



### POST-WAR AND CONTEMPORARY ART EVENING AUCTION

#### **WEDNESDAY 6 MARCH 2019**

Catalogue notes by: Anna Campbell Billy Jobling Robert Brown Grace Linden

Research: Ines Puig Stephanie Garcia

Copyright Coordinators: Sofie Onderbeke Lvdia Mills Melanie Guillaume

Catalogue Artwork: Stuart Elwell

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Phillip Brakefield, Rebecca Bruce-Youles, Piers Courtney, Caroline King, Damian Wojcik, Gary Evans, Stephen Keyse, Clover Gwynn, Jon-Ross Le Haye, Jon Cawte, Clive Nye, Chris Petre, Steve Ward, Julio Leipnitz, Jr.

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#### **AUCTION**

Wednesday 6 March 2019 at 7.00 pm

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### INFORMATION AND SERVICES FOR THIS AUCTION



Mariolina Bassetti Chairman of Continental Europe and Italy +39 06 686 3330 mbassetti@christies.com



Alexander Rotter Chairman of Post-War & Contemporary Art, Americas +1 212 636 2101 arotter@christies.com



**Jussi Pylkkänen** Global President +44 20 7389 2836 jpylkkanen@christies.com



Marcus Fox Global Managing Director +1 212 468 7149 mfox@christies.com



Cristian Albu Co-Head, Post War & Contemporary Art, Europe +44 20 7752 3006 calbu@christies.com



Katharine Arnold Co-Head, Post War & Contemporary Art, Europe, Head of Evening Auction +44 20 7389 2024 karnold@christies.com



Edmond Francey International Director, London +44 20 7389 2630 efrancey@christies.com



Leonie Grainger Senior Specialist, London +44 20 7389 2946 Igrainger@christies.com



Leonie Mir Senior Specialist, London +44 20 7389 2012 Imir@christies.com



Alice de Roquemaurel Head of Private Sales, Post-War & Contemporary Art Europe +44 20 7389 2049 aderoquemaurel@christies.com



**Tessa Lord** Specialist, London +44 20 7389 2683 tlord@christies.com



Bojana Popovic Junior Specialist, London +44 20 7389 2414 bpopovic@christies.com



Marie-Claire Thijsen Sale Coordinator, London +44 20 7389 2266 mcthijsen@christies.com

Zoe Ainscough Regional Managing Director + 44 20 7389 2958 zainscough@christies.com

Kelsey Winney Business Director + 44 20 7389 5206 kwinney@christies.com

Matthew Rigg Business Manager of Design and Photographs + 44 20 7389 2305 mrigg@christies.com

Harriet Bingham Head of Sale Management + 44 20 7389 2035 hbingham@christies.com

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Stefano Amoretti Junior Specialist, London +44 20 7752 3323



Laetitia Bauduin Head of Department, Paris +33 1 40 76 85 95



Guillermo Cid Specialist, Head of Post-War & Contemporary Art Madrid +34 91 532 66 27



Paola Saracino Fendi Specialist, London +44 20 7389 2796



Laura Garbarino Senior Specialist, Milan +39 02 3032 8333



Roni Gilat-Baharaff Specialist, Israel +972 3 695 0695



Peter van der Graaf Senior Specialist, Benelux and Nordic Countries +32 2 289 13 39



Victoria Gramm Junior Specialist, London +44 20 7389 2182



Barbara Guidotti Specialist, Milan +39 02 3032 8333



Pauline Haon Specialist, Brussels +32 2 289 1331



Jetske Homan Van Der Heide *Chairman, Amsterdam* +31 20 575 52 41



Elvira Jansen Specialist, Amsterdam +31 20 575 5286



Hala Khayat Head of Post War & Contemporary, Dubaï +971 437 59 006



Zoë Klemme Specialist, London +44 20 7389 2249



Ekaterina Klimochkina Associate Specialist, Paris +33 140 768 434



Nina Kretzschmar Specialist, Dusseldorf +49 17 076 958 90



Rene Lahn Senior Specialist, Zurich +41 44 268 10 21



Anne Lamuniere Specialist, Geneva +41 22 319 17 10



Jutta Nixdorf Managing Director Zurich, +41 44 268 10 10



Paul Nyzam Specialist, Paris +33 1 40 76 84 15



Beatriz Ordovas Senior Specialist, Europe +44 20 7389 2920



Renato Pennisi Senior Specialist, Rome +39 06 686 3332



Stephanie Rao Junior Specialist, London +44 20 7389 2523



Etienne Sallon Specialist, Paris +33 1 40 76 86 03



Herrad Schorn International Specialist, Dusseldorf +49 211 491 59311



Claudia Schürch Associate Specialist, London +44 20 7389 2889



Sonal Singh Senior Specialist, India +91 222 280 7905



Suzy Sikorski Junior Specialist, Dubai +971 437 59 008



Tobias Sirtl Specialist, Munich +49 151 201 206 16



Anna Touzin Associate Specialist, London +44 20 7752 3064



Arno Verkade Managing Director, Germany +49 211 491 59313



Elena Zaccarelli Specialist, Milan +39 02 303 28332

## POST-WAR & CONTEMPORARY ART INTERNATIONAL SPECIALIST DIRECTORY

#### **AMERICAS**

**NEW YORK** Martha Baer +1 917 912 5426 mbaer@christies.com Michael Baptist +1 212 636 2660 mbaptist@christies.com Anne Bracegirdle, Photographs +1 212 636 2509 ABracegirdle@christies.com Vivian Brodie +1 212 636 2510 vbrodie@christies.com Ana Maria Celis +1 212 641 5774 acelis@christies.com Noah Davis +1 212 468 7173 ndavis@christies.com Alessandro Diotallevi +1 212 636 2926 adiotallevi@christies.com Sara Friedlander +1 212 641 7554 sfriedlander@christies.com Alexander Heminway +1 212 636 2016 aheminway@christies.com Darius Himes, Photographs +1 212 636 2324 dhimes@christies.com Alexis Klein +1 212 641 3741 aklein@christies.com Andy Massad +1 212 636 2104 amassad@christies.com Shlomi Rabi, Photographs +1 212 636 2447 srabi@christies.com Alexander Rotter +1 212 636 2101 arotter@christies.com Joanna Szymkowiak +1 212 974 4440 jszymkowiak@christies.com Barrett White +1 212 636 2151 bwhite@christies.com Rachael White +1 212 974 4556 rrwhite@christies.com Kathryn Widing +1 212 636 2109

#### FUROPE

LONDON Cristian Albu +44 20 7752 3006 calbu@christies.com Stefano Amoretti +44 20 7752 3323 samoretti@christies.com Simon Andrews, Design +44 20 7752 3380 sandrews@christies.com Katharine Arnold +44 20 7389 2024 karnold@christies.com Paola Saracino Fendi +44 207 389 2796 pfendi@christies.com Edmond Francey +44 207 389 2630 efrancev@christies.com Leonie Grainger +44 20 7389 2946 lgrainger@christies.com Jude Hull, Photographs +44 20 7389 2315 jhull@christies.com Tessa Lord +44 20 7389 2683 tlord@christies.com Joy McCall, Design +44 20 7752 3237 jmccall@christies.com Leonie Mir +44 20 7389 2012 Imir@christies.com Jeremy Morrison, Design +44 20 7752 3274 imorrison@christies.com Beatriz Ordovas +44 20 7389 2920 bordovas@christies.com Bojana Popovic +44 20 7389 2414 bpopovic@christies.com Stephanie Rao +44 207 389 2523 stephanierao@christies.com Alice de Roquemaurel +44 20 7389 2049 aderoquemaurel@christies. Claudia Schürch +44 20 7389 2889 cschurch@christies.com Anna Touzin

+44 207 752 3064

atouzin@christies.com

**AUSTRIA** Angela Baillou +43 1 583 88 12 14 abaillou@christies.com

#### BELGIUM

Peter van der Graaf +32 2 289 13 39 pvandergraaf@christies.com Pauline Haon +32 2 289 1331 phaon@christies.com

FRANCE Laetitia Bauduin +33 1 40 76 85 95 lbauduin@christies.com Florence de Botton +33 1 40 76 84 04 fdebotton@christies.com Sonja Ganne, Design +33 140 768 621 sganne@christies.com Ekaterina Klimochkina +33 140 768 434 eklim@christies.com Elodie Morel, Photographs +33 140 768 416 emorel@christies.com Paul Nyzam +33 1 40 76 84 15 pnyzam@christies.com

Etienne Sallon +33 1 40 76 86 03 esallon@christies.com Pauline de Smedt, Design

+33 140 768 354 pdesmedt@christies.com

#### **GERMANY**

Nina Kretzschmar, Cologne +49 17 076 958 90 nkretzschmar@christies.com Christiane Rantzau, Hamburg +49 40 279 4073 crantzau@christies.com Herrad Schorn, Dusseldorf +49 211 491 59311 hschorn@christies.com Eva Schweizer, Stuttgart +49 711 226 9699 eschweizer@christies.com Tobias Sirtl, Munich +49 892 420 9680 tsirtl@christies.com Arno Verkade, Dusseldorf +49 211 491 59313 averkade@christies.com

Mariolina Bassetti, Rome +39 06 686 3330 mbassetti@christies.com Laura Garbarino, Milan +39 02 3032 8333 lgarbarino@christies.com Barbara Guidotti, Milan +39 02 3032 8333

ΙΤΔΙΥ

bguidotti@christies.com Renato Pennisi, Milan +39 06 686 3332 rpennisi@christies.com Elena Zaccarelli, Milan +39 02 303 28332 ezaccarelli@christies.com

#### **NETHERLANDS**

Jetske Homan van der Heide, Amsterdam +31 20 575 5287 jhoman@christies.com Elvira Jansen, Amsterdam +31 20 575 5286 eiansen@christies.com Nina Kretzschmar, Amsterdam +49 17 076 958 90 nkretzschmar@christies.com

#### **SPAIN**

Guillermo Cid, Madrid +34 91 532 66 27 acid@christies.com

**SWITZERLAND** Eveline de Proyart, Geneva +41 22 319 17 50 edeproyart@christies.com Rene Lahn, Zurich +41 44 268 10 21 rlahn@christies.com Anne Lamuniere, Geneva +41 22 319 17 10 alamuniere@christies.com Jutta Nixdorf, Zurich +41 44 268 10 10

inixdorf@christies.com

#### ASIA

HONG KONG Elaine Holt +852 2978 6787 eholt@christies.com

#### ΙΝΝΙΔ Nishad Avari +91 22 2280 7905 navari@christies.com

JAPAN Gen Ogo +81 362 671 782 gogo@christies.com

#### SOUTH KOREA Hak Jun Lee +82 2720 5266 hjlee@christies.com

TAIWAN Ada Ong +886 2 2736 3356 aong@christies.com

#### REST OF WORLD

ARGENTINA Cristina Carlisle +54 11 4393 4222 ccarlisle@christies.com

AUSTRALIA Ronan Sulich +61 2 9326 1422 rsulich@christies.com

#### BRAZIL Nathalia Lenci +55 11 3061-2576 nlenci@christies.com

**ISRAEL** Roni Gilat-Baharaff +972 3 695 0695 rgilat-baharaff@christies.com

MEXICO CITY Gabriela Lobo +52 55 5281 5446 globo@christies.com

**UNITED ARAB EMIRATES** Hala Khavat, Dubai +971 4425 5647 hkhayat@christies.com

kwiding@christies.com

### **AMERICAS**



Martha Baer International Director, +1 917 912 5426



Michael Baptist Junior Specialist +1 212 636 2660



Vivian Brodie Specialist, +1 212 636 2510



Ana Maria Celis Senior Specialist, +1 212 641 5774



Noah Davis Associate Specialist +1 212 468 7173



Alessandro Diotallevi Specialist, +1 212 636 2926



Johanna Flaum Head of Sales, +1 212 468 7174



Sara Friedlander Head of Department, +1 212 641 7554



Emily Kaplan Specialist, +1 212 484 4802



Alexis Klein Senior Specialist, +1 212 641 3741



Andy Massad Deputy Chairman, New York +1 212 636 2104



Joanna Szymkowiak Specialist, +1 212 974 4440



Barrett White Executive Deputy Chairman, Head of Post-War & Contemporary Art, Americas +1 212 636 2151



Rachael White Associate Specialist +1 212 974 4556



Kathryn Widing Associate Specialist +1 212 636 2109

### **ASIA**



Eric Chang Deputy Chairman, Asia, Director of Asian 20th Century & Contemporary Art +852 2978 9983



Elaine Holt Senior Vice President, International Director, Impressionist and Modern, Hong Kong +852 2978 6787



Hak Jun Lee General Manager, Korea +822 720 5266



Xin Li International Consultant +1 212 636 2538



Gen Ogo Vice President, Senior Client Relationship Manager, Japan +813 6267 1782



Ada Ong Senior Vice President, Managing Director, Taiwan +886 223 220 009



Lihua Tung Specialist, Hong Kong +852 2978 6825

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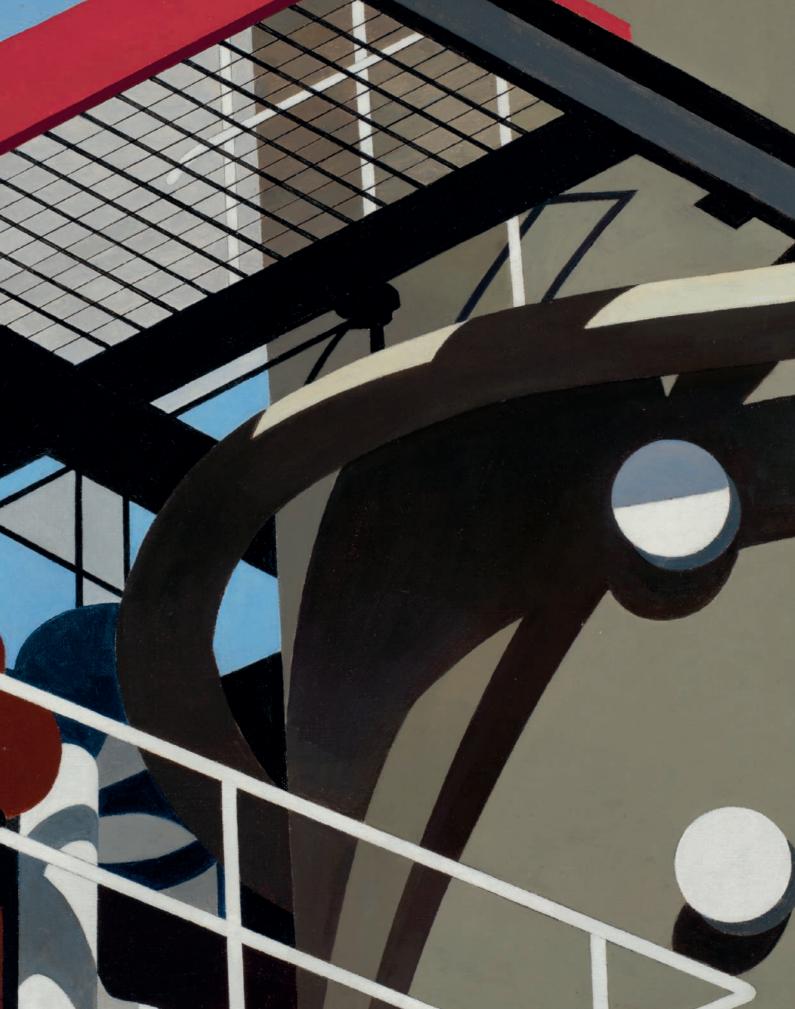
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In an industry first, all the works from the Ebsworth Collection at Christie's will include an encrypted certificate with a unique security card, enabling the record holder to verify the purchase. This process begins the work's digital journey, establishing a chain of provenance, all while keeping the client completely unknown to Artory and the public.

The collaboration between Christie's and Artory brings the latest technology to the greatest privately owned collection of American Modernist art ever brought to market.

# ARTORY







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© Estate of Joan Mitchell

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Inside Back Cover Flap Lot 7, Bridget Riley, *Buff*, 2003 (detail)

# JORDAN CASTEEL

(B. 1989)

#### Patrick and Omari

signed, titled and dated 'Jordan Casteel 2015 "Patrick & Omari" (on the reverse) oil on canvas 71% x 56% in. (182.6 x 142.5 cm.) Painted in 2015

£40,000-60,000 \$49,000-73,000 €47,000-69,000 'My interest as a painter to represent black men also comes from my own personal engagement with my family – it was shortly after Trayvon Martin was killed, and I was on the phone with my twin brother, and I couldn't help but think that Trayvon could have easily been my twin. I felt deeply in that moment that the work I needed to create had to show those men that I love deeply as I see them: as valuable'

-Jordan Casteel

Stretching nearly two metres in height, Patrick and Omari is an intricately-rendered double portrait from Jordan Casteel's celebrated figurative practice. With deft precision and luminous clarity, the artist lavishes attention upon her dual subjects, capturing the folds of their clothes, the shadows upon their faces and limbs, and the intensity of their gaze. Fringed fencing and a potted plant infuse the scene with domestic warmth, whilst the vivid colouration of their skin - bordering on shades of purple - lends the figures a neartranslucent glow. Painted in 2015, the year that Casteel completed a residency at the Studio Museum, Harlem, the work takes its place within her distinctive portraits of black men. Closely related to the series 'Brothers', completed that year, the present work demonstrates the increased ambition of her practice, which by this stage had begun to focus on pairs and groups of figures. Frequently altering the colour of their skin to vibrant hyper-real shades including green, pink and orange - Casteel seeks to depoliticise her male subjects, instead celebrating their individual characteristics. Fascinated by representations of black identity, she was deeply affected by the death of Trayvon Martin in 2012. 'I was on the phone with my twin brother, and I couldn't help but think that Trayvon could have easily been my twin', she recalls. 'I felt deeply in that moment that the work I needed to create had to show those men that I love deeply as I see them: as valuable' (J. Casteel, quoted in A. Biswas, 'Jordan Casteel: "My perspective is one full of empathy and love", Studio International, 21 October 2015). Casteel has risen to critical acclaim over the past five years: her first solo museum exhibition is currently on view at the Denver Art Museum, Colorado.



Cover of Frieze Magazine, No. 191, November – December 2017. Courtesy Frieze Magazine, 2019. Jordan Casteel, Q, 2017, oil on canvas, 78 x 60° / 198.12 x 152.4cm. Courtesy the artist and Casey Kaplan, New York.

#### PROVENANCE:

Acquired directly from the artist by the present owner.

#### EXHIBITED:

Brussels, Maruani Mercier, *Man Alive*, 2017





Casteel draws inspiration from a variety of visual sources. 'As a child, I grew up with knowledge of Hale Woodruff, Romare Bearden, William H Johnson, Jacob Lawrence and Faith Ringgold', she explains. 'It wasn't until much later in life that people such as Matisse and Alice Neel entered my spectrum of knowledge. Lynette Yiadom-Boakye is another painter whose work I greatly admire for her lovely attention to paint, and sensitivity to black bodies' (J. Casteel, quoted in A. Biswas, 'Jordan Casteel: "My perspective is one full of empathy and love"', Studio International, 21 October 2015). Typically set in home environments, her portraits depict friends and family, as well as men she encounters on the streets of her local neighbourhood. Casteel photographs her subjects in detail - often amassing up to 200 images - before returning to the studio to sketch out the composition, frequently merging together elements from multiple shots. 'I consider myself a painter in the most technical way', she explains. 'I spend probably the majority of my time thinking about the nuance of colour and composition ... I like to think of [the figures] as being able to wobble in and out of these flat and hyperrealistic spaces' (J. Casteel, quoted in J. Felsenthal, 'Jordan Casteel Is Making You Look', Vogue, 27 February 2018). The present work is a glowing testament to her technical prowess: the figures appear suspended within a near-abstract mesh of lines, leaning forwards as if captured midconversation. In her lovingly observed, deeply human portrayals, the hierarchy of the male gaze is subtly inverted.

'[My] perspective is one full of empathy and love. I see their humanity and, in turn, I want the audience to engage with them as fathers, sons, brothers, cousins – as individuals with their own unique stories to share'

-Jordan Casteel

Alice Neel, *Two Puerto Rican Boys*, 1965.

© The Estate of Alice Neel.

Courtesy The Estate of Alice Neel and David Zwirner.



# HENRY TAYLOR

(B. 1958)

#### Chris

acrylic on canvas 31 x 29½in. (78.7 x 74.9cm.) Painted in 2004

£30,000-50,000 \$37,000-61,000 €35,000-58,000 'Several paintings reflect the eye of a skilled portraitist, most noticeably "Chris"

-Roberta Smith

Rendered with bold, impassioned brushstrokes against a rich abstract backdrop, the present painting is a vivid early masterpiece from Henry Taylor's distinctive portrait practice. Painted in 2004, it depicts Chris: a homeless man whom the artist befriended in his hometown of Los Angeles. Drawing inspiration from artists such as David Hockney, R. B. Kitaj and Alice Neel, Taylor is celebrated for his arresting, vibrant evocations of contemporary life. His portrait subjects are diverse, ranging from his friends and family to celebrities and people he encounters on the street. Taylor treats strangers and acquaintances with equal intensity, seeking to capture the vitality of the moment shared between painter and sitter. His work is partly informed by the decade he spent working as a psychiatric assistant at the Camarillo State Hospital, whilst completing his studies at CalArts. His early paintings and drawings of the patients he met there taught him critical lessons in artistic observation. 'I learned not to dismiss anybody,' he explains. 'It just made me a little more patient, a little more empathetic. It taught me to embrace a lot of things. A lot of people will avoid a person who doesn't appear normal, but I'm not like that' (H. Taylor, quoted in K. Rosenberg, 'Henry Taylor on His Profoundly Empathetic Early Portraits of Psychiatric Patients', Artspace, 2 April 2016). Shortly after its creation, the present work was singled out by art critic Roberta Smith of The New York Times, who reviewed Taylor's solo exhibition in 2005. 'Several paintings reflect the eye of a skilled portraitist', she writes, 'most noticeably "Chris" (R. Smith, 'Art in Review: Henry Taylor', The New York Times, February 2005).

#### PROVENANCE:

Daniel Reich Gallery, New York. Acquired from the above by the present owner.

#### **EXHIBITED:**

New York, Daniel Reich Gallery, Henry Taylor, 2005. Miami, MoCA Miami, Metro Pictures, 2006.

#### LITERATURE:

'Art in Review:Henry Taylor', in *The New York Times*, February 2005.



# AVERY SINGER

(B. 1987)

# Cycladic Mask

signed and dated 'Avery Singer 2011' (on the reverse) acrylic on masonite 36 x 36in. (91.4 x 91.4cm.) Executed in 2011

£80,000-120,000 \$98,000-150,000 €93,000-140,000 'If you're going to make an original statement in painting, you also have to address its history. All artists, but especially painters, have to deal with the issue of art in the age of mechanical reproduction'

-Avery Singer

Executed in 2011, *Cycladic Mask* is a jewel-like early work by New York-based artist Avery Singer. Rendered in monochrome like a still from a black-and-white film, it depicts Alberto Giacometti's *Head-Skull* (1933-34), housed in the Museum of Modern Art, New York. Singer, who was born and raised in Manhattan, spent many hours there as a child, accompanied by her father who worked at the museum as a projectionist. Steeped in references to twentieth-century art history, her work sits at a fascinating junction between media. Trained as a sculptor, with an avid interest in film, she works primarily in the medium of paint, combining analogue techniques with digital technology. She initially experimented with Photoshop, creating flattened digital images that she would then sketch by hand. As her practice progressed, she began to use the 3D modelling software Google SketchUp to create virtual compositions, which



Alberto Giacometti, Head-Skull, 1933-34. The Museum of Modern Art (MoMA), New York. Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2019. Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence

#### PROVENANCE:

Kraupa-Tuskany Zeidler, Berlin.
Private Collection, Europe.
Acquired from the above by the present owner.





'You can take traditional tools and employ them in the way that they've been intended to be employed for five hundred years, and then in the next hour incorporate some kind of new technology. The juxtaposition of all these things produces meaning'

-Avery Singer

she would then project onto canvas and complete using masking tape and an airbrush. Strewn with subtle humour and irony, inspired by comedians such as Woody Allen and Zero Mostel, her works evolved to address the mechanics of the art world, depicting fictionalised scenarios that frequently lampoon its romanticised myths. Predating this strain of her practice, the present painting is an elegant expression of her artistic roots, demonstrating the critical engagement with Modernism that lies at the heart of her work. Singer has risen to prominence over the past five years, with acclaimed solo exhibitions at the Hammer Museum, Los Angeles, the Kunsthalle Zurich, the Stedelijk Museum, Amsterdam and the Vienna Secession.

Andy Warhol, Skulls, 1976.
Tate, London / National Galleries of Scotland, Edinburgh.
Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts,
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Photo: © Tate, London 2019.



# KATHARINA GROSSE

(B. 1961)

# Untitled

signed and dated 'Katharina Grosse 2015' (on the reverse) acrylic on canvas 94½ x 152¾in. (240 x 388cm.) Painted in 2014-2015

£150,000-200,000 \$190,000-240,000 €180,000-230,000 '[Painting] is a language, but it isn't composed like a language ... it always forms clusters within itself, since what happens first and what happens last are right on top of each other, making chronology irrelevant'

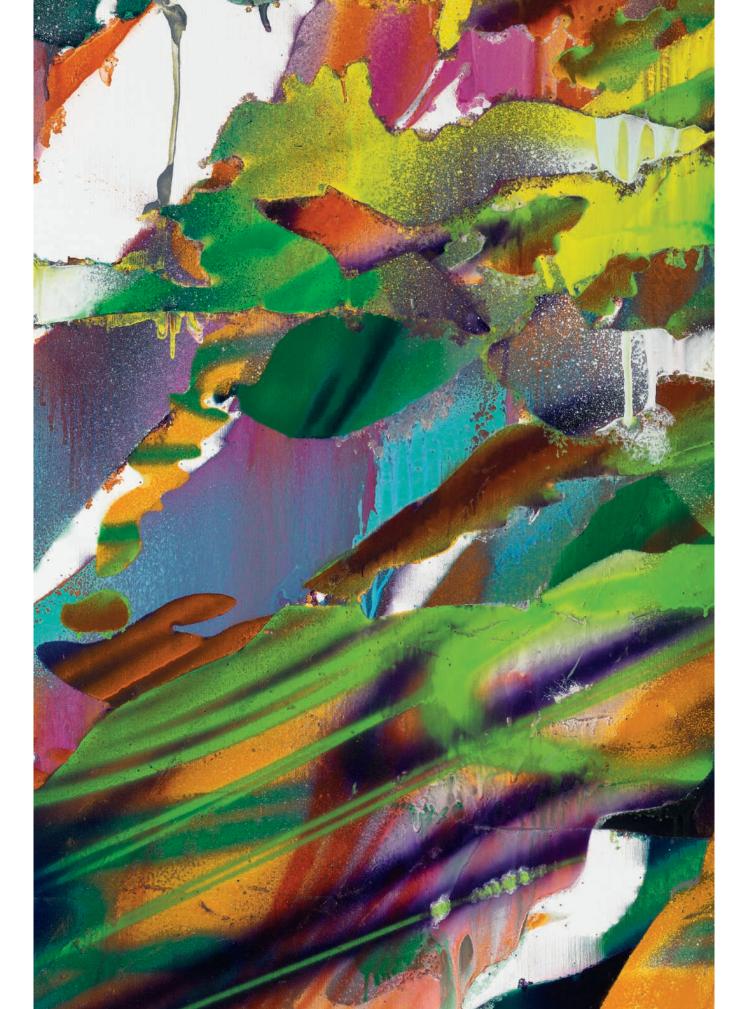
-Katharina Grosse

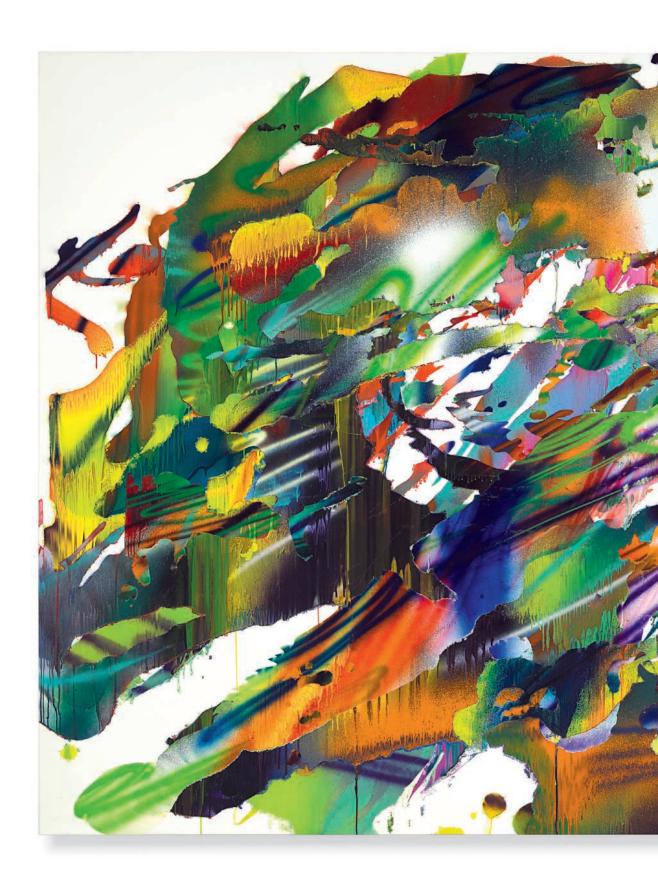
Vivid swathes of colour surge across the monumental canvas of Katharina Grosse's Untitled (2015), creating a billowing complexity of tone, depth and motion. Petrol blues, citric yellows, neon oranges, tropical greens and inky violets sing together in splashes, hazes and looping lines. Soft, blushing transitions meet masked-off edges that in places stand sharply against a flashing ground of white. There is something of the fluid thrill of surfing - one of Grosse's major passions - in these oscillating, dynamic waves of hue. The magic of painting, Grosse says, lies in its state of flux. As she explains, 'Movements that have been painted first and last are both simultaneously present on the image field. There is no linear or casual hierarchy of activities in a painting ... it requires a mind that is agile and ready to give up an adopted point of view at any moment for the next potential constellation or reading. Everything can become anything at any minute' (K. Grosse, quoted in E. Wasik, 'Katharina Grosse Sticks to her Guns', Interview Magazine, November 2014). Grosse, who has held professorships at both the Kunsthochschule Berlin-Weissensee and the Kunstakademie Düsseldorf, has been described as a 'philosophical graffiti artist'. She rarely touches a brush. Her painting is instead centred around the industrial spray-gun, which she uses with astounding dexterity and invention on surfaces that range from canvases to walls, floors, sculptures and enormous outdoor murals. Her abstraction stems from the tradition of Colour Field Painting, Abstract Expressionism and Art Informel, and her techniques draw influence from practices as diverse as Impressionism, graffiti, performance, process and installation art. Her immense in-situ installations, such as 'Wunderbild' at Prague's National Gallery in 2018, have gained ever-increasing acclaim since the 1990s. Responding to the art of the past, she has forged a fresh visual language that has the power to utterly transform the architectural, spatial and domestic realities of its place of display.

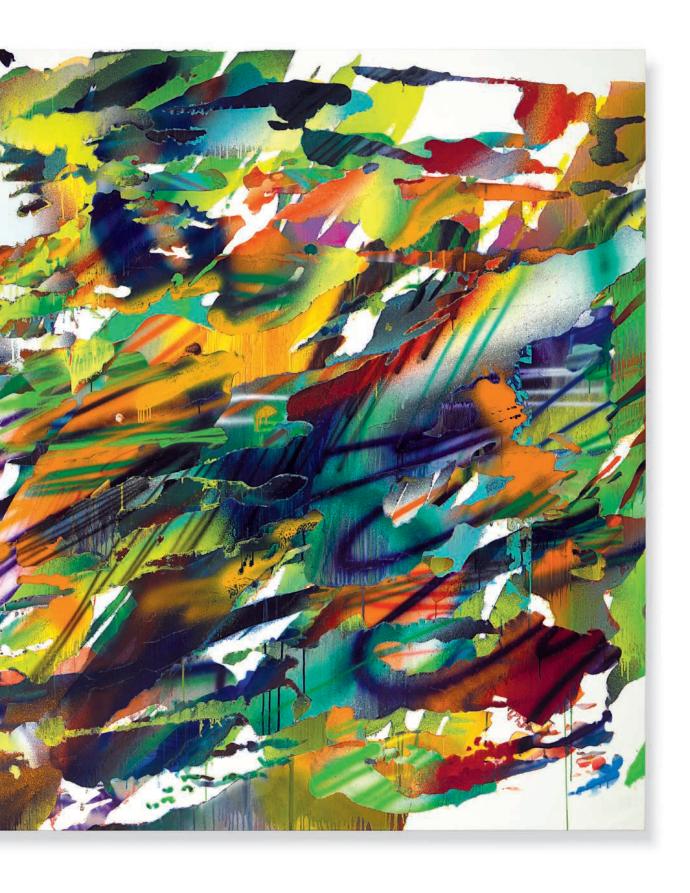
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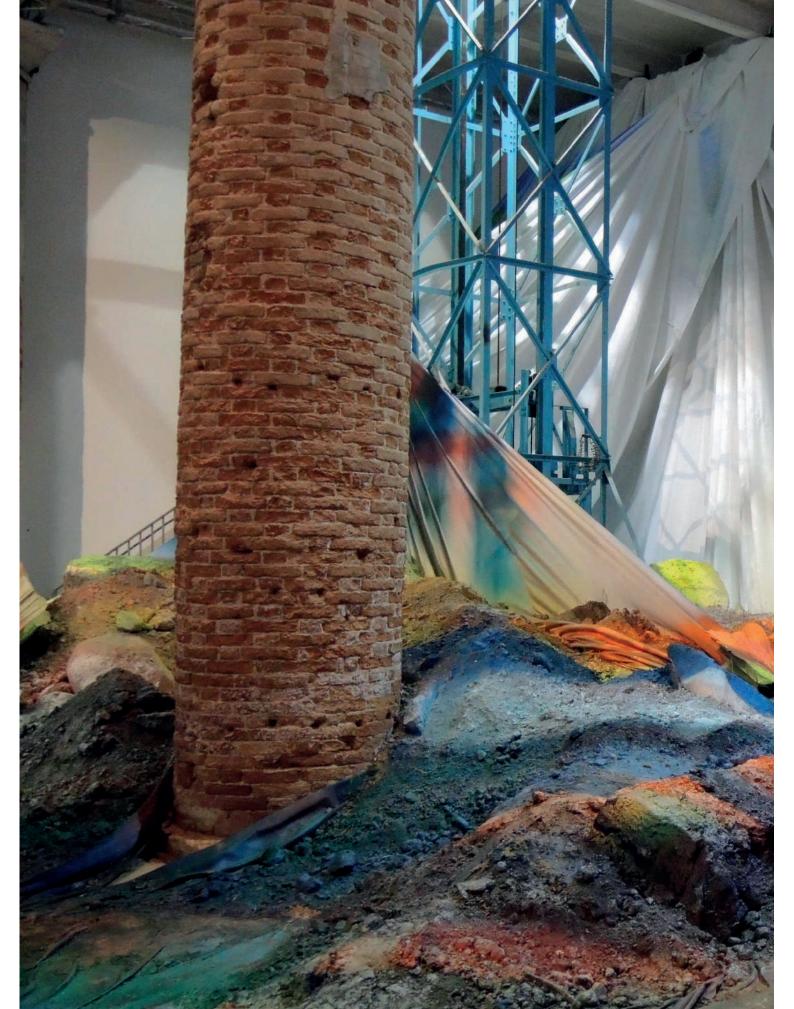
Gagosian Gallery, London.
Acquired from the above by the present

Following pages:
Installation view, Katharina Grosse, Untitled Trumpet,
67th Venice Art Biennale, Venice, May 9 - November 22, 2015.
Photo: © David Bebber / eyevine.
Artwork: © Katharina Grosse DACS 2019











# ADRIAN GHENIE

(B. 1977)

# The Collector 4

oil on canvas 78½ x 94½in. (200.3 x 240cm.) Painted in 2009

£2,200,000-2,800,000 \$2,700,000-3,400,000 €2,600,000-3,200,000

## 'What interests me is the texture of history'

-Adrian Ghenie

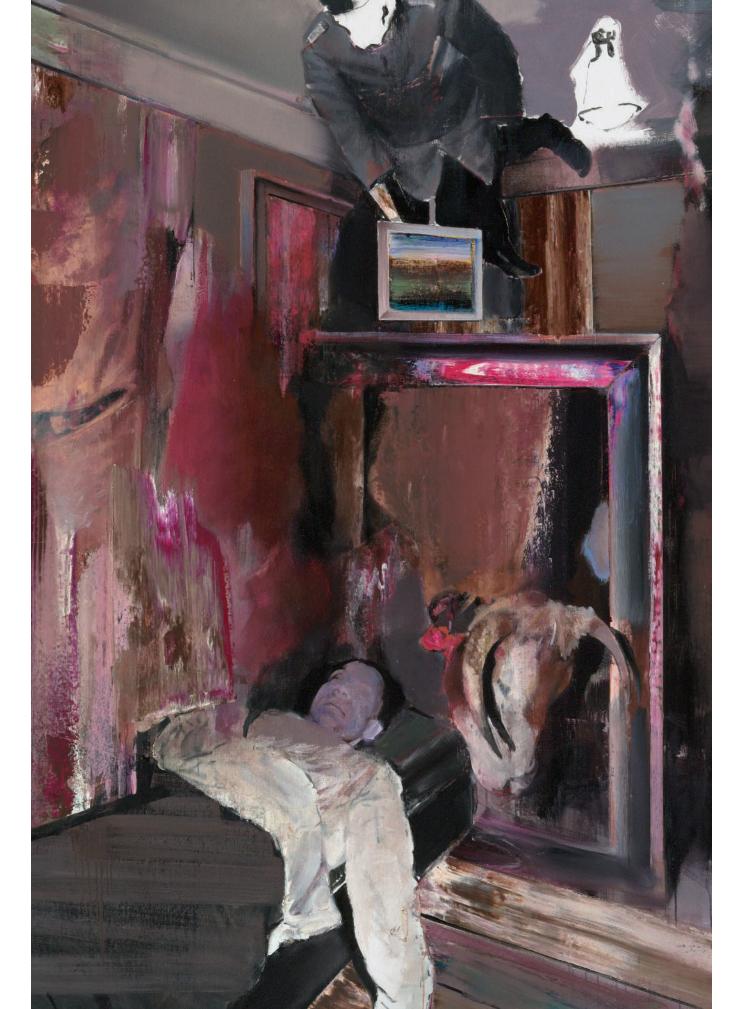
Monumental in scale and cinematic in scope, Adrian Ghenie's *The* Collector 4 is a masterpiece of painterly and psychological drama. In a dimly-lit chamber, a man lies unconscious upon a bed, surrounded by spectral artworks. Pigment drips down the walls like molten lava, coalescing in thick visceral strands before dispersing into shifting, shimmering layers. Painted in 2009, it is the last and most complex work in Ghenie's landmark series of four canvases on the subject of 'the collector'. Drawing together political and art historical narratives, these works are virtuosic essays on themes of power, corruption and mania. The protagonist is Hermann Göring: the notorious Nazi military leader, whose position allowed him to assemble a collection of over 2000 looted artworks. Within an oeuvre that asks how we process images of historic figures, Ghenie's portraits of Göring stand among his most psychologically charged. Whilst other paintings in the series depict him as a tyrant surveying his spoils, the present work captures him on his deathbed, his pose based on a photograph taken shortly after his suicide. Above him, like a nightmarish visitation, hangs John Heartfield and Rudolf Schlichter's Prussian Archangel: a subversive Dada assemblage famously accused of defaming the German military. A bull's head protrudes from the canvas below, like a Picasso painting brought to life. The room dissolves into hallucinogenic strata of paint, pushing the composition to the brink of abstraction. It is a portrait of a man haunted by art: one who 'sacrificed his humanity for his obsession' (A. Ghenie, quoted in J. Neal, 'Adrian Ghenie', Art Review, December 2010, p. 69).



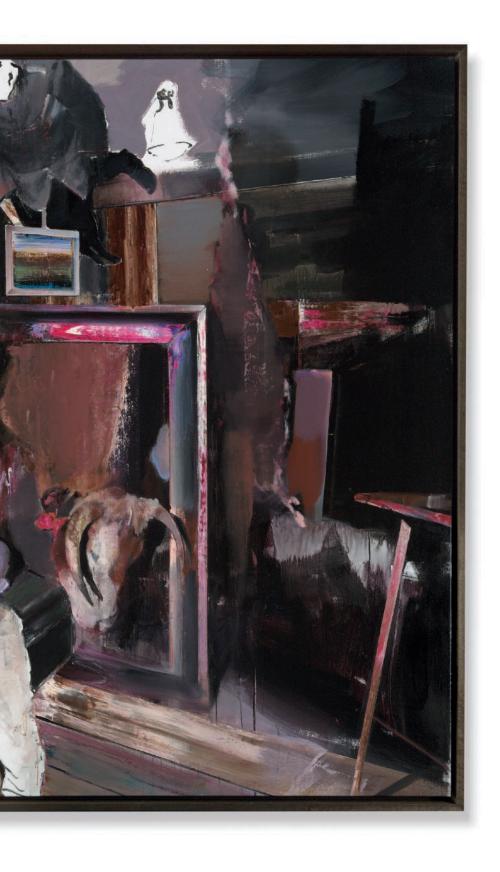
Opening of the first International Dada Fair in the bookstore Dr. Burchard, Berlin, 1920.
Photo: © 2019. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und

#### PROVENANCE:

Galeria Plan B, Berlin.
Private Collection, New York.
Anon. sale, Phillips London, 6 October
2017, lot 8.
Acquired at the above sale by the present
owner.









Adrian Ghenie, *Nickelodeon*, 2008. Sold, Christie's, London, 6 October 2016, lot 5 (£7,109,000). Private Collection. Artwork: © Adrian Ghenie, courtesy Pace Gallery. Photo: © 2016 Christie's Images Limited.

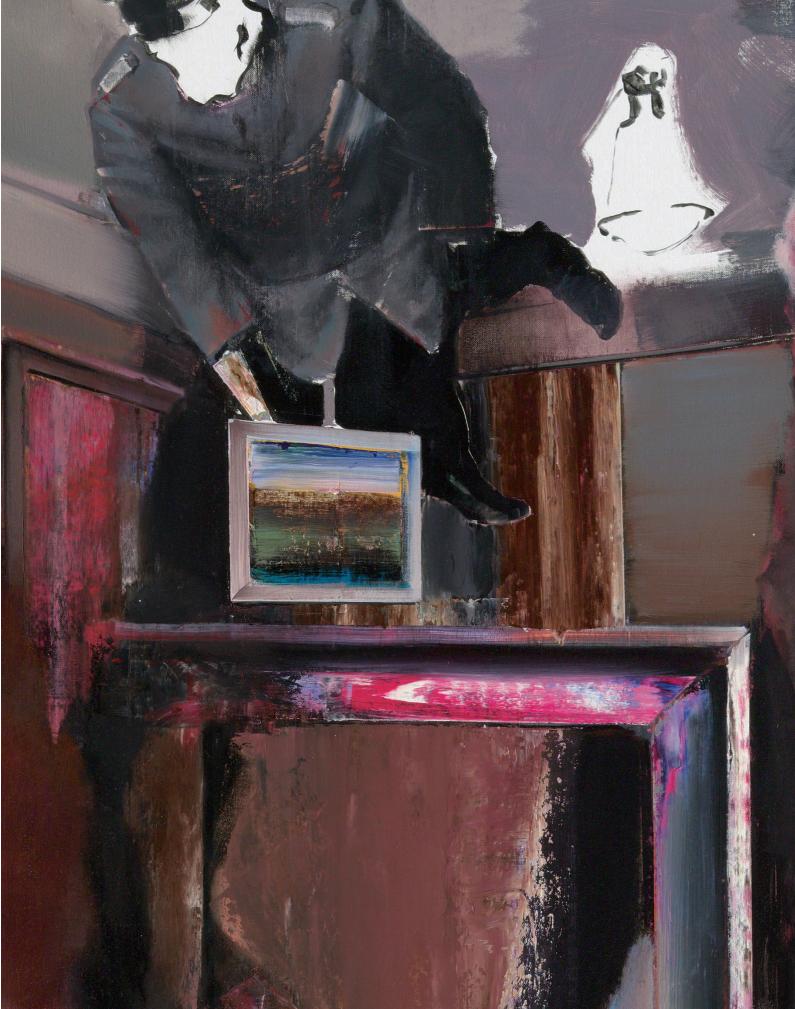
'With Göring – whose portrait was featured in "The Collector" series – the motivation was slightly different. I was more interested in his personality; for me, he truly embodied the archetype of the rapacious collector. I tried to grasp the psychological complexity of this man driven by a collecting bulimia, which in the end was totally compromised by his power'

-Adrian Ghenie

Raised in Romania under Nicolae Ceaușescu's dictatorial regime, Ghenie's oeuvre seeks to interrogate the way history becomes ingrained in our collective consciousness. His work is populated by the shadows of men who changed its course: from Charles Darwin and Vincent Van Gogh to Fascist and Communist leaders. In much of his practice, these figures are treated less as traditional portrait subjects than as vehicles for examining our relationship with the past. His depictions of Göring, he explains, are thus something of an exception. 'I was more interested in his personality', he asserts; 'for me, he truly embodied the archetype of the rapacious collector. I tried to grasp the psychological complexity of this man driven by a collecting bulimia, which in the end was totally compromised by his power' (A. Ghenie, quoted in M. Radu, 'Adrian Ghenie: Rise and Fall', https:// www.flashartonline.com/article/adrian-ghenie/ [accessed 3 January 2019]). Ghenie's allusion to Prussian Archangel is significant in this regard. Depicting a German soldier with a pig's head, it was a centrepiece of the First International



Francisco Goya, St. Francis Borgia Helping a Dying Impenitent, 1795. Valencia Cathedral, Valencia. Photo: © Bridgeman Images.









