© Gerhard Richter 2018 (0016).

'Oil paint has a kind of melting quality, really, and I love the way that even when it's dry it's not really fixed. Or it doesn't seem to be fixed. The colours continue to meld together, and react with each other … Painters use oil paint kind of as a form of magic or alchemy'

–Peter Doig

Belkin Art Gallery, Vancouver, 2001, p. 20). The two *Olin MK IV* paintings that followed, based on images of a soaring skier, took this analogy to a new level. The sleek, airborne protagonist of these works floats weightlessly above an uncluttered painterly ground. Beneath, the horizon line and fence divides the composition into cool abstract planes, free from dizzying swamps of pigment. 'I had wanted to get away from that device of always "looking through"', explains Doig. '… I wanted to make things more open' (P. Doig, quoted in A. Searle et al (eds.), *Peter Doig*, London 2007, p. 135). Upon the clear, almost airbrushed ground of *Snowballed Boy*, Doig's final catapult of pigment might be seen as an ironic gesture of farewell.

'Snow falls into the centre of Doig's memory project', writes Shiff. 'More than a phenomenon to be remembered like any other memory, it becomes a candidate for the generic *idea of memory*. It induces retrospection, as if, through it, we were remembering ourselves, looking into our souls, regarding ourselves as alien reflections' (R. Shiff, 'Drift' in C. Lampert and R. Shiff (eds.), *Peter Doig*, New York 2011, p. 331). In the present work, this concept takes on a new degree of complexity. Whilst grounded in the notion of remembering past places, *Snowballed Boy* may be seen to engage with Doig's memories of his own painterly practice. Here, it is the artist's technique itself, perhaps more so than the figure, that becomes the 'alien reflection'. The various figurative elements – the fence, the trees, the signpost, the snowballs – fracture the composition into myriad segments, pushing it to the brink of illegibility. Yet where this technique had dominated the surfaces of works such as *The Architect's Home in the Ravine* (1991) and *Pond Life* (1993), here it recedes into a pale white-on-white illusion. The effect is not one of chaos, as in these earlier paintings, but rather borders on stark Minimalist clarity, tentatively evoking the works of Robert Ryman or Agnes Martin. The long-standing influence of Barnett Newman's 'zip' paintings is sharpened in the work's delicate horizontal and vertical rhythms. 'Painting should evolve into a type of abstraction', Doig has said; 'it should slowly dissipate into something else through time' (P. Doig, 'Peter Doig and Chris Ofili in Conversation', in *Peter Doig*, exh. cat., Tate, London, 2008, p. 121). *Snowballed Boy* marks the moment at which this begins to ring true for Doig's practice as a whole. As the blizzard starts to settle, a new formal clarity comes into being.

Photo: Peter Doz/AP Photo/Permanent Press/2018

λ * **27**

PETER DOIG

(B. 1959)

PROPERTY SOLD TO BENEFIT THE DONALD R. SOBEY FOUNDATION

Charley's Space

signed twice, titled, dated and inscribed '"CHARLEY'S SPACE P.M. DOIG '90" JAN-FEB-MAR Peter Doig 'LOG HOME' 1990' (on the reverse)
oil on canvas
72 x 50in. (183 x 127cm.)
Painted in 1991

£6,000,000–8,000,000
$8,500,000–11,000,000
€6,800,000–9,000,000

'Each of [his] paintings holds an underlying tension. *Charley's Space* (1991) can be considered a key work in that respect. It is snowing on the canvas and, in the twilight, we can make out an illuminated house. A white shadow is moving in from the lower right corner. A circle motif of some indefinable substance dominates the entire image. The eye of the painter seems to be focusing in order to grant us a clear view of the world behind this, but as the film director Stanley Kubrick once said, "Never reveal your mystery"'

–Paula van den Bosch

An icon of Peter Doig's early practice and a mesmerising technical *tour de force*, *Charley's Space* is the first of the celebrated 'snow' paintings that would come to define the artist's output of the 1990s. Blurred and distorted like television static, a raging blizzard is tinted, fractured and magnified beneath a floating circular lens. A lone house lingers on the horizon; a ghostly figure hovers on the right-hand margin. A prismatic spectrum of colour and texture dissolves the distinction between foreground and background, animating the composition to the point of abstract frenzy. Begun during his final year at Chelsea School of Art in London, the work coincides with Doig's receipt of the prestigious Whitechapel Artist Award: an accolade that propelled him into the public eye. Combining dense painterly narratives with personal recollections, disparate visual sources and a filmic *mise-en-scène*, it vividly dramatises the shifting strata of memory, vision and daydream. It is based, in part, on a photograph taken by Doig of his parents' house in Canada: a source that gave rise to the pendant 1991 painting *Pink Snow* (Museum of Modern Art, New York) as well as the 1993 masterpiece *Pond Life*. Its title, however, relates to a security guard named Charley, who chanced upon Doig at work in one of the studios at Chelsea. 'Huh. Space', he observed – a striking utterance from a man of few words. The remark prompted a realisation that would fuel Doig's practice: that every viewer finds their own space within a painting, guided by their recollections and experiences. 'They're worlds within worlds within worlds', he would later profess (P. Doig, quoted in *Peter Doig: Blotter*, exh. cat., Contemporary Fine Arts, Berlin, 1995, p. 14). As a testament to its significance, *Charley's Space* became the title of Doig's 2004 touring exhibition at the Bonnefantenmuseum, Maastricht, in which the painting was a centrepiece.

PROVENANCE:
The Artist.
The Whitechapel Auction, Sotheby's London, 13 October 2006, lot 38 (donated by the artist).
Acquired at the above sale by the present owner.

EXHIBITED:
Maastricht, Bonnefantenmuseum, *Peter Doig - Charley's Space*, 2003-2004, p. 135 (illustrated in colour, p. 59; detail illustrated on the exhibition poster). This exhibition later travelled to Nîmes, Carré d'Art - Musée d'art contemporain de Nîmes.

LITERATURE:
A. Searle, K. Scott & C. Grenier (eds.), *Peter Doig*, London 2007, p. 56 (illustrated in colour, p. 57; detail illustrated in colour, p. 154 and studio installation view prior to completion, p. 149).
Peter Doig: Cabins and Canoes, The Unreasonable Silence of the World, exh. cat., Beijing, Faurschou Foundation, 2017, pp. 52 and 272 (illustrated in colour, pp. 25 and 53).

Peter Doig, *Pond Life*, 1993. Private Collection.
Artwork: © Peter Doig. All Rights Reserved, DACS 2018.

Peter Doig, *Pink Snow*, 1991. Museum of Modern Art, New York.
Artwork: © Peter Doig. All Rights Reserved, DACS 2018.
Photo: © 2018. Digital image, The Museum of Modern Art, New York/Scala, Florence.

'They're worlds within worlds within worlds'

–Peter Doig

The circle at the heart of the composition remains one of the most enigmatic constructs in Doig's *oeuvre*. At some point during its execution, the painting was purposefully cut down to focus more closely on this motif. It was initially inspired by the opening snow globe scene of the 1941 film *Citizen Kane*: one of the most famous flashbacks in cinematic history, in which the protagonist is transported from his deathbed back to a snow-filled memory from his youth. Doig is fascinated by the mediums of film and theatre – he worked as a dresser for the English National Opera during his studies – and the circle is replete with dramatic allusions. At times it conjures a spotlight, recasting the work as a stage set. At others, it hovers like a searchlight, evoking the world of thriller, mystery and *film noir*. From certain angles, it suggests a zoom device – a camera, telescope or binocular lens – placing us in the position of voyeur. Beneath its searing purple glare, the sheer complexity of Doig's blizzard comes into focus. Paint is sprayed and scattered like powder; it is dragged in melting rivulets like thawing ice, coalescing now and again into viscous strands. A further veil of enlarged dots coats the surface, sporadically tinged with orange, yellow, red, blue and black, like damp fog refracted through a beam of light. Quivering as if paused in motion, the flakes take on the quality of a distorted transmission: a moving image caught between frames. Surveying the maelstrom like a gigantic eye, the floating orb becomes a metaphor for the volatile mechanics of sight, hindsight, introspection and *déjà-vu*. 'Charley's space' is also the space of the viewer: the point at which the world of the painting collides with our own tangled field of vision.

Notwithstanding Doig's encounter with Charley himself, the present work bears witness to the formative lessons learnt at Chelsea. Alongside *Swamped* (1990), *Rosedale* (1991), *Iron Hill* (1991) and *The Architect's Home in the Ravine* (1991), it is one of a number of early large-scale canvases that collectively laid the foundations for his practice. In contrast to Goldsmiths – home to many of Doig's conceptual 'Young British Artist' contemporaries – Chelsea placed great emphasis upon 'solid British painterly abstraction'. 'People were really into materials, for the first time I saw people buying expensive paint', Doig recalls. 'I started to think what you could do with materials as well as with subject' (P. Doig, quoted in J. Wullschlager, 'Lunch with the FT: Peter Doig', *Financial Times*, 7 March 2014). *Charley's Space* eloquently demonstrates the influence of this way of thinking, offering a dizzying fusion of content and execution. Paint is layered in

The Artist's Studio, Chelsea 22 School of Art, London, 1990.
Artwork: © Peter Doig. All Rights Reserved, DACS 2018.

'I never try to create real spaces—only painted spaces. That's all I am interested in. That may be why there is never really any specific time or place in my paintings'

–Peter Doig

the same way as memory: left to dry, overwritten, redirected and entwined. It is imbued with the traces of its own history; half-buried colours and textures glimmer like forgotten thoughts. Ancestral teachings shift in and out of focus: the wintry lighting effects of Claude Monet, the all-over patterns of Jackson Pollock. At Chelsea, Doig discovered paint's metamorphic properties. It was a pliable, temporal substance that could shift between states. It could be one thing at the same time as something else. In *Charley's Space*, paint – with all its inconsistencies, slippages and disguises – becomes a cipher for the process of looking inside one's head.

'LOOKING INTO YOUR SOUL': DOIG'S FIRST SNOW PAINTING

Doig's practice is deeply informed by his own experience of displacement. Born in Scotland, he moved with his family to Trinidad at the age of two, before settling in Canada at the age of seven. At nineteen he moved to London to attend art school, returning to Montreal for a brief period in the mid-1980s before coming back to London to complete his MA, where he remained for a large part of the 1990s. 'We never lived in a house for more than three years', he recalls of his childhood. 'My thinking is always between places' (P. Doig, quoted in J. Wullschlager, 'Lunch with the FT: Peter Doig', *Financial Times*, 7 March 2014). The works produced during the early 1990s are devoted to capturing the sensation of being caught between realms: of looking back on a distant time or location. During this period, the Canadian landscape of his youth became a filter through which Doig sought to explore these states. His works were based less on specific recollections than on the idea of remembering. The vast terrains of Canada were abstracted into a set of hazy screens: frozen lakes swimming with reflections, forests dense with pine trees, ferocious, all-consuming blizzards. They concealed and distorted their surroundings, inviting the viewer to look through them in search of the reality on the other side. The elemental features of the Canadian wilderness became metaphors for memory, with its half-way territories, its twilight zones and its sprawling stretches of blankness.

Charley's Space is the first painting in which the snowstorm assumed this role. Across its near-holographic surface, medium and subject – paint and blizzard – become one. In places it is thick and compacted; elsewhere it glistens like liquid or dissolves into an ethereal haze. This treatment set in motion a trajectory that would continue throughout Doig's works of the early 1990s. In *Pink Snow*, Doig reduces his pigment to a powered vapour that hovers like rising mist. In *Rosedale*, the flakes coalesce into distinct linear bands, recalling a video tape paused on rewind. In *Pond Life*, these

Pieter Bruegel the Elder, *The Adoration of the Magi in the Snow*, 1567. Oskar Reinhart Collection, Winterthur.
Photo: Oskar Reinhart Collection, Winterthur, Switzerland / Artothek / Bridgeman Images.

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

–Peter Doig

dots take on the quality of an architectural blueprint, as if delineating areas for cutting, pasting or enlarging. In *Cobourg 3 + 1 More* (1994), Doig took to throwing handfuls of paint at the canvas, pushing the work to the brink of total white-out. Throughout his *oeuvre*, the blizzard rages to varying degrees of intensity. It flutters like snowflakes and settles in gleaming white mounds, or is sprayed into the air by soaring skiers. It lingers upon the grass on sunlit summer days, and speckles the air on starry nights. In the *Concrete Cabins*, created between 1991 and 1999, it morphs into thick, abstract globules that simulate the paint-splattered surfaces of Doig's source images. Like the large coloured dots that punctuate the blizzard in *Charley's Space*, they break the work's illusory spell, inviting us to view it as a construction. They remind us – like the snow globe in *Citizen Kane* – that we are looking at 'worlds within worlds within worlds'.

For Doig, then, snow was never simply a souvenir from his youth, but rather a conceptual motif that transcended time and place. It was a notional, rather than a figurative, device – one of obfuscation, interruption and disorientation. He has spoken in this regard of his admiration for Pieter Bruegel the Elder's *The Adoration of the Magi in the Snow* (1567). 'When you look at [Bruegel's painting]', he explains, 'the snow is almost all the same size, it's not perspectival, it's this notion of the "idea" of snow, which I like. It becomes like a screen, making you look through it' (P. Doig, quoted in L. Edelstein, 'Peter Doig: Losing Oneself in the Looking', *Flash Art*, Vol. 31, May-June 1998, p. 86). This influence is already evident in *Charley's Space*, particularly in the way that the flakes themselves – much like Bruegel's – resolve into clean, abstract circles. Fascinated by moving images, Doig felt that Bruegel had anticipated the so-called 'snow' that flickers across television screens in moments of electronic interference. Indeed, as the artist has explained, his snow paintings were equally inspired by films and photographs of wartime bombing during the 1990s. 'I was very influenced by those shaky images of fighting at night with flashes of explosions that appeared like blurred white spots on the screen', he has said (P. Doig, quoted in U. Küster, 'Working with the Image: A Conversation with Peter Doig', in *Peter Doig*, exh. cat., Fondation Beyeler, Basel, 2014, p. 12). In *Charley's Space*, the conflation of different-sized splatters and dots causes the surface to stutter as if suspended on playback. Like *The Adoration of the Magi*, or a piece of crackling footage, the painting becomes a half-told story from another land.

Claude Monet, *Meules, effet d'hiver,* 1891. Metropolitan Museum of Art, New York.
Photo: Bridgeman Images.

'When I was making the "snow" paintings I was looking a lot at Monet, where there is this incredibly extreme, apparently exaggerated use of colour'

–Peter Doig

Doig's fascination with snow is also grounded in his alchemical appreciation of paint. He handles his pigment like the very substance it depicts – spraying it, scattering it, shaping it, layering it over multiple pre-existing grounds. 'At the time I was thinking about how the effect of a material could be used to describe conditions of weather or to suggest weather', he has explained. 'I had the opportunity to look at painters who had worked in that same vein in Canada. Paterson Ewen was an artist I had never heard of until I went back to Canada. I saw a large exhibition of his work, and it made a big impression on me, as well as paintings by Canadian artists such as Tom Thomson and David Milne. Maybe the surface is an abstraction of the memory of being in a certain frame of mind under certain weather conditions and in certain places' (P. Doig, 'Kitty Scott in Conversation with Peter Doig', in A. Searle et al (eds.), *Peter Doig*, London 2007, p. 14). The effect, much like being caught in a blizzard, is a slippage between reality and its illusion. Paint becomes snow; in the blink of an eye it becomes paint again. The artist, explains Doig, is under the same spell. 'Painting fools you', he claims. 'You are on your own for long spells of time and often quite late at night inhaling all these fumes, and you get quite delirious. Turpentine definitely intoxicates you, it's like a drug in this respect' (P. Doig, quoted in J. Wullschlager, 'Lunch with the FT: Peter Doig', *Financial Times*, 7 March 2014). Intriguingly, a later snow painting – *Blotter* (1993) – drew inspiration from his teenage experiments with LSD.

In *Charley's Space*, this sense of painterly hallucination is borne out in the work's remarkable palette. 'I often use heightened colours to create a sense of the experience or mood or feeling of being there, but it's not a scientific process', explains Doig. '... We've all experienced the sensation of light dropping and producing strange natural effects, and I think in a way I am using these natural phenomena and amplifying them through the materiality of paint and the activity of painting ... When I was making the "snow" paintings I was looking a lot at Monet, where there is this incredibly extreme, apparently exaggerated use of colour' (P. Doig, quoted in A. Searle et al (eds.), *Peter Doig*, London 2007, p. 132). Taking cues from the Impressionists and Pointillists, as well as Pierre Bonnard, Doig's purple tint is in fact a palimpsest of multiple hues. Beneath the frosted surface of the painting, a psychedelic array of colours bleeds across the picture plane: a veritable *aurora borealis*, evoking both the hallowed glow of twilight and the chromatic splendour of dawn. Like a hologram, the quality of the colour

René Magritte, *L'heureux donateur*, 1966. Musée d'Ixelles, Brussels.
Artwork: © ADAGP, Paris and DACS, London 2018.
Photo: © 2018. DeAgostini Picture Library/Scala, Florence.

'It is this quality that I would perhaps like to search for in my own work – an openness that allows viewers to enter the work and fill it in for themselves, not in an easy way, but in a way that actually ends up really involving the viewer'

–Peter Doig

changes from different angles. Orange and yellow glimmers shift the overall hue towards infra-red, whilst specks of white and blue return it to its frozen depths. Memories of hot and cold climates coexist; day and night, summer and winter – Trinidad, perhaps, and Canada. Doig has spoken of his fascination with 'the way that you perceive things when you are in the mountains – for example, when you are feeling warm in an otherwise cold environment, and how the light is often extreme' (P. Doig, quoted in *Peter Doig*, exh. cat., Morris and Helen Belkin Art Gallery, Vancouver, 2001, p. 20). In the twin temperatures of *Charley's Space*, Doig's worlds combine to create an image of almost supernatural luminescence.

'WORLDS WITHIN WORLDS WITHIN WORLDS': PAINTED SPACES

If *Charley's Space* is a vision of lost bearings, it is held in tension with a tantalising glimpse of home. The work marks one of the earliest appearances of the cabin in his *oeuvre*: a motif that came to dominate his work throughout the 1990s. It was, to some extent, another Canadian import, frequently echoing the New Build Executive Log Homes that populated the landscape throughout his youth. At the same time, it was a deliberate reaction to the prevailing artistic trends he observed during his time at Chelsea. 'I wanted to make some homely paintings', he explained. 'You have to remember the kind of art that was being exhibited at the time. In the late 1980s and early 1990s most art had a clean, contemporary, slick look … I purposefully made works that were handmade and homely looking, and this was often the subject of the work as well. I started with very modest homes, like cabins. So I started by painting a cabin, and then I moved up the line. I became more interested in what buildings represent. How in a very modest structure, did someone decide to place the windows? Often they seemed to be anthropomorphised' (P. Doig, quoted in A. Searle et al (eds.), *Peter Doig*, London 2007, p. 16). Buried within forests and blizzards, Doig's cabins quivered like half-forgotten memories, or relics from another time and place. Beneath their veneer of nostalgic cliché, they awaken a primal sense of unease in the viewer, as if having stumbled into private territory. They are at once welcoming and foreboding: 'homely', yet somehow not of this world.

Wassily Kandinsky, *Einige Kreise (Several Circles)*, 1926. Solomon R. Guggenheim Museum, New York. Photo: Bridgeman Images

‘Colours distorted by filters, by overexposure, by solarisation, by foreground lighting with spotlights or flash: all these possibilities find their way into the paintings’

–Eva Schmidt

Throughout his *oeuvre*, however, Doig’s figurative narratives are permanently on the point of dissolution. ‘Painting should evolve into a type of abstraction’, he claims; ‘it should slowly dissipate into something else through time, through working, seeing things through’ (P. Doig, ‘Peter Doig and Chris Ofili in Conversation’, in *Peter Doig*, exh. cat., Tate, London, 2008, p. 121). In *Charley’s Space*, the picture plane becomes a vast, knotted pit of allusion, by turns encrusted and gnarled, thin and permeable. It is a world where the sublimity of nature and the terror of the wilderness borders on the homespun and the folkloric. ‘Oil paint has a kind of melting quality, really, and I love the way that even when it’s dry it’s not really fixed’, he explains. ‘Or it doesn’t seem to be fixed. The colours continue to meld together, and react with each other’. Doig allows these characteristics to emerge over extended periods, frequently leaving his paintings to lie dormant in his studio before returning to them at later intervals. ‘[T]he actual painting changes physically over time’, he elaborates. ‘It’s inherently unstable. The paint changes, so for instance, when you return to a painting, you’re painting on top of old paint, and that is different to painting on top of new paint’ (P. Doig, quoted in *Peter Doig: No Foreign Lands*, exh. cat., Scottish National Gallery, Edinburgh, 2013, pp. 191-92). By embracing paint’s material and historical contingency, Doig allows it to take on a mercurial quality. Like a grainy reel of tape caught between shifting scenes, it is permanently in transit.

‘I never try to create real spaces – only painted spaces’, says Doig. ‘That’s all I am interested in’ (P. Doig, quoted in *Peter Doig, Charley’s Space*, exh. cat., Bonnefantenmuseum, Maastricht, 2003, p. 33). In *Charley’s Space*, the experience of peering through the blizzard invokes not only the act of remembering, but ultimately the act of looking at a painting. Like the costumed figure who haunts the margins of the composition, we become part of an almost theatrical space: a film set in which reality, fantasy and illusion slip seamlessly in and out of focus. There are props, characters and screens; there are special effects and cinematic lighting. ‘I’d love to think the paintings were like movies and that the viewer becomes the director of the movie’, Doig has said (P. Doig, quoted in *Peter Doig: Blotter*, exh. cat., Contemporary Fine Arts, Berlin, 1995, p. 12). In Charley’s circular space – the spotlight, the camera lens, the X-ray, the all-seeing eye – we momentarily assume this role. Beneath its glare, the painting reveals its artifice; it was never a story, but merely a set of prompts. As we peel back its complex layers, we slowly start to build our own narratives. The figure and the cabin are sampled anew by our imagination; they are archetypes that speak, however distantly, to our own experience. ‘Charley’s space’ is an entry point; in it, Doig captures the inarticulate moment in which the work lights up for the viewer. Tinged with the afterglow of memory, the painted space temporarily becomes real.

*** 28**

JACKSON POLLOCK

(1912-1956)

PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTION

Number 21, 1950

signed and dated 'J Pollock 50' (lower left)
enamel and aluminium paint on masonite
22¼ x 22¼in. (56.5 x 56.5cm.)
Painted in 1950

£10,000,000–15,000,000
$14,000,000–21,000,000
€12,000,000–17,000,000

'I don't use the accident – 'cause I deny the accident'

–Jackson Pollock

With its opulent, marbled galaxy of dripped, splashed and spattered paint, *Number 21, 1950* is a beautiful and important work from the peak of Jackson Pollock's iconic 'drip period'. It was included in the artist's seminal third solo show at the Betty Parsons Gallery, New York, which opened on 28 November 1950. Now recognised as the crowning moment of Pollock's career, this exhibition contained several of his greatest large-scale masterpieces, all of which were painted that year: *Number One, 1950 (Lavender Mist)* (National Gallery of Art, Washington, D.C.); *Number 27, 1950* (Whitney Museum of American Art, New York); *Autumn Rhythm (Number 30)* (Metropolitan Museum of Art, New York); *One: Number 31, 1950* (Museum of Modern Art, New York); and *Number 32, 1950* (Kunstsammlung Nordrhein-Westfalen, Düsseldorf). *Number 21, 1950* was among thirteen square-format works in the exhibition. Each roughly 22 x 22 inches in size, these were painted on the reverse sides of Masonite boards given to Pollock by his elder brother Sande McCoy, a commercial screen printer who had a stock of panels left over from the manufacture of a baseball board game in 1948. Other examples of this singular, jewel-like series are held in major museum collections worldwide, including *Number 15, 1950* (Los Angeles County Museum of Art), *Number 16, 1950* (Museu de Arte Moderna do Rio de Janeiro), *Number 17, 1950* (Whitney Museum of American Art, New York), *Number 18, 1950* (Solomon R. Guggenheim Museum, New York), *Number 20, 1950* (University of Arizona Museum of Art, Tucson), and *Number 22, 1950* (Philadelphia Museum of Art).

PROVENANCE:
Betty Parsons Gallery, New York.
The Museum of Modern Art, Art Lending Service, New York.
Edith Porter, New York (acquired in 1953).
Anita Friedman Fine Arts Ltd., New York.
William Zierler Inc., New York.
Fuji Television Gallery, Tokyo.
Gallery Kasahara, Osaka (acquired in 1979).
Ikkan Art International, Singapore (acquired in 2006).
Private Collection, New York.
Acquired from the above by the present owner.

EXHIBITED:
New York, Betty Parsons Gallery, *Jackson Pollock*, 1950.
Osaka, Gallery Kasahara, *Jackson Pollock*, 2000.
Paris, Pinacothèque de Paris, *Jackson Pollock et le Chamanisme*, 2008-2009, p. 265, no. 85 (illustrated in colour, pp. 228-229).
Singapore, Ikkan Art Gallery, *Surfaces of Everyday Life: Post-War and Contemporary Masters from Ai Weiwei to Andy Warhol*, 2011, p. 30 (illustrated, p. 31).
New York, Di Donna Galleries, *Paths to the Absolute: Kandinsky, Malevich, Mondrian, Newman, Rothko, Still*, 2016, pp. 60 and 90, pl. 9 (illustrated in colour, pp. 61 and 90; installation view illustrated in colour, p. 35 and detail illustrated in colour, pp. 62-63).

LITERATURE:
F. V. O'Connor and E. V. Thaw (eds.), *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works*, Vol. 1, New Haven 1978, pl. 33 (illustrated in colour, unpaged).
F. V. O'Connor and E. V. Thaw (eds.), *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works*, Vol. 2, New Haven 1978, no. 286 (illustrated, p. 109).

Above:
Untitled, 1950.
Photograph by Hans Namuth.
[Installation view facing *Autumn Rhythm 30, 1950*, at the exhibition *Pollock: Painting*, Betty Parson Gallery, New York.]
Photo: Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate.
Jackson Pollock Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.

Right:
Jackson Pollock in his Long Island studio, Springs, East Hampton, New York, January 3, 1949.
Photo: Arnold Newman/Getty Images.

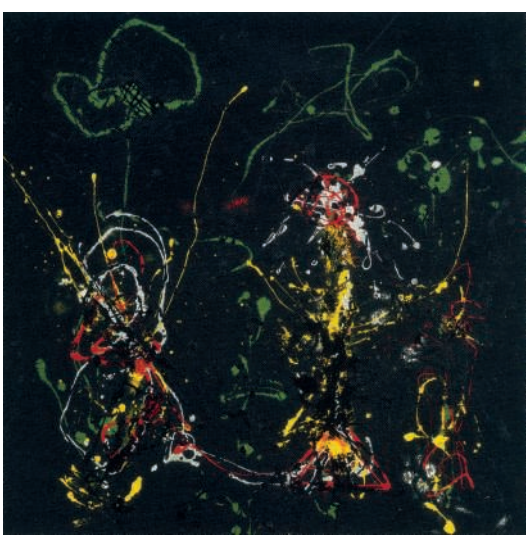
The unity and energy achieved in *Number 21, 1950* exemplifies Pollock's total mastery over his medium. A liquid nimbus of silver shimmers across the whole composition, fringed with soft stains and splashes toward the raw Masonite border, which Pollock has preserved with impressive control; threadlike red bolts zip through a central nebula of malachite green; spots and tendrils of black and white dance in dramatic counterpoint, softened by subtle arabesques of ochre and peach. Trading the balletic sweep of the arm for skilful flicks of the wrist, Pollock charges his intimately-scaled ground with nuclear intensity. Contrary to any early dismissals of his approach as anarchic or chaotic, the work is a triumph of both kinetic freedom and formal concentration. Its interplay of metallic splendour and stormy drama creates a fabric of complex, spectacular beauty, at once seemingly telluric and cosmic, mineral and ethereal, and utterly, radically unhindered by the task of figuration.

While he had been experimenting with dripping paint since 1943, it was in 1947 that Pollock made his crucial breakthrough to the completely dripped, all-over, non-hierarchical veils and networks of abstract line and colour that would come to redefine the landscape of twentieth-century art. His work of 1950, as displayed in the Betty Parsons show, has been aptly described by Kirk Varnedoe as 'the massively confident culmination of Pollock's three-year engagement with this manner' (K. Varnedoe, 'Comet: Jackson Pollock's Life and Work', in *Jackson Pollock*, exh. cat. Museum of Modern Art, New York,

NEW
PERIOD

Jackson Pollock, *Number 15, 1950* , 1950.
Collection Los Angeles County Museum of Art (LACMA)
Digital Image Museum Associates/LACMA/Art Resource NY/Scala, Florence
© The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.

Jackson Pollock, *Number 16, 1950*, 1950.
Museu de Arte Moderna de Rio de Janeiro Collection.
© The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.

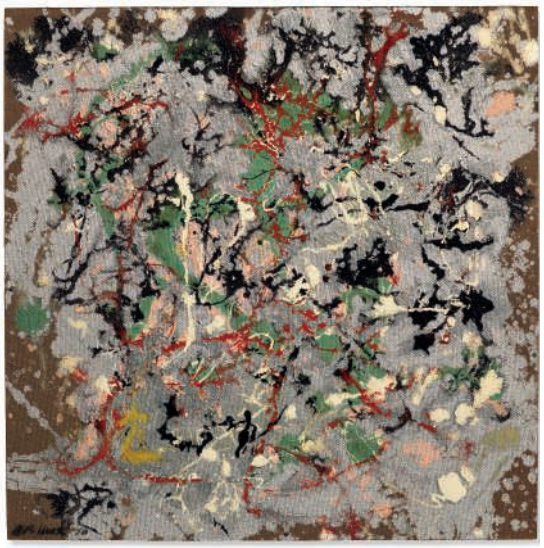


Jackson Pollock, *Number 17, 1950* , 1950.
Whitney Museum of American Art, New York; Gift of Mildred S. Lee.
© The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.

Jackson Pollock, *Number 18, 1950* , 1950.
Solomon R. Guggenheim Museum, New York Gift, Janet C. Hauck,
in loving memory of Alicia Guggenheim and Fred Hauck, 1991
© The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.

1998, p. 52). Parsons, whose pioneering gallery also sold the work of Clyfford Still, Mark Rothko, Robert Motherwell, Barnett Newman and Robert Rauschenberg, represented Pollock throughout these glory years. After Peggy Guggenheim, who had championed Pollock throughout the early 1940s, closed her Art of This Century gallery to return to Europe in 1947, Betty Parsons was among the only dealers in New York willing to work with such unconventional artists, many of whom were at the vanguard of what would later be known as Abstract Expressionism.

The 1950 Betty Parsons show concluded a period of great creative success for Pollock. Painting in the bucolic environs of Springs, East Hampton, where he and his wife Lee Krasner had brought a homestead with a loan from Peggy Guggenheim in 1945, Pollock had been sober since 1947. Shielded from the temptations of the city and free of the self-destructive alcoholism that so often plagued him, he spent these years productively evolving and refining his drip technique. Works such as *Number 21, 1950*, alongside the vast, lyrical paintings like *Lavender Mist* and *Autumn Rhythm* which now stand among his most celebrated creations, were the fruit of Pollock's newfound focus. His brother Marvin Jay, who was living in New York with his wife at the time, wrote a rather envious letter to another brother, Frank, after the exhibition's opening in November. 'The big thing right now is Jack's show. Alma and I were there and it was bigger than



The present work, Jackson Pollock, *Number 21, 1950* , 1950.

JACKSON POLLOCK
at Betty Parsons Gallery, November-December 1950

Jackson Pollock, *Number 20, 1950*, 1950.
University of Arizona Museum of Art.
© The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.

Jackson Pollock, *Number 22, 1950*, 1950.
Philadelphia Museum of Art.
© The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.

ever this year and many important people in the art world present. Lee seemed very happy and greeted everyone with a big smile, Jack appeared at home with himself and filled the part of the famous artist. Must be great to be talked about in newspapers and magazines and recognized by them as one of the leaders in the non-objective art field' (M. J. Pollock, letter to Frank Pollock, 3 December 1950, in *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works*, Vol. 4, New Haven, 1978, p. 255).

Pollock, who had been profiled in an August 1949 *Life* article with the subheading 'Is he the greatest living painter in the United States?' was certainly a 'famous artist' by 1950, and the show's opening was indeed packed with spectators. Out of the thirty-two works available, however, just one was initially sold: *Lavender Mist*, to Pollock's friend, the artist Alfonso Ossorio. Today, when Pollock's works are among the most sought-after paintings in the world and many are enshrined in international museum collections, this seems almost incredible. Yet the disparity between sales and celebrity illustrates an important truth about the emerging status of American modern art at the time. While there was much excitement and controversy surrounding Pollock's work, and a steady drumroll of praise from major critics such as Clement Greenberg had long been building, many viewers found the work disturbing or incomprehensible – and those who cared at all were few in number. Compared to the

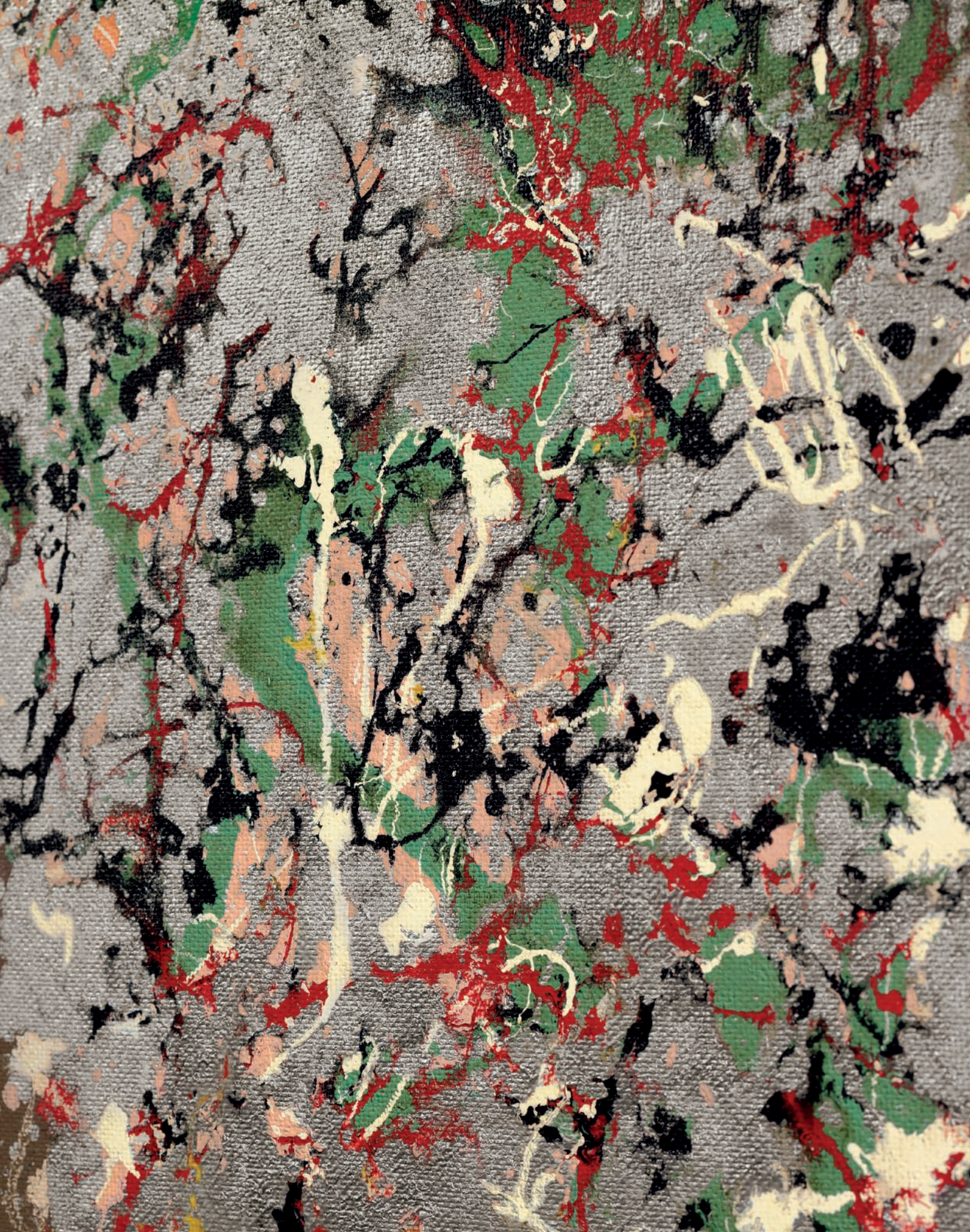
Jackson Pollock, *Autumn Rhythm: Number 30*, 1950.
Metropolitan Museum of Art, New York.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.
Photo: The Metropolitan Museum of Art/Art Resource/Scala, Florence.

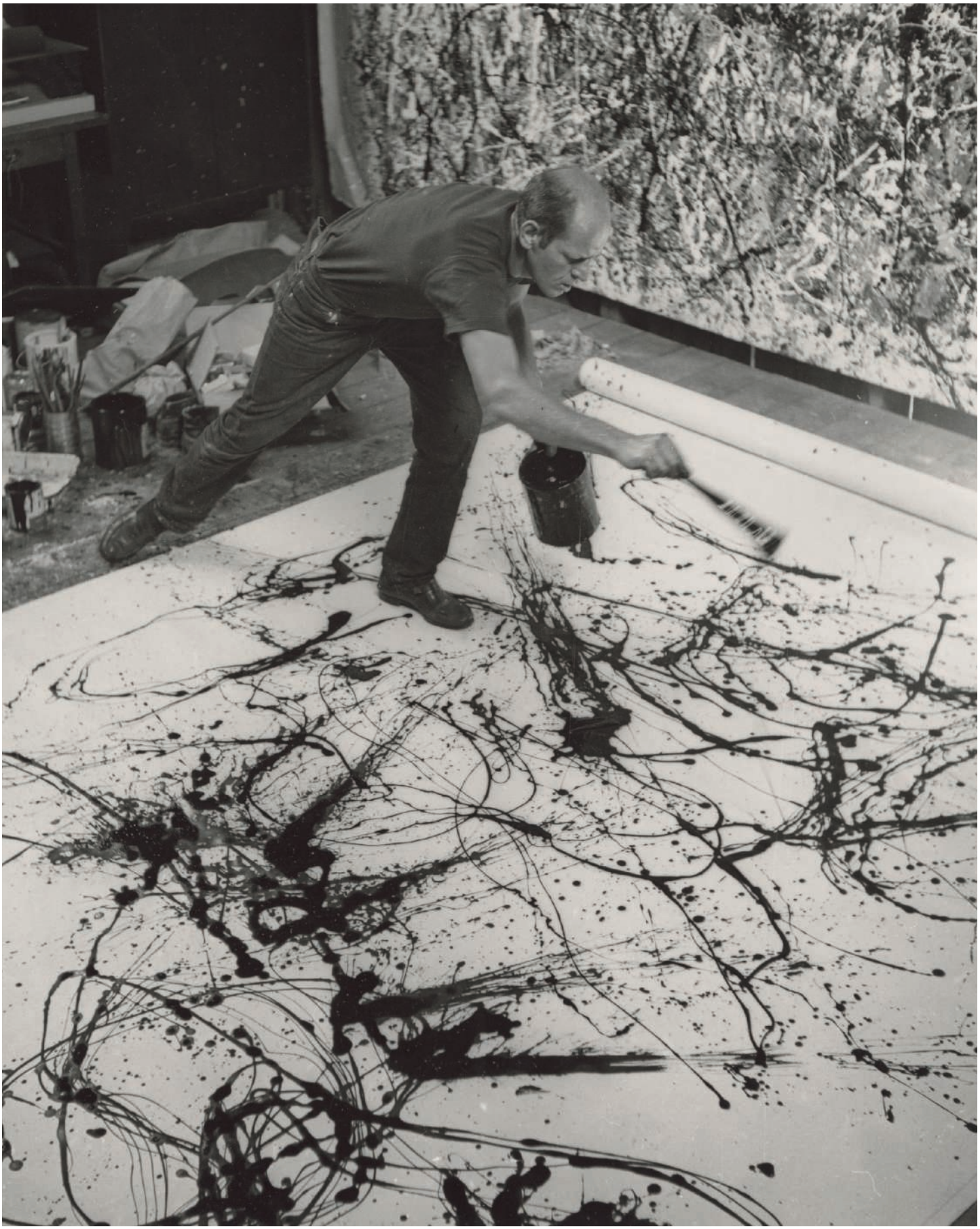
'His assuredness at that time is frightening to me. The confidence, and the way he would do it was unbelievable'

–Lee Krasner

artistic community in Europe, the audience for avant-garde art in America remained relatively small and elite until the later 1950s. Only gradually would Pollock and the New York School's vital importance be recognised, the United States supplant Europe as the global centre for modern art, and the way be paved for the Pop and Minimalist innovations of the 1960s onwards. Pollock, both before and after his death in 1956, played a central role in this critical shift. He had always been determined to achieve greatness. In a 1944 interview, he said he had never visited Europe, and had no desire to go abroad: 'I don't see why the problems of modern painting can't be solved as well here as elsewhere' (J. Pollock, quoted in 'Jackson Pollock: A Questionnaire', *Art and Architecture*, vol. 61, no. 2, February 1944, p. 14). Works like *Number 21, 1950*, which weathered storms of misunderstanding to push the medium of paint into previously unimaginable new territory, stand as triumphant vindications of his confidence.

The early history of *Number 21, 1950* itself provides a fascinating insight into the crusade – which had been gathering pace since the activity of patrons like Peggy Guggenheim in the 1940s – for modern American art to be promoted and purchased on the same level as art from Europe. Records from the Betty Parsons Gallery indicate that *Number 21, 1950* was sold in 1953 to a Mrs Edith Porter, who had initially rented the work for two months through the Museum of Modern Art's 'Art Lending Service', to which Parsons lent works on consignment. Established in the autumn of 1951 with the aim of stimulating the purchase of contemporary art, this initiative offered rentals of works of art, ranging from $5 to $52 a month, with an option to buy. Used by over two thousand people between 1951 and 1960, the service was a resounding success, with almost twice the number of rentals in its eighth season as in its first year, and four times as many sales. A 1960 press release notes that 'A survey conducted a few years ago revealed that 20 per cent of the first time borrowers and 35 per cent of the repeaters visited commercial art galleries more frequently after using the Art Lending Service, thus indicating that many people reached by the Lending Service subsequently became more interested in the purchase of modern art … well-known collectors and two museums, the Museum of Modern Art and the Whitney, have purchased work from the Lending Service as well as young men and women who are just beginning their collections' (Museum of Modern Art, New York, 'Art Lending Service special exhibition of 54 paintings, prints, drawings & sculpture on view from Jan. 27 through





Jackson Pollock, *Lavender Mist: Number 1,* 1950.
National Gallery of Art, Washington D.C.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.
Photo: © Bridgeman Images.

'Abstract painting is abstract. It confronts you. There was a reviewer a while back who wrote that my pictures didn't have any beginning or any end. He didn't mean it as a compliment, but it was'

–Jackson Pollock

March 20 in Auditorium Gallery', press release, 27 January 1960, pp. 2-3). Betty Parsons, Pollock himself, and forward-thinking early adopters such as Mrs Porter were all clearly beneficiaries of the Museum of Modern Art's initiative, whose own success speaks volumes about the changing popular climate surrounding modern art in mid-century America.

Pollock's work has meant many things to many people. Like other Abstract Expressionists such as Mark Rothko, he has variously been seen in relation to the sublime tradition of Northern Romanticism, his works resounding with the howls of a roaring, primordial nature, or as a unique product of New York in the 1950s, embodying the sophisticated, molecular buzz of his city as the Impressionists embodied the spirit of nineteenth-century Paris. For Clement Greenberg, arch-formalist and Pollock's greatest critical champion, the artist's freedom of line, no longer imprisoned by pictorial structure or bounded by figure, was part of a modernist progression from Impressionism towards a promised land of dematerialised, all-over 'opticality' that would reach its peak in the pure chromatics of the Colour Field painters in the 1960s. For Greenberg's rival Harold Rosenberg, Pollock's action in the 'arena' of the floor-bound canvas – 'I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be *in* the painting' (J. Pollock, 'My Painting', *Possibilities* no. 1, Winter 1947-48, p. 79) – was his most important innovation, and would lead to the 'happenings' of Allan Kaprow, public acts of painting such as Yves Klein's *Anthropométries*, and the proliferation of performance art more widely. All these viewpoints are unified in their recognition that what Pollock accomplished was to step completely outside painting as it had been traditionally conceived, opening a vast field of entirely new possibilities in the process.

