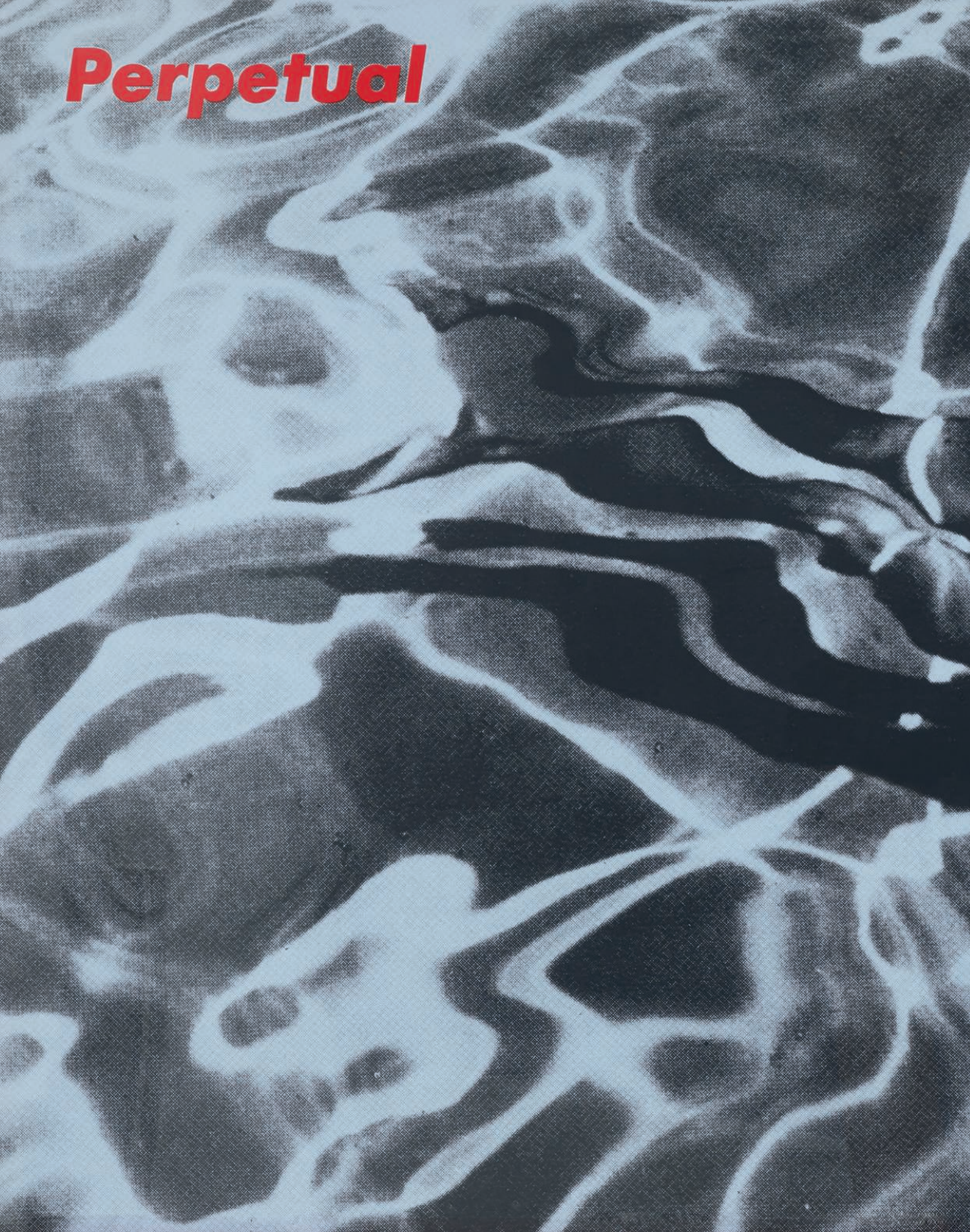


POST-WAR AND CONTEMPORARY ART
DAY AUCTION



CHRISTIE'S

Perpetual



A black and white photograph of a person lying on a patterned surface. The person is in a relaxed, possibly sleeping, position, with their head tilted back and arms resting near their head. The surface they are lying on has a large, abstract, organic pattern, resembling a close-up of a leaf or a textured fabric. The lighting is dramatic, with strong highlights and deep shadows. The word "still" is printed in a bold, red, sans-serif font over the person's torso.