Francis Bacon, *Three Studies for a Crucifision*, 1962. The Solomon R. Guggenheim Museum, New York. © The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2019. Photo: Prudence Cuming Associates Ltd.

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

Dada Fair in Berlin in 1920. Works of this kind would later be termed 'entartete Kunst' ('degenerate art') by the Nazis, and were routinely confiscated from institutions on the grounds of public unsuitability. The original *Prussian Archangel* held a mocking sign reading 'In order to understand this work of art completely, one should drill daily for twelve hours with a heavily packed knapsack in full marching order in the Tempelhof Field'. In the present work, Ghenie replaces it with a neutral landscape painting of the statesanctioned variety, thereby casting it as a warped figment of Göring's imagination. The sculpture, along with the theme of degenerate art, recurs throughout the artist's *oeuvre* in various guises.

Ghenie is fascinated by painting's ability to breathe sensory life into its subjects. The flat surfaces of photography and digital screens, he believes, serve to distance us from the visceral reality of the past. I'm talking precisely about an epoch when the images spread by communist propaganda were devoid of textures', he explains in conversation with gallerist Mihai Pop. 'For instance,' Pop responds, 'when you paint Hermann Göring as an art collector, by paying special

attention to texture you probably restore a psychological component that cannot be found in photographs of that period.' 'You cannot find it at all', replies Ghenie. 'His sunken cheeks, turned purple after the extensive use of morphine and alcohol, do not show in photos' (A. Ghenie, quoted in 'Adrian Ghenie in Conversation with Mihai Pop', Adrian Ghenie: Darwin's Room, exh. cat., Romanian Pavilion, Biennale de Venezia, 2015, p. 84). In seeking to rematerialize his subjects, Ghenie draws upon a rich understanding of art history: his handling of paint conjures memories of Caravaggio, Goya, Chaïm Soutine, Vincent Van Gogh, Francis Bacon and Gerhard Richter. In compositional terms, his theatrical tableaux draw heavily upon the influence of cinema, most notably the films of David Lynch and Alfred Hitchcock. In the present work, Göring is cast as both fact and illusion - a raw, carnal specimen simultaneously poised on the edge of total dissolution. This, for Ghenie, is where painting's true power lies: in bringing us face to face with 'the texture of history' (A. Ghenie, guoted in 'Adrian Ghenie in Conversation with Magda Radu,' Adrian Ghenie: Darwin's Room, exh. cat., Romanian Pavilion, Biennale de Venezia, 2015, p. 29).

-Adrian Ghenie





PROPERTY FROM A DISTINGUISHED | PRIVATE SWISS COLLECTION

# Domain VII

4mm square section mild steel bars  $75\frac{1}{4} \times 24\frac{3}{8} \times 12\frac{5}{8}$  in. (191 x 62 x 32cm.) Executed in 2000

£250,000-350,000 \$310,000-430,000 €290,000-400,000

'How do you make memory? What is the relationship between memory and anticipation? Can you make something that is physical which at the same time evokes the process of remembering? Is it possible to do this and make some fresh, like dew or frost—something that just is, as if its form had always been like this. The structures that make up the *Domain* works are random matrices that identify the body less as an object and more as a place of becoming. I am drawn to fractal geometry and other ways in which science has allowed us to see and participate in the invisible.'

-Antony Gormley

### PROVENANCE:

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

### EXHIBITED:

Paris, Galerie Thaddaeus Ropac, Quantum Clouds and Other Work, 2000, p. 34 (illustrated, p. 35).

### LITERATURE:

M. Mack, *Antony Gormley*, Göttingen 2007 (illustrated in colour, p. 520).









### Buff

signed and dated 'Riley '03' (on the turnover edge); signed, titled, inscribed and dated 'BUFF. Riley 2003.' (on the stretcher and overlap) oil on canvas 4614 x 108in. (117.4 x 274.4cm.) Painted in 2003

£950,000-1,200,000 \$1,200,000-1,500,000 €1,100,000-1,400,000 'When played through a series of arabesques the curve is wonderfully fluid, supple and strong. It can twist and bend, flow and sway, sometimes with the diagonal, sometimes against, so that the tempo is either accelerated or held back, delayed'

-Bridget Riley

With its undulating surface pattern stretching nearly three metres in width, Buff is a mesmerising large-scale work from Bridget Riley's later series of curve paintings. In a vibrant five-toned palette of green, blue, pink, yellow and 'buff', the artist weaves a plane of intersecting arabesques, fractured by equally-spaced diagonal lines. Painted in 2003, the work demonstrates the complex pictorial structure that Riley adopted in 1997, and would explore on increasingly grand scales throughout the 2000s. These canvases developed the geometric principals of her earlier 'Rhomboid' paintings, which spliced vertical stripes into slanting 'zigs' or parallelograms. In the curve paintings, Riley introduced a new level of complexity by using a fluid shape as her base geometry. Though the artist had used curvilinear forms throughout her *oeuvre*, here they are marshalled by an underlying grid, thus creating a hypnotic push-and-pull between order and chaos. Riley was inspired by Jackson Pollock's 1943 Mural, created for Peggy Guggenheim, which conjures a procession of human figures moving from left to right across the canvas. In the present work, the diagonals imbue the composition with sinuous, forward motion, shattering the arc of the curves like cresting waves, falling leaves or rippling sand dunes. For Riley, whose optical investigations are deeply tied to the rhythms of the natural world, these works represent some of her most entrancing. A monumental double canvas from the same year, Evoë 3, is held in the collection of Tate, London.



Jackson Pollock, *Mural*, 1943. University of lowa Stanley Museum of Art, Iowa. Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2019. Photo: ako-images.

## PROVENANCE:

Galerie Aurel Scheibler, Cologne. Acquired from the above by the present owner in 2003.

#### EXHIBITED:

Cologne, Galerie Aurel Scheibler, *Bridget Riley: Bilder und Gouachen 1981-2004*, 2004.

#### LITERATURE:

R. Kudielka, A. Tommasini and N. Naish (eds.), *Bridget Riley: The Complete Paintings, Volume 3, 1998-2009*, London 2018, No. BR 411 (illustrated in colour, pp. 1078-1079).









Bridget Riley, Evoë 3, 2003. Tate gallery, London. Artwork: © Bridget Riley 2019. All rights reserved. Photo: © Tate, London 2019.

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

-Bridget Riley

A major exponent of Op Art, with a practice stretching back to the 1960s, Riley is fascinated by the retinal and psychological effects of colour. By sequencing an everchanging set of hues through a variety of geometric patterns, she seeks to explore their inherent physical energies, relishing the way in which their qualities change when juxtaposed with different chromatic values. Drawing inspiration from artists such as Georges Seurat, Claude Monet, Henri Matisse, the Italian Futurists and the Abstract Expressionists, Riley views colour as both a visual and an emotional phenomenon. By choosing forms that resonate with - though do not explicitly represent - nature, she seeks to shed light on the way we perceive the world. 'The sensations [the curve paintings] generate belong to all of us', she explains; 'those sensations of shine and shimmer are amongst our most common visual experiences. By recognising that what I had brought about in a purely abstract context was something that, in ordinary life, we share, though mostly unconsciously, it therefore became valid' (B. Riley, quoted in 'Bridget Riley in Conversation with Lynne Cooke', Bridget Riley, exh. cat., Musée d'Art moderne la Ville de Paris, Paris, 2008, p. 147). Riley's reference to 'shine' and 'shimmer' offers an alternative interpretation of the present work's title, which - as well as referring to a colour - invokes the act of polishing. Indeed, the colours appear to flicker and dance in sparkling formations, evoking the play of light upon a gleaming surface.



Bridget Riley at the press preview of her *Flashback* exhibition, the Walker Art Gallery in Liverpool, 2009.
Photo: © Christopher Thomond / Guardian / eyevine.
Artwork: © Bridget Riley 2019. All rights reserved.





(B. 1937)

AN AMERICAN PLACE | The Barney A. Ebsworth Collection

# Henry Geldzahler and Christopher Scott

acrylic on canvas 84 x 120in. (214 x 305cm.) Painted in 1969

Estimate on Request

#### PROVENANCE:

André Emmerich Gallery, Inc., New York (acquired directly from the artist in 1969).

Mrs. Harry N. Abrams and Mr. Robert E. Abrams, New York (acquired from the above, 1969).

Their sale, Sotheby's New York, 17 November 1992, lot 17.

Private Collection, New York.

Mitchell-Innes & Nash, New York (since 1992).

Acquired from the above by the present owner in

#### **EXHIBITED:**

New York, André Emmerich Gallery, *David Hockney*. 1969.

London, Hayward Gallery, *Pop Art Redefined*, 1969, p. 235, no. 51 (illustrated, p. 187). Paris, Palais du Louvre, *David Hockney: Tableaux et Dessins*, 1974, no. 15.

Washington, D.C., National Gallery of Art, *British Painting and Sculpture 1960-1970*, 1971, no. 56 (illustrated, p. 117).

Paris, Musée des Arts Décoratifs, Palais du Louvre, *David Hockney: Tableaux et Dessins*, 1974, p. 36, no. 15 (illustrated, p. 36). Minneapolis, Walker Art Center, *Hockney Paints the Stage*, 1984-1985, pp. 22, 35 (illustrated in colour, p. 33). This exhibition later travelled to Mexico City, Museo Tamayo; Toronto, Art Gallery of Ontario; Chicago, Museum of Contemporary Art; Fort Worth, The Fort Worth Art Museum; San Francisco, San Francisco Museum of Art and London, Hayward Gallery. New York, Neuberger Museum, *The Window in Twentieth Century Art*, 1986-1987, p. 101 (illustrated in colour, p. 68).

Los Angeles, Los Angeles County Museum of Art, David Hockney: A Retrospective, 1988-1989, p. 253, fig. 5 (illustrated in colour, p. 82; detail illustrated in colour, p. 83). This exhibition later travelled to New York, The Metropolitan Museum of Art and London, Tate Gallery. Washington, D.C., National Gallery of Art, Twentieth-Century American Art: The Ebsworth Collection, 2000, pp. 7, 133 and 286, no. 29 (illustrated in colour, p. 134; detail illustrated, p. 135). This exhibition later travelled to Seattle, Seattle Art Museum.

Boston, Museum of Fine Arts, *David Hockney: Portraits*, 2006-2007, p. 238, no. 18 (illustrated in colour, pp. 100-101). This exhibition later travelled to Los Angeles, Los Angeles County Museum of Art and London, National Portrait Gallery.

Seattle, Pivot Art + Culture, The Figure in Process: de Kooning to Kapoor 1955-2015, 2015-2016 (illustrated in colour, p. 20).
London, Tate Britain, David Hockney, 2017-2018, p. 268 (illustrated in colour, p. 86). This exhibition later travelled to Paris, Musée national d'art Moderne, Centre Georges Pompidou and New York, The Metropolitan Museum of Art

#### LITERATURE:

D. Shapiro, 'Hockney Paints a Portrait', in *Artnews*, May 1969, p. 28 (illustrated in colour, p. 29; illustrated, pp. 30-31, 46).

J. Gruen, 'Art in New York: Open Window', in New York Magazine, 12 May 1969 (illustrated, p. 57)

F. Bowling, 'A Shift in Perspective', in Artsmagazine, Summer 1969 (illustrated, p. 25). Mizue, no. 780, 1970, p. 75 (illustrated). Contemporanea International, July/August 1988, p. 53 (illustrated in colour).

J.H. Kay, 'The Home Forum', in *The Christian Science Monitor*, 19 September 1970 (illustrated, p. 8)

C. Finch, 'Harry N. Abrahams Collects', in *Auction*, vol. IV, no. 2, 1970 (illustrated, p. 34). N. Lynton, 'British Art Today', in *Smithsonian*, November 1970, p. 41 (illustrated).

David Hockney: Paintings, prints and drawings 1960-1970, exh. cat., London, The Whitechapel Art Gallery, 1970, cat. no. 69.2 (illustrated, p.76). D. Hockney, David Hockney by David Hockney, London 1976, p. 302, no. 228 (illustrated, pp. 180-181).

N. Stangos (ed.), *Pictures by David Hockney*, London 1976, p. 73 (illustrated).

R. Bongartz, 'David Hockney', in Artnews 77, 3 March 1978, p. 46 (illustrated, p. 46). P. Richard, 'The Painter and His Subject: David Hockney, Henry Geldzahler – Portrait of an Unlikely Friendship', in Washington Post, 30 March 1979, B1. B8.

H. Geldzahler, 'David Hockney: An Intimate View', in *Print Review 12*, 1980, pp. 44-45. J. Russell, 'How English Artists have Come to View New York', in *The New York Times*, 19 July 1981 (illustrated, p. 25).

M. Livingstone, *David Hockney*, London 1981, p. 247, pl. 105 (illustrated in colour, p. 130). A.C. Papadakis (ed.), *David Hockney: an Art & Design Profile*, London 1988 (illustrated, p. 39). G. Schiff, 'An Innocent Vision', in *Contemporanea I, July-August 1988*, pp. 52-53. P. Webb, *Portrait of David Hockney*, Somerset 1988, p. 251, no. 110 (illustrated in colour, p. 139). P. Webb, *Portrait of David Hockney*, London 1990, p. 139.

Art in America 80, 11 (November 1992).
P. Clothier, Hockney, New York 1995, p. 38, no. 40 (illustrated in colour, p. 39).
P. Melia and U. Luckhardt, David Hockney:
Gemälde, Munich 1994, pp. 88-93, 104-105, no. 31 (illustrated, p. 90; illustrated in colour, p. 105).
P. Melia (ed.), David Hockney, Manchester 1995, pp. 69, 82-83 (illustrated, p. 68).
David Hockney: A Drawing Retrospective, exh. cat., London, Royal Academy of Arts, 1995-1996, fig. 34 (illustrated, p. 127).
P. Adam, David Hockney and His Friends, Bath 1997. p. 84.

David Hockney: Espace/Paysage, exh. cat., Paris, Centre Georges Pompidou, 1999 (illustrated, p. 19).

M. Livingstone & K. Heymer, *Hockney's Portraits* and *People*, London 2003, p. 236 (illustrated in colour, pp. 100-101).

D. Ngo (ed.), *Art + Architecture: The Ebsworth Collection and Residence*, San Francisco 2006 (illustrated in colour and installation view illustrated in colour, unpaged).

L. Weschler, *True to Life: Twenty-Five Years of Conversations with David Hockney*, California 2008, pp. 61-62, fig. 21 (illustrated, p. 62). P. Melia and U. Luckhardt, *David Hockney*, London 2011, pp. 90 and 104, fig. 63, no. 31 (illustrated with perspective lines, p. 90; illustrated in colour, p. 105).

David Hockney: A Bigger Exhibition, exh. cat., San Francisco, de Young Museum, 2014, p. 57, fig. 70 (illustrated in colour, p. 56).

D. Hockney & H. W. Holzwarth (eds.), *David Hockney: A Bigger Book*, Los Angeles 2016, p. 86 (illustrated in colour, pp. 86-87).

M. Livingstone, *David Hockney*, London 2017, pp. 118-119, no. 92 (illustrated in colour, p. 118).













Francis Bacon, Three Studies of Lucian Freud, 1969.

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'It's a watershed painting. In this picture David finally gave up the idea of being a "modern artist" and decided, instead, to be the best artist he could be'

-Henry Geldzahler

A masterpiece of pictorial drama from the collection of Barney A. Ebsworth, Henry Geldzahler and Christopher Scott stands among the great icons of David Hockney's oeuvre. Monumentally scaled and intimately observed, it is a glowing meditation on human and visual relationships, set within a panoramic theatre of colour and form. Hockney's closest friend Henry Geldzahler - the legendary curator, critic and king of the New York art world - dominates the centre of the composition, framed by the city's skyscrapers. Christopher Scott, his then-boyfriend, hovers to the right like a fleeting apparition. Completed in 1969, it is the third work in the career-defining series of seven double portraits that Hockney created between 1968 and 1975. With four held in museum collections, these extraordinary seven-by-ten-foot canvases represent the culmination of the artist's naturalistic style, initiated in his Californian swimming pool paintings of the mid-1960s. Structured like a devotional triptych or an Annunciation scene, the painting stages an enigmatic dialogue between subjects and artist. Through crystalline use of one-point perspective, Hockney places himself in crisp communion with Geldzahler, casting Scott as a temporary imposter. Spatial and psychological tensions flood the scene, amplified by the scintillating play of light, shadow and texture across multiple glass surfaces. It is a thesis on the acts of

seeing and knowing, presided over by the man who taught the world how to look at contemporary art. 'It's a watershed painting', said Geldzahler. 'In this picture David finally gave up the idea of being a "modern artist" and decided, instead, to be the best artist he could be' (H. Geldzahler, quoted in P. Richard, 'The Painter and His Subject', *The Washington Post*, 30 March 1979, p. 8).

The work's provenance, along with its extensive exhibition history, is exceptional. In 1969, it was unveiled in Hockney's solo show at André Emmerich Gallery, where it was described as 'truly amazing' and 'totally hypnotizing' by New York magazine (J. Gruen, 'Open Window', New York, 12 May 1969, p. 57). It was acquired from the gallery that year by Harry N. Abrams, the renowned American art book publisher and distinguished collector. Abrams would go on to publish the first reprint of Hockney's seminal autobiography David Hockney by David Hockney in 1977, and the work remained in his family collection until 1992. Under this stewardship, it featured in a number of significant exhibitions, including Pop Art Redefined - one of the earliest shows at London's newly-founded Hayward Gallery in 1969 - as well as major touring retrospectives organised by the Musée des Arts Décoratifs, Paris (1974), the Walker Art Center, Minneapolis







Andy Warhol, *Henry Geldzahler*, 1979.
© 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

### "... the most powerful and controversial art curator alive"

- Barbara Goldsmith

(1984-85) and the Los Angeles County Museum of Art (1988-89). In 1997, it became one of the final pieces to enter the prestigious Ebsworth collection, offering a rare British addition to one of the world's greatest assemblages of twentieth-century American art. Long admired by the collector, it took its place alongside Edward Hopper's 1929 masterpiece *Chop Suey*, as well as important works by artists such as Willem de Kooning, Jackson Pollock and Georgia O'Keeffe. For twenty-one years, the painting hung in Ebsworth's home, starring in notable exhibitions during this period. Most recently it featured as a highlight of Hockney's eightieth birthday touring retrospective originating at Tate Britain, London (2017-18).

Though nominally a portrait of Geldzahler and Scott, the work ultimately celebrates the friendship between Geldzahler and Hockney: two artistic giants at the heights of their powers. Geldzahler was a curator at the Metropolitan Museum of Art in New York, and at the age of 33 was already a prominent cultural figure. At the time of the painting he was working on his landmark exhibition *New York Painting and Sculpture:* 1940-1970: a ground-breaking survey that revolutionised the public perception of contemporary American art. Spread over 35 galleries on the second floor of the museum, the exhibition

- colloquially known as 'Henry's show' - showcased 408 works by 43 artists, including Alexander Calder, Jasper Johns, Ellsworth Kelly, Franz Kline, Roy Lichtenstein, Willem de Kooning, Edward Hopper, Barnett Newman, Jackson Pollock, Mark Rothko, Frank Stella and Andy Warhol. Its vibrant spectacle caused an immediate sensation, capturing the tumultuous currents that were sweeping the nation into a new artistic era. Philip Leider, the editor of Artforum, described it as 'an exhibition of American of art of the past thirty years as beautiful as any we are ever likely to see again', whilst Barbara Goldsmith prophesised that 'it will undoubtedly establish Geldzahler as the most powerful and controversial art curator alive' (P. Leider, quoted in C. Tompkins, 'Moving with the Flow: Henry Geldzahler', The New Yorker, 6 November 1971, p. 58; B. Goldsmith, 'How Henry Made 43 Artists Immortal', New York, 13 October 1969, p. 44). Hockney's portrait captures him on the brink of this acclaim, seated before his kingdom like a deity upon a throne. It is a testament to the man - and the moment - that established New York as a global centre of contemporary art.

Born in Belgium in 1935, Geldzahler fled with his family to America shortly after the outbreak of the Second World War, and developed a passion for the arts at an early





'One work is truly amazing: it is a portrait of Henry Geldzahler and his friend Christopher. It is totally hypnotizing and completely successful'

-John Gruen

age. Educated at Yale, he was quick-witted and outspoken, with a razor-sharp intellect. In 1960, whilst completing his graduate studies at Harvard, he was head-hunted by the Met's director James Rorimer, and set about updating its curatorial values. Geldzahler brought to the museum's hallowed halls a vital passion for the art of his time, founded upon close friendships with many of the figures he championed. He was an important early supporter of Pop Art: Warhol reportedly claimed that he 'gave me all of my ideas' - most notably for his seminal 'Death and Disaster' series - and would go on to create an iconic 90-minute film of him smoking a cigar. 'Everybody knew him - young Henry, Pop Art's champion', wrote Paul Richard. 'He dined with the best people, Claes Oldenburg and others cast him in their happenings, his photo made the papers' (P. Richard, 'The Painter and His Subject', The Washington Post, 30 March 1979, p. 8). Gradually, his interests expanded to encompass Colour Field painting and abstraction, as evidenced by his selection for the American pavilion at the 1966 Venice Biennale. That year, he took temporary leave from the Met to become the first director of the visual arts program of the National Endowment for the Arts, introducing a series of grants to support the work of living American artists. Between 1977 and 1982 he served as Commissioner of Cultural Affairs for New York City, famously becoming an early patron of the young Jean-Michel Basquiat. His untimely death in 1994 was mourned by many; he is widely remembered as one of the most innovative and influential voices in twentieth-century art history.

Of all Geldzahler's artistic associates, it was Hockney with whom he shared one of the most significant relationships. The pair had met in Warhol's studio in 1963, and quickly formed a close bond. 'Henry and I got along instantly', recalls Hockney. '... We realised we shared a love of music, opera in particular ... and there was painting of course, and we became friends very quickly. He was very, very funny, very clever, and we had the same kind of taste. I thought we had a similar way of looking at life' (D. Hockney, quoted in C. S. Sykes, *Hockney: The Biography. Volume 1 1937-1975*, London 2011, p. 129). The two met frequently,



Fra Angelico, *Annunciation*, 1437-1446. Museo di San Marco, Florence. Photo: © 2019. Photo Scala, Florence - courtesy of the Ministero Beni e Att. Culturali e del Turismo.

'What I wanted to do ... was to make a very clear space, a space you felt clear in. That is what deeply attracts me to Piero, why he interests me so much more than Caravaggio: this clarity in his space that seems so real'

-David Hockney

imbibing the New York art scene, scouring museums across Europe and holidaying with friends. 'One couldn't have a better companion for looking at and searching out art', wrote Hockney. 'His eye is terrific, and, trained as an Art Historian, different to mine, but between us we had a very rich time' (D. Hockney, 'Foreword', in H. Geldzahler, Making It New: Essays, Interviews, and Talks, New York 1994, unpaged). Geldzahler wrote widely on Hockney's work, and was one of the few people with whom the artist would discuss his paintings. Over the years, he became one of his most distinctive portrait subjects: Paul Goldberger suggests that 'Mr. Geldzahler was nearly as well known for a celebrated portrait of him and his friend Christopher Scott painted in 1969 by David Hockney as for any of his accomplishments' (P. Goldberger, 'Henry Geldzahler, 59, Critic, Public Official and Contemporary Art's Champion, is Dead', The New York Times, 17 August 1994, p. 2).

For Hockney – an artist whose paintings rigorously interrogated the mechanics of vision – the curator's shrewd, analytical eye offered an enticing subject. In contrast to the 1977 portrait *Looking at Pictures on a Screen*, which depicts Geldzahler in profile examining a selection of artworks, here he stares out from the centre of canvas as if evaluating the

painter's every move. His glasses are pooled with delicate reflections; his facial features are rendered with painstaking clarity. Each individual hair is combed into position, with piercing scrutiny lavished upon the contrasting materials of his waistcoat, trousers, tie and shoes. His surroundings quiver with art historical references: an appropriate setting for the man with whom Hockney shared some of his most important visual encounters. The work's clear central vanishing point, positioned just above Geldzahler's head, marks the first concentrated use of one-point perspective in Hockney's oeuvre, demonstrating his fascination with the lessons of Renaissance draughtsmanship. Echoes of Piero della Francesca, Fra Angelico, medieval altarpieces and early marriage diptychs flicker in counterpoint with the clean lines of East Coast Minimalism and the flat planes of Colour Field painting. The work's Pop heritage is offset by its poignant human drama, inviting comparison with Francis Bacon's triptychs and Lucian Freud's poised figural groupings. At the same time, its mood of quiet vacancy conjures the work of American modernists such as Edward Hopper and Charles Sheeler, both of whom were greatly admired by Hockney. A rich conversation about art unfolds in the space between painter and subject; Hockney's gaze is palpable in concert



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

## 'What's important to me is the relationship with people ... and, in the end, it's a great subject of art anyway'

-David Hockney

with Geldzahler's own. The addition of tulips – the artist's favourite flower, and a deeply personal motif – seems to affirm his presence.

The intensity of the dialogue between Hockney and Geldzahler, as opposed to Geldzahler and Scott, distinguishes the work among the double portraits. Whilst many of these canvases feature a triangular relationship between subjects and artist, the present painting is the only example to implicate Hockney's presence through both perspectival and symbolic means. Coupled figures had featured throughout his early practice, most notably the 'Domestic Scenes' of 1964, but it was not until his 1966 Portrait of Nick Wilder that Hockney began to focus more intensely on depicting his circle of friends, putting their physical characteristics and interpersonal relationships at the heart of the picture's narrative. Combining exquisite observational detail with a heightened sensitivity to lighting, colour and formal dynamics, the double portraits offered a snapshot of Hockney's milieu during the late 1960s and early 1970s. Beginning with American Collectors (Fred and Marcia Weisman) (1968; Art Institute of Chicago), he went on to paint the English novelist Christopher Isherwood and his partner (Christopher Isherwood and Don Bachardy, 1968)

whom he met in Los Angeles; the fashion designer Ossie Clark, a friend from his days at the Royal College of Art, and his wife Celia Birtwell (*Mr and Mrs Clark and Percy*, 1970-71; Tate London); and his great love Peter Schlesinger, who left the artist devastated after their split in 1971 (*Portrait of an Artist (Pool with Two Figures)*, 1972). Other works in the series include *Le Parc des Sources, Vichy* (1970; Chatsworth House Trust), featuring Clark and Schlesinger, and *George Lawson and Wayne Sleep*, (1972-75; Tate, London). Hockney would elaborate the format in a number of smaller scale canvases during the 1970s, including *Shirley Goldfarb and Gregory Masurovsky* (1974; San Francisco Museum of Modern Art) and *My Parents* (1977; Tate, London).

Widely regarded as some of the artist's finest achievements, the double portraits coincided with the evolution of Hockney's naturalistic style. Inspired by the radiant light of California – a place he visited repeatedly from 1964, and would later make his home – he began to move away from the highly-stylised forms of his early *oeuvre*. Instead, he sought to capture 'life as it was', and to record the world around him in a manner that best reflected his experience of it. Water and glass featured heavily in the works of this period: Hockney relished the challenge of attempting to



Andreas Gursky, Prada I, 1996. Artwork: © Andreas Gursky. Courtesy: Sprüth Magers Berlin London/ DACS. Photo: © Christie's Images, London/Scala, Florence

### 'Hockney was developing the portrait as drama, and this is nowhere better realised than in Henry Geldzahler and Christopher Scott, a picture that is awash with tension'

-Christopher Simon Sykes

capture their fluid, unstable qualities. The insights gained from his swimming pool paintings are evident in the present work's refracted play of light, channelled through the table, vase, the nest of windows and Geldzahler's glasses. As the double portraits evolved, the artist began to develop a synergy between the human and pictorial elements of his compositions, finding technical ways to express his relationships to the subjects at hand. 'There's always somebody who looks permanent and somebody who looks like a kind of visitor', he explained (D. Hockney, David Hockney by David Hockney, London 1976, p. 204). Whilst this quality is frequently taken to imply an emotional tension between the figures, it simultaneously speaks to the disjointed, fractured nature of vision itself. As Geldzahler explains, 'the poetry is less explicit and we are therefore slower to grasp it. This accounts for the greater staying power of these paintings. We see them, remember them, and see more on subsequent viewings' (H. Geldzahler, 'Introduction', in D. Hockney, David Hockney by David Hockney, London 1976, pp. 19-20).

This understanding of the double portraits rings particularly true for the present work, where the connection between its two subjects remains deeply elusive. Geldzahler and Scott had first featured in the artist's work in a series of fifteen hand-embellished lithographs made in 1967. Scott, an artist, actor and cultural patron, was not well known to Hockney at the time, but the couple's dynamic piqued his interest.

'Hockney was intrigued by what made the relationship work between the gregarious and witty Geldzahler and the younger and rather dour Scott', writes Christopher Simon Sykes (C. S. Sykes, Hockney: The Biography. Volume 1 1937-1975, London 2011, p. 207). The work's frequentlycited comparison with Annunciation scenes - a quality first identified by the curator Kynaston McShine - springs from Hockney's contrasting depictions of the two figures. Whilst Geldzahler communes with the artist in crisp high definition, Scott is cast as a transitory illusion, his gaze bisecting their exchange at a perpendicular tangent. Shrouded in shadow and illuminated from the corner by a dark, otherworldly glow, he appears before the viewer like an ethereal visitation - 'an angel in a raincoat', suggested Hockney. Paul Melia and Ulrich Luckhardt suggest that he exists in an alternative perspectival realm, identifying a secondary vanishing point just below his arm at the confluence of the table's diagonal highlights and the slanting windows of the right-hand building (P. Melia and U. Luckhardt, David Hockney, Munich 2007, pp. 88-9). 'Christopher looks rather as if he's going to leave or he's just arriving', explained Hockney. '... That is how I felt the situation was' (D. Hockney, quoted in M. Glazebrook, 'David Hockney: an interview', in David Hockney: Paintings, prints and drawings 1960-1970, exh. cat., Whitechapel Art Gallery, London, 1970, p. 15). Though Geldzahler and Scott remained together for another ten years, they ultimately parted ways.



Frank Stella, *Ileana Sonnabend*, 1963. Private collection. Artwork: © Frank Stella. ARS, NY and DACS, London. Photo: © Christie's Images, London/Scala, Florence.

#### 'It's a nice idea, that you can decide where your eye is going to rest'

-David Hockney

In May 1969, the poet David Shapiro published an account of the work's creation in ARTnews, illustrated with photographs by Basil Langton and Hockney himself. The artist's process sheds light upon the roots of the work's formal drama. In December 1968, Hockney had travelled to Geldzahler's apartment on 7th Avenue in New York to make drawings and take photographs in preparation for the portrait. After falling ill with the flu, he returned to London, where the painting was completed over the next two months. Hockney began by sketching the composition onto canvas. He then painted the window's vista in diluted purples and greys, using a photograph taken from Scott's study. Next to appear was the sofa: a tattered specimen from the 1930s that Hockney took the liberty of 'recovering' in pale mauve. The floor went through several colour permutations, changing from red to brown to blue to a plain parquet. In order to align its patterning with the work's perspective, Hockney attached twenty-five pieces of masking tape to the canvas, fanning out to the floor from the vanishing point two inches above Geldzahler's head. The effect, he joked, was of 'St Henry radiating light'. The tulips and glass table were artificially inserted into the scene in Hockney's studio - the latter based on a printed advertisement - whilst Geldzahler's Gilbert Rohde Art Deco lamp was repositioned to the left to counterbalance Scott's vertical form. Last to be added were the diagonal highlights on the table, along with those in Geldzahler's glasses and polished shoes. 'If I were Jan van Eyck', claimed Hockney, 'I'd put my whole picture in that little reflection' (D. Hockney, quoted in D. Shapiro, 'Hockney Paints a Portrait', ARTnews, May 1969, p. 64).

On one hand, the work's composite nature may be seen to demonstrate Hockney's early dialogue with the mechanics of photography. The artist had begun using a 35mm camera in 1967, primarily to capture source material for his paintings. Like many of his contemporaries, including Gerhard Richter and Francis Bacon, Hockney was suspicious of the medium's claims to truth, believing that its flat, dematerialised products were unable to capture the multi-sensory nature of visual experience. The deft formal and chromatic balancing act of the present work points to the distinctive post-Cubist sensibility that would manifest itself in Hockney's 1980s photo-collages, and later in his vast multi-part landscapes of California and Yorkshire. Elsewhere, Martin Friedman claims that Hockney's calculated approach to optical and psychological pageantry may be seen to prefigure his achievements in the field of set design, suggesting that 'these grand, neoclassical paintings were a new, if introspective, form of theatre' (M. Friedman, 'Painting into Theater', in Hockney Paints the Stage, exh. cat., Hayward Gallery, London, 1985, p. 32). Sykes, too, sees the work in this vein: 'Hockney was developing the portrait as drama, and this is nowhere better realised than in Henry Geldzahler and Christopher Scott, a picture that is awash with tension' (C. S. Sykes, Hockney: The Biography. Volume 1 1937-1975, London 2011, p. 214). Taken together, these observations highlight the painting's prophetic nature: its innovations point beyond the marriage of pigment and canvas to the rich multimedia scope of Hockney's future practice.



Edward Hopper, *Room in Brooklyn*, 1932. Museum of Fine Arts, Boston. Artwork: © Heirs of Josephine Hopper/ Licensed by Artists Rights Society (ARS) NY/DACS, London 2019. Photo: © The Hayden Collection - Charles Henry Hayden Fund / Bridgeman Images.

Nonetheless, the work's painterly qualities testify to the artist's consummate mastery of acrylic: his favoured medium during this period. 'The great way to use acrylics is the very old fashioned method of glazing with washes', he explains. '... The glaze dries in ten minutes and then you can put another on so it's just adapting it' (D. Hockney, quoted in M. Glazebrook, 'David Hockney: an interview', in David Hockney: Paintings, prints and drawings 1960-1970, exh. cat., Whitechapel Art Gallery, London, 1970, pp. 11-12). The canvas is abundant in textural variety, producing a powerful tension between abstract and figurative registers. The wall's flat green planes were applied with a roller, whilst the buildings outside the window pale to near invisibility in delicate washes. Precise drips, streaks and scuffs are used to conjure the tactile qualities of the sofa and garments, whilst luscious, opaque slabs of impasto delineate the tulips. Bold, clean lines pick out the lamp, window frame and highlights upon the table, offering a sharp contrast to the variegated lines of the parquet floor. At times the colours seem artificially brightened: the deep green shadows around the window, the near-fluorescent strip of turquoise along the table, the blood-red petals and the piercing blue of Scott's tie. Elsewhere, a delicate command of light and shadow imbues the work with sensuous realism. Every inch of the surface is alive with the visceral joy of painting: from the lustrous shine

of Geldzahler's shoe, to the luxuriant swathes of fabric that envelop his form. 'I think anyone who makes pictures loves it', Hockney explains; 'it is a marvellous thing to dip a brush into paint and make marks' (D. Hockney, *David Hockney by David Hockney*, London 1976, p. 28).

The weakness of a lot of paintings today [is that] their emphasis has been totally on form and not on content', the artist has asserted. 'It seems to me that really great pictures - and I'm interested in making pictures - must achieve a balance' (D. Hockney, David Hockney by David Hockney, London 1976, p. 61). This, perhaps, is where Henry Geldzahler and Christopher Scott ultimately finds its meaning. It is simultaneously a story and a technical enquiry; a piece of theatre and a triumph of formal engineering. In this work, the artist crystallizes the purpose of the double portraits, locating their duality not only in their subjects, but in their approach to pictorial representation. The fractured pairing of Geldzahler and Scott becomes a vehicle for exploring the interaction between composition and narrative. In intercepting their mismatched gazes with his own, Hockney documents his search for equilibrium, capturing the fleeting moments of estrangement, suspense, clarity and unity that define the act of picture-making. In doing so, he illuminates the way in which we observe - and, by extension, come to know - the people and objects that punctuate our world.







# DAVID HOCKNEY

(B. 1937)

#### PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTOR

#### Santa Monica

signed with the artist's initials, titled and dated 'DH. Santa Monica 1968' (lower left) gouache on paper 12¼ x 16½in. (31 x 40.9cm.) Executed in 1968

£180,000-250,000 \$220,000-310,000 €210,000-290,000 'I suddenly thought: My God, this place needs its Piranesi; Los Angeles could have a Piranesi, so here I am'

-David Hockney

Created during the artist's great Los Angeles period, Santa Monica (1968) is a delicate and intelligent watercolour by David Hockney. In front of a palmfringed horizon and rich blue sky - with raw white paper showing through to conjure a cluster of ragged clouds - stands the perfectly flat face of a building. The wall's centrally-aligned double window, blinds down, is echoed by a grid-shaped vent above; to the left, a downpipe casts a stark shadow. Developing the themes of the paintings of banks and commercial buildings Hockney had made on his first visit to L.A. four years previously, Santa Monica not only exudes an unmistakable Californian spirit, but also displays the artist's formalist concerns with illusionistic space, and his wry critical engagement with the modernist abstraction and Minimalism of the 1960s. The building, with its insistent flatness, jostles against the naturalism of the sky and landscape. The window's horizontal bars of subtle khaki look like the work of Mark Rothko in miniature; the outlet above echoes the grids of Agnes Martin. As Paul Melia and Ulrich Lockhardt have written, '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). These same ambiguities and tensions reached their apotheosis in his greatest Californian masterpiece,



Edward Hopper, Ryder's House, 1933.
Smithsonian American Art Museum, Washington DC.
Artwork: © Heirs of Josephine Hopper/ Licensed by Artists Rights
Society (ARS) NY/DACS, London 2019.
Photo: © 2019. Photo Smithsonian American Art Museum/Art
Resource/Scala, Florence.

#### PROVENANCE:

Private Collection, Brussels.
Galerie Bernard Cats, Brussels.
Acquired from the above by the present owner in 2006.







'As the climate and the openness of the houses (large glass windows, patios, etc.) reminded me of Italy, I borrowed a few notions from Fra Angelico and Piero Della Francesca'

-David Hockney

A Bigger Splash (1967), whose flat, bright colour fields, 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, West Coast cool and complex artistic thought, Santa Monica exemplifies the qualities that characterise Hockney's most captivating paintings.

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). This freewheeling joy continued to infuse his paintings for the rest of the decade. The nature of the L.A. environment itself conjured an art-historical precedent for the clear colours, sharp organisation and perspectival games that Hockney began to employ in works like Santa Monica. '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 power of Hockney's Quattrocento exemplars clearly resounds in the lucid, poised composition of the present work, even as he plays with the painterly debates of the 1960s; a meditation on place, on painting and on art history, Santa Monica's deceptively simple composition is laced with fierce pictorial intelligence.

## HURVIN ANDERSON

(B. 1965)

### Foska, Foska

signed and dated 'Hurvin A 2006 Nov.' (on the overlap) oil on canvas  $47\% \times 78\%$  in. (120 x 200cm.) Painted in 2006

£450,000-550,000 \$550,000-670,000 €520,000-630,000 'The architecture of Trinidad and in particular the detail of the security grills became part of my painterly language and they became a symbol of how I understood what was happening there. I began to use the security grill as a motif or device and eventually as a structure in the paintings. They became a useful vehicle to describe something about the place. The grills suggested a kind of "blot" on the landscape, that something wasn't quite right'

-Hurvin Anderson

Stretching two metres in width, Hurvin Anderson's Foska Foska (2006) combines dizzying optical drama with the artist's central themes of identity, memory and exclusion. Rendered in a vivid, tropical palette, it depicts the interior of a grocery shop, veiled by a wire security grill. Packets of 'Foska' - a Jamaican brand of porridge oats - are visible through an open panel. Following on from Anderson's 'Welcome' and 'Country Club' series, begun in the early 2000s, the present work continues the artist's fascination with the barriers surrounding sites of leisure and commerce in his native Caribbean. Born in the UK to parents who had emigrated from Jamaica, Anderson visited the island repeatedly throughout his teenage years, and was struck by the railings, grills and fences that were universally employed by home and business owners. In 2002, he undertook an artist's residency on Trinidad, where he took photographs of these structures outside shops, tennis courts and parks. As he began to paint, Anderson became captivated by their dual function. On one hand, they spoke of a dark history of social unrest; on the other hand, they performed an abstract, near-decorative role. In the present work, Anderson delights in the grill's visual properties, creating a complex spatial interplay between the diamond-shaped lattice, the sweeping perspectival lines of the ceiling and the thick yellow grid of window frames. In the dance between foreground and background, Anderson recreates the sensation of looking in from the outside: of encountering the familiar as a stranger. The work was included in his solo exhibition at the Art Gallery of Ontario in 2016; a study is held in the Monsoon Art Collection, London.



#### PROVENANCE:

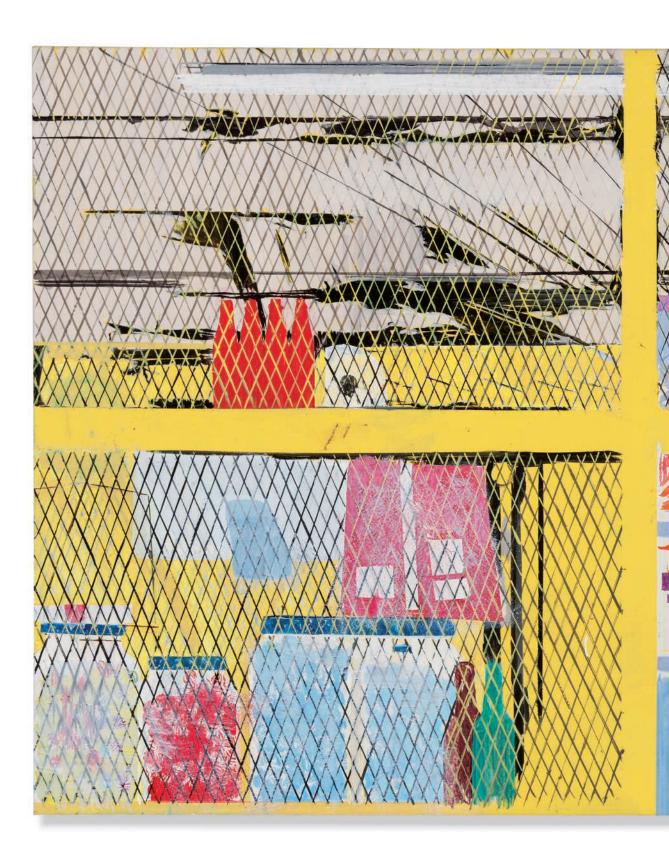
Thomas Dane Gallery, London.
Private Collection, USA.
Acquired from the above by the present owner.

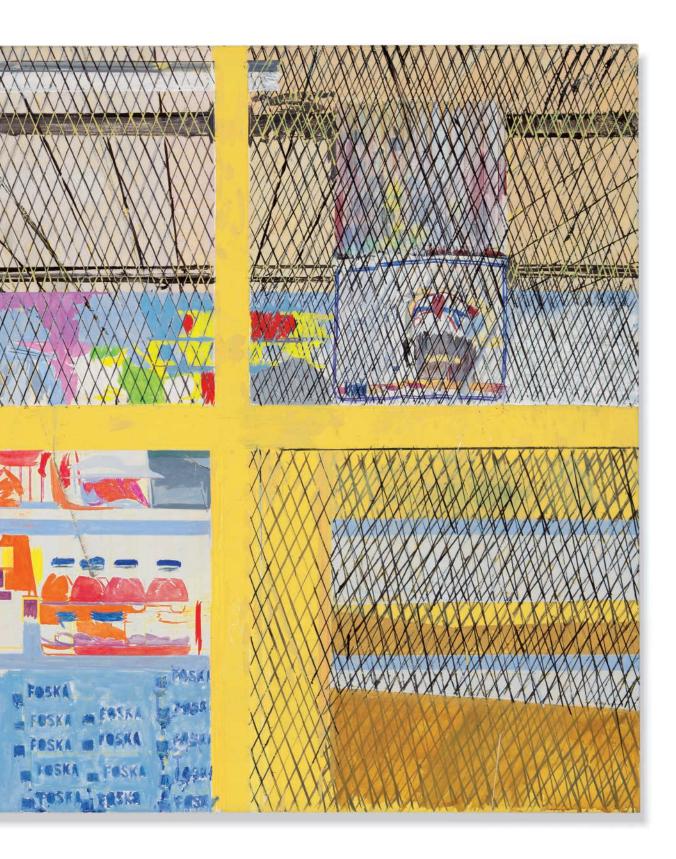
#### EXHIBITED:

St Louis, Contemporary Art Museum, *Hurvin Anderson: Backdrop*, 2016. This exhibition later travelled to Toronto, Art Gallery of Ontario.

Andy Warhol, Untitled from Campbell's Soup 1, 1968.
Museum of Modern Art (MoMa), New York.
Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. /
Licensed by DACS, London.
Photo: © 2019. Digital image, The Museum of Modern Art, New York/







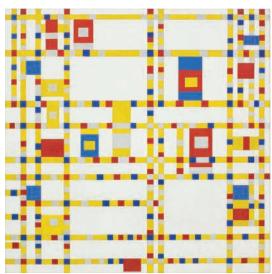


Andreas Gursky, 99 cent, 1999. Centre Pompidou - Musée national d'art moderne - Centre de création industrielle, Paris Artwork: © Andreas Gursky. Courtesy: Sprüth Magers Berlin London/DACS 2019. Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migeat.