'My opinion', said Pollock in 1950, 'is that new needs need new techniques. And the modern artists have found new

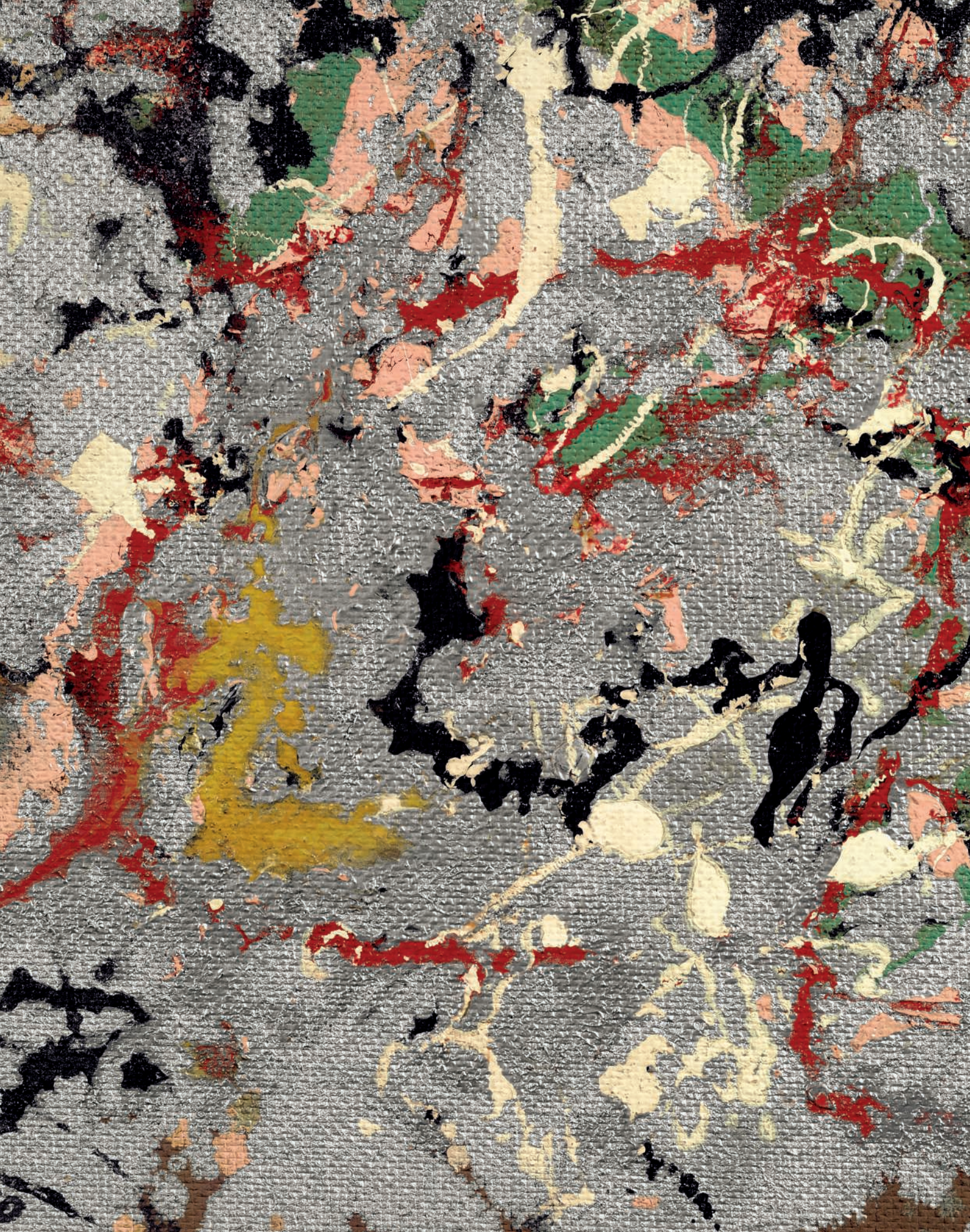
Left:
Jackson Pollock, 1950.
Photograph by Hans Namuth.Courtesy Center for Creative Photography, University of Arizona.
© 1991 Hans Namuth Estate. Jackson Pollock Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.

Jackson Pollock at work in his Long Island studio January 3, 1949 in East Hampton, New York.
Photo: Arnold Newman/Getty Images.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.

'On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting'

–Jackson Pollock

ways and new means of making their statements. It seems to me that the modern painter cannot express this age, the airplane, the atom bomb, the radio, in the old forms of the Renaissance or of any other past culture. Each age finds its own technique … Technique is just a means of arriving at a statement' (J. Pollock, quoted in W. Wright, 'An Interview with Jackson Pollock', 1950, broadcast on radio station WERI, Westerly, Rhode Island, 1951, in *Jackson Pollock. Interviews, Articles, and Reviews*, New York, 1999, pp. 20, 23). Pollock's 'technique' would come to define his age. It remains unclear, however, precisely how he arrived at the dripped idiom. As a young artist, he had been inspired by Picassoid figuration, the grandeur of the Mexican muralists, the rhythmic energy of the Regionalist painter Thomas Hart Benton (who taught him in the 1930s), the primordial forms and automatic writing of Surrealists such as André Masson, and the 'sand painting' of Native Americans, which he had seen in a live demonstration at the Museum of Modern Art in 1941, and to which he would later relate his own painting on the floor. All of these influences struggled together noisily in his early work, before a fierce, honest originality finally broke through in 1947. The formal liberties of modernist painting, a Surrealist fascination with the depths of the psyche, and the totemic power of tribal art were distilled as if by magic into his dripped works, which were drawn in mid-air above floor-tacked surfaces, uniting form and colour and breaking with centuries of easel-bound painterly tradition. Just as he painted many of his larger works on unstretched commercial fabric with household enamel and acrylic paints, his repurposing of the baseball game board in *Number 21, 1950* – he would later use some of the same panels to refloor his studio and house in 1953 – is an appealing example of his disregard for conventional artist's materials, and shows that he was just as adept working within a ground of predetermined scale as with a canvas he sized himself. Pollock was a renegade, but he was no anarchist. As he telegrammed in angry response to a November 1950 article in *Time* magazine, 'NO CHAOS DAMN IT' (J. Pollock, 'Letters to the Editor', *Time*, 11 December 1950, p. 10).

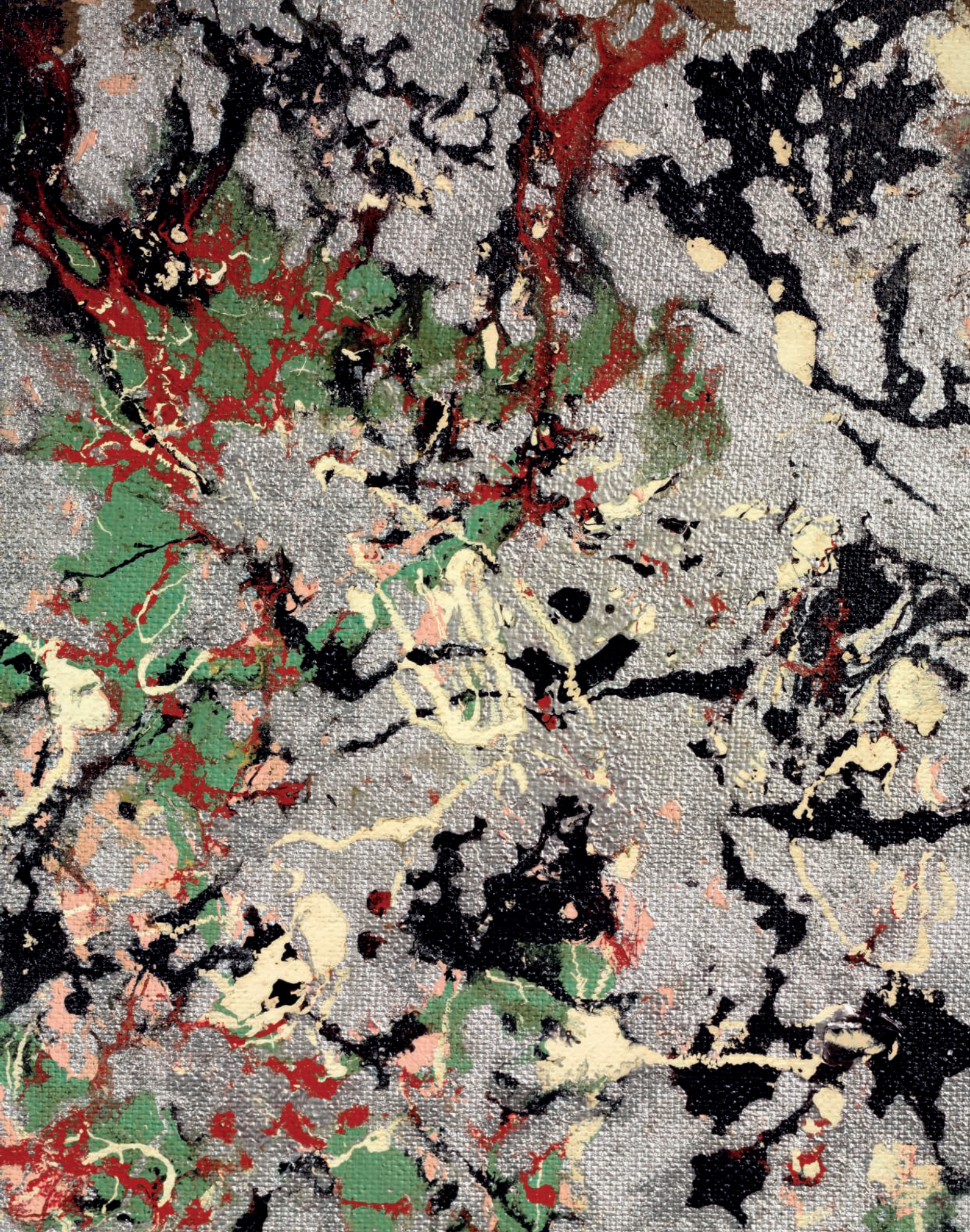


'… what appeared to many initial viewers as a heedless, anarchic surrender to sloppy accident was in fact an intricately ordered constellation of methods – opening onto large areas of improvisation, responsive to mid-course adjustments, but shaped by discernible "rules", sharp knowledge of the variable properties of materials, and finely tuned physical skills'

–Kirk Varnedoe

In the years following 1950, Pollock would become the first modern artist in America – and one of the first in the world, after Picasso – to attain the status of a media icon. During the summer of that year, Hans Namuth had photographed him in his studio painting works including *One: Number 31, 1950*; these photos, published and widely disseminated in 1951, emphasised the drama and force of Pollock's intensely physical, dancelike movements around the canvas on the floor below him. After Pollock's death in a car accident five years later, public fascination with the artist would only increase. Namuth's photographs became inseparable from the myth of the man and the method, reinforcing an image of the tragic, romantic iconoclast who poured his inner tumult out into his vast, ritualistic, radically original works. Yet even as they demystify his process, these photos convey only a narrow notion of what Pollock's dripping entailed. The works of 1950, clearly the high point of his practice, were more than records of the grand, sweeping, largely linear motions that Namuth captured. The diverse, virtuosic and carefully controlled mark-making in *Number 21, 1950* – its fluid range from filament to splash, its dilute drops and crackling flashes of vivid hue, its webs and clusters of lilted line and flowering vapours of different viscosity and weight – is laced with both profundity and joy, and represents the dazzling zenith of variety, subtlety and mystery that Pollock had achieved in his new language of paint.

Above:
Jackson Pollock, *One: Number 31*, 1950.
Museum of Modern Art (MoMA), New York. Acc. n.: 7.1968.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.
Photo: © The Museum of Modern Art, New York/ Scala, Florence.



29

VIJA CELMINS

(B. 1938)

PROPERTY FROM A PRIVATE COLLECTION

Hubble #3

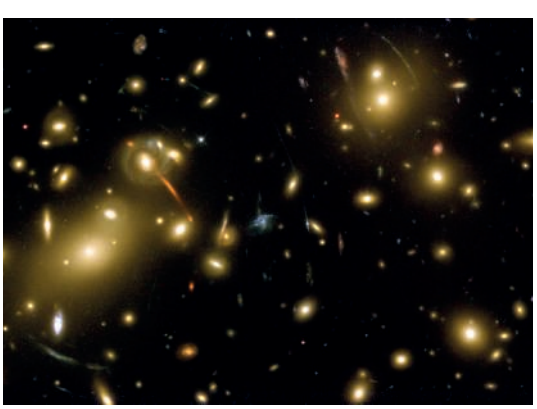
signed and dated 'V. Celmins 1998' (on the reverse)
charcoal on paper
15 x 17½in. (38 x 44.5cm.)
Executed in 1998

£600,000–800,000
$850,000–1,100,000
€680,000–900,000

'The stars … they are holes in the great curtain between us and the sea of light'

–Vija Celmins

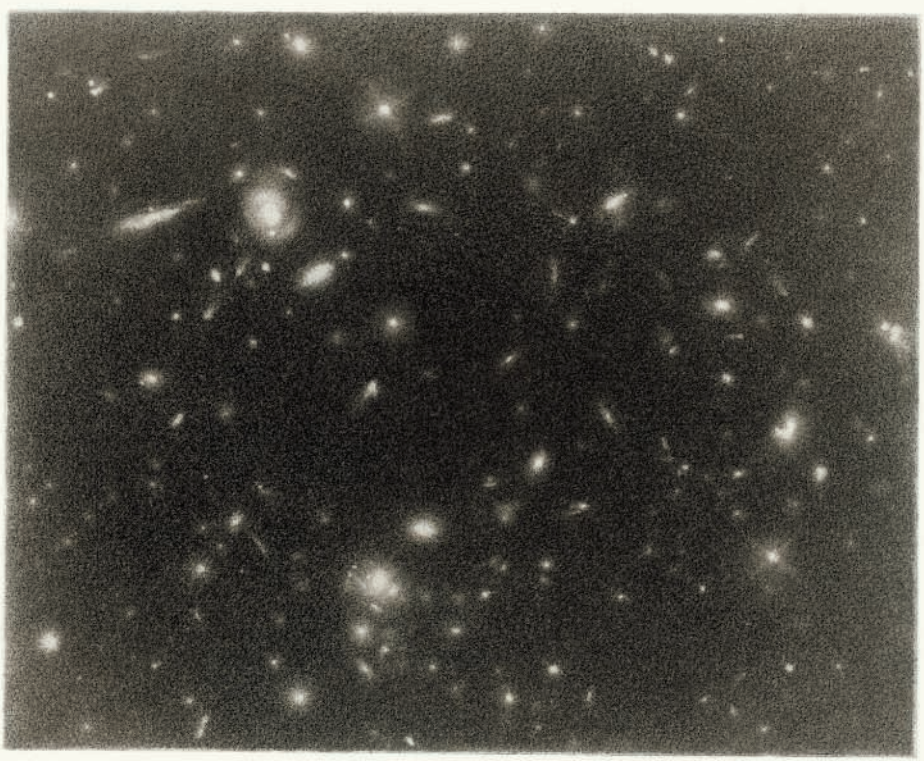
Charged with monastic restraint and intense conceptual energy, Vija Celmins' *Hubble #3* (1998) is a captivating celestial vision. The image, executed in charcoal on paper, is based on a photograph taken by the Hubble Space Telescope. Myriad galaxies, nebulae and stars are scattered across rich, velvety black space. For all its intimate scale, the work is utterly absorbing. Our eyes gradually adjust to the charcoal darkness as if we are seeing at night, revealing endless nuances of luminosity in Celmins' starlight, from hazy glows to points of bright radiance. More than a meditation on the vastness of the universe, *Hubble #3* forms part of an incisive inquiry into the dialectic between photography and drawing, and between object and depiction. 'I treat the photograph as an object,' Celmins says; 'an object to scan' (V. Celmins, 'Vija Celmins Interviewed by Chuck Close at her New York loft on September 26 and 27, 1991', *Vija Celmins*, New York, 1992, p. 12). By drawing from a photograph, she creates an image of an image, with a fixed, mediating layer between the view through Hubble's lens and her completed work. The galactic subject adds poignant depth to this formal distancing: while any photo captures a departed instant in time, a photo of stars captures light that has taken thousands of years to reach the camera. *Hubble #3*'s galaxies might have been long gone, and others born, even by the time the telescope caught their image. In a type of negative drawing, Celmins picks them out against the darkness using a fine eraser. The white paper becomes analogue to the old light of fading stars. The artist moved into galaxies from similarly intricate graphite compositions of desert and ocean, which she had been making since the late 1960s. While these works' even, all-over expanses learn from Abstract Expressionism, Celmins' astutely chosen figurative subjects conjure compelling, disorienting tensions. A glimpse of the infinite is held forever in the slow, subtle, condensed stillness of her work's surface. Launched in 1990, the Hubble Space Telescope sent back images that forever altered man's sense of himself in the universe. In its own complex and deeply rewarding way, *Hubble #3* likewise destabilises what it is to see, and to be, in time and space.

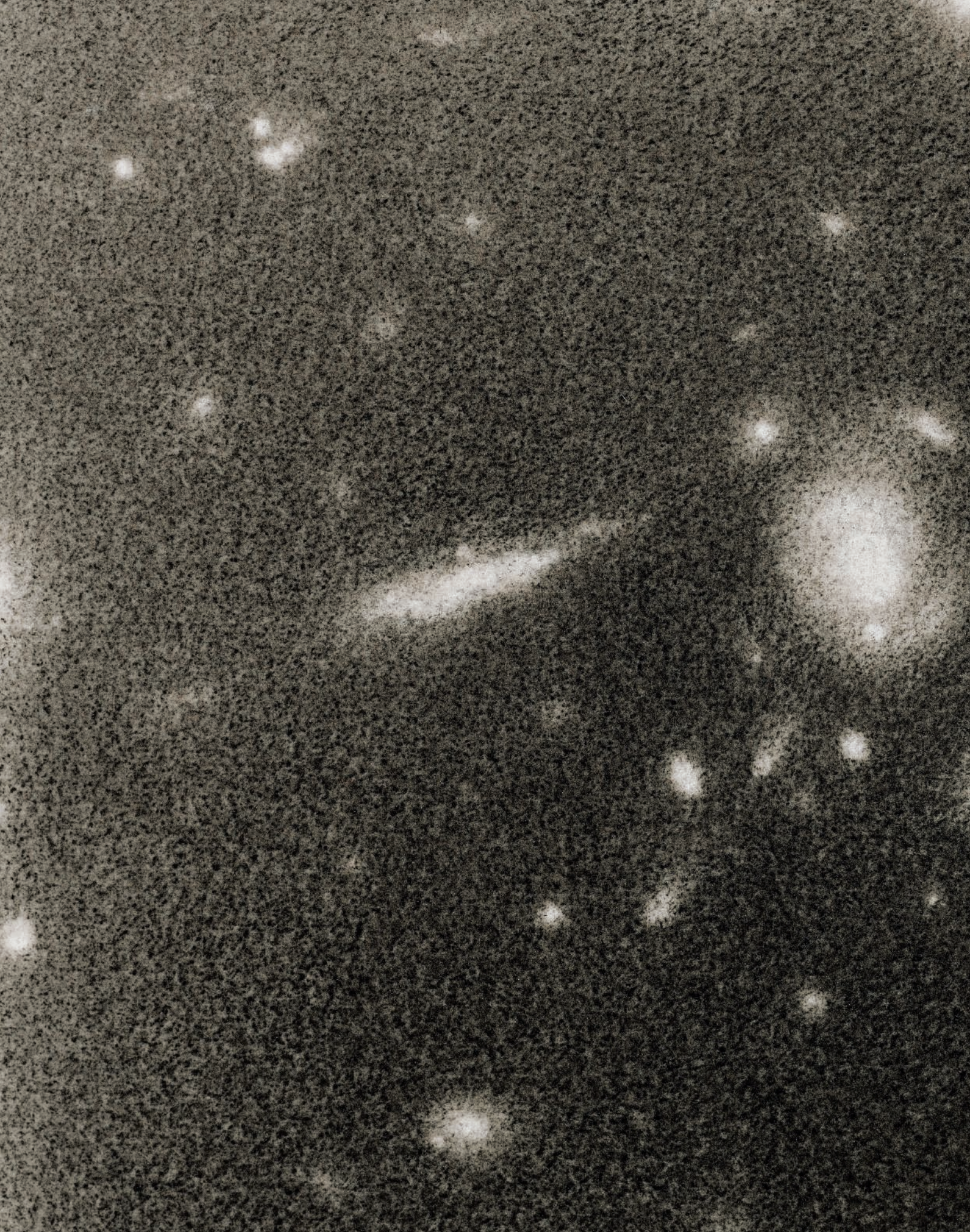


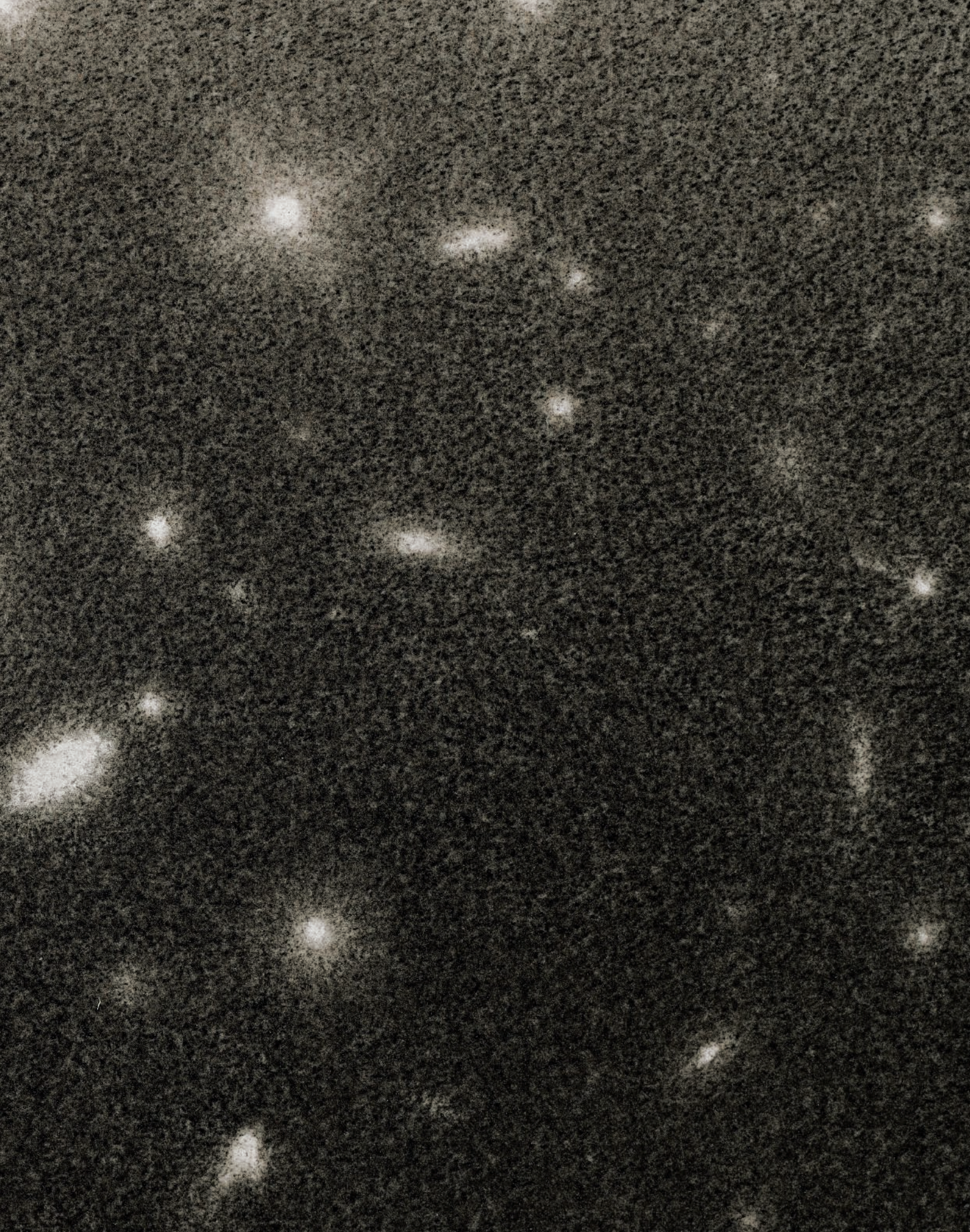
Cluster of galaxies called Abell 2218.
Photo: Andrew Fruchter/Ero Team/NASA/The LIFE Picture Collection/Getty Images.

PROVENANCE:
McKee Gallery, New York.
Acquired from the above by the present owner in 1998.

LITERATURE:
L. Relyea, R. Gober and B. Fer, *Vija Celmins,* London 2004, p. 160 (illustrated, pp. 42-43).







*** 30**

MARK BRADFORD

(B. 1961)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

Bear Running from the Shotgun

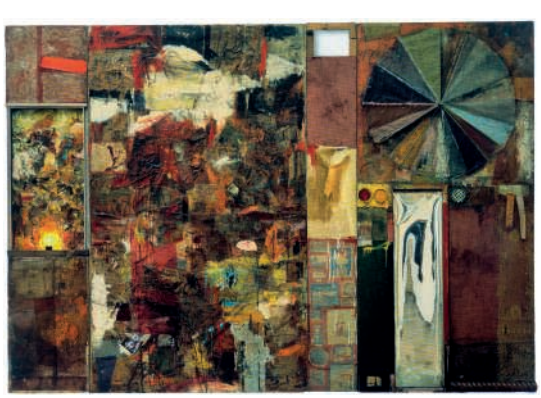
signed, titled and dated 'Bear Running From The Shutgun [sic] 2014 Mark Bradford' (on the reverse)
mixed media collage on canvas
84 x 108in. (213.4 x 274.3cm.)
Executed in 2014

£2,200,000–2,800,000
$3,100,000–3,900,000
€2,500,000–3,200,000

'It is not the raw, limitless potentiality of oil, clay, wood, bronze, graphite, or any "fine art" material that motivates Bradford, but the functionally specific, socially bounded character of materials that have an explicit purpose in the world before their incorporation into his work'

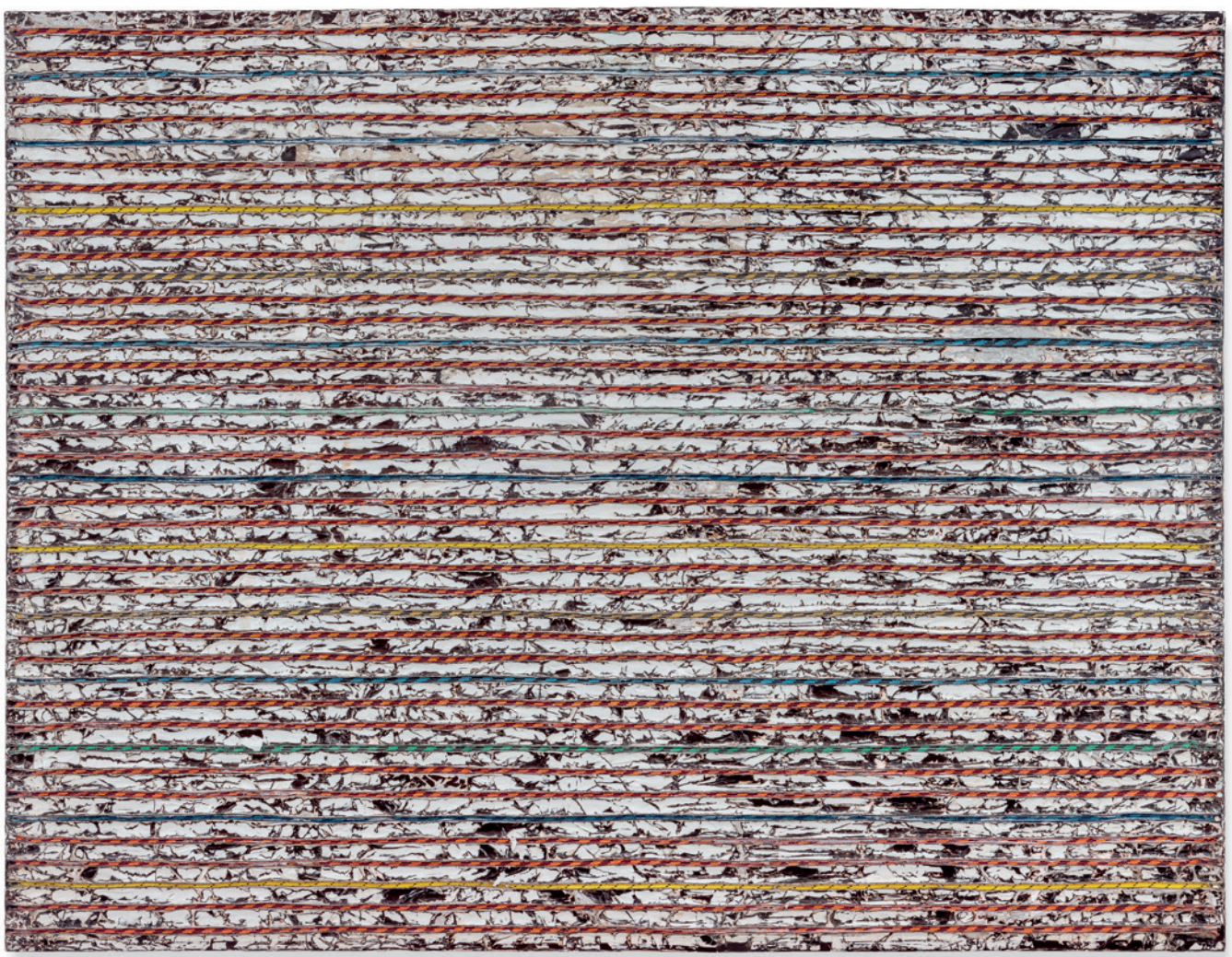
–Christopher Bedford

Spanning almost three metres in width, *Bear Running from the Shotgun* is a monumental example of Mark Bradford's groundbreaking 'social abstraction'. The artist employs found media from his South Central L.A. locale – peeling posters and billboard ads, newsprint, polyester cord, perming endpapers – to create exhilarating and multi-layered compositions that fuse blazing visual intelligence with sharp societal critique. In the present work, forty-one lengths of striped, brightly coloured cord run at equal intervals horizontally through a vast, textural black and white surface, which is formed from impacted layers of paper that Bradford has abraded with sanding tools. Using a similar technique to his vast site-specific installation *Pickett's Charge*, which is on show at the Hirshhorn Museum and Sculpture Garden, Washington, D.C., until November 2018, he entombed the horizontal ropes in the paper before re-revealing them through tearing and abrasion of the work's entire surface. The final effect is at once imposing and lyrical, recalling Jasper Johns' flags, the Minimalist rhythms of Agnes Martin or even the sublime 'zips' of Barnett Newman. The materials' real-world origin also revolutionises the painterly poster-tearing of the mid-century *affichistes* – and indeed the streetwise repurposing of Robert Rauschenberg's Combines – to stunning effect. Burying, layering and unearthing the real detritus of his environment, Bradford forges a work directly from the visual signifiers of the social, historic and economic forces that structure and stratify everyday life in modern America. The work's vivid cords stretch taut through their monochrome ground like veins or powerlines alive with energy. Inflected with an edge of Old West danger by its title, *Bear Running from the Shotgun* combines radical innovation and overwhelming beauty, baring the soul of a city for all to see.



Robert Rauschenberg, *Charlene*, 1954.
Stedelijk Museum, Amsterdam.
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2018.

PROVENANCE:
Hauser & Wirth, Zurich.
Acquired from the above by the present owner in 2015.



Clyfford Still, *Untitled*, 1958.
The Art Institute of Chicago.
Artwork: © City & County of Denver, Courtesy Clyfford Still Museum / DACS 2018.
Photo: © The Art Institute of Chicago / Art Resource, NY/ Scala, Florence.

Bradford represented the United States at 2017's Venice Biennale with the show 'Tomorrow Is Another Day', which won such awed headlines as 'Mark Bradford Is Our Jackson Pollock' (A. Goldstein, *Artnet News*, 11 May 2017). From April through July, the Denver Art Museum and Clyfford Still Museum presented the collaborative exhibition *Shade: Clyfford Still/Mark Bradford*, which sought further to cement his place in the lineage of America's great Abstract Expressionists. It must be noted, however, that Bradford himself has said 'I just don't believe in the sublime' (M. Bradford, quoted in H. Walker, 'We Might as Well Be Brave: Conversations with Mark Bradford', *Mark Bradford*, exh. cat. Wexner Center for the Arts, Columbus, Ohio, 2010, p. 97). While he has clear links with the Abstract Expressionists in the heroic scale, all-over composition and breathtaking visual impact of his works, Bradford shares none of their transcendent, spiritual or utopian motivations. His materials are absolutely contingent upon, and produced by, the visual, commercial and material economies of his Leimert Park environment. 'As a twenty-first-century African American artist,' he says, 'when I look back at Abstract Expressionism, I get the politics, I get the problems, I get the theories, I can read [Still's] manifestos, but I think there are other ways of looking through abstraction. To use the whole social fabric of our society as a point of departure for abstraction reanimates it, dusts it off. It becomes really interesting to me, and supercharged. I just find that chilling and amazing' (M. Bradford, 'Clyfford Still's Paintings', in *The Artist Project: What Artists See When They Look at Art*, New York, 2017, p. 46).

For Bradford, abstraction is never divorced from the real world. Discussing Still, whose work is more often talked about in terms of its mythic spirituality, Bradford says 'What I find fascinating is specifically his use of blacks … Black was his favourite colour. In the fifties! I mean, he is like, "I'm a 1950s white male and black is not terrifying, it's not threatening, and I'm going to use it constantly, in large areas of work. And I'm gonna talk about the colour." You don't know if he was being political. But at the same time modernism was going on, the civil rights movement was going on. My God, it was around the same time as Emmett Till! I mean, how can you separate that from the baggage?' (M. Bradford, 'Clyfford Still's Paintings', in *The Artist Project: What Artists See When They Look at Art*, New York, 2017, p. 46). Outside

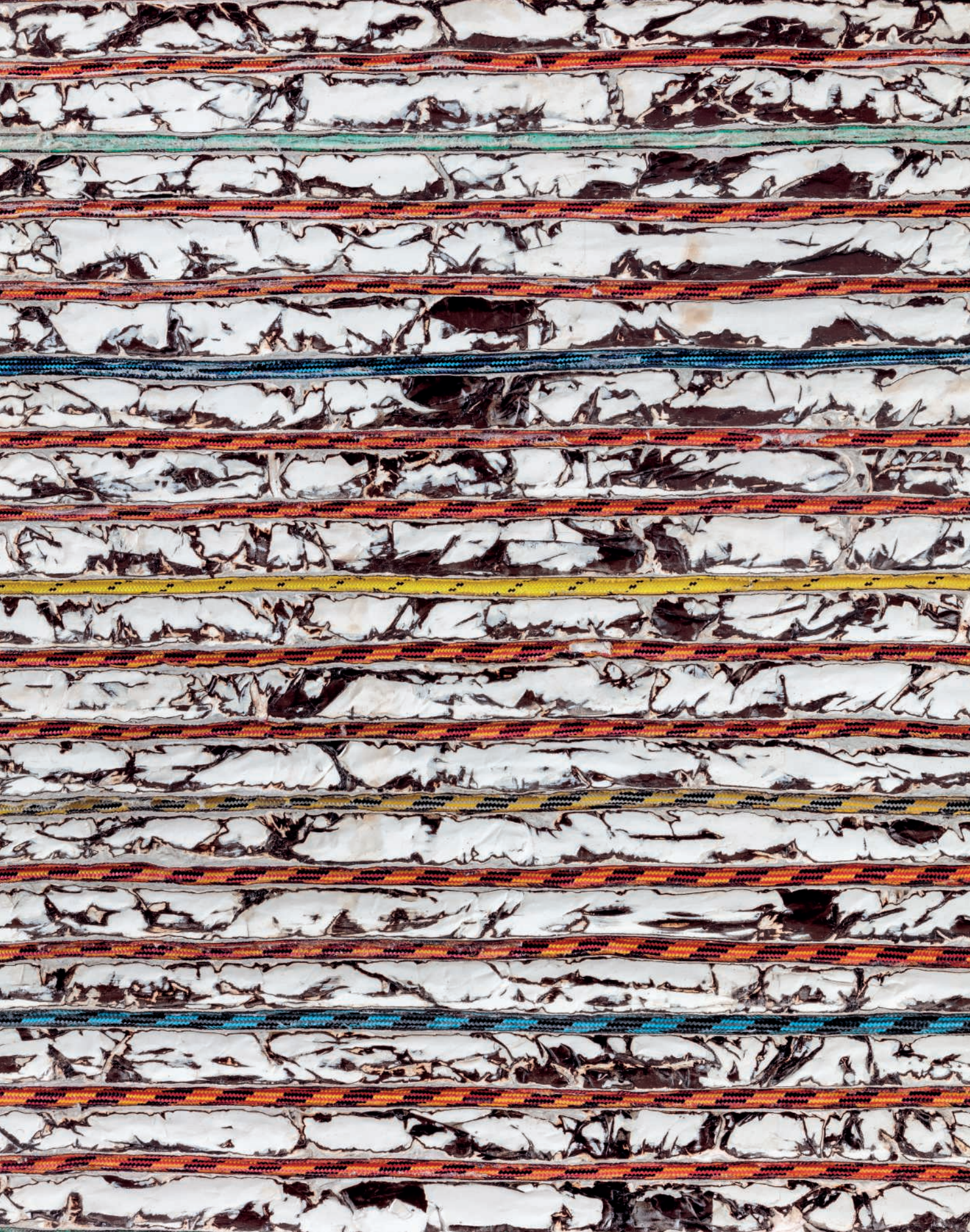
Jasper Johns, *Three Flags,* 1958.
Whitney Museum of American Art, New York.
Artwork: © Jasper Johns / VAGA, New York / DACS, London 2018.
Photo: 2018 DeAgostini Picture Library/Scala, Florence.

'I do not like conversations about Winsor & Newton and surface and transparency and luminosity and glazing. No. I'm like: go find it. It has to exist somewhere out there; go *find* it'

–Mark Bradford

of making his own work, Bradford himself takes direct action to create new dialogues between art and community. In 2015 he opened Art + Practice, an exhibition space and youth support centre that runs a variety of free public programs in South Los Angeles. His own success and vocal advocacy of other African-American artists has also played a part in a review of the art-historical canon. Sam Gilliam, a forebear of Bradford's and a major innovator in 1960s abstraction, had fallen into obscurity; recent years have seen him receive international recognition as a key figure in painting's radical escape from the traditional canvas ground. Alongside Bradford, Julie Mehretu, Kehinde Wiley, Xu Bing, Pedro Reyes and Maya Lin, Gilliam, now in his eighties, was honoured with the Medal of Arts Lifetime Achievement Award by the U.S. Department of State's Art in Embassies program in 2015.

The rigid ropes in *Bear Running from the Shotgun* elide any gestural trace on Bradford's part. By entrenching then exposing them in his ground of layered paper, he enacts a laying-in and excavation that is more programmatic than spontaneous. If the work echoes the spiritual drama of a Still, its cords also conjure the nervous systems of the urban world: cables beneath concrete, or telephone wires stretched tight across grey sky. 'I do not like conversations about Winsor & Newton and surface and transparency and luminosity and glazing', Bradford elaborates. 'No. I'm like: go find it. It has to exist somewhere out there; go *find* it. What painters fetishize – surface and translucence – I learned all about that through architecture and the sides of buildings. I understand transparency because of the erosion of paper' (M. Bradford, quoted in C. S. Eliel, 'Dynamisms and Quiet Whispers: Conversations with Mark Bradford', *Mark Bradford*, exh. cat. Wexner Center for the Arts, Columbus, Ohio, 2010, p. 63). At once abstract and anti-abstract, painterly and paint-free, *Bear Running from the Shotgun* is a commanding expression of Bradford's urgent artistic power. While proclaiming its place among the great canvases and grand story of American art, the work's repurposing of distinctly marginal and vernacular materials effects a majestic critical shift in how the structures of society, meaning and beauty in the streets – and in art history – might be seen.



λ* **31**

DANH VO

(B.1975)

Nescafé

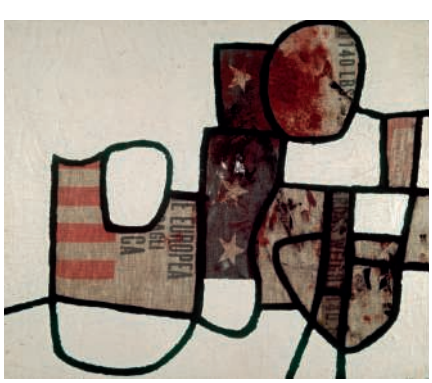
gold leaf on cardboard
22⅞ x 37¼in. (58 x 94.6cm.)
Executed in 2010

£200,000–300,000
$290,000–420,000
€230,000–340,000

'I don't really believe in my own story, not as a singular thing anyway. It weaves in and out of other people's private stories of local history and geopolitical history. I see myself, like any other person, as a container that has inherited these infinite traces of history without inheriting any direction. I try to compensate for this, I'm trying to make sense out of it and give it a direction for myself'

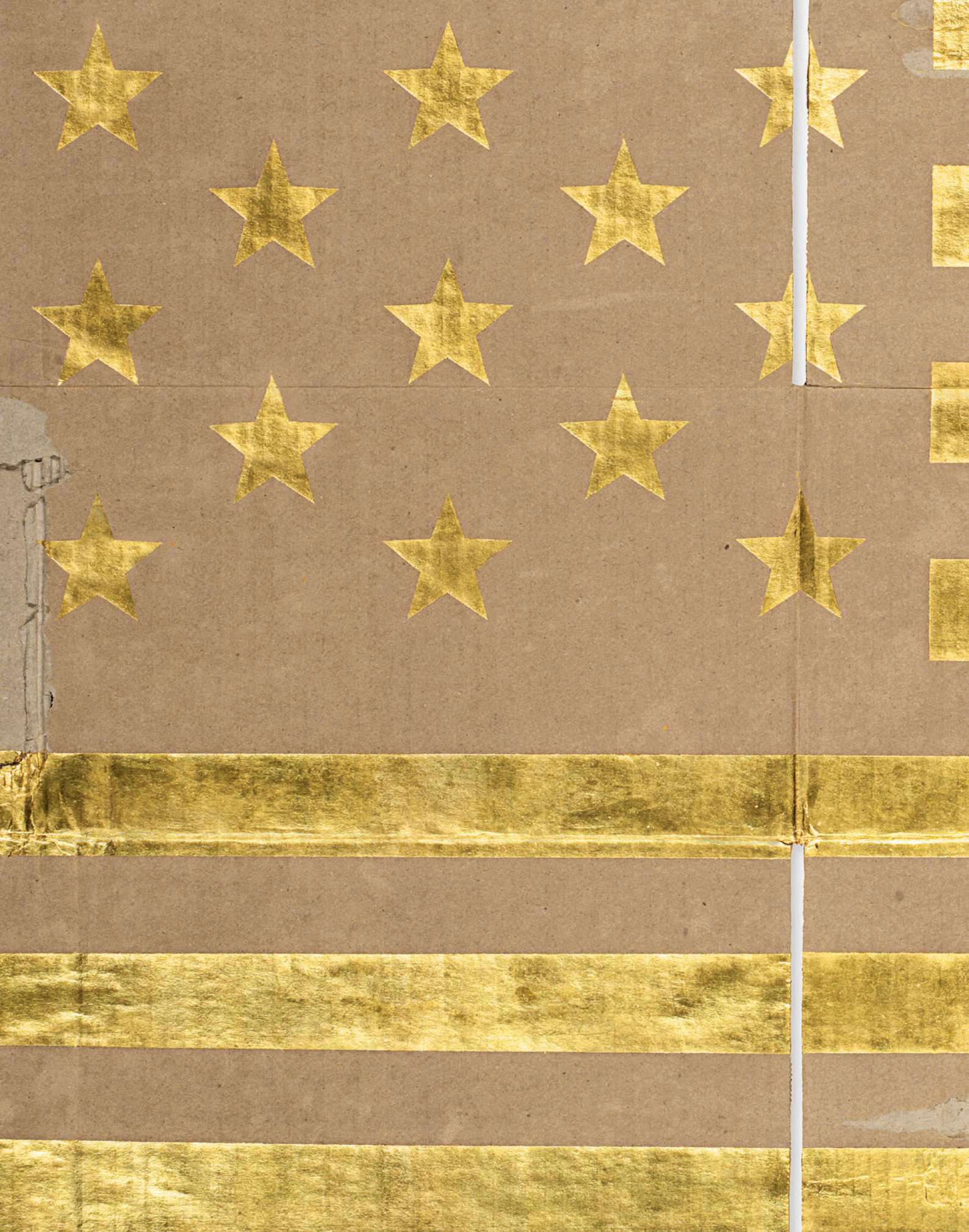
–Danh Vo

In *Nescafé,* an arresting work in gold leaf on a flattened cardboard box, Danh Vo powerfully appropriates an instantly recognisable symbol. From the raw cardboard ground emerges a rendition of the American flag, with the stars and stripes brought forth in gleaming gilt; in replicating this image, Vo joins an illustrious lineage of artists, including Jasper Johns, Jean-Michel Basquiat and Barbara Kruger. It is executed on a box that once contained the products of the titular coffee brand, a ubiquitous feature in shops and homes across the world. In this fusion of Nescafé and star-spangled banner, Vo spotlights the United States' association with commercialism and globalisation. His choice of a thirteen-starred version of the flag further implies that this relationship was present from the young nation's foundation. 'As well as colonising the world with corporate brands,' notes Adrian Searle in a review of Vo's work, 'America colonised itself, building a nation and wreaking havoc on its natives and its ecology' (A. Searle, 'Art among the ruins: Danh Vo's perverse empires,' *The Guardian*, 21 January 2015). In choosing to work with gold leaf, Vo evokes wealth and permanence; the gilt is applied by hand in Thailand, where it has a spiritual prestige due to its use in Buddhist temples. The cardboard box was collected by the artist from a recycling dump at the end of its shipping cycle, and thus carries contrasting connotations of migration and transience, themes that reverberate through Vo's own life. When he was four years old, Vo and his family fled Vietnam by boat. Adrift at sea, they were intercepted by a Maersk container ship, and subsequently taken to Denmark. *Nescafé* thus also carries a deeply personal sense of providence: the existences of both the work and its creator are contingent on the very global transportation of goods he critiques.



Alberto Burri, *SZ1*, 1949.
Artwork: © DACS, 2018.
Photo: Mondadori Portfolio/Walter Mori / Bridgeman Images.

PROVENANCE:
Galerie Buchholz, Berlin.
Private Collection, Italy.
Acquired from the above by the present owner.



32

KELLEY WALKER

(B. 1969)

Black Star Press

signed with the artist's initial and dated 'K 2007' (on the reverse)
four-colour process silkscreen on canvas
104 x 83in. (264.2 x 210.6cm.)
Executed in 2007

£300,000–500,000
$430,000–700,000
€340,000–570,000

'Perhaps no artist deals so strategically and systematically with pop culture as Kelley Walker'

–Christopher Bollen

Executed in 2007, *Black Star Press* is an arresting work from Kelley Walker's most iconic and provocative series, a triptych variation of which is held in the permanent collection of the Museum of Modern Art, New York. Silkscreened across the monumental canvas, which stretches over 2.5 metres in height, is an inverted photograph of the 1963 Civil Rights protests in Birmingham, Alabama. Walker has flipped the image horizontally, turned it upside down, and plunged it into shocking vermillion hue. Spattered across the surface – and partly obscuring the image, which shows the student Walter Gadsden being attacked by a policeman and his dog – are silkscreened pools and splashes of white, dark and milk chocolate. In his hair-raising treatment of such charged material, Walker confronts thorny questions of appropriation, representation and art-world sensationalism. The *Black Star Press* series works in direct dialogue with Andy Warhol's infamous 1963-64 *Race Riot* silkscreens. For these, Warhol used similar images of an attacked Birmingham protestor taken by photographer Charles Moore, which had sparked national uproar when they were published as part of a photo story in *Life* magazine; Walker's *Black Star Press* title is in fact taken from the agency that paid Moore a retainer to shoot the events in his native Alabama. Walker's image, however, was taken by another photographer, Bill Hudson, and published in a separate story in the *New York Times*. These discrepancies draw attention to Walker's complex critical engagement with the mechanics of the appropriative act, and beg closer examination of the image itself. Why, for example, did Warhol title his series *Race Riot*, when the event recorded was in fact a peaceful protest set upon by police with dogs and firehoses? As Walker observes, 'Warhol appropriated the protest image and named it riot, which is precisely what [Martin Luther] King didn't want his cause to be associated with. But that was the very thing that made it sexy to the art world. So I played between the two associations' (K. Walker quoted in C. Bollen, 'Kelley Walker', *Interview*, April

Robert Rauschenberg, *Estate*, 1963. Philadelphia Museum of Art. Artwork: © Robert Rauschenberg Foundation/ DACS, London/VAGA, New York 2018. Photo: © 2018. Photo The Philadelphia Museum of Art/Art Resource/Scala, Florence.