still

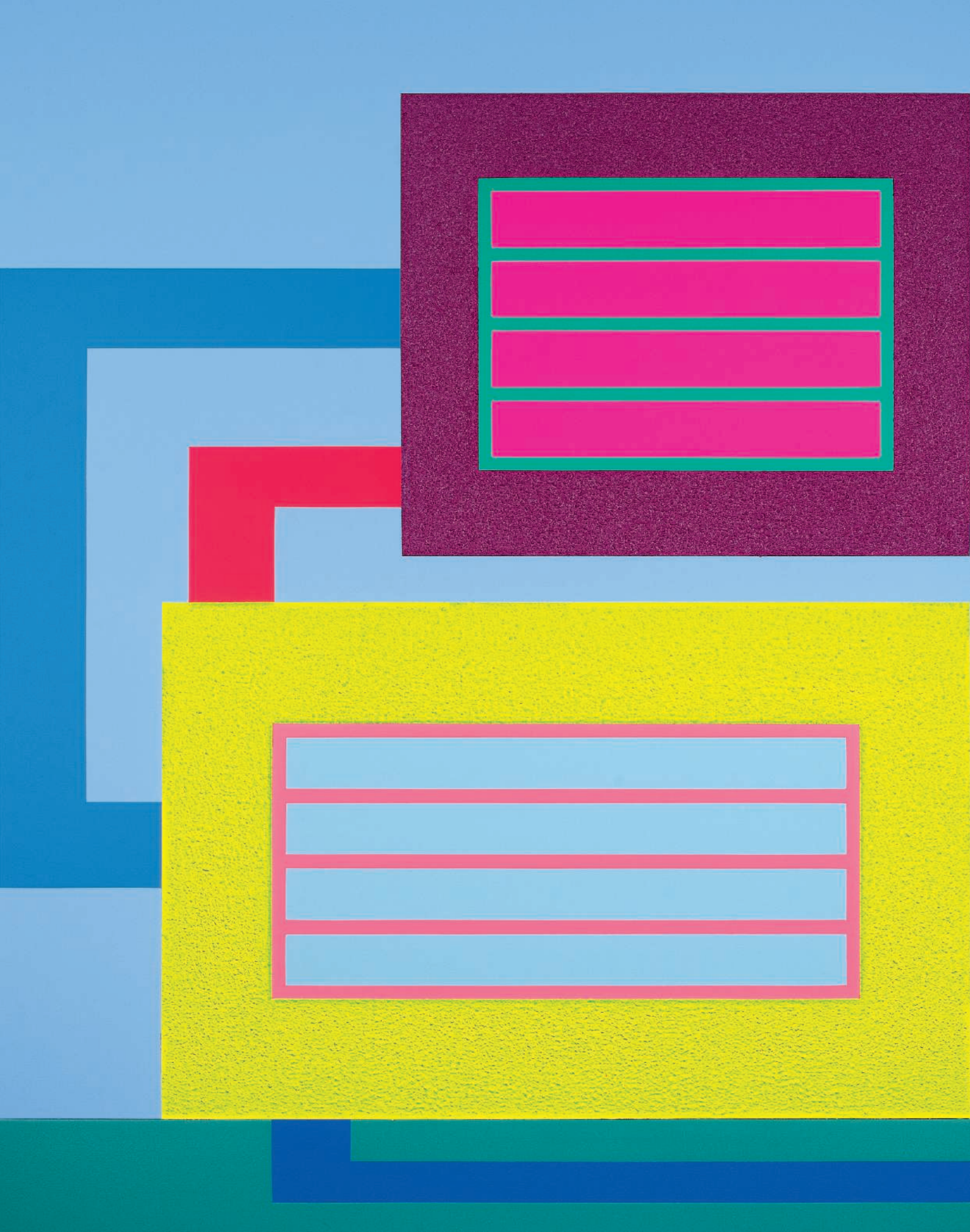






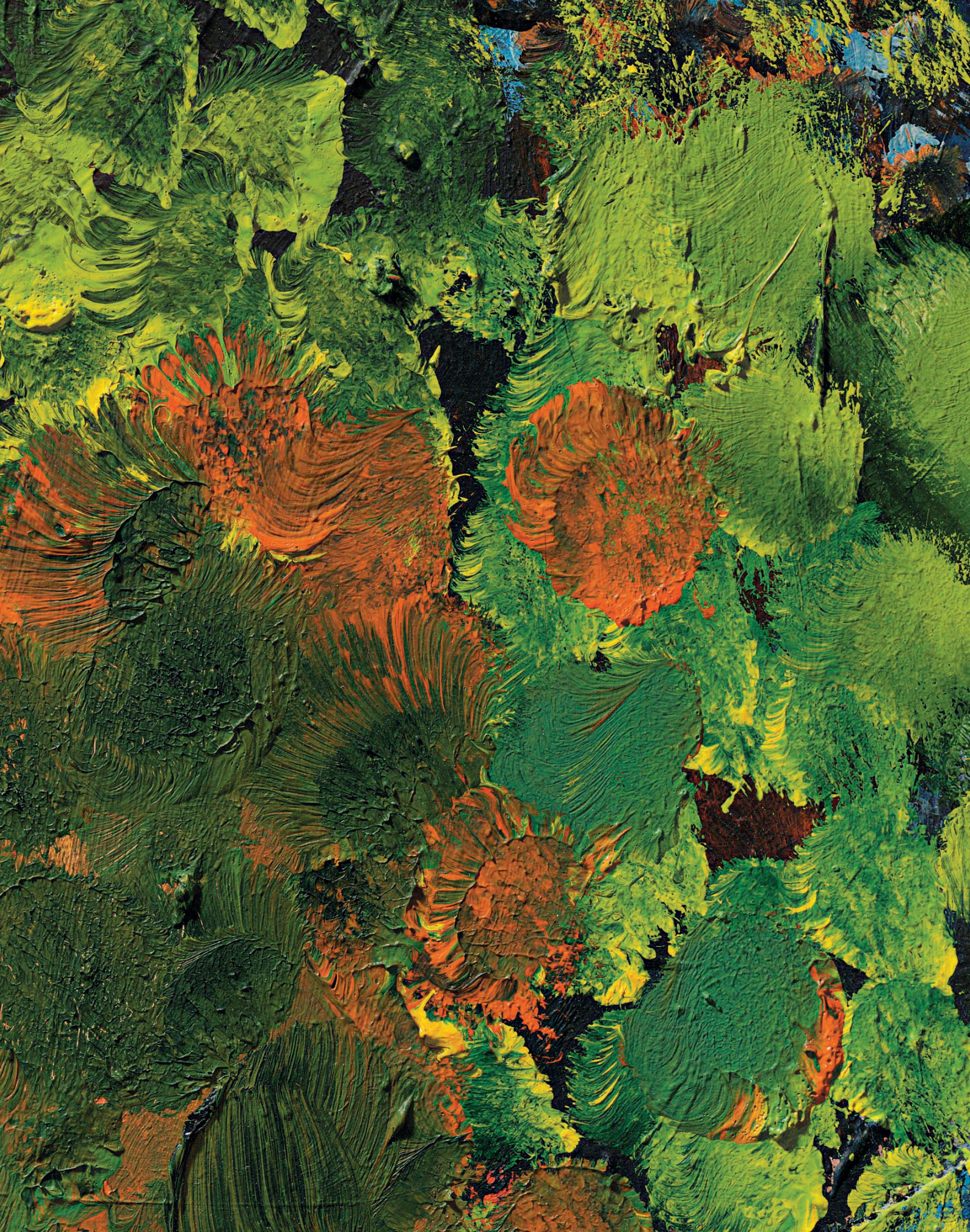














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POST-WAR AND CONTEMPORARY ART DAY AUCTION

THURSDAY 7 MARCH 2019

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Thursday 7 March 2019
at 1.00 pm