'I always feel as the artist that you're kind of an observer. In order to observe, for me at least, I have to sit slightly outside of things'

-Hurvin Anderson

'I always feel as the artist that you're kind of an observer', claims Anderson. 'In order to observe, for me at least, I have to sit slightly outside of things ... The odd thing about the security grills, the iron work, is that when you're actually painting them, it becomes a play between where one makes the emphasis - what is this actually about? On the one hand they represent a physical barrier, but on the other hand they are a form of decoration. I like the idea that they somehow disturb the image ... that they disturb what is going on elsewhere in the work' (H. Anderson, 'Hurvin Anderson in conversation with Matthew Higgs', Hurvin Anderson: Subtitles, exh. cat., Michael Werner Gallery, New York, 2011, unpaged). Anderson studied under Peter Doig at the Royal College of Art, and shares much of his teacher's interest in the workings of memory and vision. By inviting the viewer to peer through the complex surface of the painting to the nostalgic subject matter beneath, he approximates the feeling of looking back on something halfforgotten. Echoes of art history - of Piet Mondrian's geometric grids, or Edward Hopper's atmospheric street scenes - shift in and out of focus amidst stacks of mundane groceries. As the composition drifts between the realms of figuration and abstraction, the security grill speaks to Anderson's own status as an 'outsider'. In the oscillating, dreamlike space of the canvas, he sheds light upon the way in which our identities are formed and fractured by our surroundings.



Piet Mondrian, *Broadway Boogie Woogie*, 1942-1943. Museum of Modern Art (MoMA), New York. Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence



## CECILY BROWN

(B. 1969)

### Night Passage

signed and dated 'Cecily 1999' (lower left); signed and dated 'Cecily Brown 1999' (on the reverse) oil on canvas 100 x 109¾in. (254 x 279cm.) Painted in 1999

£1,900,000-2,500,000 \$2,500,000-3,200,000 £2,200,000-2,800,000 'The paintings are like doors flung open suddenly to reveal something shocking. Because they are so energetic they might also be viewed as moments of a movie whose sudden arrest causes the mind's eye to trip over itself in its own voracity, tangling in dense webs of coloured light, striving to mark order of intense and disordered sensations'

-Robert Evrén

A voluptuous expanse of colour and texture stretching nearly three metres in width, Night Passage is a sophisticated early work by Cecily Brown. Painted in 1999, it demonstrates the sensual command of pigment that has come to define her practice. An orgiastic riot of impasto fills the picture plane, alive with the physical joy of painting. The composition shifts between abstract and figurative registers, conjuring seductive human forms that fade in and out of focus. Rendered in the warm spectrum of yellow and red tones that defined Brown's paintings of this period, the present work demonstrates the artist's move towards her signature large-scale canvases, imbued with suggestive flickers of bodies and flesh. Dispensing with the sexualised 'bunny' motifs of her earlier practice, Brown began to plunder the history of painting, drawing inspiration from Bosch, Bruegel, Titian, Delacroix, Degas, Picasso, Bacon and the Abstract Expressionists. On canvas, these influences collide to create rich, sensory tableaux, replete with subliminal figurative drama. Brown often titles her works after films: the present work invokes the 1957 Western Night Passage, starring James Stewart. Whilst stripped of all narrative references, the surface is nonetheless cinematic in scope, redolent of moving images on a plasma screen. 'I take all my cues from the paint', Brown explains, 'so it's a total back and forth between my will and the painting directing what to do next' (C. Brown in D. Peck, 'New York Minute: Cecily Brown', AnOther, 14 September 2012).



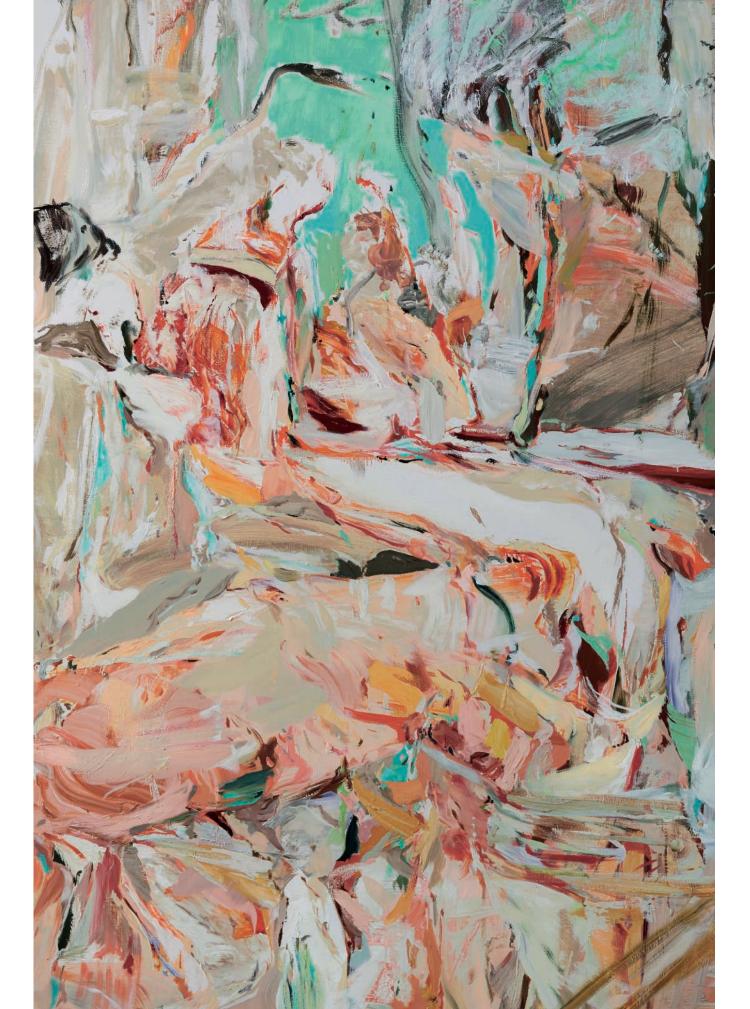
Willem de Kooning, Untitled XIX, 1977.
Museum of Modern Art (MoMA), New York.
Artwork: © The Willem de Kooning Foundation
/ Artists Rights Society (ARS), New York and
DACS, London 2019.
Photo: © 2019. Photo The Museum of Modern Art,
New York / Scala. Florence.

#### PROVENANCE:

Gagosian Gallery, New York.
Saatchi Collection, London.
Anon. Sale, Phillips de Pury & Company,
13 October 2007, lot 222.
Acquired at the above sale by the present

#### LITERATURE:

Saatchi Gallery (ed.), *The Work That Changed British Art*, London 2013, p. 186, no. 91 (illustrated in colour, p. 187).









Jackson Pollock, Convergence, 1952.
Albright-Knox Art Gallery, Buffalo.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2019.
Photo: © 2019. Photo Art Resource, NY/SCALA, Florence.

In 1994, shortly after graduating from the Slade School of Fine Art, Brown moved from London to New York. Distancing herself both aesthetically and geographically from the subversive, conceptual practices of the Young British Artist (YBA) scene, she championed painting at a time when many had considered the medium long dead. Following Willem de Kooning's mantra that 'flesh was the reason oil paint was invented', her dense, visceral surfaces were charged with eroticism. By 1999, the explicit sexuality of her 'bunny' paintings had given way to a more abstract sense of carnal pleasure, relating as much to the artist's sensuous handling of pigment as to her subject matter. As Dore Ashton writes, 'allusions to human bodies scatter across the canvas in a profusion of attitudes and details. staying close to the surface in a kind of allover composition typical of certain Abstract Expressionist paintings of the 1940s and 1950s. Here, Brown began her personal game of hide-and-seek, or, as the Japanese landscape artists said centuries ago, hide-and-reveal. By means of heavily loaded brush marks, fragments of colour, and barely defined human organs, Brown aimed to engage the viewer's eye completely, and for more than an instant. Patience is required. (It is not surprising that Brown as an aficionado of jigsaw puzzles, which, she says, sharpen her sense for detail.) For the next couple of years, Brown's paintings remained, for the most part, compendia of human sexual attitudes, often fragmented and almost always rendered in a palette Brown associates with flesh - yellows, ochres, pinks, and reds' (D. Ashton, 'Cecily Brown En Route', in E. Wingate et al (eds.), Cecily Brown, New York 2008, p. 16).

'... allusions to human bodies scatter across the canvas in a profusion of attitudes and details, staying close to the surface in a kind of allover composition typical of certain Abstract Expressionist paintings of the 1940s and 1950s. Here, Brown began her personal game of hide-and-seek, or, as the Japanese landscape artists said centuries ago, hide-and-reveal. By means of heavily loaded brush marks, fragments of colour, and barely defined human organs, Brown aimed to engage the viewer's eye completely, and for more than an instant'

-Dore Ashton





Vincent Van Gogh, *Sunflowers*, 1887. Metropolitan Museum of Art, New York. Photo: © 2019. Photo The Metropolitan Museum of Art/Art Resource/Scala, Florence Acc. n.: 49.41.

Despite their insistence on the tactile, material qualities of paint, Brown's works also owe much to the dynamics of film. Playing with themes of fantasy and illusion, their vast, volatile surfaces conjure both the grandeur and the instability of the silver screen. Many of Brown's works from the late 1990s, including the present, allude to classic films in their titles: Suddenly Last Summer, East of Eden, Dog Day Afternoon, Trouble in Paradise and Interlude. Robert Evrén likens her canvases to sudden plot twists: 'The paintings are like doors flung open suddenly to reveal something shocking', he writes. 'Because they are so energetic they might also be viewed as moments of a movie whose sudden arrest causes the mind's eye to trip over itself in its own voracity, tangling in dense webs of coloured light, striving to mark order of intense and disordered sensations' (R. Evrén, quoted in Cecily Brown, exh. cat., Gagosian Gallery, Rome, 2011, p. 1). Though Brown does not conceive her works in representational terms, she has spoken of her desire to capture an abstract sense of transition, realisation and revelation. '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).

'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



## PETER DOIG

(B. 1959)

## Haus der Bilder (House of Pictures)

signed twice, titled and dated 'Peter Doig 2001 Doig HAUS DER BILDER House OF Pictures' (on the reverse) oil on canvas 65% x 47%in. (165.3 x 120.3cm.) Painted in 2001

£3,000,000-5,000,000 \$3,700,000-6,100,000 €3,500,000-5,800,000 'The street in House of Pictures is based on a gallery in Vienna ... It had a magical feel from the outside. I never went in – I only looked in the window and took photographs of its frontage. Shortly after, in Chicago, I saw the painting by Daumier, L'Amateur d'estampes (The Print Collector), of a man looking at prints. The House of Pictures became my version'

-Peter Doig

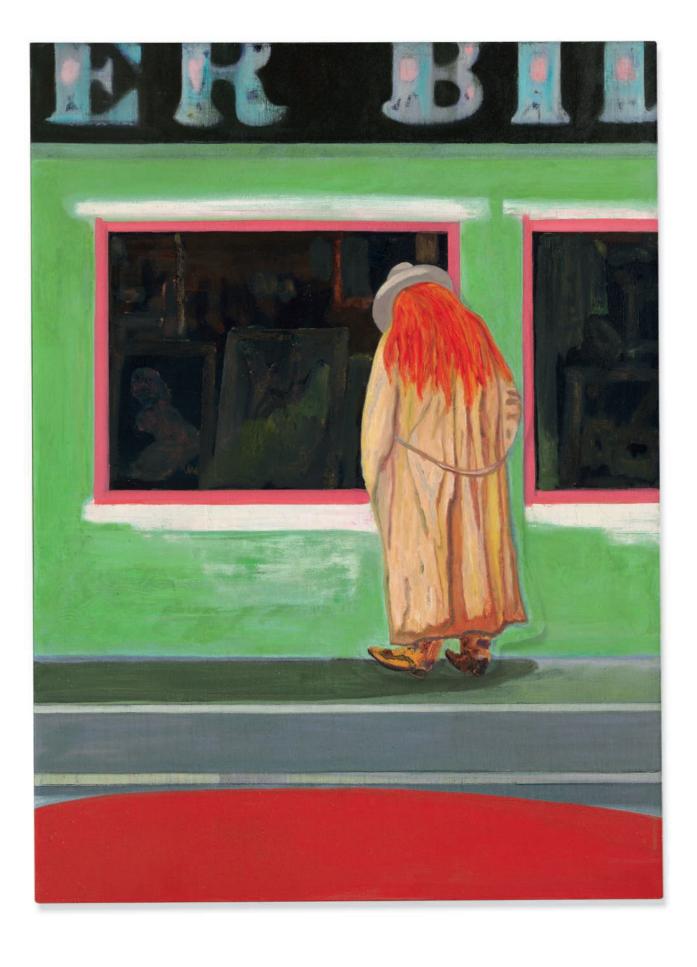
A poignant meditation on the act of looking at art, Haus der Bilder (House of Pictures) (2001) is an evocative vision from Peter Doig's landmark series of the same title. Combining lyrical washes of saturated colour with bold geometric divisions, it depicts a lone figure peering through a darkened gallery window, lost in a moment of private contemplation. Closely related to the three-metre-long canvas House of Pictures (2000-2), it takes its place at the dawn of an intense thematic cycle of paintings and studies that would culminate in House of Pictures (Carrera) (2004) and Metropolitain (House of Pictures) (2004; Pinakothek der Moderne, Munich). Created between 2000 and 2004, these works date from a pivotal moment in Doig's career. In 2002, amid rising international acclaim and back-to-back solo exhibitions, he abandoned Europe for Trinidad: the island where he had spent part of his childhood. His return to the Caribbean brought about an important shift in his practice, replacing the dense painterly surfaces of his earlier oeuvre with thin layers of hallucinogenic colour. Situated at the start of this transition, the present work confronts the viewer like a shimmering mirage. Multiple source images collide: Doig's own photographs, Honoré Daumier's L'Amateur d'estampes (circa 1863-5), Fritz Lang's 1944 film The Woman in the Window, the atmospheric psychodramas of Hopper and Munch, the abstract textures of Colour Field painting, Minimalist geometries and the palettes of Gauguin and Matisse. At the heart of this mélange is a portrait of an outsider looking in: an itinerant figure attempting to make sense of the world through pictures. For Doig, an artist whose practice is deeply rooted in the process of looking at images, it is a work of subtly personal resonance.

#### PROVENANCE:

Galleria Monica de Cardenas, Milan. Acquired from the above by the present owner in 2001.

#### **EXHIBITED:**

Milan, Galleria Monica de Cardenas, Extended Painting, 2001. Venice, Fondazione Bevilacqua la Masa, Intervista con la pittura, 2003, p. 133 (illustrated in colour, p. 33).





Peter Doig, Study for House of Pictures, 2000. Artwork: © Peter Doig. All Rights Reserved, DACS 2019. Photography by Peter Doig.

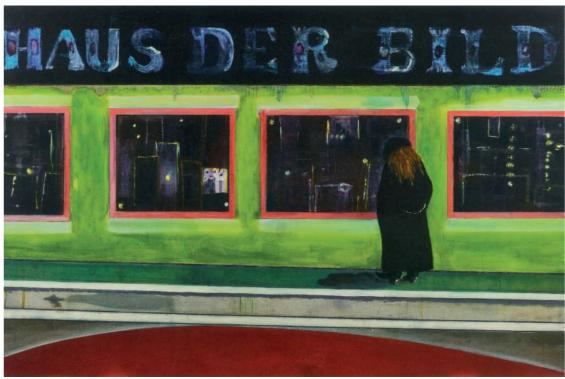
'I wanted him to be like a figure from a Fassbinder film. I was thinking of an '80s artist, a painter maybe, who's no longer that well known but still dresses the part. He's in that moment of reflection. I was definitely interested in his body language and how it suggested that he was lost in thought'

-Peter Doig

In the summer of 1999, Doig was working in a studio in Vienna when he stumbled across a window display at 'Haus der Bilder Margarete Klewan' on Breite Gasse 10: a gallery that sold commissioned artworks. 'It had a magical feel from the outside', recalls Doig. 'I never went in - I only looked in the window and took photographs of its frontage. Shortly after, in Chicago, I saw the painting by Daumier ... The House of Pictures became my version' (P. Doig in conversation with K. Scott, in A. Searle et al (eds.), Peter Doig, London 2007, p. 34). Whilst later works in the series would explicitly reference Daumier's protagonist, the figure in the present work is based on a photograph taken by Doig in Vancouver. '[I saw] a guy getting into a minivan', he explains; 'he had his hands in his pockets, looking for his keys, and he was dressed all in black leather like Johnny Cash ... I never saw his face but he had this incredible mane of black hair and this black hat, and he had on these extreme cowboy boots ... I wanted the figure to look European, so I made his hair red instead. I wanted him to be like a figure from a Fassbinder film. I was thinking of an '80s artist, a painter maybe, who's no longer that well known but still dresses the part. He's



Honoré Daumier, *The Print Collector, circa* 1857-63. The Art Institute of Chicago, Chicago, Photo: The Art Institute of Chicago, IL, USA / Gift of the Estate of Marshall Field / Bridgeman Images.



Peter Doig, *House of Pictures*, 2000-2002. Artwork: © Peter Doig. All Rights Reserved, DACS 2019.

'What Doig is doing is carefully positioning himself in the long line of artists who helped establish and develop the Modernist tradition of painting, from artists such as Daumier, through Matisse, and then to the New York School of Abstract Expressionists. In particular, in works such as 100 Years Ago, House of Pictures, and Metropolitan, Doig is developing ways of using geometrical structures and seeing how they can fit into a figurative framework'

-Keith Hartley



Peter Doig, Metropolitain (House of Pictures), 2004. Bayerische Staatsgemäldesammlungen München-Pinakothek der Moderne, Munich. Artwork: © Peter Doig. All Rights Reserved, DACS 2019.

in that moment of reflection. I was definitely interested in his body language and how it suggested that he was lost in thought' (P. Doig, quoted in R. Enright, 'The Eye of the Painting: An Interview with Peter Doig', *Border Crossings* 98, June 2006). Doig collaged the images of the building and the figure into a study for the final composition. The effect reminded him of a scene from Lang's film 'where you see [Edward G. Robinson] staring at a portrait of a woman in a gallery window, this thing of looking through and then getting lost' (P. Doig, quoted in C. Lampert, 'Peter Doig: Dreams and the Light Imaginings of Men', in R. Shiff and C. Lampert (eds.), *Peter Doig*, New York 2011, p. 358).

Doig's practice is grounded in notions of memory, dislocation and déjà-vu. Born in Scotland and raised between continents before settling in London during the 1990s, his layering of imagery and technique seeks to capture the sensation of looking back on half-forgotten times and places. Whilst much of his work of the 1990s was rooted in recollections of his teenage years in Canada, a residency on Trinidad in 2000 prompted a yearning for the tropical climes he had



Edward Hopper, *Nighthawks*, 1942. The Art Institute of Chicago. Photo: The Art Institute of Chicago, IL, USA / Friends of American Art Collection / Bridgeman Images.

'I never saw his face but he had this incredible mane of black hair and this black hat, and he had on these extreme cowboy boots. It was the body position that I liked. But in my painting I wanted the figure to look European, so I made his hair red instead'

-Peter Doig

experienced as a young child. Much like his celebrated '100 Years Ago' series, the 'House of Pictures' cycle bridges the gap between his European and Caribbean periods, marking the onset of a new approach to paint. As the consistency of his pigment thinned, and his colours assumed a new vibrancy, Doig's compositional structures began to clarify, marshalled by an almost geometric simplicity and rigour. Though the present work is certainly indicative of this trajectory, it retains something of a thematic link to his earlier oeuvre, with the gallery's blackened windows recalling the dark, deserted cabins that had populated Doig's practice throughout the previous decade. In later works in the series, the windows would morph into semi-blank canvases, lending the scene an increasingly introspective tenor. As Doig prepared to retreat from the clamour of the European gallery scene to the foreign shores of his youth, the theme of homecoming took on a new significance. The figure, as a cipher for the artist, hovers in an unfamiliar painterly landscape, seeking shelter in the 'house of pictures'.



Mark Rothko, *Earth and Green*, 1955. Museum Ludwig, Cologne. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.



## BARRY FLANAGAN

(1941-2009)

#### PROPERTY FROM A PRIVATE IMPORTANT EUROPEAN COLLECTION

## Nijinski Hare

inscribed twice with the artist's

monogram, numbered '4/7' and stamped twice with the AA Foundry mark (on the base and lower edge of the leg) bronze with a dark grey patina overall: 94% x 45½ x 32%in. (241 x 115.5 x 83cm.)
Executed in 1989, this work is number

four from an edition of seven, plus three

£700,000-1,000,000 \$860,000-1,200,000 €810,000-1,200,000

artist's casts.

'The great bronze hares which Barry Flanagan has been producing since the 1980s are one of the most personal and recognisable artistic endeavours of the second half of this century. Spectacular in size, bitingly ironic and bold, as well as terribly individualistic, they are totally unlike what we normally see in museums and galleries around the world'

-Enrico Juncosa

Stretching over two metres in height, Barry Flanagan's Nijinski Hare (1989) stands among his most iconic creations. With its dynamic form and long, lithe gait, the hare first appeared in Flanagan's practice in the late 1970s, and has since become synonymous with his *oeuvre*. Inspired by a sighting of the creature bounding across the Sussex Downs, the artist began to move away from the conceptual practice he had pursued during the 1960s, adopting a new figurative idiom rooted in the medium of bronze sculpture. Within the pantheon of animals he depicted throughout his lifetime, Flanagan was particularly drawn to the hare's rich mythological associations. In 1979 he encountered the book The Leaping Hare by George Ewart Evans and David Thompson, which outlined the animal's mercurial connotations: from immortality and fertility in Chinese and ancient Egyptian cultures, to deception, trickery, cleverness and triumph. As a sculptor, Flanagan was equally fascinated by the animal's fluid, anthropomorphic anatomy. In the present work, he invokes the celebrated ballet dancer and choreographer Vaslav Nijinsky: star of the Ballet Russes during the early 1900s, renowned for his extraordinary leaps and his talent for characterisation. The 'Nijinsky Hare' would become one of the most recognisable archetypes within Flanagan's body of hare sculptures, recurring throughout his *oeuvre*. The present work was acquired by the current owner over twenty years ago, and has remained in their private collection ever since.

#### PROVENANCE:

Waddington Galleries, London. Anon. sale, Christie's London, 22 April 1998, lot 109.

Acquired at the above sale by the present owner

#### EXHIBITED:

London, Waddington Galleries, *Barry Flanagan*, 1990, p. 14 and p. 39, no. 6 (another cast exhibited and illustrated in colour, p. 15).

New York, The Pace Gallery, *Barry Flanagan*, 1990, no. 6 (another cast exhibited and illustrated in colour, unpaged).

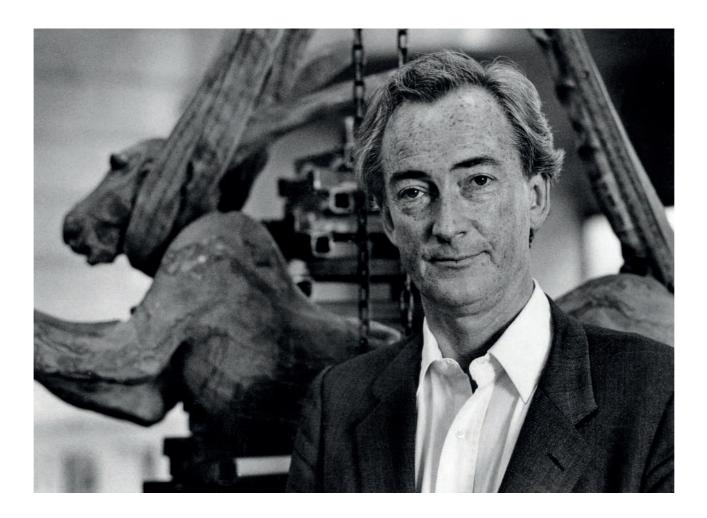
Madrid, Fundación La Caixa, *Barry Flanagan*, 1993-94, p. 29 and p. 98 (another cast exhibited and illustrated in colour, p. 99). This exhibition later travelled to Nantes, Musée des Beaux-Arts de Nantes.

County Kilkenny, Kells Priory, Sculpture at Kells, 1999 (another cast exhibited).

#### LITERATURE:

Barry Flanagan, exh. cat., Tokyo, Fuji Television Gallery, 1991 (another cast illustrated, p. 4). E. Urbanelli (ed.), Imaginary Animals, New York 1996 (another cast illustrated, p. 57).





Flanagan's hares are defined by their near-human characteristics and physical wit. As the artist explains, 'Thematically the choice of the hare is really quite a rich and expressive sort of model ... if you consider what conveys situation and meaning and feeling in a human figure, the range of expression is in fact far more limited than the device of investing an animal - a hare especially - with the attributes of a human being' (B. Flanagan, quoted in Barry Flanagan. Sculpture and Drawing, exh. cat., Kunstausstellung der Ruhrfestspiele, Recklinghausen, 2002, p. 31). Clarrie Wallis further suggests that by casting the hare as a metamorphic shape-shifter - a surrogate for human form - Flanagan establishes the creature as a cipher for his own elusive character (C. Wallis, 'The business is in the making', in Barry Flanagan: Early Works 1965-1982, exh. cat., Tate Britain, London, 2011, p. 33). On a broader level, the hare may be understood as a signifier for the rich diversity of human emotion and experience. As Paul Levy has written, 'the existentialist action makes us free, and nothing is more free, vital, spontaneous and alive - from Aesop's hare outrun by the tortoise to Bugs Bunny - than a capering hare. In France and most of Central Europe, it is the hare that lays eggs at Easter and so promises renewal. In fact, Flanagan's hares do not carry much of this historic symbolic freight; they simply frolic freely and expressively. They don't symbolise life, they live it' (P. Levy, 'Joy of Sculpture,' in Barry Flanagan: Linear Sculptures in Bronze and Stone Carvings, exh. cat., Waddington Galleries, London, 2004, unpaged).

'Thematically the choice of the hare is really quite a rich and expressive sort of model ... if you consider what conveys situation and meaning and feeling in a human figure, the range of expression is in fact far more limited than the device of investing an animal – a hare especially – with the attributes of a human being'

-Barry Flanagan

Anne-Katrin Purkiss, Barry Flanagan, 1991. Photo: © Anne-Katrin Purkiss. All Rights Reserved, DACS/ Artimage 2019. Artwork: © The Estate of Barry Flanagan / Bridgeman Images.



## GRAYSON PERRY

(B. 1960)

## Style Riot

glazed ceramics 19% x 12% x 13%in. (50 x 32 x 34cm.) Executed in 2003

£80,000-120,000 \$98,000-150,000 €93,000-140,000 '[Perry's] pots might chart the terrain of his interior life and imagination but they also present, in vivid 3-D, reflections of our own world. Like strange, revelatory globes, they lay out before us landscapes both delightfully foreign and unnervingly familiar'

-Jacky Klein

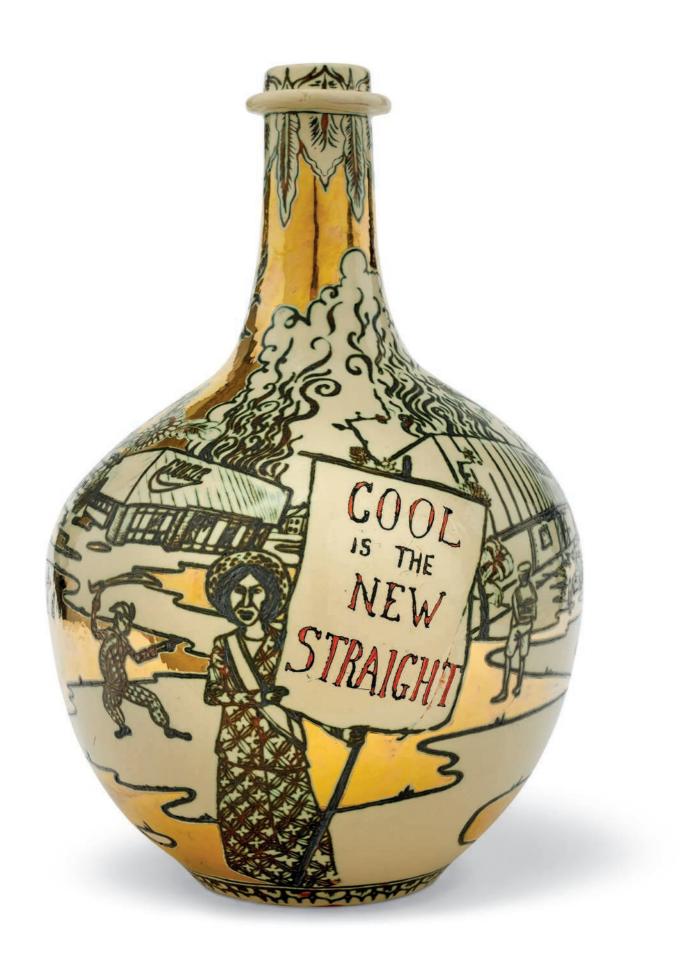
Executed in 2003 - the year that Grayson Perry became the first ceramic artist to win the Turner Prize - Style Riot stems from his celebrated series of vases. Acquired from the artist that year by the present owner, it has been widely exhibited, most recently in Perry's first French solo show at La Monnaie de Paris this year. It was the ceramic vases that first brought him to public prominence as a member of the so-called Young British Artist generation in the 1990s. Following the success of his first major solo exhibition at the Stedelijk Museum, Amsterdam, in 2002, these works propelled him onto a new global stage. Though made using traditional coiling methods, their virtuosic surfaces deploy a complex variety of additional techniques - from glazing and embossing to incision, relief and photographic transfers - which frequently require several firings. Referencing Greek pottery and folk art traditions, the classical forms of his vases are held in tension with their piercing contemporary narratives. Through disparate imagery, Perry's complex surfaces chronicle his own past, his female alter-ego, sociological concerns and current political issues. In doing so, the artist challenges pottery's status as a purely decorative and utilitarian craft, transforming his vases into vehicles for cultural and psychological enquiry. 'We can begin to see Perry's works as maps of his own creative universe', writes Jacky Klein; '... [his] pots could even be taken for self portraits of a sort' (J. Klein, Grayson Perry, London 2009, p. 11).

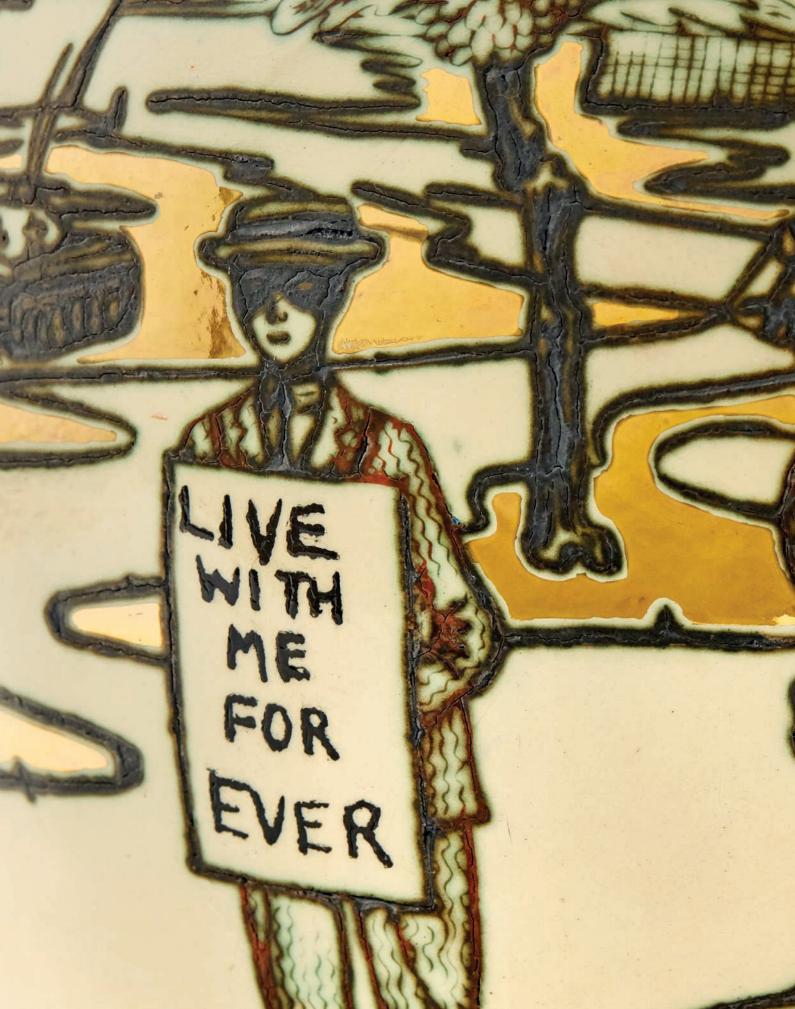
## PROVENANCE:

Acquired directly from the artist by the present owner in 2003.

## EXHIBITED:

Kanazawa, 21st Century Museum of Contemporary Art, My Civilisation: Grayson Perry, 2007.
Sydney, The Museum of Contemporary Art Australia, Grayson Perry - My Pretty Little Arte Career, 2015-2016.
Helsinki, Kiasma Contemporary Art Museum Helsinki, Grayson Perry - Folk Wisdom, 2018.
Paris, La Monnaie de Paris, Grayson Perry - Vanity, Identity, Sexuality, 2018-2019.







## JONATHAN YEO

(B. 1970)

## Claire's Room (Grayson Perry)

oil on canvas 50 x 401/sin. (127 x 102cm.) Painted in 2013

£100.000-150.000 \$130,000-180,000 €120,000-170,000

'Grayson Perry's transvestism is not inflated or caricatured (that would be too easy), but rendered with an intense seriousness of purpose that invites the viewer to engage more profoundly with his motivations'

-Philip Mould

Completed in 2013, and included in the artist's landmark exhibition at the National Portrait Gallery that year, Claire's Room (Grayson Perry) is an iconic work from Jonathan Yeo's celebrated portrait practice. In a palette of muted pinks and creams, Yeo depicts fellow artist Grayson Perry, dressed as his female alter-ego Claire. Against a backdrop of mottled abstract textures, he renders his subject in crisp high definition, lavishing piercing scrutiny upon the veins beneath his skin, the play of light and shadow across his face and hair, and the gleaming whites of his eyes. Streaks of rose delineate the bodice of his dress, whilst the skirt, walls and floor dissolve into swathes of marbled colour. Along with a painting of Damien Hirst, completed the same year, the work represents a rare depiction of an artist within Yeo's oeuvre, taking its place among portraits of public figures including Tony Blair, Prince Philip, Cara Delevingne, George W. Bush and Malala Yousafzai. It is a masterpiece of close observation, demonstrating the artist's ability to reveal the intimate, human characteristics of his celebrity sitters. As Philip Mould writes, 'Grayson Perry's transvestism is not inflated or caricatured (that would be too easy), but rendered with an intense seriousness of purpose that invites the viewer to engage more profoundly with his motivations' (P. Mould, 'Art and Artifice', in The Many Faces of Jonathan Yeo, exh. cat., National Portrait Gallery, London, 2013, p. 171).



Jonathan Yeo working on Martin Gayford, 2013, (present work in background) Artwork: © 2019 Ionathan Yeo

## PROVENANCE:

Private Collection, London.

### **EXHIBITED:**

London, National Portrait Gallery, Jonathan Yeo - Portraits, 2013-2015. p. 188 (detail in studio installation illustrated, pp. 14, 19; illustrated in colour, p. 189). This exhibition later travelled to Manchester, The Lowry and Newcastle, The Laing Art Gallery.





Grayson Perry at home in London in 2005. Photo Jonathan Yeo, 2005.

'I don't know what it is that makes us who we are, and I don't know how when we look at each other's faces we can somehow see deep inside one another, but I do know that Yeo's portraits wrestle with these ideas. Like Turner strapping himself to the ship's mast in order to create a true likeness of a storm, time and time again he achieves what should be impossible: creating a true picture, an image or a glimpse, of people we think we know and those we've never met. He gives us complete portraits made up of tiny fragments'

-Damien Hirst

Yeo rose to prominence in the 1990s and early 2000s, having famously taught himself to paint whilst recovering from Hodgkin's disease. During his recovery, he regularly visited Tate Britain and began to experiment with different idioms, drawing inspiration from Cubism, Abstract Expressionism and the paintings of Lucian Freud, among others. His works are defined by their subtle palettes, textured backdrops and often unfinished bodies, wrought from a combination of photographs and live sittings. 'I tend to start off with photographs, partly because you're looking for that sparky moment when someone is not being conscious of being looked at', he explains in conversation with Sarah Howgate. 'So it's not the first photo you take but probably the two hundredth, when they're getting bored of it. I then use a combination of photographs to start the initial process of composition and to get a sense of the layout. But then at some point you need to let the experience of them and the sight of them on different days take over.' In the same interview, Yeo speaks of the experience of painting Hirst and Perry: figures with whom he felt an unusual affinity. 'They may do very different work, but you feel that these are people who spend so much time thinking about things that are similar to what you do', he asserts. 'You are aware that they may test you and want to know why you've made certain decisions. So of all the people I've painted, I felt more pressure with those two, I think, than with almost anyone else' (J. Yeo, quoted in S. Howgate, 'Under the Skin of Jonathan Yeo: An Interview', https://www.jonathanyeo.com/new-index [accessed 25 January 2019]).



Grayson Perry, *Triumph of Innocence*, 2000. Private Collection. Artwork: © Grayson Perry. Courtesy the Artist. Photo: Christie's Images, London/Scala, Florence.



## λ16 PETER DOIG

(B. 1959)

## Echo Lake

signed twice, titled and dated 'ECHO-LAKE Peter Doig '00 PETER DOIG' (on a label affixed to the reverse) watercolor, gouache and pastel on paper 22 x 29%in. (55.8 x 76cm.) Executed in 2000

£380,000-450,000 \$470,000-550,000 €440,000-520,000 '[Doig] followed Echo Lake [1998] with a number of oil on paper studies, including one that exaggerates the screen-like, snowlike effect of the illuminated rocks. In this reduced version of the theme – Echo Lake 2000 – the rocks and their reflections, as well as similarly illuminated elements of the picture, seem suspended in a plane, like water droplets on a pane of glass. This and many of Doig's other works on paper are exercises in low-resolution vision, where forms join with neighbouring forms, losing their identifying distinctions in the blur that results from an ever - widening focus'

-Richard Shiff

Rendered in shimmering painterly layers that quiver like watery reflections, Echo Lake is an exquisite work on paper relating to Peter Doig's 1998 masterpiece of the same title (Tate, London). Held in the same collection since its creation, it represents one of Doig's final investigations of a source that defined his early oeuvre. Both the large-scale painting and its subsequent studies were based on Sean Cunningham's 1980 slasher film Friday the 13th, which the artist first encountered on a trip home to Canada in 1987. Fascinated by the magical aura of suspense that pervaded the film's lake scenes, Doig began a series of canvases based on this imagery, including the iconic Swamped (1990), White Canoe (1990-1), Ghost Canoe (1991) and Canoe Lake (1997-8). Whilst many of these works drew inspiration from the film's famous canoe sequence, Echo Lake was based on a related scene, in which police arrive and call out to the girl asleep in the vessel. Doig transposes the setting from day to night, lending the composition a foreboding, dreamlike quality. Characteristically, the artist entwines his cinematic source with personal and art-historical memories: the work's title refers to Echo Lake in Ontario, where his parents had use of a cabin, whilst the figure's pose is modelled on Edvard Munch's 1894 painting Ashes. As white globules spread across the surface of the work like drops of rain or snow, Doig's hybrid image speaks directly to the inarticulate act of remembering: of piecing together half-forgotten times, places and thoughts. Other works on paper relating to Echo Lake are held in the Museum of Modern Art, New York, and Tate, London.



Edvard Munch, Ashes, 1894. Nasjonalmuseet, The Fine Art Collections, Oslo. Photo: © Nasjonalmuseet / Lathion, Jacques

#### PROVENANCE:

Galleria Raucci/Santamaria, Naples. Acquired from the above by the present owner in 2000.

#### **EXHIBITED:**

Naples, Galleria Raucci/Santamaria, Peter Doig/Michael Raedecker, 2000. Dallas, The Dallas Museum of Art, Peter Doig-Works on Paper, 2005-2006, p. 168, no. 80 (illustrated in colour with incorrect dimensions, p. 91). This exhibition later travelled to Vero Beach The Gallery at Windsor and Toronto, The Art Gallery of Ontario.

#### LITERATURE:

Peter Doig, exh. cat., London, Tate Britain, 2008-2009, fig. 7 (illustrated in colour, p. 34). C. Lampert and R. Shiff (eds.), Peter Doig, New York 2011, p. 336, no. 13 (illustrated in colour, p. 334).



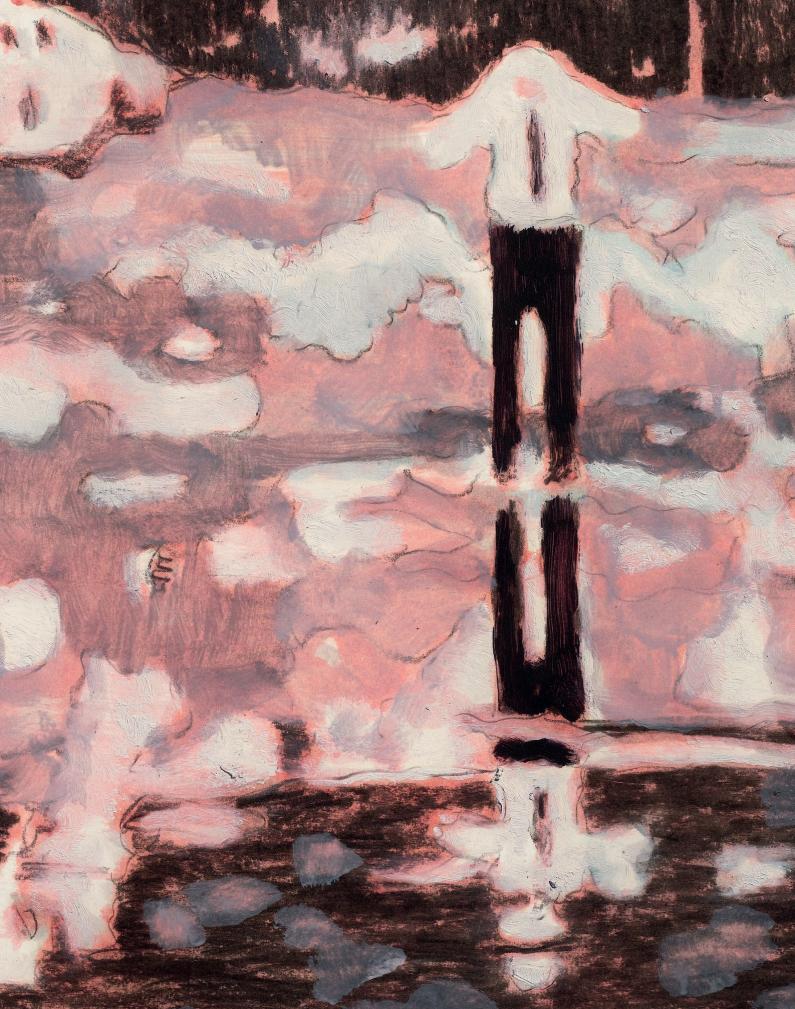


Peter Doig, Echo Lake, 1998. Tate Gallery, London. Artwork: © Peter Doig. All Rights Reserved, DACS 2019. Photo: © Tate. London 2019.

Created two years after the 1998 canvas, the present work dates from a pivotal moment in Doig's career. In 2000, he undertook an artist's residency on Trinidad - where he had spent part of his childhood and would move there shortly afterwards. During this period, Doig began to experiment with painterly texture, relinquishing the thick surfaces of his snowy Canadian-inspired paintings in favour of thin washes of colour. The present work bears witness to this shift whilst retaining elements of his earlier language. As Richard Shiff notes, Doig exaggerates the rock formations of the 1998 canvas, turning them into luminous white puddles that recall his former fascination with blizzards and screens. 'This and many of Doig's other works on paper are exercises in low-resolution vision', he explains, 'where forms join with neighbouring forms, losing their identifying distinctions in the blur that results from an ever-widening focus' (R. Shiff, 'Incidents', in Peter Doig, exh. cat., Tate Britain, London, 2008, p. 34). Working on paper provided Doig with critical opportunities for experimentation, allowing him to explore new techniques and – as in the present work - to re-imagine his own paintings. '[Doig's works on paper] are not merely a preamble to the canvases', writes Kadee Robins. 'Vehicles for innovation that are full and finished entities in themselves, they have a presence which is entirely their own. Many maintain the tension between abstraction and representation that is characteristic of his painting, but the experimental nature of the works on paper offers a freedom that painting does not ... Doig plays with technique and mood; there are no constraints' (K. Robbins, 'Foreword', in Peter Doig: Works on Paper, exh. cat., Dallas Museum of Art, Dallas, 2005, p. 5).

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-Kadee Robbins



## HOWARD HODGKIN

(1932-2017)

## Mirza's Room

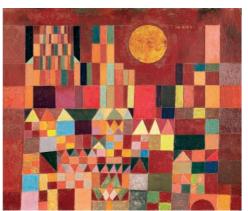
signed twice, titled and dated twice 'MIRZA'S ROOM 1995-1996 Howard Hodgkin' (on the reverse) oil on wood 18¾ x 20½in. (47.5 x 52.1cm.) Executed in 1995-1996

£250,000-350,000 \$310,000-430,000 €290,000-400,000

## '[Hodgkin's paintings] seem to keep colour alive and floating with the frame'

-Waldemar Januszczak

Dating from a triumphant moment in Howard Hodgkin's career, Mirza's Room is a sensitive accrual of colour, light and texture. Begun in 1995 the year that saw the opening of his landmark touring retrospective at the Metropolitan Museum of Art, New York - the work demonstrates Hodgkin's mastery of paint during a time of significant international acclaim. Characteristically for the artist, the work alludes to a friend, invoking a shared moment and place embedded in his psyche. With its richly expressive brushwork, Mirza's Room conjures an interiority without directly representing any recognizable architectural setting; rooms, for Hodgkin, serve as 'containers of memory and experience' (H. Hodgkin, quoted in M. Gayford, 'Beyond the Surface: Howard Hodgkin, 1932-2017', Apollo, 9 March 2017). The result is an elaborate and luminous layering of colour: in the centre, a yellow rectangle glows brightly behind flourishes of black and electric orange daubs. Despite its spontaneous appearance, the work represents years of contemplation, every mark a deliberate act made to look like 'a very free gesture' (H. Hodgkin, interviewed by J. Tusa, BBC Radio 3, 7 May 2000). Hodgkin's signature incorporation of the frame into the picture plane - a device explored throughout his oeuvre - serves to heighten this illusion. By extending the painting, image and support form a unified whole: an autonomous pictorial entity which affirms its own existence. Mirza's Room omits a radiant, vigorous glow as the frame both protects against the outside world and seals in the act of memory-making itself.