PROVENANCE:
Paula Cooper Gallery, New York.
Acquired from the above by the present owner in 2007.

EXHIBITED:
Grenoble, Centre National d'Art Contemporain, *KELLEY WALKER at Le MAGASIN*, 2007-2008, p. 157 (installation views illustrated in colour, pp. 51 and 55). This exhibition later travelled to Brussels, WIELS - Centre d'art contemporain.

Coca-Cola

Andy Warhol, *Race Riot*, 1964.
Private Collection.
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London. Photo: © 2014 Christie's Images Ltd.

'The Black Star Press series raises fundamental questions regarding how the strata of historical moments collide, how images, as well as people, circulate through culture, become commodified into economies, and are subsequently sold, bought, and put on display'

–Jeffrey Uslip

2010). It is in this fraught, shifting interchange between creation, alteration and reception that Walker works, ultimately making a profound inquiry into how an image relates to society and history at large.

Over half a century has elapsed between the making of Warhol's work, which was referencing current events, and Walker's. Warhol claimed that the photos he used just 'caught my eye' (A. Warhol quoted in D. Bourdon, *Andy Warhol*, London, 1989, p. 154). With typical evasiveness, he asserted that an image's only value was in its aesthetic surface. But in our age of endlessly appropriated, remixed and recycled visuals, do images ever truly become empty of their original import? If so, when, and how? By naming his own work *Black Star Press*, Walker highlights a chain of verbal associations to explore how meanings can shift and be obscured over time. Black Star Press, the agency that employed Charles Moore to take the photograph that Warhol used, was founded in 1935 by German refugees. Black Star Press was also later the name of the publishing arm of the League of Revolutionary Black Workers, launched in 1969 and itself named in tribute to the Black Star Line, a shipping enterprise created by Marcus Garvey in 1919 as part of his mission to link African-Americans with Africa. The phrase 'Black Star', in the context of Walker's work, might also be read with a new, dark irony: here is a black victim of police violence made famous by an iconic photograph. Even the screenprint's vivid red colour summons manifold registers of meaning. The red might refer to the suspicion of 1960s segregationists that the Civil Rights movement was a Communist plot, or it could simply serve to echo the Coca-Cola ad visible in the photo's background, which carries the distinctly American and capitalist overtones of Warhol's Pop art. By spattering his image in chocolate, Walker muddies the waters yet further. While the first works of the series are vandalised with real chocolate, here the material has been scanned and silkscreened, levelling stain and documentary photo onto the same flat, repeatable plane. Walker challenges us to dismantle the layers of the work's making, and dares us to think that its content no longer matters.

Black Star Press is a viscerally powerful and destabilising work. Loaded with Walker's editing and alterations, it quivers in unnerving aesthetic and semantic ambiguity. Walker, who himself hails from the deep South, offers no easy answers to the controversial questions he raises. Instead, he lays bare the rich, difficult and tangled fabric of American life and visual culture in a layered image that is at once confrontational, subtle and radically honest. As the artist Glenn Ligon has argued, 'if Walker's interventions create a distance between the race riot photograph and us, they also bring us closer to the image, in part because of the nagging worry that the images are not his to use. Race riots are race riots – and not just Warhols – in Walker's work because our anxiety about his whiteness and his chocolaty transgressions reveals that we are not "beyond" race; we have just begun to address it. This ultimately points to our failure to realise the "post-racial" society that the men and women in those images were marching to achieve' (G. Ligon, 'Kelley Walker's Negro Problem', *Parkett*, no. 87, 2010, p. 80).

λ*33

LYNETTE YIADOM-BOAKYE

(B. 1977)

Canticle

left canvas: signed with the artist's initials, titled and dated 'Canticle Pt 1 Lynette Yiadom-Boakye 2008' (on the reverse)
right canvas: signed with the artist's initials, titled and dated 'CANTICLE Pt 2 Lynette Yiadom-Boakye 2008' (on the reverse)
oil on linen, in two parts
left canvas: 75¼ x 59in. (191 x 150cm.)
right canvas: 55⅛ x 43¼in. (140 x 110cm.)
Painted in 2008

£250,000–350,000
$360,000–490,000
€290,000–400,000

'When I think of the figure, I think of immortality or an otherness that is just out of this world, representing an endless possibility'

–Lynette Yiadom-Boakye

Two entrancing figures materialise vividly out of the ether in Lynette Yiadom-Boakye's *Canticle*: a compelling entry into the British-Ghanaian artist's celebrated canon of portraiture, distinguished by its diptych format. The larger painting introduces a woman, clad in candy-pink blouse, jacket and skirt, expressing an unheard verbal sentiment. The other, intriguingly diminished in scale, depicts a woman gesticulating with her left hand. Though separated at the canvas edge, the two figures are resolutely bound in concert, as if reciting a psalm to an unseen congregation. Yiadom-Boakye's atmospheric handling of the paint masks the figurative definition and detail of the protagonists, whilst simultaneously breathing life, energy and movement into the two portrayals. The artist always paints fictitious, imagined characters, ghosts of her mind. She paints mostly black figures, stating that 'it just seemed normal to me. It wasn't my intention to put black faces back in the picture. It wasn't political like that at all' (L. Yiadom-Boakye, quoted from an interview with Rachel Cooke, *The Observer*, Sunday 31 May 2015, https://www.theguardian.com/artanddesign/2015/may/31/lynette-yiadom-boakye-painter-out-of-time-and-space [accessed 30 January 2018]). She never lingers on a painting, allowing herself only one or two days in which to complete a single work. Liberating herself from the demanding, time-consuming ordeal of having to capture a real sitter's likeness or personality, the artist instead produces captivating, lucid forms, composited from a collection of scrapbooked photographs. These displaced figures, dreamily lost in a moment of time, have stories of their own, but the artist insists there is no clear narrative to any of her works, generously allowing space for the viewer's own interpretation.

Edgar Degas, *La Coiffure (Combing the Hair), circa* 1896. National Gallery, London.

PROVENANCE:
Gowen Contemporary, Geneva (acquired directly from the artist).
Private Collection, Switzerland.
Acquired from the above by the present owner in 2015.

EXHIBITED:
Geneva, Gowen Contemporary, *Aleph, Mai 2014*, 2014.

º ♦ * 34

GEORGE CONDO

(B. 1957)

Figures in Motion

signed and dated 'Condo 2013' (upper left)
acrylic, charcoal and pastel on linen, in artist's frame
overall: 59¼ x 63 in. (151.1 x 160cm.)
Painted in 2013

£1,000,000–1,500,000
$1,500,000–2,100,000
€1,200,000–1,700,000

'I describe what I do as psychological cubism. Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states'

–George Condo

Instantly recognisable as the work of George Condo, *Figures in Motion* is a banquet of colour, form and melodic arrangement. Within its pale wooden frame – the artist's own, and an integral part of the work – Condo has drawn and painted a dizzying assemblage of characters, which collide and fragment in a densely-packed ensemble. Executed in acrylic on linen, with well-defined charcoal lines and soft pastel elements, the work presents a cornucopia of rich texture and eyecatching colour, dominated by vivid yellows and opalescent passages of blue, lavender and peach. Snatches of recognisable human features – the eyes and teeth of a face, the smooth torso and poised limbs of a nude dancer, delicate hands, buttocks – are both spotlighted and subsumed in a captivating chaos. To the centre-left, a particularly vibrant cluster explodes into polychromatic shards, while bulbous white shapes around the top and right edges could be either parts of a living being, oblique objects or non-representational forms. *Figures in Motion* is one of a series of what Condo calls 'expanded canvases,' where the *mise en scène* of the work relates directly to composition. The *Figures* of the title, after all, could mean either pictorial figures or those in sheet music; they might even be dancers. As a painter, Condo adopts a similar approach to a classical composer, with periods of extreme activity counterpoised with more quiet, open sections. With its density of ideas, overlapping themes and vibrant contrasts, *Figures in Motion* can be justly considered a symphonic painting.

Marcel Duchamp, *Nude Descending a Staircase*, 1916. Philadelphia Museum of Art, Pennsylvania. Artwork: © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2018. Photo: Bridgeman Images.

PROVENANCE:
Skarstedt Gallery, New York.
Private Collection.
Acquired from the above by the present owner.

Pablo Picasso, *The Sculptor*, 1931.
Musée Picasso, Paris.
Artwork: © Succession Picasso/DACS, London 2018.
Photo: Bridgeman Images.

George Condo, *Rush Hour*, 2010.
The Metropolitan Museum of Art, New York.
Artwork: © DACS, 2018.

'You are still a musician at heart. With you the polyphony of lines, forms and colours belong to a temporal dimension rather than one of spatial coordination. Your paintings are like non-arpeggio chords which unleash their harmonies and their melodic potential'

–Félix Guattari to George Condo

Taken as a whole, the composition feels almost like a puzzle: the moment one picks out a form, it slips back into the excitement of the whole. It is as if scores of drawings have been overlaid together on the same page. This work was painted during 2013, in which Condo contracted and recovered from life-threatening Legionnaire's disease. The exuberance of its forms and vitality of its colours, presided over by balmy shades of yellow, gain an almost celebratory aspect in light of the artist's brush with mortality. *Figures in Motion*'s joyful palette, as well as its fragmented structure, echo Picasso's work of the 1930s, in which he finessed Cubism to luscious, prismatic heights. Condo's rounded shapes, detached limbs and heads in profile find clear parallels in Picasso's *The Sculptor* (1931), while the violent clashing of these forms evokes *Guernica* (1937). These echoes are no accident: throughout his career, Condo has been immersed in an intelligent conversation with the history of painting, and Picasso remained a key touchstone and influence. 'I describe what I do,' said Condo in 2014, 'as psychological cubism. Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states' (G. Condo, quoted in S. Jeffries, 'George Condo: "I was delirious. Nearly died"', *The Guardian*, 10 February 2014). *Figures in Motion*, with its disjointed faces and bodies held together in a fabric of orchestral complexity and poise, stands among the greatest triumphs of his multifaceted approach.

'Condo's facility as a painter,' asserts Ralph Rugoff, 'continually lures our attention away from the image to take in the choreography of marks across the picture plane: the loose grace of the brushstrokes, their varied touch and texture, the interplay of unexpected colour relationship' (R. Rugoff, *George Condo: Mental States,* exh. cat. Hayward Gallery, London, 2011, p. 11). Standing on this boundary between the figurative and the abstract, *Figures in Motion* takes on a hybrid state that has a been central to Condo's oeuvre since the major works *Diaries of Milan* (1984) and *Dancing to Miles* (1985), both in the collection of the Museum of Modern Art, New York. Its dynamism recalls the gestural abstraction of Jackson Pollock, while its bodies share a sense of grotesque with Willem de Kooning's seminal *Woman* series. But Condo's abstraction also draws upon his potent relationship with music. At the University of Massachusetts, he studied Music Theory along with Art History. 'You are still' said the theorist Félix Guattari to Condo, 'a musician at heart. With you the polyphony of lines, forms and colours belong to a temporal dimension rather than one of spatial coordination. Your paintings are like non-arpeggio chords which unleash their harmonies and their melodic potential' (F. Guattari, 'Introduction (Paris 1990)', in *George Condo: The Lost Civilisation,* exh. cat., Musée Malliol/Gallimard, Paris, 2009, p. 18).

λ **35**

RUDOLF STINGEL

(B. 1956)

PROPERTY OF A PRIVATE COLLECTOR

Untitled

signed and dated 'Stingel 2012' (on the reverse)
oil and enamel on canvas
83¼ x 67in. (211.5 x 170.5cm.)
Executed in 2012

£1,000,000–1,500,000
$1,500,000–2,100,000
€1,200,000–1,700,000

'For nearly 20 years [Stingel] has made work that seduces the eye while also upending most notions of what, exactly, constitutes a painting, how it should be made and by whom … He combines a love of painting with the postmodern suspicion of it, and often achieves a near-perfect balance between the visual and the conceptual'

–Roberta Smith

With its dazzling textured surface rendered in opulent purple and silver tones, *Untitled* is a magnificent large-scale example of Rudolf Stingel's distinctive abstract works. Created by spraying paint and enamel onto canvas through carefully positioned stencils, it develops the innovative technique deployed in his silver paintings of the early 1990s. Within an *oeuvre* that has sought to redefine the nature of flat art through a variety of media, these works are complex in their materiality, caught somewhere between painting and printing whilst simultaneously confronting the viewer as ornamental, almost architectural constructs. Stingel's fascination with decorative vernaculars has been variously attributed to his upbringing in the Italian Tyrol and Vienna, where he was exposed to a fusion of Baroque and Rococo aesthetics at an early age. Looming before the viewer like a fragment of a mural, fresco or wallpaper, the work transforms the canvas into a physical object in and of itself. Throughout his practice Stingel has sought to reconfigure our relationship with visual objects, redefining walls, floors and carpets as sites of artistic activity. His painterly abstractions are deftly balanced between pure visual indulgence and critical commentaries on image-making, working in the legacy of Gerhard Richter, Andy Warhol and Robert Rauschenberg. 'For nearly 20 years he has made work that seduces the eye while also upending most notions of what, exactly, constitutes a painting, how it should be made and by whom', writes Roberta Smith. '… He combines a love of painting with the postmodern suspicion of it, and often achieves a near-perfect balance between the visual and the conceptual' (R. Smith, 'DIY Art: Walk on It, Write on It, Stroke It', *The New York Times*, 29 June 2007).

Hans Holbein the Younger, *The Ambassadors*, 1533.
National Gallery, London.
Photo: Bridgeman Images.

PROVENANCE:
Gagosian Gallery, New York.
Acquired from the above by the present owner in 2012.

Rudolf Stingel exhibition at the Palazzo Grassi in Venice, 2013.
Photo: Hubert Fanthomme/Paris Match via Getty Images.
Artwork: © Rudolf Stingel.

'Stingel may be categorized in the group of artists who passionately pursue painterly effects that for the most part appear almost autonomously on the picture's surface. The texture of the material's surface is proof of its manufacture'

–Reiner Zittl

The method employed by Stingel in these works was first documented in his 1989 book *Instructions*, which provided a step-by-step guide to producing his paintings. Deliberately demystifying the artistic process, and challenging the aura of the artist's hand, the deadpan instruction manual laid the groundwork for his subsequent practice. Much of his *oeuvre* has been directed towards a reinvention of the picture plane as a material surface, rather than as a field of representation. This notion has been expanded to literal proportions on various occasions giving rise to the conceptual use of carpet and laminate flooring as performative artworks – surfaces that become progressively worn and besmirched by the continual traffic of gallery visitors. In 2013 the artist covered the walls and floors of the Palazzo Grassi, Venice, in Oriental rugs, immersing the viewer in a world of tactility and pattern. In his major mid-career retrospective at the Museum of Contemporary Art, Chicago and the Whitney Museum of American Art, New York in 2007, Stingel covered the gallery walls with metallic Celotex insulation board and invited viewers to draw and write on its soft reflective plane. The topographical surface of the present work resonates with these endeavours, mirroring the complexities of woven carpet fabric and even the scrawled etchings of graffiti. In this sense, *Untitled* may be said to transcend simple abstraction, conjuring instead a multitude of material associations.

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RUDOLF STINGEL

(B. 1956)

Untitled

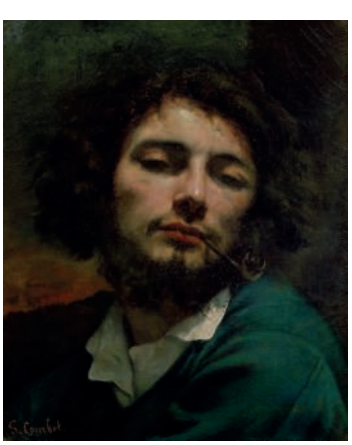
signed and dated 'Stingel 2010' (on the reverse)
oil on canvas
131 x 101¾in. (332.7 x 258.4cm.)
Painted in 2010

£2,800,000–3,500,000
$4,000,000–4,900,000
€3,200,000–4,000,000

'The apogee of Stingel's work is reached with his recent series of self-portraits … the subject is not the artist himself, but the bipolar state of the subject of painting. To look at these self-portraits as a departure from Stingel's earlier work is a mistake. This new work is one of the many parallel paths of his continuation of the autobiography of painting'

–Francesco Bonami

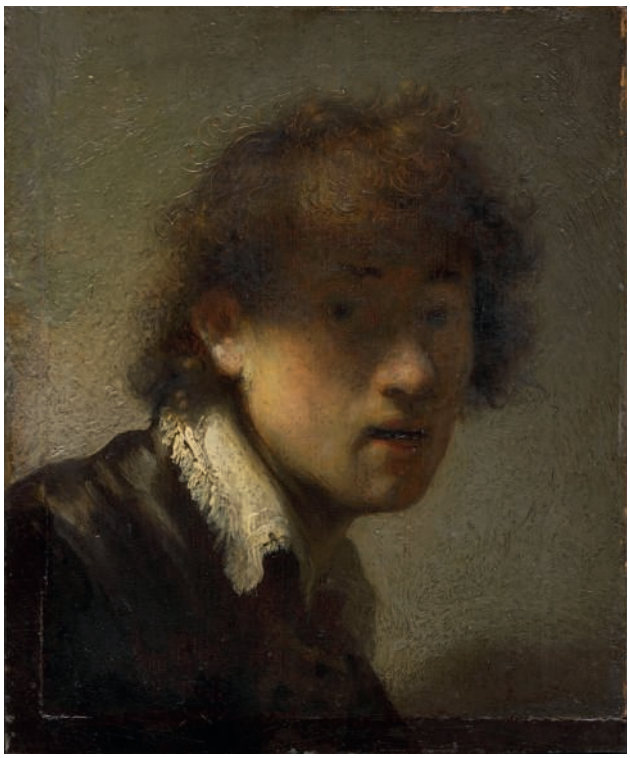
Spanning over three metres in height and two in width, Rudolf Stingel's *Untitled* offers a monumental vision of the artist as a young man. A masterpiece of photorealist *trompe l'oeil*, it presents a meticulous greyscale reproduction of a black and white photograph, painstakingly rendered in oil paint. Executed in 2010, the work belongs to the series of self-portraits that, according to Francesco Bonami, mark 'the apogee of Stingel's work'. Begun in 2005, and based on different source images over the years, these canvases represent a grand culmination of the artist's conceptual enquiries: namely, the way in which art is authored and received. Throughout his earlier *oeuvre*, his hand had been deliberately absent, transferring a great deal of creative propriety to the viewer. In the self-portraits, Stingel finally reveals the maker, only to recast himself as an impossible illusion. The ghosts of tradition hang heavy in the air: not only the great masters of the genre – from Dürer to Warhol and beyond – but the artists who, since the time of Rembrandt, have turned back the clock back to envisage their younger selves. Yet, in Stingel's seamless transition from photography to painting, his visage becomes wholly impenetrable: uniform, smooth, devoid of gestural expression. Though posing as a window onto the soul, the image is merely an index of a body that has since disappeared, like the footprints in his Styrofoam works or his graffitied Celotex walls. As Bonami explains, a shift occurs: 'the subject is not the artist himself, but the bipolar state of the subject of painting' (F. Bonami, *Rudolf Stingel*, exh. cat., Museum of Contemporary Art, Chicago, 2007, p. 20). The artist's youthful likeness instead becomes the medium: a historically-charged vehicle through which to contemplate the nature of art-making.



Gustave Courbet, *Self Portrait or, The Man with a Pipe, circa* 1846.
Musée Fabre, Montpellier.
Photo: Bridgeman Images.

PROVENANCE:
Gagosian Gallery, New York.
Private Collection.
Anon. sale, Sotheby's New York, 13 November 2013, lot 19.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, Gagosian Gallery, *Rudolf Stingel*, 2011, pp. 15 and 72 (illustrated in colour; detail illustrated in colour, pp. 12-13; illustrated in colour on the back cover).



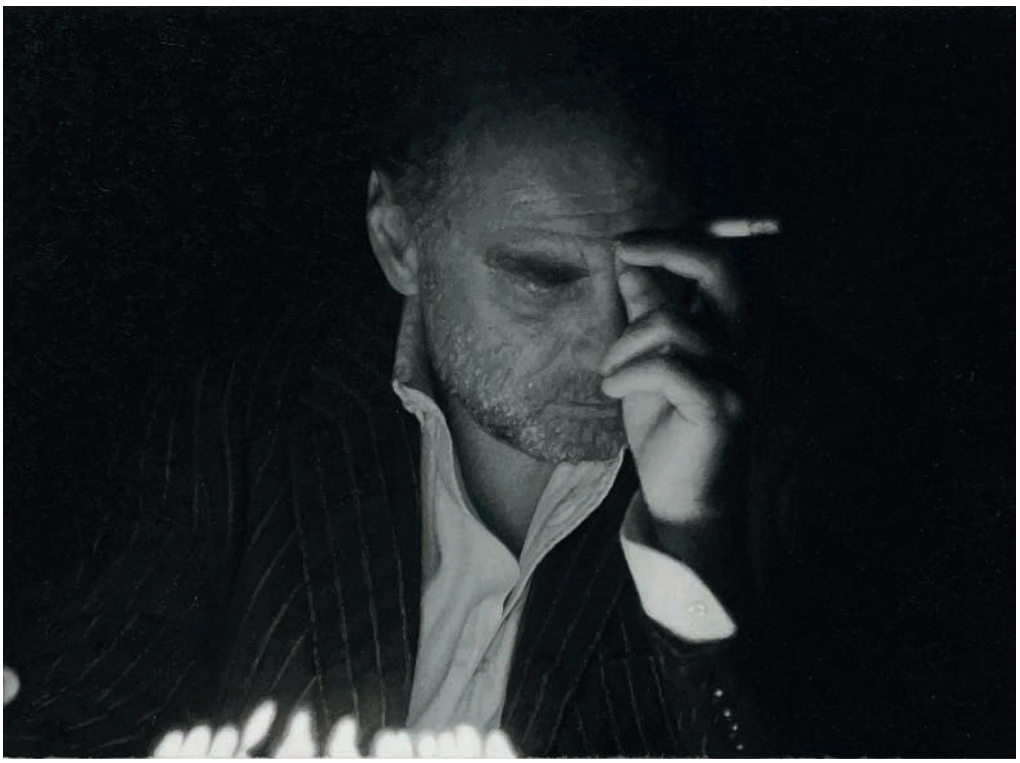
Rembrandt van Rijn, *Self-Portrait as a Young Man, circa* 1628.
Alte Pinakothek Muenchen, Bayerische Staatsgemaeldesammlungen, Munich.
Photo: Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

Caravaggio, *Narcissus, circa* 1597-99.
Palazzo Barberini, Gallerie Nazionali Barberini Corsini, Rome.
Photo: Bridgeman Images.

'All work is autobiographical, so that's why I decided to just paint myself … there's a big tradition of portraits, and lots of self-portraits too; each artist did it. This is very different than everything that I have done before … I turn around 180 degrees and show the other side … I just want to go back to a more psychological platform, if you want; reconnecting because of my age and everything to my origins, somehow. It also seemed to me to be the bravest thing I could do'

–Rudolf Stingel

Stingel came to prominence in the late 1980s, at a time when painting was on its deathbed. Throughout the 1990s, he sought to breathe new life into the medium by complicating its parameters. Viewer became artist, armed with a manual – authored by Stingel – on how to create his works. Floors, carpets and walls were reinvented as picture planes; painted surfaces came to resemble fragments of antiquated wallpaper. In the self-portraits, Stingel uses his own likeness to chart this process of rejuvenation. In the first series, based on photographs by Sam Samore, the artist presents himself in a state of melancholic decline: sprawled upon a bed in the manner of Mantegna's *Lamentation of Christ*, smoking a cigarette or staring bleakly into a mirror. The second series, *Untitled (Bolega)*, depicts Stingel in the throes of mid-life crisis, drowning his sorrows in front of a birthday cake. In the *Alpino* series, he reproduces his identification card from his time in military service – a self-portrait of a self-portrait. In many of these works, Stingel carefully reproduces the effects of weathering on the surfaces of the original photographs, placing the viewer at an even greater level of remove. Other visions of his past enter the fray: portraits of his friends, including the gallerist Paula Cooper after a photograph by Robert Mapplethorpe, and landscape paintings based on images of his native Merano in the Tyrolean Alps. By the time of the present work, all external trappings are stripped away: the artist stares out of the canvas, radiant with youth, situated against a black void divorced from time and place. In counterpoint with the greyscale rendering of the image, Stingel also transformed the photograph into his first colour portrait, which crowns the series like a moment of revelation in a dream. If the artist offers his likeness as a cipher for painting, the trajectory of these works would seem to proclaim its triumphant rebirth.



Rudolf Stingel, *Untitled (Bolego)*, 2007.
Private Collection.
Artwork: © Rudolf Stingel. Photo: © 2014 Christie's Images Ltd.

'Stingel's work is an X-ray of his memory, or the memory of a painting. The real thing, the physical object, or the real person had already disappeared, irradiated by time. We are on the edge of an invisible world. One step further in this process and the space would be empty. Everything is consigned to the space of memory, with nothing and nobody remaining to look at'

– Francesco Bonami

At the same time, however, this tale of rehabilitation is held in tension with a pervasive sense of authorial doubt. Like Gerhard Richter's before him, Stingel's attempt to recreate photography in paint serves to debunk the myths surrounding both media. Photography, shown to be reproducible, can no longer lay claim to truth; paint, shown to be no more than a base material, can no longer conjure grand romantic fictions. In this vein, Stingel both invokes and rejects the shadows of the canon: from Rembrandt's soul-searching gaze and Dürer's face-on confrontations, to the dark existentialism of Francis Bacon and the deadpan mystique of Andy Warhol. The invention of the mirror changed our relationship with our own image; so too did the invention of photography. How, then, might our sense of self manifest itself in a post-painterly age? On one hand, Stingel fundamentally negates his own agency, working with a team of assistants to transfer the image, square by square, from a blown-up photograph to canvas. The subject, even, is partially disowned as a metaphor, whilst many of the self-portraits are at pains to acknowledge the artistic input of the original photographer. On the other hand, Stingel professes an almost vulnerable sense of self-exposure, claiming that he wanted 'to go back to a more psychological platform … It also seemed to me to be the bravest thing I could do' (R. Stingel, quoted at http://www.rbge.org.uk/the-gardens/edinburgh/inverleith-house/archive/inverleith-house-archive-main-programme/2006/rudolf-stingel [accessed 25 January 2017]). By setting himself and his story in paint – a medium by turns wrestled with, shunned, parodied and subverted since the turn of the millennium – Stingel martyrs his own likeness to its cause.

° ♦* 37

STURTEVANT

(1926-2014)

Four Warhol Flowers

i) signed, titled, inscribed, numbered and dated '"Warhol Flowers" sturtevant Paris #1 of 4 69/70' (on the reverse)
ii) signed, titled, inscribed, numbered and dated '"Warhol Flowers" sturtevant Paris #2 of 4 69/70' (on the reverse)
iii) signed, titled, inscribed, numbered and dated '"Warhol Flowers" sturtevant #3 of 4 Paris /69/70.' (on the reverse)
iv) signed, titled, inscribed, numbered and dated '"Warhol Flowers" sturtevant Paris 69-70 #4 of 4' (on the reverse)
acrylic and silkscreen ink on four attached canvases
each: 11 x 11in. (27.9 x 27.9cm.)
overall: 22 x 22in. (56 x 56cm.)
Executed in 1969-1970

£120,000–180,000
$170,000–250,000
€140,000–200,000

'Good poets borrow, great poets steal'

– T.S. Eliot

Four Warhol Flowers is an important example of one of Sturtevant's most significant bodies of works. This rare and historic series of silk-screen paintings, first shown in her debut exhibition at Bianchini Gallery, New York in 1965, quoted Andy Warhol's iconic *Flowers* exhibited just a couple of weeks before. In fact, Sturtevant, rather than reimagining the subject, used a silkscreen that Warhol had given her to create further versions of the composition; famously, when asked about his own technique, Warhol commented 'I don't know. Ask Elaine.' The present work shows Sturtevant's return to this specific floral pattern a few years later (1969-70) when she repeated it across four attached canvases that she then joined together. With its single red flower, the upper right canvas is based on Warhol's *Flowers* (cat. no. 1344) from 1964, whilst the other three draw upon the same configuration of blooms in white. Extending the legacy of Marcel Duchamp, Sturtevant's explorations of appropriation began in 1964, when she started to manually reproduce works of art by memory – focusing at first on those created by her contemporaries such as Roy Lichtenstein, Claes Oldenburg, Jasper Johns and Warhol. Selecting easily recognizable motifs from their *oeuvres* and deliberately mimicking their aesthetics, Sturtevant posed a critical challenge to notions of authenticity and authorship in an era increasingly dominated by reproduction. The importance of Warhol's 'brand' in solidifying Sturtevant's early career was not only evident through her decision to explore several of his images in her works (ranging from the *Flowers* to the *Marilyns*) but also in her choice to present an entire show consisting of her repetition of Warhol's *Flowers* in 1991.

Andy Warhol in Galerie Sonnabend, Paris, 1964.
Photo: Shunk-Kender © J.Paul Getty Trust.
The Getty Research Institute, Los Angeles. (2014.R.20)
Gift of the Roy Lichtenstein Foundation in memory of Harry Shunk and Janos Kender.
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

PROVENANCE:
Bess Cutler Gallery, New York.
Estate of Anita Shapiro, Palm Beach (acquired from the above circa 1988).
Private Collection, Palm Beach (thence by descent).
Private Collection, New York.

LITERATURE:
L. Maculan (ed,), *Sturtevant Catalogue Raisonné 1964-2004*, Ostfildern-Ruit 2004, no. 52, p. 59 (listed with incorrect dimensions and orientation; illustrated in colour).

38

ANDY WARHOL

(1928-1987)

PROPERTY OF A DISTINGUISHED COLLECTOR

Birth of Venus (After Botticelli)

signed 'Andy Warhol' (on the overlap)
acrylic and silkscreen ink on canvas
48 x 72in. (122 x 183cm.)
Executed in 1984

£4,500,000–6,500,000
$6,400,000–9,200,000
€5,100,000–7,400,000

'Touch but my lips with those fair lips of thine,
– Though mine be not so fair, yet are they red –
The kiss shall be thine own as well as mine'

–William Shakespeare, *Venus and Adonis*, 1593

Andy Warhol's *Birth of Venus (After Botticelli)* is a radical and breathtaking vision of divine beauty. Executed in 1984 as part of a series of reimagined Quattrocento masterpieces, Warhol's red *Birth of Venus* is one of just six large-scale images of Botticelli's iconic goddess. Of these, four are on canvas and two on linen, each in a different colourway.

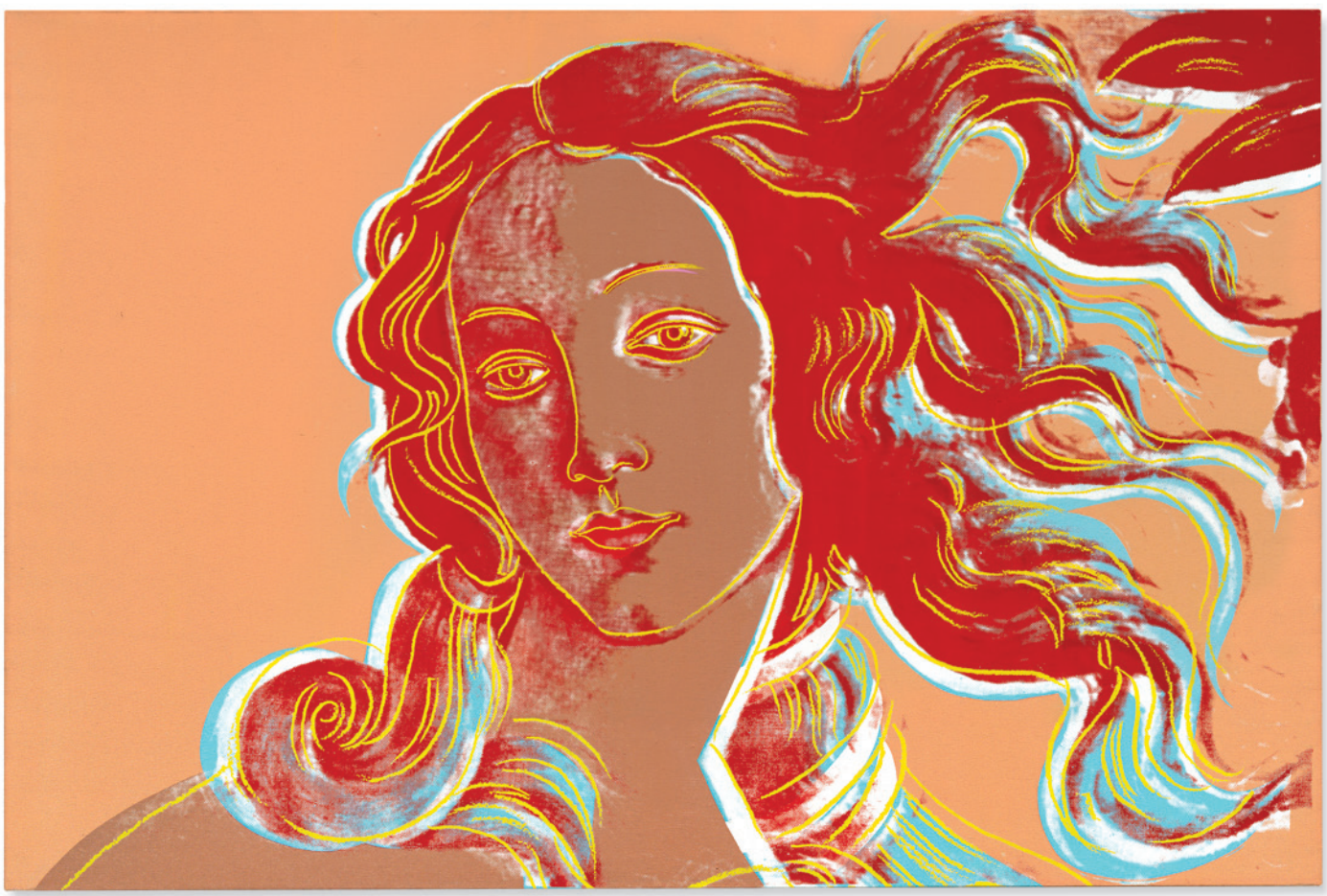
This original and unique 'red' production on canvas, which has been in the same private collection since before Warhol's death over thirty years ago, is undoubtedly the most romantic. Warhol depicts Venus against a background of salmon pink. For her skin tones, a soft shade of umber is overlaid on pink, while her hair is deep red, ablaze with accents of electric blue and white. Flourishes of yellow articulate her hair and features.

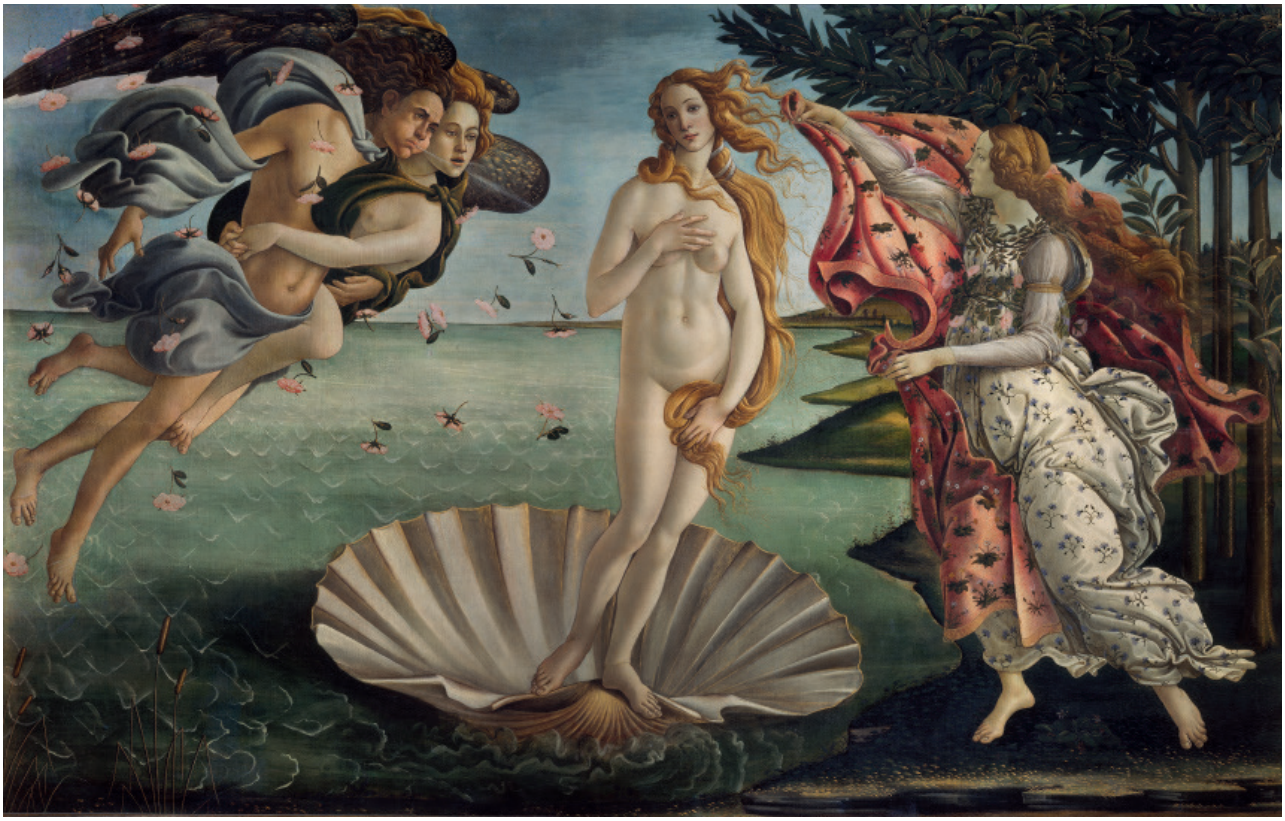
Warhol has cropped and magnified Botticelli's composition to form a spellbinding portrait, placing Venus in his pantheon of icons, alongside the exalted image of Marilyn Monroe. If Marilyn has been made goddess, here Venus comes to Hollywood.

Sandro Botticelli (c. 1445-1510) was one of the great figures of the Italian Renaissance. Praised by Vasari for the grace of his compositions, he was renowned for the linear elegance and subtle tones of his figure-painting. Botticelli was also an innovator. He introduced classical myth into a field dominated by religious painting. His *Birth of Venus* (c. 1484-86) and its sister painting *Primavera* (c. 1482), both once owned by the Medici family and now hanging in the Uffizi Gallery in Florence, are recognised as masterpieces.

Andy Warhol, *Details of Renaissance Paintings (Sandro Botticelli, Birth of Venus, 1482)*, 1984. Collection of The Andy Warhol Museum, Pittsburgh.
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

PROVENANCE:
Joshua Gessel, Grimaud.
Acquired from the above by the present owner in 1987.





Sandro Botticelli, *Birth of Venus, circa* 1482-85, Galleria degli Uffizi, Florence.
Photo: © 2018. Photo Scala, Florence - courtesy of the Ministero Beni e Att. Culturali e del Turismo.

'Throughout, the tactile imagination is roused to a keen activity, by itself almost as life-heightening as music … The entire picture presents us with the quintessence of all that is pleasurable to our imagination of touch and of movement'

–Bernard Berenson, 1896

The great art historian Bernard Berenson (1865-1959) singled out Botticelli's *Birth of Venus* as a sublime example of the artist's 'unparalleled power of perfectly combining values of touch with values of movement … almost as life-heightening as music.' He saw the goddess's 'mane-like tresses of hair fluttering to the wind not in disorderly rout but in masses yielding only after resistance' as 'directly life-communicating' (*Florentine Painters of the Renaissance*, London & New York, 1896).

Andy Warhol reinterprets and dramatises this extraordinary vision. Released from her original context, Venus is reborn in Technicolor, hit with a strobe light, and made into a universalised 'Marilyn' for a new age. The conventions of art history are subverted, transmuted, repackaged and democratised. Warhol's *Birth of Venus* is one of the outstanding achievements of his later career, looking forward to his final masterworks, the iterated versions of Leonardo da Vinci's *Last Supper*.

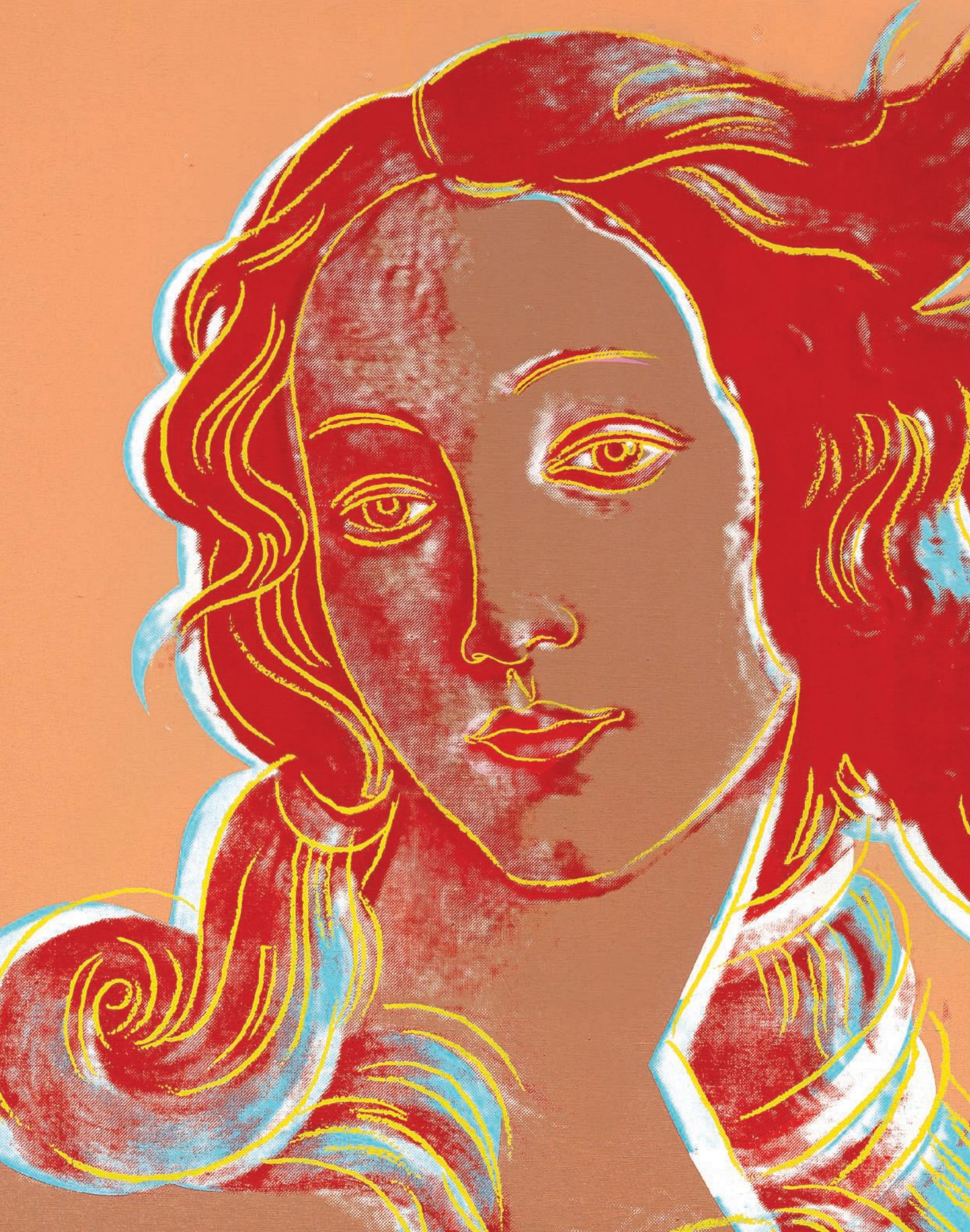
In the 1960s, Warhol had shocked the art world with the advertising-led flatness of his *Coke Bottles* and *Campbell's Soup Cans*. In the 1970s, his celebrity led to the repetition in different media of many themes that had made him famous. As the renowned art critic Robert Pincus-Witten observed in the April 1980 issue of *Arts Magazine*, 'In the '60s, Warhol was a burning critical issue. In the '70s, Warholism superseded Warhol. In the '80s, the return of Andy Warhol.' Warhol was rejuvenated, a consummate master of the revolutionary silkscreen process he had initiated nearly two decades earlier. He now combined the medium's coolly serial mode with an expressive chromatic complexity, a step-change from *Mona Lisa* and other earlier series.

Warhol reassessed his art in the *Retrospective* series of

Above:
Roy Lichtenstein, *M-Maybe*, 1965.
Museum Ludwig, Cologne.
© Estate of Roy Lichtenstein/DACS/Artimage 2018.

Below:
Andy Warhol, *Untitled from Marilyn Monroe*, 1967.
Museum of Modern Art, New York.
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.
Photo: © 2018. Digital image, The Museum of Modern Art, New York/Scala, Florence.

Next Pages:
Sandro Botticelli, *Birth of Venus* (detail), *circa* 1482-85, Galleria degli Uffizi, Florence.
Photo: © 2018. Photo
Scala, Florence - courtesy of the Ministero Beni e Att. Culturali e del Turismo.



1978-79. In his *Reversals*, he flipped his original colours into negative. His *Marilyn (Reversal)* images glow with a dark radiance as if ignited from within by their own fame. Warhol's Pop icons and silkscreen art had advanced from the graphic linearity they once shared with Roy Lichtenstein. Through the genius of Warhol's vision, they had taken on their own life – or afterlife – in popular culture. They now transcended the American frames of reference that they once embodied, and claimed an important place as milestones in the broader canon of Western art.