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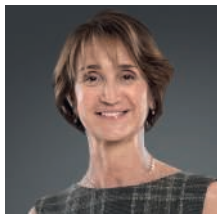
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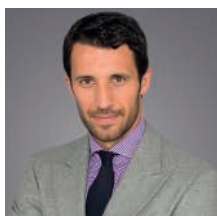
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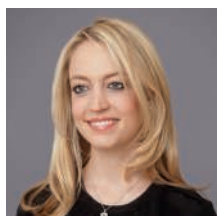
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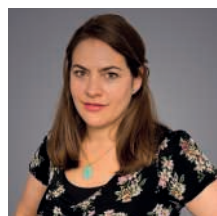
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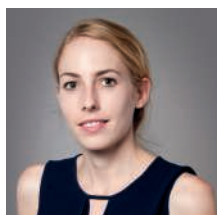
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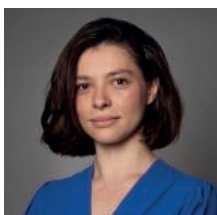
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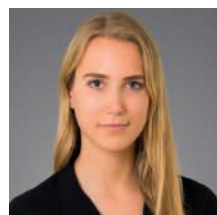
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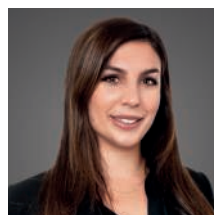
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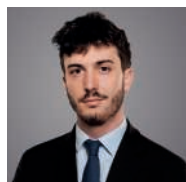
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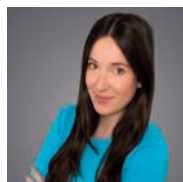
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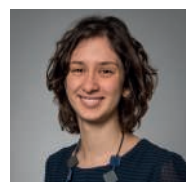
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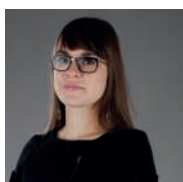
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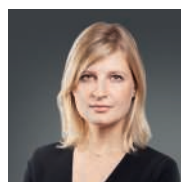
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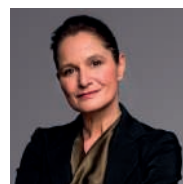
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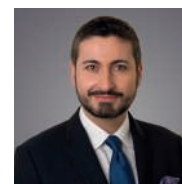
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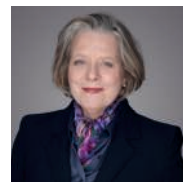
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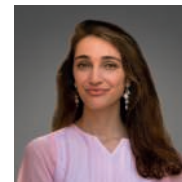
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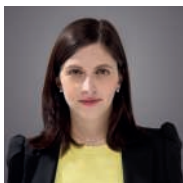
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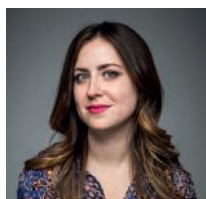
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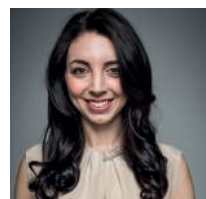
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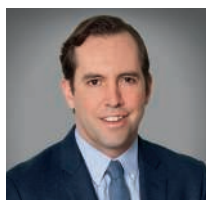
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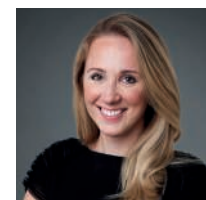
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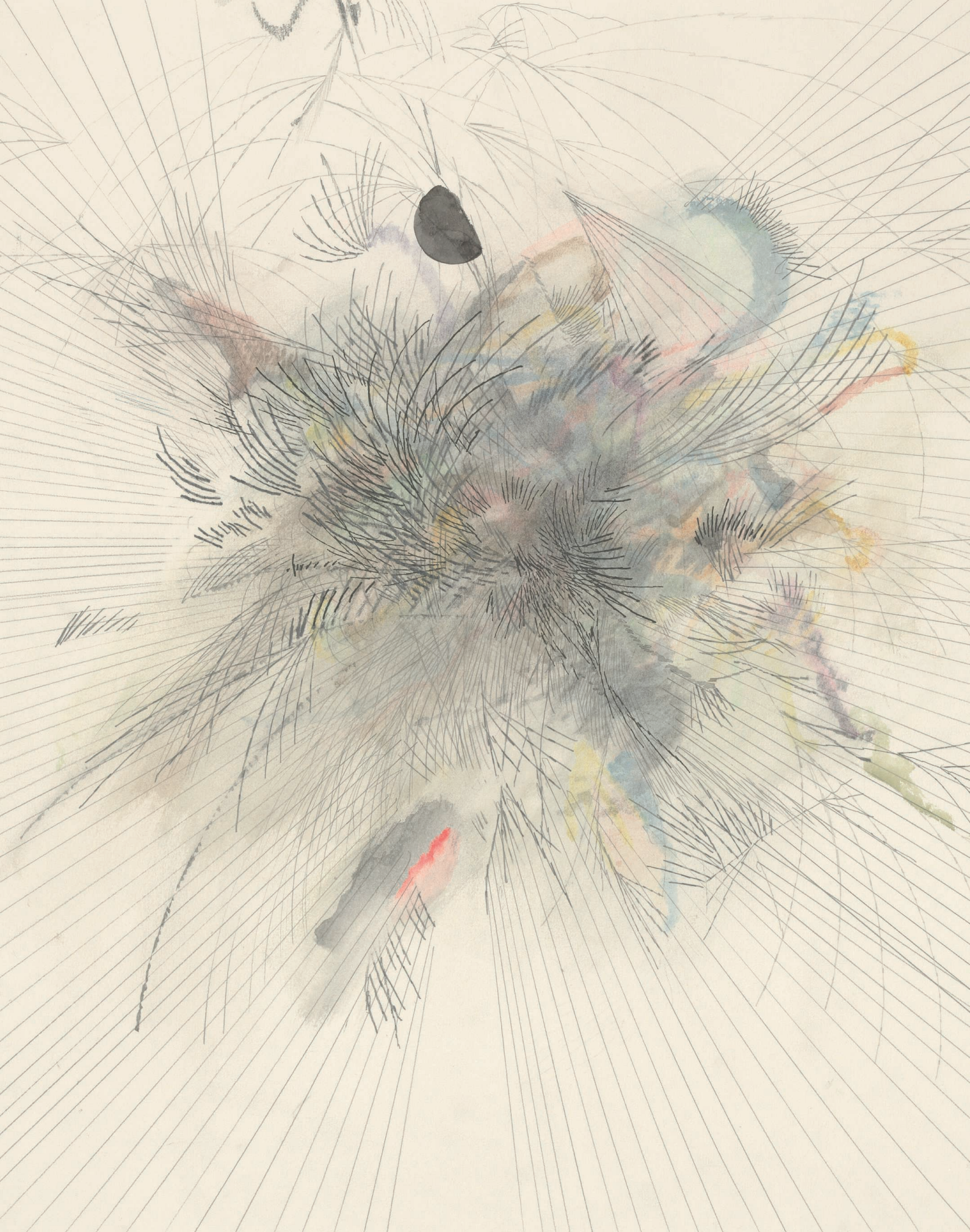
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DUSTJACKET FRONT FLAP

Lot 232: Peter Doig, *Saut d'Eau*, 2006 (detail)

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Lot 304: Howard Hodgkin, *In Central Park*, 1983-1986 (detail)

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Lot 203: Harold Ancart, *Untitled*, 2018 (detail)

OPPOSITE TITLE

Lot 240: Edward Ruscha, *Old Sign*, 1989

OPPOSITE CONTENT

Lot 206: Julie Mehretu, *Quartet B (Okemos Drawings)*, 2008 (detail)

OPPOSITE INDEX

Lot 255: Francis Alijs, *The Liar, The Copy of the Liar*, 1994 (detail)





λ 201

HURVIN ANDERSON (B. 1965)

St. James II

signed and titled "'St James" II HurvinA' (on the reverse)

acrylic and watercolour on paper

16 3/8 x 24 1/8 in. (41.5 x 61.4 cm.)

Executed in 2005

£20,000-30,000

\$27,000-39,000

€23,000-34,000

PROVENANCE:

Thomas Dane Gallery, London.

Acquired from the above by the present owner.

LITERATURE:

M. Herbert, 'Hurvin Anderson', in *Artforum*, vol. 44, no. 2, October 2005, pp. 287-288 (illustrated, p. 287).

C. J. Martin, *Hurvin Anderson*, London 2019 (illustrated in colour, on the cover).

***202**

HENRY TAYLOR (B. 1958)

Noah

signed twice, inscribed and dated 'Henry Taylor 2005 Hey Girl Whats up?
Its hot here but I'd rather be hot there - in Miami! Looking forward to... again.
Sincerely Henry Taylor Son of Nejus' (on the reverse)
acrylic on canvas
30 x 26 in. (76.2 x 66 cm.)
Painted in 2005

£20,000-30,000

\$27,000-39,000

€23,000-34,000

‘The opposite of an abstractionist, Mr. Taylor is a Social Realist in the best sense of that oft-maligned term. He paints roughly the rough world of his own experience, but he does so with a rare spirit of generosity and love.’

– Ken Johnson

PROVENANCE:

Sister Gallery, Los Angeles.

Acquired from the above by the present owner.



HAROLD ANCART (B. 1980)

Untitled

oilstick and graphite on paper laid on panel, in artist's frame
65¼ x 52¾in. (165.7 x 133cm.)
Executed in 2018

£80,000–120,000
\$110,000–160,000
€92,000–140,000

‘This is the planet of painting, after all, and Ancart’s space exploration is the exploration of painted space: more than depicting petals and flames, how might a painting itself grow like a flower, ignite like fire, and bring about forms that thrive as life-forms in the otherworld it always is?’

– Chinnie Ding

PROVENANCE:

Xavier Hufkens, Brussels.
Acquired from the above by the present owner.