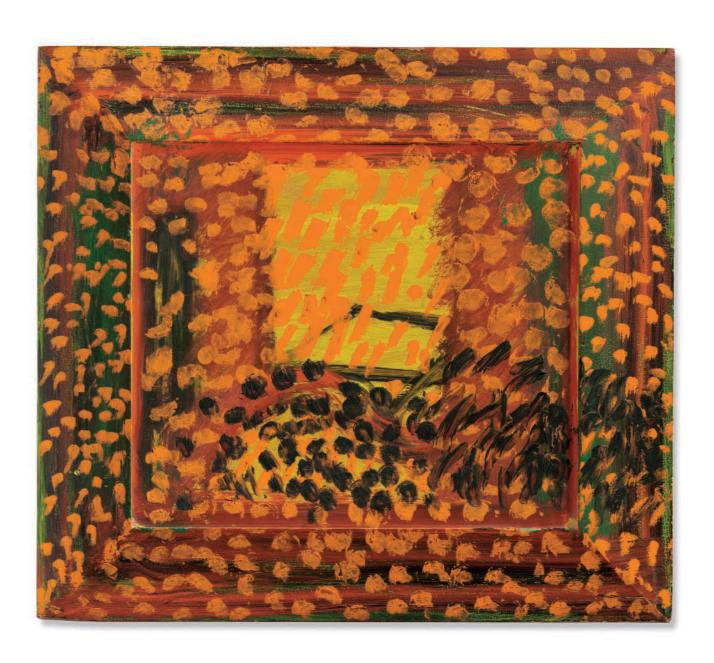
Paul Klee, Castle and Sun, 1928 Private collection. Photo: © Bridgeman Images.

#### PROVENANCE:

Anthony d'Offay Gallery, London. Gagosian Gallery, New York. Guillermo Gonzalez Guajardo, Mexico. Offer Waterman Fine Art, Ltd., London. Acquired from the above by the present owner.

#### LITERATURE:

M. Price, Howard Hodgkin: The Complete Paintings, Catalogue Raisonné, London 2006, no. 298 (illustrated in colour, p. 298).



# PER KIRKEBY

(1938-2018)

#### PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

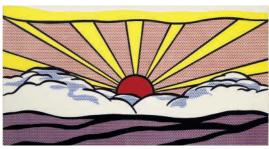
## Untitled

signed and dated 'PER KIRKEBY 1965' (on the reverse) mixed media on masonite 71% x 48in. (182.6 x 121.9cm.) Executed in 1965

£80,000-120,000 \$98,000-150,000 €93,000-140,000 'My system, which is a true system, consists of private passions and curious interests and, in every case, something mystical'

-Per Kirkeby

Executed in 1965, Untitled is large-scale example of Per Kirkeby's early works on masonite. Created at the dawn of his practice, these works would come to form the crucible of his aesthetic, establishing a lasting fascination with the relationship between structure and intuition. Originally a student of geology in his native Denmark, Kirkeby was deeply inspired by the natural world. Between 1958 and 1963 he undertook several study trips to Greenland, where he began to depict the beauty of the Arctic landscape. At the same time, the artist became increasingly involved with the experimental Fluxus and Minimalist scene in Scandinavia throughout the early 1960s, fuelled by his meeting with Joseph Beuys the year before the present work. The masonite works, begun in 1963, evolved as a means of reconciling his painterly impulses with this avant-garde milieu. Though painted in rich, tactile layers, the square blocks could be arranged on the wall in interchangeable sequences, thus lending them a sculptural, performative quality. As Jill Lloyd explains, 'This method of containing the subjective act of painting, which involved a mixture of gestural brushwork and collage, within a strictly disciplined and objectifying framework, initiated a practice that which was to have lasting consequences for Kirkeby' (J. Lloyd, 'Per Kirkeby: The Marriage of Grief and Reason', in Per Kirkeby, exh. cat., Tate Gallery, London, 1998, p. 10). The interaction between system and chaos would come to inform much of the artist's later sculptural and painterly work: for Kirkeby, it was a dialogue that spoke directly to the mysteries of nature itself.



Roy Lichtenstein, Sunrise, 1965.
© Estate of Roy Lichtenstein/DACS/Artimage 2019.

#### PROVENANCE:

Private Collection, Copenhagen.
Gallerie Faurschou, Copenhagen.
Acquired from the above by the present owner in 1998.

### EXHIBITED:

Copenhagen, Galleri Farschou, Per Kirkeby, 1991.

New York, Michael Werner Gallery, Per Kirkeby - Works from the Sixties, 1994-1995, no. 5 (illustrated in colour, unpaged; illustrated in colour on the front cover). This exhibition later travelled to Galerie Michael Werner, Cologne.





Paul Cézanne, Mont Sainte-Victoire and Château Noir, 1904-06. Bridgestone Museum of Art, Tokyo. Photo: © Bridgestone Museum of Art, Tokyo, Japan / Bridgeman Images.

'My system, which is a true system, consists of private passions and curious interests and, in every case, something mystical', claims Kirkeby (P. Kirkeby, Billedforklaring, Borgen 1968, p. 23). Resonating with the concerns of German Neo-Expressionism, in particular the work of Georg Baselitz, Kirkeby's paintings engage with their subject matter on an emotive, rather than a literal, level. 'I like to get pictures going with some form of battleground in which certain things have to be defeated in order that something else may emerge', he explains (P. Kirkeby, Samtaler med Lars Morell, Borgen 1997, p. 142). Though his work invites comparison with the languages of Tachism, Art Informel and Abstract Expressionism, among others, Kirkeby identifies particularly strongly with the work of Paul Cézanne: most notably the French master's ability to create a lasting synergy between subject matter and execution. 'I believe that Cézanne makes a connection in the way he speaks of the insight into Nature that one achieves later in life, which is also an insight into the nature of the picture', he writes. 'The picture, too, is nature. The forces that pile up in Mont Sainte-Victoire are no different from those that organize the picture. Perhaps, this is why his last pictures are built up like a hewn stone wall' (P. Kirkeby, Håndbog, Borgen 1991, p. 150).

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-Per Kirkeby



## DAMIEN HIRST

(B. 1965)

#### PROPERTY FROM A PRIVATE ASIAN COLLECTION

## Mercuric Thiocyanate

signed, titled and dated ""Mercuric Thiocyanate" 2007 Damien Hirst' (on the reverse); signed 'D. Hirst' (on the stretcher) household gloss on canvas 69 x 117in. (175.3 x 297.2cm.) Executed in 2007

£600,000-800,000 \$740,000-980,000 €700,000-920,000 'I started them as an endless series ... a scientific approach to painting in a similar way to the drug companies' scientific approach to life. Art doesn't purport to have all the answers; the drug companies do ... Art is like medicine, it can heal. Yet I've always been amazed at how many people believe in medicine but don't believe in art'

-Damien Hirst

Stretching nearly three metres in width, Mercuric Thiocyanate is a monumental work from Damien Hirst's signature series of Spot Paintings. Rendered in a dazzling array of bold and pale hues, a kaleidoscopic grid of dots stretches across the canvas. Painted in 2007, the work belongs to the iconic group of 'Pharmaceutical Paintings' that represents one of the most important subseries of the 'Spot Paintings'. First conceived over thirty years ago, alongside his celebrated 'Medicine Cabinets', these works take their titles from individual chemical compounds. Probing the relationship between art and science, they capture the conflicting strains of logic and chaos inherent to both fields. Though seemingly systematic in their composition, the colours are selected and distributed at random, with no one hue repeated in a single canvas. 'I started them as an endless series', explains Hirst; '... a scientific approach to painting in a similar way to the drug companies' scientific approach to life. Art doesn't purport to have all the answers; the drug companies do. Hence the title of the series, The Pharmaceutical Paintings, and the individual titles of the paintings themselves ... Art is like medicine, it can heal. Yet I've always been amazed at how many people believe in medicine but don't believe in art' (D. Hirst, I want to spend the rest of my life everywhere, with everyone, one to one, always, forever, now, London 2006, p. 246).



Ellsworth Kelly, Spectrum Colors Arranged by Chance II, 1951.
Museum of Modern Art (MoMa), New York.
Artwork: © Ellsworth Kelly Foundation, Courtesy Matthew Marks Gallery.
Photo: © Digital image, The Museum of Modern
Art, New York/Scala, Florence. Acc. n.: 500.1997.

### PROVENANCE:

Haunch of Venison, London.
Private Collection, Geneva.
Anon. sale, Sotheby's London, 15
February 2012, lot 26.
Acquired at the above sale by the present owner.

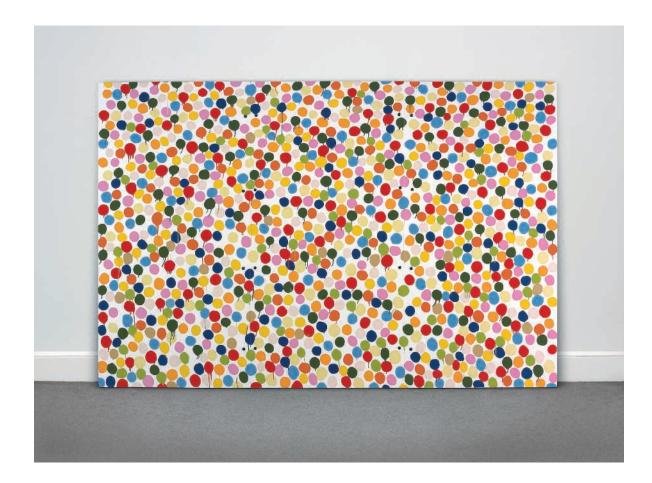
## LITERATURE:

J. Beard and M. Wilner (eds.), *The Complete Spot Paintings*, 1986-2011, London 2013, p. 851 (illustrated in colour, p. 441).









Characterized by equal-sized, equidistant dots positioned on a white background, the 'Pharmaceutical Paintings' were created primarily between 1988 and 2011. Their titles were taken from a book that Hirst chanced upon in the early 1990s: Biochemicals for Research and Diagnostic Reagents, by the chemical company Sigma-Aldrich. Whilst the majority were selected for their associated healing properties, 'Mercury(II) thiocyanate', or Hg(SCN)2, is a toxic substance known for its volatile exothermic reactions. When lit, it swells to vast proportions, generating a coil of ash that is said to resemble a snake. Indeed, the chemical was notably used to create a firework known as 'Pharaoh's serpent', but was later banned due to its deadly properties. The dark connotations of the present work's title sets it apart from its the other pieces. One could argue that it speaks to the artist's fascination with the thin line between life and death: a theme that runs throughout his oeuvre. Whilst the Spot Paintings are joyful symphonies of colour, they are simultaneously underpinned by a powerful sense of discord. 'If you look closely at any one of these paintings a strange thing happens', explains Hirst; 'because of the lack of repeated colours there is no harmony ... in every painting there is a subliminal sense of unease; yet the colours project so much joy it's hard to feel it, but it's there. The horror underlying everything. The horror that can overwhelm everything at any moment' (D. Hirst, I want to spend the rest of my life everywhere, with everyone, one to one, always, forever, now, London 2006, p. 246). The dialogue between beauty and mortality lies at the heart of Hirst's practice, and finds eloquent expression in the present work.

'I love colour. I feel it inside me. It gives me a buzz'

-Damien Hirst





## BENDING THE TRUTH

signed and dated 'KAWS..09' (on the reverse) acrylic on canvas 72 x 72in. (183 x 183cm.) Painted in 2009

£200,000-300,000 \$250,000-370,000 €240,000-350,000 'KAWS is not just referring to pop culture, he is making it'

-Michael Auping

BENDING THE TRUTH (2009), an unmistakable example of KAWS's subversive approach to American popular culture, transforms a close-cropped image of a cartoon character into a monumental, arresting composition. Rendered in flat tones of pinkish red, he is at once instantly recognisable and eerily unfamiliar; blown up to almost two metres in height, the simple, expressive shapes of his features appear almost abstract. The painting reconciles KAWS's stylistic and conceptual influences - which include artists such as Takashi Murakami, Jeff Koons and Claes Oldenburg - with his beginnings as a graffiti artist in and around his hometown of Jersey City, New Jersey in the 1990s, when he achieved notoriety for painting his now-beloved 'COMPANION' faces on bus shelter fashion advertisements. Editing these ads and roping them into his artistic world, the then-mysterious street artist became known as an irreverent commentator on the nature of mass consumption and the American fascination with celebrity and celebrities, both real and fictional. BENDING THE TRUTH represents a powerful development of this strand of his practice. The typically jovial subject is depicted in a state of apparent fear or worry, and the painting's magnified focus and unexpected framing work to distil him to a series of connected shapes, stripping away his famous happy-go-lucky persona in the process. Destabilising the character's essential elements, KAWS calls into guestion the foundations of his appeal and cultural permanence.



Jeff Koons, *Pink Panther*, 1988. Museum of Modern Art (MoMA), New York. Artwork: © Jeff Koons. Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence. Acc. n.: 187.1996.

### PROVENANCE:

Honor Fraser Gallery, Los Angeles. Acquired from the above by the present owner in 2012.





KAWS, COMPANION (PASSING THROUGH), 2010, installed at the Modern Art Museum Fort Worth, 2016. Private Collection.
Artwork: © KAWS.

Although he is famed for his boundary-pushing collaborations with clothing, toy and design companies, KAWS's painting remains centrally important to his practice. Recolouring and distorting household names from television series, advertising imagery and more, he deploys his self-referential vocabulary with meticulous craftsmanship, paying careful attention to the nuances of flat colour and line. Beyond their important place as pop culture identities, the faces of cartoon characters carry a particular formal appeal for the artist, who has spoken of his appreciation for their elements of strong, graphic shape. Where a common first reaction to abstraction is an attempt at parsing some concrete imagery, paintings like BENDING THE TRUTH do the opposite, urging viewers to find abstraction in an icon they've known for years. Reimagined on a heroic scale and plunged into red twilight, the cartoon character becomes an unlikely figure of looming existential doubt, forcing us to look anew at the world of visual media that we take for granted.

'[I] found it weird how infused a cartoon could become in people's lives; the impact it could have, compared to regular politics'

-KAWS



## DAVID SALLE

(B. 1952)

## Bigger Rack

signed, titled and dated "Bigger Rack" David Salle 1998' (on the reverse) acrylic and oil on canvas 96% x 131%in. (244 x 335cm.) Executed in 1998

£200,000-300,000 \$250,000-370,000 €240,000-350,000 'Salle shows how the most up-to-the minute thing about contemporary life can often be its enthusiasm for the recent past'

-Sanford Schwartz

Part of his celebrated Early Product series, David Salle's *Bigger Rack* (1998) is a fragmentary accumulation in which images cavort and converge across a large canvas. Salle has divided *Bigger Rack* into two sections each predominantly devoted to a midcentury advertisement painstakingly rendered in glossy acrylic and oil paint. On the left-hand side, Salle has copied a bust of Basil Hayden, Sr., the titular grandfather of Old Grand-Dad Whiskey which has been manufactured in Kentucky since 1840; these figures were gifted to distributors and meant to be displayed. To the right, two women in matching dresses pose against a dandelion yellow background. The scene was lifted from a 1950s campaign for Post Grape-Nuts cereal. Joining these two disparate halves is a smiling mouth in black and white appearing to laugh at the discordant association. Superimposed over the whole of *Bigger Rack* are blue rectangles which reveal and obscure vaguely erotic scenes in miniature. By varying their opacity, Salle has painted rectangles that look like silkscreened images, a clever twist that winks at the viewer: *Bigger Rack* knows it is a painting pretending to be otherwise.

Part of New York's influential Pictures Generation, Salle mines mass media and art history. His Early Product paintings – as suggested by the title – take consumption as their subject. Accordingly, these paintings have been repeatedly likened to James Rosenquist's Pop pastiches, from which they have often directly appropriated, but they also make reference to René Magritte's narrative imaginary filtered through the slick surfaces of *trompe-l'oeil*. Indeed, Magritte's work in advertising informed his surreal poetics which has in turn offered Salle a visual language rife with combustion, 'repressed emotion and chimeric eroticism' (L. Liebmann, *David Salle*, New York 1994, p. 58). By quoting the whole of art history, time itself has become Salle's subject: every image and icon in his pastiche paintings seems revelatory despite having already



*USA Post, Grape-Nuts* magazine advert, 1958. Photo: © Image Courtesy of The Advertising Archives.

## PROVENANCE:

Gagosian Gallery, New York. Acquired from the above by the present owner in 1998.

## EXHIBITED:

London, Saatchi Gallery, *Painters' Painters*, 2016-2017 (illustrated in colour, pp. 130-131).

Mexico, Museo de Arte Contemporáneo de Monterrey, *David Salle: Pinturas y Trabajos Sobre Papel 1981-1999*, 2000, no. 32 (illustrated in colour, p. 107).

#### LITERATURE:

E. Booth-Clibborn (ed.), *The History of the Saatchi Gallery*, London 2011 (illustrated in colour, p. 449).











'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

lived a life elsewhere. As critic Janet Malcolm writes, 'For all their borrowings, [Salle's paintings] seem unprecedented, like a new drug or a new crime. They are rootless, fatherless and motherless' (J. Malcolm, 'Forty-One False Starts', The New Yorker, July 11, 1994).

Salle's paintings clash loudly but symphonically, a swell of images whose meanings double and negate one another. These sonic descriptors are further underscored through his inclusion of teal sheet music, an abbreviated snippet of a punchy allegro melody stamped across Bigger Rack. Salle's paintings, as such, seem wholly dimensional, animated by a cinematic sensation that critic Sanford Schwartz describes as the 'gentle diaphanous effects ... of different images simultaneously drifting back into and rising up from other images' (S. Schwartz, 'The Art World: David Salle', The New Yorker, 30 April 1984, p. 107). These compositions are never fixed and demand active involvement by the viewer who must sift through a rhythm of incongruous and humorous juxtapositions; for Salle, meaning is always in flux. Whether Bigger Rack conforms to a single understanding is beside the point. Rather, it stages formal and intellectual oppositions, a viewing experience that exists both in the past and entirely in this moment, a collection of temporalities, brash, illogical and vibrant.

Robert Rauschenberg, *Estate*, 1963. Philadelphia Museum of Art, Philadelphia. Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York. Photo: © 2019. Photo The Philadelphia Museum of Art/Art Resource/Scala, Florence.

#### Above right:

James Rosenquist, Marilyn Monroe I, 1962. Museum of Modern Art (MoMA), New York. Artwork: © James Rosenquist/ DACS, London/VAGA, New York 2019. Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence



## GEORGE CONDO

(B. 1957)

## Untitled

signed and dated 'Condo Aug. 2016' (upper left) acrylic, charcoal, metallic paint and pigment stick on linen, in artist's frame 59 x 661/sin. (150 x 168cm.) Executed in 2016

£1,200,000-1,800,000 \$1,500,000-2,200,000 €1,400,000-2,100,000

'I was in five different places in my mind at the same time'

-George Condo

A vivid explosion of line and colour, George Condo's Untitled is a maelstrom of abstract and figurative forms. Human eyes, noses and hands writhe within a mass of bright geometric shapes, rendered with raw brushstrokes, impulsive streaks of charcoal and flashes of metallic paint. Painted in 2016, the work stems from a period of emotional turmoil for the artist, which saw him undergo major surgery after being diagnosed with cancer the previous year. The paintings produced following this trauma, he explains, represent something of an exorcism: 'it's the obliteration of the characters that keep haunting me. I'm getting them out of my system.' In Untitled, the artist's vibrant art-historical imagination is brought to a clamouring crescendo, fusing echoes of Pablo Picasso, Paul Cézanne, Willem de Kooning and his former contemporary Jean-Michel Basquiat. Its rich multi-media composition extends the aesthetic of the 'Drawing Paintings' begun in 2008, combining intuitive draughtsmanship with a virtuosic command of pigment. The work's fractured facial features, meanwhile, speak to his long-standing fascination with what he terms 'psychological Cubism': a desire to capture multiple mental states on canvas. In the period following his operation, this approach assumed a new degree of personal significance for Condo. 'I was starting to feel very scrambled up', he writes; '... I was in five different places in my mind at the same time' (G. Condo, quoted at https://www.theguardian.com/artanddesign/2016/ apr/20/george-condo-kanye-west-my-beautiful-dark-twisted-fantasy-cancer-art [accessed 8 January 2019]). With its surface shattered like a pane of glass, the present work speaks directly to this confession.

## PROVENANCE:

Skarstedt Gallery, New York. Acquired from the above by the present owner in 2016.





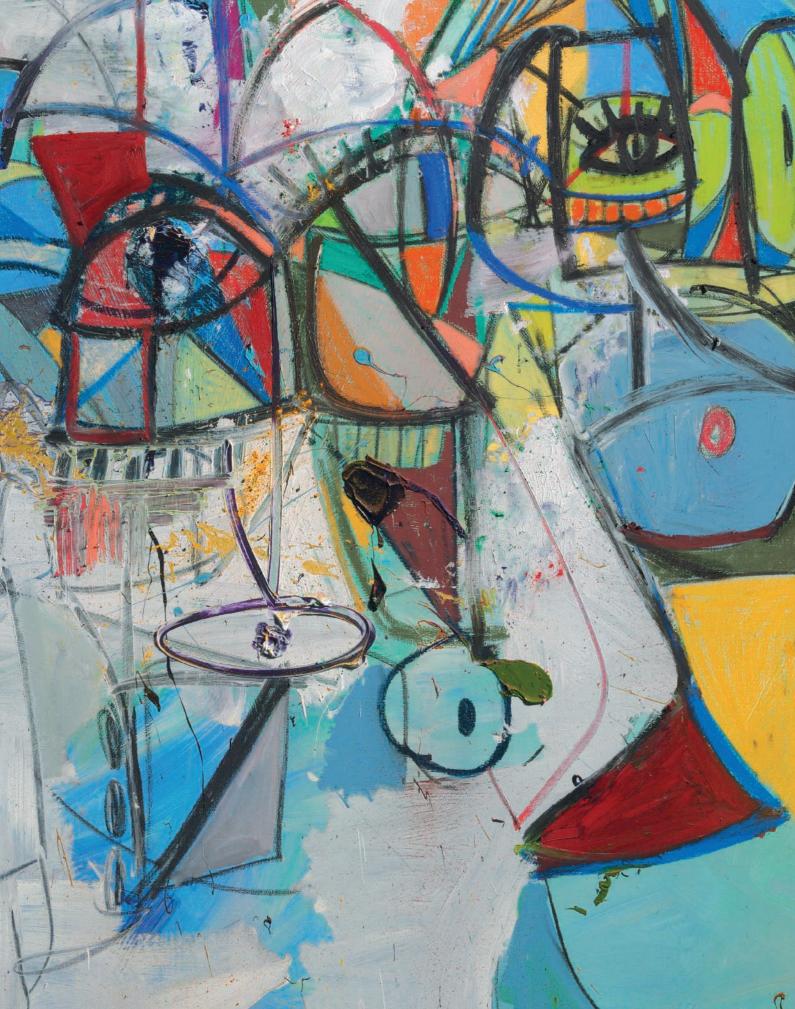
Pablo Picasso, Femme ecrivant, 1934. Museum of Modern Art (MoMA), New York. Artwork: © Succession Picasso/DACS, London. Photo: © Museum of Modern Art, New York, USA / Bridgeman Images.

'George opened the door for artists to use the history of painting in a way that was not appropriation'

-Laura Hoptman

Coming to prominence in 1980s New York before moving to Paris, Condo honed his craft between America and Europe. Rooted in a deep knowledge of art history, his paintings navigate centuries of influence, plundering visual languages ranging from antiquities and the Old Masters to graffiti and contemporary cartoons. 'People might say that one of my paintings looks like Guston meets Monet in a Picasso format in Cézanne's world, but ultimately I consider it to be just about the knowledge of painting', he explains. 'You want to reach a point where your work is the sum total of everything that ever happened before you' (G. Condo, quoted in George Condo: Artificial Realism, exh. cat., Gary Tatintsian Gallery, Moscow, 2008, p. 72). At once beautiful and disarming, his works are concerned less with artistic appropriation than with the simultaneity of human experience. His embrace of 'psychological Cubism' represents the most direct response

to this theme, using fragmented art historical references in a bid to capture the conflicting, contradictory nature of the human psyche. Much of Condo's earlier practice paraded this approach through grotesque, humorous portraits, depicting characters caught between mental states. His later work, however, takes on a more cerebral quality, playing with the relationship between figuration and abstraction. Condo's love of music - an important influence upon his practice - is felt most keenly in works such as the present, where linear improvisation combines with a near-symphonic command of colour and form. The artist's experience of illness - both with Legionnaire's disease in 2013, followed by his surgery in 2015 - brought these tendencies to breaking point. In the present work, cacophony reigns supreme: the figure is reduced to a series of phantom ciphers, drowning in a delirious swamp of style and technique.



## THE COLLECTION OF

# Melva Bucksbaum



Portrait of Melva Bucksbaum.

Photo: © Timothy Greenfield-Sanders.



Exterior of the Bucksbaum residence, Sharon, Connecticut,

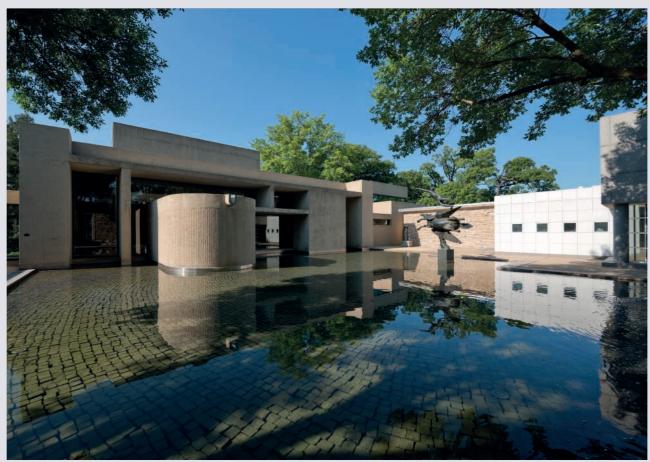
Across her many years in philanthropy, leadership, and collecting, Melva Bucksbaum stood as one of the art world's most beloved figures. Tireless in her support of artists and their work, she held an unwavering belief in the power of the creative process to transform individuals and communities. In the manner of storied artistic patrons such as Gertrude Vanderbilt Whitney, Bucksbaum was a collector who blended "a private passion for art," in the worlds of the *New York Times*, "with an invigorating public altruism." In New York, Aspen, Washington, Des Moines, and beyond, Melva Bucksbaum sought to share her passion for art with all—an incomparable gift and truly enduring legacy.

### **GROWING IN ART**

Melva Jane Venezky was born in Washington, D.C. in 1933. Like many collectors, she developed an early affinity for art and objects. Childhood assemblages—described by Bucksbaum as "storybook dolls and glass animals and everything else"—proved harbingers of significant acquisitions in later years. In the nation's capital, the young Melva spent countless hours exploring the galleries of the newly

inaugurated National Gallery of Art. "I could go downtown with a nickel at eight years old," she recalled. "I just loved being in the National Gallery with all that art." Beyond the immense inspiration gleaned from the museum's paintings and sculptures—Bucksbaum later professed that, as a child, the sight of certain Renoirs would bring her to tears—she came to recognize the vital role of art and beauty in the public sphere. Having been forever changed by a museum whose existence depended on the resolute generosity of its patrons, Bucksbaum would choose to similarly devote herself to public institutions in later years.

A graduate of the University of Maryland, Melva Bucksbaum briefly aspired to be an artist. In 2014, she laughed, "The hand would never do what the head wanted it to do, so I had to get rid of that idea real quick." In 1967, she married the lowa real estate developer and entrepreneur Martin Bucksbaum. Together with his brothers, Mr. Bucksbaum built one of the United States' first shopping centers, and transformed his family's chain of grocery stores into the real estate giant General Growth Properties. Melva and Martin Bucksbaum



Des Moines Art Center. Photo: Rich Sanders, Des Moines

settled in Des Moines, where they would raise three children: Gene, Glenn, and Mary. In Des Moines, Melva Bucksbaum became an active voice and supporter of local arts organizations and museums, including the Des Moines Art Center. For Melva Bucksbaum, Des Moines would forever be a cherished home—"where I really grew up in art," she said. With the encouragement of James T. Demetrion, director of the Des Moines Art Center and future director of the Hirshhorn Museum and Sculpture Garden, along with Michael Danoff, who followed Demetrion in Des Moines, Bucksbaum became a devoted advocate for local, national, and international artists.

For eighteen years, Melva Bucksbaum served on the Des Moines Art Center board of directors, including two years as president. She encouraged the institution to strengthen its commitment to artists both in Des Moines and further afield. Bucksbaum had "an informed eye," noted current Art Center director Jeff Fleming, "an insistence on quality, and an insistence that the museum participate on a national and international level." As a board member, Bucksbaum oversaw the appointment of architect Richard Meier to design the

museum's 1985 addition, assisted in the purchase of works for its permanent collection, and gifted important sculptures to the city of Des Moines. A true believer in the importance of community, Bucksbaum was a major force in the Des Moines Vision Plan, an urban revitalization initiative that included a sculpture park and other attractions. At Drake University, Martin and Melva Bucksbaum established an eponymous lecture series that continues to bring some of the world's most prominent public figures to lowa.

#### INSPIRING CREATIVITY

After the death of Martin Bucksbaum in 1995, Melva Bucksbaum began to divide her time between Aspen and New York, where she continued to express her genuine passion for art and community. For Bucksbaum, Des Moines would remain a place to return and visit the many "old friends"— whether fellow art patrons or cherished works of art—which she had loved alongside her husband. Upon relocating to New York, Bucksbaum joined the board of the Whitney Museum of American Art, where she served on the museum's Acquisitions Committee. For some two decades, Bucksbaum



Melva Bucksbaum with Chuck Close at the Whitney Gala, New York, 2007. Photo: Billy Farrell / Patrick McMullan / Getty Images.

was one of the Whitney's most stalwart benefactors and advisors, rising to vice chairwoman and demonstrating what the Museum's trustees described as "the risk-taking and artist-centric vision of Gertrude Vanderbilt Whitney." Bucksbaum's innumerable contributions to the Whitney included dozens of important works by artists such as Dan Flavin, Carroll Dunham, Christo, Roy Lichtenstein, and others. Having lead the Des Moines Art Center in its Richard Meierdesigned expansion, Bucksbaum similarly spearheaded the selection of an architect for the Whitney's new downtown building, a process that culminated in Renzo Piano's masterful West Chelsea creation.

Melva Bucksbaum's unshakeable belief in the artistic process led to what is perhaps her greatest public feat: the Bucksbaum Award, Established in 2000, the biannual honor was the result of a breakfast conversation between Bucksbaum and then Whitney director Maxwell Anderson. The pair agreed that artists required a level of financial freedom to produce new and inspiring work—a mission in line with the principles of the museum's founder, Gertrude Vanderbilt Whitney. "I leaned over the table," Bucksbaum recalled of the meeting, "and said, 'Max, I think I can help you with this." The resulting Bucksbaum Award now stands alongside such cultural accolades as the Turner Prize and Pritzker Prize in its importance, with recipients chosen from artists represented in the Whitney Biennial. At one hundred thousand dollars, the Bucksbaum Award is the most generous in fine art, and recognizes the talent and imagination of an artist's past, present, and future work. "You can tell the [Bucksbaum Award] is meant to make a significant difference in an artist's life, and yet it's given without strings," enthused gallerist Helene Winer. "That's because Melva is a good egg." Ten years after its founding, Melva Bucksbaum wrote: "[M]y family and I are thrilled with the results from the Bucksbaum Award.... We are thrilled that we can call these artists our friends. And most of all, we are thrilled that this award has allowed each artist, in some way, to continue to create with even greater commitment to his or her work."

Melva Bucksbaum's "true gift," as the *Des Moines Register* noted, "was recognizing fine art, and she generously shared that gift with art lovers from Des Moines to New York." Indeed, the breadth and depth of her cultural and community-based philanthropy is truly inspiring. Among the institutions that counted Bucksbaum as a friend and trustee were the Hirshhorn Museum and Sculpture Garden, the Jewish Museum, the Harvard Art Museums, the Woodrow Wilson Center for International Scholars, the Museum of Modern Art, Tate, the Drawing Center, the Aspen Art Museum, the Israel Museum, and the Foundation for Art in Embassies. Known for her "infectious optimism," humor, and energy, Bucksbaum brought a selflessness informed by her belief that art belongs to everyone. "She set a shining example," declared the Whitney Museum, "that a good life is made by giving back."

#### LIVING WITH ART

Nowhere was Melva Bucksbaum's commitment to art and artists more apparent than in her private collection, a carefully curated assemblage displayed with pride at her residences in New York, Connecticut, and Colorado. Known as a longtime proponent of Post-War and Contemporary art, Bucksbaum's journey in collecting began with the acquisition of Old Master pictures. Through James T. Demetrion, her interests shifted to the work of Post-War European and American figures such as Jean Dubuffet, whose 1962 canvas *Poiro Zanzibare* Bucksbaum gifted to the Israel Museum. Upon moving to New York, she devoted more of her energies to acquiring examples by emerging and "unknown" artists — what Bucksbaum described as "very edgy Contemporary art."

Melva Bucksbaum soon became a regular, oftentimes daily visitor to Contemporary art galleries, where she acquired works by established and emerging figures. "Sometimes the work goes in [Bucksbaum's] powder room," observed the New York Times in a 2003 profile, "[and] other times it goes in a museum." For Bucksbaum, collecting presented an opportunity for dialogue with the numerous curators, gallerists, and artists she counted as friends and advisors. Moreover, it allowed her to hone a connoisseurial vision that embraced bold and challenging works. After lending an "in-your-face sexy" canvas by artist Lisa Yuskavage to the Whitney, Bucksbaum made a point of observing viewers' reactions to the work. "Young people saw it and immediately they would say, 'Wow' or 'Awesome.' Older people didn't seem so sure how to take it.... But they would stand for a long time and walk away nodding or shaking their heads. Either response is fine by me."

In embracing work from the studios of artists both known and unknown, Melva Bucksbaum became a model for the kind of collecting that pushes against the status quo. "You make mistakes, you learn," she admitted of her inclination toward

new work. "You just keep going." Bucksbaum's interest in acquiring works by living artists was a natural extension of her patronage of institutions such as the Whitney Museum. In addition to supporting artists through the Bucksbaum Award and other initiatives, Melva Bucksbaum chose to live each day surrounded by the striking aesthetic explorations of Contemporary figures. As her collection evolved, works by younger and emerging artists joined painting, photography, and sculpture by master artists such as Cindy Sherman, Richard Serra, Robert Mapplethorpe, Nan Goldin, Agnes Martin, Gregory Crewdson, Kara Walker, Louise Bourgeois, Jenny Holzer, and others.

In 2005, Melva Bucksbaum embarked on one of the most ambitious projects of her many years in collecting: the construction of a dedicated exhibition and storage space on the grounds of her Sharon, Connecticut estate. "We have so much work in storage," Bucksbaum told *Art +Auction* in 2010, "that we thought, 'This is ridiculous. We don't see anything.' We forgot what we have." Working alongside architect Steven Learner, she replaced an aging barn with an expansive art library and 'The Granary,' a light-filled repository and gallery space for the collection. Designed by Learner to sit cohesively within the natural landscape, the Granary allowed Bucksbaum to explore new possibilities in curating and display—a means to discover relationships between artists and works and revel in the achievements of the creative process.

In 2014, Melva Bucksbaum presented *The Distaff Side* at The Granary. Drawn from Bucksbaum's private collection, the

exhibition featured a diverse selection of works from over one hundred women artists, highlighting their successes across a range of media. "Melva Bucksbaum critically explores the ongoing conversation between past and present, between artists, between artworks and those who tend them, and between exhibitions and their publics, notably placing the women at the forefront," wrote curator Joan Simon in the exhibition's catalogue. "A bold accomplishment in its own right, *The Distaff Side*—as well as the collections from which it is drawn—offers an example for galleries and museums to note and perhaps also to follow." An uncompromising reevaluation of "women's work," The Distaff Side was also a moving portrait of a collector who consistently chose to promote art's power to challenge, provoke, and inspire.

## A GENEROUS SPIRIT

In May 2015, the arts organization ArtTable presented Melva Bucksbaum with the Distinguished Service to the Visual Arts Award. It was an especially poignant moment for Bucksbaum, who was in the midst of a courageous battle with cancer. Upon her death three months later, the international art community mourned the loss of a treasured champion for art and ideas. "To know Melva was to love her, admire her, and be embraced by her warmth," noted the trustees of the Whitney Museum; photographer Todd Eberle characterized Bucksbaum as a "divine, generous, singular soul." Today, Melva Bucksbaum lives on not only in the exceptional fine art collection that bears her name, but in the many Contemporary artists who continue to draw inspiration from her passion, generosity, and spirit.



Aspen Art Museum, 2014. Photo: Nic Lehoux / Getty Images.

## THE COLLECTION OF Melva Bucksbaum

## λ\*23 JEAN DUBUFFET

(1901-1985)

## Clartés Alentour (Surrounding Clarity)

signed and dated 'J. Dubuffet 56.' (upper right); signed, titled and dated 'Clartés alentour J. Dubuffet juin 56' (on the reverse); titled 'Clartés alentour' (on the stretcher) oil on canvas collage laid down on 371/4 x 251/8 in. (94.6 x 63.8cm.) Executed in June 1956

£1,500,000-2,000,000 \$1,900,000-2,400,000 €1,800,000-2,300,000 'In Dubuffet's painting man becomes anonymous and both painter and figure are absorbed into a turbulent geography that has the quality of mineral or mud. Dubuffet reaches a "zero degree" of painting'

-W. Sypher

Created in 1956, the year after Jean Dubuffet had left Paris for the rural idyll of Vence, Clartés Alentour (Surrounding Clarity) is a romantic work from the artist's important series of Tableaux d'assemblages. It has been held in the same private collection for almost forty years. Representing the expressive apex of Dubuffet's Art Brut engagement with the human form and the natural world, this vision of 'surrounding clarity' might even be seen as something of a self-portrait, its title highlighting the tranguil happiness he found in his new surroundings. A grinning figure, conjured from a patchwork of mauve and lilac canvas, stands within an intricate setting of earth and foliage. Arms expressively open, he tessellates into the scene as if perfectly at home. Beneath a luminous slab of sky, the landscape is formed of irregular sections of canvas in a rich array of purplish, green and russet hues. Separated by a bold, almost cloisonné line and speckled as if with moss or lichen, the sections' effect is of a path of tightly-packed cobblestones, or the bricks of a drystone wall. Bright marblings of green and yellow echo variegated leaves and rough tree-bark; verdant hues and stars of flower-like shape proclaim the garden's flora bursting into life.



Vincent van Gogh, De zaaier (The sower), 1888 Rijksmuseum Kröller-Müller, Otterlo, The Netherlands Photo: © 2019. Photo DeAgostini Picture Library/Scala, Florence.

## PROVENANCE:

Private Collection, London. Marlborough Gallery, New York. Mr. and Mrs. Otto Preminger, New York. Richard L. Feigen & Co. Gallery, New York.

Acquired from the above by the present owner in 1980.

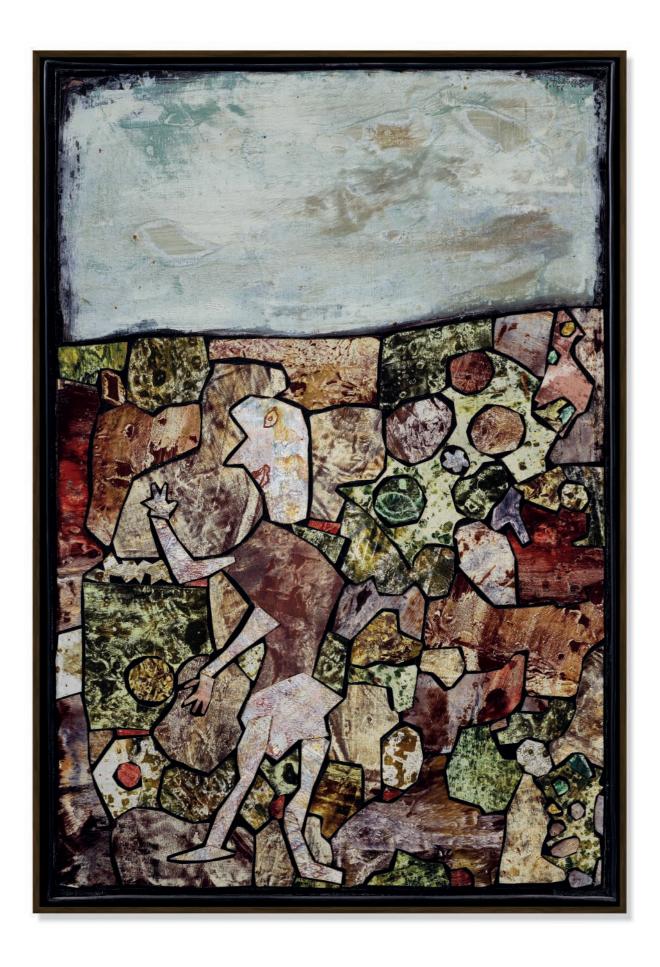
### **EXHIBITED:**

London, Arthur Tooth and Sons, The Exploration of Paint: Paintings by Karel Appel, Jean Dubuffet, Sam Francis, Paul Jenkins, Jean-Paul Riopelle, 1957, no. 8. London, Arthur Tooth and Sons, Jean Dubuffet: Paintings 1943-1957, 1958, no. 21 (illustrated, unpaged). Rome, Marlborough Galleria d'Arte, Dubuffet, 1963, no. 29 (illustrated, unpaged).

Berlin, Akademie der Künste, Jean Dubuffet Retrospektive, 1980-1981, no. 156 (illustrated, p. 343). This exhibition later travelled to Vienna, Museum Moderner Kunst; Vienna, Museum des 20. Jahrhunderts and Cologne, Josef-Haubrich-Kunsthalle.

## LITERATURE:

D. Morosini, 'Una significativa mostra antologiga alla Malborough: Dubuffet e il gusto dell'arte infantile', in Paese Sera, 6 April 1963 (illustrated, n.p.). M. Loreau (ed.), Catalogue des travaux de Jean Dubuffet, fascicule XII: Tableaux d'assemblages, Lausanne 1969, p. 130, no. 50 (illustrated, p. 53).





Jean Dubuffet, Le petit jardinier, 1955. Fondation Dubuffet, Paris. Artwork: © ADAGP, Paris and DACS, London 2019. Photo: © 2019. Photo Adagp Images, Paris, / SCALA, Florence.



Jean Dubuffet, Madame au Jardin, 1956.
Sold, Christie's, London, 4 October 2018, lot 16 (£4,508,750).
Private Collection.
Artwork: 

ADAGP, Paris and DACS, London 2019.
Photo: 

2018 Christie's Images Limited.

'In dissecting nature, the artist reveals not only an anatomical and geological perception of landscape, but also a mythological view of its essence. An underlying search for the archaic and the primeval'

-R. Bouvier

With its scintillating, mosaic-like surface of texture and colour, Clartés Alentour stands among the most beautiful examples of Dubuffet's radical 'assemblage' technique. Comprising multiple cut, collaged pieces of painted canvas applied like sections of stained glass, this method evolved from works Dubuffet had made in Chaillol in 1953, which employed the wings of butterflies in a similar manner. In Clartés Alentour, as in other Assemblages from this period, Dubuffet uses his inventive technique to pay homage to the beauty of his pastoral environment. Referencing naturallyoccurring topographies and tones, the facets of canvas come together to create a sumptuous and seductive vision, as if the whole composition is dappled in sunlight. The vivid 'all-over' effect achieved in works like Clartés Alentour would lead later to the even earthier Texturologies of 1957-58, while the work's totemic central figure looks back to the iconic Corps de Dames series of 1950, which mapped vast female forms as landscape-like expanses of textural pigment.

Dubuffet portrays the charming character in *Clartés Alentour* in a deliberately naïve and playful 'anti-art' idiom. Shifting away from the polished and artificial, this is a work that exemplifies Dubuffet's Art Brut return to primitive nature: a mission that he saw as curative or even redemptive in the years following the horror of the Second World War. The *Assemblage* technique was particularly fruitful

in bringing Dubuffet closer to the colour and forms of the natural world. In comparison to his previous collage work with butterfly wings, the Assemblages allowed Dubuffet to more closely approximate the fleeting polychrome complexities of his environment. He saw that the colours of nature - subject to continual variations in light and atmospheric conditions - were impossible to pin down in something as static as pigment. By bringing together disparate chromatic fragments, he ruptured all sense of tonal continuity, transforming the picture plane into a fluid, prismatic space. 'From the start of these canvas cut-outs I sensed that I was going to find in them what I had vainly looked for in other means', he explained; '... the colour was seemingly very much dispersed through the entire picture and in such a way as to make one forget it, to evade analysis by the eye, yet produce a glittering mother-of-pearl scintillation in which it is difficult to make out the particular colours that gave rise to it ... By this entirely different use of colour, by taking away from it all decorative qualities and aiming uniquely at obtaining a striking effect of intense life, it seemed to me that I would be opening up a very vast field of new explorations' (J. Dubuffet, quoted in A. Franzke, Jean Dubuffet, New York 1981, p. 105). Setting himself within his shimmering garden like a jewel, Dubuffet charges Clartés Alentour with this same 'striking effect of intense life', making an exultant and spirited statement of intent.