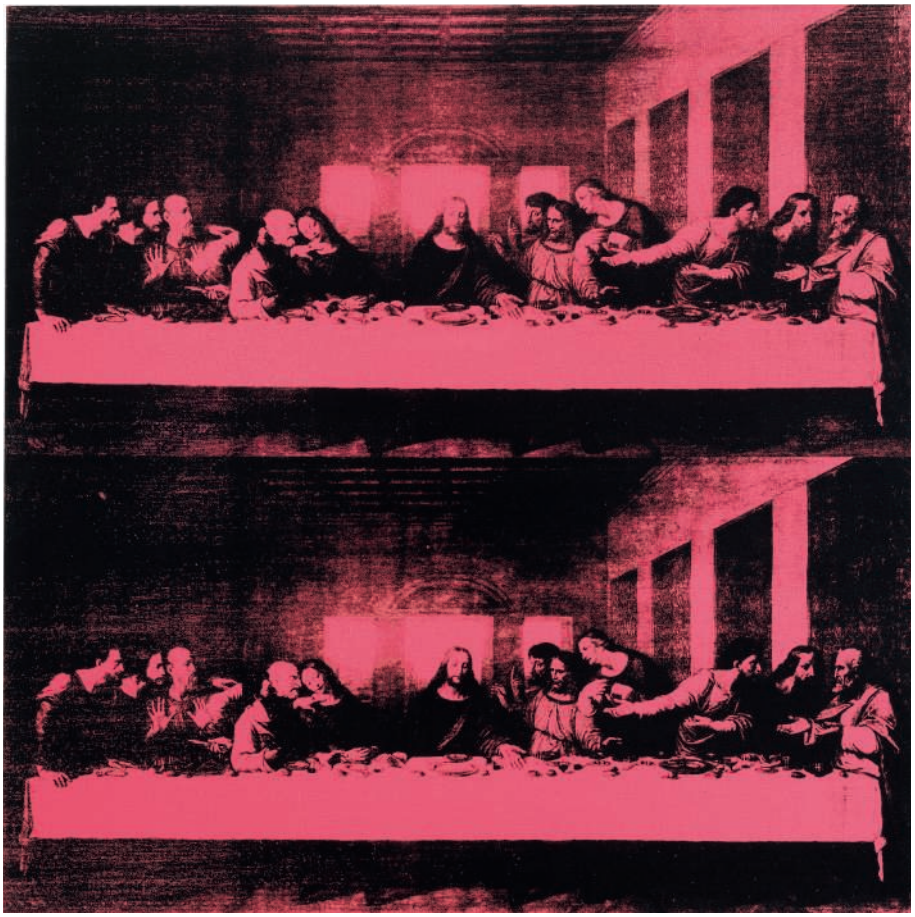
The *Details of Renaissance Paintings* series of 1984 positions Warhol's silkscreens alongside the great paintings of the world. The *Birth of Venus* is at the summit of this series. Although derived from Botticelli, it is the culmination of a profound inquiry into the canonising power of popular culture. At one level, Warhol's *Venus* is 'an image of an image, with no reason but a surface reason' (Sherman and Dalton, *Andy Warhol*, 2009). But if that is all, how has Warhol succeeded in translating Botticelli's shimmering goddess into one of the world's most memorable icons?

Taking full command of one of the most universally acclaimed paintings in the history of art, Warhol describes the face of love with searing clarity, dramatically ordered colour and delicate surface detail to create a timeless image of beauty. Warhol's *Venus* may have her origin in a Western ideal, but her reincarnation resonates across the globe. In this red version, the balance of colour and detail is

Above left:
Sandro Botticelli, *Madonna of the Book, circa* 1480-83.
Photo: © 2018. Photo Scala, Florence.

Above rIght:
Andy Warhol, Colored Mona Lisa, 1963.
Private Collection.
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

Right:
Andy Warhol, *Last Supper*, 1986.
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.
Photo: © 2017 Christie's Images Ltd.



'The history of art is itself another concrete mirage, with its stars and superstars of every age, and Warhol absorbed this too into the magma of his imagination'

–Germano Celant, 2003

revolutionary. Emerging from a background of pure pink and framed by the vibrancy of her rose-red hair lit with ethereal flames, Venus's lovely face speaks to everyone. The delicate yellow strokes – first drawn by hand before being transferred to a screen – are lovingly applied. Such lyrical details, in concert with the work's striking assortment of hues, exemplify Warhol's commitment to line, form, colour and process, while responding to the age of television and mass communication.

Warhol, like Botticelli, was clearly enchanted by his subject. He works with fierce yet tender concentration. It does not seem fanciful to see traces of personal devotion in his homage. Warhol's Catholic upbringing accorded deep significance to the veneration of images. Like a beautiful Madonna, his goddess is touched with feminine mystery, but is never depersonalised. Andy Warhol's *Venus* is the exultation of an icon imbued with humanity by an artist who was never the machine he might pretend to be.

Warhol was not merely subverting and challenging the past. By lavishing attention upon every aspect of his painting, he formed a new paradigm of beauty for the postmodern era. The red *Birth of Venus* is among the most glorious and romantic of his creations.

In the post-Pop era, Warhol transcended the boundaries between fine art and popular culture. Selection, appropriation and reproduction were starting points. Editing, magnification and colouration were transformative. His genius of imagination was decisive. Warhol may have said that all he saw was surface. But his achievement was far more complex and infinitely greater. If Botticelli's Venus was the embodiment of perfect beauty, Warhol could not help but add magic.

Andy Warhol's recasting of the art of the past shows life-heightening iconography in a new light. Two masters are united across five centuries of history. Great art is always learning from its past to fashion itself anew. In Warhol's wondrous vision, Botticelli's 15th-century Venus is reborn as a brilliant icon, the divine personification of love, floating in time and space.

λ º ♦* **39**

ANDREAS GURSKY

(B. 1955)

Cocoon II

signed twice 'Andreas Gursky' (on two labels affixed to the reverse)
chromogenic print mounted on Plexiglas in artist's frame
image: 77 x 191in. (195.5 x 485cm.)
overall: 83¼ x 199⅜in. (211.5 x 506.5cm.)
Executed in 2008, this work is number two from an edition of six

£350,000–550,000
$500,000–770,000
€400,000–620,000

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

–Andreas Gursky

Spanning five metres in width, Andreas Gursky's *Cocoon II* offers a vast, immersive spectacle. With its sea of revellers surging as one, it exemplifies the artist's ability to distil abstract order and crystalline detail from the chaos of human existence. Executed in 2008, and included in the artist's major retrospective at the Kunstmuseum Krefeld that year, the work belongs to a small series of photographs depicting the former Cocoon Club in Frankfurt, owned and designed by the artist's friend DJ Sven Väth. The series, which includes his first self-portrait, represents a rare instance of personal reference within his *oeuvre*, as well as an unusually extended focus on a single subject. Currently the subject of a major retrospective at the Hayward Gallery, London – his first in the UK – Gursky is noted for his encyclopaedic approach to arenas of global activity. Since the 1980s, he has captured airports, factories, stock exchanges and other sites of congregation with otherworldly clarity. From the early 1990s, the artist began to experiment with digital manipulation techniques, merging multiple shots in order to emphasise hidden linear patterns and rhythms. Fuelled by the artist's love of techno and trance music, the German rave scene became a source of particular fascination, and the present work may be seen to extend from earlier masterpieces such as *Union Rave* (1995) and his celebrated *May Day* series (1997-2006). Captured from above, the distinctive honeycombed walls of the club and the swarming hive of dancers are brought into undulating unison, with specks of colour picked out like accented beats. The effect, much like the music itself, is one of sublime synchronicity.

Andreas Gursky, *May Day IV*, 2000.
Private Collection.
Artwork: © Andreas Gursky. Courtesy: Sprüth Magers Berlin London/ DACS 2018.
Photo: © 2017 Christie's Images Ltd.

PROVENANCE:
Matthew Marks Gallery, New York.
Acquired from the above by the present owner in 2009.

EXHIBITED:
Frankfurt, MMK Museum für Moderne Kunst Frankfurt am Main, Andreas *Gursky. Cocoon*, 2008 (another example from the edition exhibited).
Paris, Musée d'art modern de la ville de Paris, *Objectivités. La photographie à Düsseldorf*, 2008-2009 (another example from the edition exhibited).
Krefeld, Kunstmuseum Krefeld, *Andreas Gursky Werke/Works 80-08*, 2008, p. 255 (smaller version exhibited and illustrated in colour, pp. 240-241). This exhibition later travelled to Stockholm, Moderna Museet and Vancouver, Vancouver Art Gallery, 2009.
New York, Matthew Marks Gallery, *Andreas Gursky*, 2008-2009.
Hanover, Sprengel Museum, *Photography Calling*, 2011-2012 (another example from the edition exhibited).

λ **40**

ALIGHIERO BOETTI

(1940-1994)

PROPERTY FROM THE COLLECTION OF SERGIO TOMASINELLI, TURIN

Mappa

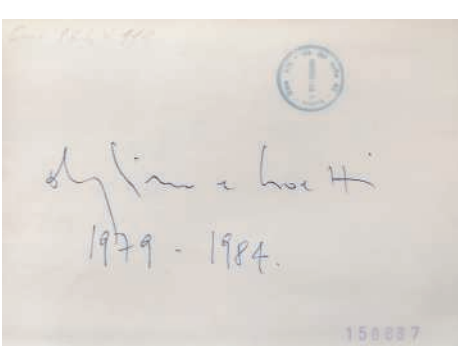
signed, titled and inscribed
'1979 alighiero e boetti KABUL AFGHANISTAN' (upper right)
embroidery on canvas
embroidery: 43¾ x 68⅞in. (111 x 175cm.)
overall: 48 x 73½in. (121.8 x 186.8cm.)
Executed in 1984

£900,000–1,300,000
$1,300,000–1,800,000
€1,100,000–1,500,000

'To my mind, the work of the embroidered map represents the supreme beauty'

–Alighiero Boetti

Completed in 1984 but actually conceived and signed by the artist in Kabul, Afghanistan in 1979, this work belongs to one of Alighiero Boetti's most acclaimed and beloved series of creations: the *Mappe*. It has been in the same private collection for almost thirty years. Begun in 1971 and pursued throughout Boetti's life until 1994, these embroidered works record a world map through the colourful representation of its flags and borders. The *Mappe* should be seen not as a series of individual works, but rather as a large ongoing project that responded to the fast changing and globalised world that was starting to appear in the 1970s. They mark the relation between Boetti and Afghanistan – where he travelled and stayed regularly until the Soviet invasion of 1979 – and testify to the collaboration with the Afghan women and men who became his lifelong assistants. Speaking an instantly recognisable language through their vibrant embroidered flags and coloured poetic sentences on the borders, the *Mappe* are among the first truly 'global' artworks. Reflecting the artist's innate sense of beauty, these works combine his geopolitical interests with an existential meditation on the passage of time and the play of chance. The border of the present work combines two vertical inscriptions made by Boetti that read 'Alighiero Boetti Afghanistan' (left vertical border) and 'Far Quadrare Tutto a Kabul nell'anno 84' ('To square everything up in Kabul in the year 84'), with two horizontal inscriptions made by the Afghan assistants that read 'senza alcun nome o segno di riconoscimento, la mappa del mondo prende forma nel 1863. I musulmani sognanti viaggiano in un solo punto' ('The map of the world take shape in the year 1863. The dreaming Muslims travel, sleeping in just one place'). Boetti recorded its unusual five-year gestation in a photograph of the work, which he signed '1979-1984' on the back.



Signed photo certificate for the present work.

PROVENANCE:
Galleria Free Art, Turin.
Acquired from the above by the present owner in 1989.

LITERATURE:
J-C. Ammann, *Alighiero Boetti, Catalogo generale, Tomo terzo / 1*, Milan 2015, no. 1282 (illustrated in colour, p. 75).

This work is registered in the Archivio Alighiero Boetti under no. 5242 and is accompanied by a certificate of authenticity signed by the Archivio Alighiero Boetti.

AIGHIERO BOETTI AFGHANISTAN
FABBRICA UNIONE ITALIANA 1984

Alighiero Boetti, *Political map of the world*, 1969.
Artwork: © DACS 2018.

'Boetti's figurative thought revolves around order and disorder, chance and necessity, research and discovery, the similar and the different. Order is proportional to disorder as chance is proportional to necessity'

–Jean-Christophe Ammann

Boetti's *Mappe* began in 1971, when he hand-drew and coloured the flags of two lithographs based on the design of the Gerardus Marcador Planisphere, a map from the 16th century. After the first two maps on paper, embroidery would become his primary medium. The artist would typically have the cloth with the outline of the political planisphere produced in Italy. He would then have it sent to Afghanistan to be embroidered, and would visit to check the final work. The communion of Eastern and Western thinking and craftsmanship fascinated Boetti throughout his career. 'By combining artistic uniqueness and "Ethnological difference"', writes Anne-Marie Sauzeau, they trace the conceptual direction of a Western artist and the 'traditional craftsmanship of anonymous Afghan women' (A-M. Sauzeau, quoted in J-C. Ammann, *Alighiero Boetti, Catalogo generale, Mappe, Grandi Ricami, Biro, Aerei, 1980-1987*, Milan 2015, p. 33). Due to the country's difficult political situation, this process would become increasingly challenging, particularly following the Soviet invasion that would close Afghanistan's border for 10 years.

The borders of the works are usually embroidered with fragments from the artist's favourite poems, from poets such as Foscolo or Diderot, and with his most beloved phrases and concepts such as 'Order and Disorder' and, as in the present work, 'Far Quadrare Tutto'. One such inscription, 'Le cose nascono dalla necessita e dal caso' ('Things are born from necessity and chance'), sheds particular light on various challenges surrounding the production of the *Mappe*. As suggested by Jean-Christophe Ammann, 'Boetti's figurative thought revolves around order and disorder, chance and necessity, research and discovery, the similar and the different. Order is proportional to disorder as chance is proportional to necessity' (J-C. Ammann, *Alighiero Boetti, Catalogo generale, Mappe, Grandi Ricami, Biro, Aerei, 1980-1987*, Milan 2015, p. 33). The present work, whose creation was interrupted by the Soviet invasion, may be seen as a living reflection of this concept: a testament to the unpredictability of the political landscape.

With their beautifully coloured flags and borders that record the world as it changed in front of the artist's eyes, the *Mappe* – like many of Boetti's greatest masterpieces – are truly conceptual and collaborative works. As we stand before them, attempting to decrypt their poetic inscriptions or to find our own flag, we become part of Boetti's 'game plan': a captivating long-term project through which he sought to illuminate the beautiful order and disorder of life on earth.

Right:
"One Hotel", Kabul, 1971.
Photo: courtesy Archivio Boetti.

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λ **41**

OTTO PIENE

(1928-2014)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

Bronze and Gold IV

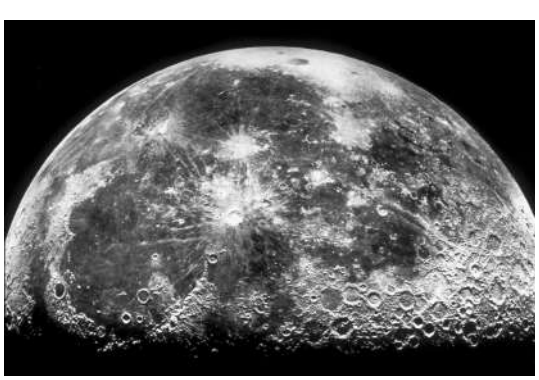
signed, titled and dated '"Bronze and Gold" IV O Piene 58-59' (on a label affixed to the reverse)
oil on canvas
31½ x 39½in. (80 x 100.5cm.)
Executed in 1958-1959

£250,000–450,000
$360,000–630,000
€290,000–510,000

'What is painting? A painting is a field of forces, the arena where its author's impulses all come together, there to be transformed, re-formed into a movement of color. Energies which the painter has received out of the fullness of the universe are now directed into channels open to the spirit of the onlooker'

–Otto Piene

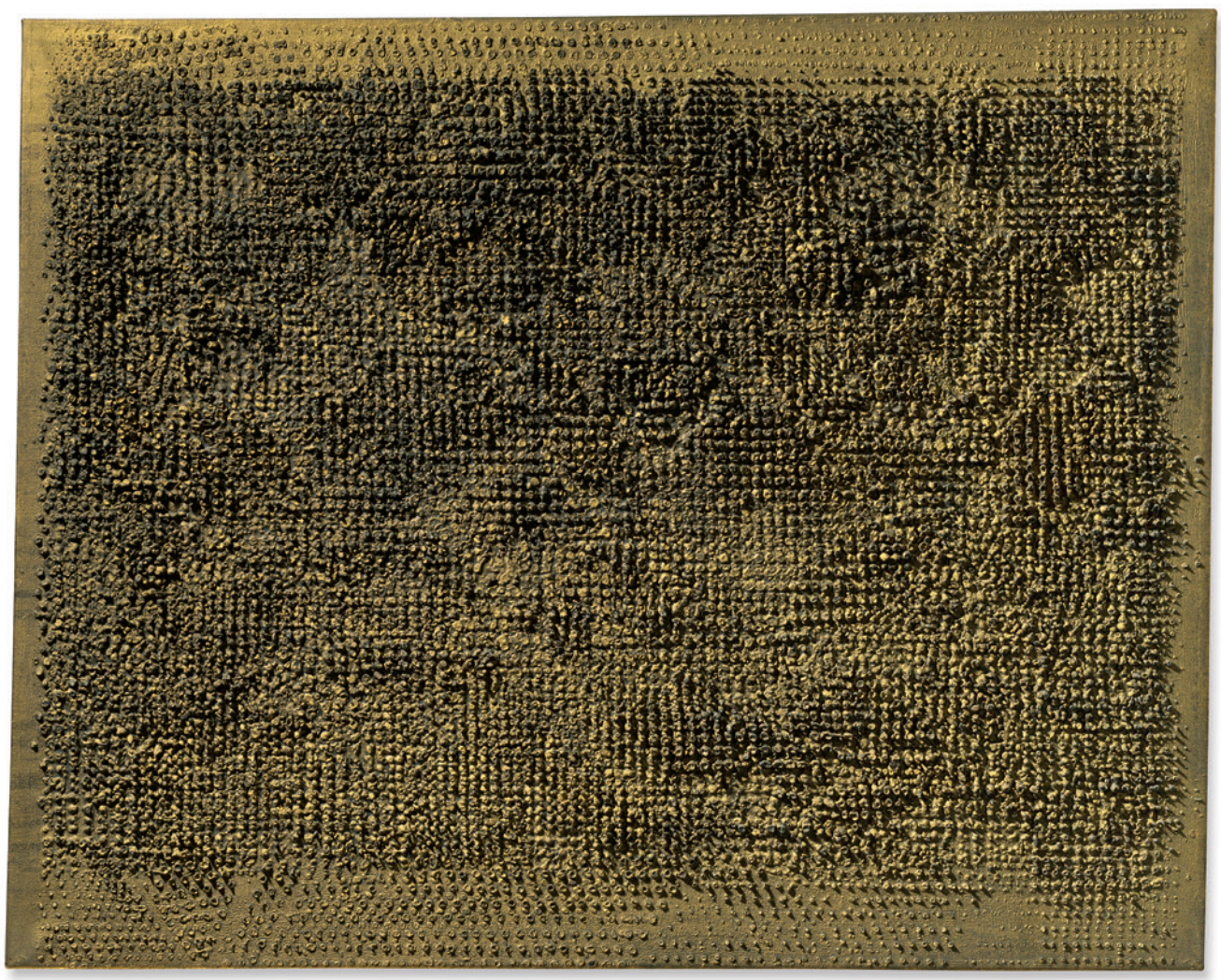
Bronze and Gold IV is a shimmering, resplendent early example of Otto Piene's rastered grid paintings, produced by the founder of the Zero group around the time of its inception. Like a dense sprawl of braille, coded and secretive in its systemic alignment, a metropolis of bulbous corrugations is constructed across a widescreen canvas. The variable concentration of rasters, with differentiations in size and thickness, produces fascinating and dramatic contrasts in light and darkness. The metallic gleam of the bronze paint is juxtaposed by the intense complexity of the raster's patterning, a gilded opulence shattered by intervening protuberances, the claustrophobic melee alleviated only by the softer and more spacious zones at the edges. The overall effect is one of irresistible tactility, a rupturing of painterly surface that entices the senses. With these globules of thick oil paint, Piene introduces an extensive and intriguing lineage of unconventional and unexpected surfaces in painting; a conversation between Zero artists that would lead Lucio Fontana to pepper his *Concetto spaziale* with gemstones, and Piero Manzoni to adopt materials as unusual as china-clay, cotton wool buds and even bread rolls for his *Achrome* pieces. Departing from the subjective responses inherent in the works of other post-war abstractionists, particularly those of the abstract expressionists and those attributed to the art informel movement, Piene and his companions delved deep into the presentation of the painting as an autonomous and palpable object. Held for most of its life in the same private family collection, the present work was included in the artist's solo exhibitions at the Kunstmuseum Dusseldorf (1996), the Prague City Gallery (2002), the Museum für Gegenwartskunst Siegen (2003), and most recently the acclaimed group exhibition *ZERO* at Martin-Gropius-Bau, Berlin.



Southward oblique view of Mare Imbrium and Copernicus crater on the surface of the moon, taken by metric camera on the Apollo 17 mission.
Time Life Pictures/NASA/The LIFE Picture Collection/Getty Images

PROVENANCE:
Galerie Alfred Schmela, Dusseldorf.
Private Collection, Europe.
Thence by descent to the present owners.

EXHIBITED:
Dusseldorf, Kunstmuseum Düsseldorf im Ehrenhof, *Otto Piene: Retrospektive 1952-1996*, 1996, no. 15, p. 193 (illustrated in colour, p. 57).
Prague, Prague City Gallery, *Otto Piene - The Zero Experience*, 2002.
Siegen, Museum für Gegenwartskunst Siegen, *Otto Piene. Frühwerk*, 2003.
Berlin, Martin-Gropius-Bau, *ZERO: The international art movement of the 50s and 60s,* 2015, pp. 424 and 528 (illustrated in colour).
Munster, LWL - Museum für Kunst und Kultur, *Otto Piene Licht,* 2015, p. 232, no. 6 (illustrated in colour, p. 49).



Above left:
Lucio Fontana, *Concetto spaziale (Concept spatial)*, 1950.
Private Collection.
Artwork: © Lucio Fontana/SIAE/DACS, London 2018.
Photo: © 2018. White Images/Scala, Florence.

Above right:
Yves Klein, *Les Boules dorées (The Golden Bowls) (RE 033)*, 1961.
Private Collection.
Artwork: © Yves Klein Estate, ADAGP, Paris and DACS, London 2018.

With this concreteness, Piene's *Rasterbilder* – as demonstrated masterfully by *Bronze and Gold IV* – are immersive works rooted in physicality; like moulded sculptures, they dispense with the prevailing preference for flatness in painting. Building up thick, impastoed layers of paint using a stencilled, half-tone screen over a canvas, Piene's control of the method allows for enthralling interrelationships between luminosity and shadow; a crucial dichotomy of the Zero vocabulary, which sought to remodel the entire framework for modernist painting. With the Zero 'attitude' (Piene insisted it was never a movement), Piene and his fellow artists attempted to reinterpret visual language by means of reduction and dematerialisation. The atrocities of the Second World War pulsated through the memories of Piene, Heinz Mack, and the other Düsseldorf-centred artists. The past had to be eclipsed, and visual culture reset. Negation was the chosen vehicle through which to mobilise these aspirations, the zero before the lift-off. Piene, like other Zero artists, turned to the transformative potential of colour as a vehicle for light, movement and vibratory energy. 'A painting is a field of forces,' Piene exclaimed in 1959, 'the arena where its author's impulses all come together, there to be transformed, re-formed into a movement of color. Energies which the painter has received out of the fullness of the universe are now directed into channels open to the spirit of the onlooker' (O. Piene, 'What is a Painting?', from the catalogue 'Vision in Motion – Motion in Vision', Antwerp, 1959, reproduced in *Zero*, Cambridge, Mass, 1973, p. 41). *Bronze and Gold IV* is a visual signifier for this transcendental mantra. The gleaming intensity of the colour – what Piene has referred to as a 'purity of light' – radiates with a dazzling life of its own, an awesome power that invigorates the aesthetic sensibilities of the beholder.

Yves Klein realizing a "Sponge Relief" (RE 28), on the beach of Malibu, in front of the house of Virginia Dwan, 1961.
Artwork: © Yves Klein Estate, ADAGP, Paris and DACS, London 2018.
Photo : All rights reserved

λ **42**

YVES KLEIN

(1928-1962)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

Relief Éponge bleu sans titre (RE 37)

signed, inscribed with the artist's star monogram and dated '✳ Yves 59' (on the reverse)
dry pigment and synthetic resin on natural sponges, on board
10⅞ x 13¾ x 4⅛in. (27.7 x 35 x 10.4cm.)
Executed in 1959

£3,000,000–5,000,000
$4,300,000–7,000,000
€3,400,000–5,700,000

'I seek to put the spectator in front of the fact that colour is an individual, a character, a personality. I solicit a receptivity from the observer placed before my works. This permits him to consider everything that effectively surrounds the monochrome painting. Thus he can impregnate himself with colour and colour impregnates itself in him. Thus, perhaps, can he enter into the world of colour'

–Yves Klein

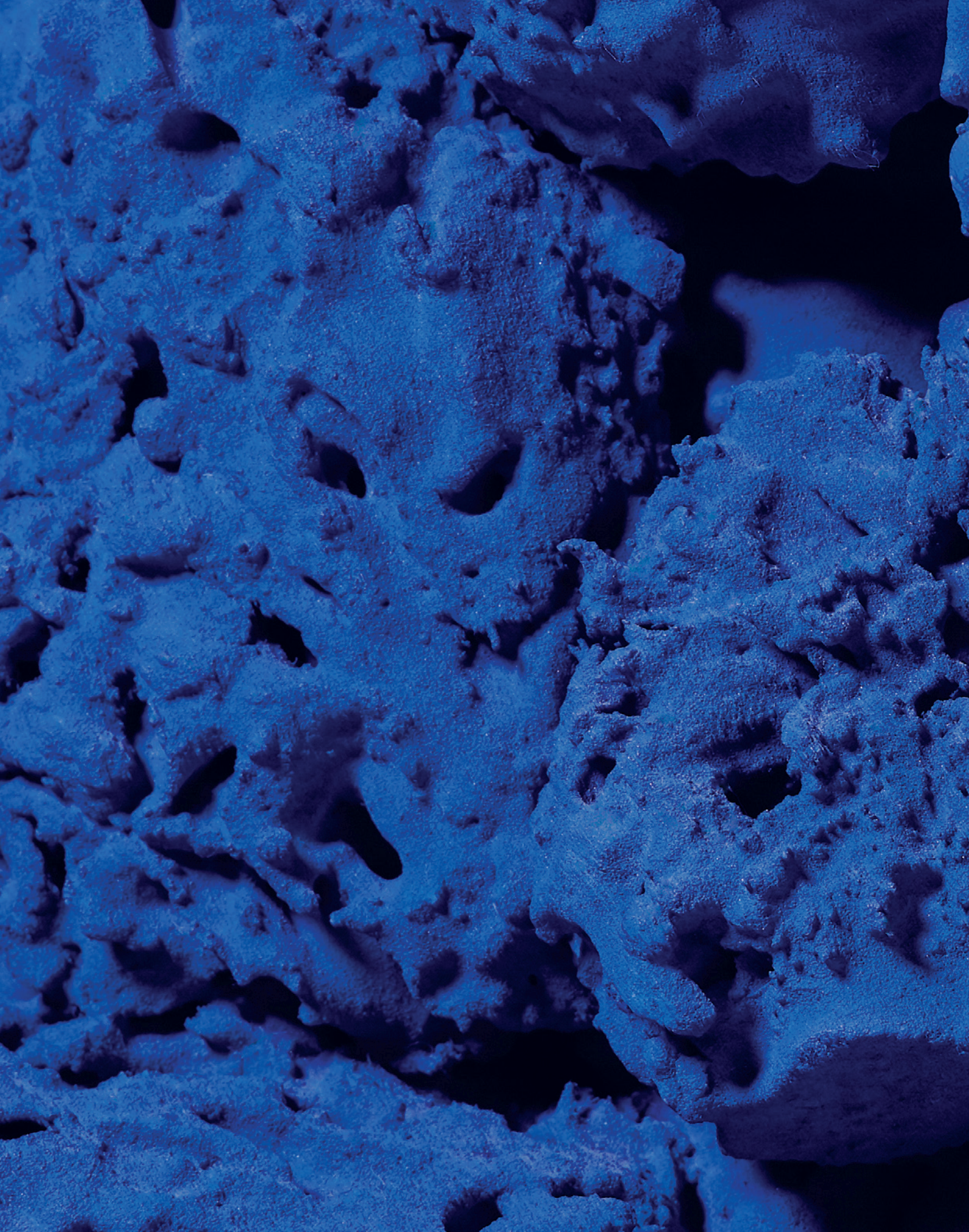
Relief Éponge 37 (*RE 37)* is a unique, monochrome sponge-relief made by Yves Klein in 1959 at the height of his involvement with the sponge-medium. It derives from the period when Klein was simultaneously preoccupied with his first exhibition of Sponge Sculptures and Sponge Reliefs at the Galerie Iris Clert in Paris and also with the creation of a vast monochrome interior of the Gelsenkirchen Opera House. Comprising a near-square, blue, monochrome panel that, uniquely among all the artist's sponge-reliefs, has here been so completely encrusted with sponges as to become both hidden and transformed into a truly three-dimensional object, *RE 37* is a work whose form responds to the concerns of both these seminal, but very differently scaled, projects from 1959. Visibly transcending the conventional boundaries between painting and sculpture, it is a work that physically asserts itself as existing somewhere between, or even beyond, these two disciplines. In so doing, therefore it physically articulates the burgeoning, boundary-less nature of Klein's concept of the 'immaterial' void and the art that he called his 'monochrome proposition'.

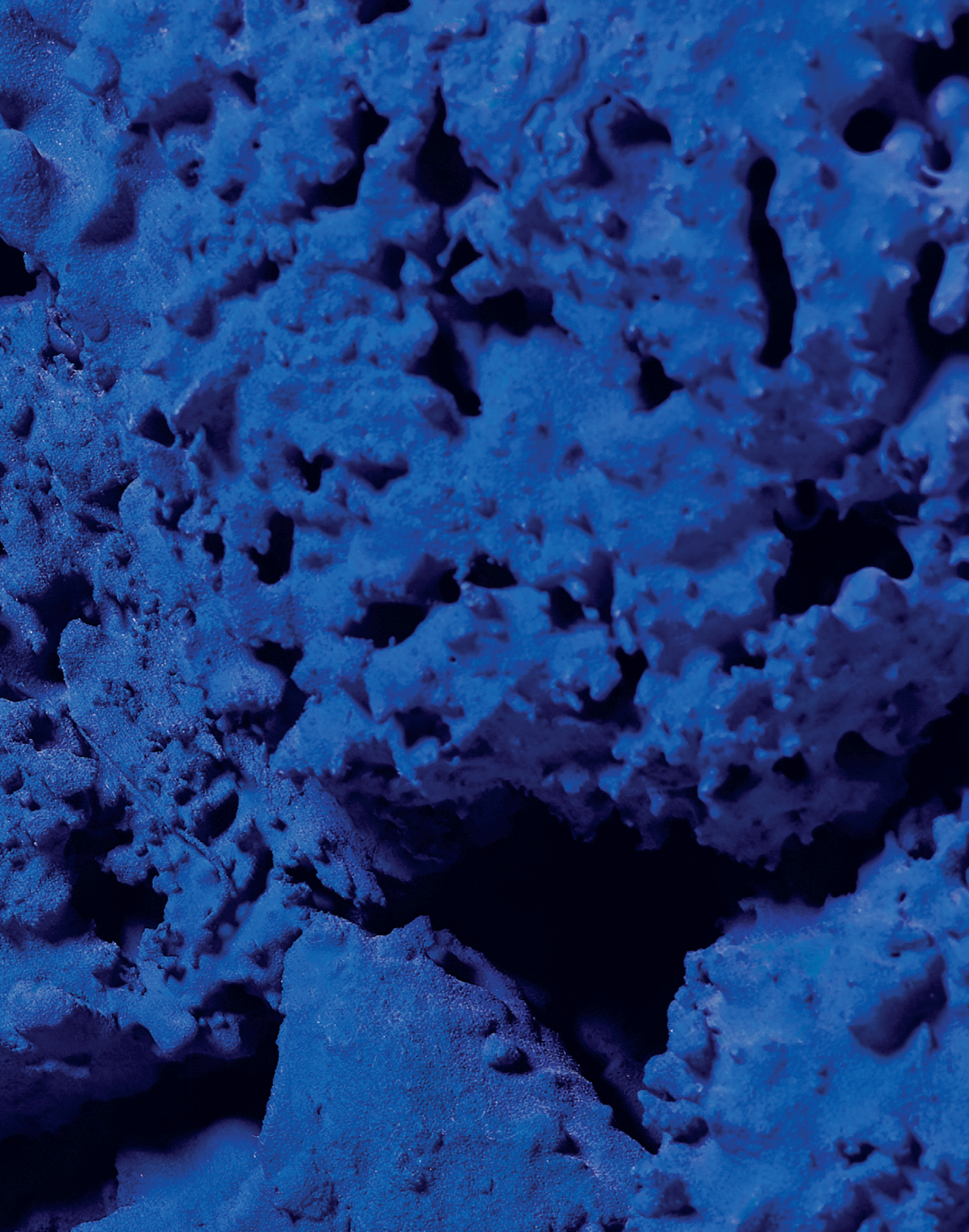
Alfred Schmela and Yves Klein during the opening of the exhibition *Yves Propositions Monochromes* Schmela Gallery, Düsseldorf, 1957.
Artworks : © Yves Klein Estate, ADAGP, Paris / DACS, London, 2018. Photo : All rights reserved

PROVENANCE:
Helmut Klinker, Bochum.
Galerie Alfred Schmela, Dusseldorf.
Private Collection, Germany.
Acquired from the above by the present owner *circa* 2007.

LITERATURE:
P. Wember, *Yves Klein*, Cologne 1969, no. RE 37 (illustrated, p. 83).

Right on flap:
Detail of *Relief éponge bleu sans titre (RE 37)*, 1959.





Vincent Van Gogh, *The Starry Night*, 1889.
Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest. Acc. n.: 472.1941.
Photo: © 2018. Digital image, The Museum of Modern Art, New York/Scala, Florence.

'While working on my paintings in my studio, I sometimes used sponges. Evidently, they very quickly turned blue! One day I perceived the beauty of blue in the sponge; this working tool all of a sudden became a primary medium for me. The sponge has that extraordinary capacity to absorb and become impregnated with whatever fluid, which was naturally very seductive to me. Thanks to the natural and living matter of sponges, I was able to make portraits of the readers of my monochromes, which, after having seen and traveled into the blue of my paintings, returned from them completely impregnated with sensibility, just as the sponges'

–Yves Klein

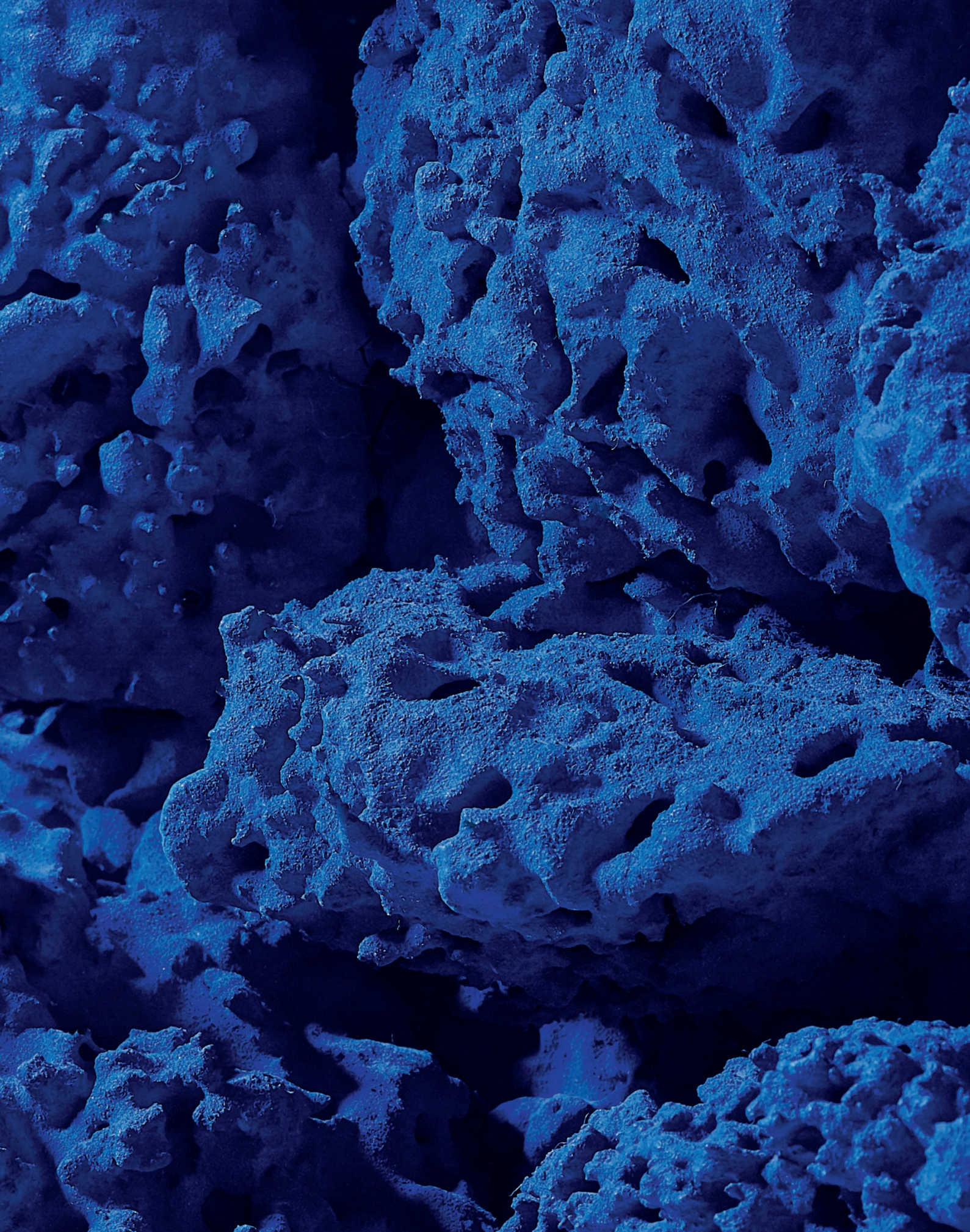
The idea of infusing the mind of man with a profound and moving sense of the vast scale, infinite dimension and, for Klein, immaterial, nature of the universe or the 'void', as he often chose to refer to it, was one that lay at the very heart of his life's work. Combining the immaterial presence of the artist's radiant but featureless monochrome blue canvases with the unique and distinctive material presence of the natural sponge, Klein's sponge-reliefs form an elegant pictorial synthesis of his ideas and are also among the finest plastic expressions of his deeply Romantic and transcendental aesthetic. For Klein, the sponge, an ancient, organic, ocean-dwelling creature physically indicative of both the wonder and the mystery of nature, was, when impregnated with the deeply resonant ultramarine blue that he had himself patented, the perfect symbol of the ability of man's brain – which the sponge also resembles – to absorb and perceive a sense of the immaterial reality of the void.

Colour is immaterial sensibility. It is a powerful but intangible element able to provoke strong emotion and sensation in the viewer. For Klein, the colour blue was preeminent, being the colour of the sky and the sea and therefore, a colour 'beyond dimensions'. In this respect it was the colour most indicative of the infinite and the void.

Giotto, *St. Francis Preaching to the Birds*, 1297-99.
San Francesco, Assisi.
Photo: Bridgeman Images.

Following pages:
Detail of *Relief éponge bleu sans titre (RE 37)*, 1959.

Yves Klein during his exhibition "Yves Klein Monochrome und Feuer" at Museum Haus Lange, Krefeld 1961.
Photo: Pierre Boulat/Cosmos/Redux. Artwork: © Yves Klein Estate, ADAGP, Paris and DACS, London 2018.



Piero Manzoni, *Achrome*, 1961.
Solomon R. Guggenheim Museum, New York.
Artwork: © Lucio Fontana/SIAE/DACS, London 2018.
Photo: © 2018. The Solomon R. Guggenheim Foundation/Art Resource, NY/Scala, Florence.

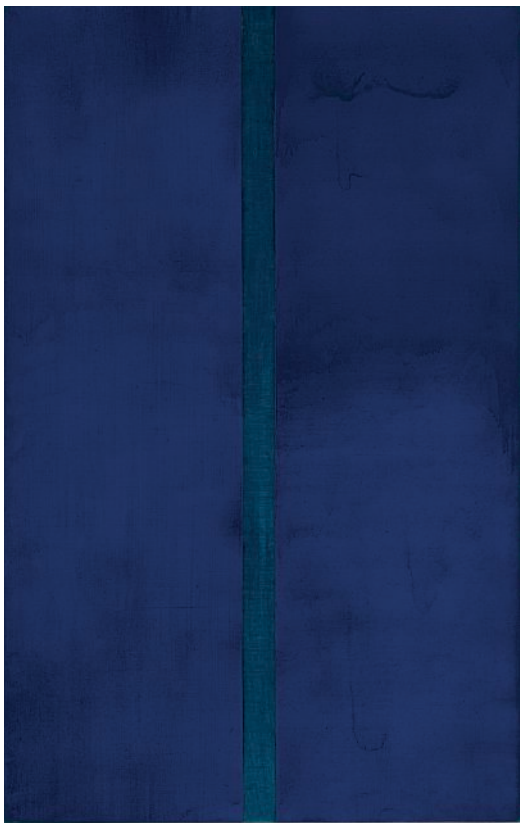
Lucio Fontana, *Concetto spaziale, La luna a Venezia*, 1961.
Instituto Bancario San Paolo di Torino.
Artwork: © Lucio Fontana/SIAE/DACS, London 2018.

'In proposing Collaboration in art to those artists with mind and heart, I am in fact proposing to them to overcome art itself and to work individually on returning to real life where the thinking man is no longer the center of the universe but the universe the center of man. …
We shall thus become aerial men. We shall know the forces that pull us upwards to the heavens, to space, to what is both nowhere and everywhere. The terrestrial force of attraction thus mastered, we shall literally escape into a complete physical and spiritual freedom!'

–Yves Klein

The sponge had first suggested itself to Klein as a medium for his art when he began to use it as a means of distancing his hand, the act of painting and all concept of painterliness or 'peinture', from the creation of his monochromes. 'While working on my paintings in my studio, I sometimes used sponges. Evidently, they very quickly turned blue! One day I perceived the beauty of blue in the sponge; this working tool all of a sudden became a primary medium for me. The sponge has that extraordinary capacity to absorb and become impregnated with whatever fluid, which was naturally very seductive to me. Thanks to the natural and living matter of sponges, I was able to make portraits of the readers of my monochromes, which, after having seen and traveled into the blue of my paintings, returned from them completely impregnated with sensibility, just as the sponges' (Notes on Certain Works Exhibited at the Colette Allendy Gallery, in *Yves Klein, Overcoming the Problems of Art: The Writings of Yves Klein*, Spring Publications, New York 2007, p. 22).

Klein conceived of a work such as *Relief Éponge bleu sans titre (RE 37)* as an essentially physical manifestation of the dialogue that he hoped to induce between the 'sensibility' of the viewer and the vast monochromatic expanse of intense resonant and 'dimensionless' blue that he had first expounded in his blank, featureless monochrome blue paintings. Elegant encapsulations of the monochrome vision that formed the foundation stone of his art - what Klein described as his 'monochrome adventure' – Klein's Sponge Reliefs are powerful otherworldly invocations of the vast scale and grandeur of this vision of an immaterial realm of sensibility and of its necessary extension into the material world.



Barnett Newman, *Onement V,* 1952.
Private Collection.
Artwork: © 2018 The Barnett Newman Foundation, New York / DACS, London. Photo: © 2012 Christie's Images Ltd.

Mark Rothko, *Untitled*, 1959.
Private Collection.
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London. Photo: © 2012 Christie's Images Ltd.

It was for the vast monochrome, blue, interior of the Gelsenkirchen Opera House that Klein had first devised the concept of the Sponge Reliefs. It was there that the sponge first suggested itself to Klein as a means of developing his work away from the simple, flat, singular expanse of colour of his monochrome paintings still effectively rooted in the traditions of easel painting. Creating a new and now, textural, otherworldly landscape of colour, Klein could now extend the principle of his monochrome blue out from the picture plane and into the real space of the viewer to become a truly all-immersive installation in real space. It was this quality of these works that he also immediately expanded upon in his intimately-scaled exhibition at Iris Clert's gallery, also in 1959, by creating a forest-like environment, where Sponge Reliefs appeared to grow off the walls in the presence of other singular, free-standing Sponge Sculptures raised on plinths throughout the tiny gallery space.

Executed in the same year as these two great projects, *Relief Éponge bleu sans titre (RE 37)*

is a stand-alone Sponge Relief that, also intimately scaled, is so completely packed with sponges that these otherworldly forms appear to be bursting out from the confines of its support and transforming it from a relief into something other. Like some strange sub-aquatic flower or an extraterrestrial creature undergoing a metamorphosis, *Relief Éponge bleu sans titre (RE 37)* is a work that signifies clearly how Klein saw his Sponge Reliefs as being the conceptual extension of his monochrome colour into a new spatial dimension. Being both a sculpture and a painting, and playing with the ambiguity between the two, it is a work that marks within itself this further development in Klein's ever-expanding idea of painting reaching out into the realm of installation, performance and other new, unknown conceptual dimensions.

'In proposing Collaboration in art to those artists with mind and heart', Klein was later to say, 'I am in fact proposing to them to overcome art itself and to work individually on returning to real life where the thinking man is no longer the center of the universe but the universe the center of man. (...) We shall thus become aerial men. We shall know the forces that pull us upwards to the heavens, to space, to what is both nowhere and everywhere. The terrestrial force of attraction thus mastered, we shall literally escape into a complete physical and spiritual freedom!' (Speech Delivered on the Occasion of the Tinguely Exhibition in Düsseldorf (January 1959), in *Yves Klein, Overcoming the Problems of Art: The Writings of Yves Klein*, Spring Publications, New York 2007, p. 63).