LITERATURE:

H. Ancart and O. Vandervliet, *Harold Ancart: Soft Places*, Brussels 2018, p. 166 (illustrated in colour, p. 123).

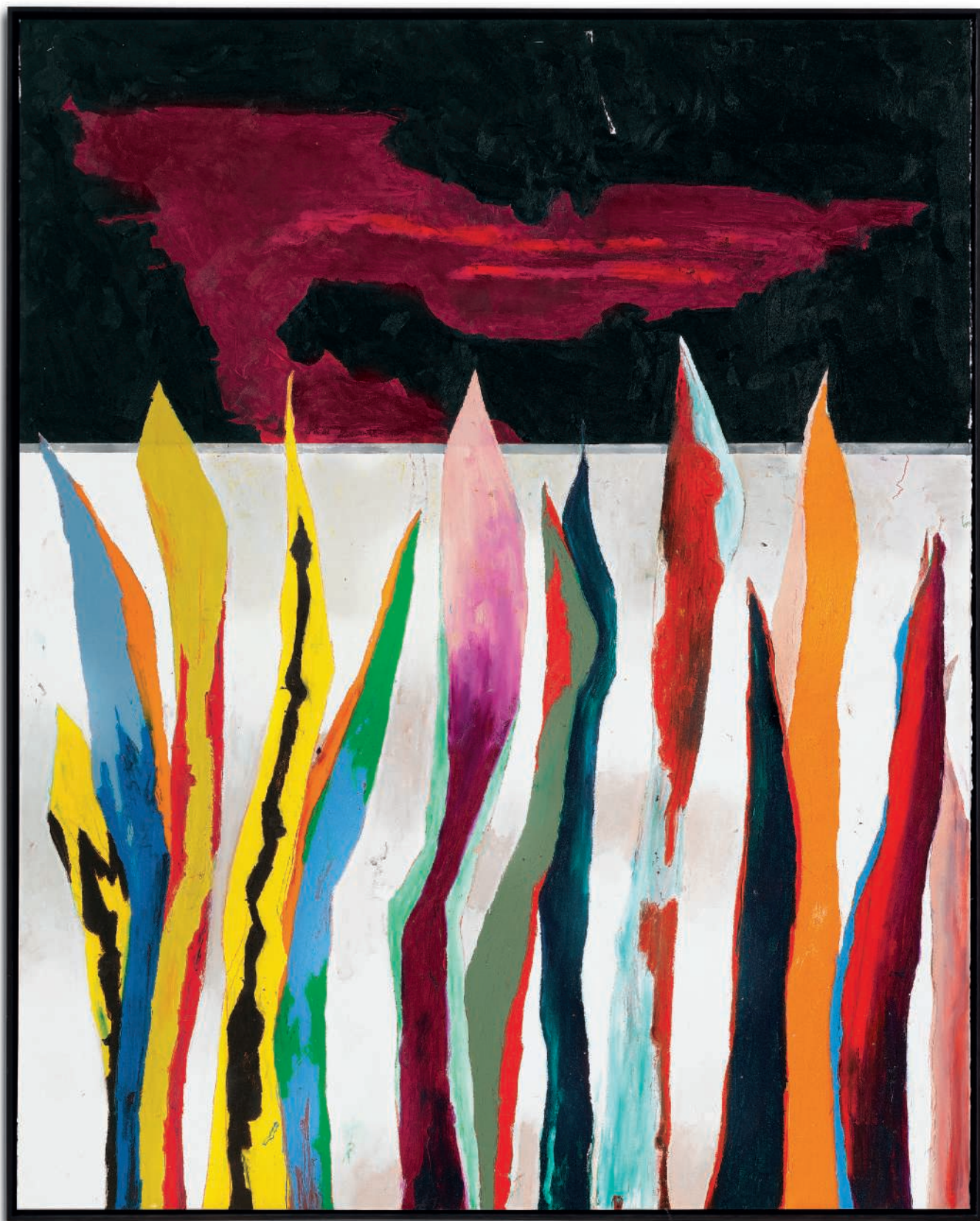


Clyfford Still, *Untitled*, 1956.
Whitney Museum of American Art, New York.
Artwork: © City & County of Denver, Courtesy Clyfford Still Museum / DACS 2019.
Photo: © 2019. Digital image Whitney Museum of American Art / Licensed by Scala.

Divided in two distinct sections, Harold Ancart’s *Untitled*, 2018, is exuberantly graphic. In the upper black rectangle sits an alluring, almost cartographic oxblood form. Below, vivacious, bold grasses in sunflower yellow, turquoise, cobalt, and orange swell and ripple against a gleaming white background. The impenetrable black pigment of the oil sticks contrasts with the glowing colours, separated by a horizontal line, a formal device favoured by the artist. Frequently, Ancart has been compared to Clyfford Still, who applied vibrant pigments with a palette knife to produce jagged, lightning-like shapes. Ancart’s severe division echoes hard-edge abstraction, and, like his predecessors, he too sees colour as a vital force. In melding figurative and non-representational

imagery together, however, Ancart’s approach is more inclusive.

In charting new and thrilling territories, Ancart’s *Untitled* reveals a window onto an undiscovered land; the excitement of the present work rests in its refusal to be wholly recognizable. This is an exotic planet where half-tones and shadows do not exist, where candy-cane colours threaten to fall into an animated void, where form mutates in a constant state of ‘coalescence and disassembly’ (C. Ding, ‘Harold Ancart’, *Artforum*, June 2015, n. p.). Ancart’s deft use of colour elegantly balances a torrent of expression and provides a glimpse of a land that feels familiar yet revelatory. In *Untitled*, an ecstasy of colour is tempered by darkness, a fantasia of intensity and absence.





PROPERTY FROM A DISTINGUISHED CONTEMPORARY COLLECTION

204

SARAH CROWNER (B. 1974)

Untitled (Diptych)

each: signed and dated 'Sarah Crowner 2011' (on the reverse)
oil on stitched canvas and linen, in two parts
each: 72 x 54in. (183 x 137cm.)
Executed in 2011

£30,000-40,000

\$40,000-52,000

€35,000-46,000

PROVENANCE:

Galerie Catherine Bastide, Brussels.

Acquired from the above by the present owner in 2011.

EXHIBITED:

Brussels, Galerie Catherine Bastide, *Sarah Crowner: Ballet Plastique*, 2011.



‘Crowner has complicated her compositions, strewing them with tipsy curves, ellipses and parts of circles suggestive of orange sections. Her arrangements borrow from the history of abstraction without accruing too great a debt. Matisse’s cutouts and Ellsworth Kelly’s signature curves, which were often kissing, or stacked like those in the letter B, are repeatedly folded into the flux.’

– Roberta Smith

*205

PETER HALLEY (B. 1953)

Desperate Measures

Day Glo Acrylic, acrylic, metallic acrylic, pearlescent acrylic and Roll-A-Tex on two attached canvases
72 x 93½in. (183 x 237.5cm.)
Executed in 1998

£100,000–150,000

\$140,000–200,000

€120,000–170,000

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

– Peter Halley

PROVENANCE:

Galerie Xippas, Athens.
Acquired from the above by the present owner.

EXHIBITED:

Athens, Xippas Gallery, *Paintings 1995–2005*, 2005.