## PIERRE SOULAGES

(B. 1919)

#### PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

## Peinture, 73 x 100cm 17 mai 1964

signed 'Soulages' (lower right) oil on canvas 28% x 39%in. (73 x 100cm.) Painted in 1964

£500,000-700,000 \$620,000-860,000 €580,000-810,000 'A painting by Pierre Soulages is like a chord on a vast piano struck with both hands simultaneously – struck and held'

-James Johnson Sweeney

With its bold, calligraphic bars of black latticing a field of luminous ochre, Peinture 73 x 100cm, 17 mai 1964 is an exquisite example of Pierre Soulages' uniquely resonant abstract painting. Soulages had first made unified linear compositions in the late 1940s, realising in them the guiding principle of his art - 'The duration of the line having disappeared, time was static in these signs made by summary and direct strokes of the brush; movement is no longer described; it becomes tension, movement under control, that is to say dynamism' (P. Soulages, quoted in J. Johnson Sweeney, Soulages, New York, 1972, p. 22). He experimented with sonorous chiaroscuro effects throughout the 1950s, and gradually began to create complex, translucent colour through scraping away layers of impasto. The present painting displays the radiant, smoky interplay of shadow and light typical of his 1960s work. Broad, interlocking black strokes are dragged vertically and horizontally against a smooth ochre ground; this top-heavy, largely horizontal structure, cut through by a commanding diagonal, forms an imposing yet delicately balanced presence. Varied opacities conjure a rich variety of tone and texture, with swathes of dark, tarry oil paint offset by areas dragged into delicate translucency. This exalting of his material's innate qualities is characteristic of Soulages, who makes every decision based on the painting in front of him. He paints not as a philosopher, narrator or ideologue, but as a painter. Nor, despite winning early acclaim in America during the art world's focal shift from Paris to New York in the 1950s, is he an Abstract Expressionist. Uninterested in communicating his emotions or states of being, he does not aim to record gesture or movement in his brushstrokes. He instead arranges contrasts into a single, forceful surface that is to be apprehended in its totality. As the artist himself says: 'I do not depict, I paint. I do not represent, I present' (P. Soulages, quoted in 'Peindre la peinture', Pierre Soulages: Outrenoir: Entretiens avec Françoise Jaunin, Lausanne 2014, p. 16).

## PROVENANCE:

Kootz Gallery, New York (acquired in 1964)

Galerie de France, Paris (acquired in

Acquired from the above and thence by descent to the present owner.

## **EXHIBITED:**

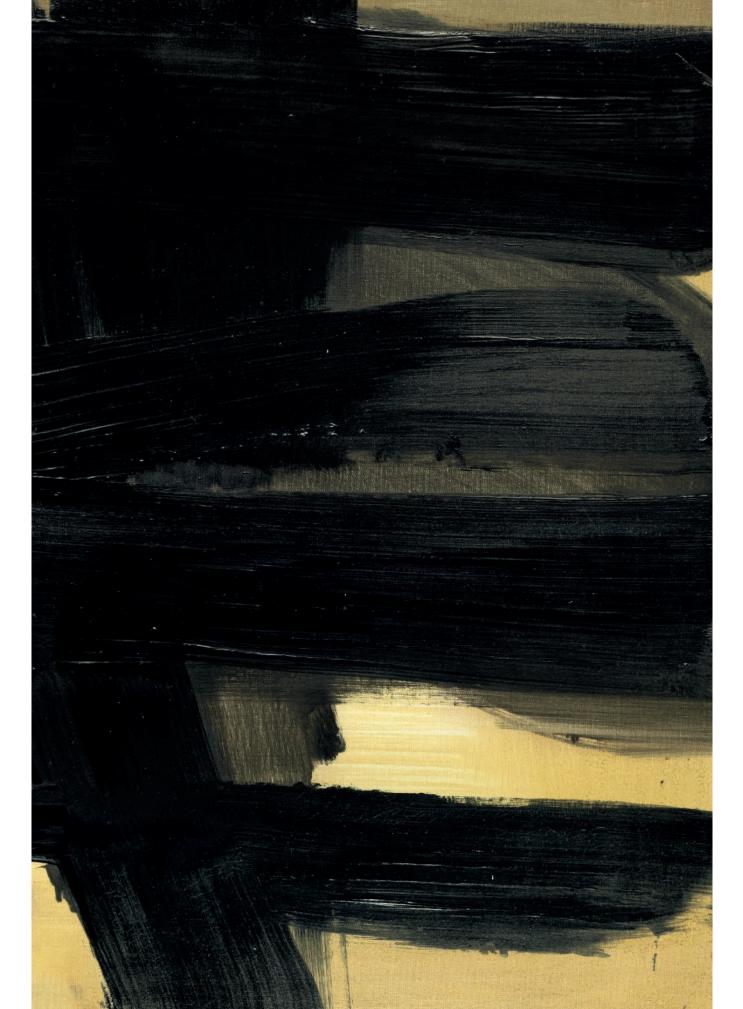
New York, Kootz Gallery, Soulages at Kootz 1965

Toulouse, Galerie Protée, Soulages, 1972.

## LITERATURE:

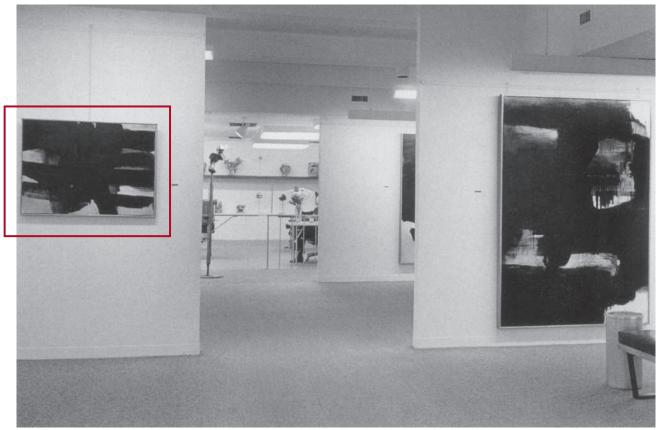
P. Encrevé, Soulages, L'oeuvre complet Peintures II. 1959-1978, Paris 1995, pp. 17, 316 and 317, no. 539 (illustrated in colour,

P. Ungar, Soulages in America, New York 2014 (installation view illustrated, p. 101).









Installation view, Soulages at Kootz, Kootz Gallery, New York, 1965 (present lot illustrated). Photo: © courtesy Soulages Archives, Paris. Artwork: © ADAGP, Paris and DACS, London 2019.

'I always liked paintings to be walls rather than windows ... A window looks outside, but a painting should do the opposite – it should look inside of us'

-Pierre Soulages

1964 was an important year for Soulages, who had by this point reached renown on both sides of the Atlantic. He showed works in several major group exhibitions, including 56-64, Painting & Sculpture of a Decade at the Tate, London; Documenta III in Kassel; and the Pittsburgh International, where, alongside Ellsworth Kelly, Victor Pasmore and Antonio Saura, he was awarded the 1964 Carnegie Prize for painting. That same year, Soulages refused to participate in Galerie Charpentier's annual L'École de Paris exhibition - which he had shown in on several previous occasions because he felt it was excluding the work of many young French abstractionists who considered worthy of attention. Even as American Pop Art was gaining prominence on the global stage (an advance marked by Robert Rauschenberg's infamous Golden Lion win at the 1964 Venice Biennale, much to the dismay of French critics), Soulages' single-minded dedication to his vision charged European painterly debates with continued relevance. In the years of great dissipation

that we are experiencing,' wrote the French critic Dora Vallier, 'where art seems to be losing touch with its essence, where palliatives of "originality" supplant authentic creation, it seems to me necessary to underline the effort of a painter who, in seeking his truth, dug down in painting until, taking support of its very foundations, he could seize and reveal to us one of the aspects of the twentieth century' (D. Vallier, 'Aux antipodes de l'angoisse: Soulages ou l'enracinement de la peinture', XX° Siècle, no. 23, Paris, 1964).

James Johnson Sweeney, an early champion of Soulages as director of the Guggenheim in the 1950s, wrote memorably that 'A painting by Pierre Soulages is like a chord on a vast piano struck with both hands simultaneously – struck and held' (J. Johnson Sweeney, *Pierre Soulages*, New York, 1972, p. 5). This apt simile captures the sustained, singular intensity of Soulages' work. It is important to distinguish chord from melody: unlike the gestural sequences of



Edward Hopper, *Railroad Sunset*, 1929. Whitney Museum of Art, New York. © Heirs of Josephine Hopper/ Licensed by Artists Rights Society (ARS) NY/DACS, London 2019.

'The patterns produced by a paintbrush have extremely interesting physiognomic properties. There's no need to wonder what they might represent'

-Pierre Soulages

Abstract Expressionism, a work like Peinture 73 x 100cm, 17 mai 1964 offers no itinerary to be followed, no temporal anecdote of the artist's feelings poured onto the canvas. Neither lyrical, personal or sentimental, it is instead a single, resonant surface of overall structural energy. Soulages never paints 'from his head' with something already in mind, but rather responds to the paint in front of him, working directly with its viscosity, translucency and colour to build a 'sign' that can be apprehended in an instant. The artwork must not be an illusion, but a presence. To apply the paint, Soulages uses house-painters' brushes or wide, flat scraping tools that he constructs himself, purposely eliding the expressive dimension of the gestural trace. Always using the same neutral format for his titles - painting, dimensions, date - he keeps any extrapictorial meaning firmly at bay, letting the experience of the picture be governed solely by the unique, unfixed dynamic of its abstract forms. Soulages' conception

of art's universal, timeless dimension was heavily informed by the rough-hewn grandeur of the prehistoric and Romanesque art that inspired him as a youth in the south of France. 'It's fascinating to think that as soon as man came into existence, he started painting', he says. '... I've always loved black, and I realized that, from the beginning, man went into completely dark caves to paint. They painted with black too. They could have painted with white because there were white stones all over the ground, but no, they chose to paint with black in the dark. It's incredible, isn't it?' (P. Soulages, quoted in Z. Stillpass, 'Pierre Soulages', Interview Magazine, 7 May 2014). Remarkable in its concise power, *Peinture 73 x 100cm, 17* mai 1964 is charged with textural life, dark brilliance and condensed energy; anticipating the ultimate breakthrough of the all-black *Outrenoir* canvases commenced fifteen years later, it reveals Soulages not only as a master of black, but also of light.





## JOAN MITCHELL (1925-1992)

## Blue Michigan

signed 'Mitchell' (lower right) oil on canvas 51 x 63%in. (129.2 x 161.6cm.) Painted in 1961

£2,800,000-3,500,000 \$3,400,000-4,400,000 €3,200,000-4,000,000 'Everything about these luscious chromatic canvases speaks of the artist's all-consuming lover's quarrel with oils. Paint meets canvas in every conceivable manner: slathered, swiped, dry-brushed, splattered, dribbled, wiped with tags into filminess, smeared with fingers, slapped from a brush, smashed from the tube, affixed like a wad of gum - a glorious, visual glossolalia'

-Patricia Albers

With its vivid torrents of colour swept into a riotous dance, Joan Mitchell's Blue Michigan is an ecstatic celebration of paint by an artist at the height of her creative powers. Vibrant ribbons of red, green and ochre cluster around a central explosion of blue, leaving drips, splatters and rivulets in their wake. The work was painted in 1961, shortly after Mitchell moved from New York to live permanently in France. It was a triumphant period of critical and commercial success, buoyed by the euphoria of her new Parisian home. The artist worked with newfound confidence and vigour, producing canvases that both rivalled and in many cases surpassed those of her male Abstract Expressionist contemporaries. With a title that evokes Lake Michigan - the artist's childhood home - the present work marks a shift in her practice as Mitchell began to focus her free-flowing compositions around the centre of the canvas. Short agitated strokes of paint collide with longer strands of colour, imbuing the surface with a restlessness redolent of rippling water. The heart of the canvas, flooded with deeply saturated blue, becomes a centre of gravity for the entire composition, quivering like the eye of a storm. Expressive drips, daubs and splatters, reminiscent of Jackson Pollock,



Cv Twombly, Leda and the Swan, 1962 Museum of Modern Art (MoMA), New York Artwork: © Cy Twombly Foundation.
Photo: © 2019. Digital image, The Museum of Modern Art, New

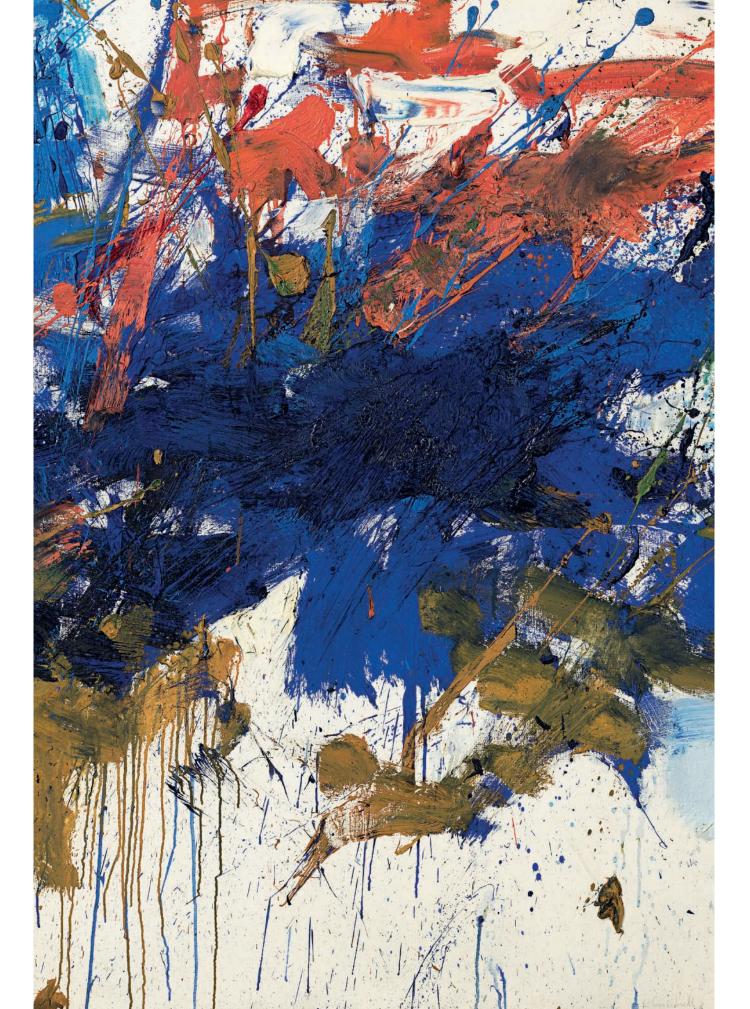
### PROVENANCE:

Estate of the artist Private Collection, Paris. Galerie Hopkins Custot, Paris. Private Collection (acquired from the above in 2006). Acquired from the above by the present owner in 2014.

### EXHIBITED:

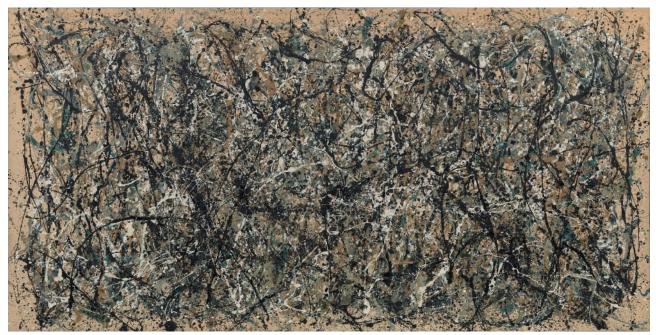
Paris, Musée d'Art Moderne de la Ville de Paris, XIXe Salon de Mai, 1963, no. 106 (titled 'Bleu Michigan'). Paris, Ambassade des États-Unis, U.S.A: Nouvelle Peinture: Exposition Itinérante 1965-1966, 1965-1966, no. 51. This exhibition later travelled to Marseille; Lyon; Montpellier; Dijon; Caen and New York, Cheim & Read, Joan Mitchell: Paintings from the Middle of the Last

Century, 1953 -1962, 2018, no. 14.









Jackson Pollock, One: Number 31, 1950, 1950.
Museum of Modern Art (MoMA), New York.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2019.
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence Acc. n.: 7.1968.

'I paint from a distance. I decide what I'm going to do from a distance. The freedom in my work is quite controlled'

-Joan Mitchell

articulate a tonal spectrum that moves from vibrant pinks and soft earth tones to almost translucent veneers of colour. It is a vivid, tumultuous evocation of home that simultaneously captures the thrill of the artist's ascent to the international stage.

Coming to prominence as a leading artist of the 1950s New York School, Mitchell distinguished herself from her contemporaries through her unwavering devotion to natural landscape. Typically titled retrospectively, her paintings never seek to emulate their subject matter, but rather evolve gradually as residual traces of phenomena buried in her psyche. 'I would rather leave nature to itself. It is guite beautiful enough as it is', Mitchell explains. 'I certainly never mirror it. I would like more to paint what it leaves me with' (J. Mitchell, quoted in M. Tucker, Joan Mitchell, New York 1974, p. 6). In this respect, her work is frequently compared to that of Vincent van Gogh, an artist who, along with Paul Cézanne, Willem de Kooning, Arshile Gorky and Philip Guston, represents one of Mitchell's most important influences. Having grown up overlooking the dramatic splendour of Lake Michigan, water was undoubtedly one of Mitchell's most prominent themes, lending itself to the increasingly turbulent nature of her technique. 'Mitchell's paintings from



Joan Mitchell on Lake Michigan, 1947. Photograph by Barney Rosset, courtesy of the Joan Mitchell Foundation.





Joan Mitchell in Paris, 1962. Photo: © BIOT Jean-Pierre/Paris Match via Getty Images. Artwork: © Estate of Joan Mitchell.

'Mitchell's paintings from 1960 to 1962 are marked by a spirit of heightened passion and spontaneity. Free-wheeling arm-long strokes swoop across the canvas, twist and tangle with drips and splatters, and often terminate in thick globs of paint. Most works of 1960-61 present an array of contrasts: broad, robust strokes of vivid and deep colour concentrated at the centre are played against delicate trailing lines of shimmering whites and highkey tones that dart inward from the thinly painted and stained surrounding areas'

-Judith Bernstock

1960 to 1962 are marked by a spirit of heightened passion and spontaneity', writes Judith Bernstock. 'Free-wheeling arm-long strokes swoop across the canvas, twist and tangle with drips and splatters, and often terminate in thick globs of paint. Most works of 1960-61 present an array of contrasts: broad, robust strokes of vivid and deep colour concentrated at the centre are played against delicate trailing lines of shimmering whites and highkey tones that dart inward from the thinly painted and stained surrounding areas' (J. Bernstock, *Joan Mitchell*, exh. cat., Herbert F. Johnson Museum of Art, Cornell University, New York, 1988, p. 57).

Like de Kooning and Pollock – both friends of the artist – Mitchell poured herself into painting with an unrelenting physical rigour, involving her whole body in the act of applying pigment to canvas. Unlike many of her peers, however, she was at pains to maintain a degree of conscious influence over the results. 'I paint from a distance', she explained. 'I decide what I'm going to do from a distance. The freedom in my work is quite controlled' (J. Mitchell, quoted in

I. Sandler, 'Mitchell Paints a Picture', ARTnews, October 1957, pp. 44-7, 69-70). With their masterful balancing of calculated and unplanned effects, the paintings of this period helped to secure Mitchell's position within the male-dominated ranks of Abstract Expressionism. The artist's biographer Patricia Albers pays tribute to the works of this era in a manner that speaks directly to Blue Michigan. 'As delectable as they are raw', she writes, 'her paintings court chaos with their sweeps of disrupted syntax, surpassing the viewer's ability to process them in a conscious way. Deep greens, orange reds or persimmons, and cerulean blues - colours she used over and over again -- well up into patchy cumuli suspended in thinned whitish washes... Everything about these luscious chromatic canvases speaks of the artist's all-consuming lover's quarrel with oils. Paint meets canvas in every conceivable manner: slathered, swiped, dry-brushed, splattered, dribbled, wiped with tags into filminess, smeared with fingers, slapped from a brush, smashed from the tube, affixed like a wad of gum - a glorious, visual glossolalia' (P. Albers, Joan Mitchell: Lady Painter, New York 2011, pp. 286-7).



## GERHARD RICHTER

(B. 1932)

PROPERTY FROM A PRIVATE ASIAN COLLECTION

## A B, Tower

signed, numbered and dated 'Richter 1987 647-4' (on the reverse) oil on canvas 55½ x 39¾in. (140 x 100cm.) Painted in 1987

£3,000,000-5,000,000 \$3,700,000-6,100,000 €3,500,000-5,800,000 'The titles Richter has given this group of fourteen abstract paintings are not descriptive; they refer in a general associative way to his experiences of the city – to the chapels in Westminster Abbey, to the Tower of London'

-Jill Lloyd

A thrilling expanse of complex, layered and beautiful colour, *A B, Tower* (1987) represents Gerhard Richter's abstract painting at its captivating best. It is one of an important series known as the 'London Paintings' – a group of fourteen works, each named after the various Towers of London and the chapels of Westminster Abbey, that Richter created for his first major commercial show in London at Anthony d'Offay Gallery in 1988. Works from the series are now held in the permanent collections of Tate, London; The Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art; and La Caixa Foundation, Barcelona. In *A B, Tower*, using his trademark squeegee technique, Richter has scraped, smeared and marbled into being a chromatic chorus of rich and intricate splendour. A gleaming, fissured veil of silvery grey shimmers under and over a dominant field of emerald green. Streaked vertically like a waterfall or the bark of a tree, its stuttering gaps break onto vivid, volcanic flares of orange and vermillion. Richter's method of dragging wet-on-wet paint produces a myriad of effects: shadowy static, bold pearls of liquid hue and sharp, rhythmic flashes come together in a symphonic marvel of light, dark and iridescence.



Claude Monet, Parliament, Reflections on the Thames, 1905. Collection of Musée Marmottan Monet, Paris. Photo: Heritage Image Partnership Ltd / Alamy Stock Photo.

## PROVENANCE:

Anthony d'Offay Gallery, London.
Private Collection (acquired from the above, 1988).
Anon. sale, Sotheby's New York
16 November 2017, lot 62.

Acquired at the above sale by the present owner.

### **EXHIBITED**:

London, Anthony d'Offay Gallery, Gerhard Richter: The London Paintings, 1988, no. 13 (illustrated, unpaged; titled 'Tower 6').

## LITERATURE:

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (ed.), Gerhard Richter, Werkübersicht/ Catalogue Raisonné: 1962-1993, vol. III, Ostfildern-Ruit 1993, p. 183, no. 647-4 (illustrated, unpaged).
M. Godfrey & N. Serota (eds.), Gerhard Richter: Panorama, exh.cat., London, 2011, p. 136.

D. Elger (ed.), *Gerhard Richter Catalogue Raisonné Volume 3 Nos. 389-651-2 1976-1987*, Ostfildern-Ruit, 2013, p. 621, no. 647-4 (illustrated in colour).





Installation view, *Gerhard Richter: The London Paintings*, Anthony d'Offay Gallery, London, 11 March 1988 – 16 April 1988 (present lot illustrated). Courtesy Anthony d'Offay, London. @ Gerhard Richter 2019 (31012019)

'Before Richter began painting Abstract Pictures most people would not have thought of him as a colourist ... Since then, it is hard to think of him as anything other than one of the great colourists of late twentieth-century painting'

-Robert Storr

Although linked to the city of London by its title, the painting is entirely unplanned and non-referential. 'Each picture', Richter has said of his abstract works, 'has to evolve out of a painterly or visual logic: it has to emerge as if inevitably. And by not planning the outcome, I hope to achieve the same coherence and objectivity that a random slice of Nature (or a Readymade) always possesses' (G. Richter, interview with Sabine Schütz, 1990, The Daily Practice of Painting: Writings and Interviews, 1962-1993, Cambridge, MA, 1995, p. 216). This mighty coherence is on full display in A B, Tower, and the work's sense of natural 'rightness' is palpable. While it yields to no single reading, it is tempting to see in its greys and greens a sense of the titular Tower, palely vertical amid the trees by the Thames riverbank. The painting's fiery orange hues conjure a sunset-like warmth, recalling the blazing Impressionist light of sky and water in Monet's own famous London paintings of the Houses of Parliament. Amid these more vaporous effects, its structures of dense, textural darkness have the rough-hewn grandeur of ancient mineral or geological formation, seeming reef-like, oxidised, crystalline. Ultimately, however, this is a work of infinite and wonderful ambiguity. Moving beyond painting as representation, message, or feeling, it magnificently embodies Richter's conception of 'painting like Nature, painting as change, becoming, emerging, being-there, thusness; without an aim, and just as right, logical, perfect and incomprehensible' (G. Richter, 'Notes, 1985', *The Daily Practice of Painting: Writings and Interviews, 1962-1993*, Cambridge, MA, 1995, p. 121).

'The paintings', Richter has said, 'gain their life from our desire to recognise something in them. At every point they suggest similarities with real appearances, which then, however, never really materialise' (G. Richter, quoted in S. Koldehoff, 'Gerhard Richter. Die Macht der Malerei', Art. Das Kunstmagazin, December 1999, p. 20). It is this dance between concrete associations and total mystery that



## GERHARD RICHTER: THE LONDON PAINTINGS



Gerhard Richter, A B, St John, 1988 Tate Modern, London. © Gerhard Richter 2019 (0014)



Gerhard Richter, A B, St Bridget, 1988. Obra Social "la Caixa" ("la Caixa" Foundation), Barcelona. © Gerhard Richter 2019 (0014)



Gerhard Richter, A B, St Andrew, 1988. Los Angeles County Museum of Art (LACMA), Los Angeles © Gerhard Richter 2019 (0014)



Gerhard Richter, A B, Sanctuary, 1988. Hirshhorn Museum and Sculpture Garden, Washington D.C. © Gerhard Richter 2019 (0014)

makes works like A B, Tower so compelling. If the painting is a response to London as a physical place, it operates beyond any usual sphere of cognition, exuding an awe-inspiring unknowability. Richter does not offer the traditional, landscape-based Sublime experience of German Romanticism, nor its latter-day incarnation as found in the work of some American Abstract Expressionists (even if he might at first glance appear to share in their methods). Unlike Jackson Pollock's 'I am nature', this painting is no paroxysm of the ego: like a true 'random slice of Nature', it in fact has no narrative content at all. It is no portal to a spiritual journey, and it is not a record of gestural bodily abandon. Instead, A B, Tower is an uncertain and unclosed realm in which Richter embraces chance as a way of channelling the incommensurability of the world, and open-endedness as a reflection of reality itself. Throughout an astonishingly diverse painterly career, which over more than half a century has engaged with a broad spectrum of the art of his time and of the past - encompassing sophisticated dialogues with photography, portraiture, landscape painting, Art Informel, Minimalism, Pop and more - Richter has never settled for closure. He is a staunch antiideologist, grappling problems from a position of fundamental ambivalence. Works like A B, Tower are part of an ongoing exploration of what painting can do, fuelled by a dogged hope that it still has meaning in contemporary life. As Richter describes it, his basic mission is 'To try out what can be done with painting: how I can paint today, and above all what. Or, to put it differently: the continual attempt to picture to myself what is going on' (G. Richter, interview with Amine Haase, 1977, The Daily Practice of Painting: Writings and Interviews, 1962-1993, Cambridge, MA, 1995, p. 92).

'A painting can help us to think something that goes beyond this senseless existence. That's something art can do'

-Gerhard Richter

Often, Richter's thinking behind his different abstract series can be illuminated by the figurative works that he created at the same time. In parallel with the abstract 'London Paintings' at the 1988 exhibition, Richter displayed a number of photo-paintings of rural German landscapes. As Jill Lloyd observed in the exhibition's catalogue, 'Frequently the landscape views are empty and distant ... There is an even, uneventful distribution of light, and nature is windless and still. Paths and gates lead nowhere in particular, and despite the romantic associations there is a peculiar mood of emotional neutrality, of aimlessness, that pervades the scenes ... It is as if we are never allowed to stand at quite the right imaginative distance for our visual and emotive responses to concur; attempts to grasp, to understand, are frustrated' (J. Lloyd, Gerhard Richter: The London Paintings, exh. cat. Anthony d'Offay Gallery, London 1988, n.p.). These photo-paintings mercilessly exposed the optical clichés of landscape painting, and, as in many of Richter's works, made the gulf between reality and any form of representation unnervingly clear. Eerie and impenetrable, they stand in stark contrast to works like A B, Tower, which, stemming from Richter's greatest abstract period, forge their own painterly dimension of exultant beauty, responsiveness, and freedom. While we might never come to terms with the world, A B, Tower stands as a brilliant affirmation that at least, as Richter himself once said, 'Art is the highest form of hope' (G. Richter, 'Text for a catalogue of documenta 7, Kassel, 1982', The Daily Practice of Painting: Writings and Interviews, 1962-1993, Cambridge, MA, 1995, p. 100).



# **CYTWOMBLY**

(1928-2011)

## Untitled (Ramifications)

signed and dated 'Cy Twombly 71' (on the reverse) oil, graphite and wax crayon on card 331/4 x 271/4in. (84.5 x 69.2cm.) Executed in 1971

£600,000-800,000 \$740,000-980,000 €700,000-920,000

'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

Between 1966 and 1971, Cy Twombly created a startling series of sober, analytical works executed on black or grey grounds that are collectively often called the 'blackboard' paintings. These powerful, minimalistic and strongly linear works were ones that marked a dramatic departure in Twombly's work from the loose, gestural scrawl and baroque painterly exuberance of his earlier style in favour of a more clinical examination of the graphic quality of line as a transmitter of meaning. Today, it is these works that are widely regarded as being among the artist's most important as well as best-known and most popular pictures.

Executed in Rome, in June 1971, Untitled (Ramifications) is one of the last of this cycle of 'blackboard'-style pictures. It is one of a series of nine works made in the summer of 1971 that were subsequently shown together at a solo exhibition under the title Ramifications held at Lucio Amelio's Modern Art Agency in Naples in 1972.

Deriving from the French word 'ramifier', meaning to branch out or to form branches, the word 'ramification' refers to the branching effects of an earlier action. And, as this title suggests, this is precisely what the vertical sequence of horizontal lines, letters, numbers and other, often unintelligible, fragments of handwriting appears to convey in the nine pictures Twombly presented as 'Ramifications' in Naples in 1972. Comprising, in the main, of a repeated vertical sequence of



Piero Mazoni, Achrome, 1957-1958. The Art Institute of Chicago, Chicago. Artwork: © DACS 2019. Photo: © 2019. Photo The Art Institute of Chicago / Art Resource, NY/ Scala Florence

#### PROVENANCE:

Galleria Lucio Amelio, Naples. Galleria Emilio Mazzoli, Modena. Alessandro Grassi, Milan (acquired from the above in 1983). His sale, Sotheby's London, 17 October 2014 Int 28 Acquired at the above sale by the present owner

#### LITERATURE:

A.B. Oliva, Collezione Privata, Milan 1993, p. 300 (illustrated in colour, p. 60). N. Del Roscio (ed.), Cy Twombly Drawings: Catalogue Raisonné Vol. 5 1970-1971, Munich 2015, no. 166 (illustrated in colour, p. 147).



Installation view, Cy Twombly, at the 5th Cologne Art Fair, Josef-Haubrich Kunsthalle, Colgone, 1972. Photo: © bpk | Angelika Platen. Artwork: © Cy Twombly Foundation.

horizontal lines and notations that collectively build into the format of a handwritten letter, these works, appear, in part, to present a sequence of extended fragments, consequences or developments from some of Twombly's most epic and expansive graphic experiments of the period. In particular pictures such as his two, vast, *Treatise on the Veil* paintings and some of the more simple examples from his *Bolsena* series where, through a combination of ruled lines and graphic notation, Twombly had explored the nuances of line, measurement and numerical calculation as carriers and conveyers of information, language and meaning.

Where, in the past, Twombly had graphically explored the pictorial landscape of Mediterranean history, myth, sex and violence, now, in the late 1960s and early '70s, he was analyzing and exploring a new conceptual landscape of measurement, calculation, mathematics, geometry and scientific notation. In part, this development in Twombly's work can be seen as a reflection of the then prevailing Minimalist and Conceptualist concern with the fundamentals of form that dominated so much of the American and European avant-garde at this time. The strict limitations that Twombly imposed upon himself during this period are wholly in tune with such concerns. The reduction of his palette to an austere monochrome and his regimented use of linear repetition and simple permutation as means of turning the singular into the plural, line into field, and graphic linearity into pictorial poetry, are all elements of

Twombly's work from this period that find visual echoes in the experiments and approach of contemporaries like Eva Hesse, Sol Le Witt, Brice Marden or Richard Serra.

Untitled (Ramifications) is no exception in this respect. As in all of the pictures in the 'Ramifications' series, it comprises of a sequence of regimented and repeated horizontal lines drawn in pencil and blue wax crayon across the misty background of a large sheet of paper covered with a wash of grey oil paint. Collectively, these sequential lines and fragments of lines build into a format suggestive of a handwritten letter, an annotated musical score or a graph outlining the path of waves on the sea. Here, line and notation become graphic passages of time, interspersed with spatial pauses, gaps, and breaks. But, collectively, each mark also builds into a coherent pictorial rhythm that reads like a graphic form of poetry and creates an entire landscape. In all these respects, Untitled (Ramifications) is reminiscent of the great series of graphic letter-like paintings that Twombly had made in Sperlonga in 1959: the Poems to the Sea.

Executed in 1971, towards the end of another great cycle of creativity in Twombly's work, it is as if, in the 'Ramifications', the artist had come full circle and once again been led back to the sea; to the great vista of the Mediterranean that was perennially to inform and dominate so much of his rich and varied oeuvre throughout the rest of his career.

Mol410

# LUCIO FONTANA

(1899-1968)

## Concetto spaziale, Attese

signed, titled and inscribed 'I.
Fontana "Concetto spaziale" "Attese"
1+1-XYZZA' (on the reverse)
waterpaint on canvas
351/4 x 451/8in. (89.5 x 116.5cm.)
Executed in 1960

£2,000,000-3,000,000 \$2,500,000-3,700,000 €2,400,000-3,500,000 'I have invented a formula that I think I cannot perfect. I succeeded in giving those looking at my work a sense of spatial calm, of cosmic rigor, of serenity with regard to the infinite. Further than this I could not go'

-Lucio Fontana

Spanning over a metre in width, Concetto spaziale, Attese (1960) is a spectacular early example of Lucio Fontana's tagli or 'cuts', which the artist began making in late 1958 and would dominate the triumphant final decade of his practice. The tagli were a philosophical gesture, and creative rather than destructive: in cutting the canvas open, Fontana transcended centuries of picture-plane-bound art history to reveal the infinity of space beyond, in which he saw the limitless future of mankind in the 'spatial era.' Having first pierced the canvas with buchi ('holes') in 1954, Fontana spent some years experimenting with surface ornamentation including glass fragments, impastoed paint and glitter before arriving at the serenity of the monochrome tagli, which constitute the refined apex of his adventurous, constantly evolving formal vocabulary. Its beguiling pure white surface incised with a quartet of vertical incisions, the present work stands among the most inventive early examples within the series. The cuts alternate in a paired dance between greater and shorter lengths, brought to life by their supple, curving motion. This balletic, near-calligraphic arrangement is distinguished by its powerful rhythmic character, exemplifying the drama and elegance with which Fontana deployed his conceptual innovation.



Kazimir Malevich, Suprematist Composition: White on White, 1918. Whoseum of Modern Art (MoMA), New York. Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence. Acc. n.: 817.1935.

#### PROVENANCE:

Galleria Arco d'Alibert, Rome.
Paolo Nazzaro Collection, Rome.
Bernard Cats, Brussels.
Acquired from the above by the present owner in 2005.

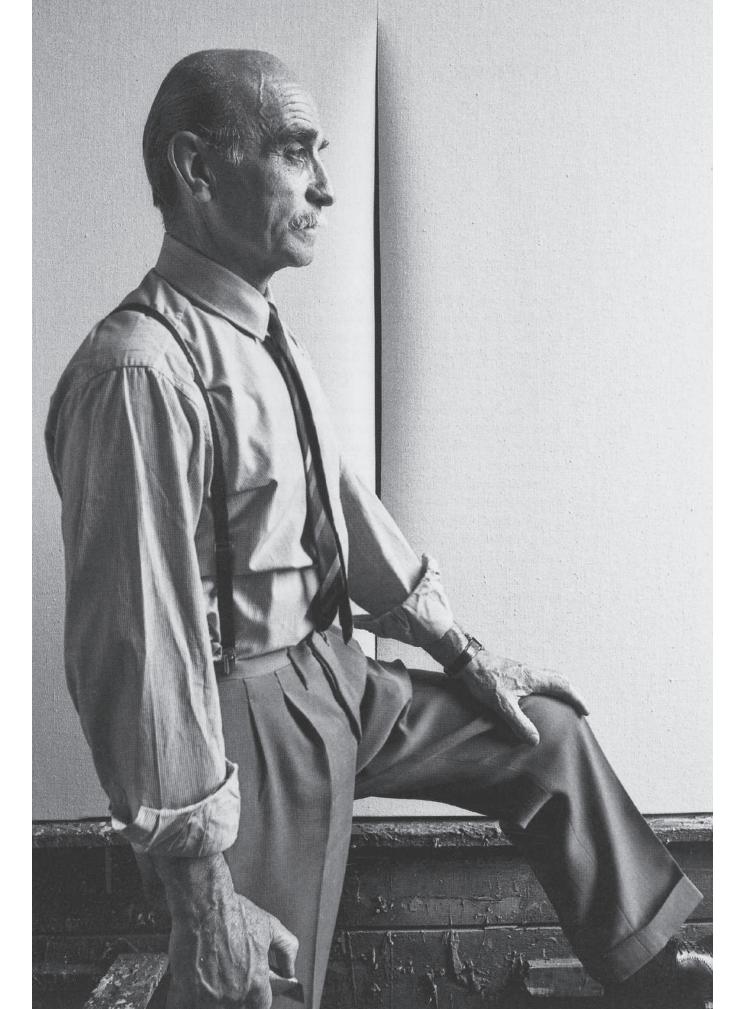
#### EXHIBITED:

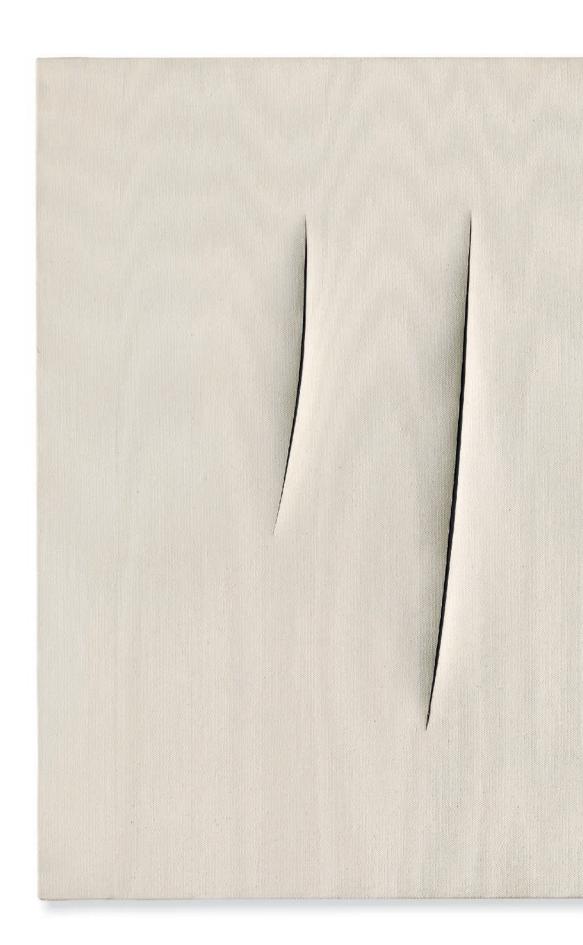
Rome, Palazzo delle Exposizioni, X Quadriennale: 2. Situazione dll'arte non figurativa, 1973.

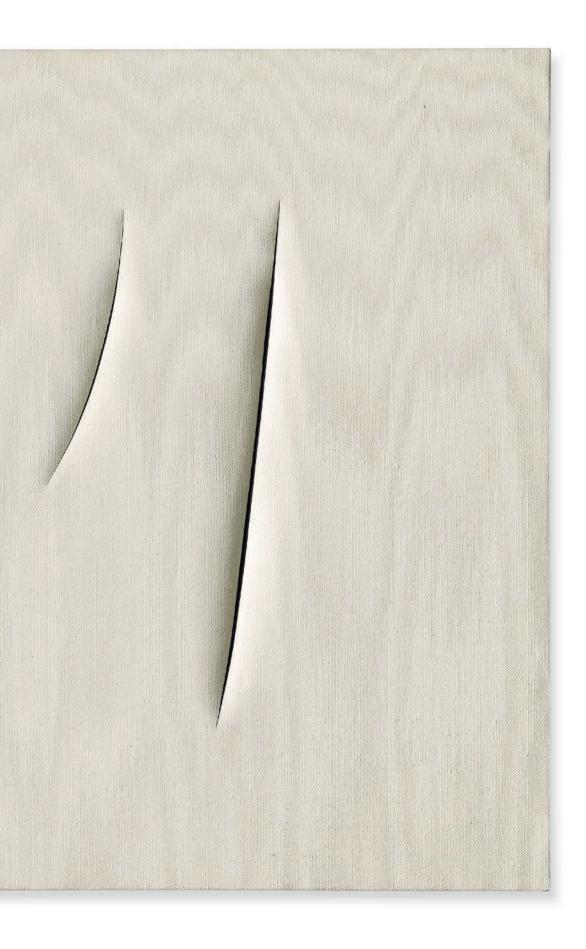
#### LITERATURE:

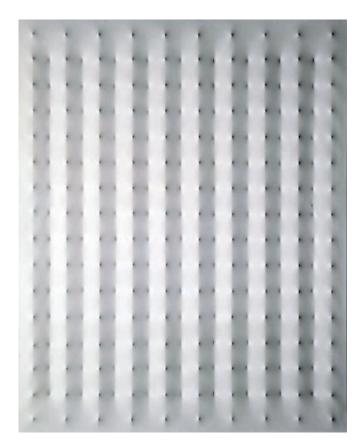
E. Crispolti, Lucio Fontana, Catalogo Generale, vol. I, Milan 1986, no. 60 T 117 (illustrated, p. 333). E. Crispolti, Lucio Fontana, Catalogo Ragionato de Sculture, Dipinti, Ambientazioni, tomo I, Milan 2006, no. 60 T 117 (illustrated, p. 502).

Flap right: Lucio Fontana with knife in hand, Corso Monteforte studio, 1965. Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © I. ucio Fontana/SIAF/DACS. I. ondon 2019.











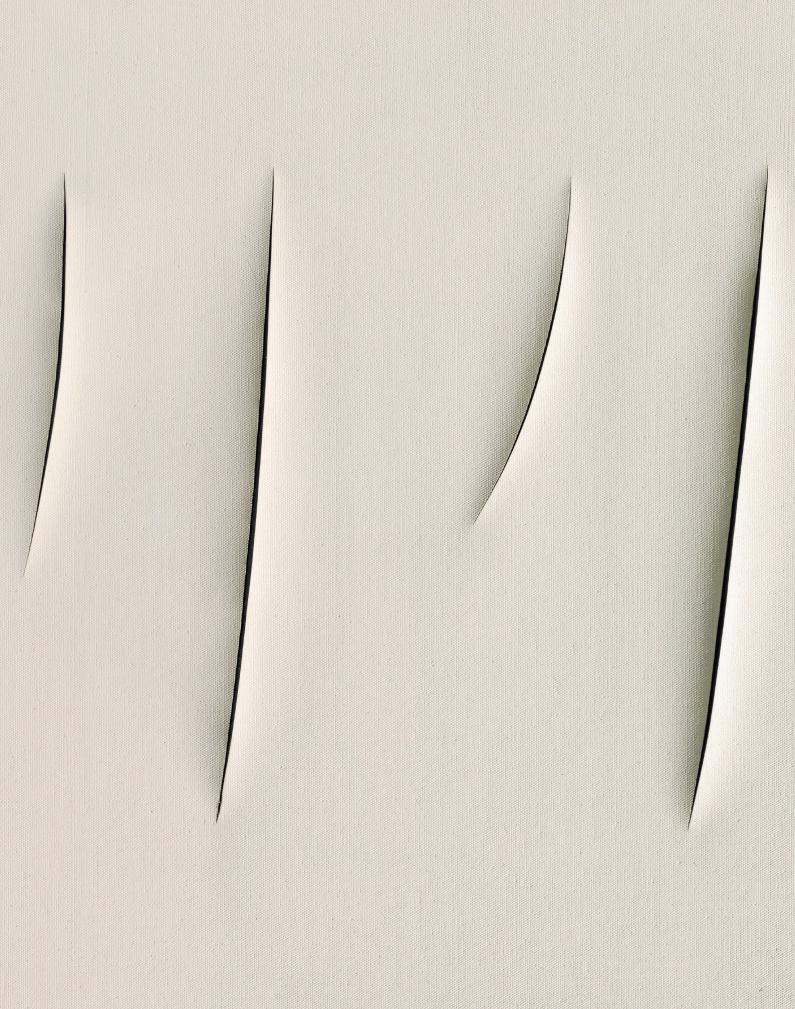
'What we want to do is to unchain art from matter, to unchain the sense of the eternal from the preoccupation with the immortal. And we don't care if a gesture, once performed, lives a moment or a millennium, since we are truly convinced that once performed it is eternal'

-Lucio Fontana

Although he experimented with a wide range of hues in his works, white was Fontana's ultimate colour of choice for the tagli. Towards the end of his life, he was awarded the Grand Prize at the 1966 Venice Biennale for an installation of twenty white canvases potent in their simplicity, each presenting a single vertical incision down the centre. Creating a stark, pristine contrast with the abyssal blackness of his cuts, white also represented for Fontana a 'ground zero' that could open up previously unimagined freedoms, ideas and potentials in the postwar era. Works like the present, their slashed surfaces opening up the fourth dimension in spiritual union with the astronauts who were making bold new steps into space, offer an optimistic vision of man's potential in the unfolding infinity of the universe. 'When I sit down to contemplate one of my cuts, I sense all at once an enlargement of the spirit,' Fontana said. 'I feel like a man freed from the shackles of matter, a man at one with the immensity of the present and of the future' (L. Fontana, quoted in L. M. Barbero, 'Lucio Fontana: Venice/ New York' in Lucio Fontana: Venice/New York, exh. cat. Guggenheim Museum, New York 2006, p. 23).