λ 43

LUCIO FONTANA

(1899-1968)

Concetto spaziale

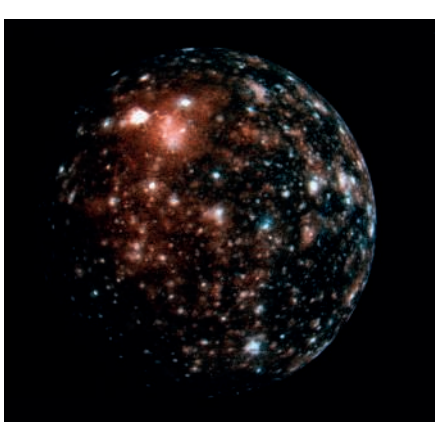
signed 'l Fontana' (lower right); signed and titled 'l. Fontana "Concetto Spaziale"' (on the reverse)
waterpaint on canvas
39½ x 32in. (100.5 x 81.4cm.)
Executed in 1966-1967

£700,000–1,000,000
$990,000–1,400,000
€800,000–1,100,000

'If any of my discoveries are important, the "hole" is … I did not make holes in order to wreck the picture. On the contrary, I made holes in order to find something else'

–Lucio Fontana

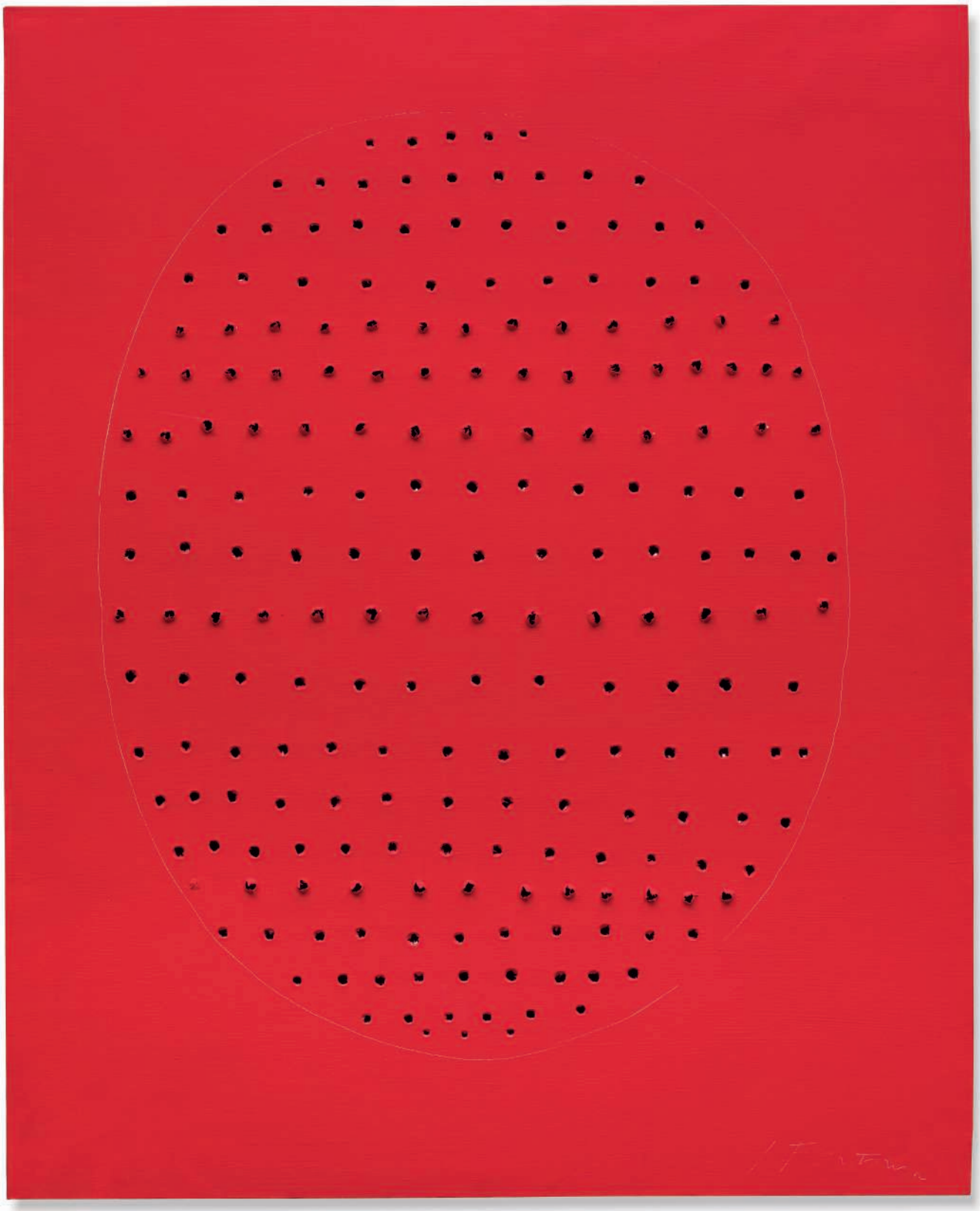
With its vivid scarlet surface punctured by an ovular arrangement of holes, *Concetto spaziale* stems from Lucio Fontana's revolutionary series of *buchi* ('holes'). Executed between 1966 and 1967, the work's central formation echoes the egg-shaped canvases of the artist's iconic cycle *Fine di Dio* ('The End of God'), created just three years previously. Initiated in 1949, the dynamic, rhythmic gestures of the *buchi* were the breakthrough manifestation of Fontana's 'Spatialist' theories, pre-dating the *tagli* or 'slashes' that he began in the late 1950s. Disrupting the long-cherished notion of the picture plane as a setting for an illusory representation of life, these piercing acts opened the canvas as a vehicle for philosophical and intellectual contemplation. For Fontana, the dawn of the Space Age in the twentieth century marked the beginning of an entirely new era in the evolution of man: an age in which the artist, like the scientist, would now have to adapt to a vision of the world constituted by time, matter, energy and above all, space. As man had broken through the Earth's atmospheric barrier, revealing the cosmos as a new, unexplored dimension, the *buchi* literally opened the canvas to expose the infinite space beyond its flat, material surface. As the artist has explained, his perforations were neither destructive nor nihilistic, but fundamentally creative. 'If any of my discoveries are important, the "hole" is', he asserted. '… I did not make holes in order to wreck the picture. On the contrary, I made holes in order to find something else' (L. Fontana, quoted in T. Trini, 'The last interview given by Fontana', in *Lucio Fontana*, exh. cat., Stedelijk Museum, Amsterdam, 1988, p. 34).



Jupiter's moon, Callisto.
Photo: © CORBIS/Corbis via Getty Images.

PROVENANCE:
Galerie Arditti, Paris (acquired directly from the artist).
Private Collection, France.

LITERATURE:
E. Crispolti, *Lucio Fontana, Catalogue raisonné des peintures, sculptures et environnements spatiaux*, vol. II, Brussels 1974, no. 66-67 B 1 (illustrated p. 148).
E. Crispolti, *Lucio Fontana catalogo generale*, vol. II, Milan 1986, no. 66-67 B 1 (illustrated, p. 506).
E. Crispolti, *Lucio Fontana catalogo ragionato di sculture, dipinti, ambientazioni*, vol. II, Milan 2006, no. 66-67 B 1 (illustrated, p. 695).

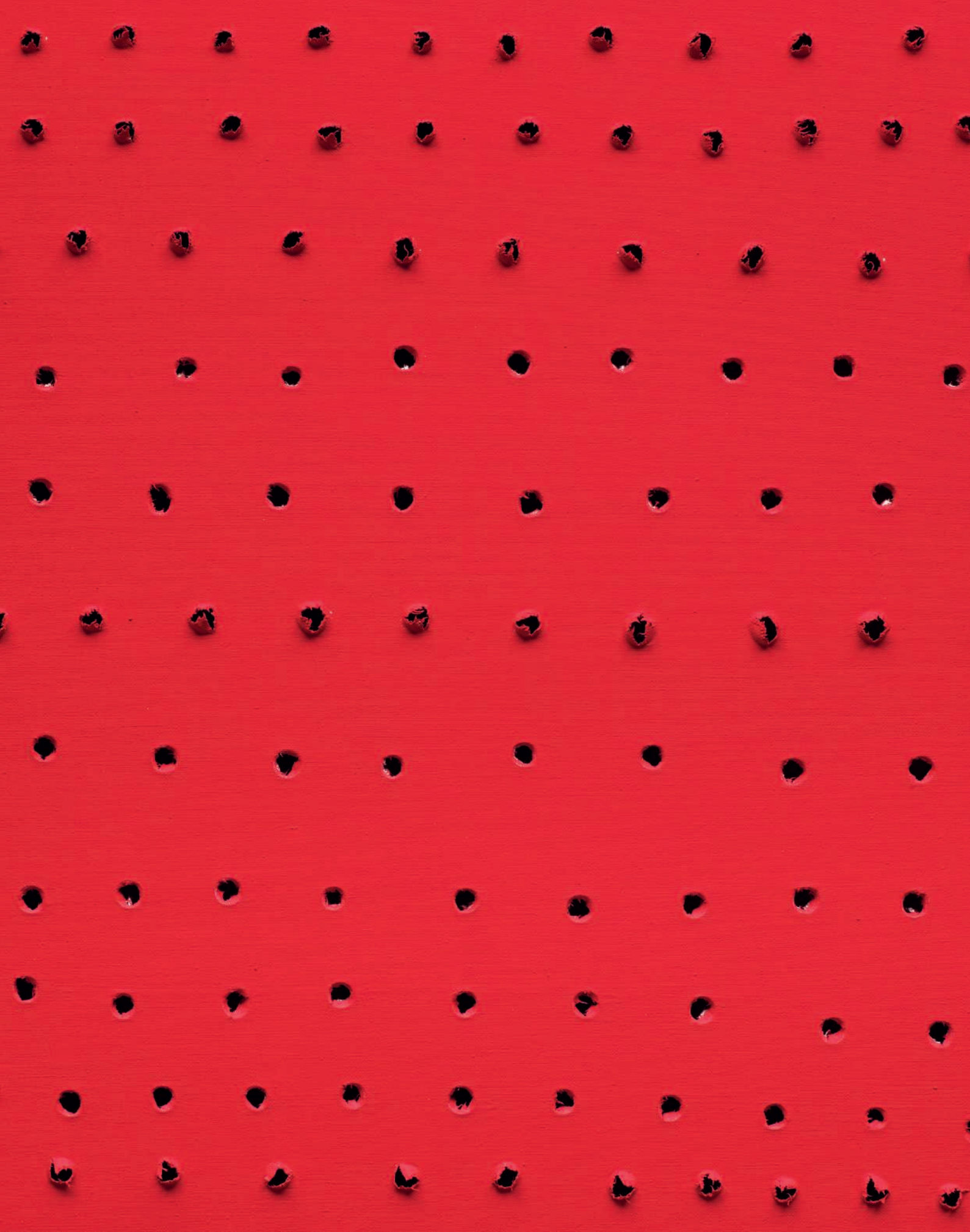


Lucio Fontana, 1963.
Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved.
Artwork: © Lucio Fontana/SIAE/DACS, London 2018.

‘Art is eternal but it cannot be immortal; … it may live for a year or for millennia, but the time of its material destruction will always come: it will remain eternal as a gesture’

–Lucio Fontana

For Fontana, the organic form of the egg was a powerful symbol: one of harmony and fundamental order, of the cyclical passage of life, death and resurrection, and of the unknowable, unfathomable unity of the universe. ‘My art is directed towards this purity’, he explained, ‘it is based on the philosophy of nothingness, a nothingness that does not imply destruction, but a nothingness of creation’ (L. Fontana, quoted in ‘Interview with Carla Lonzi’, 10 October 1967, reproduced in *Lucio Fontana, Sedici sculture 1937-67*, exh. cat., Amedeo Porro Arte Moderna e Contemporanea, Milan, 2007, p. 35). Following the tenets of his Spatialist theories, Fontana’s work would come to occupy a new space between painting and sculpture. In *Concetto Spaziale*, the black space of the *buchi* and the raised and recessed remnants of puncture create a multi-dimensional topography, resembling constellations of stars set against the never-ending cosmos. Each hole fixes the energised transformative act of its creation to a specific point in time and space. Paradoxically, this temporal dimension infuses the work with a sense of the eternal: despite the ultimate transience of material canvas, the space, once opened, will exist forever. ‘Art is eternal but it cannot be immortal’, Fontana asserted in the First Spatialist Manifesto. ‘… it may live for a year or for millennia, but the time of its material destruction will always come: it will remain eternal as a gesture’ (L. Fontana, quoted in P. Gottschaller, *Lucio Fontana: The Artist’s Materials*, Los Angeles 2012, p. 20).



λ **44**

MARIA HELENA VIEIRA DA SILVA

(1908-1992)

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

L'Incendie I (The Fire I)

signed and dated 'Vieira da Silva 44' (lower right)
oil on canvas
31⅞ x 39⅜in. (81 x 100cm.)
Painted in 1944

£1,100,000–1,500,000
$1,600,000–2,100,000
€1,300,000–1,700,000

One of the artist's greatest paintings, and featured in numerous important solo exhibitions across Europe and South America over the past fifty years – including her major 1970 retrospective at Fundação Calouste Gulbenkian, Lisbon – Maria Helena Vieira da Silva's *L'Incendie I (The Fire I)* (1944) is a stunning conflagration of colour, form and motion. A city is aflame. Swirling tendrils of red, blue, orange, yellow and white swallow the canvas, towering upward in a sinuous inferno that consumes all in its path. A dark, smoky sky is almost pushed out of the picture. While the composition might seem abstract from afar, on closer inspection myriad faces and figures appear among the blaze. Many wear helmets. They fight the fire or stand stoic, gathered in crowds or shrouded in intricate tongues of flame. To the lower left, a ladder reaches a boy in an upper window. A starburst of fiery radiance explodes outward from the centre of the canvas, lending the scene an air of divine visitation or mirage. Indeed, even as she blends aspects of Cubism, Constructivism and Futurism in a decidedly modern idiom, Vieira da Silva's dynamic brushwork recalls the ecstatic, dramatic visions of El Greco and the thronged intensity of Hieronymus Bosch's allegorical fever dreams. This work was made during the artist's wartime exile from Lisbon in Rio de Janeiro, where she lived with her husband from 1940 to 1947 before returning to Paris. Closely related to her major 1942 work *Le Désastre* (Musée des Beaux-Arts, Lyon), it is charged with deeply felt emotion, expressing her painful isolation in Brazil and her anguish at the horrors of war unfolding in Europe while also exemplifying her magnificent, radical command of rhythm, movement and space in paint.

PROVENANCE:
Galerie Pierre, Paris.
Collection of Simone Collinet, Paris.
Galerie Furstenberg, Paris.
Collection of Jorge de Brito, Lisbon.
Acquired from the above by the present owner in 2008.

El Greco (Domenikos Theotokopoulos), *The Vision of Saint John, circa* 1608-1615. Metropolitan Museum of Art, New York.
Photo: © 2018. Image copyright The Metropolitan Museum of Art/Art Resource/Scala, Florence.

EXHIBITED:
Hannover, Kestner-Gesellschaft, *Vieira da Silva,* 1958, p. 22, no. 19. This exhibition later travelled to Wuppertal, Kunst-und Museumverein and Bremen, Kunstverein.
Grenoble, Musée de peinture et de sculpture, *Vieira da Silva,* 1964, p. 15, no. 9.
Turin, Galleria civica d'arte Moderna, *Vieira da Silva,* 1964, p. 44, no. 11 (illustrated, p. 45).
Lisbon, Fundação Calouste Gulbenkian, *Vieira da Silva,* 1970, no. 39 (illustrated, p. 81).
Rio de Janeiro, Museu de Arte Moderna do Rio de Janeiro, *Vieira da Silva: agora*, 2012-2013 (illustrated in colour, unpaged).

LITERATURE:
J. Russell, 'An Artist in the Family, Vieira da Silva', in *Art in America,* vol. 54, no. 2, March-April 1966, p. 63.
G. Bonnefoi, 'L'espace et ses mirages', in *Connaissance des Arts,* no. 209, June 1969, p. 116.
F. Grade, 'Vieira da Silva e a outra', in *O Século Ilustrado,* no. 1696, 1970 (illustrated p. 25).
F. Pernes, 'Vieira da Silva pintor de Portugal e de Paris', in *Vida Mundial,* no. 1623, July 1970, p. 31 (incorrectly dated 1943).
D. Vallier, *Vieira da Silva,* Geneva 1971, p. 284 (illustrated, pp. 54 and 83).
N. A. Aguilar, 'Vieira da Silva no Brasil', in *Colóquio artes,* no. 27, April 1976 (illustrated, p. 11).
A. Terrasse, *L'Univers de Vieira da Silva,* Paris 1977, pp. 50 and 82.
J. Lassaigne and G. Weelen, *Vieira da Silva,* Paris 1978, p. 338, no. 162 (illustrated).
D. Vallier, *Vieira da Silva: Chemins d'approche,* Paris 1982, p. 70.
J. Lassaigne and G. Weelen, *Vieira da Silva,* Barcelona 1987, p. 360, no. 162 (illustrated p. 136).
J. Sommer Ribeiro, 'O percurso de Vieira da Silva' in *Vieira da Silva nas Colecções portuguesas,* São Paulo 1987, p. 9.
C. Roy, *Vieira da Silva,* Barcelona 1989, p. 17.
J. Sommer Ribeiro, 'Maria Helena Vieira da Silva', in *Vieira da Silva dans les collections portugaises,* exh. cat., Brussels, Musée d'Art Moderne, 1991, p. 24.
G. Weelen and J.F. Jaeger, *Vieira da Silva Catalogue Raisonné*, Geneva 1994, p. 87, no. 426 (illustrated).

Willem de Kooning, *Gotham News*, 1955.
Albright-Knox Art Gallery, Buffalo.
Photo: © 2018 Albright Knox Art Gallery/Art Resource, NY/Scala, Florence. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London.

'History's entering the darkest of twilights, the projection of the inner anguish and outer horrors, the pressures of the future and the depressions of the spirit, here, movement is menace, destruction, collapse, cities in flames or crumbling under the chastising rain of bombs. In Vieira's work, the movement of things is never objective, it is never separated from the movement of sentiments. Whether the dance of the graceful waltz or the sombre, macabre dance of the black years, in Vieira movement is never something simply watched: it is always interiorised'

–Claude Roy

Born in Lisbon in 1908, Vieira da Silva followed her love of painting to study in Paris when she was nineteen years old. She found a city intoxicated with the glory and innovation of modern art. Vieira da Silva was astonished by the structures of visible reality revealed in the paintings of Cézanne, and by the ways in which Cubism and Futurism shattered the rules of depth, distance and linear perspective that had dominated painting since the Renaissance. On a study trip to Italy in the summer of 1928, the Trecento and Quattrocento frescoes of Giotto, Masaccio, Lorenzetti and Uccello led to her realisation that space in art is relative, intimately connected to its historical moment and the prevailing philosophy of the age. *L'Incendie I* bears clear hallmarks of these early lessons: the vast blaze is almost crystalline in form, echoing the facets and planes of colour in Cézanne's landscapes; the crowded foreground has the frontal logic of a painted altarpiece; the teeming wisps of fire and smoke recall the bristling forests of spear and bayonet in Uccello's battle scenes, or even Pieter Bruegel the Elder's *Triumph of Death* (1562-63). Vieira da Silva's striking innovation is to incorporate such ideas while also – with cues from the Cubists and Futurists – freeing her painting from the tyranny of a single vantage point. *L'Incendie I* seems to offer vanishing points to left, right and centre all at once, leading the eye to track restlessly over every turbulent inch of the canvas, unable to escape the flames.

Developing from the more abstract experiments in pattern, space and depth she made before her move to Brazil – many of which resemble tiled rooms or enclosures – this work's depiction of people also makes a powerful statement about the situation of humanity in 1944. In the throes of war, and in an era still reeling from Heisenberg and Einstein's revisions of ideas about how matter and light behaved in space and time, little seemed certain. Man was no longer the centre of the universe. With its disorienting, non-anthropocentric sense of space, *L'Incendie I* seems to posit

Jackson Pollock, *Blue Poles*, 1952.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.
Photo: Bridgeman Images.

'In these disaster pictures, she practically forced figurative elements into her spatial system, despite the formal strains that this involved. She tightened the tension created by the latent contradiction between the real space, represented, and space as an abstract entity in her art almost to breaking point'

–Gisela Rosenthal

its human subjects as helpless, dwarfed and overwhelmed by forces beyond their control. Where the 'force lines' and layered simultaneity of many Futurist paintings had sought to celebrate the vivid complexity, speed and progress of modern life, Vieira da Silva's gushing fire engulfs and devastates in its dynamism. Before the movement largely petered out with the advent of the First World War, the Futurist Manifesto of 1909 had declared 'We will glorify war — the world's only hygiene'. Vieira da Silva moves on from such blind, aggressive optimism into a richer vision that acknowledges both the creative and destructive elements of modern existence. Her famed 1943 painting La *partie d'échecs* (The Game of Chess) (Musée National d'Art Moderne, Centre Georges Pompidou, Paris) likewise disintegrates figure and ground, the two players disappearing into an infinite, receding floor that envelops them and the chessboard in its dizzying chequered pattern. The Brazilian poet Murilo Mendes asked: 'Are these two people or two machines? Are they deciding the outcome of the chess game or the fate of the world?' (M. Mendes, quoted in N. A. Aguiar, 'Vieira da Silva no Brasil', *Colóquio de Artes*, Lisbon, 1976, p. 12). Splintering time, space, people and structures in a searing inferno of fire and feeling, *L'Incendie I* cries out against that world's cataclysmic violence. Yet in its thrilling, intelligent modernity, this painting also affirms that destruction can birth majestic new ways of seeing. Razing artistic tradition to the ground, Vieira da Silva's vision rises bright, burning and phoenix-like from the ashes.

'A painting should have a heart, a nervous system, bones and circulation. It should appear to be a person in its movements'

–Maria Helena Vieira da Silva

*** 45**

ALEXANDER CALDER

(1898-1976)

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

Untitled

hanging mobile—sheet metal, wire and paint
66½ x 43 x 42in. (168.9 x 109.2 x 106.7cm.)
Executed *circa* 1947

£2,000,000–3,000,000
$2,900,000–4,200,000
€2,300,000–3,400,000

'The art of Calder is the sublimation of a tree in the wind'

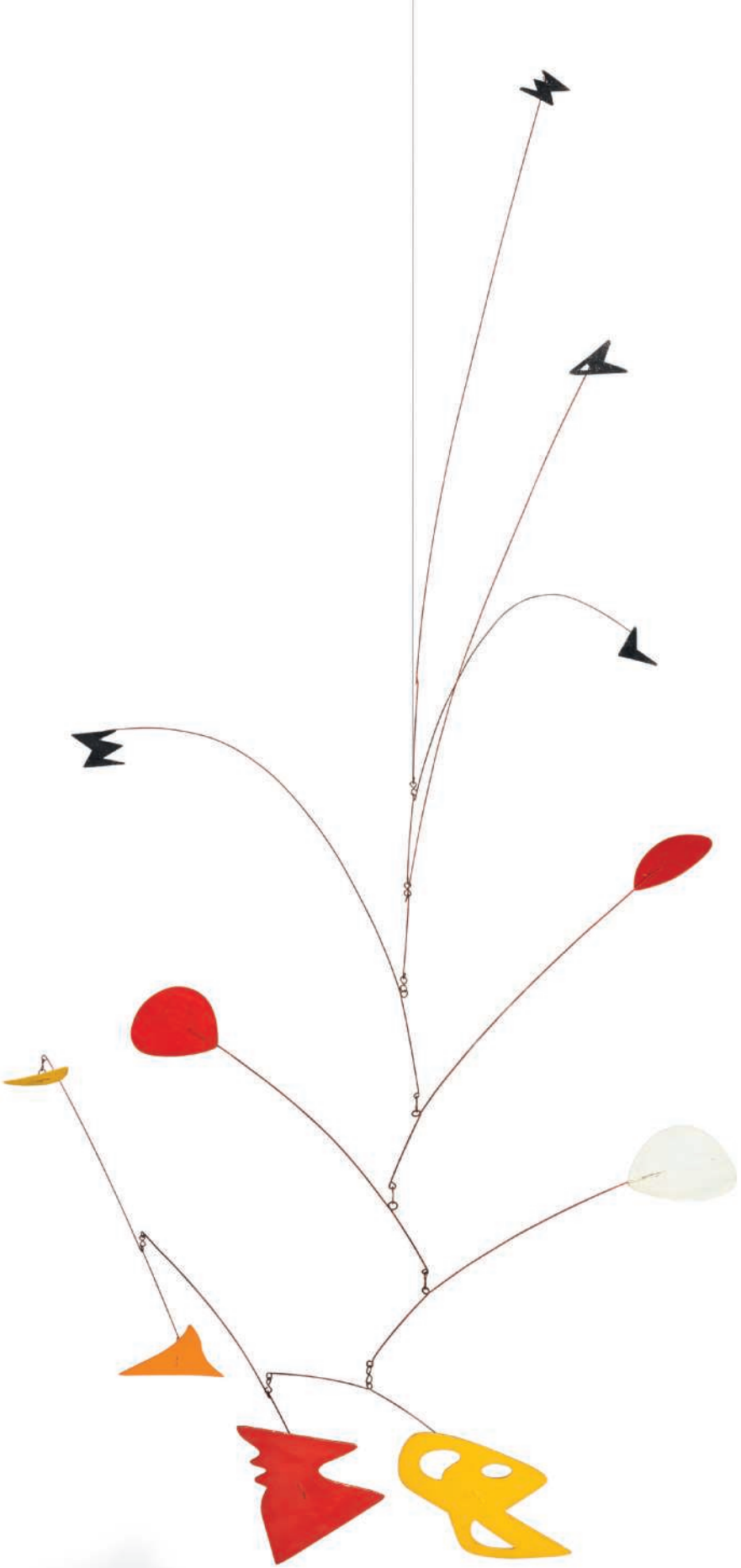
–Marcel Duchamp

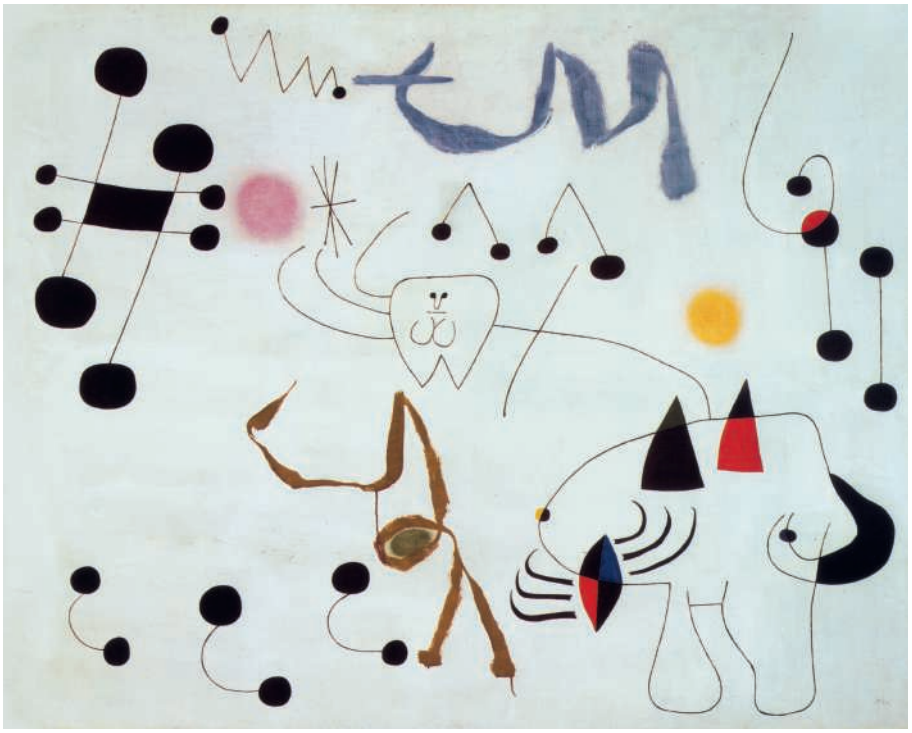
Created *circa* 1947, *Untitled* is an eloquent large-scale example of Alexander Calder's suspended mobiles. During the early 2000s it was held in the collection of William Rubin – the influential scholar, collector and curator, credited with dramatically expanding the holdings of the Museum of Modern Art, New York, during his directorship between 1968 and 1988. Whilst in his possession, the work was included in the Fondation Beyeler's major exhibition *Calder-Miró* in 2004. Levitating elegantly above the ground, its metal branches sprout organically in multiple directions while small discs of colour emerge like buds from every wire tip. Resembling a delicate plant growing naturally upwards, the work relies on a perfect system of balance which allows the free movement of each poised element. Calder had been working on developing kinetic sculptures since the early 1930s, but they grew drastically in popularity and recognition after his 1946 solo show at the Galerie Louis Carré in Paris which primarily featured hanging and standing mobiles. The huge impact of this exhibition, just a year before he worked on *Untitled,* was further enhanced by the essay written for its catalogue by French philosopher Jean-Paul Sartre. It was followed by another successful show in 1947, this time a joint exhibition with Fernand Léger at the Stedelijk Museum in Amsterdam, which solidified the status of Calder's mobiles and his position at the forefront of Modernism.

PROVENANCE:
Stamo and Audrey Papadaki, Washington, Connecticut (gift of the artist *circa* 1947).
Their sale, Christie's New York, 13 May 1998, lot 251.
Collection of William Rubin, New York.
His sale, Sotheby's New York, 10 May 2005, lot 32.
Private Collection, New York.
Kukje Gallery, Seoul.
Anon. sale; Seoul Auction, Hong Kong, 29 November 2015, lot 52.
Private collection, Seoul.
Acquired from the above by the present owner.

EXHIBITED:
Riehen, Foundation Beyeler, *Calder-Miró*, 2004, no. 67, p. 250 (illustrated in colour, p. 232).
New York, Jonathan O'Hara Gallery, *Alexander Calder: Mobiles*, 2006.

This work is registered in the archives of the Calder Foundation, New York, under application number *A10735*.





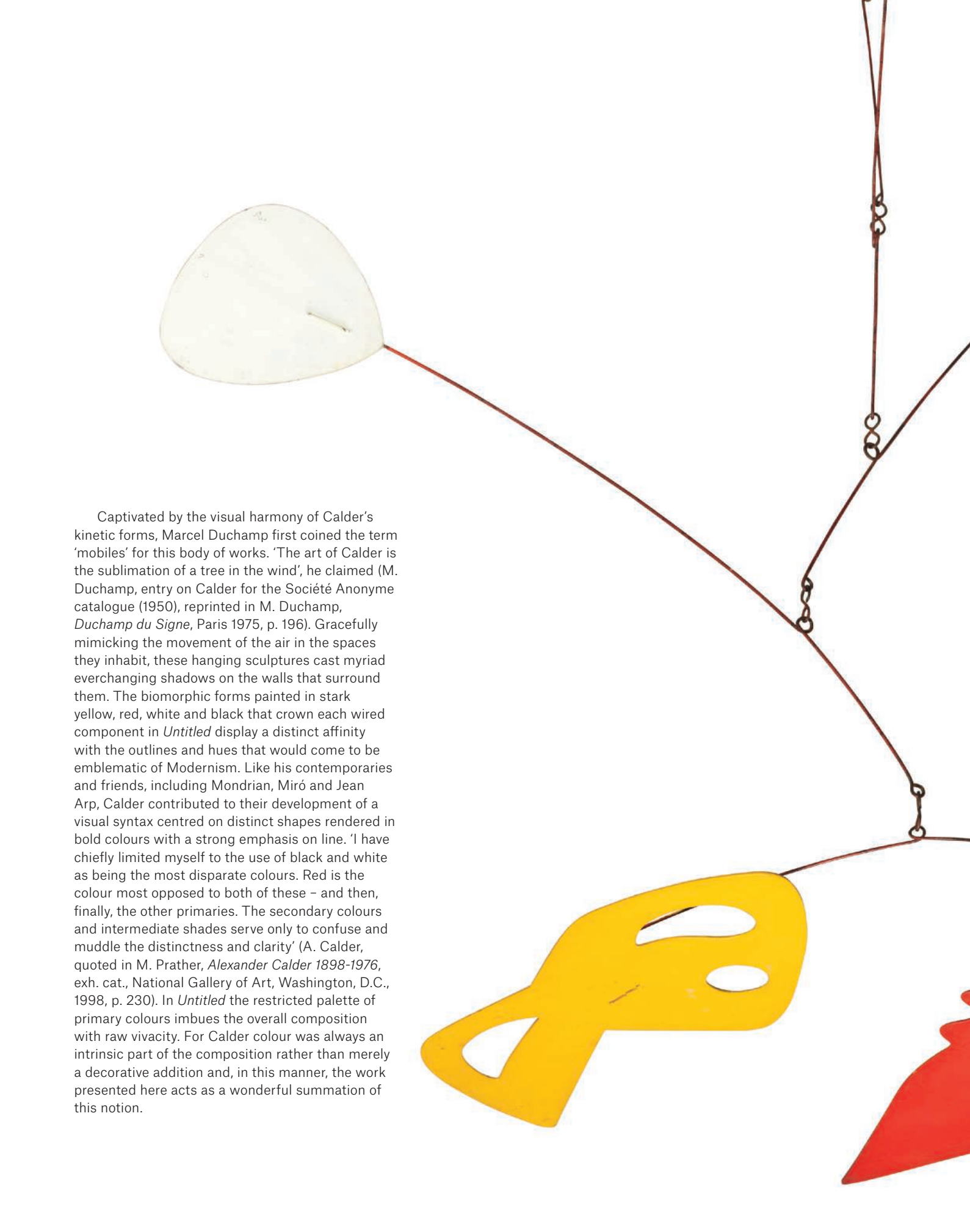
‘I was very interested in the reproductions of your sculptures. I have looked at them many times, and they are something completely unexpected. You are taking a path full of great possibilities. Bravo!’

–Joan Miró in a letter to Alexander Calder

Above:
Joan Miró, *Femme rêvant de l’évasion*, 1945.
Fundació Joan Miró, Barcelona.
© Successió Miró/ADAGP, Paris/DACS London 2018.

Although Calder originally trained as an engineer, his artistic practice was born of an instinctive approach to balance, weight distribution and aerodynamics. As a child he displayed a flair for conjuring up creative designs and understanding the possibilities of different materials in the context of basic kinetic objects. Unsurprisingly, this eventually led him to study engineering at a university where he excelled in the subject. However, by the 1920s Calder found himself in Paris where he became immersed in its vibrant art scene and consequently began directing his technical skills into art.

It was a visit to Piet Mondrian’s studio in 1930 that unexpectedly triggered reverberations through Calder’s artistic practice that would be felt for decades to come. After witnessing the coloured cardboard shapes pinned to the artist’s walls as a method of experimenting with compositions, Calder was inspired to search for ways in which movement could be incorporated into his works. ‘I suggested to Mondrian that perhaps it would be fun to make these rectangles oscillate’, he recalled (A. Calder, *An Autobiography with Pictures*, New York 1966, p. 113). Though Mondrian was not as enthused by this concept as Calder, the latter started developing this idea in his own studio. Just a year later the first moving elements had emerged in Calder’s works as weighty materials suddenly became majestically airborne.



Captivated by the visual harmony of Calder's kinetic forms, Marcel Duchamp first coined the term 'mobiles' for this body of works. 'The art of Calder is the sublimation of a tree in the wind', he claimed (M. Duchamp, entry on Calder for the Société Anonyme catalogue (1950), reprinted in M. Duchamp, *Duchamp du Signe*, Paris 1975, p. 196). Gracefully mimicking the movement of the air in the spaces they inhabit, these hanging sculptures cast myriad everchanging shadows on the walls that surround them. The biomorphic forms painted in stark yellow, red, white and black that crown each wired component in *Untitled* display a distinct affinity with the outlines and hues that would come to be emblematic of Modernism. Like his contemporaries and friends, including Mondrian, Miró and Jean Arp, Calder contributed to their development of a visual syntax centred on distinct shapes rendered in bold colours with a strong emphasis on line. 'I have chiefly limited myself to the use of black and white as being the most disparate colours. Red is the colour most opposed to both of these – and then, finally, the other primaries. The secondary colours and intermediate shades serve only to confuse and muddle the distinctness and clarity' (A. Calder, quoted in M. Prather, *Alexander Calder 1898-1976*, exh. cat., National Gallery of Art, Washington, D.C., 1998, p. 230). In *Untitled* the restricted palette of primary colours imbues the overall composition with raw vivacity. For Calder colour was always an intrinsic part of the composition rather than merely a decorative addition and, in this manner, the work presented here acts as a wonderful summation of this notion.

‘Sculpture suggests movement, painting suggests depth or light. Calder suggests nothing. He captures true, living movements and crafts them into something. His mobiles signify nothing, refer to nothing other than themselves. They simply are: they are absolutes … These movements that intend only to please, to enchant our eyes, have nonetheless a profound and, as it were, metaphysical meaning. This is because the mobiles have to have some source of mobility. In the past, Calder drove them with an electric motor. Now he abandons them in the wild: in a garden, by an open window he lets them vibrate in the wind like Aeolian harps. They feed on the air, breathe it and take their life from the indistinct life of the atmosphere’

–Jean-Paul Sartre

*** 46**

AGNES MARTIN

(1912-2004)

Words

titled 'WORDS' (on the stretcher)
ink and graphite on paper mounted on canvas
24 x 24in. (61 x 61cm.)
Executed in 1961

£600,000–800,000
$850,000–1,100,000
€680,000–900,000

'Art is the concrete manifestation of our most subtle feelings. That's the end'

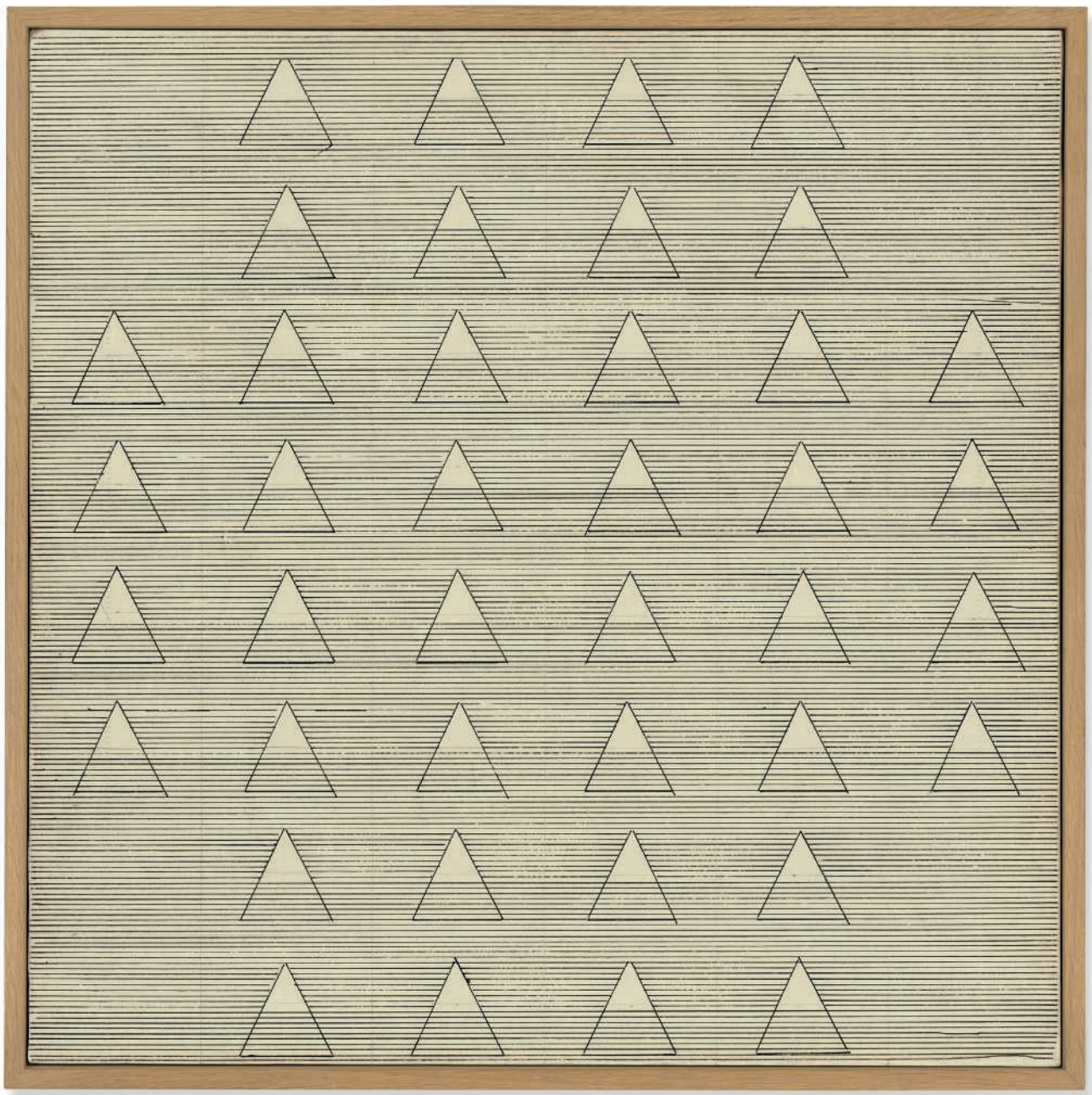
–Agnes Martin

Executed in 1961, *Words* is an exquisite work dating from a pivotal moment in Agnes Martin's early career. With its cruciform arrangement of triangles set against a plane of quivering horizontal lines, it bears witness to the encroaching logic of the grid as an organisational principle in her art, and to the early influence of landscape upon her aesthetic. In 1957 Martin took up residence in the Coenties Slip in Lower Manhattan, where her contemporaries included Robert Indiana, Ellsworth Kelly, Jasper Johns and Robert Rauschenberg. It was during this period that her geometric vocabulary began to solidify, seeking to conjure the fundamentally abstract experience of apprehending perfection through nature. Relatively rare within her *oeuvre*, the triangle may be seen to relate not only to the mountains of Taos, where she had spent her student years, but also to the triangular shape of the Coenties Slip itself, which looked out onto the vast horizontal expanse of river and ocean beyond. Later that year, the work was included in the artist's final show with Betty Parsons: the influential New York dealer who played a vital role in the American abstract art scene. Illustrated on the exhibition poster, the work went on to feature in the artist's major touring retrospectives at the Whitney Museum of American Art (1992-93), and most recently the Tate Modern, London (2015). Throughout her practice, Martin strove to surpass the limitations of language through art – a mission invoked by the present work's title. 'My interest is in experience that is wordless and silent', wrote Martin, 'and in the fact that this experience can be expressed for me in artwork, which is also wordless and silent' (A. Martin, 'The Still and the Silent in Art', 1972, Institute of Contemporary Art archives, University of Pennsylvania).

PROVENANCE:
Betty Parsons Gallery, New York.
John Gordon, Palm Beach.
Pace Gallery, New York.
Paul F. Walter, New York.
Anon. sale, Sotheby's New York, 17 May 2000, lot 60.
Private Collection, Korea.
Anthony Meier Fine Arts, San Francisco.
Vivian Horan Fine Arts, New York.
Anon. sale, Sotheby's New York, 15 May 2008, lot 117.
Thomas Ammann Fine Art AG, Zurich.
Acquired from the above by the present owner.

EXHIBITED:
New York, Betty Parsons Gallery, *Agnes Martin: Paintings*, 1961 (detail illustrated on the exhibition poster).
New York, Whitney Museum of American Art, *A Decade of American Drawings: 1955-1965*, 1965 (illustrated, p. 36).
Philadelphia, Institute of Contemporary Art, University of Pennsylvania, *Agnes Martin*, 1973 (illustrated, p. 11).
New York, Whitney Museum of American Art, *Agnes Martin*, 1992-1994, p. 185 (illustrated, p. 127). This exhibition later travelled to Wisconsin, Milwaukee Art Museum; Florida, Center for the Fine Arts; Houston, Contemporary Arts Museum and Madrid, Museo Nacional Centro de Arte Reina Sofía.
Zurich, Thomas Ammann Fine Art AG, *Agnes Martin*, 2008, p. 22, no. 14 (illustrated in colour, p. 14).
Moscow, Gagosian Gallery, Red October Chocolate Factory, *For What You are About to Receive,* 2008 (illustrated in colour, p. 87).
London, Tate Modern, *Agnes Martin*, 2015-2017 (illustrated in colour, p. 234; detail illustrated, p. 239). This exhibition later travelled to Dusseldorf, Kunstsammlung Nordrhein-Westfalen; Los Angeles, Los Angeles County Museum of Art and New York, Solomon R. Guggenheim Museum.

LITERATURE:
C. Naylor and G. P-Orridge (eds.), *Contemporary Artists,* London 1977 (illustrated, p. 617).
F. Esterly, "Agnes Martin retrospective at the Whitney Museum" in *Staten Island Advance*, 24 December 1992 (illustrated).
J. Auer, "Octogenarian Martin's Abstracts Make Strong but Subtle Statements" in *Milwaukee Journal*, 21 February 1993 (illustrated).
H.L. Kohen, "Exhibition is Martin's Masterpiece" in *Miami Herald*, 23 May 1993 (illustrated).
C. Humblet, *The New American Abstraction 1950-1970*, vol. 2, Milan 2003 (illustrated, p. 1242).
C. de Zegher and H. Teicher (eds.), *3 x Abstraction: New Methods of Drawing by Hilma af Klint, Emma Kunz and Agnes Martin*, exh. cat., New York, The Drawing Center, 2005 (illustrated, p. 178).
M. Schieren, *Agnes Martin: Transkulturelle Übersetzung*, Munich 2016 (illustrated, p. 261).