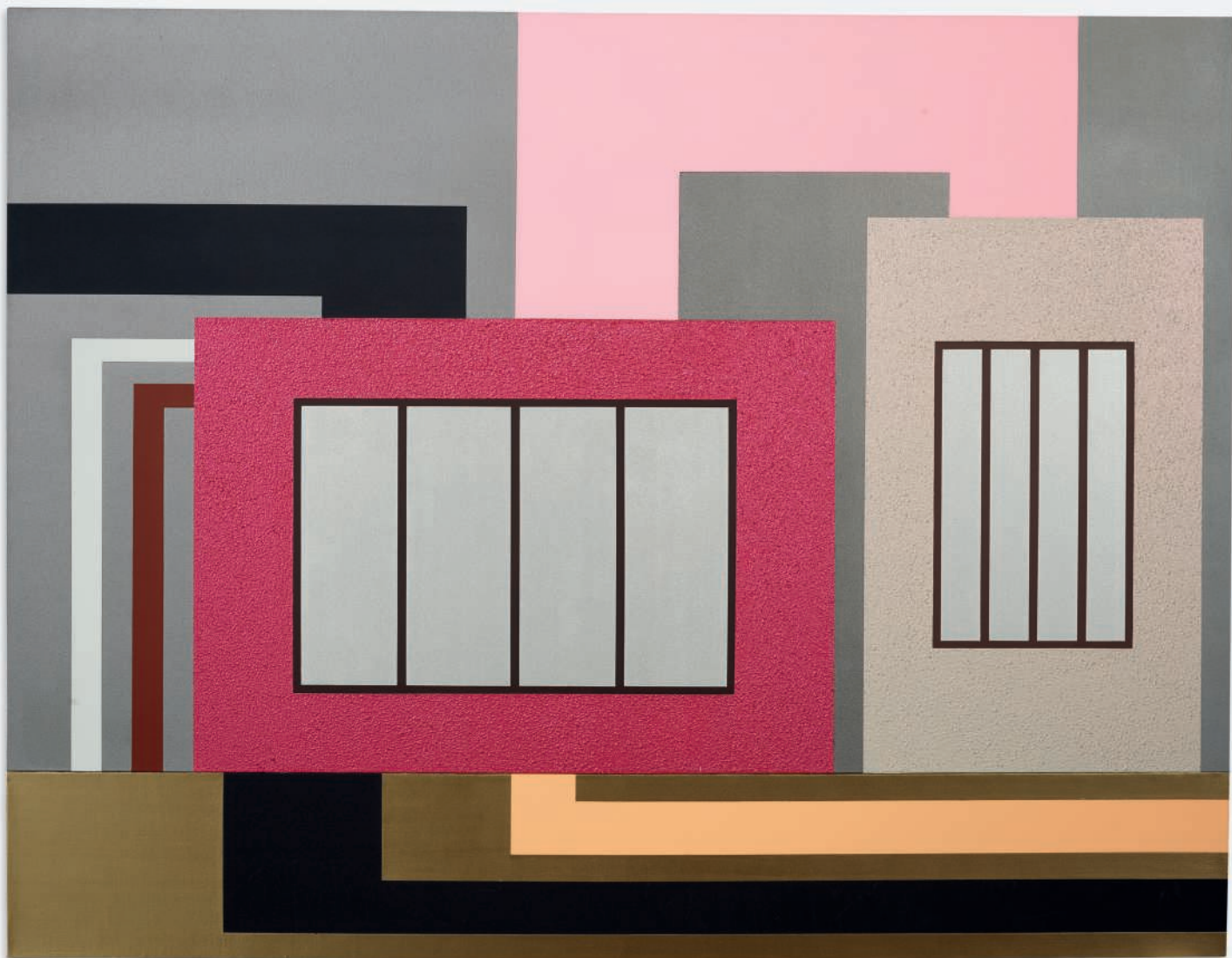


Jeff Koons, *Three Ball Total Equilibrium Tank*
(*Dr. J Silver Series*), 1985 © Jeff Koons

Peter Halley's *Desperate Measures*, 1998, looks as vast as a cityscape and as microscopic as a computer chip. In the painting, concentric rectangles of hot pink, rose, dove grey and black mediate between the pictorial and social realms. Halley mixed pearlescent powders and textural additives into his paints, creating alternatively, iridescent shimmer reminiscent of Andy Warhol's Diamond Dust series, and textural coarseness. At first glance, *Desperate Measures* seems a continuation of long-held Modernist tenets, but unlike earlier abstract paintings, Halley's composition does not present an inherent equilibrium. Instead, *Desperate Measures* appears governed by a centrifugal energy, which produces an impatient and unfixed structure. As the eye roves across the canvas, looking, argues curator Rudi Fuchs, is a balancing act, governed by the disparate 'systems of energy' and chromatic schemas (R. Fuchs, 'Accidental American Realism',

C. Reynolds (ed.), *Peter Halley: Maintain Speed*, New York, 2000, p. 97).

Halley's visual language evolved gradually, and he was strongly influenced by the French post-structuralists, and by Jean Baudrillard and Michel Foucault specifically, whose writings he saw as key to unlocking modern society's 'obsession' with geometric form (P. Halley, 'The Crisis in Geometry', *Arts Magazine*, June 1984, n. p.). Halley understands his rectilinear forms to be a reflection of the contemporary 'psychological condition' within a subdivided, interconnected world ('P. Halley quoted in J. Siegel, 'The Artist/Critic of the Eighties, Part One: Peter Halley and Stephen Westfall', *Arts Magazine*, September 1985, n. p.). Using colour and form as tools for refracting these systems of being and communication, in Halley's *Desperate Measures*, a figurative reality is exposed and made real.



JULIE MEHRETU (B. 1970)

Quartet B (Okemos Drawings)

each: signed, titled, consecutively numbered and dated 'Julie Mehretu 2008

Quartet B (Okemos Drawings) 1-4 of 4' (on the reverse)

graphite, watercolour and ink on paper, in four parts

each: 22 x 22½in. (56 x 56.5cm.)

Executed in 2008

£80,000–120,000

\$110,000–160,000

€92,000–140,000

‘Places like Lagos or Times Square on a Saturday night are completely intriguing to me in their supreme dazzling capacity. I want my paintings to convey and reflect this type of speed, dynamism, struggle, and potential.’

– Julie Mehretu

PROVENANCE:

carlier | gebauer, Berlin.

Acquired from the above by the present owner in 2008.



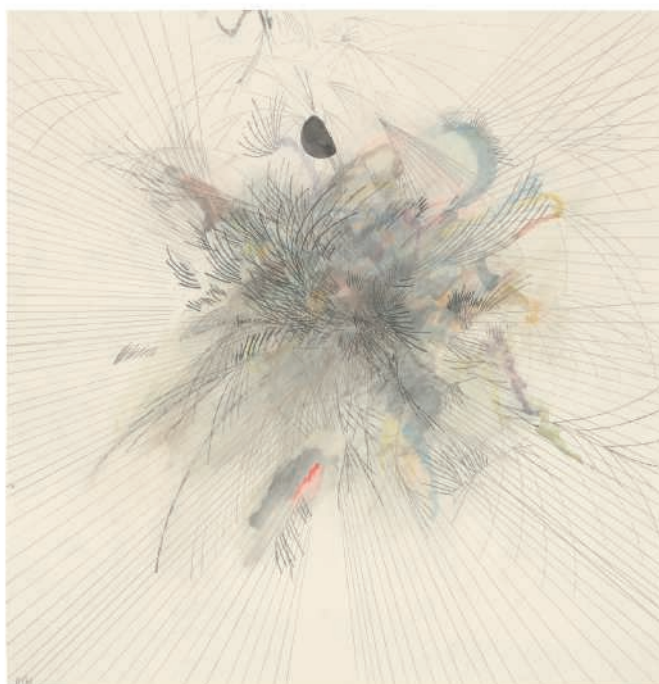
Cy Twombly, *The Italians*, 1961
Museum of Modern Art (MoMA), New York.

Artwork: © Cy Twombly Foundation.

Photo: © 2019. Digital image, The Museum of Modern Art,
New York/Scala, Florence Acc. n.: 504.1969.

Feathery crosshatchings and intermittent stippling come together in the four panels that comprise Julie Meretu's *Quartet B (Okemos Drawings)*, 2008. Soft washes of aqueous slate, olive and yellow saturate one drawing, while another is electrified by a single, slim flash of orange. Emanating a sensation of constant movement, Mehretu's *Quartet B (Okemos Drawings)* are subtly tantalizing, where space and time are compounded and animated. She has called these her 'swarms' saying, 'Before I was interested in how these individual agents would come together and create a whole and affect some kind of change. Now it's also, how did these bigger events happen by the gathering of all these marks? What is the phenomena being created by these massive changes in the painting? How is it impacting them?' (J. Mehretu interviewed by L. Chua, *Bomb*, April 1, 2005). The theme of dislocation is central

to Mehretu's work, which looks wildly abstract, but draws from modernist architectural plans, schematics and diagrams to suggest new approaches to history. Her compositions are not devoid of representational meaning, but rather express a vehement belief in the political nature of abstraction. 'I am looking for that space where you can't have that singular, particular experience,' the artist has said, 'It's about what is undefined, unstable — and for me, that's important politically. There is always a multitude of ways of seeing. The effort to control and delineate — that is really part of a different project. It's a project of power. It's how we've dealt with land and place, people and history, art and language over centuries' (J. Mehretu quoted in G. Brown, 'Julie Mehretu Interview: The Politics of Abstraction', *Financial Times*, January 24, 2019).