Above left:
Enrico Castellani, Superficie bianca (White Surface), 1963.
Gallery of Modern Art, Turin.
Artwork: © DACS 2019.
Photo: © 2019. Photo DeAgostini Picture Library/Scala, Florence.

Above right:
Piero Manzoni, *Achrome*, 1960.
Museo del Novecento, Milan.
Artwork: © DACS 2019.
Photo: © 2019. Photo DeAgostini Picture Library/Scala, Florence.



# LUCIO FONTANA

(1899-1968)

#### PROPERTY FROM THE FOLCO COLLECTION

## Concetto Spaziale

signed, titled and inscribed 'I. Fontana concetto spaziale 1+1-387AA' (on the reverse) acrylic on canvas 39% x 31% in. (100 x 80.9cm.) Executed in 1960

£800,000-1,200,000 \$1,100,000-1,600,000 €910,000-1,400,000 'Man must free himself completely from the earth, only then will the direction that he will take in the future become clear'

-Lucio Fontana

Born in London, and raised in Italy, Luca Folco was introduced to art at an early age. His parents were dedicated patrons of the arts, assembling an exceptional collection of works by post-war Italian and Arte Povera masters. They particularly admired the work of Lucio Fontana and Alberto Burri, as well as Piero Manzoni and Enrico Castellani. Over the years, the collection has regularly loaned works to exhibitions, most notably the Solomon R. Guggenheim Museum's Burri retrospective in 2016. Under Luca's stewardship, its holdings have expanded to explore contemporary international movements: paintings by American pioneers such as Andy Warhol, Roy Lichtenstein and Keith Haring sit alongside works by contemporary Japanese artists, offering a rich counterpoint to the collection's European core. At its heart, however, remains an enduring passion for Italian art, informed by a deep understanding of its achievements. Christie's is delighted to present an outstanding work by Fontana: a technically innovative painting from 1960 that embodies the connoisseurial spirit of the Folco Collection.



Lucio Fontana, Concetto Spaziale, La Fine di Dio, 1963. Artwork: © Lucio Fontana/SIAE/DACS, London 2019.

#### PROVENANCE:

Paolo Marinotti Collection, Milan. Private Collection, Paris. Gallerio Lo Scudo, Verona. Acquired from the above by the present owner in 2004.

#### **EXHIBITED:**

Milan, Amedeo Porro arte moderna e contemporanea, *Carriera "barocca" di Fontana*, 2004-2005 (illustrated in colour, p. 407; detail illustrated in colour on the front cover).

#### LITERATURE:

E. Crispolti, *Lucio Fontana Catalogo Ragionato di Sculture, Dipinti, Ambientazioni,* Vol. I, Milan, 2006, no. 60 0 82 (illustrated, p. 430). *Lucio Fontana: Ambienti Spaziali*, exh. cat., New York, Gagosian Gallery, 2012 (illustrated in colour, p. 27).
E. Flocchini, *La Medusa Inquieta*, Brescia 2018 (illustrated, p. 163).





Lucio Fontana, Spatial Concept, New York 10 (Concetto Spaziale, New York 10), 1962. Metropolitan Museum of Art, New York.
Photo: © Museo del Novecento, Milan, Italy / Mondadori Portfolio/Electa/Luca Carrà / Bridgeman Images. Artwork: © Lucio Fontana/SIAE/DACS, London 2019

'I make holes, infinity passes through them, light passes through them, there is no need to paint' -Lucio Fontana

With its shimmering burnished surface and constellation of punctured holes, Lucio Fontana's Concetto Spaziale is a prophetic work that witnesses an important period of technical experimentation in his oeuvre. Painted in 1960 the year that saw his international reputation consolidated - the work demonstrates the adoption of stereatic-acrylic resin as a solution to the challenges posed by his *olii* ('oils'). Frustrated by the slow-drying properties of oil paint, which inhibited the act of piercing the canvas, Fontana sought out a new fast-drying medium that would lend his surfaces a new degree of plasticity. In the present work, swirling passages of metallic green and brown are layered with subtle hints of gold, creating rich chiaroscuro lighting effects. In this regard, it forms a crucial link with his landmark Venezie ('Venice') paintings, commenced the following year, which would continue to explore the properties of acrylic to spectacular optical effect. The ovular void at the centre of

the present work may also be seen to foreshadow Fontana's ground-breaking cycle La Fine di Dio ('The End of God'), which comprised vast egg-shaped canvases strewn with his signature buchi ('holes'). In 1961, Yuri Gagarin would become the first man to orbit the Earth from space, thus lending the elliptical vortex a newly visionary dimension. Anticipating some of the artist's most important achievements, the work confronts the viewer like an uncharted planetary terrain, alive with rippling energy and scorched by the heat of the sun.

Working at the height of the Space Age, Fontana sought an art form that would correspond to the scientific advancements of his day. By perforating the canvas, he aspired to open up new territories beyond its sacrosanct surface, invoking the infinity of the cosmos. There would be no more painting or sculpture, he claimed, but rather 'concetti spaziali' ('spatial concepts'): inter-dimensional





Lucio Fontana, *Concetto spaziale, Venezia era tutta d'oro*, 1961. Museo Thyssen-Bornemisza, Madrid. Artwork: © Lucio Fontana/SIAE/DACS, London 2019.

objects that gave form to time, space, light and movement. The buchi were the earliest manifestations of this approach, unifying the temporal act of piercing the canvas with the revelation of the space behind it. The subsequent tagli ('cuts') distilled this gesture to a series of elegant, minimal slashes. The *olii*, initiated in 1957, brought about a renewed focus on the buchi, matching the raw violence of the holes with intuitive, primordial streaks of pigment. However, as Luca Massimo Barbero explains, 'The gesture, the cut and the hole were "endangered" by the sagging of the medium, by the oil colour remaining liquid inside and changing shape in ways the artist could not control. New paint mediums ... were a solution to these defects, and challenged him to create new effects that exploited the medium. Fontana found in these lavishly painted canvases, in the thick and pliable impasto with its metallic and artificially qualities, spatial depths, the novelty of gestural furrows of paint, and broad zones of colour' (L. Massimo Barbero, 'Lucio Fontana: Venice/New York', in Lucio Fontana: Venice/New York, exh. cat., Peggy Guggenheim Collection, Venice, 2006, p. 26). Fontana was particularly enraptured by the near-metallic sheen produced his acrylic substance. This quality, already evident in the present work, would be exploited to full effect in the Venezie, evoking the play of light across the city's gleaming Baroque architecture.

'Between 1960 and the first months of 1961 when he began the Venice series, Fontana was testing a new kind of paint ...
[He] found in these lavishly painted canvases, in the thick and pliable impasto with its metallic and artificially qualities, spatial depths, the novelty of gestural furrows of paint, and broad zones of colour'

-Luca Massimo Barbero



# WOLFGANG TILLMANS

(B. 1968)

### Freischwimmer 207

C-print mounted on Dibond in artist's frame image: 67% x 89% in. (171 x 228cm.) overall: 71% x 93% in. (181 x 238cm.) Executed in 2012, this work is number

one from an edition of one plus one

£180,000-250,000 \$240,000-320,000 €210,000-280,000

artist's proof.

'I don't think in media-specific categories. I think first of all, "A field of colour is a field of colour"

-Wolfgang Tillmans

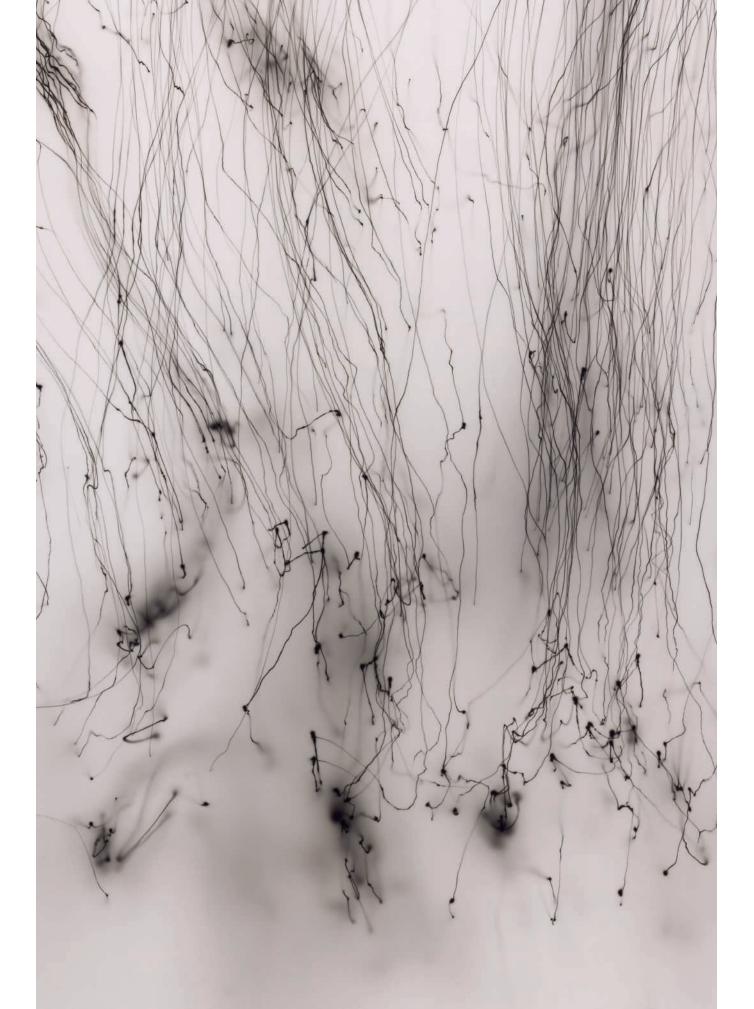
With its rhapsodic linear formations dispersed across glistening pools of light and shadow, the present work stems from Wolfgang Tillmans' celebrated Freischwimmer series. Executed on a monumental scale, these works pose an elegant challenge to the boundaries between painting, drawing and photography. Working in the darkroom without a camera, the artist uses his hands as stencils to direct light onto photographic paper, manipulating it across the surface to create unpredictable patterns of line and colour. Tillmans rose to prominence in the 1990s, initially publishing fashion and club shots in the magazine i-D before going on to become the first photographic artist to win the Turner Prize in 2000. As a teenager, he was fascinated by printed media, and recalls experimenting with a photocopier capable of enlarging images by up to 400 percent. 'I'm always interested in the question of when something becomes something, or not, and how do we know?', the artist explains (W. Tillmans, guoted at https:// artreview.com/features/feature wolfgang tillmans/ [accessed 7 December 2016]). On one hand, the present work signals the artist's increased fascination with abstraction, inviting comparison with the work of Colour Field painters such as Morris Louis and Helen Frankenthaler. At the same time, its surface conjures memories of the figurative world: of smoke, water or molecules under a microscope. Suspended between categories of style and medium, the Freischwimmer works represent an important chapter in Tillmans' practice, with examples are held international museum collections including Tate, London, the Museum of Modern Art, New York and the Städel Museum, Frankfurt am Main. His contribution to photography will be celebrated with a major retrospective at the Museum of Modern Art, New York, in 2021.



Cy Twombly, Untitled, 1970.
Museum of Modern Art (MoMA), New York.
Artwork: © Cy Twombly Foundation.
Photo: © 2019. Digital image, The Museum of Modern Art,
New York/Snala Florence

#### PROVENANCE:

Regen Projects, Los Angeles. Acquired from the above by the present owner in 2012.







# ANSELM KIEFER

Dein und mein Alter und das Alter der Welt (Your age and my age and the age of the world)

oil, lacquer, emulsion, straw and bitumen with painted sunflowers cast in aluminium and fiberglass on canvas 111% x 152 x 11%in. (283 x 386 x 30cm.) Executed in 1992

£500,000-700,000 \$650,000-910,000 €570,000-790,000 'On guard in the gypsy camp; on guard in the desert camp, the sand streams from our hair, your age and my age and the age of the world cannot be measured in years'

-Ingeborg Bachmann

Depicting a monumental tower of books or canvases, Anselm Kiefer's Dein und mein Alter und das Alter der Welt (Your Age and My Age and the Age of the World) is a haunting, near-apocalyptic painting that addresses the futility of measuring time. Interlaced with wilted sunflowers, its central edifice is set into a dense, ashen background spotted with tar and straw. The work takes its title from a line in a 1954 poem by the Austrian poet Ingeborg Bachmann entitled 'Der Spiel ist aus' ('The Game is Over') - a moving song of love, hope and memory. 'On guard in the gypsy camp', it runs; 'on guard in the desert camp, the sand streams from our hair, your age and my age and the age of the world cannot be measured in years.' Different fragments of these lines have been appended to Kiefer's books and paintings over the years, and are frequently equated with imagery from Paul Celan's celebrated volume of poetry Der Sand aus den Urnen (The Sand from the Urns). Celan was Bachmann's lover, and the two shared tragic fates: the former drowned in the Seine in 1970, whilst the latter was killed in a fire three years later. In Kiefer's hands, their lives and poems become entwined as ciphers for the fleeting nature of life and artistic creation. As in his great paintings of historic monuments - from the Nazi architecture of the Third Reich to the Pyramids in Giza or the Yucatan - the imposing tower of books and canvases asserts itself as little more than a petrified symbol of vanity. Time, as the title suggests, ultimately withers and destroys all; the desert wilderness is the true destiny of mankind.

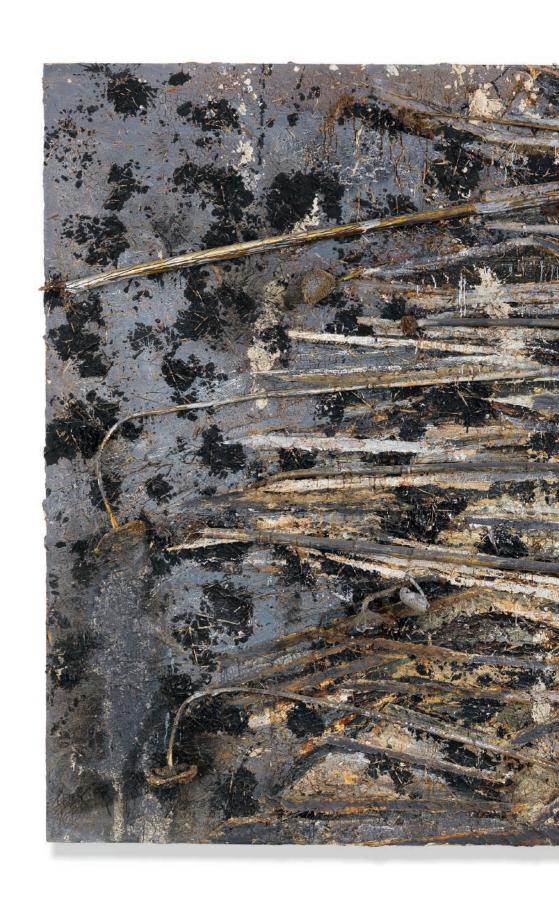
#### PROVENANCE:

Galleria Lorcan O'Neill, Rome. Private Collection, Europe. Anon. sale, Christie's London, 28 June 2011, lot. 42. Acquired at the above sale by the present owner.

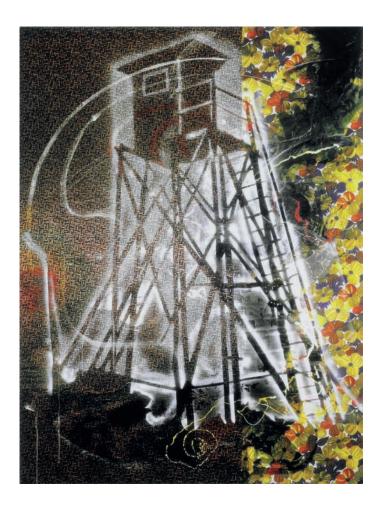
#### **EXHIBITED:**

Rome, Galleria Lorcan O'Neill, *Dein und mein Alter und das Alter der Welt*, 2006.









The wilted sunflowers in the present work were taken from Kiefer's former home at Barjac in the South of France. Towering both above and deeply below the surface of the land, these mournful floral symbols of interconnection between 'above and below', land and sky, earth and cosmos, become anthropomorphic icons of loneliness and existential melancholy. At Barjac, Kiefer also built a series of sculptural towers - similar to the one depicted here - using leadleafed books as well as real and bronze sunflowers. Frequently bearing the dedication 'For Paul Celan', these works stand as a memorial both to the poet and to the enduring power of literature and art to give meaning to the world. Confronting the viewer like a lonely ancient edifice, the stratified tower in the present work also echoes the sentiments expressed in many of Kiefer's desert paintings, as well as his depictions of Lilith: the first wife of Adam, condemned to live among the ruins of civilization. A similar invocation of the relationship between the individual human life and the deep time of the cosmos, this noble but visibly decaying monument to art, literature, knowledge and culture stands alone against the painting's empty background. Part totem, part funeral pyre, it becomes a powerful metaphor for the indomitable spirit of humanity: lost in the wilderness, weathering the passing of time, yet ultimately conscious of its own inevitable demise.

'There is nothing in the world for which a poet will give up writing'

-Paul Celan

Sigmar Polke, Watchtower, 1984. The Museum of Modern Art (MoMA), New York. Artwork: © The Estate of Sigmar Polke, Cologne, DACS.

Photo: © 2019. Digital Image, The Museum of Modern Art, New York / Scala, Florence.



## ° ♦ \(\lambda \* 32\) PIERRE SOULAGES

(B. 1919)

## Peinture 162 x 130cm. 16 octobre 1966

signed 'Soulages' (lower right); signed, titled and dated 'SOULAGES 16 Oct 66 162 x 130' (on the reverse) oil on canvas 63¾ x 51in.(162 x 130cm.) Painted in 1966

£1,500,000-2,000,000 \$2,000,000-2,600,000 €1,800,000-2,300,000

'Black ... has always remained the base of my palette. It is the most intense, most violent absence of colour, which gives an intense and violent presence to colours, even to white: just as a tree makes the sky seem more blue'

-Pierre Soulages

With its glistening black beams punctuated by glints of white and ochre, Peinture 162 x 130cm, 16 octobre 1966 is a bold large-scale painting by Pierre Soulages. Stretching over a metre and a half in height, it offers a scintillating vision of light and darkness, distinguished by its horizontal layering of tonalities. Executed in 1966, the work demonstrates the artist's consummate mastery of his medium during a period of international acclaim. Hailed on both sides of the Atlantic, Soulages embarked upon a string of significant exhibitions during the 1960s: 1966 saw the opening of his retrospective at Museum of Fine Arts, Houston, curated by James Johnson Sweeney, as well as a presentation of his work at the Metropolitan Museum of Art, New York, that summer. The present work made its debut the following year, and was subsequently included in his 1968 touring exhibition originating at the Musée d'art contemporain de Montréal. Seeking neither to conjure emotions nor to document the physical act of painting, Soulages is fascinated by the balancing of abstract contrasts, creating resonant textural force fields emptied of all external references. With sweeping, near-calligraphic strokes - created using a variety of tools - he paints and repaints the surface of his canvases, simultaneously adding and stripping away layers of pigment. Inspired less by his American Abstract Expressionist contemporaries than by the timeless majesty of prehistoric and Romanesque art, works such as the present rejoice in the raw, unadulterated power of their materials. 'I cover and discover surfaces', Soulages explains; '... I am telling nothing' (P. Soulages, quoted in R. Vailland, 'Comment travaille Pierre Soulages', L'Oeil, No. 77, May 1961, p. 7).



Mark Rothko Untitled 1969-70 Museum of Modern Art (MoMA), New York. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London 2019. Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence. Acc. n.: 394.1986

#### PROVENANCE:

Galerie de France, Paris. Private Collection, Italy. Art Emporium Gallery, Vancouver. Private Collection, Vancouver. Acquired from the above by the present owner.

#### **EXHIBITED:**

Soulages, 1967, no. 6 (illustrated, unpaged). This exhibition later travelled to London, Gimpel Fils Gallery and Paris, Galerie de France. Montreal, Musée d'art contemporain de Montréal, Soulages, 1968. This exhibition later travelled to Québec, Musée National Des Beaux-Arts Du Québec. Buenos Aires, Museo de Bellas Artes, Paris y el arte contemporáneo, 1972. This exhibition later travelled to Montevideo; Santiago; Lima; Bogota; Quito; Caracas and Mexico. Paris, Galerie Pascal Lansberg, Soulages,

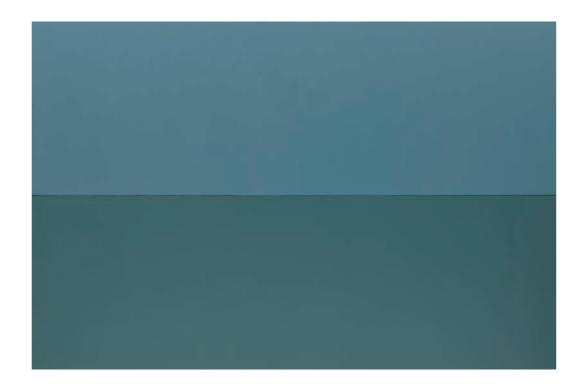
Zurich, Gimpel and Hanover Galerie,

2016, p. 26 (illustrated in colour, p. 27).

#### LITERATURE:

P. Encrevé, Soulages, L'oeuvre complet Peintures II. 1959-1978, Paris 1995, p. 17, no. 588 (illustrated in colour, p. 171).





'[Soulages] surrenders himself to a kind of dance. Between each application of paint (black), he takes four steps back, four steps forward, which puts the whole body in play, even the arm that draws in advance the movement of the brush (or even the sole of a shoe) on the canvas, and even his torso which leans, sometimes to the right, sometimes to the left'

-Roger Vailland

Soulages' paintings demonstrate a complex understanding of colour and form. The artist frequently recalls a childhood episode when he was spreading black ink upon white paper. A friend of his older sister asked what he was painting; she laughed when he replied 'snow'. He later surmised that he had been trying to render the white paper more white, luminous and snow-like via its contrast with the black ink. 'Black ... has always remained the base of my palette', he has explained. 'It is the most intense, most violent absence of colour, which gives an intense and violent presence to colours, even to white: just as a tree makes the sky seem more blue' (P. Soulages, quoted in J. Johnson Sweeney, Pierre Soulages, Neuchâtel, 1972, p. 13). Soulages works on the premise that our perception of colour is dependent on its shape, density and consistency: as such, it lies beyond the limits of language. 'Gauguin already expressed it perfectly, when he said that a kilo of green is more green than a hundred grams of the same green', he professed (P. Soulages, quoted in 'Peindre la peinture', Pierre Soulages: Outrenoir: Entretiens avec Françoise Jaunin, Lausanne, 2014, pp. 12-13) Thus, each stroke of the present work is conceived as a unique entity, cast in a play of endless variation with its neighbouring elements. By using the same descriptive format for his titles - painting, dimensions, date - Soulages allows the viewer's perception of the artwork to be guided solely by the shifting dynamics of its abstract surface.

Above:
Brice Marden, Grove IV, 1976.
Solomon R. Guggenheim Museum, New York.
Artwork: © Brice Marden, DACS, 2019.
Photo: © 2019. Photo The Solomon R. Guggenheim Foundation/Art Resource, NY/ Scala, Florence.

Right: Pierre Soulages in his studio, Paris, 1967. Photo: Manuel Litran/Paris Match via Getty Images. Artwork: © ADAGP, Paris and DACS, London 2019.





Though his paintings are superficially comparable with those of artists such as Franz Kline and Robert Motherwell, Soulages feels little affinity with his American contemporaries. When he first visited New York in 1957, Motherwell proposed that Abstract Expressionism could only truly be understood by Americans. Soulages retorted that 'An art should be understood, loved and shared by anyone, anywhere in the world ... I believe that in art, there are fundamentally only personal adventures that go beyond the individual, and even beyond his culture' (P. Soulages, quoted in 'Peindre la peinture', Pierre Soulages: Outrenoir: Entretiens avec Françoise Jaunin, Lausanne, 2014, p. 31). Championing a universal appreciation of image-making, Soulages' inspirations date largely from the earliest chapters of its history, including the 20,000-year-old cave paintings of Lascaux and the Neolithic stone carvings that populated his native region of Rodez in Southern France. He was also deeply influenced by a visit to Sainte-Foy de Conques, a famous Romanesque abbey church near his hometown. The experience of standing beneath the 11th-century building's huge barrel vault, with its narrow shafts of light and cloak of warm darkness, would remain with him throughout his career. 'My pictures are poetic objects capable of receiving what each person is ready to invest there according to the ensemble of forms and colours that is proposed to him', he explains. 'As for me, I don't know what I am looking for when painting ... it's what I do that teaches me what I'm looking for' (P. Soulages, quoted in Pierre Soulages: Outrenoir: Entretiens avec Françoise Jaunin, Lausanne 2014, p. 14).

# 'I do not depict, I paint. I do not represent, I present'

-Pierre Soulages

Franz Kline, Merce C., 1961.
Smithsonian American Art Museum, Washington DC.
Artwork: © Franz Kline, DACS, 2019.
Photo: © 2019. Photo Smithsonian American Art Museum/Art
Resource/Scala, Florence.

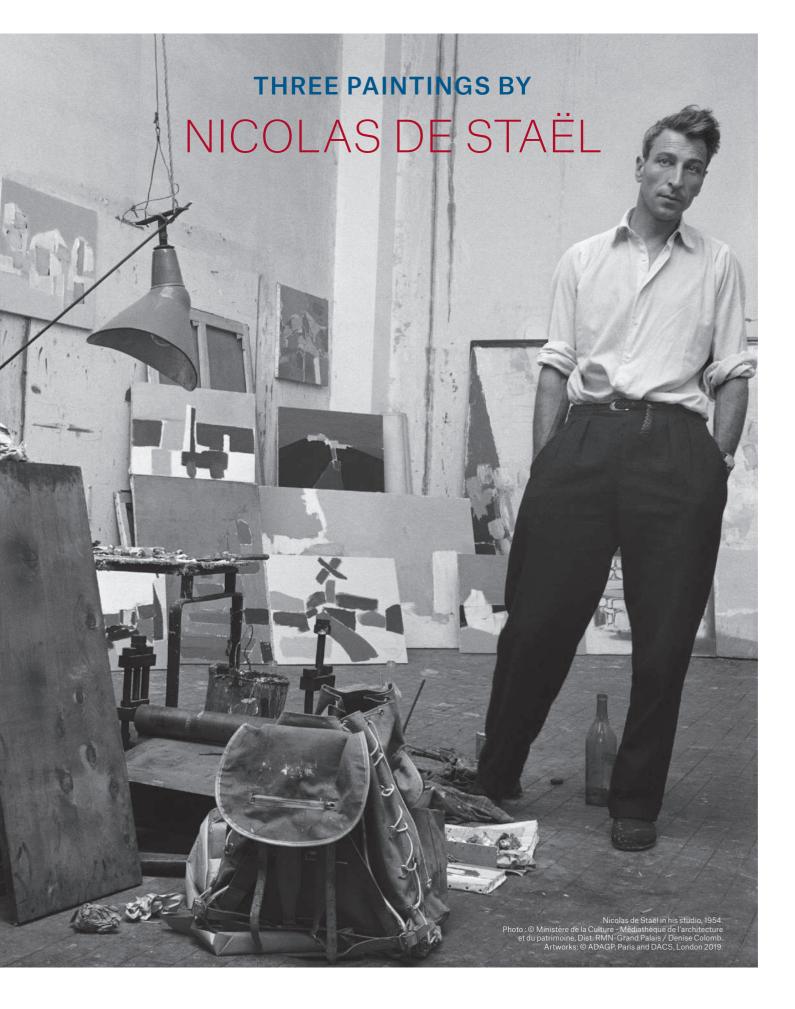


'One moves from a line, from a delicate stroke, to a point, to a patch ... just as one moves from a twig to a trunk of a tree. But everything must hold together, everything must be in place'

-Nicolas de Staël

Christie's is delighted to present three outstanding works by Nicolas de Staël. Widely regarded as one of the most important painters of the 1950s, his thickly-impastoed visions of the world around him played a pivotal role in the European post-War artistic landscape. Within a tragically short career spanning around 15 years, de Staël developed a unique idiom caught between abstract and figurative registers. Remaining conceptually independent from contemporary developments such as Abstract Expressionism and Tachisme, his works are defined by their juxtaposed slabs of colour, which seek to animate their subject through tensions in tone, form and texture. The present selection includes two paintings from 1952: de Staël's annus mirabilis, which saw his palette assume new levels of vibrancy. Bouteilles stands among the largest and finest in the artist's series of still-life bottles produced that year, whilst Les Footballeurs (Parc des Princes) stems from his celebrated cycle of twenty-five 'footballer' paintings. The trio is completed by Barques dans le port of 1955: one of the final paintings completed before his untimely death that year. Depicting the port of Antibes, where the artist latterly occupied a studio, its provenance bears witness to his lasting friendship with his dealer Jacques Dubourg, who would become the recipient of de Staël's final letter just months later.

Born in St Petersburg in 1914 to an aristocratic family and forced to flee Russia after the Bolshevik revolution, de Staël had led an itinerant existence from a young age. Early travels encompassed Holland, where he discovered Vermeer, Hals and Rembrandt, and France, where he became aware of Cézanne, Matisse, Soutine and Braque - the latter of whom would later become a friend. By the time de Staël settled in Paris in 1938, he had received a thorough education in art history. Friendships with members of the Parisian avant-garde, including Sonia Delaunay, Le Corbusier and Jean Arp, encouraged his tendencies towards abstraction. Gradually he began to develop his singular technique of creating heavily built-up surfaces, often by applying oil paint with a palette knife. By the late 1940s he had consolidated his use of these thick planes and facets of colour, which allowed him to reconcile his respect for European old masters with the progressive ideals of his generation. Having made the leap to totally abstract painting, he began to re-incorporate figuration into his works in the early 1950s - a move that dismayed some European critics, but was greeted with skyrocketing success in America. De Staël felt that his compositions had to make intuitive sense, balancing the abstract and the figurative with natural poise. 'One moves from a line, from a delicate stroke, to a point, to a patch ... just as one moves from a twig to a trunk of a tree', he wrote in 1955. 'But everything must hold together, everything must be in place' (N. de Staël, quoted in R. van Gindertaël, Cimaise, no. 7, June 1955, pp. 3-8). This conviction has defined his global legacy, and is eloquently expressed in the present three canvases.



# NICOLAS DE STAËL

(1914-1955)

### Bouteilles (Bottles)

signed 'Staël' (lower left) oil on canvas 36¼ x 28½in. (92 x 72.4cm.) Painted in 1952

£1,800,000-2,500,000 \$2,400,000-3,200,000 £2,100,000-2,800,000 'A world, de Staël's world, caught in the painting of a jug, a bottle, a piece of masonry, a landscape, a tree, an event, a nude, a portrait: whatever his subject, the fascination is complete and inescapable'

-Lucia Moholy

Featured in a stellar range of international exhibitions over the past six decades including Nicolas de Staël: Retrospective de l'oeuvre peint at the Fondation Maeght in 1991, for which it was the catalogue's cover image, and the major 2003 retrospective at the Centre Georges Pompidou - Bouteilles is a magnificent work dating from Nicolas de Staël's annus mirabilis of 1952. It is among the largest and most vibrant of a number of still-lifes depicting bottles he made during that year, which also includes Les Bouteilles, now in the Museum Boijmans Van Beuningen, Rotterdam. In Bouteilles, five bottles in pale grey, cobalt blue and white emerge from a blazing surface of ochre, coral, ultramarine, vermillion and turquoise. Chromatic contrasts are deployed with an expert eye, heightening each hue to Fauvist levels of intensity; the greys glow like embers within a warm aura of red, while blues and oranges turn each other up to near-tropical radiance. A glimpsed underlying ground of khaki green unites the whole. De Staël has applied his paint liberally with a palette-knife, creating near-sculptural layers of impasto. The painting shifts before our eyes: it appears at once as a figurative composition and as an abstract inferno of gestural expression, the schematic bottles dissolving into a maelstrom worthy of Willem de Kooning. This majestic consolidation of abstract and figurative modes is typical of de Staël's works of 1952, in which he fully realised his unique painterly language. In its astonishing vibrancy and assurance, Bouteilles stands as an exceptional work from the artist's greatest period.

#### PROVENANCE:

Jacques Dubourg, Paris.
Private Collection, Nantes.
Acquired from the above by the present owner in 2011.

#### **EXHIBITED:**

Paris, Galerie Jacques Dubourg, Hommage à Nicolas de Staël, 1957, no. 13. Bern, Kunsthalle Bern, Nicolas de Staël, 1957, no. 41.

Paris, Galerie de Messine, *Nicolas de Staël*. 1969.

Saint-Paul-de-Vence, Fondation Maeght, Nicolas de Staël:Rétrospective de l'oeuvre peint, 1991, p. 114, no. 33 (illustrated in colour on the cover; illustrated in colour, p. 115). This exhibition later travelled to Madrid, Museo Nacional Centro de Arte Reina Sofía.

Tokyo, Tobu Museum of Art, Nicolas de Staël, 1993, p. 78, no. 24 (illustrated in colour, p. 79). This exhibition later travelled to Kamakura, Museum of Modern Art and Hiroshima, Museum of Art

Paris, Le Centre national d'art et de culture Georges Pompidou, *Nicolas de Staël*, 2003, p. 245, no. 94 (illustrated in colour, p. 132).

Martigny, Fondation Pierre Gianadda, *Nicolas de Staël1945-1955*, 2010, p. 261, no. 19 (illustrated in colour, p. 99).

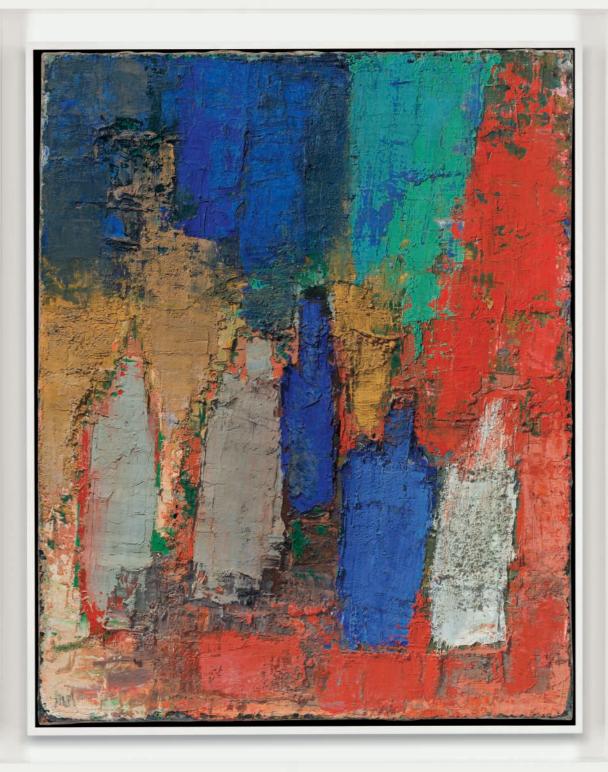
#### LITERATURE:

G. Dumur, 'Nicolas de Stael', in *Cahiers d'art*, no. 27, Paris 1952 (illustrated, p. 213).

R. V. Gindertael, *Stael*, Paris 1960, pl. 6 (illustrated in colour, n.p.).

J. Guichard-Meili, *Nicolas de Staël paintings*, Paris 1966, pl. 9 (illustrated in colour).

J. Dubourg & F. de Staël, Nicolas de Staël, catalogue raisonné des peintures, Paris 1968, no. 421 (illustrated, p. 201).
N. de Staël and J. Dubourg, Lettres à Jacques Dubourg, London 1981, unpaged.
F. de Staël, Nicolas de Staël, Catalogue Raisonné de L'oeuvre Peint, Neuchâtel 1997, no. 351 (illustrated in colour, p. 327).





Photograph of Nicolas de Staël with Colette Dreyfus, Bormes-les-Pins, France, 1952 Droits réservés archives comité Nicolas de Staël.

#### 'These are paintings that elevate the spirit to mountainous peaks'

-Denys Sutton

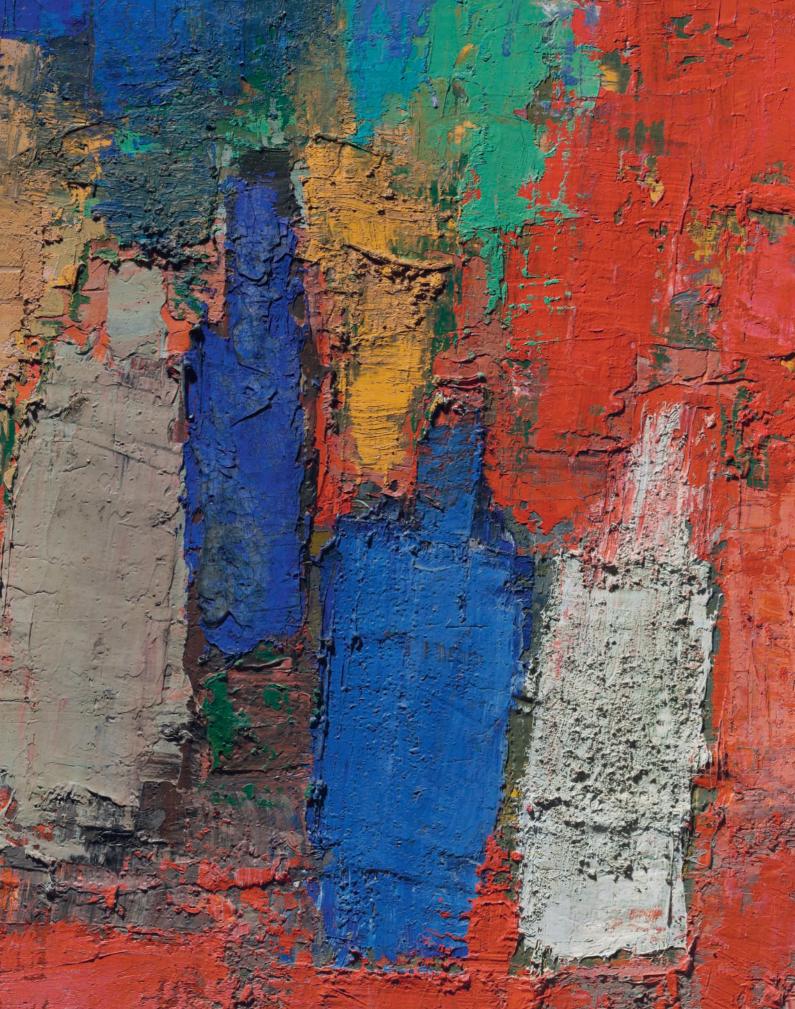
Jean-Louis Prat, curator of de Staël's 1991 retrospective at the Fondation Maeght, singled out Bouteilles as illustrative of his achievements as a colourist. 'Bernard Dorival', he wrote, 'has already rightly emphasised what made the turning point of the year 1952: less a return to the figure than a burst of colour, which he thinks was determined by a visit to the exhibition dedicated to the Fauves at the Musée de l'art moderne. His analysis could serve aptly to describe this picture: "the most violent reds ... start to be neighboured ... with ultramarine and Prussian blues, with yellows and oranges ... Rarely has a colourist pushed chromatic daring further, an audacity all the more reckless in its laying down of these vehement tones in vast expanses, united at their highest pitch." If the famous greys of Nicolas de Staël survive in this canvas, they are no longer dominant, and content themselves with defining three bottles. Exalted by the pure colours, they take on nuances of pearl, or of precious mother-of-pearl. Like jewels, they are set within another colour, surrounded by a halo of the red which pervades the composition and is elsewhere set against a green, just as the blue adjoins a beach of ochre. De Staël seems to be assaulting the very essentials of colour contrasts. In fact, a careful look shows that the old game of superposition has not disappeared and the colour of the background, which resurfaces in places throughout the painting as so many reminders, furthers the unification of harmony' (J-L. Prat, Nicolas de Staël: Retrospective de l'oeuvre peint, exh. cat. Fondation Maeght, Saint-Paul-de-Vence 1991, p. 114).



Nicolas de Staël Rétrospective

de l'œuvre peint

Book cover, Nicolas de Staël: Rétrospective de l'oeuvre peint, Fondation Maeght, 1991 (present lot illustrated).





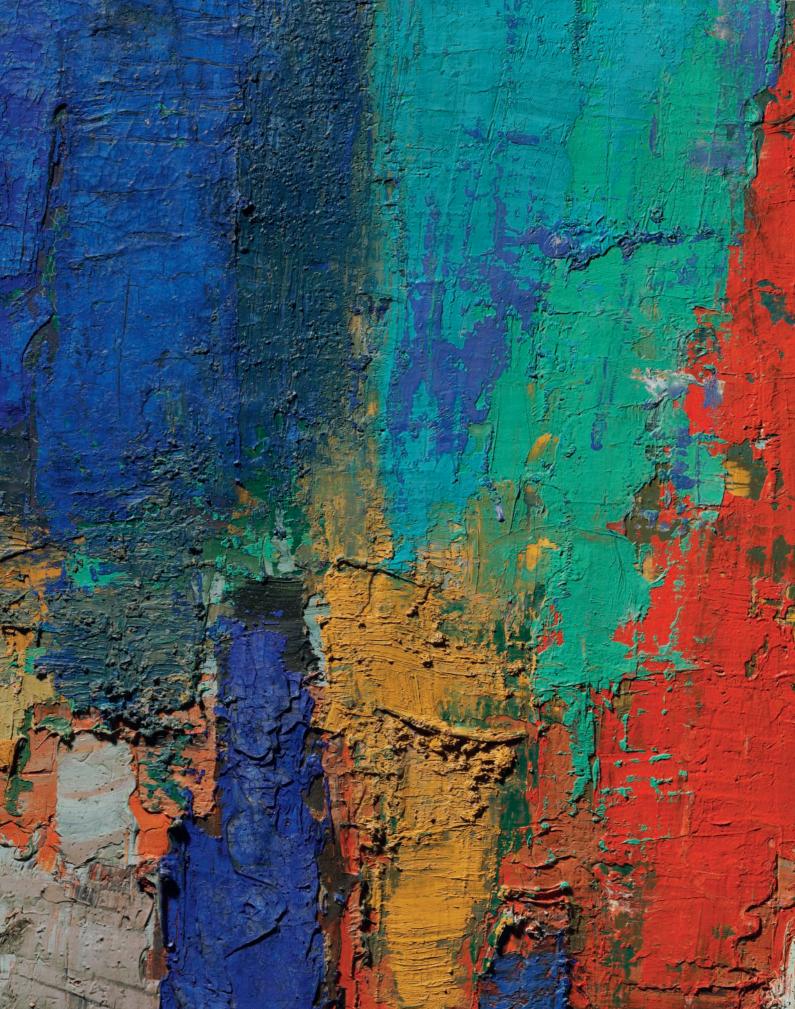
Nicolas de Staël, Les Bouteilles, 1952. Museum Boijmans Van Beuningen, Rotterdam. Artwork: © ADAGP, Paris and DACS, London 2019.

'If nature is de Staël's source and inspiration, he never sentimentalises or lets it do his work for him. His paintings are not only sensitive responses to light, space and mass; they exist in their own right, and their existence is secured by the artist's passionate feeling for paint and for tensions which exist only in art – on a flat, framed surface'

-James Fitzsimmons

A turning point in de Staël's journey towards works like Bouteilles was the large-scale canvas Toits (Roofs) (1951-52, Centre Georges Pompidou), which displays a faceted, mosaic-like landscape of blacks and greys beneath an upper half suggestive of the sky. Moving away from the pure abstraction of previous works, which were often simply titled Composition, the denotative title Toits opened the work up for a figurative reading. Already, de Staël was making intelligent use of layered colour: warm, yellowish tones offset cooler blue-grevs, while one dark 'roof' has a red surround similar to those that halo the bottles in the present work. In works like Bouteilles, however, de Staël treated his tones with far greater boldness. Aside from the Fauvist influence imputed by Dorival, the newly incandescent colours of de Staël's work were heavily informed by his travels through the Bormes region of the south of France in the summer of 1952, where he was astounded by the transformative dazzle of the sunlight. This environment would also lead to his great Mediterranean

landscape paintings, which are among the most celebrated works of his career. For de Staël, communicating the impact of the visible world upon the senses was key. His paintings aimed for no extrapictorial meaning: the objects in his still-lifes are never symbolic in their significance, but act as vehicles for visual exploration, rather like Cézanne's apples. Works like *Bouteilles*, in their luminous passion for the pure act of seeing, attain a vital force that sets them apart from the abstract-figurative debates of de Staël's time, and can be better seen as descended from a metaphysical or even Romantic sensibility. As Denys Sutton wrote in 1952, 'de Staël established in these works his faith in a tangible work, nourished by light. He created "views" that exist in that light haze or semi-darkness that appears when reality and dream come together, or in the mysterious but alert peace of a snowbound world. These are paintings that elevate the spirit to mountainous peaks' (D. Sutton, Nicolas de Staël, exh. cat. Matthiessen Gallery, London 1952, n.p.).