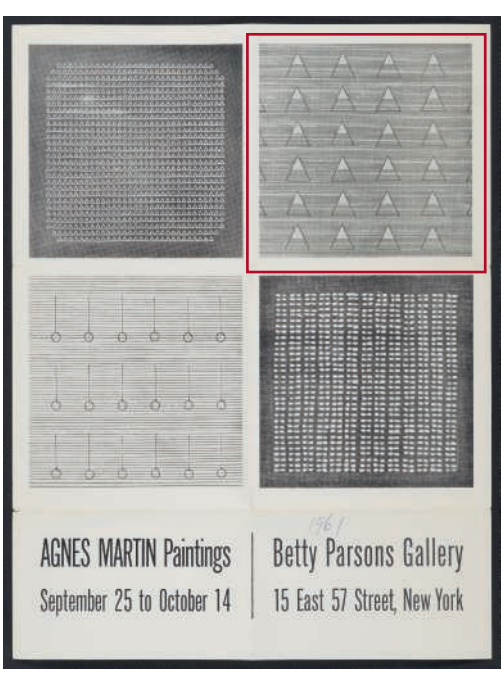


Installation view of the Agnes Martin exhibition at Tate Modern, June - October 2015.
Photo: © Tate, London 2018. Artwork: © 2018. Agnes Martin / DACS.

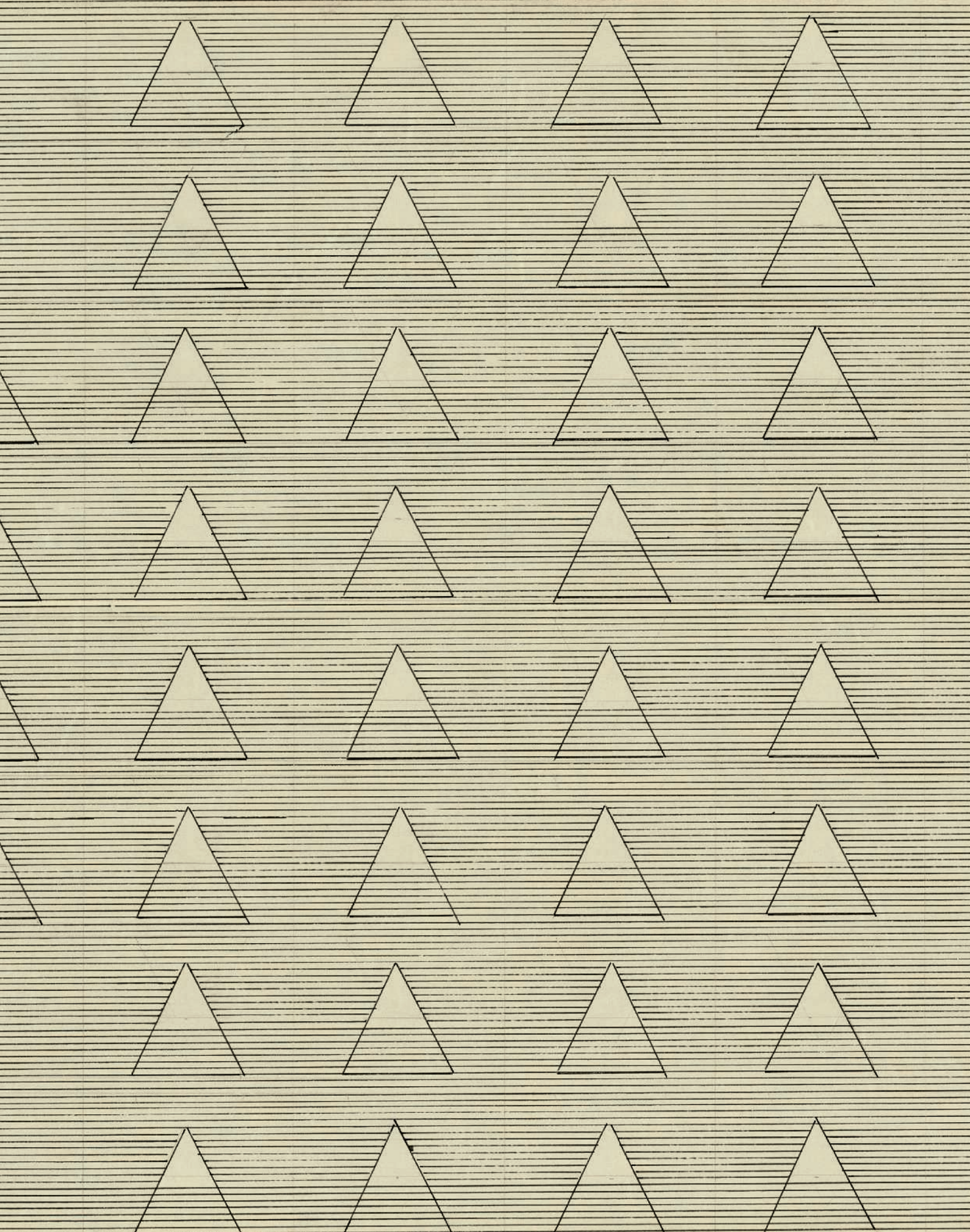
'My interest is in experience that is wordless and silent, and in the fact that this experience can be expressed for me in artwork, which is also wordless and silent'

–Agnes Martin

Deeply inspired by Eastern philosophy, Martin purposefully sought a life of solitude, maintaining that isolation was essential to her creative process. Whilst the non-hierarchical geometries of her compositions aligned her work with much of the 1960s avant-garde, including the Colour Field painting of Mark Rothko and Barnett Newman as well as the stringent formalist languages of Minimalism, her unique combination of precision draughtsmanship and spiritual aspiration refused any wholesale allegiance to these practices. Her works are simultaneously concrete and evanescent: solid physical entities that, at the same time, hover perpetually on the brink of dissolution. Though marshalled by the rigour of the grid, her forms existed at the threshold of visibility, liable to vanish in the blink of an eye. As Peter Schjeldahl has written, 'It is a lovely thing to see how Martin's "formlessness" is achieved by exact formal means … The result of these calculations is like a visual equivalent of silence, in which the least inflection – a pale hue or the bump of a pencilled line over the tooth of the canvas – sings' (P. Schjeldahl, 'Minimalism', in *The Hydrogen Jukebox: Selected Writings of Peter Schjeldahl, 1978-1990*, Berkeley 1993, pp. 224-25). Despite the rigidity of her repetitive structures, the liminal nature of Martin's technique transforms her canvases into ethereal visions: weightless, synesthetic planes unmoored from the traditional binaries of figure and ground. 'My paintings have neither objects, nor space, nor time, not anything – no forms', she explained. 'They are light, lightness, about merging, about formlessness, breaking down form … You wouldn't think of form by the ocean' (A. Martin, quoted in A. Wilson, 'Linear Webs,' *Art and Artists* 1:7, Oct. 1966, p. 49).



Exhibition poster for *Agnes Martin: Paintings* exhibition poster, 1961. Betty Parsons Gallery records and personal papers, *circa* 1920-1991, bulk 1946-1983. Archives of American Art, Smithsonian Institution.
© 2018. Agnes Martin / DACS.



λ **47**

LUCIAN FREUD

(1922-2011)

PROPERTY OF A DISTINGUISHED LADY

Untitled

signed and dated 'LUCIAN Freud Dec 44' (lower right)
pencil on paper
12½ x 9½in. (31.8 x 24.3cm.)
Executed in 1944

£300,000–500,000
$430,000–700,000
€340,000–570,000

'A picture had become, and perhaps in a sense still is, a unique order of apparition, a spectre of the real. One remembers the little pictures as sharpened by their minuteness, as if to pierce the eye and haunt it. Sharpened equally by the penetrating authenticity, which made them irresistible and captivating'

–Lawrence Gowing

Held in the same private collection for over seven decades and never before seen in public, *Untitled* (1944) is a searingly beautiful example of Lucian Freud's early practice. Freud employs a resolute graphite line to depict a chicken, hovering against a blank page as if tattooed in space. Laid on its back with eyes closed and claws splayed, the bird is drawn with the young Freud's unmistakable, clear-sighted sharpness. His unwavering attention brings each feather, each scale of the bird's talons, each minute dimple on its wattle to electrifying life. Freud's total devotion to what he sees is palpable. He maps the tousled ruff of the chicken's neck, its neat, overlapping breast plumage and the scalloped quills of its wings with surgical precision. The vivid assurance of his mark-making transforms the bird into a thing of heraldic dignity and splendour. Signed 'Dec 44', the work was executed around the time of Freud's twenty-second birthday.

'If you look at Chardin's animals,' Freud once said, 'they're *absolute* portraits. It's to do with the individuality and the intensity of the regard and the focus on the specific. So I think portraiture is an attitude. Painting things as symbols and rhetoric and so on doesn't interest me' (L. Freud, quoted in S. Smee, 'A Late-Night Conversation with Lucian Freud,' in *Freud at Work*, New York 2006, p. 33). It is precisely this 'intensity of the regard and the focus on the specific' that makes Freud's early drawings so unforgettable, and his direct, unsentimental captivation with dead animals so crucial a part of his artistic development. Clearly related to celebrated works such as *Dead Bird* (1943), *Chicken in a Bucket* (1944), *Dead Monkey* (c.1944) and *Rabbit on a Chair* (1944), the chicken's seraphic pose and Freud's crystalline treatment of its feathers also link it directly to the magnificent painting *Dead Heron* (1945), arguably the masterpiece of his early animal

PROVENANCE:
Private Collection, United Kingdom
(acquired *circa* 1944-45).
Thence by descent to the present owner.

LUCIAN FREUD
DEC 44

Lucian Freud holding a sparrowhawk at his studio, Paddington, 1948.
Photo: Clifford Coffin/Vogue © The Conde Nast Publications Ltd.
Artwork: © Lucian Freud Archive / Bridgeman Images.

Lucian Freud, *Rabbit on a Chair,* 1944.
Artwork: © The Lucian Freud Archive / Bridgeman Images. Private Collection.

'In those early years, between adolescence and his late twenties, Freud drew like a young man possessed … As Freud hit his stride in his twenties, his drawing underwent a process of contraction and concentration, conferring on his best pictures an almost electrical charge of objective intensity'

–Sebastian. Smee

studies. Lawrence Gowing could have been discussing the present work when he described the latter's 'ruffled plumage within such an impeccable edge, cut like a stencil … Tattered ends of feather and rumpled barbs fray into claw-like splinters … The resolution is definite and unarguable without a sign of anything softened or spared' (L. Gowing, *Lucian Freud*, London, 1982, p. 24).

The jewel-like resolution of works like *Untitled* is born of a preternatural talent evident in Freud from an early age. After an on-and-off period of learning from Cedric Morris at the East Anglian School, Freud moved in 1943 to a house on Delamere Terrace, Paddington, where he would spend the next three decades. It was here that his life as an artist truly began. By the year of 1944, which saw his first major solo exhibition at Alex Reid and Lefevre Gallery, he had developed an extraordinary eye that was entirely his own. Freud made portraits only occasionally during this formative period, for the most part honing his gaze on inanimate things. Lemons, thistles, the stuffed head of a zebra, dead fish, birds and monkeys fill his early works. Drawing would dominate Freud's work until around 1950, when he met Francis Bacon. With an unfolding fascination for human subjects, he resolved from then on to concentrate on painting. While this new painterly focus would yield the incomparable mature idiom of emotional and bodily force for which Freud is today best known, the needle-sharp magic of his early drawings endures. Renouncing drawing was a courageous move from an artist who always refused to settle into the atrophy of style. As Nicholas Penny has written of this moment, 'it is hard to think of another artist who turned his back on so much' (N. Penny, *Lucian Freud: Works on Paper*, exh. cat. South Bank Centre, London, 1988, p. 14).

Gowing writes vividly of the unique particularity of Freud's work of the 1940s. 'A personal flavour unlike any one had known was communicating itself to art; it still does … one feels the quality of sharpened perception and pointed response that makes one think of the lowered muzzle of some hunting creature, and think with involuntary admiration, unless it is apprehension' (L. Gowing, *Lucian Freud*, London, 1982, p. 7). Indeed, there is a sort of mercilessness at play in Freud's lithe, hawkeyed approach – an unremitting honesty that goes straight to the nerve of being. For all its poignant sensitivity, *Untitled* is also an exhilarating record of Freud's matchless, concentrated alertness. Throbbing with distinct and singular spirit, the dead bird displays Freud's faith in what Ingres called the 'probity' of drawing, in its absolute vitality as a way of looking at the world. Freud's commitment is uncompromising, complete and compulsive, fired with the urgency of a moral imperative. The work, once seen, is irrevocable, ingrained forever in the eye of the mind.

λ ○ ♦ **48**

DAVID HOCKNEY

(B. 1937)

PROPERTY FROM THE COLLECTION OF MAGNUS KONOW

Felled Totem, September 8th 2009

signed and dated 'David Hockney Sept 2009' (on the reverse)
oil on canvas
36⅛ x 48¼in. (91.6 x 122.4cm.)
Painted in 2009

£650,000–850,000
$920,000–1,200,000
€740,000–960,000

'The paintings and charcoal drawings of felled trees, logs and the truncated tree trunks that Hockney refers to as "totems" … are among the most affecting in their acknowledgement of the natural cycle of life, decay and death'

– Marco Livingstone

Spanning over a metre in width, *Felled Totem, September 8th 2009* takes its place within David Hockney's extended painterly love letter to the countryside of his native Yorkshire. Painted in 2009, it belongs to the series of so-called 'totems' inspired by felled trees and truncated stumps in Woldgate, just a few miles outside Bridlington. Having visited the area repeatedly for nearly eight years leading up to his mother's death in 1999, the artist returned to the county of his childhood in 2004. After decades spent in California, and several years chasing spectacular vistas in Europe, Hockney was struck by the timeless, unspoiled beauty of his homeland. The revelation coincided with a passionate return to painting from life: working outdoors as well as in a nearby warehouse studio, he sought to capture the ever-changing splendour of his quiet corner of the world. Channelling the influence of Van Gogh and Monet, Rembrandt and Claude, Turner and Constable, the present work offers a vibrant snapshot of nature's cyclical majesty. Shot through with vivid green, it captures the early autumn light of northern England with the same saturated intensity as Hockney's Pacific sunsets. Whilst its subject matter posits the work as a kind of *memento mori*, it is simultaneously a joyous celebration of life, infused with Romantic heroism and grandeur. 'How poignant it is', writes Marco Livingstone, 'that it was through friendship, devotion to family and a sense of loss that Hockney came to paint Yorkshire … where his roots are as deep and firm as those of the trees on which he has expended such affectionate and respectful attention' (M. Livingstone, 'The Road Less Travelled', in *David Hockney: A Bigger Picture*, exh. cat., Royal Academy, London, 2012, pp. 25-26).

PROVENANCE:
Annely Juda Fine Art, London.
Acquired from the above by the present owner in 2012.

Peter Doig, *Almost Grown*, 2000.
Private Collection.
Artwork: © Peter Doig. All Rights Reserved, DACS 2018.
Photo: © 2017 Christie's Images Ltd.

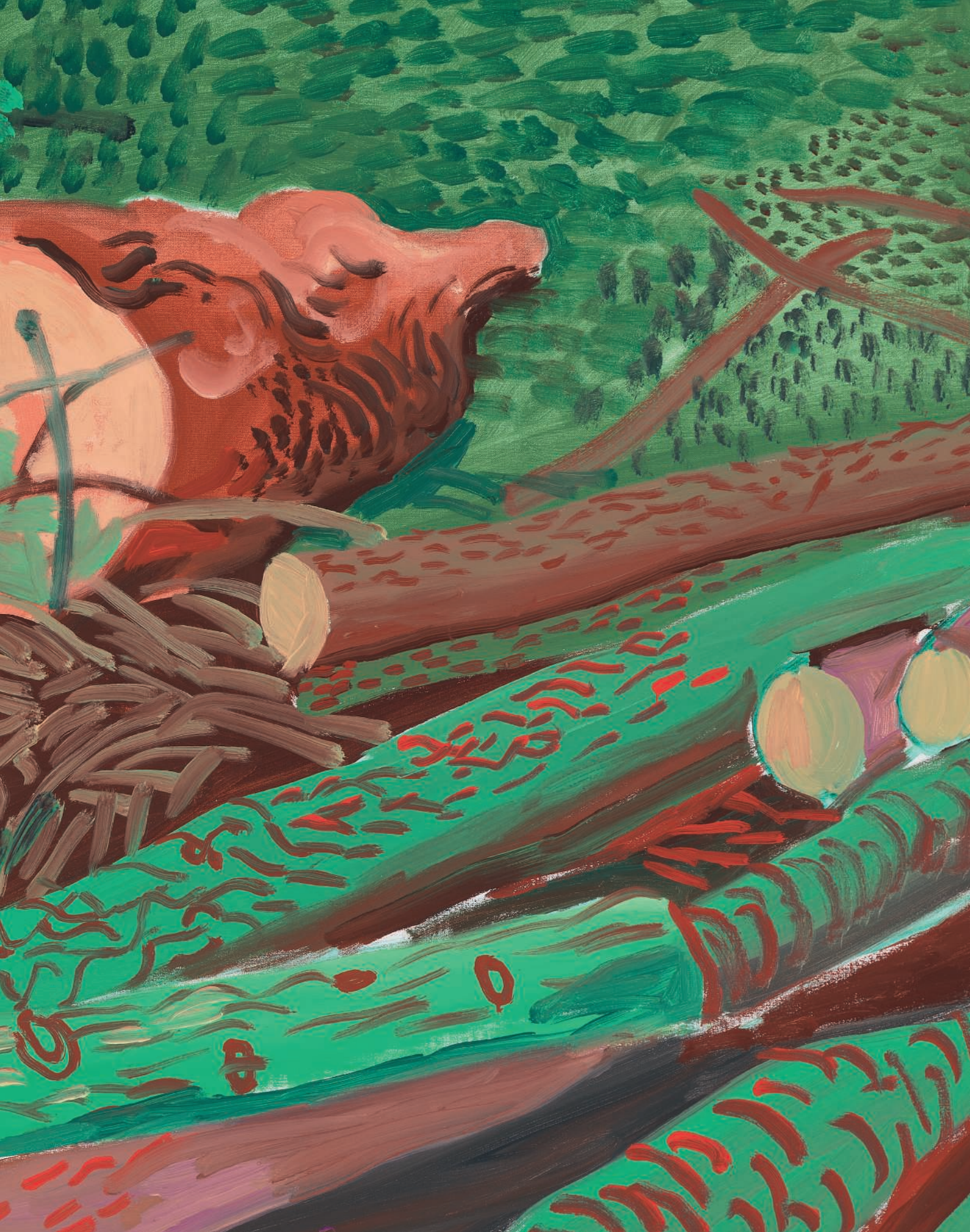
David Hockney, *Totem Tree*, 2008.
Private Collection.
© David Hockney.
Photo Credit: Richard Schmidt.

'How poignant it is, then, that it was through friendship, devotion to family and a sense of loss that Hockney came to paint Yorkshire and, through this prolonged love letter to his native land, to understand the depths of his feeling for his country and explicitly for the north of England, where his roots are as deep and firm as those of the trees on which he has expended such affectionate and respectful attention'

– Marco Livingstone

Hockney's engagement with the East Yorkshire landscape – via paint, drawing, photography, film and later the iPad – gave rise to one of his most distinctive bodies of work. His first paintings stem from the late 1990s, made at the request of his friend Jonathan Silver, who was battling the final stages of cancer at the time. Silver's death in 1997, followed by that of Hockney's mother two years later, would ultimately give rise to a newfound yearning for northern England. Keen to explore landscape painting afresh, Hockney had initially toured Norway, Iceland, Spain and Italy in search of inspiration, before opening his eyes to the beauty on his doorstep. As Christopher Simon Sykes explains, it was a place that 'held emotional ties for him. His ancestors had worked the land there, as he himself had done as a teenager on Foxcovert Farm. He began to really explore the area, driving off the beaten track up every little road he could find' (C. Simon Sykes, *David Hockney: A Pilgrim's Progress*, New York 2014, p. 360). Hockney was fascinated by the way in which the landscape, though seemingly unchanged for fifty years, was simultaneously in constant flux. 'Van Gogh was aware of that, when he said that he had lost the faith of his fathers, but somehow found another in the infinity of nature', he explained. 'It's endless. You see more and more' (D. Hockney, quoted in M. Gayford, *A Bigger Message: Conversations with David Hockney*, London 2011, p. 32). The 'totems' series, culminating in the vast *Winter Timber* (2009), stands among his most profound odes to this concept, capturing the changing weather and light conditions in a manner that recalls Monet's seasonal variations. The felled tree assumes an almost human presence: a reminder that, with the passing of time, we are all eventually returned to the earth.

Right:
Hockney painting on the Wolds, 10 September 2009.
Photo: © Marco Livingstone.
Artwork: © David Hockney.



λ **49**

SIGMAR POLKE

(1941-2010)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

Bambusbild (Bamboo Picture)

signed and dated 'S Polke 67' (lower left); signed 'S. Polke' (on the overlap)
dispersion on printed fabric
35⅜ x 29½in. (90 x 75cm.)
Executed in 1967

£700,000–1,000,000
$990,000–1,400,000
€800,000–1,100,000

Bambusbild (*Bamboo-Picture*) is a magnificently playful and humorous *Stoffbild* or Fabric-Painting made by Sigmar Polke in 1967. With its vibrant, Jackson Pollock-like swirls, its *trompe-l'oeil* bamboo trellis and its seemingly carefree painterly abstraction, the painting is a glorious fusion of faux-exotic pattern and décor deliberately intended to mock both petit-bourgeois aspiration and the lofty pretentions of so-called 'High-Art'. Brazen, unorthodox and yet also strangely mesmerizing, *Bambusbild* is an ultimately indefinable work of art that was one of a select group of Polke's famously irreverent and epoch-defining *Stoffbilder* chosen for the artist's first retrospective exhibition held in Tübingen, Düsseldorf and Eindhoven in 1976. With its unique inclusion of a *trompe l'oeil* trellis of bamboo diagonally dissecting the near-psychedelic swirl of industrially-manufactured fabric below it, *Bambusbild* is also a work that invokes the deliberately ironic, pseudo-scientific experiments that Polke was making with bamboo during this extraordinarily all-important early stage in his career.

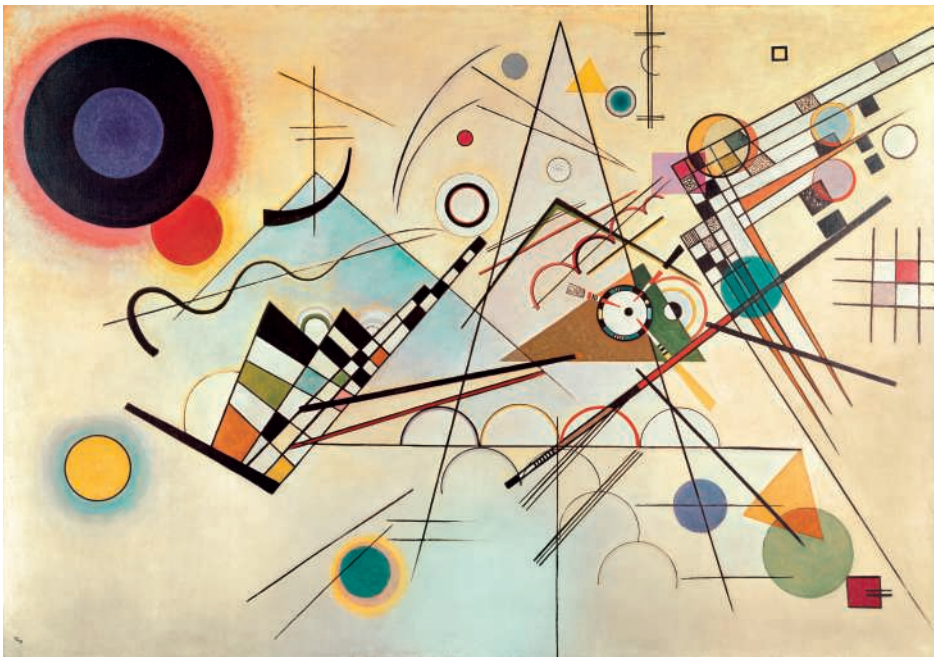
First begun in 1964, Polke's celebrated *Stoffbilder* are a series of often deliberately anti-aesthetic pictures using predominantly kitsch, romantic and exotic subject-matter, typical of much German bourgeois interior décor of post-war era, in which the artist mocked both the banal, escapist dreams of the ordinary middle-class West German and the often exultant claims of 1960s contemporary art. A particular target of Polke's irony in these Cold-War era paintings was American-led abstraction and the idea, then widely promoted in the Capitalist West to which Polke had emigrated, that such abstraction somehow represented freedom and/or an ennobling of the spirit of man. In *Bambusbild* with its vibrant fabric print of Pollock-like swirling loops Polke appears to be lampooning the great American king of Abstract Expressionism, with whom he once said he felt an affinity, on account of their similar names. In 1968, Polke was to mount another playful

Sigmar Polke, *Heron Picture II*, 1968.
Private Collection.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2018.
Photo: © akg-images.

PROVENANCE:
Ingrid von Oppenheim, Cologne, thence by descent.
Private Collection, Cologne.
Anon. sale, Sotheby's London, 26 June 1996, lot 48.
Galerie Karsten Greve, Cologne.
Private Collection, Europe (acquired from the above in 1996).
Thence by descent to the present owners.

EXHIBITED:
Tübingen, Kunsthalle, *Sigmar Polke: Bilder-Tücher-Objekte-Werkauswahl 1962-1972*, 1976, no. 134, p. 159, (illustrated inverted, p. 64; incorrectly dated 1969). This exhibition later travelled to Dusseldorf, Städtische Kunsthalle and Eindhoven, Stedelijk Van Abbemuseum.
Berlin, Bruno Brunett Fine Arts, *Sigmar Polke, Gemeinschaftswerk Aufschwung Ost,* curated by Michael Trier, 1993, no. 35 (illustrated inverted, unpaged).
New York, Michael Werner Gallery, *Sigmar Polke: Paintings from the 60s and 70s*, 1995-1996. This exhibition later travelled to Cologne, Galerie Michael Werner, as *Sigmar Polke: Frühe Arbeiten* (illustrated in colour, unpaged).
Neuss, Langen Foundation, *Homage an Marianne Langen - works from the collection*, 2011-2012 (installation view illustrated in colour, p. 19).

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



Wassily Kandinsky, *Komposition VIII*, 1923.
Solomon R. Guggenheim Museum, New York.
Photo: Bridgeman Images.

artistic attack on the cult of mysticism and individualism that underpinned the spontaneity and automatism of Pollock's drip-painting practice with his own drip-painting-like canvas filled with insults: *Das grosse Schimpftuch* or 'The Large Cloth of Abuse'.

Colourful, playful and highly inventive abstract paintings in their own right, Polke's *Stoffbilder* are ostensibly just the sort of paintings that the West German art market of the mid-1960s, then in awe of the Americans, appeared to desire. It was for this reason too that Polke's own colourful fabric-based abstractions, like *Bambusbild*, were created using manifestly banal and humorous motifs drawn from the most mundane and banal motifs of middle-class, bourgeois life. It was a way of revealing how, in post-war West German culture, the formal language of abstraction and its revolutionizing and liberating aspirations had, by the mid-1960s, descended to the level of mere fashion and décor. Instead of using canvas, for example, Polke sourced elaborate and exotically patterned industrial fabrics on which to paint, subsequently augmenting their printed abstractions or repetitive motifs with familiar images taken from the new DIY stores and home-decoration stores. Thus, images of palm-trees, flamingos or, as in this work, a trellis of bamboo - motifs familiar to exotic foreign holiday brochures and symbolic of the kind of faux-exoticism with which bourgeois West German families in the 1960s were decorating their homes - became the pictorial tools of Polke's own 'abstractions'.

Polke's choice of bamboo in this work is also probably more than just a mockery of contemporary bourgeois taste and a reflection on the popularity of bamboo as both an exotic household plant and a mainstream material of interior design in the late 1960s. In other Polke works of the period, such as his installation called *The Attempted Resuscitation of Bamboo* of 1967 where the artist stood a number of bamboo poles in a bowl of water in the vain hope of re-growing them, or his photo-collage entitled *Bamboo Pole Loves Folding Ruler Star* of 1968 (in which bamboo stalks were used to make astral patterns on the wall), bamboo was employed as a key element in Polke's increasingly anti-rational, pseudo-scientific experiments. Bamboo was an element that operated, alongside such other supposedly ordinary things as peas (which Polke used as a means of communicating with aliens) and potatoes (which he claimed were a mystical source of creativity), very much at the heart of Polke's precocious pantheon of mundane, everyday materials containing hidden, magical properties.

Bambusbild is therefore a work that sits very much at the heart of Polke's extraordinarily varied, multidisciplinary aesthetic of the late 1960s. On the one hand, with its deliberately confusing mix of different types of representational image, *Bambusbild* is a typical *Stoffbild* that, through its unique blend of abstraction, illusionism and (predominantly bad) taste, openly plays with, exposes and exploits the shortcomings and conventional boundaries of painterly and pictorial practice. But on the other, with its apparent celebration of bamboo, the painting is also a work that, like Polke's knowingly provocative invocation of aliens or 'higher beings' at this time, champions the essentially Romantic belief in art as a tool of mind-expanding and boundary-breaking potential capable of discovering or opening up new worlds.

λ **50**

GERHARD RICHTER

(B. 1932)

PROPERTY FROM A PRIVATE IMPORTANT EUROPEAN COLLECTION

Abstraktes Bild

signed, numbered and dated '755-4 Richter 1992' (on the reverse)
oil on canvas
24⅛ x 24⅛in. (61 x 61cm.)
Painted in 1992

£400,000–600,000
$570,000–850,000
€460,000–680,000

'Grey is a colour – and sometimes, to me, the most important of all'

–Gerhard Richter

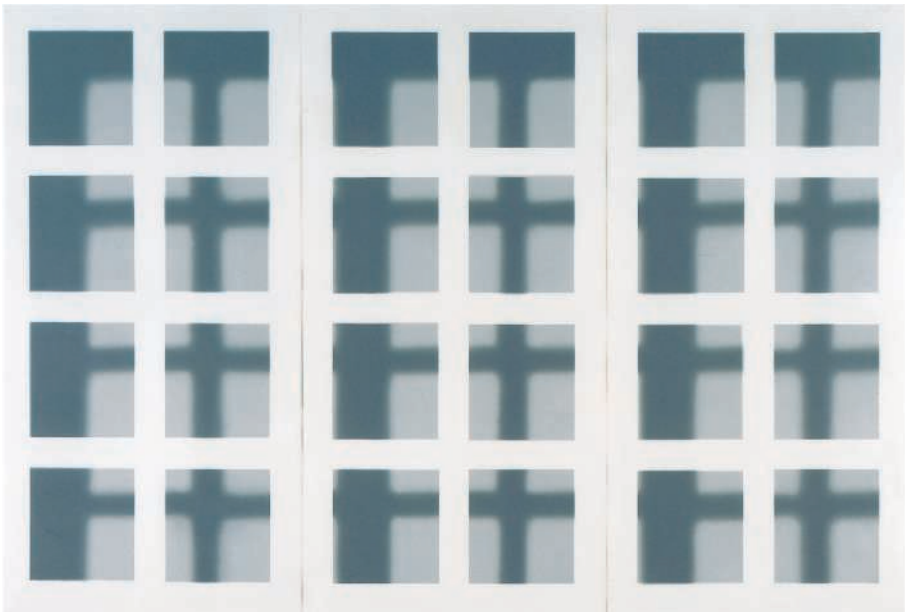
With its grid of dark, marbled bands, Gerhard Richter's *Abstraktes Bild* is a shimmering greyscale vision dating from the finest period of his abstract painterly practice. Over still-wet layers of red, blue, green, white and black, the artist drags his paintbrush in vertical and horizontal stripes, creating a window-like structure that invites the viewer to peer through to the marbled veils of colour beyond. The work stems from 1992: a pivotal year that saw Richter's breakthrough retrospective at the Tate Gallery, London and his landmark exhibition at Documenta IX. After nearly two decades of rigorous experimentation, his abstract paintings reached new levels of technical and conceptual sophistication, hinting at figurative realities whilst simultaneously deflecting all attempts at interpretation. The present work bears witness not only to the rise of the grid during this period – exemplified in his landmark suite of *Bach* paintings – but also to the darker palette that began to encroach upon his *oeuvre*. From his earliest photo-paintings to his seminal series of *Grau* (*Grey*) paintings in the 1970s, Richter had been fascinated by the intermediate tonalities between black and white, and in the early 1990s began a series of grey-painted mirrors, or *Grauer Spiegel*. The present painting, with its luminous pools of pigment, seems to relate directly to the experience of looking at these works, evoking the shifting reflective properties of darkened glass. The following year, it was illustrated in an issue of *Parkett* dedicated to Richter's practice, and was subsequently included in the acclaimed 1996 retrospective *Gerhard Richter: 100 Bilder* at the Musée d'art contemporain de Nîmes.

Gerhard Richter, *Blumen (Flowers)*, 1992.
Private Collection.
© Gerhard Richter 2018 (0025).

PROVENANCE:
Galerie Konrad Fischer, Dusseldorf.
Private Collection, Ostend.
Patrick de Brock Gallery, Knokke.
Acquired from the above by the present owner in 1997.

EXHIBITED:
Nîmes, Carré d'Art, Musée d'Art Contemporain de Nîmes, *Gerhard Richter. 100 Bilder*, 1996.
Düsseldorf, Konrad Fischer Galerie, *Gerhard Richter. Abstrakte Bilder*, 1996.

LITERATURE:
Kunst-und Ausstellungshalle der Bundesrepublik Deutschland (ed.), *Gerhard Richter, Werkübersicht/ Catalogue Raisonné: 1962-1993*, vol. III, Ostfildern-Ruit 1993, p. 193, no. 755-4 (illustrated in colour, p. 135).
Parkett: Collaboration Gerhard Richter, no. 35, 1993 (illustrated in colour, p. 57).
D. Elger (ed.), *Gerhard Richter Catalogue Raisonné 1988-1994, Volume 4 (nos. 652-1 – 805-6)*, Ostfildern 2015, p. 427, no. 755-4 (illustrated in colour, p. 427).



Gerhard Richter, *Fenstergitter (Window Grid)*, 1968.
Ludwig Múzeum, Budapest.
© Gerhard Richter 2018 (0026).

'Almost all the abstract paintings show scenarios, surroundings and landscapes that don't exist, but they create the impression that they could exist. As though they were photographs of scenarios and regions that had never yet been seen'

–Gerhard Richter

'Grey is a colour – and sometimes, to me, the most important of all', said Richter (G. Richter quoted in D. Elger and H-U. Obrist (eds.), *Gerhard Richter Text: Writings, Interviews and Letters 1961-2007*, London 2009, p. 61). As he took his place on a new global stage during this period, it is perhaps little wonder that he began to look back to his artistic roots. In many ways, it was through the colour grey that Richter made his seminal transition from figurative to abstract painting. His earliest works had sought to replicate the blurring effects of photographic images, using the volatile medium of paint to challenge the perceived 'truthfulness' of the camera. The grey monochromes that followed were extensions of this concept: for Richter, the colour 'evokes neither feelings nor associations; it is really neither visible nor invisible. Its inconspicuousness gives it the capacity to mediate, to make visible, in a positively illusionistic way, like a photograph. It has the capacity that no other colour has, to make "nothing" visible... But grey, like formlessness and the rest, can be real only as an idea, and so all I can do is create a colour nuance that means grey but is not it. The painting is then a mixture of grey as a fiction and grey as a visible, designated area of colour' (G. Richter, quoted in 'Letter to Edy de Wilde, 23 February 1975', H-U. Obrist (ed.), *Gerhard Richter: The Daily Practice of Painting*, London 1995, pp. 82-83). In the present work, the colour becomes a by-product of the techniques developed in his long-running series of *Abstraktes Bilder* (*Abstract Paintings*). Combining the chance effects of paint with the underlying structure of the grid, Richter creates a chromatic palimpsest that hints at a world beyond the picture plane. Like the *Grauer Spiegel* – and indeed his photo-paintings – tangible reality is held tantalisingly at bay.

Gerhard Richter, *Spiegel, grau (Mirror, Grey)*, 1991.
Musée de Beaux-Arts de Nantes, Nantes.
© Gerhard Richter 2018 (0026).

λ **51**

ANSELM KIEFER

(B. 1945)

PROPERTY FROM A PRIVATE IMPORTANT EUROPEAN COLLECTION

Am Anfang (In the Beginning)

sand, earth, oil, sunflower seeds and mixed media on canvas
111⅜ x 149¾ x 2in. (283 x 380.5 x 5cm.)
Executed in 1998

£400,000–600,000
$570,000–850,000
€460,000–680,000

'In my paintings, I tell stories in order to show what lies behind history. I make a hole and pass through'

–Anselm Kiefer

Made using a heavily-encrusted mixture of shellac, emulsion, acrylic, ash and sunflower seeds, *Am Anfang* (*In the Beginning*), is a large, almost completely abstract painting that Anselm Kiefer made in 1998. With the exception of a few clusters of clearly delineated geometric form, this large, cosmic picture comprises almost entirely of a rich, heavily-worked, and seemingly abstract painted surface. It is a surface that has been dug into, poured, splashed, pushed and pulled in a myriad of directions, as well as strewn with what is, for Kiefer, a perennial symbol of the cycle of death and rebirth and of macrocosm and microcosm: sunflower seeds. Through the heavily material troughs, ridges, craquelure and half-formed patterns of this richly textured, even, at times, shimmering surface, however, there appear glimpses of imagery or structures. These are all indistinct, partially obscured or appearing to be caught in the process of coming into existence. As the epic and Biblically-derived title of this picture suggests, its subject is the origin of the universe - the moment of divine creation, when God created the world and something emerged from nothing. *Am Anfang* is a title that Kiefer has bestowed upon several of his most epic and ambitious works, ranging from a vast image of the ocean strewn with a solitary leaden ladder (Jacob's Ladder) in a painting of 2008 to an entire opera that he devised in 2009 for the Opéra Bastille in Paris.

William Blake, *The Ancient of Days, circa* 1827.
Whitworth Art Gallery, Manchester.
Photo: Bridgeman Images.

PROVENANCE:
Gagosian Gallery, New York.
Guido Orsi, Italy (acquired from the above in 1999).
Bear Witness, Sotheby's London, 10 March 2015, lot 161.
Acquired at the above sale by the present owner.

EXHIBITED:
Ghent, Stedelijk Museum voor Actuele Kunst, SMAK, *Anselm Kiefer. Recente werken 1996-1999*, 2000, p. 150 (illustrated in colour with the incorrect orientation, p. 29).

LITERATURE:
G. Celant (ed.), *Anselm Kiefer*, exh. cat., Bilbao, Guggenheim Museum Bilbao, 2007, p. 493, no. 118 (illustrated in colour with the incorrect orientation, p. 297).

Pieter Bruegel the Elder, *The Tower of Babel*, 1563.
Kunsthistorisches Museum, Vienna.
Photo: Bridgeman Images.

As in these works, in this canvas of 1998, Kiefer has taken as his guide to the divine moment of Creation, not the famous Biblical account in Genesis, but the Gnostic account of Isaak Luria, founder of the modern Kabbalah. Luria, a 16th century Jewish mystic described how God created the world by withdrawing in on himself in order to make a space wherein the universe could come into existence. For Kiefer, as for other followers of the Kabbalah, this primordial moment of creation was, or is, not a finite one-off moment of Creation, but an on-going and cyclical event. It is a moment somewhat akin to the idea of a divine breath, breathing life in and out behind the mirage of imagery that our senses experience. It is also an act that can be seen to be approximated, echoed and perhaps reverberated in the artist's act of creation.

The cyclical nature of this repetitive cycle of creation and destruction is signaled by the ash and the thousands of sunflower seeds that have been scattered throughout the painting. While on one level seeds and ash evidently relate to the concept of growth and decay, the seeds of the star-like sunflower are also often used in Kiefer's work to symbolize the inherent union of macrocosm and microcosm and the hermetic belief in 'as above so below' as signaled by Robert Fludd's poetic concept of the countless stars in the heavens having their equivalence in the numberless flowers blooming on earth. Similarly, the clusters of geometric polyhedra that appear in this painting probably refer to the crystallizing of matter into a matrix of form and perhaps also to the ten 'vessels' that, in Kabbalistic myth, God created, after the universe had first emanated from his 'withdrawing'. According to Luria, these vessels were the containers of God's divine light, but in an event that mirrors the breaking of the waters when a child is born, these 'vessels' proved not strong enough and six of them were broken. Out of these, sparks of divine light poured forth, like seeds or stars scattering across the newly created universe, creating a chaotic pattern of order and disorder.

Am Anfang is a picture that aims to encapsulate something of this cosmic moment of becoming, of the moment when matter and imagery first materialized. As in so many of Kiefer's works, the artist is attempting to represent the unrepresentable. It is in this respect too that *Am Anfang* is also a work that, like much of Kiefer's art, provides a cosmic parallel to the process and practice of painting, here specifically focusing on the way in which an image comes into being. '"Kabbala" means "knowledge that has been received" a secret knowledge', Kiefer has said. 'But I think of it as images that have been received ... The cabbalistic tradition is not one but many, forming a sophisticated spiritual discipline. It is a paradox of logic and mystical belief. It's part scholarship, part religion, part magic. For me, it is a spiritual journey anchored by images ... [Scientists] want to find heaven too, but their stars are always moving, always dying, and some breaking off, making new stars. Scientists are a bit like artists. Their stars are like pieces of memory that find their way into a painting. You pull them out and stop them for a moment in the painting. It is stopped only for the instant you recognize it and then you change position and you see something else, another relationship in the image, but again, only for an instant. There are only glimpses' (A. Kiefer, quoted in *Anselm Kiefer*, exh. cat., Guggenheim Museum, Bilbao, 2007, p. 339).

λ **52**

IMI KNOEBEL

(B. 1940)

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

schief und schräg 2 (crooked and oblique 2)

signed and dated 'imi 2010' (on the reverse of the far right panel)
acrylic on aluminium, in three parts
overall: 76 x 114⅝ x 3½in. (193 x 291 x 9cm.)
Executed in 2010

£150,000–200,000
$220,000–280,000
€170,000–230,000

'Beauty always lies in between'

–Imi Knoebel

Spanning nearly three metres in width and two in height, *schief und schräg 2 (crooked and oblique 2)* is a monumental example of Imi Knoebel's geometric abstractions. Divided into six segments, each delineated by a unique arrangement of vivid aluminium bars, the work probes the interaction of colour, form and material support to produce a striking hybrid of painting and sculpture. A student of Joseph Beuys during the 1960s, Knoebel absorbed the teachings of Mondrian, Malevich and László Moholy-Nagy, operating through an eclectic mix of reverence and tongue-in-cheek subversion. With their powerful graphic charge spilling into three dimensions, his works play with the tenets of his Modernist heritage. Executed in 2010, the present work's 'crooked' arrangement of lines recalls the haphazard structure of his *Cut-up* series created that year. As Martin Schulz explains, these works borrow from avant-garde literature in their structural logic, recalling the so-called 'cut-up' method in which pre-existing texts are reshuffled to generate new meanings. The results 'take on a completely different, pointedly illogical, and nonsensical form', he explains, 'revealing surprising new connections and possibilities of language that also express something previously unsaid, unthought-of, or not understood' (M. Schulz, *Imi Knoebel, Kartoffelbilder*, exh. cat., Galerie nächst St. Stephen, Vienna, 2011, p. 42). The desire to see new possibilities in the grammar of colour and form lies at the heart of Knoebel's practice, and finds keen expression in the present work.

Theo van Doesburg, *Simultaneous Counter-Composition*, 1929-30.
Museum of Modern Art, New York.
The Sidney and Harriet Janis Collection. Acc. n.: 588.1967.
Photo: © 2018. Digital image, The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:
Von Bartha, Basel.
Acquired from the above by the present owner in 2012.

λ*53

CECILY BROWN

(B. 1969)

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

Les Sept Jours de la Semaine (The Seven Days of the Week)

signed 'Cecily Brown 2006-07' (on the reverse of the last element); signed with the artist's initials 'CB' (on the reverse of the first element); consecutively signed, numbered and dated 'C R BROWN 1 of 7 - 7 of 7 2007' (on the reverse of each element)
oil on linen, in seven parts
each: 17 x 12¾in. (43.2 x 32.4 cm.)
Painted in 2006-2007

£300,000–500,000
$430,000–700,000
€340,000–570,000

Source image for the present work, artist unknown, *Aujourd'hui rose, demain..., (Pink today, tomorrow...), circa* 1900.

PROVENANCE:
Gagosian Gallery, New York.
Acquired from the above by the present owner in 2008.

Alive with Cecily Brown's captivating blend of figuration and abstraction, *Les Sept Jours de la Semaine* (The Seven Days of the Week) presents seven canvases. Each displays an abstracted, expressive variation on a Victorian picture-postcard illusion: the image of a skull, formed by a pair of children petting a dog. The series is rich and seductive in colour and tone, with each respective work establishing a distinctive mood, like the shifting seasons or, as the group's title suggests, a week of ambient changeability. The source image's implicit yoking together of youth and mortality imbues this idea of passing time with a lush sense of *memento mori*. Like the great *vanitas* still lives of the seventeenth century, the works pulsate with the sensual glories and cyclical transience of earthly life. The collection encompasses a banquet of colour, with each piece of linen embodying an independent palette, from the earthy, autumnal ochres of number four, to the dulcet hallucination of pink in number five. The formation of the figures also draws parallels to those in one of Brown's favourite paintings, Degas' *Combing the Hair ('La Coiffure')*, in the collection of the National Gallery, London, which she has commended for its treatment of the human form. Equally influenced by Francisco Goya, Willem de Kooning, and Francis Bacon, Brown's work walks a tantalising tightrope between suggestive figurative forms and swirling abstract gestures. Rather than dictating the detail of her narratives, Brown encourages the observer to project their own subjective interpretation onto her tempestuous splashes of paint. 'I really like the viewer to … have this state of flux', Brown explained in a recent interview, 'it's really important to me that… nothing is too determined and pinned down, and that really you do get the sense of things that are still in the process of becoming' (C. Brown, quoted in 'Cecily Brown Interview: Take No Prisoners', http://channel.louisiana.dk/video/cecily-brown-take-no-prisoners [accessed 31 January 2018]).