λ * 207

SAM SZAFRAN (B. 1934)

Femme assise manteau rouge parmi les philodendrons
(*Seated Woman in Red Coat Among the Philodendrons*)

signed 'Sam Szafran' (lower edge)
watercolour and oil pastel on silk on board
55½ x 39¾ in. (140 x 100 cm.)
Executed in 2009

£80,000–120,000
\$110,000–160,000
€92,000–140,000

‘Tyger! Tyger! burning bright,
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?’

– William Blake



Henri Rousseau, *The Equatorial Jungle*, 1909.
National Gallery of Art, Washington DC.
Photo: © National Gallery of Art, Washington DC,
USA / Bridgeman Images.

PROVENANCE:

Acquired directly from the artist by the present owner in 2010.

EXHIBITED:

Martigny, Fondation Pierre Gianadda, *Sam Szafran, 50 ans de peinture*, 2013.



λ 208

ALBERT OEHLÉN (B. 1954)

FM 29

signed and dated 'A. Oehlen 08' (on the reverse)
oil and paper collage on canvas
31½ x 23½ in. (80 x 60 cm.)
Executed in 2008

£100,000–150,000

\$140,000–200,000

€120,000–170,000

‘Oehlen attacks with paint the shallow clamour of transferred digital pixelation and, in some works, glued-on advertising posters. He wrestles their visual quiddities – how they look, irrespective of what they represent – down into the body and makes them groan.’

– Peter Schjeldahl

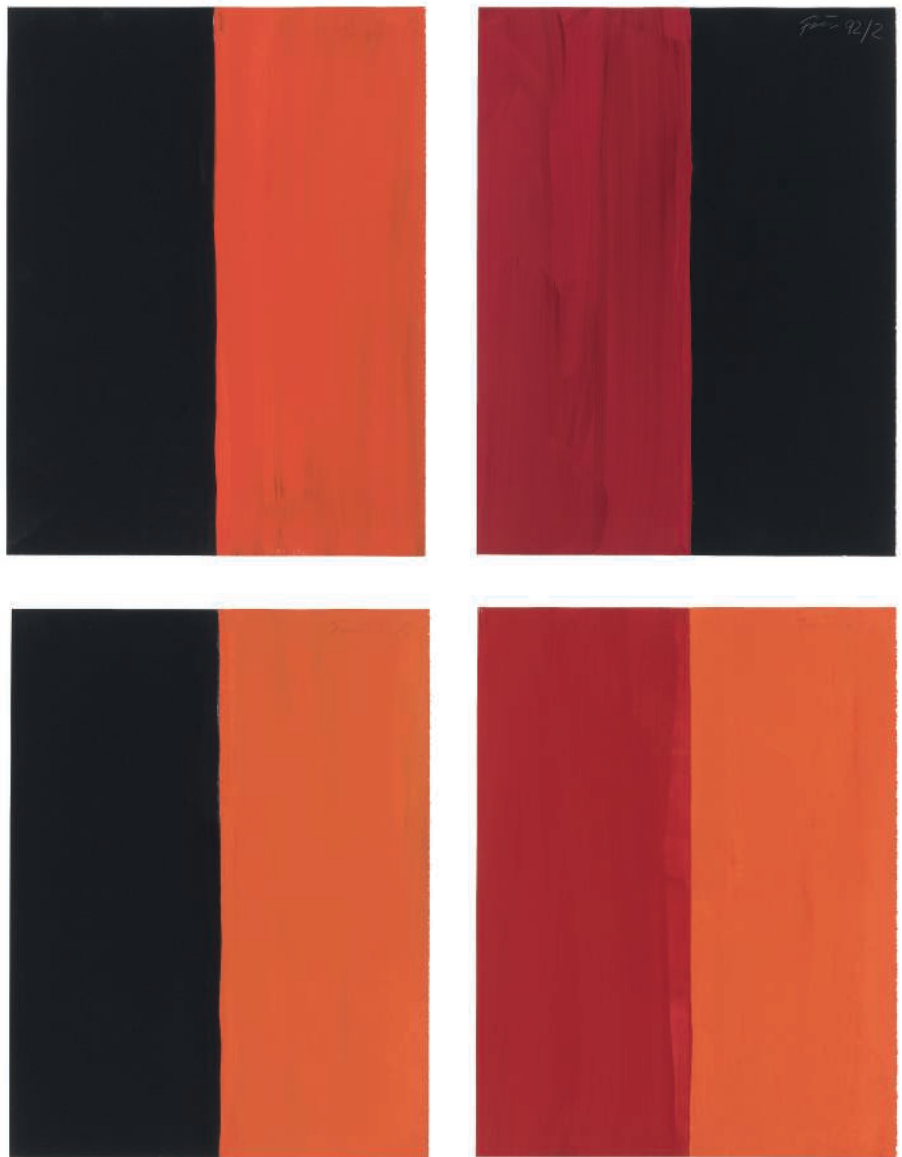


PROVENANCE:

Valid Nutrition Benefit, Christie's London, 26 June
2013, lot 236 (donated by the artist).
Acquired at the above sale by the present owner.

Robert Rauschenberg, *Bed*, 1955.
Museum of Modern Art (MoMA), New York.
Artwork: © Robert Rauschenberg Foundation/DACS,
London/VAGA, New York 2019.
Photo: ©2019. Digital image, The Museum of Modern
Art, New York/Scala, Florence Acc. n.: 79.1989.





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTOR

λ 209

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 92' and consecutively numbered '1' to '10' (upper right of eight parts, upper left of two parts)
acrylic on paper, in ten parts
each: 19½ x 14⅞ in. (49.5 x 37.7cm.)
Executed in 1992

£70,000–100,000

\$92,000–130,000

€80,000–110,000

PROVENANCE:

Werkhallen Obermann//Burkhard, Remagen-Oberwinter.

Patrick De Brock Gallery, Knokke-Heist.

Acquired from the above by the present owner.

EXHIBITED:

Remagen-Oberwinter, Werkhallen Obermann//Burkhard, *Ulrich Erben* /

Günther Förg. Arbeiten auf Papier, 2014.

This work is recorded in the archive of Günther Förg as no. WVF.92.P.0493.

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



‘Newman and Rothko attempted to rehabilitate in their works a unity and an order that for them had been lost... For me, abstract art today is what one sees and nothing more.’

– Günther Förg

λ 210

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 88' (on the reverse)
acrylic on lead on wood
70% x 47 1/4 in. (180 x 120 cm.)
Executed in 1988

£150,000-200,000

\$200,000-260,000

€180,000-230,000

‘[Lead] already has a presence. Sometimes I would leave the lead in the rain and you would get these amazing oxidised grounds, quite beautiful.’

– Günther Förg

PROVENANCE:

Galerie Vera Munro, Hamburg.
Acquired from the above by the present owner
in 2007.

This work is recorded in the archive of Günther Förg as no. *WVF.88.B.0011*.