## NICOLAS DE STAËL

(1914-1955)

## Barques dans le Port (Boats in the Harbour)

signed 'Staël' (lower left) oil on canvas 28% x 39¼in. (73 x 99.7cm.) Painted in 1955

£1,400,000-1,900,000 \$1,900,000-2,500,000 €1,600,000-2,200,000 'On the ramparts of Antibes, the workshop where he settled down to work in September of 1954 overlooks the sea, where he would go to contemplate infinity while marvelling at the massive solitary silhouette of the square fortress built by Vauban above the port'

-Germain Viatte

Painted in 1955, Barques dans le port (Boats in the Harbour) is a coolly sumptuous vision charged with the raw lyricism of Nicolas de Staël's unique painterly practice. The work has been shown in an array of important exhibitions, including the artist's major 1981 retrospective at the Grand Palais, Paris and the Tate Gallery, London, and bears the exceptional provenance of the collection of Jacques Dubourg: de Staël's friend, dealer and greatest champion, who mounted the artist's celebrated first solo show in 1950 and launched his international career. Having remained in the Dubourg family since its creation over six decades ago, the painting is not only a superb example of de Staël's late work but also a testament to one of the most important relationships in the artist's life. Displaying his unmistakable technique, Barques dans le port's swathes of thick oil paint are spread in glinting planes across the canvas with a palette knife. An intricate dance of form and hue brings forth a view of boats gathered in the port of Antibes. Subtle tones of misty grey, white and pale blue depict both sky and sea as well as a vertical shimmer of masts, behind which can be glimpsed the outline of Fort Carré, Antibes' 16th century star-fort. Carefully deployed zones of red, black and midnight blue enliven the vessels' hulls and sterns. The symphonic arrangement of shape and colour displays both de Staël's musical eye for composition and his unique sensitivity to place. Having returned to figurative painting just three years previously after a long period of abstract work, de Staël was now able to distil masterful, luminous meditations on colour and

#### PROVENANCE:

Jacques Dubourg, Paris. Private Collection, Paris (thence by descent)

Acquired from the above by the present owner.

#### **EXHIBITED:**

Paris, Musée National d'Art Moderne, *Nicolas de Staël 1914–1955,* 1956, p. 24, no. 87.

London, Whitechapel Art Gallery, *Nicolas de Staël 1914–1955*, 1956, p. 21, no. 42 (illustrated in colour, unpaged). Berne, Kunsthalle Bern, *Nicolas de Staël*, 1957, no. 79.

Geneva, Galerie Motte, *Nicolas de Staël* (1914–1955): *Peintures et dessins*, 1967, p. 26, no. 41 (illustrated, p. 29).

Paris, Jacques Dubourg, Hommage á Nicolas de Staël, 1969, no. 20. Saint-Paul, Fondation Maeght, Staël, 1972, p. 162, no. 96 (illustrated in colour, p. 144).

Zurich, Galerie Nathan, *Nicolas de Staël, Gemälde und Zeichnungen*, 1976–1977, no. 24 (illustrated in colour, unpaged). Paris, Galeries Nationales du Grand Palais, *Nicolas de Staël*, 1981, no. 112 (illustrated in colour, p. 132). This exhibition later travelled to London, Tate Gallery.

Saint-Paul, Fondation Maeght, *Nicolas de Staël: Rétrospective de l'oeuvre peint*, 1991, pp. 166 and 203, no. 84 (illustrated in colour, p. 167). This exhibition later travelled to Madrid, Museo Nacional Centro de Arte Reina Sofia (illustrated in colour, p. 169).

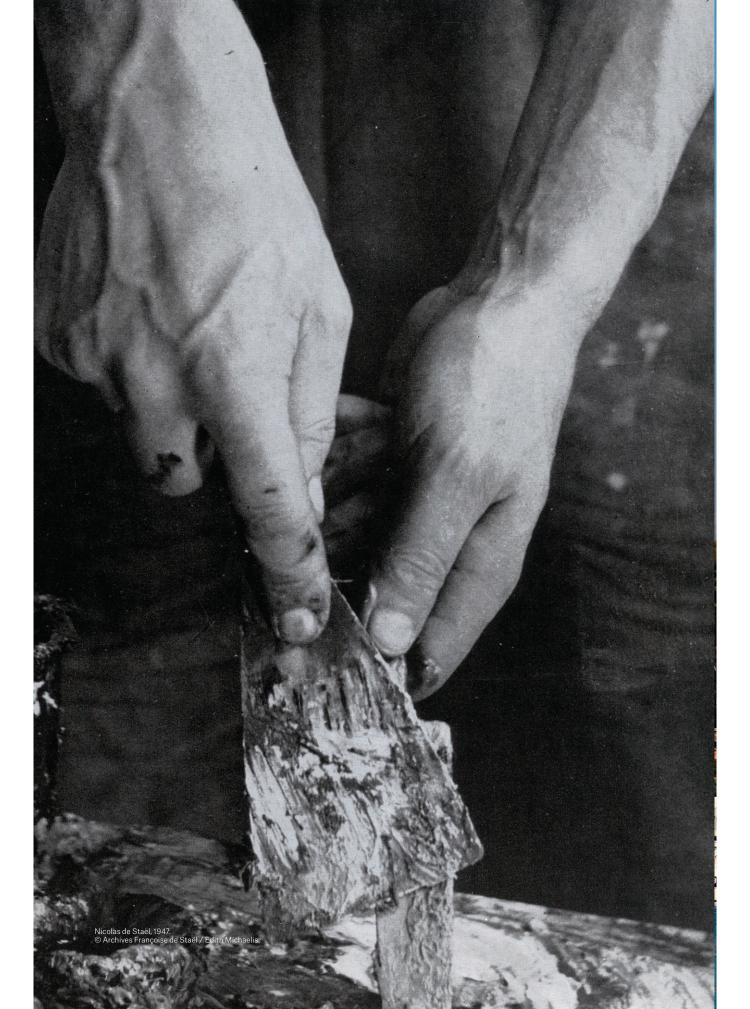
#### LITERATURE:

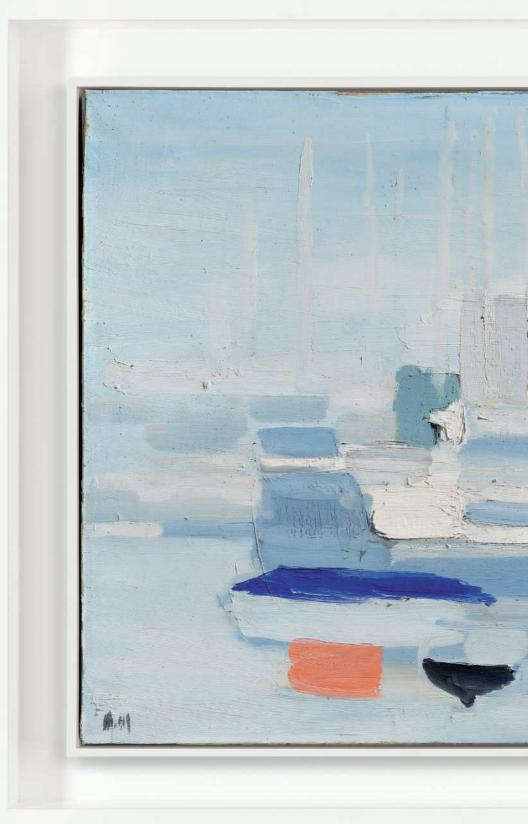
J. Dubourg and F. de Staël (eds.), Nicolas de Staël: Catalogue raisonné des peintures, Paris 1968, no. 1041 (illustrated, p. 384).

C. Zervos, 'Nicolas de Staël', in *Cahiers* d'Art, no. 30, 1955, (illustrated, p. 272). P. Granville, 'Nicolas de Staël, le déroulement de son oeuvre témoigne d'un destin libre et nécéssaire', in *Connaissance des Arts*, no. 160, June 1965 (illustrated in colour, p. 97). B. Dorival, 'Un homme libre: Nicolas de Staël', in *XXe Siecle*, no. 39, December 1972 (illustrated, p. 37).

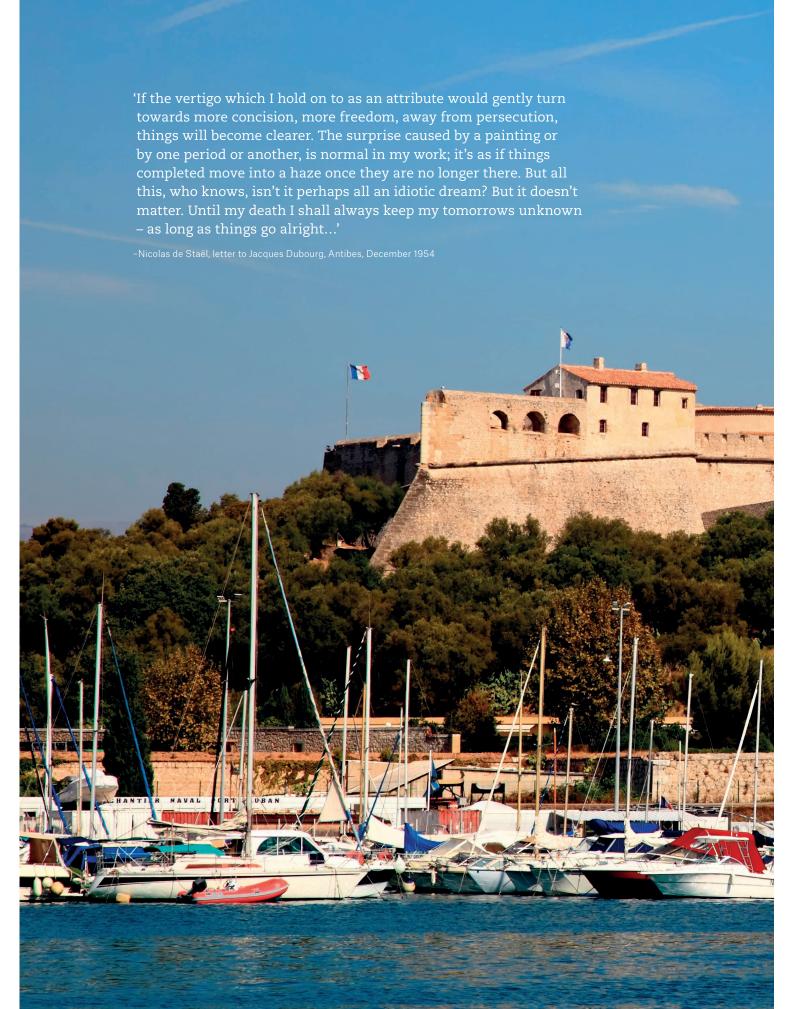
D. Marchesseau, 'Nicolas de Staël... jusqu'au bout de soi', in *Jardin des Arts*, no. 212–213, July–August 1972 (illustrated, p. 15).

G. Dumur, *Nicolas de Staël*, Paris 1975 (illustrated in colour, p. 82). F. de Staël, *Nicolas de Staël Catalogue Raisonné de l'Oeuvre Peint*, Neuchâtel 1997, no. 1068 (illustrated, p. 632).













Nicolas de Staël, *The Port of Dunkerque*, 1954. Cincinnati Art Museum, Ohio. Artwork: © ADAGP, Paris and DACS, London 2019. Photo: © Bridgeman Images.

'The Dubourg-Staël relationship had very much the quality of that between a father and son. Although he was an art dealer who was clearly working in his own interests as well as those of de Staël, Jacques Dubourg was still considerably more than just that. He was completely charmed by de Staël and with him he lived the great adventure of his life, but with a discretion, modesty and generosity that remained unsullied then and after'

-Guy Dumui

form from his surroundings. He had a studio on the ramparts of Antibes from September 1954 until his tragic death there in March 1955: *Barques dans le port* is among the last major works that he completed. It was to Jacques Dubourg that he wrote his final letter. This painting is no cry of despair, however. Brilliant and poised, it expresses his total engagement with the exterior world, drawing fluently on both abstraction and figuration. Marrying his love for paint to his love for light, this exquisitely realised scene ultimately manifests de Staël's deeply felt idea of 'truth' to visual experience.

Barques dans le port exemplifies de Staël's formal eloquence. Asserting the absolute primacy of perception, and without imparting symbolic significance to what he depicts, he conjures a musical interplay from the positive and negative spaces that boats, sky and sea create on the picture plane. An intensely learned artist, de Staël at once nostalgically evokes the art of the past and defines himself against it: if the work's delicate study of the effects of light on water links it to the

Impressionist masterpieces of Monet, its slabs of pigment echo the gestural vigour and compositional force of American Abstract Expressionism, even as de Staël's insistent figuration sets his practice apart entirely. The painting's vital rhythm, dense materiality and hazy Mediterranean glow unite seemingly antithetical qualities, and Barques dans le port is infused with both the struggle and the joy of de Staël's total dedication to his vision. As he wrote to his friend Douglas Cooper in one of his final letters, 'The harmonies have to be strong, very strong, subtle, very subtle, the values direct, indirect, or even inverse values. What matters is that they should be true. That always' (N. de Staël, quoted in letter to D. Cooper, 1955, in D. Cooper, Nicolas de Staël, London 1961, p. 34). Barques dans le port is a dazzling expression of these concerns. The rich interplay between its cool, lambent blues and greys and its volcanic flashes of red and orange creates a radiant harmony of form and colour, and de Staël, the painter in search of truth, holds the world together on his canvas.



## NICOLAS DE STAËL

(1914 - 1955)

#### PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

### Les Footballeurs (Parc des Princes)

signed 'Staël' (upper left); signed and dated 'Staël 52' (on the reverse) oil on masonite 22½ x 30%in. (57 x 77.2cm.) Executed in 1952

£2,000,000-3,000,000 \$2,600,000-3,900,000 £2,300,000-3,400,000 'His entire studio was cluttered with drafts of all sizes, inspired by this spectacle: here the captain of the French team, there the parade of players on the pitch, there the extraordinary scissor-kick of a player almost falling; everything, as if aflame, in chords of blue and red, skies, men articulated violently, localised and general movement, greens, yellows, a kind of "conquest of the air"

-Pierre Lecuire

A jewel-like vision of colour and movement, Les Footballeurs (Parc des Princes) (1952) is a scintillating work from one of the great moments of Nicolas de Staël's career. It has been held in the same private collection for over forty years. On 26 March 1952, de Staël and his wife watched a historic football match between France and Sweden at Paris's Parc des Princes stadium. Enthused by this spectacle of athletic vigour and saturated, floodlit colour, the artist immediately embarked on a series of twenty-five 'footballer' paintings. This particular work bears exceptional provenance: it was shown in de Staël's acclaimed first New York solo show at Knoedler & Co. in 1953, and later owned by the influential New York collectors Emily and Burton Tremaine. Other works from the series are held in the collections of the Museum of Contemporary Art, Los Angeles; the Musée des Beaux Arts, Dijon; the Fort Worth Art Museum, Texas; and the Fondation Pierre Gianadda, Martigny. Employing his signature thick facets of oil paint, de Staël created bright, dynamic compositions that straddled the abstract and the figurative, reflecting the influence of Paolo Uccello's *The* Battle of San Romano (c. 1438-40) - which he had seen in London's National Gallery a few months previously - as much as of the abstraction of Parisian ayant-gardists such as Matisse, whose collaged works like The Snail (1953) share in the bold, angular planes of de Staël's painting. Les Footballeurs (Parc des Princes) employs a rhythmic counterpoint of blue, red, white and black palette-knife strokes to conjure a throng of players upon a deep green pitch, gathered around a sun-like yellow ball at the centre. Touches of black convey arms and legs poised mid-action; set against a swathe of darkness above, the striking contrast of the blacks, whites, reds and blues makes the floodlit drama of the stadium palpable. De Staël captures his scene with stunning economy and clarity, uniting the vivid excitement of the beautiful game with the physical and chromatic thrills of painting itself.



Henry Matisse, *The Snail*, 1953. Tate gallery, London. Artwork: © Succession H. Matisse/ DACS 2019 Photo: © Tate. I ondon 2019.

#### PROVENANCE:

Theodore Schempp/ M. Knoedler and Co., New York.

Lee A. Ault, New York (acquired from the above in 1953).

Mr and Mrs Burton Tremaine, New York (acquired from the above in 1956). Galleria Galatea, Turin.

Acquired from the above by the present owner in 1972.

#### EXHIBITED:

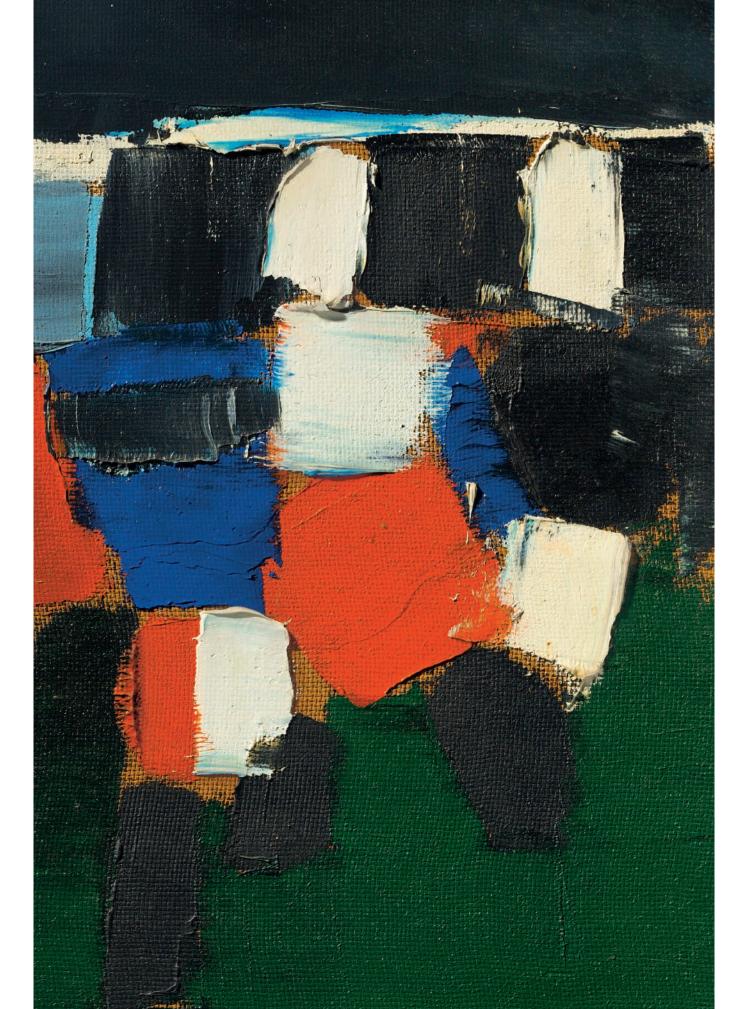
New York, M. Knoedler and Co., *Nicolas* de Staël: Paintings, Drawings and Lithographs, 1953, no. 33.

#### LITERATURE:

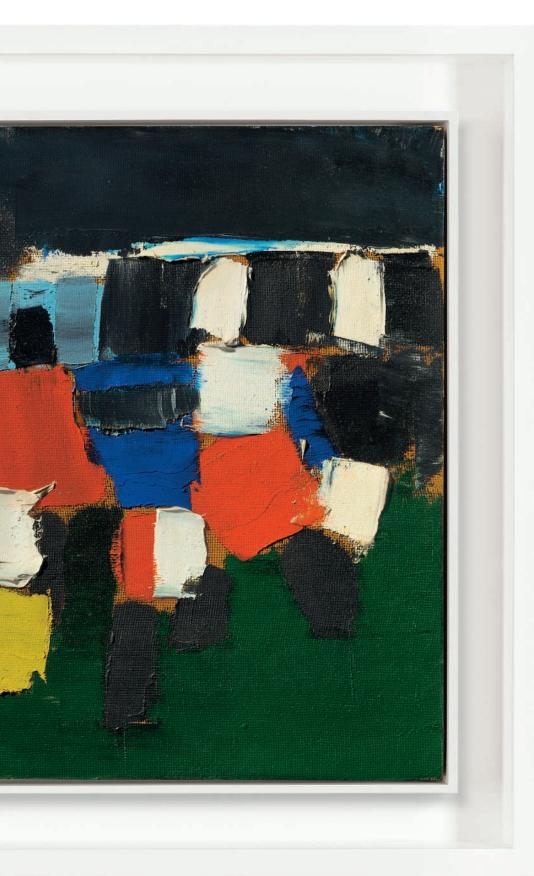
M. Seuphor, *La Peinture abstraite sa geneses son expansion*, Paris 1962, no. 183 (illustrated in colour with incorrect orientation, p. 130).

J. Dubourg and F. de Staël, *Nicolas de Staël: catalogue raisonné de peintures*, Paris 1968, no. 403 (illustrated with incorrect dimensions, p. 197).

F. de Staël, Nicolas de Staël: catalogue raisonné de l'œuvre Peint, Neuchâtel 1997, no. 419 (illustrated with incorrect dimensions, p. 352).









Nicolas de Staël, *Les Footballeurs*, 1952. Musée des Beaux-Arts de Dijon, France. Artwork: © ADAGP, Paris and DACS, London 2019. Photo: © Musée des Beaux-Arts de Dijon, France / J.P. Zenobel / Bridgeman Images



Nicolas de Staël, *Nu Debout*, 1953. Sold, Christie's, New York, 17 May 2018, (\$12,125,000) Private collection. Artwork: © ADAGP, Paris and DACS, London 2019. Photo: © 2018 Christie's Images Limited.

'Between sky and earth, on the red or blue grass, an acrobatic tonne of muscles flies in abandon, forgetting itself entirely in the paradoxical concentration that this requires. What joy! René, what joy! Anyway, I've put the whole French and Swedish teams to work, and a bit of progress starts to be made. If I were to find a space as big as the Rue Gauguet, I would set off on two hundred small canvases so that their colour could sing like the posters on the motorway out of Paris'

-Nicolas de Staël, letter to René Char, Paris, 10 April 1952

Writing to his friend René Char a fortnight after the match, de Staël's exhilaration remained at fever pitch. 'My dear René, Thank you for your note, you are an angel, just like the boys who play in the Parc des Princes each evening ... I think of you often. When you come back we will go and watch some matches together. It's absolutely marvellous. No one there is playing to win, except in rare moments of nervousness which cut you to the quick. Between sky and earth, on the red or blue grass, an acrobatic tonne of muscles flies in abandon, forgetting itself entirely in the paradoxical concentration that this requires. What joy! René, what joy! Anyway, I've put the whole French and Swedish teams to work, and some progress starts to be made. If I were to find a space as big as the Rue Gauguet, I would set off on two hundred small canvases so that their colour could sing like the posters on the motorway out of Paris' (N. de Staël, Letter to René Char, 10 April 1952, quoted in F. de Staël, ed., Nicolas de Staël: Catalogue Raisonné de l'Oeuvre Peint, Neuchâtel 1997, p. 975). It was clearly not just the tumult

of energetic motion and blazing hues that delighted him, but also the heroic action of the players, who enter a Zen-like state of self-abandon and total presence when immersed in the game. Just such a paradoxical poise can be said to characterise de Staël's painting, which at once depicts a figurative subject and attains a new, musical dimension through the dance of flat shapes that make up its surface. 'I do not set up abstract painting in opposition to figurative', he once explained. 'A painting should be both abstract and figurative: abstract to the extent that it is a flat surface, figurative to the extent that it is a representation of space' (N. de Staël, quoted in Nicolas de Staël in America, exh. cat. The Phillips Collection, Washington D.C. 1990, p. 22). De Staël had been developing this approach since 1949, moving away from total abstraction; works like Les Footballeurs (Parc des Princes), which transposes the speed, muscle and colour of the football match into a mosaiclike tableau of interacting abstract forms and tones, mark its brilliant culmination.



RENOLD C.C.C. Impermeables vête







French championship football match between Racing and Sete at the Parc des Princes Stadium, Paris, 1952. Photo: AFP/Getty Images.



Pablo Picasso, Baigneuses jouant au ballon (Bathers Playing with a Ball), 1928. Musée Picasso, Paris.

Artwork: © Succession Picasso/DACS, London 2019. Photo: © Musee Picasso, Paris, France / De Agostini Picture Library / Bridgeman Images.

De Staël's insistence on figurative subject matter was met with some consternation in Europe, where figuration was seen as outmoded. Upon his first American solo exhibition at Knoedler & Co. in 1953, however, the artist found a warmer reception. Less concerned than French viewers with the abstraction-figuration dilemma - a formal debate which held scant interest for de Staël himself - the audience in New York responded to the powerfully-expressed emotion of his works. Shown alongside such major 1952 paintings as Le Parc de Sceaux (Phillips Collection, Washington, D.C) and Figures au bord de la mer (Kunstsammlung Nordrhein-Westfalen, Düsseldorf), Les Footballeurs (Parc des Princes) was part of a display of de Staël's work at its very best. Reviews were plentiful and positive, and the show a huge commercial success. 'In Europe today', reported Time magazine, 'de Staël is ranked among the most important "young" artists. Manhattan critics, pleased to have something really new to write about, trowelled on the praise. "Majestic", said the Times. Said Art News: "One of the few painters to emerge from postwar Paris with something to say, and a way of saying it with authority." Manhattan buyers were just as complimentary in a more practical way; by week's end the show was a near sellout' ('Say it with Slabs', Time, 30 March 1953, p. 68). Attaining a unique compression of passionate vitality and pure pictorial power, Les Footballeurs (Parc des Princes) is an icon of this triumphant peak of de Staël's practice.

'I do not set up abstract painting in opposition to figurative. A painting should be both abstract and figurative: abstract to the extent that it is a flat surface, figurative to the extent that it is a representation of space'

-Nicolas de Staël



## JANNIS KOUNELLIS

(1936-2017)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

### Untitled

signed 'Kounellis' (on the reverse) oil on canvas 23% x 31% in. (60.5 x 80.5cm.) Painted in 1960

£250,000-350,000 \$330,000-450,000 €290,000-400,000 'There is no style. What we must try to achieve ... is the unity between art and life. The history of Pop art and many other forms of painting removes this unity. Like all industrial and technological things, they place you in a state of detachment from what you're doing'

-Jannis Kounellis

Painted in 1960, *Untitled* is a succinct and elegant early work from Jannis Kounellis' seminal series of Alfabeti, or 'alphabet paintings'. Initiated in Rome in 1958, and pursued in various guises throughout the early 1960s, this ground-breaking group of works announced his arrival as an artist. With their seemingly arbitrary arrangements of letters, numbers and symbols, they offered a new form of deconstructive visual poetry, countering the prevailing painterly trends of Abstract Expressionism and *Art Informel*. Where these movements believed the canvas had the power to transmit raw human experience, Kounellis sought to establish the picture plane as a self-defining entity, following the examples set by artists such as Piero Manzoni and Yves Klein. Taking his cue from the language of signs and advertisements that he encountered on the streets of Rome, Kounellis began to stencil words, numbers and symbols onto canvas, eliminating both intelligible meaning and the presence of his own hand. 'They were not pictures as such', he recalls; 'all the canvases derived from the measurements of the house in which I lived. They referred to the wall. In fact I used to stretch the canvas or the sheet, right up to the limits of the corners of the wall, the painting ended there ... It was like taking off a fresco. since the canvases or sheets had the form and breadth of the walls of the room ... The letters or painted signs, they came however, from forms which I prepared out of hard cardboard. They were printed, not calligraphic but structural' (J. Kounellis, quoted in S. Bann, Jannis Kounellis, London 2003, p. 71). In the present work, the seemingly cryptic arrangement of symbols possesses a kind of concrete magic: a slice of banal reality infused with enigmatic, metaphysical logic.

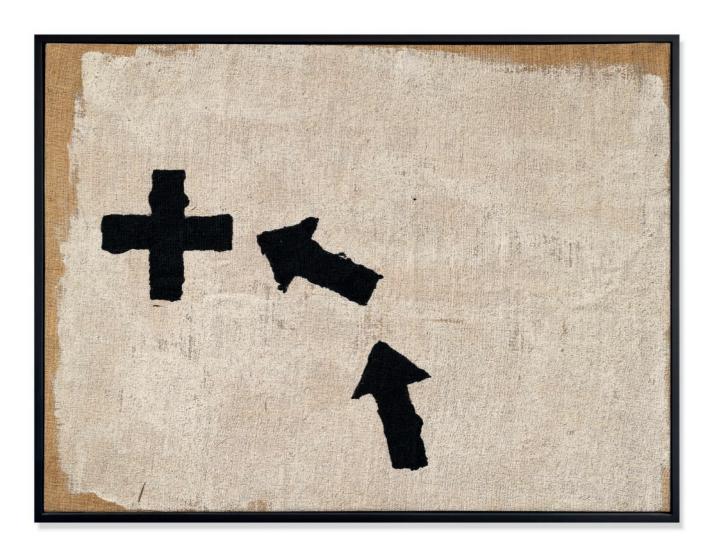


Jannis Kounellis, Untitled (7 x 33), 1959. Museum of Modern Art (MoMA), New York. Artwork: @ Jannis Kounellis, DACS, 2019. Photo: © 2019 Digital image, The Museum of Modern Art, New York/Scala, Florence

#### PROVENANCE:

Galerie Ileana Sonnabend, Paris. Acquired from the above by the present

This work is accompanied by a certificate of authenticity.





Alberto Burri, Sacco B. 1953 Fondazione Palazzo Albizzini Collezione Burri, Citta' di Castello. Photo: © 2019, Photo Scala, Florence,



Antoni Tàpies, "I", 1961. Museum of Modern Art (MoMA), New York. Artwork: © Foundation Antoni Tapies, Barcelone/VEGAP, Madrid and DACS, London 2019. Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence. Acc.

'They were not pictures as such, all the canvases derived from the measurements of a house in which I lived. They referred to the wall. In fact I used to stretch the canvas, or sheet, right up to the limits of the corners of the wall, the painting ended there ... It was like taking off a fresco, since the canvases or sheets had the form and breadth of the walls of the room ... The letters or painted signs, they came however, from forms which I prepared out of hard cardboard. They were printed, not calligraphic but structural'

-Jannis Kounellis

Kounellis inaugurated his 'alphabet' paintings with a historic performance in his studio in 1960. Anticipating his later integration of works on canvas with living elements of 'reality' such as birds and naked flames, this live act sought to illustrate a similar unity between art and life. Dressed in an elaborate priest-like costume, emulating that worn by the Dada poet Hugo Ball at the Cabaret Voltaire in 1916, Kounellis wrapped himself in a painted sheet adorned with letters, numbers and signs and, as he put it, 'sang his pictures'. The adoption of Ball's quasi-religious costume suggests an affinity with the latter's own attempts to disassemble language and reveal 'the inner alchemy of the word'. Whilst Kounellis was at pains to present his works as autonomous, self-determined objects, they were not without origin. It has been suggested that the seemingly random arrangements of letters and

symbols may be seen to echo the stencilled stamp marks that shipping crates acquire as they pass from harbour to harbour: a phenomenon that Kounellis would certainly have witnessed as a child growing up in the Greek port of Piraeus. Further connections may be drawn with the work of Giorgio de Chirico: another Greek-born Italian artist who similarly sought to invest his cryptic pictorial language with a sense of metaphysical potency. Kounellis' incorporation of stenciled arrows, chevrons and dotted lines alongside his letters and numbers seem to suggest some kind of progression, sequence or equation: a 'hermetic and mysterious writing', claims the artist, that - much like de Chirico's paintings - lends the works a powerful feeling of anticipation, expectation and suspense (J. Kounellis, quoted in S. Bann, Jannis Kounellis, London 2003, p. 71).





'If you're a practicing artist, you have to see some of the great art in the world, whether that art is by recent artists or by ones from past centuries. It's not enough to just look at pictures of art because that will only take you so far.

You won't feel the breadth of the Sistine Chapel unless you see the Sistine Chapel in person'

- Frank Stella

Frank Stella is not simply one of the great artists of the post-war period. He is an artistic polymath - a Renaissance Art scholar of the highest caliber, a teacher of architecture, a generational painting and print making talent, and an innovative sculptor. He is also a passionate collector. Continuum: Select Works from Frank Stella's Personal Collection is a group of paintings whose presence deeply influenced both Stella's life and work. They are intimate objects of his private life - gifts from other artists, major purchases celebrating occasions like a child's birth - and also powerful artistic influences. Their significance and value are twofold: they carry the weight of his curatorial prowess, and they are themselves a part of art history - the tangible objects which linked Stella to the past as a student of art and to his contemporaries during his career. These works span a wide range of genres and periods, from Northern Renaissance portraiture, to Surrealism, and on to the work of his own contemporaries.

Stella's assertion that painting should not be based on illusionistic pretense inspired a generation of artists and still reverberates today. Speaking in 1966 he famously said of his work, "I always get into arguments with people who want to retain the 'old values' in painting – the 'humanistic' values that they always find on the canvas. If you pin them down, they always end up asserting that there is something there besides the paint on the canvas. My painting is based on the fact that only what can be seen there is there. If the painting were lean enough, accurate enough or right enough, you would just be able to look at it. All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any confusion. What you see is what you see" (F. Stella, quoted in W.S. Rubin, Frank Stella, New York, 1970, pp. 41-42). It

is his thorough understanding of, and appreciation for, the works by artists throughout history that plays such an important role in <u>Stella's ongoing</u> dialogue about the nature of contemporary art.

Stella is a voracious student who is knowledgeable about many different periods and movements. From the work of the Old Master painter Jan Sanders van Hemessen, the Surrealism of Joan Miró, the early works of David Hockney, to the paintings of his Abstract Expressionist contemporaries such as Helen Frankenthaler, he has specifically sought out works by artists that excite and inspire him, acquiring many examples for his own personal collection. Beginning with his iconic Black Paintings in the late 1950s, and followed by his bold geometric canvases of the late 1960s and early 19790s, Stella challenged the accepted traditions of art history, including how to deal with the inherent contradictions of two-dimensional painting. But his work has always been rooted in a deep knowledge and appreciation of what had gone before him. His combination of scholarship and talent produced a dialogue that would come to define postwar art history and secure Frank Stella's place as one of the most influential artists working today.

#### Continuum: Select Works from Frank Stella's Personal

Collection will be presented across Christie's Sales in London and New York throughout 2019: Post-War & Contemporary Art Evening Sale, London, 6 March 2019: David Hockney, Less Realistic Still Life, 1965. Old Master Paintings, New York, 2 May 2019: Jan Sanders van Hemessen, Double portrait of a husband and wife, half-lengths, seated at a table, playing tables, 1532. Post-War & Contemporary Art Evening Sale, New York, May 2019: Frank Stella, WWRL, 1967; Frank Stella, Lettre sur les aveugles I, 1974; Helen Frankenthaler, The Beach Horse, 1959.





# DAVID HOCKNEY

(B. 1937)

### A Realistic Still Life

acrylic on canvas 48 x 48in. (121.9 x 121.9cm.) Painted in 1965

£1,500,000-2,000,000 \$2,000,000-2,600,000 €1,800,000-2,300,000

'I believe that the problem of how you depict something is a formal problem. It's an interesting one and it's a permanent one; there's no solution to it. There are a thousand and one ways you can go about it. There's no set rule'

-David Hockney

Held in the personal collection of the leading abstract artist Frank Stella for over five decades, A Realistic Still Life (1965) is one of an important group of works by David Hockney that were shown in his acclaimed second solo exhibition 'Pictures with Frames and Still Life Pictures' at Kasmin Gallery, London, in 1965. It was later widely exhibited, including in Hockney's major retrospective of 1988-89, which opened at the County Museum, Los Angeles, before travelling to the Metropolitan Museum of Art, New York, and Tate, London. As well as being Hockney's dealer, John Kasmin was an influential early champion of American abstractionists including Kenneth Noland, Jules Olitski, and Stella himself, who had his own debut London show at Kasmin Gallery in 1964. A Realistic Still Life is one of a number of 'still lifes' that Hockney created in playful response to these abstract artists' work, while also parodying Paul Cézanne's influential dictum to 'treat nature in terms of the cylinder, the sphere, and the cone'. Taking this idea to an absurd extreme, Hockney depicts a pile of grey cylinders heaped up, as if discarded, against a raw, unprimed canvas. Swatches of the same greys used to shade the cylinders are scattered around the work, as if to remind us of the objects' painted flatness. A schematic blue curtain scrolls out from the left-hand side of the work, extending a tendril of pink towards the cylinders. They sit upon a mauve shadow stained

#### PROVENANCE:

Kasmin Ltd., London. Acquired from the above by the present owner in the 1980s.

#### **EXHIBITED:**

London, Kasmin Ltd., David Hockney: Pictures with Frames and Still Life Pictures, 1965.

London, Whitechapel Art Gallery, David Hockney: Paintings, Prints and Drawings 1960-1970, 1970, p. 16, no. 65.14 (titled 'A Less Realistic Still Life'; illustrated, p. 54).

Belgrade, The Museum of Modern Art, David Hockney: Slike, crteži, grafike 1960-1970, 1970, no 27

Hannover, Kestner-Gesellschaft Hannover, David Hockney, 1970, no. 34 (titled 'A Less Realistic Still Life'; illustrated, unpaged). This exhibition later travelled to Rotterdam, Museum Boymans-van Beuningen.

London, The Waddington Galleries, David Hockney: Drawings and Paintings (1960-65), 1976 (titled 'A Less Realistic Still Life'; illustrated, unpaged).

Newcastle upon Tyne, Laing Art Gallery, David Hockney: Paintings, Drawings and Prints, 1976, p. 10, no. 10 (titled 'A Less Realistic Still Life'; illustrated, p. 25).

Los Angeles, County Museum of Art, David Hockney: A Retrospective, 1988-1989, p. 252, no. 30 (titled 'A Less Realistic Still Life'; illustrated in colour, p. 149). This exhibition later travelled to New York, The Metropolitan Museum of Art and London, Tate Gallery.

#### LITERATURE:

Marks on a canvas: Patrick Caulfield, Bernard Cohen, David Hockney, John Hoyland, Paul Huxley, Allen Jones, Mark Lancaster, Jeremy Moon, Bridget Riley, Richard Smith and John Walker, exh. cat., Dortmund, Museum am Ostwall, 1969, p. 39 (titled 'A Less Realistic Still Life').

D. Hockney, David Hockney by David Hockney, Bradford 1976, no. 136 (titled 'A Less Realistic Still Life'; illustrated, p. 120).

D. Hockney, David Hockney by David Hockney: My Early Years, Toledo 1976, p. 300, no. 136 (titled 'A Less Realistic Still Life'; illustrated, p. 120). M. Livingstone, David Hockney, London 1996, p. 74. David Hockney: Exciting times are ahead, exh. cat., Bonn, Kunst-und Ausstellungshalle der Bundesrepublik, 2001 (titled 'A Less Realistic Still Life'; illustrated, p. 225).

P. Melia and U. Luckhardt, *David Hockney*, London 2011, p. 74 (titled 'A Less Realistic Still Life'). David Hockney RA: 82 Portraits and 1 Still-life, exh. cat., London, Royal Academy of Arts, 2016, p. 23. D. Hockney and H.W. Holzwarth, David Hockney - A Bigger Book Chronology, Cologne 2016 (installation view illustrated, pp. 72-73).





Frank Stella, *Gray Scramble*, 1968-1969.
Solomon R. Guggenheim Foundation, New York.
Artwork: © Frank Stella. ARS, NY and DACS, London 2019.
Photo: © 2019. Photo The Solomon R. Guggenheim Foundation/Art Resource, NY/Scala. Florence.

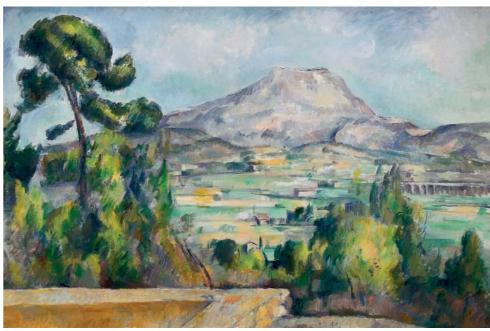
'All these paintings were, in a way, influenced by American abstractionists, particularly Kenneth Noland, whom I'd got to know through Kasmin who was showing him. I was trying to take note of those paintings. The still lifes were started with the abstraction in mind, and they're all done the same way as Kenneth Noland's, stained acrylic on raw cotton duck, and things like that'

-David Hockney

directly into the canvas with diluted acrylic – a stylistic quotation from American Colour Field painting. Below, a hard-edged bar of green and a pair of red and orange stripes have the same effect, as if sampled from the work of Stella or Morris Louis. In tongue-in-cheek dialogue with both his contemporaries and the masters of the past, Hockney offers a bold riposte to the received wisdom of Modernist painting and signals the singularity of his own work among the currents of his time. Stella himself had famously situated paintings as objects, rather than portals into illusory space, with his 1964 statement that 'What you see is what you see' (F. Stella, quoted in L. Lippard, 'Questions to Stella and Judd', *ArtNews*, September 1966, p. 58). In the keen, self-conscious intelligence of Hockney's *A Realistic Still Life*, he clearly saw a kindred spirit.

Hockney – who would later pay tribute to Stella in a 1967 series of lithograph portraits of their mutual friend Henry Geldzahler, which he collaged with miniature proofs of one of Stella's own lithographs – began his formal investigations into the flatness and illusions of the picture plane after his first visit to Los Angeles in 1964. The swimming pools he saw here, in particular, offered myriad challenges and

possibilities for experimenting with the effects of reflection, transparency and depth. On his return to London at the end of the year, further inspired by Stella and other American painters, he began to take these ideas into more abstract realms, starting with Different Kinds of Water Pouring into a Swimming Pool, Santa Monica (1965). 'All these paintings', said Hockney, 'were, in a way, influenced by American abstractionists, particularly Kenneth Noland, whom I'd got to know through Kasmin who was showing him. I was trying to take note of those paintings. The still lifes were started with the abstraction in mind, and they're all done the same way as Kenneth Noland's, stained acrylic on raw cotton duck, and things like that' (D. Hockney, David Hockney by David Hockney, London 1976, p. 101). The major work Portrait Surrounded by Artistic Devices (1965, Arts Council Collection) - also shown in 'Pictures with Frames and Still Life Pictures' - is particularly closely related to the present work, combining Noland- and Stella-esque elements with a blunt response to Cézanne: its heaped cylinders, which are painted on paper stuck onto the canvas to further highlight their two-dimensionality, partly obstruct a portrait of the artist's father. As Hockney put it, 'the thing Cézanne says



Paul Cézanne, *Montagne St. Victoire*, *circa* 1890. Musée d'Orsay, Paris. Photo: © 2019. Photo Scala. Florence.

'... the thing Cézanne says about the figure being just a cone, a cylinder and a sphere: well it isn't. His remark meant something at the time, but we know a figure is really more than that, and more will be read into it ... You cannot escape the sentimental – in the best sense of the term – feelings and associations from the figure, from the picture, it's inescapable. Because Cézanne's remark is famous – it was thought of as a key attitude in modern art – you've got to face it and answer it. My answer, of course, is the remark is not true'

-David Hockney

about the figure being just a cone, a cylinder and a sphere: well it isn't. His remark meant something at the time, but we know a figure is really more than that, and more will be read into it ... You cannot escape the sentimental – in the best sense of the term – feelings and associations from the figure, from the picture, it's inescapable. Because Cézanne's remark is famous – it was thought of as a key attitude in modern art – you've got to face it and answer it. My answer, of course, is the remark is not true' (D. Hockney, David Hockney by David Hockney, London 1976, p. 44).

In the summer of 1965, Hockney returned to America to teach at the University of Colorado. It was here that he painted the present work – as well as several others – in which he continued to explore the motif of the cylinder, often introducing a curtain to add a further element of pictorial drama. 'I'd become interested in the still life or the arrangements of still life', he explains. 'The idea grew from the curtain motif of previous pictures. The reasoning went something like this: curtains are associated with theatricality; visually, the theatre is an arrangement on a stage of figures and objects; the traditional still life painting in art schools (based on Cézanne) is usually an arrangement of apples

and vases or wine bottles on a tablecloth, perhaps a curtain in repose. Remembering that Cézanne had said everything can be reduced to a cone, I conceived the idea of inventing some still lifes. The first, A Realistic Still Life, is a pile of cylinders, made more realistic by the suggestion of shadow and other elements to create space, or a real space in Cézanne's sense. The second is A More Realistic Still Life, which contains more recognisable objects: the traditional apples, simple flowers, a crumpled cloth and a drape behind. The third painting, A Realistic Still Life, reduced the elements and illusions to much more simple terms, producing what I think of as my most abstract picture. I must admit that the dubious acrobatics of the reasoning were of great appeal at the time' (D. Hockney, David Hockney by David Hockney, London 1976, p. 101). Going beyond mere self-referential play, A Realistic Still Life is a sophisticated display of the young Hockney's talent: deconstructing entire pictorial languages with gleeful ease, he assembles something entirely his own, forging a unique path through the avant-garde debates of his day. Having been owned by Frank Stella for more than half a century, this remarkable canvas also tells the story of a lively exchange of artistic ideas from both sides of the Atlantic.

## MARIA HELENA VIEIRA DA SILVA

(1908-1992)

#### PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

### La Plage de Vieira

signed and dated 'Vieira da Silva 57' (lower right) oil on paper laid down on canvas 26% x 42in. (67 x 107cm.) Executed in 1957

£550,000-750,000 \$720,000-970,000 €630,000-850,000 '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

Painted in 1957, and widely exhibited over the following four decades, La Plage de Vieira (The Beach of Vieira) is a captivating scape of vivid colour, kaleidoscopic perspective and existential intensity by Maria Helena Vieira da Silva. Dark, sinuous horizontal strokes cut through fields of pearlescent grey and blue to conjure multiple horizons; the entire canvas is divided into glinting, rhythmic planes, creating the effect of endlessly superimposed landscapes, of myriad skies reflected in myriad glassy oceans. Tiny, colourful gridded networks of red, purple, blue and yellow nestle within each section, like the blinking lights or windows of a floating city viewed from afar. Without a single vanishing point, our eye dances constantly between foreground and background, between the painting's teeming, gemlike mosaics of colour and its commanding lines of stark, almost geometric structure. Blending aspects of Cubism, Constructivism and Futurism in an idiom entirely her own, Vieira da Silva conjures a vision of fractured and multiplied space that is powerfully expressive of the disorientated human condition in the years after the Second World War. During the War itself, when she was exiled to Rio de Janeiro, Vieira da Silva's paintings were often charged with despair. Gradually, however, she consolidated the shattering of traditional perspectives - in art and the world alike - into spectacular new ways of seeing. Man had lost the coordinates of his own existence, and Vieira da Silva started afresh. Her paintings' complex, architectural fretworks of line and colour can be seen to foreshadow the geopolitically-scaled works of Julie Mehretu, and even the 'social abstraction' of Mark Bradford. Embracing and transcending the chaos of the modern world, La Plage de Vieira is a scintillating, celebratory space of exploration.

#### PROVENANCE:

Collection Michel Weelen, Paris. Private Collection, Portugal. Acquired from the above by the present owner.