λ†54

GRAYSON PERRY

(B. 1960)

Barbaric Splendour

glazed earthenware
26⅛ x 14 x 14in. (67 x 35.5 x 35.5cm.)
Executed in 2003

£70,000–100,000
$99,000–140,000
€80,000–110,000

'Barbaric splendour is a phrase I read in Ernst Gombrich's book *A Sense of Order*. It comes from Greek oratory: if somebody was a bit flashy and prone to theatrical language, the orators would frown on it, calling it "barbaric splendour". They thought that speaking plainly was a higher achievement and looked down on other cultures that were more inclined to sensuous pleasures'

–Grayson Perry

Executed in 2003, *Barbaric Splendour* was included in Grayson Perry's Turner Prize exhibition that year, where he became the first ceramic artist to win the award. It is a compelling example of his use of pottery as a vehicle for social commentary. Looking back to Greek and folk art traditions, the classical forms of Perry's vases become contradictory vessels fused with contemporary narratives, documenting his own biography, sociological realities and current political issues through coarse, satirical humour. In *Barbaric Splendour*, the clustered housing and muddy puddles drying after the rain in a northern working-class town contrast against imaginary billboards promising the 'Holiday of a Lifetime' and 'Dream Homes'. Crowned with a roadside memorial to his younger self, the teddy bears also allude to the artist's own bear, Alan Measles, who acted as a protagonist in the fantasy world Perry created to deal with his childhood upheavals, and is a recurring motif throughout his *oeuvre*. Of this memorial, Perry says, 'I was thinking about the emotional outpouring after Princess Diana's death and the whole "Dianafication" phenomenon. It was seen as an example of barbaric splendour by the middle-class media: you can cry at the right opera, but to cry at the wrong thing like Diana's funeral is "common" and misplaced.' The roundels pop in bawdy pastel patterns, the only colours in the otherwise sombre palette of the work, which Perry describes as the 'typical trashy dinner-plate motifs of the working-class wedding present' (G. Perry, quoted in J. Klein, *Grayson Perry*, London 2009, p. 42).

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

EXHIBITED:
London, Tate Britain, *The Turner Prize*, 2003-2004.

LITERATURE:
J. Klein, *Grayson Perry*, London 2009 (illustrated in colour, pp. 42 - 43).

Grayson Perry's Turner Prize entry at the Tate Britain Gallery October 28, 2003 in London.
Photo: Bruno Vincent/Getty Images.
Artwork: © Grayson Perry. Courtesy the Artist.

'When we note how frequently, too, elements of his own biography appear – whether in his visions of sexual fantasy or in the repeated references he makes to his family, and to the people and places he has known – we can begin to see Perry's works as maps of his own creative universe. Indeed, as much as any artist might be said to divulge something of themselves through the making of their work, Perry's pots could even be taken for self-portraits of a sort'

–Jacky Klein

Following the success of his first major solo exhibition at the Stedelijk Museum, Amsterdam, in 2002, Perry's ceramics propelled him to public prominence as a member of the so-called Young British Artist generation. In the sense that Perry chooses to work independently, handcrafting his ceramics through laborious practices and without studio assistants, the artist remains an anomaly amongst many of his contemporaries. Though made using traditional coiling methods, the virtuosic surfaces of his ceramics deploy a complex variety of additional techniques – from glazing and embossing to incision, relief and photographic transfers – which frequently require several firings. Deliberately challenging pottery's status as a decorative, domestic, and utilitarian craft, the medium itself adds an additional layer to Perry's social commentary, encouraging psychological and sociological discussions in the manner of Hogarth's works during the eighteenth century. While the work's title evokes judgements of moral inferiority cast in antiquity, Perry explains, 'That trend in western civilization has been continuous, from Puritanism and classicism right through to minimalism in our modern age, all of which are seen as somehow morally superior. To indulge in decoration, ornateness, previous materials, a kind of visual busyness or emotional excess, is seen as morally inferior. It's because class is central. Restraint has always been seen as having a high moral value and being one of the premier middle-class "virtues"' (G. Perry, quoted in J. Klein, *Grayson Perry*, London 2009, p. 42).

HOLIDAY OF
A LIFE TIME
DREAM
HOMES

† 55

KRISTIN BAKER

(B. 1975)

The Raft Of Perseus

acrylic on PVC, in two parts
overall: 100⅛ x 159½in.
(254.4 x 405cm.)
Executed in 2006

£50,000–70,000
$71,000–99,000
€57,000–79,000

'As in Baker's racing paintings, in *The Raft of Perseus* landscape is interwoven with culture, and infuses the human endeavour with pictorial and actual drama. But since Baker's raft has been de-populated, what is the human endeavour offered here? It seems that it is painting itself. In Baker's painting the vulnerable raft of art history is dispersed and infused with abstract forms'

–Jennifer R. Gross

Plunging the viewer into a gigantic vista almost four metres across, *The Raft of Perseus* (2006) is a majestic example of Kristin Baker's vibrant, dynamic and highly distinctive style. The composition, based on Géricault's 1824 painting *The Raft of the Medusa*, sees abstracted planks, shards, sails and masts of colour – which echo the sharp shapes and hues of Constructivism or De Stijl – beset by huge, foamy sweeps of blue, white and turquoise ocean. The sky beyond, thundering with smoky greys and acrid yellows, churns in ragged wisps like a torn collage. To create her environment-sized works, Baker paints on PVC rather than canvas, and uses not brushes but spatulas, knives and masking tape. The exuberant gloss, light and weightlessness of her materials heightens her works' impression of speed, danger and excitement: her earlier paintings, while learning from the abstract vigour of Futurism, were directly informed by the Nascar racetracks she was obsessed with as a child growing up in Stamford, Connecticut. Moving on from motorsports, later paintings saw Baker engage with epic spectacle and drama throughout art history. Another of these, *Wind Over Matter* (2004), which reinterprets J.M.W. Turner's 1835 *The Burning of the Houses of Lords and Commons*, is held in the Guggenheim collection. In the present work, her relationship with *The Raft of the Medusa* raised new questions for the artist. 'Was I just drawing from the general energy of it, or was I interested in redepicting it for our time?' she asked. 'I'm still going back and forth with this one' (K. Baker, quoted in D. Kazanjian, 'Color Surge', *Vogue*, March 2008, p. 584). Her title slyly highlights the grand ambition of her revising such a masterpiece: Perseus, in Greek mythology, was the slayer of Medusa. Although Baker's source remains recognisable, *The Raft of Perseus* sees that 'general energy' transformed for the modern age, its slick support, breakneck movement and smears and shafts of spectacular colour taking us to the thrilling brink of disaster.

Theodore Gericault, *The Raft of the Medusa*, 1819.
Musée du Louvre, Paris.
Photo: Bridgeman Images.

PROVENANCE:
Deitch Projects, New York.
Acquired from the above by the present owner in 2006.

EXHIBITED:
London, Royal Academy, *USA Today: New American Art from the Saatchi Gallery*, 2006-2008. This exhibition later travelled to St Petersburg, State Hermitage Museum.
New York, Deitch Projects, *Kristin Baker. Surge and Shadow*, 2007, pp. 11-12, 50, 83 (illustrated in colour, pp. 10, 48-49, 51; installation view illustrated in colour, p. 63).
London, Saatchi Gallery, *Abstract America: New Painting and Sculpture*, 2008 (illustrated in colour, pp. 24-25).
Tokyo, National Art Center, *Artist File 2011*, 2011.

LITERATURE:
E. Booth-Clibborn, *The History of the Saatchi Gallery*, London 2009 (illustrated in colour, pp. 626-627).
Flash Art, Vol. XLII, No. 265, March-April 2009 (illustrated in colour, p. 56).

56

KENNETH NOLAND

(1924-2010)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

Doo Gee

signed, titled and dated '"DOO GEE" 1964 Kenneth Noland' (on the reverse)
acrylic on canvas
69¼ x 69¼in. (176 x 176cm.)
Painted in 1964

£300,000–500,000
$430,000–700,000
€340,000–570,000

'I do open paintings. I like lightness, airiness, and the way colour pulsates. The presence of the painting is all that's important'

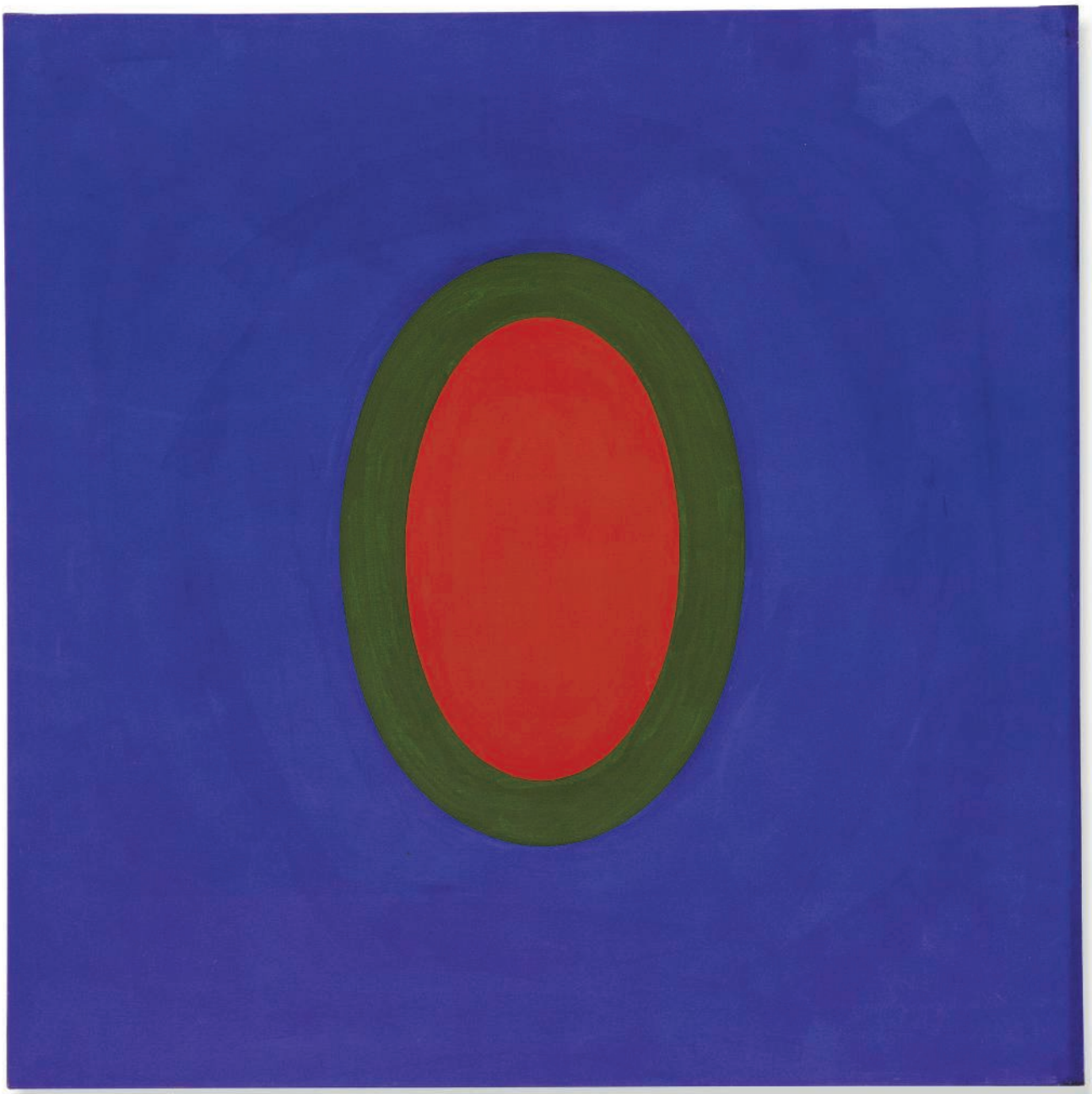
–Kenneth Noland

Held in the same collection for over fifty years, Kenneth Noland's *Doo Gee* (1964) is a monumental apparition of luminous colour. A bright scarlet oval, surrounded by a softening border of forest green, hovers against a vast ground of vivid ultramarine blue. The canvas is square and the oval set dead centre, creating a hypnotic optical focus. Noland's thinned acrylic paint is sunk directly into the unprimed cotton surface. This staining not only conveys a sense of the colour as pure and disembodied, but also makes revision or overpainting – which would unbalance the work's texture – impossible. As Noland put it in 1965, 'I'm a one-shot painter' (K. Noland, quoted in 'Painting: Peacock Duo', *Time*, 8 January 1965, p. 44). His radical approach to composition and colour revolutionised abstract painting in the 1960s. Melding the idealistic Bauhaus and De Stijl-infused lessons of Josef Albers and Ilya Bolotowsky, who had taught him at Black Mountain College, with the physical tactility of Matisse and the magical, intuitive colour-sense of Paul Klee, Noland created a unique fusion of geometric and material concerns. *Doo Gee* represents an evolution from his breakthrough circle compositions of the late 1950s, which often floated against an unpainted canvas ground: here, colour as mood floods the work entirely and seems even to expand beyond the picture plane, facing the viewer with a potent aura of mystic presence.

Jasper Johns, *Target*, 1958.
Private Collection.
Artwork: © Jasper Johns / VAGA, New York / DACS, London 2018.
Photo: © Bridgeman Images.

PROVENANCE:
Galerie Lawrence, Paris.
Galerie Renée Ziegler, Zurich.
Galerie Alfred Schmela, Dusseldorf.
Private Collection, Europe (acquired from the above in 1967).
Thence by descent to the present owners.

EXHIBITED:
Basel, Kunsthalle Basel, *Held, Kelly, Mattmüller, Noland, Olitski, Pfahler, Plumb, Turnbull: Ausstellung Signale*, 1965 (installation view illustrated).
Hanover, Kunstverein Hannover, *126. Frühjahrsausstellung*, 1965.

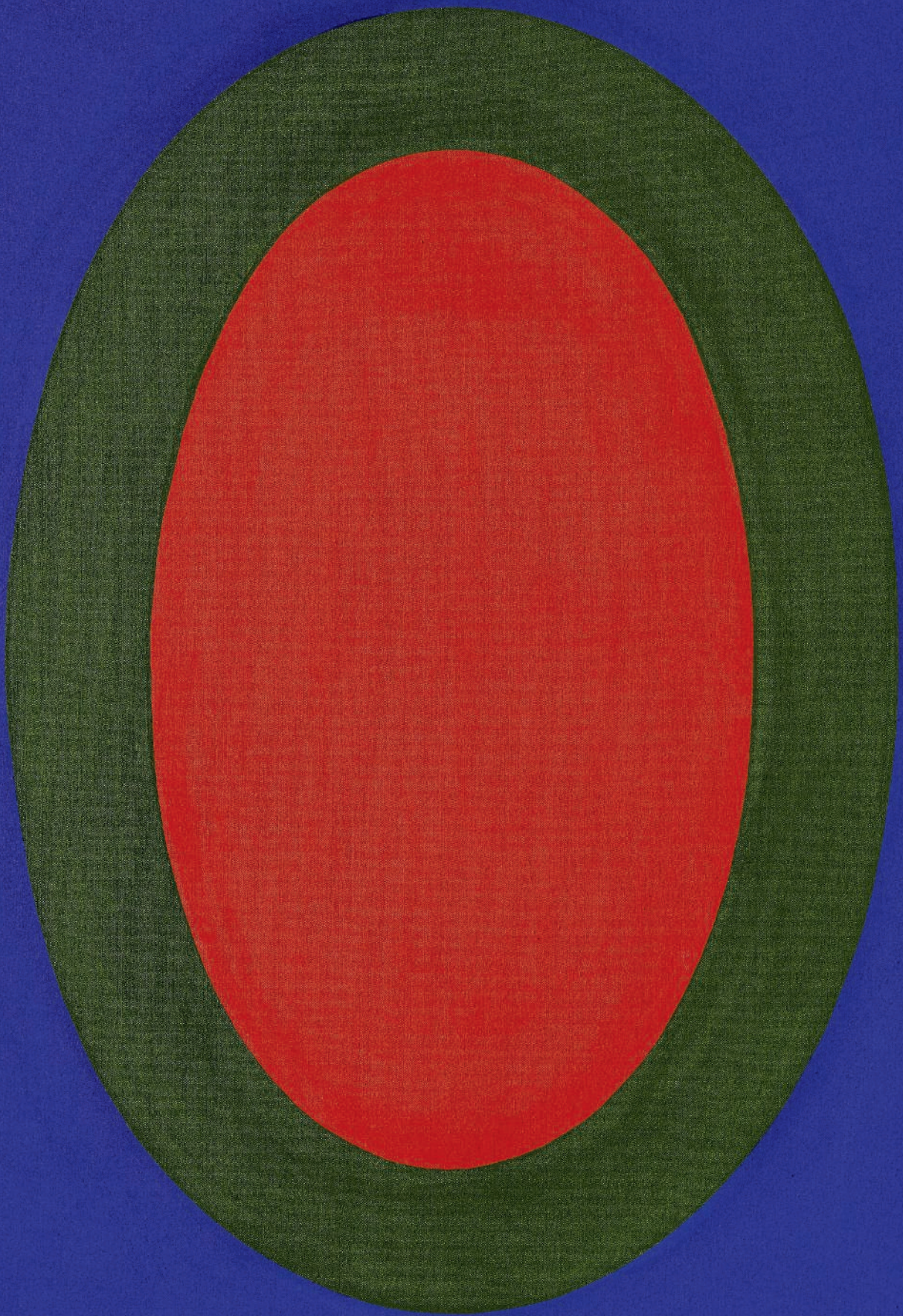


‘The thing is to get that colour down on the thinnest conceivable surface, a surface sliced into the air as if by a razor. It’s all colour and surface, that’s all’

–Kenneth Noland

Doo Gee was painted in a key year for Noland. 1964 saw him take part in the landmark exhibition ‘Post-Painterly Abstraction’ at Los Angeles County Museum of Art, whose title would come to designate the open, clear and lucid style that Noland, along with Morris Louis, Jules Olitski, Frank Stella and others, had developed in the wake of Abstract Expressionism. Clement Greenberg, who curated the show, championed these artists as defining the new landscape of American painting. That same year, Noland took part in the Venice Biennale alongside Louis, Stella, Robert Rauschenberg, Jasper Johns and Claes Oldenburg: a grouping that brought together Pop art and Post-Painterly Abstraction as the most vital developments of the 1960s. Jewel-like and radiant, *Doo Gee* resonates as an icon of Noland’s practice and an elegant concentration of his painterly power. Colour and form, emotion and geometry, the felt and the rational, are held in a halo of perfect, distilled equilibrium. ‘I do open paintings’, Noland said. ‘I like lightness, airiness, and the way colour pulsates. The presence of the painting is all that’s important’ (K. Noland, quoted in ‘Painting: Peacock Duo’, *Time*, 8 January 1965, p. 44).

Above:
Kenneth Noland in his studio, 1960s.
Photo: Fred W. McDarrah/Getty Images.
Artwork: © Estate of Kenneth Noland. DACS, London/VAGA, New York 2018.



λ **57**

HEINZ MACK

(B. 1931)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

Untitled (Grey-Black Waves)

signed and dated twice 'MACK 58 Mack 58' (on the reverse)
oil on canvas
49¼ x 43⅜in. (125 x 110cm.)
Painted in 1958

£180,000–250,000
$260,000–350,000
€210,000–280,000

'Every zone in between two lines displays an immensely rich color'

–Heinz Mack

Held in the same family collection for fifty years, Heinz Mack's *Untitled (grey-black waves)* is a sublime example of the artist's early abstract experiments involving painterly movement, space and chromaticism. With its repetitive rush of monochrome striations, a tower of horizontal black and white bands floods the canvas, coalescing in a breathtaking interplay of luminosity and shadow. The satisfying rhythmical reiteration of these strips is offset by constant derivations in tone and contrast, like the intricate, infinitesimal network of lines found in knotted wood. With a sharp juxtaposition of light and darkness, Mack achieves a destabilisation of colour and propulsion of energy that resonates with the core perspective of the Zero group, founded by Mack and Otto Piene in the year preceding this work. With Zero, Mack and his companions strove towards a reductive reconstruction of painting, shunning pictorial illusionism and gestural expressionism in favour of attending to surface, light and motion. In *Untitled (grey-black waves)*, by juxtaposing zones of white with lines of jet-black, Mack liberates the very nature of colour, in turn manifesting a spatialised energy and kinetic momentum. 'Every zone in between two lines displays an immensely rich color', Mack declared, 'the lines arrange themselves. Individual parallel zones gradually transform themselves from zone to zone, while at the same time they retain their distinct but mutual character – in this way they are brought into vibration' (H. Mack, 'The New Dynamic Structure', reproduced in *Zero*, Cambridge, Mass, 1973, p. 14). With this optical effect, manifested stunningly in works such as *Untitled (grey-black waves)*, Mack succeeds in conjuring a truly original sensory effect; the result of relentless movement.

Heinz Mack in his studio, Dusseldorf, *circa* 1957.
Photo: © bpk/Charles Wilp.
Artwork: © DACS, 2018.

PROVENANCE:
Galerie Alfred Schmela, Dusseldorf.
Private Collection, Europe (acquired from the above in 1968).
Thence by descent to the present owners.

LITERATURE:
R. Fleck (ed.), *Heinz Mack Zero-Malerei/ Painting Catalogue Raisonné 1956-1968 Volume II,* Munich 2017, p. 37 (illustrated in colour).

*** 58**

ROBERT MANGOLD

(B. 1937)

PROPERTY OF A LADY

Irregular Red-Orange Area with A Drawn Ellipse #3

signed, titled and dated 'R. Mangold 1986 IRREGULAR RED ORANGE AREA WITH A DRAWN ELLIPSE' (on the reverse)
acrylic and pencil on canvas
94⅞ x 67½in. (241 x 171.5cm.)
Executed in 1986

£300,000–500,000
$430,000–700,000
€340,000–570,000

'The results are shapes that have a firm hold on the wall and clear vertical orientation (the bottom edge of the canvas is always parallel to the floor), but seem otherwise quite "unhinged" – almost literally, as if drawn from shadows cast by doors wrenched loose from their jambs'

–Nancy Princenthal

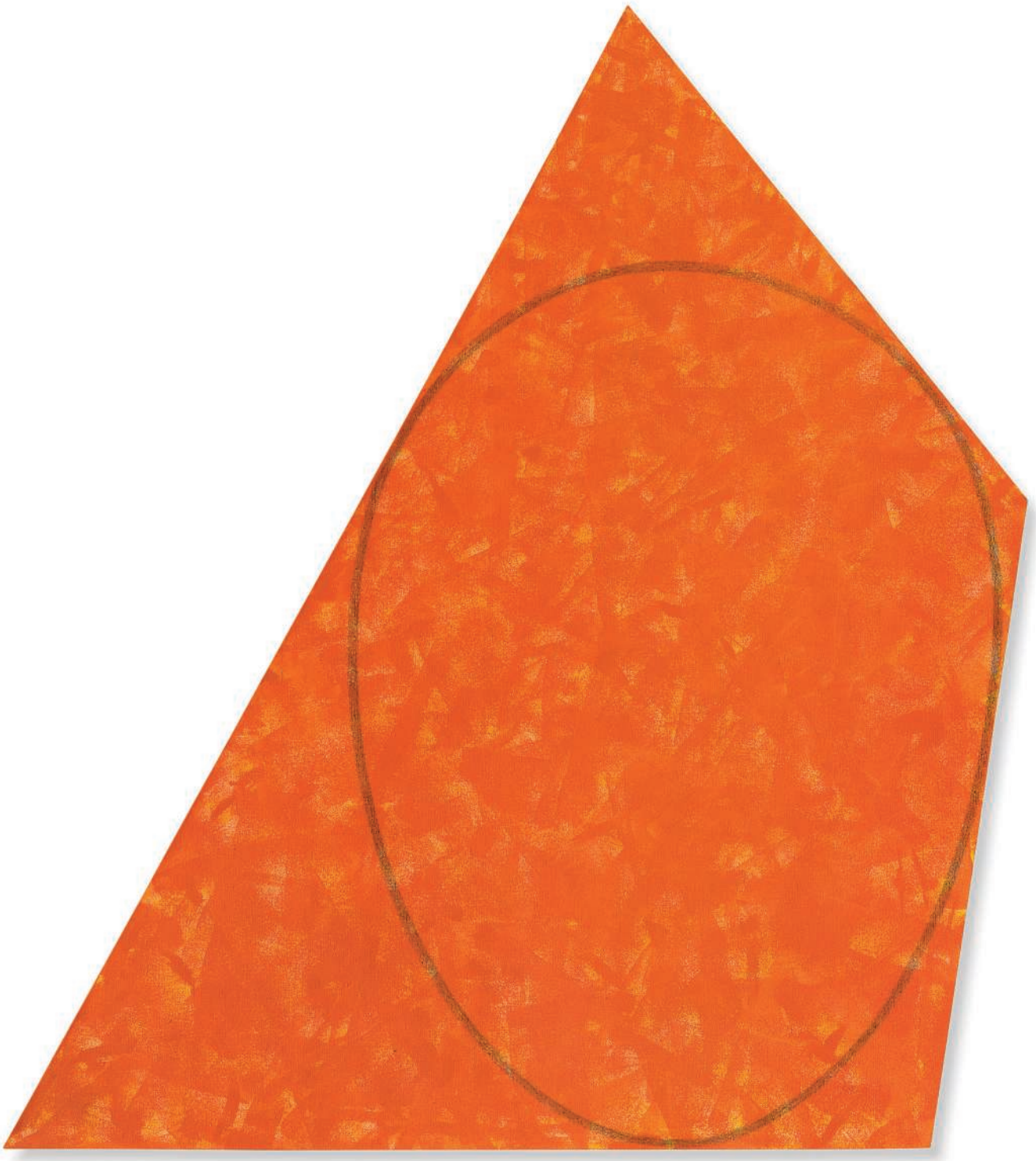
A towering monolith of quadrilateral geometries, soaring to a height of over two metres, Robert Mangold's *Irregular Red-Orange Area with A Drawn Ellipse #3* is a magnificent example of the American minimalist's 'irregular areas', a body of work produced between 1985 and 1987. Four asymmetric, assorted angles mould an unexpected and unfamiliar form. An acute angle at the bottom left-hand corner ascends to another at the apex. Falling from this peak, our eye meets an obtuse angle on the right side, thrusting the shape of the canvas outwards, before sharply plunging it down to marry with an angle of approximately 100° at the base. The work becomes a vessel for an egg-shaped ellipse, which seems to dictate and stabilise most of the shape's geometries. It is perfectly contained within its shell of sides and corners against a patchwork of sketchy, warm brushstrokes, applied by Mangold using rollers, which are repeated in a disorder that resonates with the work's overall irregularity. Mangold's angles are both reductive and expansive, whilst the straight, horizontal axis of the southern edge – a consistent attribute of all Mangold's 'irregular areas' – anchors the composition. The overall effect, according to critic Nancy Princenthal, is of 'shapes that have a firm hold on the wall and clear vertical orientation … but seem otherwise quite "unhinged" – almost literally, as if drawn from shadows cast by doors wrenched loose from their jambs' (N. Princenthal, 'A Survey of the Paintings', in *Robert Mangold*, London, 2000, p. 239). With its unusual and surprising shape and contents, Mangold's *Irregular red orange area with drawn ellipse* encapsulates a riveting and truly unique geometric language in painting.

Frank Stella, *Empress of India*, 1965.
Museum of Modern Art (MoMA), New York.
Artwork: © DACS, 2018.
Photo: The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:
Galerie Konrad Fischer, Dusseldorf.
Crex Collection, Schaffhausen (acquired in 1987).
Xavier Hufkens, Belgium.
Acquired from the above by the present owner in 2007.

EXHIBITED:
Dusseldorf, Galerie Konrad Fischer, *Robert Mangold*, 1987.

LITERATURE:
D. Fischer, *Austellungen bei Konrad Fischer: Düsseldorf Oktober 1967 - Oktober 1992*, Dusseldorf 1993, p. 242.
R. Petzinger and S. Singer (eds.), *Robert Mangold*, Wiesbaden 1998, p. 187.



λ * **59**

CAROL RAMA

(1918-2015)

Mucca Pazza (Mad Cow)

signed and dated 'Carol Rama 1999' (on the reverse); titled 'MUCCA PAZZA' (on the stretcher)
inner tube, valve, polyurethane and leather on canvas
27½ x 39⅜in. (70 x 100cm.)
Executed in 1999

£120,000–180,000
$170,000–250,000
€140,000–200,000

'I'd like to paint everything black – it's a kind of incineration, a kind of wonderful agony'

–Carol Rama

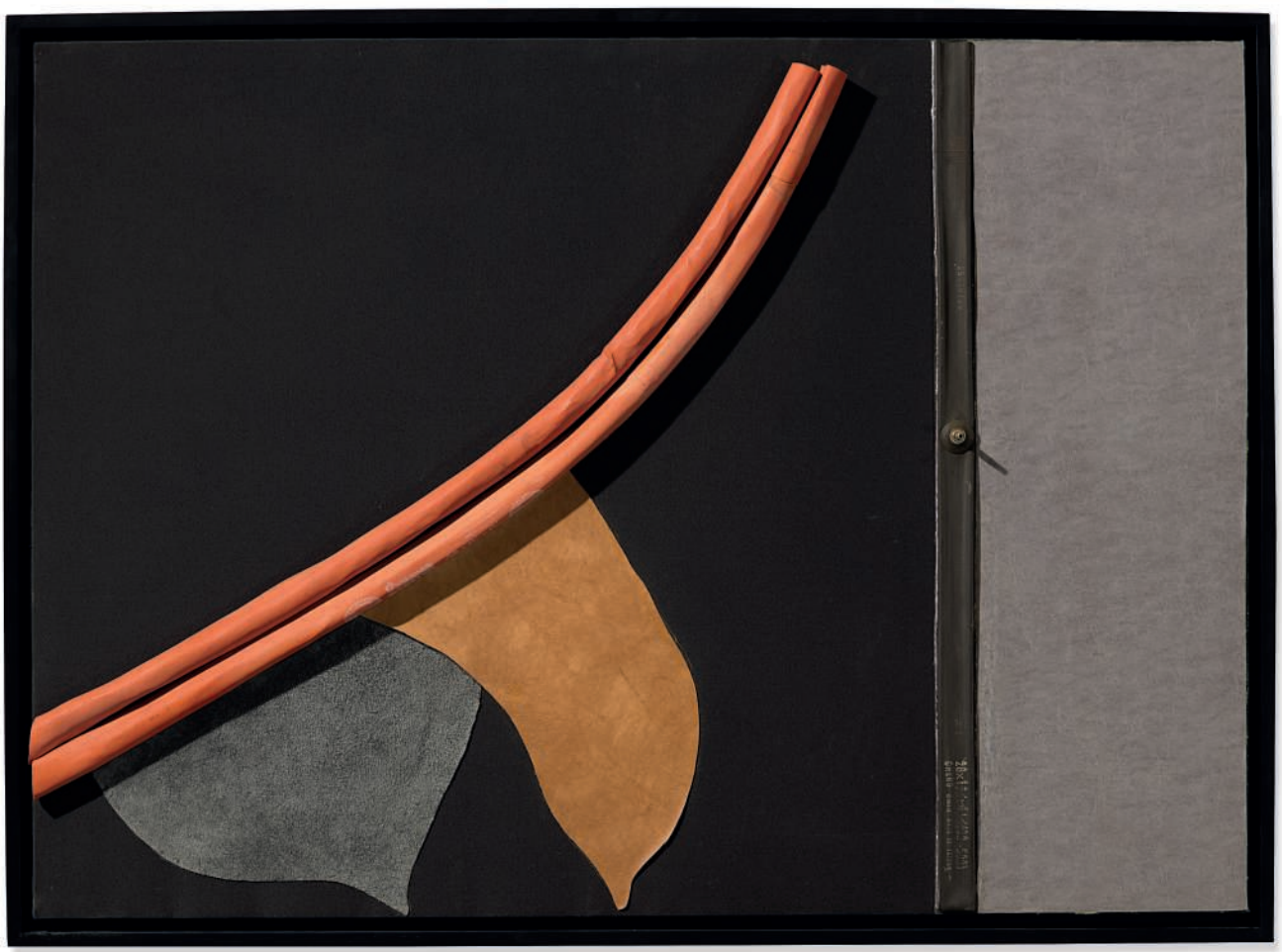
With its harmoniously-ordered mixed media collage, *Mucca Pazza* ('Mad Cow') exhibits the potent combination of expressive freedom and formal poise that defines Carol Rama's practice. The majority of the work sits on a background of black paint, bisected vertically by a cylindrical strip of grey rubber taken from the inner tube of a tyre; to its right is a section of similar material, pressed flat into a suede-like texture. Two orange tubes curve across the black space, from which hang, fruit-like, a pair of dark grey and ochre forms, also of flattened and painted rubber. There is a serenity to this image, but also a sense of the uncanny. The tubes have a bodily fleshiness, as if pulled from a living being and stretched across the canvas, while the bulbous shapes evoke both the udder of a cow and the human breast. Executed in 1999, *Mucca Pazza* tells several personal stories. It is one of a major series named for the BSE epidemic, television footage of which recalled the traumatic scenes

Marcel Duchamp, *Bicycle Wheel*, 1951. Museum of Modern Art, New York. The Sidney and Harriet Janis Collection. 595.1967 a-b. Artwork: © Succession Marcel Duchamp/ ADAGP, Paris and DACS, London 2018. Photo: 2018 The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:
Private Collection, Turin.
Acquired from the above by the present owner.

EXHIBITED:
New York, New Museum, *Carol Rama: Antibodies*, 2017, pp. 240 and 283 (illustrated in colour, p. 241).

This work has been registered in the Archivio Carol Rama under no. 0142 and is accompanied by a certificate of authenticity signed by the Archivio Carol Rama.

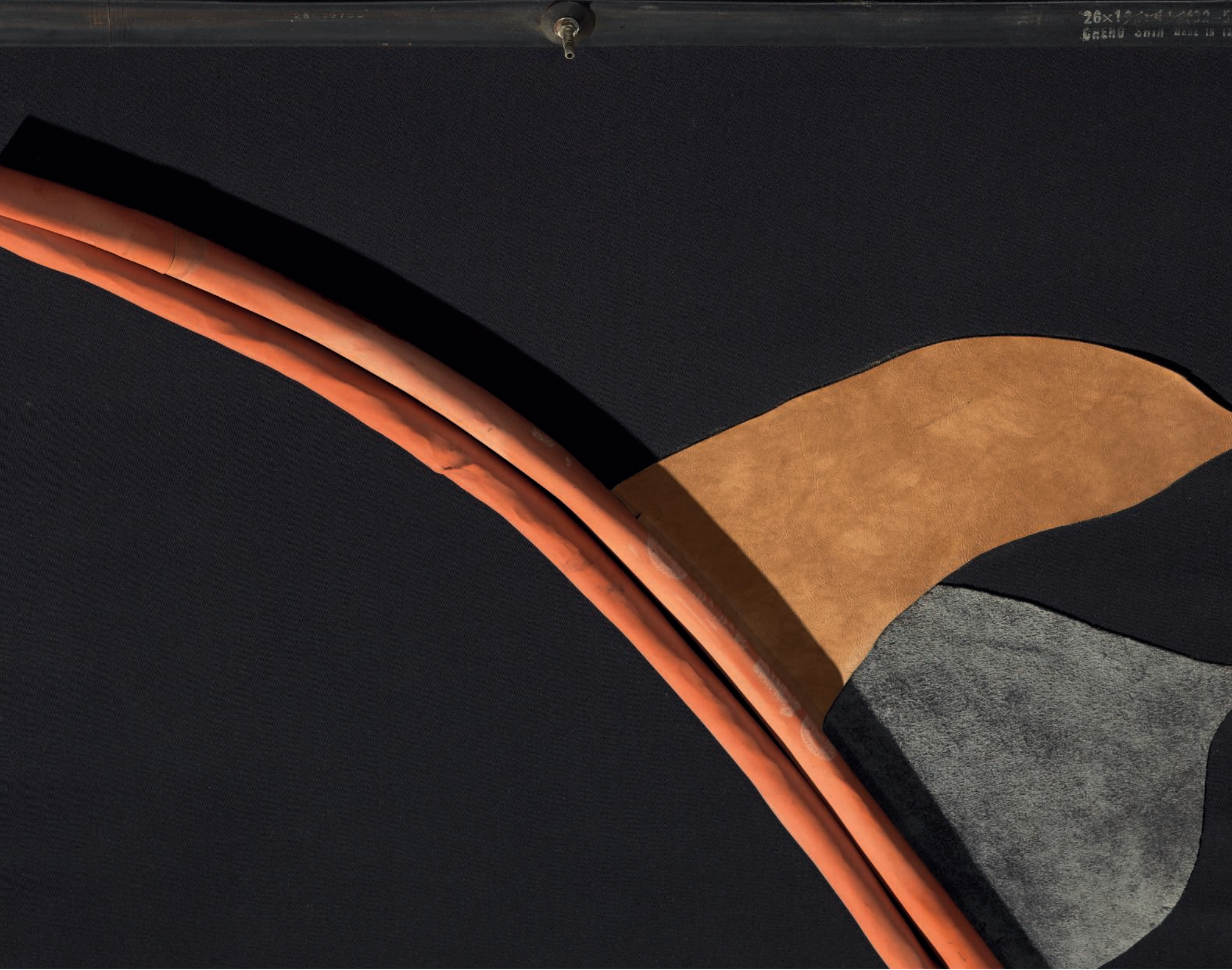


'Expressionist, Surrealist, Pop, Minimalist: Rama is all those things, and sometimes even appears anachronistic, knowingly outside the big identified movements and, for that very reason, eternally contemporary'

–Anne Dresse

Rama had witnessed as a teenager at her mother's psychiatric hospital in the 1940s. Rama's use of inner tubing also recalls her father, a small-time automobile and bicycle factory-owner who committed suicide after being declared bankrupt. In her art, Rama's pain becomes a source of complex pleasure. The work exudes a sensual beauty in its curvaceous forms, and is further enriched by its use of colours, to each of which Rama appertained significance. Yellow reminded her of Gustav Klimt, red provided an erotic excitement, and grey represented her desire for high culture. But it was the black that dominates the composition's background that Rama found the most potent. 'I'd like to paint everything black,' she said; 'it's a kind of incineration, a kind of wonderful agony' (C. Rama, quoted in C. Levi, 'Colours to Carol Rama', in M. C. Mundici and B. Ghiotti, *Inside Carol Rama*, Turin, 2014, pp. 166-7).

Above:
Robert Rauschenberg, *First Landing Jump*, 1961. Museum of Modern Art, New York. Acc. n.: 434.1972.
Artwork: © Robert Rauschenberg Foundation/ DACS, London/VAGA, New York 2018.
Photo: 2018 The Museum of Modern Art, New York/Scala, Florence.



λ **60**

ANISH KAPOOR

(B. 1954)

Untitled

copper and lacquer
54⅞ x 54⅞ x 9¼in.
(139.5 x 139.5 x 23.5cm.)
Executed in 2010

£500,000–700,000
$710,000–990,000
€570,000–790,000

'All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts'

–William Shakespeare, *As You Like It*, Act II Scene 7

Standing in front of Anish Kapoor's *Untitled*, the viewer is met with an inverted reflection of themselves and their surroundings bathed in liquid metal. Drawn into and beyond its brilliant copper surface, we become a part of its vivid, living theatre. Created in 2010, the work forms part of Kapoor's instantly recognisable and celebrated series of mirrored sculptures. It is one of two similar mirrors, the other shown in the *Bronze* exhibition celebrating metallic sculpture at the Royal Academy, London, in 2012. Kapoor's mirrored works have been installed in many public sites across the globe, including *Sky Mirror* (2006), exhibited in Kensington Gardens, London in 2010-2011, and *Cloud Gate* (2004), on permanent display in Chicago's Millennium Park. They not only encourage the viewer to move in front of them, and engage with their own unique experience of the artwork in their hyper-reflective surfaces, but through reflecting their surroundings instantly become a part of them. As the luminous red reverse of the sculpture bounces off the wall behind, it emulates a halo of glowing scarlet around the reflected, liquefied material world of the viewer, thereby intensifying the work's aura of mystery and mysticism.

PROVENANCE:
Lisson Gallery, London.
Private Collection, Europe.
Anon. sale, Christie's London, 11 October 2012, lot 12.
Acquired at the above sale by the present owner.

LITERATURE:
Anish Kapoor: Turning the World Upside Down in Kensington Gardens, exh. cat., London, Serpentine Gallery and Royal Parks, 2010 (installation view illustrated in colour, p. 226).

Installation view of Anish Kapoor's *Sky Mirror (*2006) in 'Turning the World Upside Down', Kensington Gardens, London (28 September 2010 – 13 March 2011).
Artwork: © Anish Kapoor. All Rights Reserved, DACS 2018.

'It seemed it was not a mirrored object but an object full of mirroredness … If the traditional sublime is in deep space, then this is proposing that the contemporary sublime is in front of the picture plane, not beyond it this is a whole new spatial adventure. To make new art you have to make a new space'

–Anish Kapoor

Speaking of his concave mirror works, the artist has stated, 'the interesting thing about a polished surface to me is that when it is really perfect enough something happens – it literally ceases to be physical; it levitates; it does something else … what happens with concave surfaces is, in my view, completely beguiling. They cease to be physical and it is that ceasing to be physical that I'm after' (A. Kapoor, quoted in *Anish Kapoor*, exh. cat., Institute of Contemporary Art, Boston, 2008, p. 53). Shaped by Kapoor's ongoing investigation into the seductive power of mirrors and colour to alter the way we perceive and understand objects, *Untitled* becomes an enquiry into reality, via a large copper lens that transforms the world around us into a mysterious, gilded realm. Stephanie Dieckvoss writes, 'While earlier works meditated on themes of the void, emptiness and the abyss, these sculptures engage viewers directly, literally turning our view of the world on its head' (S. Dieckvoss, in *Anish Kapoor: Turning the World Upside Down in Kensington Gardens*, exh. cat, Serpentine Gallery, London, 2010, p. 74). In altering reality through the mirror, Kapoor emphasises the illusive nature of all appearances, revealing the world as a stage, and enabling the viewer to become a player who transcends the borderline between the real world, and the illusory reality mirrored back at them.

* 61

JOSEF ALBERS

(1888-1976)

Homage to the Square: Decided

signed with artist's monogram and dated 'A 63' (lower left); signed, titled and dated 'Homage to the Square: "Decided" Albers 1963' (on the reverse)
oil on masonite
40 x 40in. (101.6 x 101.6cm.)
Painted in 1963

£700,000–1,000,000
$990,000–1,400,000
€800,000–1,100,000

'In the end, the study of colour again is a study of ourselves'

–Josef Albers

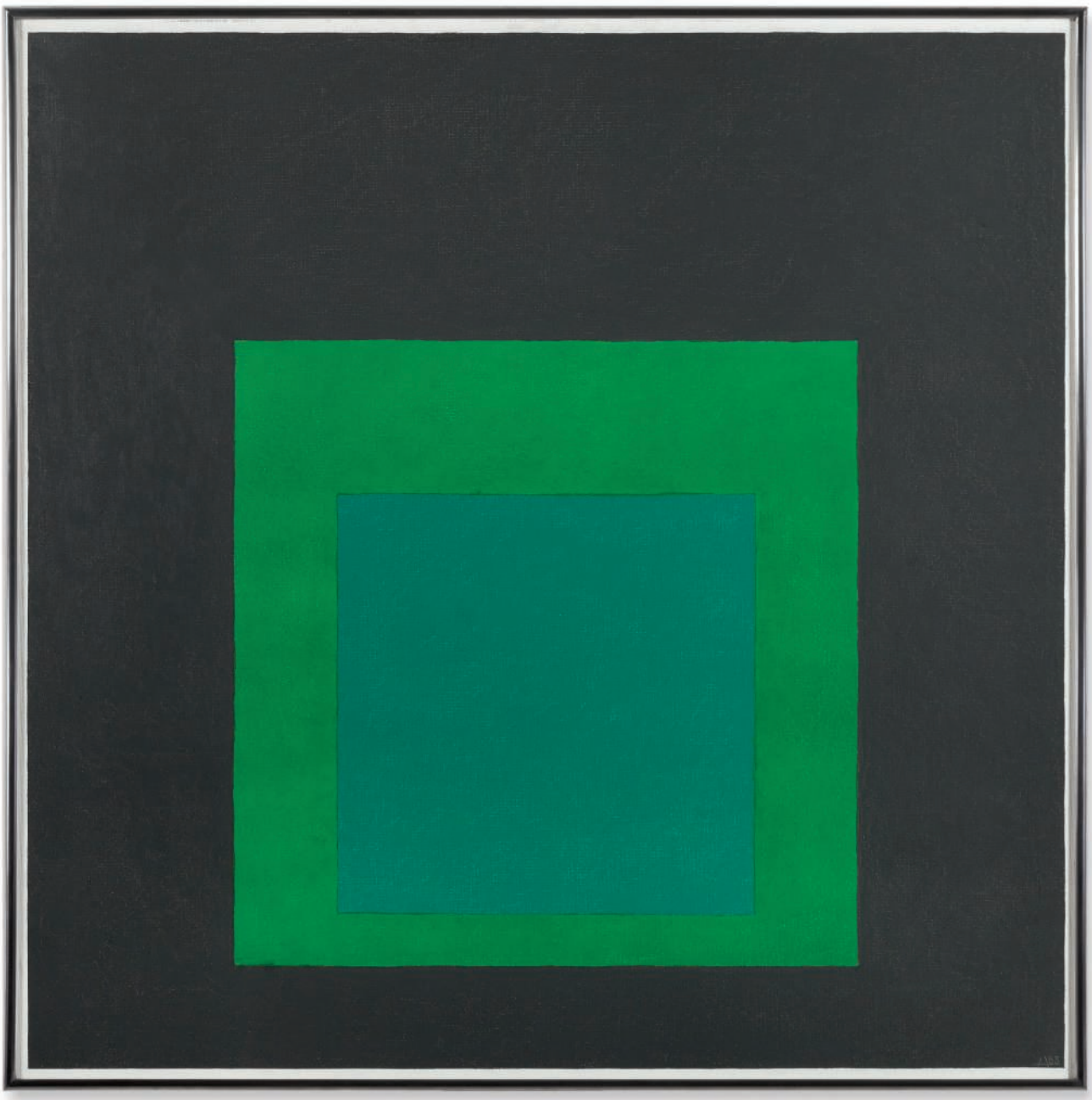
With its nested series of emerald green and grey squares, the present work takes its place within Josef Albers' seminal series of *Homages to the Square*: one of the twentieth century's most important investigations into the properties of colour. It stems from 1963: the year that Albers published his ground-breaking treatise *Interaction of Colour*, in which he set out the theories derived from years of teaching, observing and art-making. Begun in 1950 and pursued until his death in 1976, his *Homages to the Square* became a virtual laboratory for Albers' rigorous dissection of the chromatic spectrum. Each conveying a different set of tonalities, they sought to scrutinise what Albers believed to be the most critical, and most widely misunderstood, of art's formal mechanisms. Working on the rough side of masonite, often applying paint directly from the tube, Albers felt that the only way to comprehend the true impact of colour was to observe the 'push and pull' effect of various chromatic values when placed in close proximity to each other. The subtitles of his paintings – in this case *Decided* – are intended not as literal descriptors, but rather as evocative expressions of the processes and effects at work. Grounded in poetry and science in equal measure, the *Homages* gave birth to an extraordinary range of chromatic 'climates' that, for many, possessed deeply emotive and even spiritual qualities. As Hans Arp once wrote, 'They contain simple, great statements such as: I'm standing here. I'm resting here. I'm in the world and on earth. I'm in no hurry to move on. While Mark Rothko sought transcendence, Albers looked for fulfilment here on earth' (H. Arp, quoted in W. Schmied, 'Fifteen Notes on Josef Albers', in *Josef Albers*, exh. cat., The Mayor Gallery, London, 1989, pp. 9-10).