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

Towering to almost two metres in length, *Untitled*, 1988, is a majestic example of Günther Förg's lead series and emblematic of the artist's incandescent chromatic explorations. Characteristically, Förg has divided the composition into unequal sections of scarlet and clouded blue, and like an abstracted sunset, the red burns brightly above the blue expanse. Manipulating the caustic reaction of acrylic on lead, Förg experimented with patinas on the monumental surface, and the painted veils are a sublime presence. 'I like very much the qualities of lead', Förg professed, 'the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling - it gives the colour

a different density and weight... I like to react on things, with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something - its scratches, scrapes' (G. Förg, quoted in D. Ryan, *Talking Painting*, Karlsruhe, 1997). Rife with inconsistencies and undulations revealed through the application of paint, the leaded surface directly challenges the concept of a flat pictorial plane. Although Förg's paintings seemingly exemplify the purity of Modernist abstraction, he rebelled against such classification, believing instead, that painting should be 'sensual' (G. Förg, quoted in D. Ryan, *Talking Painting*, Karlsruhe, 1997). *Untitled* is undeniably present and the lead creates a viscerally tactile surface of sharp, primal colour.



λ 211

DANIEL RICHTER (B. 1962)

Ich war nicht dabei (I Was Not There)

signed, titled and dated 'iCH WAR NiCHT DABEi Daniel Richter 2011' (on the reverse)

oil on canvas

78¾ x 98⅝ in. (200 x 250.5 cm.)

Painted in 2011

£80,000–120,000

\$110,000–160,000

€92,000–140,000

‘In the beginning I was a slave to the abstract language of expressionism, then it developed into a fascination, from graffiti down to artificial fragments.’

– Daniel Richter

PROVENANCE:

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner in 2011.

EXHIBITED:

Hanover, Kestnergesellschaft, *Daniel Richter 10001 nacht*, 2011, p. 85 (illustrated in colour, p. 22).

LITERATURE:

B. Ermacora (ed.), *Daniel Richter: chromos goo bugly*, exh. cat. Innsbruck, Galerie im Taxispalais, 2014, pp. 100–101 (illustrated in colour).



Emil Nolde, *Autumn Evening*, 1924.

Private collection.

Artwork : © Nolde Stiftung Seebüll.

Photo : © Bridgeman Images.

Electrified lines of neon red and orange pulsate powerfully across a cavernous expanse, where fuchsia sky meeting sapphire mountains in Daniel Richter's *Ich war nicht dabei*. The cliffs liquify into streams of white and orange, a torrent of ice and lava, a cascade of dissolving colour. A small figure somersaults over the precipice, his toes just grazing the edge of the craggy face. Painted in blue, the tiny man, too, seems immaterial, as if his body was slowly vanishing. Although Richter's paintings are often populated by people, he is uninterested in painting flesh; instead, he is concerned with capturing a person's spirit 'both in terms of the soul and the ideas of the other, the

non-self' (D. Richter in conversation with M. Maresch and A. Hoffer' in *Daniel Richter*, exh. cat., Essl Museum, Klosterneuburg, 2009, n. p.). This visual disembodiment is inspired by the traces a person leaves behind which are picked up by infrared heat maps, CCTV footage, and night vision goggles. But Richter's understanding moves beyond these technologies to consider paranoias of the mind and the way such hallucinations can distort reality, and these are worlds are fantasias of staggering colour. For the artist, the concern is not with truthful, corporeal representation, but rather to produce allegories that illuminate the world.





λ 212

FRANZ WEST (1947-2012)

Untitled

signed and dated 'Franz W. 76' (lower centre)
acrylic on printed paper, in artist's frame
22 $\frac{7}{8}$ x 29 $\frac{1}{2}$ in. (58 x 75.2 cm.)
Executed in 1976

£20,000-30,000

\$27,000-39,000

€23,000-34,000

PROVENANCE:

Anon. sale, Dorotheum Vienna, 19 May 1999, lot 201.
Galerie Christine König, Vienna.
Acquired from the above by the present owner.



λ†213

ALBERT OEHLLEN (B. 1954)

Woman Nr. 1

signed and dated 'A. Oehlen 86' (lower right)
oil and enamel on canvas board
9½ x 7in. (23.8 x 17.8cm.)
Executed in 1986

£35,000–45,000

\$46,000–59,000

€40,000–51,000

PROVENANCE:

Thomas Dane Gallery, London.

Acquired from the above by the present owner.

λ 214

SIGMAR POLKE (1941-2010)

Untitled

signed and dated 'S. Polke 76' (lower left)
gouache, spray enamel, lacquer and metallic paint on paper
27 $\frac{3}{4}$ x 39 $\frac{1}{4}$ in. (69.5 x 99.7 cm.)
Executed in 1976

£100,000-150,000

\$140,000-200,000

€120,000-170,000

PROVENANCE:

Private Collection.

Anon. sale, Grisebach Berlin, 27 November 1992,
lot 74.

Acquired at the above sale by the present owner.

Combining three distinct scenes and swirl of pigments, Sigmar Polke's *Untitled*, 1976, is a cinematic plunge into multiple dimensions. The painting's composition orbits around a central scene: a man and a young child confront a pack of wolves. These two figures look to have been traced with a stencil, but are, in fact, hand painted, composed of Polke's signature raster dots, which he made throughout his career by layering halftones. Black asphalt is superimposed over a ruby red car, and although driverless, the vehicle zooms along the open road. Dangling from the upper edge Polke has spray-painted a heather-blue man, who floats effortlessly even as he tumbles towards the earth. Drips and splatters of silvery paint flicker in the light and curl into a phantom topography. Against a

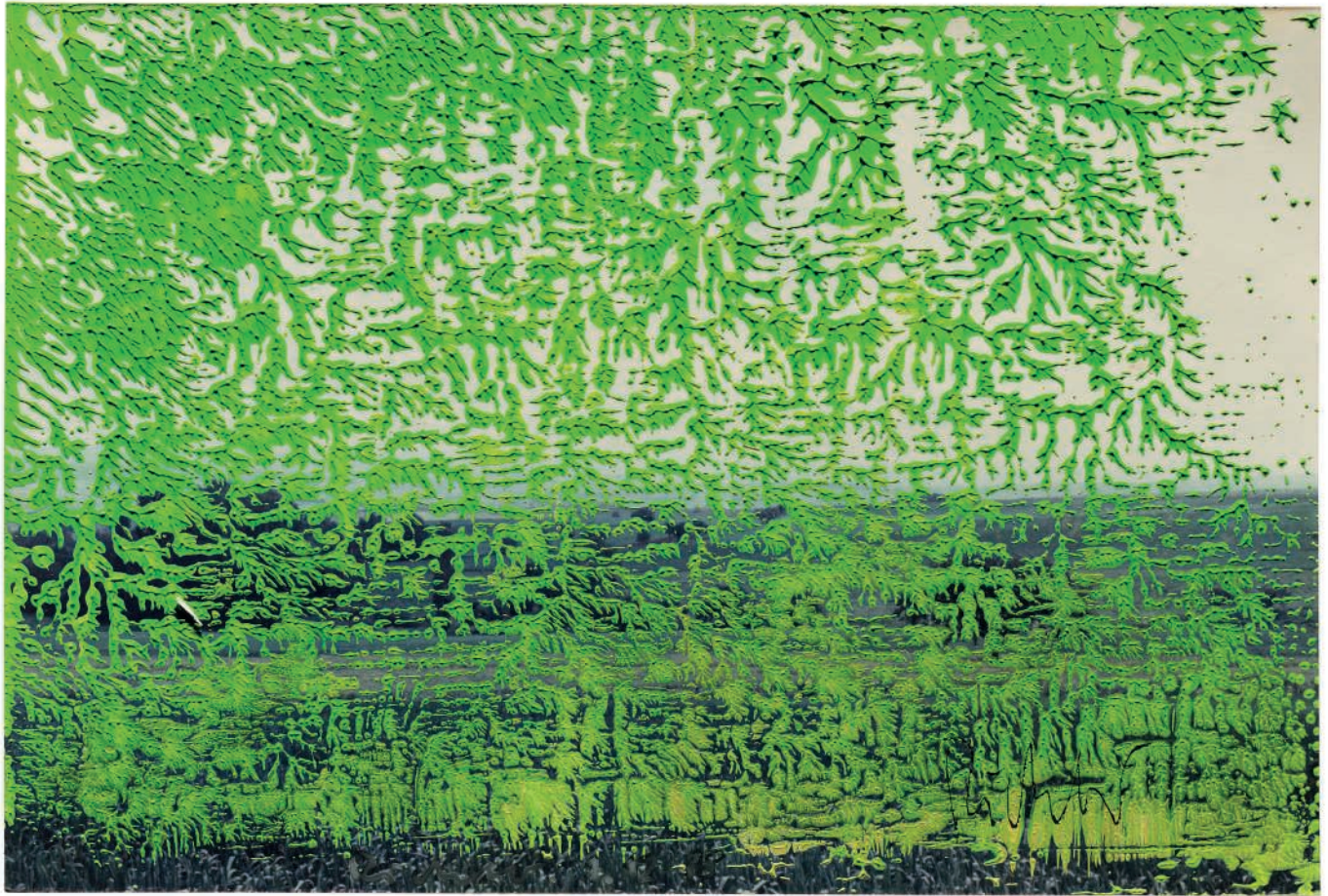
backdrop of sundown orange, the liquid spaces of *Untitled* fuse.