Tel-Aviv, Museum of Tel-Aviv, La peinture

française d'aujourd'hui, 1960-1961, no.

104 (incorrect dimensions and date).

#### **EXHIBITED:**

Lisbon, Fundação Calouste Gulbenkian, Vieira da Silva, 1970, p. 57, no. 117 (illustrated, p. 116). Bogota, Museo de Arte Moderno, Paris y el arte contemporáneo, 1972, p. 32, no. 96. Orléans, Hôtel Cabu, Vieira da Silva, 1973, p. 15, no. 23 (illustrated, p. 49). Saigon, Bibliothèque nationale, Peintures françaises contemporaines, 1975. This exhibition later travelled to Kuala Lumpur, National Art Gallery; Singapore, National Museum; Jakarta, Taman Ismail Mazuki; University of Gadjah-Mada,

Cultural Center; Surabaya, Centre culturel français; Manila, Cultural Center of the Philippines and Wellington, National Art Gallery of New Zealand. Sochaux, Maison des arts et loisirs, Vieira da Silva, 1976, no. 23. Metz, Musées de Metz, Vieira da Silva, œuvres de 1931 à 1975, 1976-1977, no. 22. Aalborg, Nordjyllands Kunstmuseum, Vieira da Silva 1931-1976, 1978, no. 39 Jouy-en-Josas, Ecole des Hautes Etudes Commerciales, Vieira da Silva, Arpad Szenes, Etienne Hajdu, 1981. Pérouges, Maison des Princes, Vieira da Silva, 1989, p. 19, no. 12 (illustrated, p. 12). Morlaix, Musée des Jacobins, Jean Grenier: Regard sur la peinture 1944-1971, 1990, p. 90, no. 89 (illustrated, p. 23). Ginals, Abbaye de Beaulieu-en-Rouerque - Centre d'Art Contemporain, Hommage a Vieira Da Silva et Arpad Szenes, 1995, p. 28(illustrated in colour, p. 13)

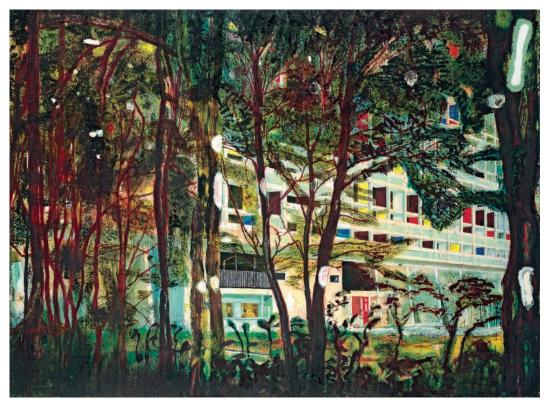
#### LITERATURE:

D. Vallier, Vieira da Silva, Paris 1971 (illustrated, p. 157). Le Républicain Iorrain, « Dans le cadre des Rencontres: exposition de toiles de Vieira da Silva aux Musées de Metz », 16 November 1976 (illustrated with incorrect orientation). Ib. Sindinf, Politiken, « Drømmens mange rum. En stor malerinde, Vieira da Silva », 6 April 1978 (illustrated). Vieira da Silva, exh. cat., Carcassonne, Maison Loubel, 1990 (illustrated, unpaged). G. Weelen and J.-F. Jaeger, Vieira da Silva, Monographie, Geneva 1993 (illustrated in colour, p. 324). G. Weelen and J.-F. Jaeger, Vieira da Silva Catalogue Raisonné, Geneva 1994, no. 1502 (illustrated p. 299).









Peter Doig, Concrete Cabin West Side, 1993. Private collection. Artwork: © Peter Doig. All Rights Reserved, DACS. Photo: © 2011 Christie's Images Ltd.

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 were rewriting 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. La Plage de Vieira bears clear hallmarks of these lessons: the composition is almost crystalline in form, echoing the facets and planes of colour in Cézanne's landscapes; its combination of distance and closeness, of frontality and insistent depth, recalls the impossible spaces of her early Italian forebears. Their work, like hers, engaged with painting as a metaphysical Theatrum Mundi or 'theatre of the world'. Vieira da Silva's striking innovation was to incorporate such ideas while also with cues from the Cubists and Futurists - freeing her painting from the tyranny of a single vantage point. La Plage de Vieira seems to recede to the left, right and centre all at once, leading the eye to track restlessly over every dynamic inch of the canvas. There is no entrance or exit: the painting is a maze without a centre, a realm that seems a fragment of some inconceivably vast whole. For Vieira da Silva, getting lost in a labyrinth becomes a way of coming to terms with the fantastic complexity of the world. Vital, vibrant and intricate, La Plage de Vieira is a compelling invitation into her reality.

'I believe I have lived in labyrinths my life long. That is my way of making sense of the world'

-Maria Helena Vieira da Silva



Edvard Munch, *Little Girls on the Bridge*, 1899. Pushkin Museum, Moscow. Photo: © 2019. Photo Scala, Florence.



# SAM GILLIAM (B. 1933)

# Restina

signed, titled and dated 'Resting 1972 Sam Gilliam" (on the reverse) acrylic on canvas 35% x 75% in. (91.1 x 192.4cm.) Executed in 1972

£500,000-700,000 \$650,000-910,000 €570,000-790,000 'I've learned to "get rid of rules" ... which is the best form of creation'

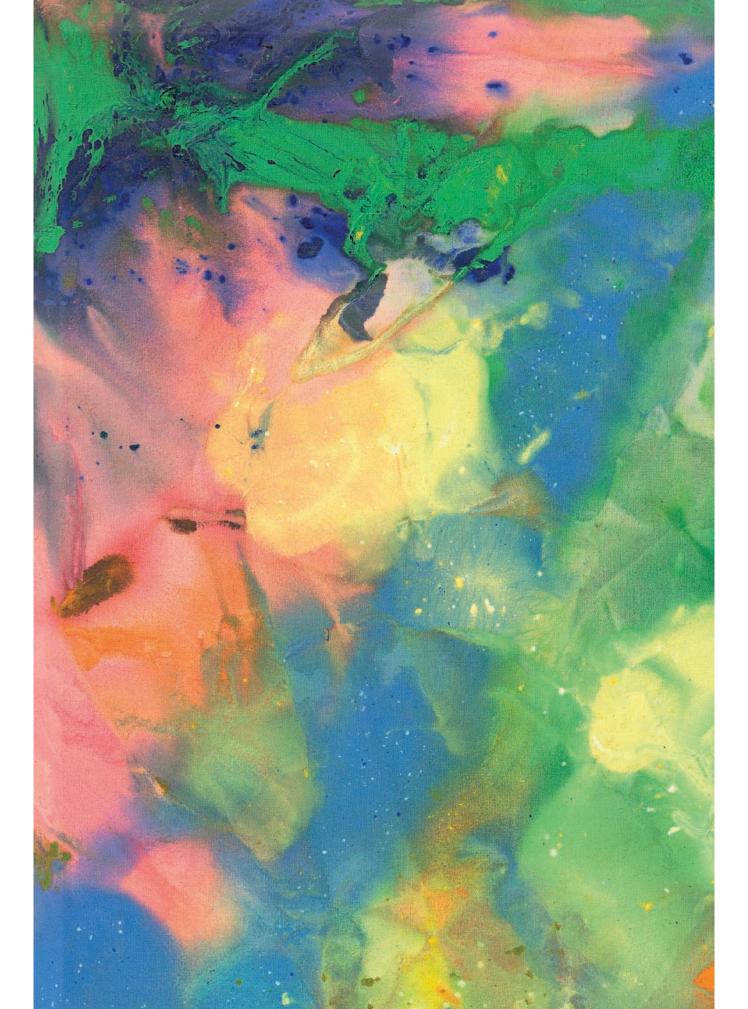
-Sam Gilliam

Created in 1972, the same year that Sam Gilliam became the first African-American artist to represent the United States at the Venice Biennale, Resting is a spectacular example of Gilliam's signature 'bevelled-edge' paintings. These revolutionary works, which the artist began making in 1967, were composed by pouring and splashing acrylic paint and pigment directly onto unprimed canvas, which was then folded and crumpled before being stretched over a distinctive chamfered frame. Spanning a majestic two metres in width, and marbled with a glorious array of greens, yellows, oranges, fluorescent pinks and cobalt blues, Resting exemplifies the exuberant colour and monumental scale of the works Gilliam created 1967 and 1973, widely considered the greatest years of his practice. The 'bevelled-edge' paintings are closely related to the series of 'drape paintings' Gilliam initiated in the same period, which released the canvas from the stretcher frame entirely to interact with their spatial context in radical new ways. Pushing the canvas out from the wall into assertive, threedimensional presence, the 'bevelled-edge' works similarly emphasise their own objecthood. Gilliam blurred the lines between painting and sculpture even as his Minimalist contemporaries such as Donald Judd were seeking to reinforce that same boundary. Moving beyond the ideas of the Washington Colour School - a movement with which artists such as Morris Louis and Kenneth Noland were also associated - he reconceived painting as a performative, theatrical act, and took his medium into thrilling new territory.



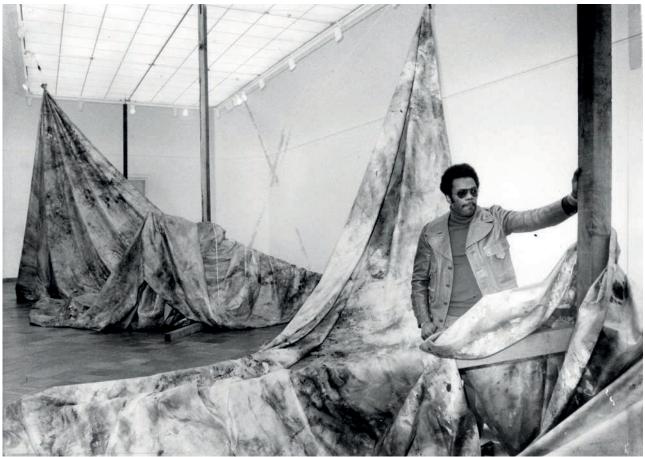
Morris Louis, *Point of Tranquility*, 1959-1960. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC Artwork: (a) Maryland College Institute of Art (MICA), Rights
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PROVENANCE: Private Collection, Florida (acquired circa 1980).









Installation view, Works in Spaces, Sam Gilliam with Autumn Surf, San Francisco Museum of Modern Art, 1973 Photo: Art Frisch/Courtesy San Francisco Chronicle; © 2019, ProLitteris, Zurich. Artwork: © Sam Gilliam, DACS, 2019.

'Before painting, there was jazz. I mean cool jazz. Coltrane. Ornette Coleman, the Ayler brothers, Miles Davis. It's something that was important to my work, it was a constant'

-Sam Gilliam

While the 'all-over' chromatics of Resting might seem to echo the bravura brushwork of Willem de Kooning, for example, or the staining technique of Helen Frankenthaler, the almost neon force of Gilliam's hues, and the resplendent variety of their form, texture and depth - 'the more far out the better', as Gilliam has said - gives his work a unique energy, evoking what he calls 'the drama of music and the drama of colours coming together' (T. Loos, 'At 84, Sam Gilliam Fires Up His Competitive Spirit', The New York Times, 12 June 2018). There is a dialogue between control and chaos in his pouring and folding technique that lends the work an epressive vigour unmatched by even the 'drips' of Jackson Pollock. Gilliam, like many American artists of his era, was deeply inspired by jazz music, and his works are perhaps truer to its improvisatory spirit than any by his Abstract Expressionist contemporaries; Mary Schmidt Campbell has aptly noted that 'Gilliam's cascades of colour are not unlike Coltrane's sheets of sound' (M. Schmidt Campbell, 'Sam Gilliam: Journey Toward Red, Black and 'D',' Red & Black to "D": Paintings by Sam Gilliam, exh. cat. Studio Museum, New York 1982, p. 9).

Gilliam would begin his paintings by soaking the lightest colours, like the yellows and pinks in Resting, into the raw, unprimed canvas before applying the darker pigments. He would then fold and crush the still-wet canvas repeatedly back and forth on itself before leaving it to dry overnight. As it was unfolded, the composition was revealed for the first time, blooming in a maelstrom of pools, vapours and swirling Rorschach-like shapes. 'I heard a young artist, Peter Bradley, say, in 1971, To kill the hand was my most important move', recalled Gilliam in a 1973 interview. 'I realised that years earlier I had thought that way in trying to free myself from the masking tape, the brush; to deal with the canvas as material by folding it, crushing it, using it as a means to a tactile way of making a painting' (S. Gilliam, quoted in D. Miller, 'Hanging loose: an interview with Sam Gilliam, Art News, January 1973). Gilliam's approach to materiality was staggeringly ahead of its time. Almost five decades after it was made, Resting, with its dynamic galaxies of colour and striking, near-sculptural form, looks glowingly contemporary.



# ANSELM KIEFER

(B. 1945)

# Das Rheingold

titled 'Das Rheingold' (upper left) oil on canvas 74% x 67% in. (189.9 x 170.5cm.) Painted in 1981

£750,000-950,000 \$970,000-1,200,000 €860,000-1,100,000 'When I quote Wagner, I do not refer to the composer of this or that opera. What is important for me is that Wagner was, so to speak, "transformed" from revolutionary to reactionary - it is the manner in which he was used during the Third Reich, and the problems associated with that'

-Anselm Kiefer

Das Rheingold is a large and important work painted in 1981 at the height of Kiefer's renown as a leading exponent of the new tendency in painting dubbed 'Neo-Expressionism' and then sweeping through the artworlds of Europe and America. Invoking the first of the four musical 'dramas' that constitute Richard Wagner's epic Ring cycle, Das Rheingold belongs to a major series of works, made by Kiefer in the late 1970s and early'80s, that re-explore the significance and meaning of Germanic myth, history and culture in the wake of the Holocaust and the Third Reich.



Sigmar Polke, *Stadtbild I*, 1969. Neue Galerie, Museumslandschaft Hessen Kassel, Germany Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2019.

Photo: © Neue Galerie, Kassel, Germany / Museumslandschaft Hessen Kassel / Bridgeman Images.

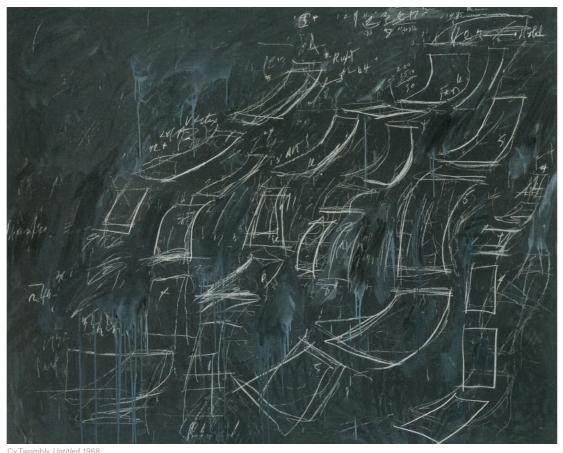
# PROVENANCE:

Anthony d'Offay Gallery, London. Susan and Lewis Manilow, Chicago. Lévy Gorvy Gallery, New York. Acquired from the above by the present owner.

# EXHIBITED:

Warsaw, Galleria Zacheta, Where is Abel, Thy Brother?, 1995.





Cy I wombly, Untitled, 1968.

Museum of Modern Art (MoMA), New York.

Artwork: © Cy Twombly Foundation.

Photo: © 2019. Photo The Museum of Modern Art, New York / Scala, Florence.

The painting takes as its subject the 'Rheingold' or mystical hoard of gold hidden deep in the river Rhine and guarded by three Rhine-maidens, Woglinde, Wellgunde and Flosshilde. Like the Teutonberg forest, the river Rhine is an archetypal symbol of Germany and German identity that had formed a central part of Kiefer's painting from the late 1960s onwards. The periodic rising and falling of the Rhine was metaphor, often used by Kiefer, for the waxing and waning of German culture, power and influence throughout history.

In Wagner's *Ring of the Nibelungen*, the Rhinemaidens, the Rhine and their treasure similarly mark both the beginning of the story, with the theft of their gold (in the form of a ring of power) and its end: the return of the gold to the Rhine and the ultimate destruction of the gods in their celestial fortress in the sky: Vallhalla. The end of this cycle of dramas

is marked by the final flooding of the entre scene by the Rhine. The gold in this story is a symbol of the lust for wealth and power that plagues both mankind and the gods, and even the king of the gods, Wotan. The Rheingold, it is made clear from early on, carries with it a curse that will bring death and destruction to all who possess it and lust after it.

In 1981, in *Das Rheingold*, Kiefer has transposed the image of this fatalistic treasure and its three guardian Rhinemaidens into a depiction of a nocturnal American city of skyscrapers: a Gotham-like New York. Kiefer has inscribed the names of the three Rhinemaidens on each of the three central skyscrapers above the image of a church, while the magical gold shimmers, like a jewel in the foreground.





Georgia O'Keeffe, *Radiator Building - Night, New York*, 1927. The Alfred Stieglitz collection.

Artwork: © Georgia O'Keeffe Museum / DACS 2019.

This was not the first time that Kiefer had superimposed Wagnerian images and meaning onto an American subject. In 1976 he had taken issue with American Minimalism's denial of subjectivity and its insistence upon simple, logical and functionalist form in a series of painted books that he entitled Donald Judd Hides Brunhilde. Kiefer's aim in these books was to suggest that the iconoclastic nature of Minimalism was such that it undermined the creative potency of myth by showing how the rigidity of its functionalism obscured the mystical, the dreamlike and the erotic energy of Brunhilde, the Romanticism of her story and the heroism of her sacrifice. These are all qualities that, for Kiefer, and despite Wagner's association with the Nazis, nonetheless continue to serve as essential wellsprings of creativity and art.





# **λ\*41 GEORG BASELITZ**

(B. 1938)

# Untitled

signed with the artist's initials and dated 'GB. 66' (lower right); signed and dated 'G. Baselitz. 66' (on the reverse) graphite and chalk on paper 23% x 16% in. (60.8 x 42.7cm.) Executed in 1966

£200,000-300,000 \$260,000-390,000 €230,000-340,000 'I was born into a destroyed order, a destroyed landscape, a destroyed people, a destroyed society ... I was forced to question everything'

-Georg Baselitz

A visionary drawing executed in 1966, the present work sits at the intersection of two of Georg Baselitz's most important early series. Rendered with the raw linear intuition that defines the artist's graphic practice, it captures the moment at which his isolated, wandering 'Heroes' began to morph into his celebrated 'Fracture' works. Initiated in 1965, Baselitz's 'Heroes', or 'New Types', were conceived as self-portraits: lone revolutionaries, cast adrift in a post-apocalyptic wasteland. Part Romantic demi-gods, part wounded victims, these figures were inspired by the haunting images of German soldiers returning from the Second World War, and sought to express the state of humanity in its aftermath. In 1966, Baselitz and his young family moved from Berlin to a large house in the countryside at Osthofen. There he began his 'Fracture' works: pictures of lost innocence, depicting pastoral, Germanic subjects fragmented into multiple planes. Common to both these series was a theme that plaqued German artists of Baselitz's generation: the role of the painter in a divided post-War landscape. 'You found yourself suddenly in a very alien, chilly environment', Baselitz explained. 'When the traditional ties are gone, when there are no more teachers, no more fathers' (G. Baselitz, quoted in German Art from Beckmann to Richter, Berlin 1997, p. 120). Drawing upon eclectic sources, ranging from sixteenth-century woodcuts to Italian Mannerism and German Expressionism, the present work speaks directly to this sense of rootlessness. In 2016, it featured in the major touring exhibition Georg Baselitz: The Heroes, originating at the Städel Museum, Frankfurt.



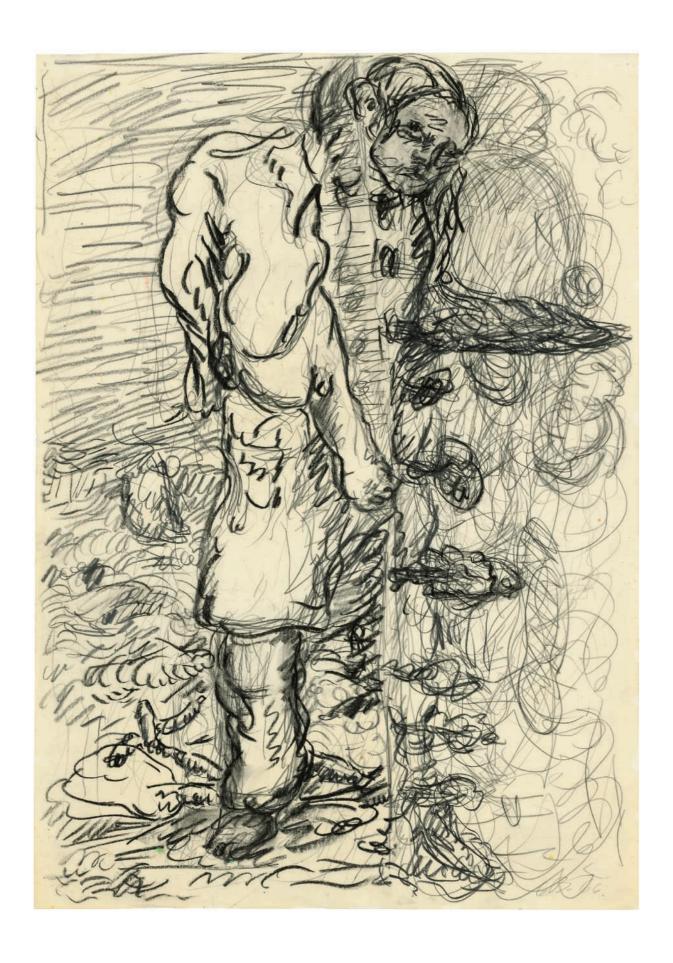
rg Baselitz, Der Hirte (The Sheperd), 1966 Nationalgalerie im Hamburger Bahnhof - Staatliche Artwork: © Georg Baselitz 2019. noto Scala, Florence/bpk Bildagentur fuer Kunst, Kultur und Geschichte, Berlin

# PROVENANCE:

Private Collection. Galerie Michael Werner, Cologne. Acquired from the above by the present owner

# **EXHIBITED:**

Frankfurt, Städel Museum, Georg Baselitz. Die Helden, 2016, p. 159, no. 66 (incorrectly dated; illustrated in colour, p. 151). This exhibition later travelled to Stockholm, Moderna Museet, Rome, Palazzo delle Esposizioni and Bilbao, Museum Guggenheim.



# **JOSEF ALBERS**

(1888-1976)

# Homage to the Square: Last Year

signed with the artist's monogram and dated 'A 64' (lower right); signed, titled, inscribed and dated 'Homage to the Square: "Last Year" Albers 1964' (on the reverse) oil on masonite 40 x 40in. (101.6 x 101.6cm.) Painted in 1964

£400,000-600,000 \$520,000-780,000 €460,000-680,000 'In the end, the study of colour again is a study of ourselves'

-Josef Albers

With its nested series of green, emerald, khaki and ochre squares, Homage to the Square: Last Year (1964) is a luminous work from Josef Albers' seminal series of Homages to the Square: one of the twentieth century's most important investigations into the properties of colour. The present example was included in the seminal Op-Art exhibition The Responsive Eye, which opened at the Museum of Modern Art, New York, in 1965, alongside works by artists such as Bridget Riley who were also exploring the potent optical effects of interacting colour and form. Albers created the work the year after the publication of 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. As he explained, 'We are able to hear a single tone. But we almost never (that is without special devises) see a single colour unconnected and unrelated to other colours. Colours present themselves in continuous flux, constantly related to changing neighbours and changing conditions' (J. Albers, Interaction of Colour, New Haven 1971, p. 5). The subtitles of his paintings - in this case Last Year - 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, guoted in W. Schmied, 'Fifteen Notes on Josef Albers', in Josef Albers, exh. cat. The Mayor Gallery, London 1989, pp. 9-10).



Albers with his class at Black Mountain Photo: Genevieve Navlor/Corbis via Getty Images.

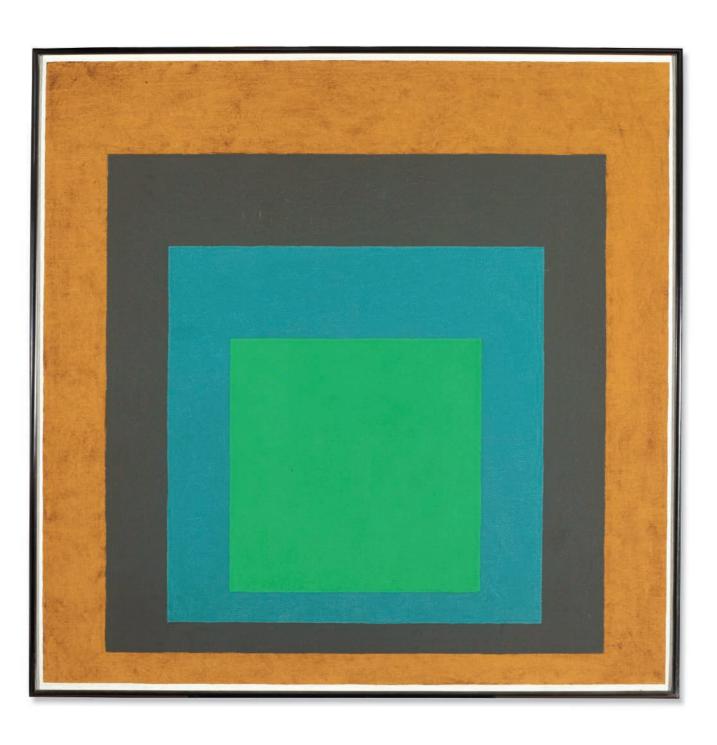
# PROVENANCE:

Sidney Janis Gallery, New York. Galerie Agnès Lefort, Montreal. Private Collection, Montreal. Anon. sale, Christie's London, 23 May Acquired at the above sale by the present owner.

# **EXHIBITED:**

New York, The Museum of Modern Art, The Responsive Eye, 1965-1966, p. 52. This exhibition later travelled to St. Louis, City Art Museum; Seattle, Seattle Art Museum; Pasadena, Pasadena Art Museum and Baltimore, Baltimore Museum of Art.

This work will be included in the Catalogue Raisonné of Paintings by Josef Albers currently being prepared by the Josef and Anni Albers Foundation and is registered under 1964.1.2.

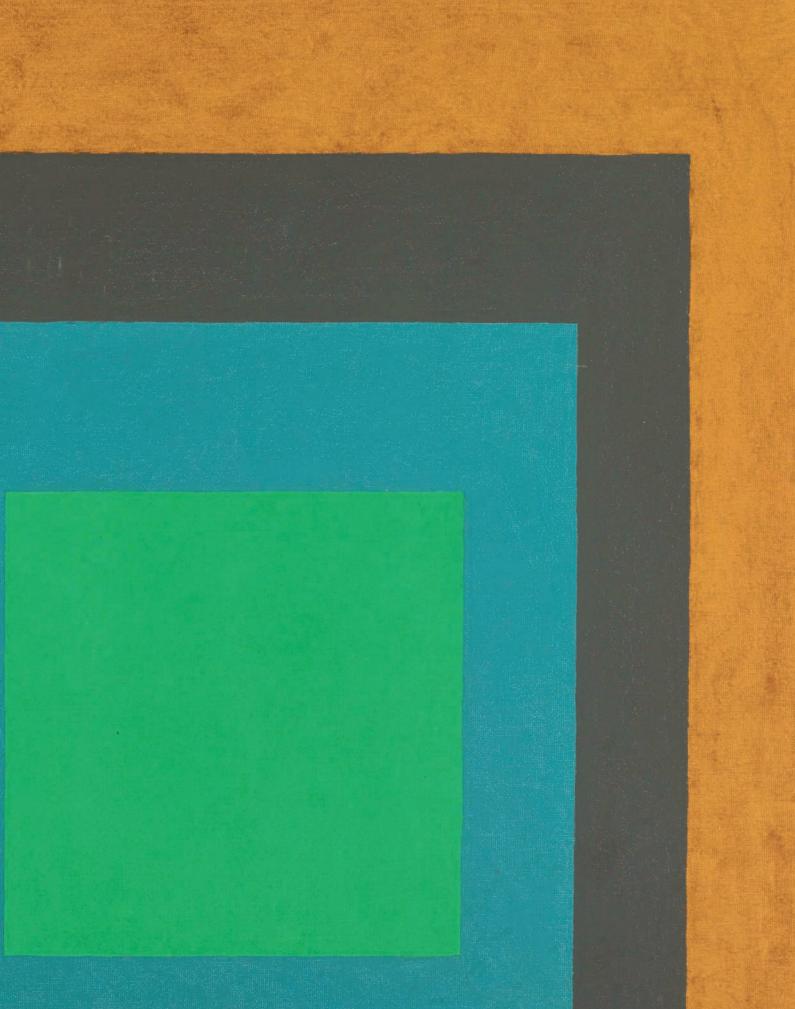




Installation view, *The Responsive Eye*, Museum of Modern Art, New York, 25 February - 25 April 1965. Photograph by George Cserna. Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence. Artwork: © Alfred Pohl, DACS, 2019; © The Josef and Anni Albers Foundation/VG Bild-Kunst, Bonn and DACS, London 2019.

By the 1960s, Albers' Homages had broken new ground in the field of colour theory: an accolade consolidated in 1971 when he became the first living artist to be granted a retrospective at the Metropolitan Museum of Art in New York. Alongside his own practice, Albers devoted much of his life to disseminating his findings to new generations of artists. Following his early career at the Bauhaus during the 1920s, he relocated to Black Mountain College in North Carolina, where his seminal course on colour had a significant impact upon young artists such as Cy Twombly and Robert Rauschenberg. In 1950, Albers was appointed chairman of the Department of Design at Yale University, where the course reached its apex, culminating in the publication of the now-legendary Interaction of Colour in 1963. Albers firmly believed that teaching art should not involve the prescription of style and technique, but should rather seek to question the way in which we see: to 'to open eyes', as he put it, to the fundamental relationships between line, shape and colour. His courses, by extension, were not

intended as dogma but rather as 'an ongoing inquiry in which solutions were not conclusions, but steps on an endless path' (J. Albers, 'Colour', in G. Alviani (ed.), Josef Albers, Milan 1988, p. 105). His approach was rooted in direct observation, and his classes sought to focus his students' attention on phenomena that might otherwise have gone unobserved: the way in which the colour of tea darkened in a glass, or the spot of light that lingers on a television screen after the set is switched off. By encouraging his students to concentrate on visual minutiae, Albers strove to shed light on the diffuse, multifarious nature of human perception. Homage to the Square: Last Year, with its focused, musical interplay of tones, has the same profoundly eye-opening impact. 'In the end', as Albers explained, 'the study of colour again is a study of ourselves' (J. Albers, quoted in S. Fesci, Oral History Interview with Josef Albers, 1968, reproduced at http://www.aaa. si.edu/collections/interviews/oral-history-interview-josefalbers-11847).



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(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.

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 IFWFI I FRY

(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

#### 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).

(iii) 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 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 selfur. 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, 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 RIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered hyddwish of birthe safeton ydd mast legister o'r a huinnest hidding 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

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™

(O)mernet bias on christie's Live
For certain auctions we will accept bids over the Internet. For
more information, please visit https://www.christies.com/buyingservices/buying-quide/register-and-bid/ As well as these
Conditions of Sale, internet bids are governed by the Christie's
LIVE™ Terms of Use which are available on is https://www.
christies.com/LiveBidding/OnlineTermsOfUse.

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 CONDUCTING 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.

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;

(f) in the case of error or dispute related to bidding 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 you believe that the auctioneer has accepted the successful lot if you believe that the automoter has accepted in successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot or reoffer and resell a lot he or she will notify the successful bidder no later than by the end of the 2th scheduler of the 2th scheduler of the 2th scheduler. of sie will holy the successful block in date than by the end of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

#### 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<sup>TM</sup>) 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 the seller and the successful bid. 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.

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

# 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 On all lots we charge 25% of the hammer price up to and including £225,000, 20% on that part of the hammer price over £225,000 and up to and including £3,000,000, and 13.5% of that part of the hammer price above £3,000,000. VAT will be added to the buyer's premium and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the lot is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the buyer's premium and, for some lots, VAT is payable on the hammer price. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue. In all

circumstances EU and UK law takes precedence.

For lots Christie's ships to the United States, sales or use tax may be due on the hammer price, buyer's premium and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 in certain countries, local laws enrited the artists of the artists 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 \(\lambda\) 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.

### F 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, Joss 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 give notice to 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 claims notified within 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 terms listed and 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this authenticity

warranty may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written (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 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.

#### South East Asian Modern and Contemporary Art and Chine 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

# 3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written est to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes,

# PAYMENT

# 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 issi before making the payment.

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

# 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):

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;

UNLIOYS bank ose rate from mume to time on the unpaid amount que; (iii) 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;

accepting any biost, (wiii) 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 use and 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 places Christie's Group company in any way. we win only release your property to you after you pay us or me 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) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies. com/storage.

(ii) move the lot to another Christie's location or an affiliate or third (II) Move the **lot** to another clinisues location of an annual of time party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs

(iii) sell the lot in any commercially reasonable way we think appropriate. (d) The Storage Conditions which can be found at www.christies. com/storage will apply.

#### H TRANSPORT AND SHIPPING

#### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if may also suggest other handlers, packers, transporters or experts ir 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 nurchase and containing these materials, and some other countries require a into the USA. We will not be obliged to cancel your purchase and into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your for 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

(c) Us import ban on African elephant wory
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 wild if 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
calcetific test than a De Mariant sone and Wildlife, which have less in the not Amean elephant vory. Where we have conducted south 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

# (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:

carpets, 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 only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (e) Gold

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

# (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♥ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites. Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

#### **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 Jewa re 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.

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,

# OTHER TERMS

# **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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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.

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**

we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under

#### 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 notice at www.christies.com/about-us/

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

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 of claim is related to proceedings brought by someone else and undispute 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.

auctioneer: the individual auctioneer and/or Christie's.

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

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 auction 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.

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# 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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† 0	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.  For qualifying books only, no VAT is payable on the hammer price or the buyer's premium.
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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.		
	$\star$ and $\Omega$	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> had been sold with a <sup>†</sup> 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 Marg 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.		
	t	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.		
	$\star$ and $\Omega$	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 <b>ALL</b> 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 <b>buyer's premium</b> .		
	† 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 <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> 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.		
	$\star$ and $\Omega$	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .		

- 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'.

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

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.

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.

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

 $^{\dagger}$ , \*,  $\Omega$ ,  $\alpha$ ,  $\ddagger$ 

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

# 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 A next to its lot number.

# **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol o next to the lot number.

# Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol 0.

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 heneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risksharing 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.

# **POST 1950 FURNITURE**

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

# **EXPLANATION OF** CATALOGUING PRACTICE

# FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

themselves. Written condition reports are usually available on request

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

In Christie's opinion a work by the artist.

\*"Attributed to ..

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

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

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

\*"Circle of ...

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

\*"Follower of ...

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

\*"Manner of ..."

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

\*"After '

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

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

'Inscribed ..

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

'With signature ..."/"With date ..."/ "With inscription.

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

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

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

28/04/17

# STORAGE AND COLLECTION

# **COLLECTION LOCATION AND TERMS**

Please note that at our discretion some lots may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Momart is estrictly by appointment and the Momart is from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

# PAYMENT OF ANY CHARGES DUE

Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's are settled.

# SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@ christies.com. To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

# PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.





Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ tel: +44 (0)20 7426 3000

email: pcandauctionteam@momart.co.uk



Property from a Private Asian Collection RENÉ MAGRITTE (1898-1967) Le lieu commun

signed 'Magritte' (upper right); inscribed 'lieu commun'' (on the reverse) oil on canvas

39 % x 31 % in. (100 x 81 cm.)

Painted in 1964

# THE ART OF THE SURREAL EVENING SALE

London, 27 February 2019

# VIEWING

21-27 February 2019 8 King Street London SW1Y 6QT

# CONTACT

Olivier Camu ocamu@christies.com +44 (0)20 7389 2450

CHRISTIE'S



ALBERTO BURRI (1915-1995)

Bianco
oil, pumice stone, gold, vinavil on cellotex
42 x 39.5 cm

Executed in 1954

€300,000-500,000

# THINKING ITALIAN MILAN

Milan, 3-4 April 2019

# VIEWING

29 March - 2 April 2019 Palazzo Clerici, Via Clerici 5 Milan

# CONTACT

Renato Pennisi rpennisi@christies.com +39 06 686 3332 +39 02 30328332





FRANK AUERBACH (B. 1931)

Self Portrait V, 2018

graphite and chalk on paper

30 ¼ x 22 ¾ in. (76.8 x 57.5 cm.)

£80,000-120,000

# **ARTISTS FIRST**

# PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

# PART OF THE POST-WAR AND CONTEMPORARY ART DAY AUCTION

London, 7 March 2019

VIEWING CONTACT
2-6 March 2019 Zoë Klemme

8 King Street zklemme@christies.com London SW1Y 6QT +44 (0) 20 7389 2249

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue





Property from a Private Collection, Milan CY TWOMBLY (1928-2011)

Untitled

oil, graphite and wax crayon on paper 27½ x 34½in. (70 x 87.5cm.)

Executed in 1970

£700,000 - 1,000,000

# POST-WAR AND CONTEMPORARY ART DAY AUCTION

London, 7 March 2019

# VIEWING

2-6 March 2019 8 King Street London SW1Y 6QT

# CONTACT

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CLAUDE MONET (1840-1926)
Saule pleureur et bassin aux nymphéas
stamped with signature 'Claude Monet' (Lugt 1819b; lower left)
oil on canvas
78 ½ x 70 ¾ in. (199 x 180 cm.)
Painted in Giverny in 1916-1919
Estimate on Request

# HIDDEN TREASURES: IMPRESSIONIST & MODERN MASTERPIECES FROM AN IMPORTANT PRIVATE COLLECTION

London, 27 February 2019

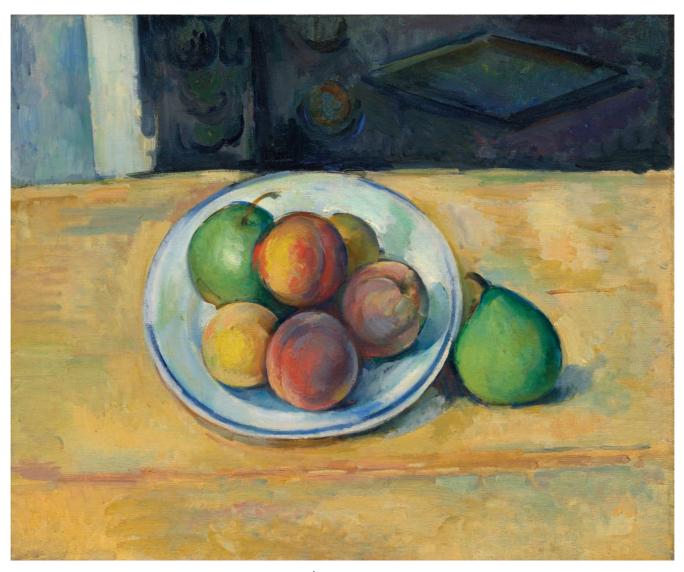
# VIEWING

21 - 27 February 2019 8 King Street London SW1Y 6QT

# CONTACT

Keith Gill kgill@christies.com +44 (0)20 7389 2175





PAUL CÉZANNE (1839-1906)

Nature morte de pêches et poires
oil on canvas
15 x 18 ½ in. (38 x 46.3 cm.)
Painted in 1885-1887
Estimate on Request

# HIDDEN TREASURES: IMPRESSIONIST & MODERN MASTERPIECES FROM AN IMPORTANT PRIVATE COLLECTION

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STEVE BISHOP (B. 1983)

Christian Dior - J'adore (Mountain Goat)
taxidermied goat, concrete, chalk
67% x 56% x 40%in. (172 x 143 x 103.5cm.)
Executed in 2008

# **100 X HANDPICKED**

100 ARTWORKS SELECTED BY THE SAATCHI GALLERY IN SUPPORT OF THE SAATCHI GALLERY'S FREE ENTRY AND EDUCATION PROGRAMME London, 27 March 2019

Online, 19-28 March 2019

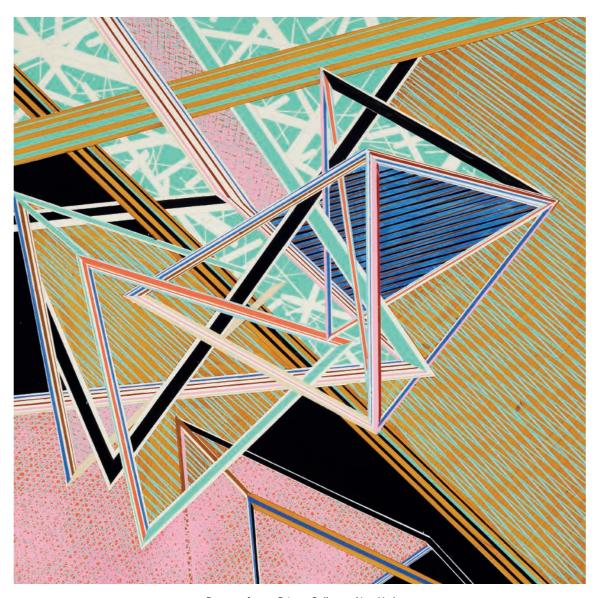
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# **SAATCHI GALLERY**

CHRISTIE'S



Property from a Private Collector, New York NABIL NAHAS (LEBANESE, B. 1940)

UNTITLED #1
signed and dated 'NAHAS 79' (on the reverse)
acrylic on canvas
22 1/8 x 22 1/8 in. (56.1 x 56.1cm.)
Painted in 1979
\$20,000-30,000

# **MODERN & CONTEMPORARY ART**

Dubai, 23 March 2019

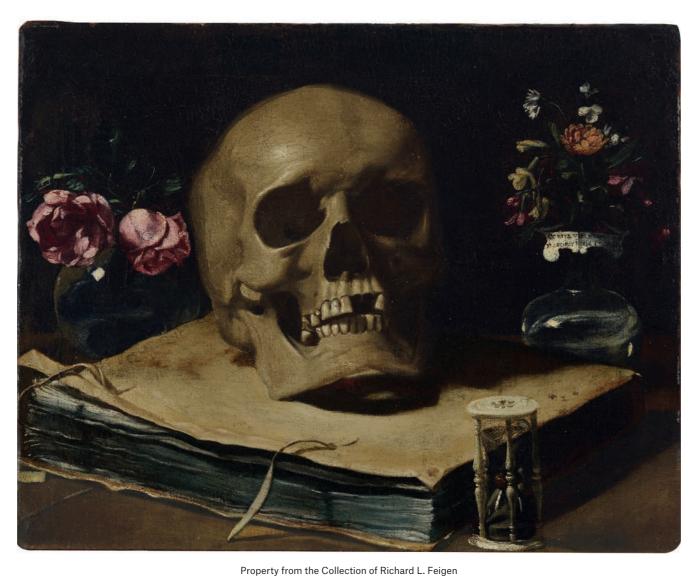
# VIEWING

Jumeirah Emirates Towers Hotel, Godolphin Ballroom, Dubai

# CONTACT

Hala Khayat hkhayat@christies.com +971 50 553 7661

**CHRISTIE'S** 



GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO (CENTO 1591-1666 BOLOGNA)

A vanitas still life with a skull atop a book, an hourglass and two glass vases of flowers
oil on canvas

12½ x 15½ in. (30.8 x 38.5 cm.)
\$3,000,000 - 5,000,000

# **OLD MASTERS**

New York, 2 May 2019

# VIEWING

April 26 - 1 May 2019 20 Rockefeller Plaza New York, NY 10020

# CONTACT

François de Poortere FdePoortere@christies.com +1 212 636 2469





Property from an Important American Collection
DAVID HOCKNEY (b. 1937)

Day Pool with Three Blues (Paper Pool 7)

colored, pressed paper pulp
72 x 85½ in. (182.9 x 217.2 cm.)

Executed in 1978.

# POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, May 2019

VIEWING May 2019

20 Rockefeller Plaza New York, NY 10020

CONTACT

Joanna Szymkowiak jszymkowiak@christies.com +1 212 636 2100

**CHRISTIE'S** 



PROPERTY FROM THE ESTATE OF

# EUGENE V. THAW

JOSEPH CORNELL (1903-1972)

Untitled (Medici Prince)
wood box construction—wood, paint, glass and printed paper collage
17¼ x 10% x 4% in. (43.8 x 27.6 x 11.1 cm.)
Executed circa 1952.

# POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, May 2019

# VIEWING

May 2019 20 Rockefeller Plaza New York, NY 10020

# CONTACT

Joanna Szymkowiak jszymkowiak@christies.com +1 212 636 2100

CHRISTIE'S

# WRITTEN BIDS FORM

# **CHRISTIE'S LONDON**

POST-WAR AND CONTEMPORARY ART EVENING AUCTION WEDNESDAY 6 MARCH 2019 AT 7.00 PM

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

CODE NAME: INES SALE NUMBER: 16935

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BID ONLINE FOR THIS SALE AT CHRISTIES.COM

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

UK£100 to UK£2,000 by UK£100s
UK£2,000 to UK£3,000 by UK£200s
UK£3,000 to UK£5,000 by UK£200, 500, 800
(eq 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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07/01/19



CHARLOTTE PERRIAND (1903-1999)

An Important Early 'En Forme' Desk, circa 1949
manufactured by L'Equipement de la Maison, Paris
ash, ash-veneered beech, aluminium, steel
28¾ x 86½ x 39% in. (73 x 220 x 100 cm.)
£300,000 – 500,000

# MASTERPIECES OF DESIGN AND PHOTOGRAPHY

London, 6 March 2019

# VIEWING

2 - 6 March 2019 8 King Street London SW1Y 6QT

CONTACT
Design
Photographs
Jeremy Morrison
Jude Hull
jmorrison@christies.com
+44 (0)20 7752 3274

CONTACT
Photographs
Hull
jmull@christies.com
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