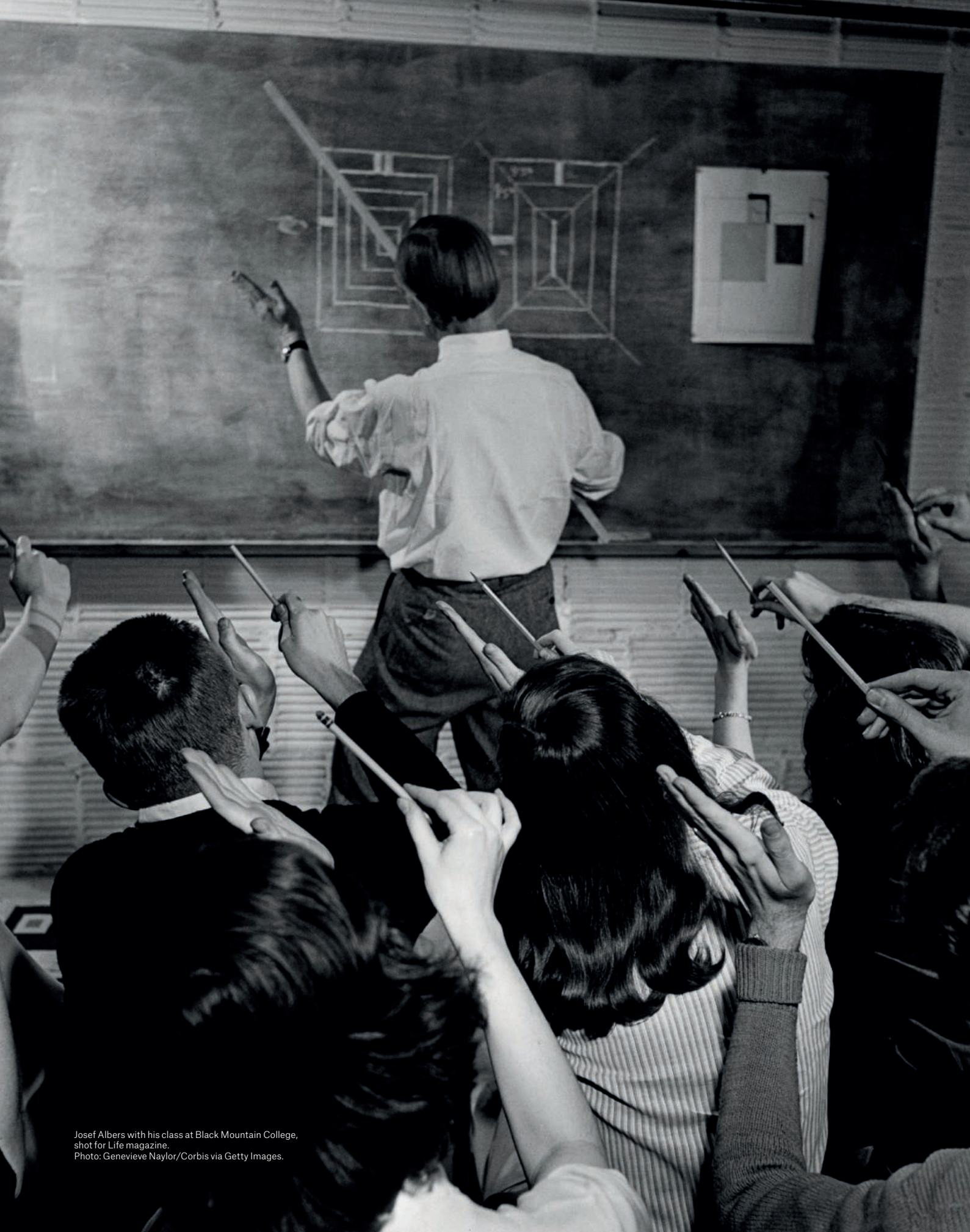
Mark Rothko, *Untitled (Green on Maroon)*, 1961. Museo Nacional Thyssen-Bornemisza, Madrid. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London. Photo: Museo Nacional Thyssen-Bornemisza/ Scala, Florence.

PROVENANCE:
Estate of Josef Albers, Bethany, CT.
The Josef and Anni Albers Foundation, Orange, CT.
Pace Gallery, New York.
Acquired from the above by the present owner in 2016.

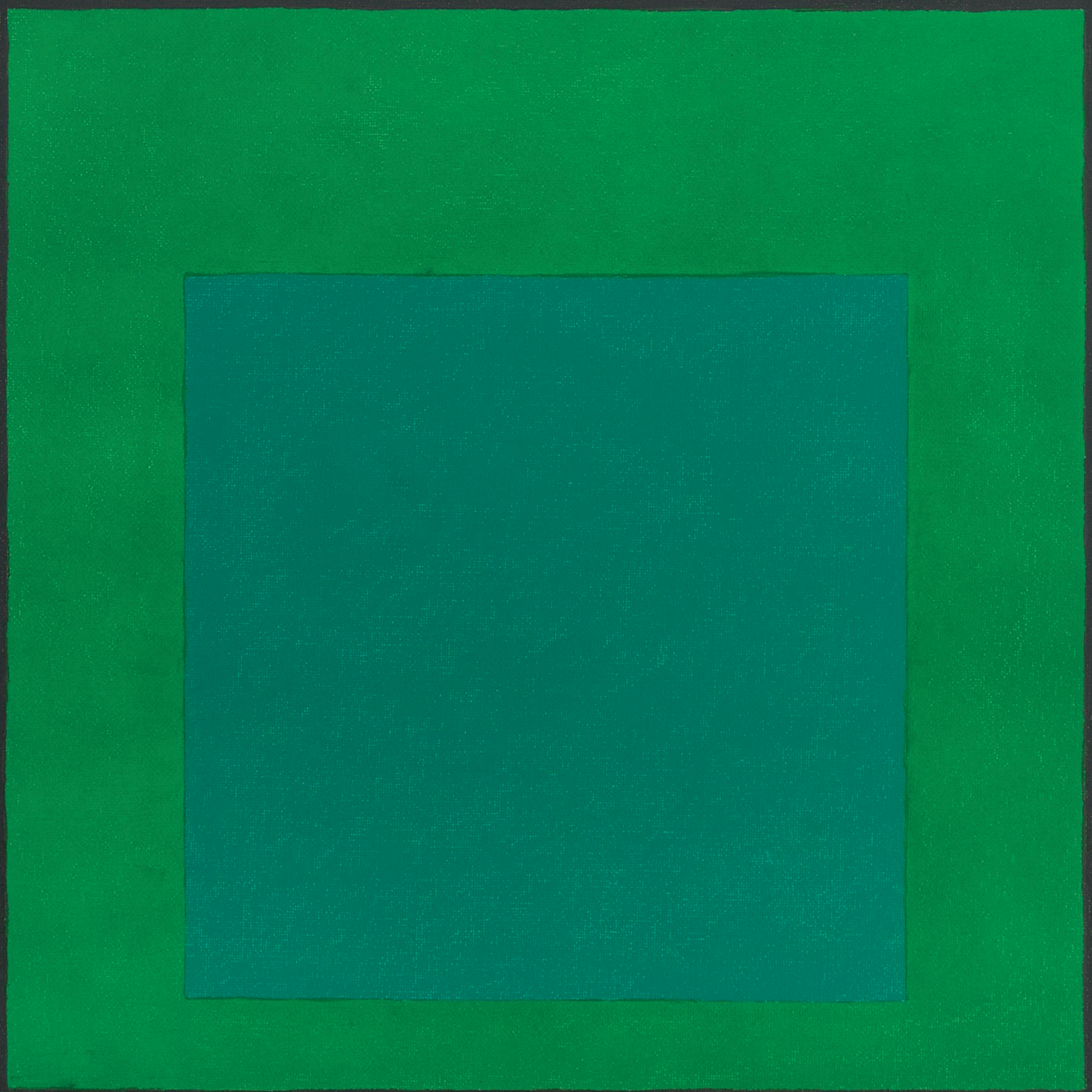
EXHIBITED:
Paris, Galerie Denise René, *Albers*, 1968, no. 11.
Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster, *Albers*, 1968-1969, no. 21. This exhibition later travelled to Basel, Kunsthalle Basel; Lübeck, Overbeck Gesellschaft; Karlsruhe, Badischer Kunstverein; Bonn, Landesmuseum; Munich, Villa Stuck and Berlin, Kunstverein Berlin.
Bottrop, Cyriakusschule Bottrop, *Albers in Bottrop*, 1969, no. 13.
Dusseldorf, Städtische Kunsthalle Düsseldorf, *Josef Albers,* 1970, no. 62.
New York, Metropolitan Museum of Art, *Josef Albers at the Metropolitan Museum of Art*, 1971-1972, no. 55.
Valencia, IVAM Centre Julio González, *Josef Albers: Vidrio, Color y Luz*, 1994-1995.
Bern, Kunstmuseum Bern, *Josef und Anni Albers: Europa und Amerika,* 1998-1999, no. 113.
New York, Pace Wildenstein, *Josef Albers: Homage to Color*, 2003, p. 33 (illustrated in colour, p. 31).
New York, Pace Gallery, *On the Square Part II*, 2015.

This work is to be included in the forthcoming *catalogue raisonné* of the artist's work being prepared by the Josef and Anni Albers Foundation as No. *1976.1.1807.*





Josef Albers with his class at Black Mountain College, shot for Life magazine.
Photo: Genevieve Naylor/Corbis via Getty Images.



*** 62**

ELIZABETH PEYTON

(B. 1965)

Jake Chapman

oil on canvas
76 x 32in. (193 x 81.2cm.)
Painted in 1996

£400,000–600,000
$570,000–850,000
€460,000–680,000

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

–Elizabeth Peyton

Towering two metres in height, *Jake Chapman* is one of Elizabeth Peyton's largest paintings to date, and stands among the great icons of her early *oeuvre*. Rendered with deft brushstrokes in a sumptuous palette of glowing crimson tones, it is a masterful full-length portrait of the British artist, who rose to prominence with his brother Dinos in the 1990s. Executed in 1996, the work stems from a pivotal moment in the careers of both painter and subject. Together with Piotr Uklanski, whom Peyton depicted in a companion work of the same year, Chapman was one of the first visual artists to enter her pantheon of contemporary cultural figures, marking a significant move away from the historical and literary subjects of her earlier practice. Here, Peyton captures him poised on the brink of international acclaim: the following year, the brothers would be propelled onto a global stage following their inclusion in Charles Saatchi's landmark exhibition *Sensation* at the Royal Academy, London. Peyton, too, was enjoying newfound critical acclaim, following the stand-out success of her second solo exhibition in New York. In contrast to irreverent conceptual aesthetics favoured by the Chapmans and their Young British Artist contemporaries, Peyton forged new directions for the time-honoured medium of painting. Extending the legacy of Andy Warhol and David Hockney, both of whom she would depict in the years following the present work, *Jake Chapman* exemplifies the intimate, familial tenderness which would go on to define her portraits of friends and public figures alike.

Barnett Newman, *Adam*, 1951, 1952.
Tate, London.
Artwork: © 2018 The Barnett Newman Foundation, New York / DACS, London.
Photo: © Tate, London 2018.

PROVENANCE:
Gavin Brown's Enterprise, New York.
Acquired from the above by the present owner in 1996.

EXHIBITED:
Hamburg, Kunstverein Hamburg, *Wunderbar: Doppeltes spiel mit dem schönen*, 1996.

Elizabeth Peyton, *Piotr*, 1996.
Private Collection.
Artwork: © 2018 Elizabeth Peyton.

‘It doesn’t matter who they are or how famous they are but rather how beautiful is the way they live their lives and how inspiring they are for others. And I find this in people I see frequently as much as in people I never met’

–Elizabeth Peyton

Whilst figures such as Napoleon, Louis XIV and Marie Antoinette dominated Peyton’s earliest output, by 1996 she had begun to explore a more contemporary line-up. As well as Chapman and Uklanski, her subjects from this period included musicians – notably Jarvis Cocker, Liam Gallagher and John Lennon – and would later encompass sportsmen, actors and members of the royal family. Fusing the luxuriant brushwork of nineteenth-century painting, the compositional rigour of geometric abstraction and the cool veneer of pop art, Peyton’s portraits reflect fantasies of youth, beauty and fame. Frequently working from magazine photographs and other printed sources, she probes the concept of identity in a media-driven age. ‘There is no separation for me between people I know through their music or photos and someone I know personally’, she explains. ‘The way I perceive them is very similar, in that there’s no difference between certain qualities that I find inspiring in them’ (E. Peyton, quoted in *Elizabeth Peyton*, exh. cat., Deichtorhallen Hamburg, 2001, p. 18). The devotional aesthetic of her portraits has frequently been compared to Byzantine icon paintings, as well as the intimate studio portraiture of Nadar, Alfred Stieglitz and Robert Mapplethorpe. Each painting harbours a distinct narrative charge, laced with ambiguous strains of nostalgia, romance, anxiety and vulnerability. ‘It doesn’t matter who they are or how famous they are but rather how beautiful is the way they live their lives and how inspiring they are for others’, Peyton has asserted. ‘And I find this in people I see frequently as much as in people I never met’ (E. Peyton, quoted in *Elizabeth Peyton*, exh. cat., Deichtorhallen Hamburg, 2001, p. 6).

Peyton had painted Chapman the previous year: a single portrait head of just 14 by 11 inches, in which his flaming red hair and lips were set against a pale backdrop. In the present work, Chapman’s fiery features infuse the entire canvas, giving rise to a deep red backdrop that would come to define many of her works from this period. ‘It’s always about the person’, Peyton has said, ‘making them there, making them look the best they can, and saving them forever’ (E. Peyton, quoted in L. Pilgram, ‘An Interview with a Painter’, *Parkett* 53, 1998, p. 59). For Peyton, portraiture is a means of capturing a person’s unique physical and psychological energy; in the case of those subjects unknown to her personally, it is a means of discovering it. Ultimately, works such as *Jake Chapman* ask how paint can bring us closer to someone who, through the distance engendered by time, place and image, might otherwise seem untouchable. The tactile properties of pigment offer a way of suggesting, and indeed preserving, that which can never truly be known. ‘That’s what it’s all about’, she explains, ‘– making art is making something live forever. Human beings especially – we can’t hold on to them in any way. Painting and art is a way of holding onto things and making things go on through time’ (E. Peyton, quoted in J. Cocker, ‘Elizabeth Peyton’ in http://www.interviewmagazine.com/art/elizabeth-peyton/, [accessed 7 April 2017]).

63

DUANE HANSON

(1925 - 1996)

Jogger

Polyvinyl acetate, polychromed in oil, and mixed media with accessories
32 x 33 x 41in. (81.3 x 83.8 x 104.1cm.)
Executed in 1983-1984, this work is unique

£200,000–300,000
$290,000–420,000
€230,000–340,000

'The subject matter that I like best deals with the familiar lower and middle class American types of today. To me, the resignation, emptiness, and loneliness of their existence captures the true reality of life for these people … I want to achieve a certain tough realism which speaks of the fascinating idiosyncrasies of our times'

–Duane Hanson

Executed between 1983 and 1984, at the height of Duane Hanson's practice, *Jogger* is a masterpiece of hyperreal sculpture that demonstrates the artist's fascination with the relationship between art and life. Meticulously observed in unflinching and uncanny detail, the work presents a man clad in sportswear seated upon the ground, massaging his ankle with his sock and shoe flung to one side. His digital watch and the plaster on his left knee heighten the impression that he has over-exerted himself in the quest for fitness. Poised as if on the verge of springing to life, he invites the viewer to observe him in intimate proximity, down to beads of sweat on his forehead and the individual hairs on his body. Coming to prominence in the 1960s, Hanson's practice combines disarming sculptural realism with piercing social commentary. Fascinated by the mundane routines of everyday American life, he selected ordinary, working people – typically overlooked by history – as models from which to make his casts. 'For *Jogger*, a doctor friend of mine volunteered for the mold-making sessions', he explained. 'His body type fit perfectly with the idea I had in the back of my mind for a long time' (D. Hanson, quoted in *Duane Hanson*, exh. cat., The Saatchi Gallery, London, 1997, n.p.). Created at the dawn of a global obsession with sportswear, body image and exercise fads in the 1980s, the work speaks directly to the artist's fascination with our culture of consumption. For Hanson, activities such as overeating, alcoholism, compulsive shopping, excessive sunbathing and obsessive self-improvement indicate a need to fill the void of emptiness left by the consumerist bustle of modern life. Faced with our own reflection in *Jogger*, we are prompted to contemplate our experiences of isolation in an increasingly impersonal society.

PROVENANCE:
Private Collection, New York (acquired directly from the artist).
Anon. sale, Christie's New York, 8 May 1996, lot 327.
Private Collection, Taiwan.
Saatchi Collection, London (acquired *circa* 1996).
Anon. sale, Sotheby's New York, 10 May 2006, lot 61.
Acquired at the above sale by the present owner.

EXHIBITED:
London, The Saatchi Gallery, *Duane Hanson*, 1997, p. 50 (illustrated in colour, p. 32).
Dijon, Centre d'Art Contemporain Le Consortium, *Duane Hanson*, 1998.
Washington, Bellevue Art Museum, *Duane Hanson*, 2001.
Zurich, Kunsthaus Zürich, *Duane Hanson*, 2003.

LITERATURE:
M. H. Bush, *Sculptures by Duane Hanson*, Wichita 1985, fig. no. 14 (studio view illustrated, p. 100; studio view prior to completion illustrated, pp. 101-105; illustrated, p. 106).
K. Varnedoe, *Duane Hanson*, New York 1985, pp. 37-40 and 101 (illustrated in colour, pp. 41 and 102, studio view prior to completion illustrated in colour, pp. 38-41).
T. Buchsteiner and O. Letze (eds.), *Duane Hanson: More Than Reality*, Ostfildern-Ruit 2001, p. 170, no. 79 (illustrated in colour, p. 122).
T. Buchsteiner and O. Letze (eds.), *Duane Hanson: Sculptures of the American Dream*, exh. cat., Copenhagen, ARKEN Museum for Moderne Kunst, 2007, p. 170 (illustrated, p. 88; illustrated in colour, p. 122).
Duane Hanson, exh. cat. London, Serpentine Sackler Gallery, 2015, p. 195 (studio view prior to completion illustrated, pp. 90-93 and 114, illustrated in colour, p. 195)

Etonic
TRAN

Boy with Thorn, 1st century B.C.
Galleria degli Uffizi, Florence.
Photo: 2018 Scala, Florence - courtesy of the Ministero Beni e Att. Culturali e del Turismo.

‘Astonishing as Hanson’s brilliantly observant sculptures may be in their conception and execution, in their trompe-l’oeil realism and in the pleasures accorded by their obsessively visual attentiveness, what seems to matter most in the end is their power to affect our understanding about life itself’

–Marco Livingstone

The idea of art imitating nature has deep historical roots. Pliny the Elder wrote of the famous competition between the painters Parrhasius and Zeuxis, where birds flocked to eat the latter’s convincing painted grapes. Ovid’s *Metamorphoses* famously recounts the story of the sculptor Pygmalion who carved an image of a woman, became enamoured by her beauty and successfully entreated the gods to give life to the stone. Driven by his quest to maintain an honest connection to ‘real life’, Hanson spent much of his career in a makeshift studio in suburban Florida, away from the art world centres of New York and Los Angeles. Whilst his early works aggressively confronted issues such as suicide, abortion, racial unrest and homelessness, from the 1970s Hanson shifted his social commentary to the banalities of daily life. Unnervingly real in appearance, his sculptures strike a profound connection with the viewer. His figures gaze downwards or upwards, unable to engage, yet in doing so prompt a deep sense of melancholic empathy. Transcending illusion, his sculptures become poignant reflections of the human condition, whose influence resounds in the later work of artists such as Charles Ray, Ron Mueck, Jeff Koons and the Chapman Brothers.

λ **64**

GÜNTHER UECKER

(B. 1930)

PROPERTY FROM A DISTINGUISHED PRIVATE GERMAN COLLECTION

Spirale III

signed twice, titled and dated twice 'Uecker 02 SPIRALE III '02 Uecker' (on the reverse)
latex paint, pigment and nails on wood
78¾ x 78¾in. (200 x 200cm.)
Executed in 2002

£400,000–600,000
$570,000–850,000
€460,000–680,000

'The nails are not arranged in orthogonal patterns, but instead form spirals that call to mind whorls of hair, whirlpools in the sea, or mysterious circles'

–Kazuhiro Yamamoto

Spanning two metres in width and height, *Spirale III* (2002) is an outstanding large-scale work from Günther Uecker's celebrated series of nail paintings. Hammered into the wooden surface in dizzying centrifugal motion, the nails create whirlpools of light and shadow that operate in counterpoint to the spiralling patterns of graphite and latex beneath. Initiated in 1957 and developed through his immersion in the Zero Group between 1961 and 1966, Uecker's nail paintings sought to give form to the invisible forces of time and motion. The spiral – a constant throughout his *oeuvre* – was central to this ambition. As Kazuhiro Yamamoto explains, 'He began each work by hammering a nail into the centre of the panel, after which he placed successive nails around the first one, moving slowly around the square as he progressed working. Thus the pattern of the spiral and the subtle inclination of each nail trace the movements of his body precisely … While at work, the image he had in mind was presumably that of himself planting one tree after another (providing they were of a size he could hold) on a mountain' (K. Yamamoto, 'Image and Instrumentality', in *Günther Uecker: Twenty Chapters*, exh. cat., Neue Nationalgalerie, Berlin, 2006, p. 23). By the time of the present work, the spiral had come to assume even greater significance for Uecker, not only in his mechanically-rotating *New York Dancers* and his *Sand Mills*, but also in performance pieces that saw him walk in circles around a fixed point. Echoing the centre of a sunflower, the spinning ecstasy of whirling dervishes, galaxies viewed across light-years and the head of the nail itself, this potentially infinite orbital motion lay at the heart of Uecker's search for new artistic 'ground zero'.

Heinz Corneth: Günther Uecker, Otto Piene and Heinz Mack in the restaurant "Tante Anna", Düsseldorf, *circa* 1960. Museum Kunstpalast, Düsseldorf. Archiv künstlerischer Fotografie der Rheinischen Kunstszene (AFORK). Photo: © Heinz Corneth.

PROVENANCE:
Galerie Akira Ikeda, Berlin.
Private Collection, Northern Germany.
Acquired from the above by the present owner.

EXHIBITED:
Berlin, Galerie Akira Ikeda, *Günther Uecker: New Work,* 2002-2003.
Dusseldorf, Galerie Engelage & Lieder, *ZEROVERSUM * Uecker, Piene, Mack,* 2015.
Vienna, Galerie Wienerroither & Kohlbacher, *Günther Uecker,* 2016.

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PAUL THEK

(1933-1988)

PROPERTY FROM AN IMPORTANT PRIVATE GERMAN COLLECTION

Untitled

acrylic on newspaper, in four parts
each: 24½ x 35in. (62 x 89cm.)
Executed in 1971

£150,000–200,000
$220,000–280,000
€170,000–230,000

'We must discover WHY we are really painting, really WHY … painters are priests … IT IS A GLORIOUS JOB + WE … TRY ALWAYS HARDER + ALWAYS WE KNOW IT IS NEVER ENOUGH …'

–Paul Thek

Untitled (1971) is an enigmatic and lyrical 'newspaper painting' by Paul Thek. The work consists of two pairs of repeated, interlocking images, painted on four vertically arranged panels of newsprint. Against a wash of pale pink, Thek depicts a posterior view of a long-necked dinosaur in delicate blue strokes, accented with touches of red and white. A lake gives way to a volcanic skyline in the background. The next panel continues the sinuous curve of the dinosaur's back, revealing it to possess what look like three rippling pairs of wings; these in turn blend with plumes of smoke from the horizon's volcanoes in the panel below, and the cycle continues. Although their format echoes the episodic narrative cells of a comic strip, these interwoven images could repeat forever, like the endless pattern on a roll of wallpaper. The scene itself is deeply mysterious, and its ambiguous, mirage-like suggestion of prehistory and fantasy stands in deliberate contrast to the insistently everyday nature of the newspaper support. The pages are taken from the Thursday, 29 April 1971 edition of the *International Herald Tribune*: beneath Thek's luminous acrylic can be glimpsed headlines, advertisements and columns of text, forever anchored in the events of that specific day in history.

PROVENANCE:
Galerie Jöllenbeck, Cologne.
Acquired from the above by the present owner in 1991.

EXHIBITED:
Rotterdam, Witte de With, Center for Contemporary Art, *Paul Thek – The Wonderful World That Almost Was,* 1995-1996, p. 96 (illustrated in colour, p. 97). This exhibition later travelled to Berlin, Neue Nationalgalerie; Barcelona, Fundació Antoni Tàpies; Zurich, Kunsthalle Zürich/Museum für Gegenwartskunst and Marseille, MAC, galeries contemporaines des Musées de Marseille.
Karlsruhe, ZKM | Museum of Contemporary Art, *Paul Thek in the Context of Today's Contemporary Art*, 2007 – 2009. This exhibition later travelled to Hamburg, Sammlung Falckenberg and Madrid, Museo Nacional Centro de Arte Reina Sofía.

LITERATURE:
H. Falckenberg and P. Weibel (eds.), *Paul Thek. Artist's Artist,* Karlsruhe 2008, (illustrated in colour, image inverted, p. 502).
M. Brehm, A. Heil and R. Ohrt (eds.), *Paul Thek: Tales the Tortoise Taught Us,* Cologne 2008, p. 98 (illustrated in colour).

Paul Thek holding a reproduction of the skeleton of a dinosaur, (detail), 1972.
Photo: © Balthasar Burkhard.
Harald Szeemann Papers.
Getty Research Institute, Los Angeles (2011.M.30).

While he is best known for his 'Technological Reliquaries' – startlingly realistic chunks of flesh sculpted in wax and encased in Perspex vitrines, which first brought him recognition in 1960s New York – his paintings on newspaper, which he made continually from 1969 until his death in 1988, were a key part of Thek's varied, elusive and often ephemeral practice. Painted during his long sojourn in Europe, *Untitled*'s watery, primordial serenity may have been inspired by the setting of Ponza, Italy, an island refuge where he spent much of his time from 1968 onwards. Free of the distractions and contradictions of city life, Thek was able to practice art here in a way that he conceived of as almost holy. In newspaper works like *Untitled*, he literally obliterates current events with the creative act, leaving only a trace of the quotidian world beneath his compelling and dreamlike image. The painting's cyclical sequence seems to hope for eternity. As Kenny Schachter has written, 'These works possessed a multi-layered, philosophical, and ageless conceptual delicacy – a traditional conception of beauty in the hopeful, transcendent sense of the word' (K. Schachter, 'Nothing but Time: The Newspaper Works of Paul Thek', in *Paul Thek: Artist's Artist*, Karlsruhe, 2011, p. 121).

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** (∆ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol ♿ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the **hammer price**
(in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified. Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

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

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

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

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

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

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

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

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

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

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

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

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

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

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction **(but note that you may not collect any lot until you have made full and clear payment of all amounts due to us)**.

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for 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. 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 any lot you purchase..

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com.

(b) **Lots made of protected species**

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

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) **Gold**

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

(f) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid.**
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots.** All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.
7. All reinvoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

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

Δ
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

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

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property Owned in part or in full by Christie's
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

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♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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.
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In Christie's qualified opinion a work of the period of the artist and showing his influence.
*"Follower of ..."
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
*"Manner of ..."
In Christie's qualified opinion a work executed in the artist's style but of a later date.
*"After ..."
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed ..."/"Dated ..."/
"Inscribed ..."
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
"With signature ..."/"With date ..."/
"With inscription ..."
In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.
The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.
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CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
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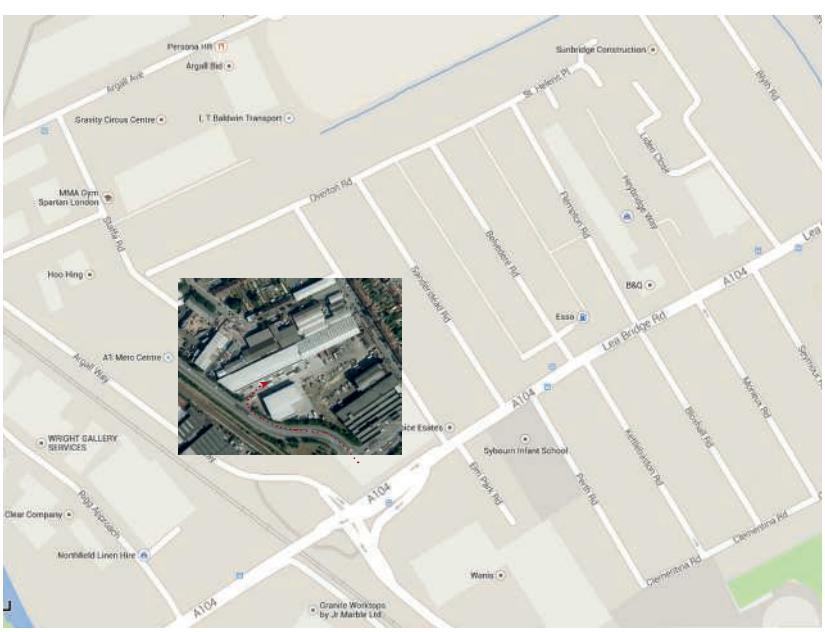

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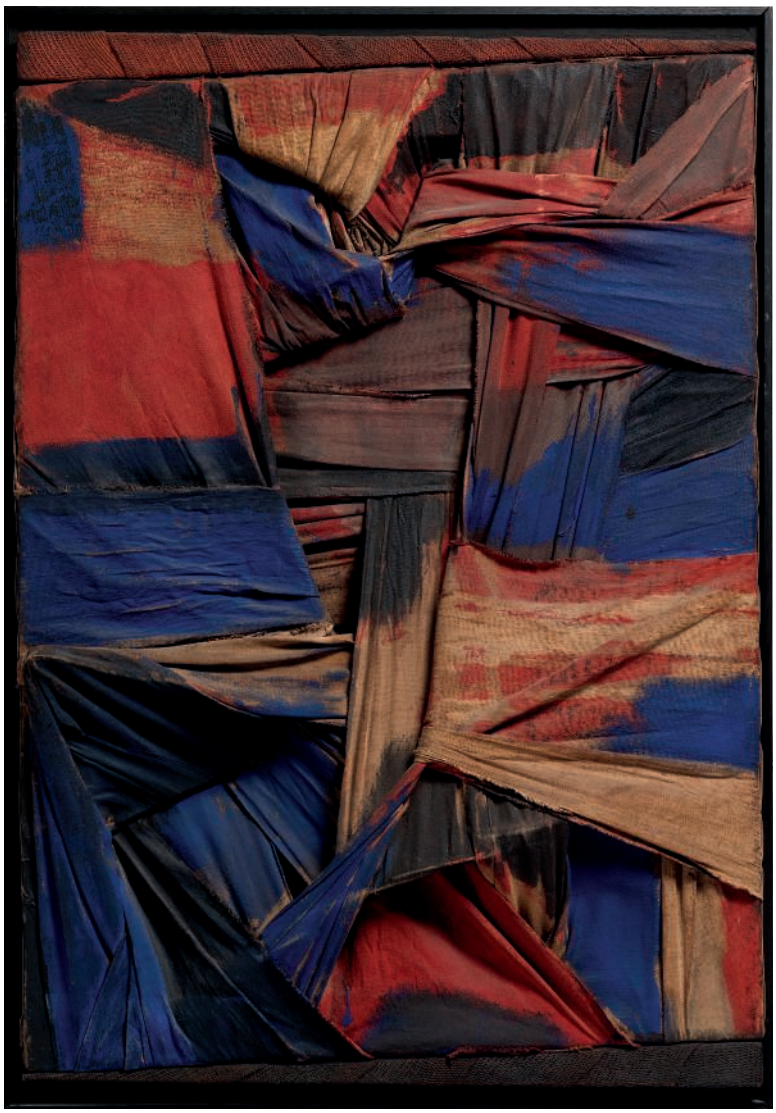

SALVATORE SCARPITTA (1919-2007)
Ammiraglio
bandage and oil
85 x 60cm
executed in 1958
€800.000-1.200.000

MILAN MODERN AND CONTEMPORARY

Milan, 11-12 April 2018

VIEWING
6-10 April 2018
Palazzo Clerici
Via Clerici 5, Milan

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FORMERLY IN THE COLLECTION OF KARL JULIUS ANSELMINO

PAUL KLEE (1879-1940)

Trauerblumen (Mourning Flowers)

signed 'Klee' (upper left); dated, numbered and inscribed '1917 132 Trauerblumen' (on the artist's mount)

watercolour and pen and ink on paper laid down on the artist's mount

image: 9⅛ x 5¾ in. (23.2 x 14.7 cm.)

artist's mount: 10¼ x 7 in. (26 x 18 cm.)

Executed in 1917

Estimate £250,000-350,000

IMPRESSIONIST AND MODERN ART WORKS ON PAPER

London, 28 February 2018

VIEWING

20 — 27 February 2018
8 King Street
London SW1Y 6QT

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THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

"Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades."

—DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER
New York, May 2018

CONTACT
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212.636.2000

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WILLEM DE KOONING (1904-1997)
Untitled XIX
oil and charcoal on canvas
80 x 70 in. (203.2 x 177.8 cm.)
Painted in 1982.
Estimate on Request

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CHRISTIE'S

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION
PABLO PICASSO (1881-1973)
Mousquetaire et nu assis
signed 'Picasso' (lower right); dated '11.4.67' (on the reverse)
oil and Ripolin on canvas
51¼ x 37⅞ in. (130 x 96.5 cm.)
Painted in Mougins on 11 April 1967
£12,000,000-18,000,000

IMPRESSIONIST AND MODERN ART EVENING SALE
London, 27 February 2018

VIEWING
20-27 February 2018
8 King Street
London SW1Y 6QT

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THE ART OF THE SURREAL EVENING SALE

London, 27 February 2018

VIEWING
20-27 February 2018
8 King Street
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THE EYE OF THE ARCHITECT: PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
PABLO PICASSO (1881-1973)
Figure, 2 February 1930
signed and dated '-2-II-XXX Picasso' (lower left)
oil and charcoal on panel
26 x 19¼ in. (66 x 49cm.)
£3,000,000-5,000,000

CHRISTIE'S

JEAN DUBUFFET (1901-1985)
Memoria (Deux Personnages)
signed and dated 'J. Dubuffet 63' (lower right)
gouache on paper laid on canvas
39½ x 26¾in. (100.3 x 68cm.)
Executed in 1963
£350,000 - 450,000

POST-WAR & CONTEMPORARY ART DAY AUCTION

London, 7 March 2018

VIEWING
2–6 March 2018
8 King Street
London SW1Y 6QT

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HOWARD HODGKIN (1932-2017)
Memorial
oil on wood
74½ x 99in. (189.8 x 251.4cm)
Executed in 2000-2003
£ 450,000 – 650,000

POST-WAR & CONTEMPORARY ART DAY AUCTION

London, 7 March 2018

VIEWING
2–6 March 2018
8 King Street
London SW1Y 6QT

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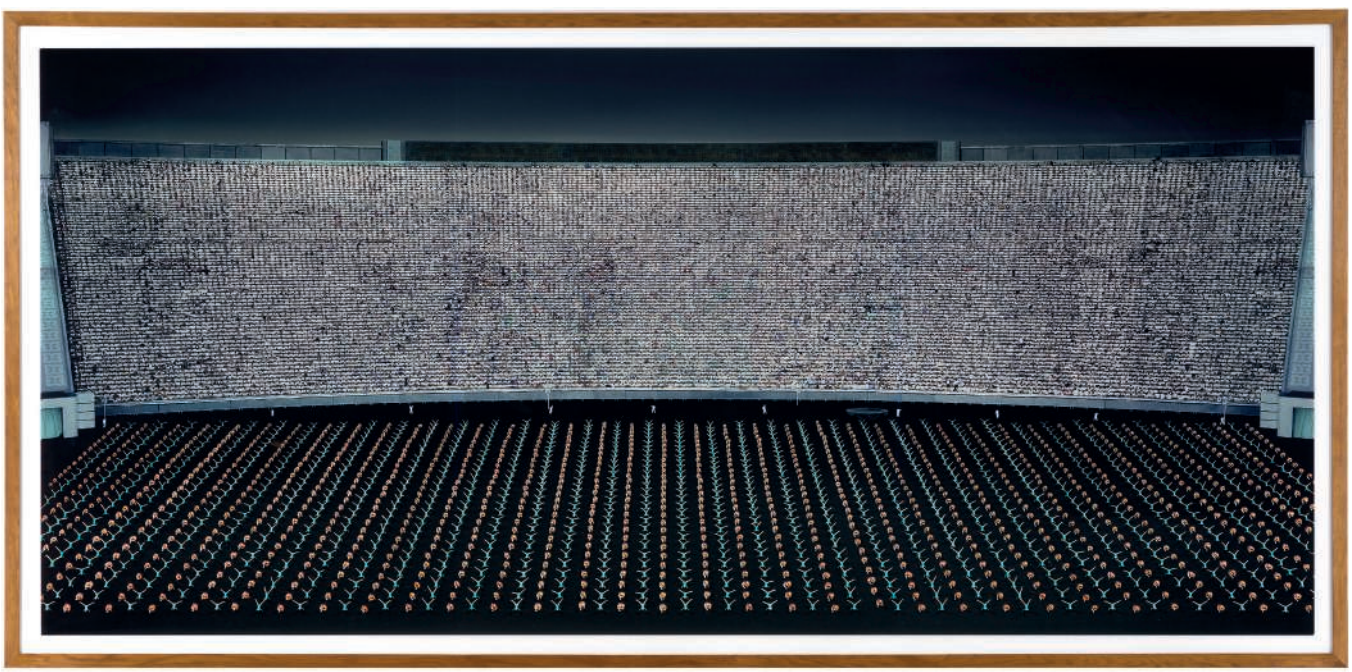

© Andreas Gursky / Artists Rights Society (ARS), New York, 2018 / Courtesy Sprüth Magers Berlin London

ANDREAS GURSKY (B. 1955)
Pyongyang III
chromogenic print face-mounted to Plexiglas in artist's frame
166 ⅛ x 81 ¼ in. (422 x 206.4 cm.)
Executed in 2007. This work is number two from an edition of six plus two artist's proofs.

POST-WAR AND CONTEMPORARY ART
New York, 1 March 2018

VIEWING
24 – 28 February 2018
20 Rockefeller Plaza
New York, NY 10020

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POST-WAR AND CONTEMPORARY ART EVENING AUCTION

TUESDAY 6 MARCH 2018 AT 7.00 PM

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

CODE NAME: BOJANA
SALE NUMBER: 15473

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

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

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
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3. I agree to be bound by the Conditions of Sale printed in the catalogue.
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14/08/17

15473

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Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

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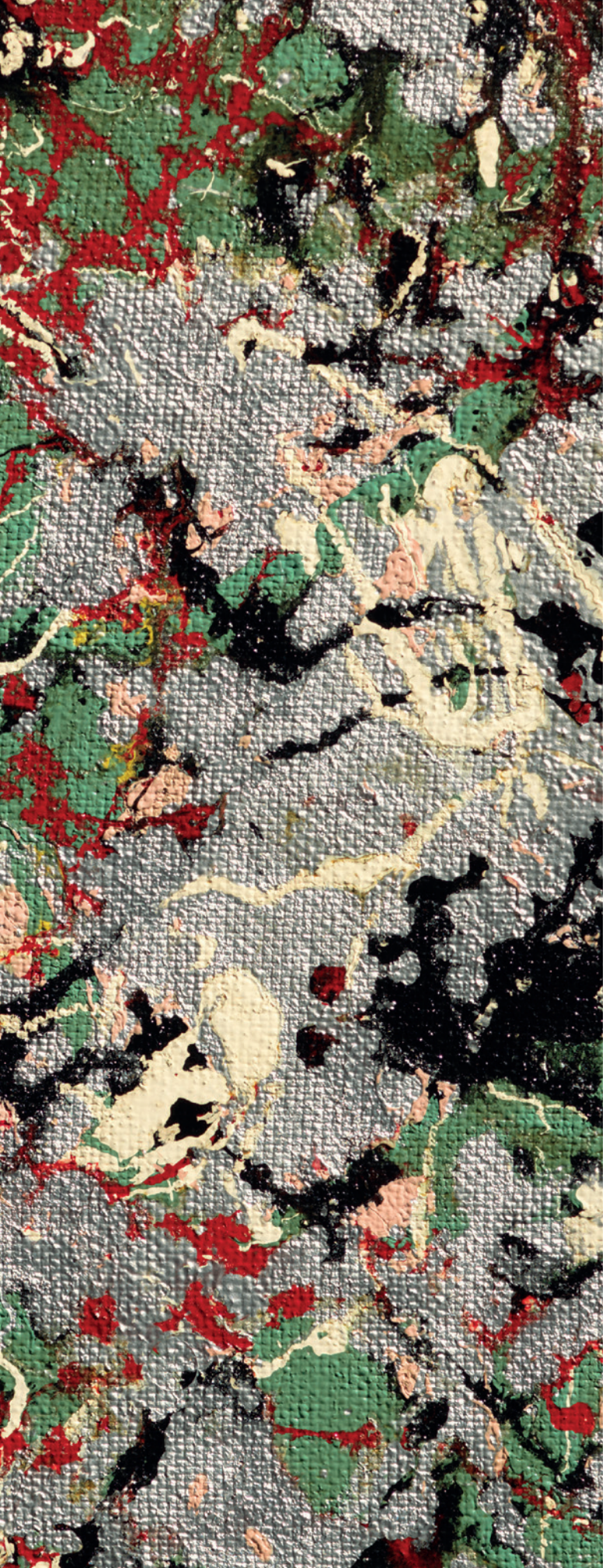

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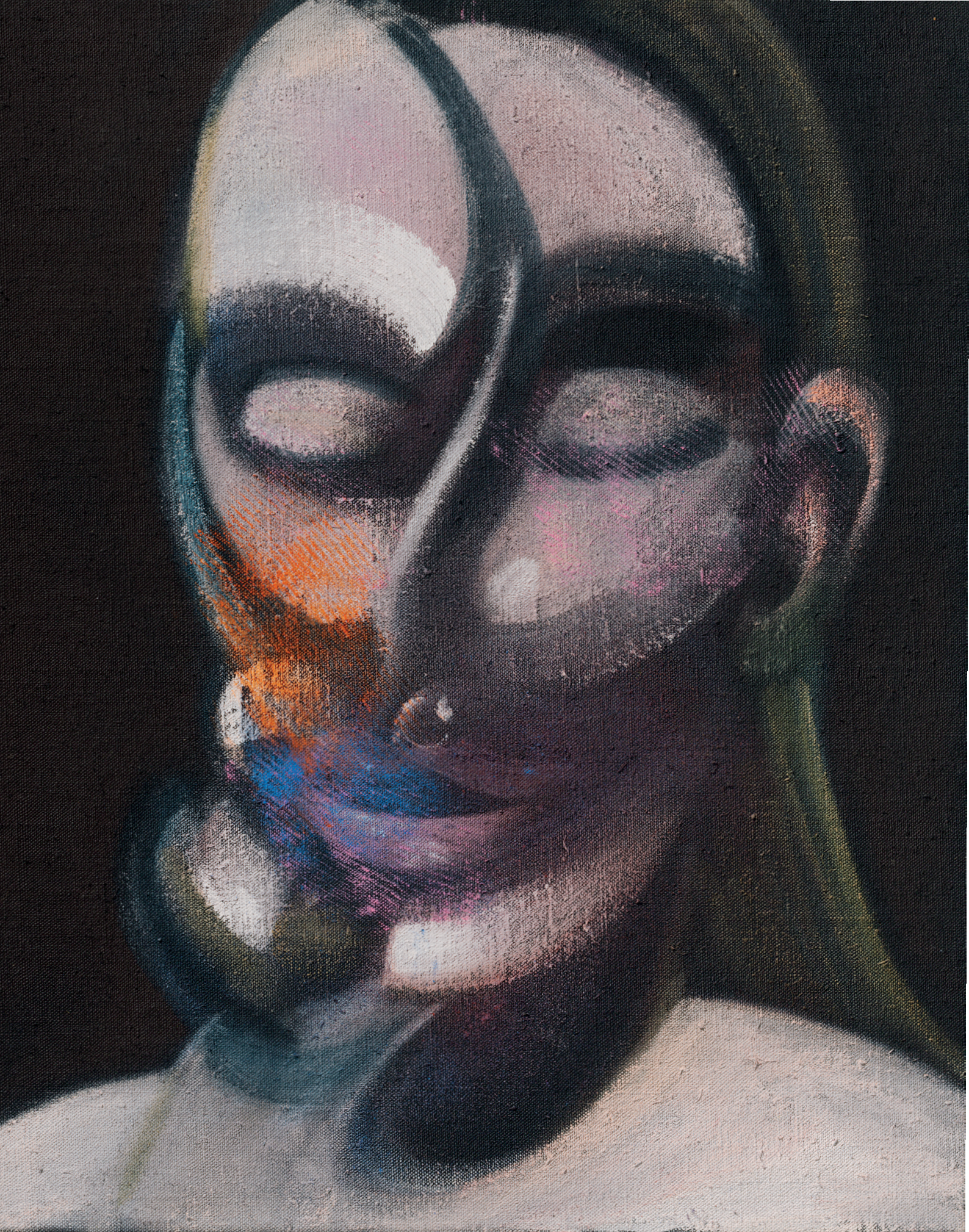
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