1976 was a significant year in Polke's career, during which he completed his comic series *We Petty Bourgeois!* *Comrades and Contemporaries*, a cycle of ten monumental compositions described as 'painterly feedback on a world conveyed via mass media' (P. Lange-Berndt and D. Rübel (eds), *Sigmar Polke: We Petty Bourgeois!*, Cologne, 2011, p. 31). Challenging painting as a medium to respond to the constantly transmuting contemporary moment is at the heart of Polke's practice; as the artist himself said, 'I can only live in pictures' (S. Polke quoted in B. Curiger, 'Soul of a Child', *Parkett*, vol. 2, 1984, p. 39). Within the overlapping pictorial strata of *Untitled*, the variegated colours and palimpsest of imagery suggest an unfixed reality comprising endless, concurrent possibilities; it is Polke's abstracted, almost hallucinatory experience of the modern world.



Sigmar Polke, *Gospelshof* (Memphis Schulze, Sigmar Polke, Achim Duchow), 1975.
Private collection.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2019





PROPERTY FROM A DISTINGUISHED | PRIVATE SWISS COLLECTION

λ * 215

GERHARD RICHTER (B. 1932)

Untitled (1.12.88)

signed twice and dated 'Richter 1.12.88 Richter' (lower edge); dated '1.12.88' (on the reverse)

oil on photograph
4 x 5 7/8 in. (10 x 15 cm.)

Executed in 1988

£25,000–35,000

\$33,000–46,000

€29,000–40,000

PROVENANCE:

Galerie Fred Jahn, Munich.

David Nolan Gallery, New York.

Private Collection, New York.

Anon. sale, Christie's New York, 19 November 1992, lot 167.

Private Collection, San Francisco.

Anon. sale, Christie's New York, 2 May 1999, lot 238.

Private Collection, Venezuela.

Anon. sale, Sotheby's, New York, 13 November 2002, lot 533.

Acquired at the above sale by the present owner.

LITERATURE:

H. Halle, 'Gerhard Richter', in *Grand Street*, Vol. XII, no. 2, 1997 (illustrated in colour, p. 59).



PROPERTY FROM A DISTINGUISHED | PRIVATE SWISS COLLECTION

λ * 216

GERHARD RICHTER (B. 1932)

Untitled (16.3.89)

signed and dated 'Richter 16.3.89' (upper left)

oil on photograph

4 x 5 7/8 in. (10 x 14.9 cm.)

Executed in 1989

£25,000–35,000

\$33,000–46,000

€29,000–40,000

PROVENANCE:

Galerie Fred Jahn, Munich.

Private Collection, The Netherlands.

Kunstverlag Wolfrum, Vienna.

Anon. sale, Sotheby's London, 22 October 2002, lot 335.

Acquired at the above sale by the present owner.

WOLFGANG TILLMANS (B. 1968)

(i) *Jarvis*

signed, titled, inscribed, numbered twice and dated 'Jarvis Ph 2.98 Pr WT 4.00 1/3+1 Wolfgang Tillmans 1998-47 1/3' (on the reverse)

c-print

image: 22½ x 15½in. (57.2 x 39.5cm.)

sheet: 23¾ x 20in. (60.7 x 50.7cm.)

Photographed in 1998 and printed in 2000, this work is number one from an edition of three plus one artist's proof

(ii) *The Point II*

signed, titled, inscribed, numbered and dated 'The Point II ph 6.96 pr. WT 5.97 Wolfgang Tillmans 3/3+1 96 57' (on the reverse)

c-print

image: 16 x 23¾in. (40.6 x 60.7cm.)

sheet: 20 x 23¾in. (50.7 x 60.7cm.)

Photographed in 1996 and printed in 1997, this work is number three from an edition of three plus one artist's proof

(iii) *Still Life, Grays Inn Road I*

signed, titled, inscribed, numbered twice and dated 'Still Life Grays Inn Road I Ph 6.99 Pr WT 4.00 1/3 Wolfgang Tillmans 1999-017 1/3' (on the reverse)

c-print

image: 16 x 23¾in. (40.6 x 60.7cm.)

sheet: 20 x 23¾in. (50.7 x 60.7cm.)

Photographed in 1999 and printed in 2000, this work is number one from an edition of three plus one artist's proof

(iv) *Ten-eight*

signed, titled, inscribed, numbered twice and dated 'ten-eight ph 8.99 pr WT 8.99 2/3+1 Wolfgang Tillmans 99-12-2/3' (on the reverse)

c-print

image: 23¾ x 16¾in. (60.7 x 42.9cm.)

sheet: 23¾ x 20in. (60.7 x 50.7cm.)

Photographed and printed in 1999, this work is number two from an edition of three plus one artist's proof

(v) *Casita*

signed, titled, inscribed, numbered twice and dated 'Casita Ph 5.95 Pr WT 4.00 1/3+1 Wolfgang Tillmans 1995-111 1/3' (on the reverse)

c-print

image: 23¾ x 16in. (60.7 x 40.5cm.)

sheet: 23¾ x 20in. (60.7 x 50.7cm.)

Photographed in 1995 and printed in 2000, this work is number one from an edition of three plus one artist's proof

(vi) *Palisades*

signed, titled, inscribed, numbered twice and dated 'Palisades Ph 9.99 Pr WT 4.00 1/3+1 Wolfgang Tillmans 1999-029 1/3' (on the reverse)

c-print

image: 22¾ x 15¾in. (57.5 x 40.4cm.)

sheet: 23¾ x 20in. (60.7 x 50.7cm.)

Photographed in 1999 and printed in 2000, this work is number one from an edition of three plus one artist's proof

(vii) *Verrutschte Socke (Slipped Sock)*

signed, titled, numbered twice and dated 'Verrutschte Socke ph 3.89 pr WT 8.99 1/3+1 Wolfgang Tillmans 89-8-1/3' (on the reverse)

c-print

image: 15½ x 23¾in. (38.3 x 60.7cm.)

sheet: 20 x 23¾in. (50.7 x 60.7cm.)

Photographed in 1989 and printed in 1999, this work is number one from an edition of three plus one artist's proof

£40,000-60,000

\$53,000-78,000

€46,000-68,000

PROVENANCE:

arsFutura, Zurich.

Acquired from the above by the present owner in 2000.

EXHIBITED:

Wolfsburg, Kunstforum Wolfsburg, *Wolfgang Tillmans*.

Wer Liebe wagt lebt morgen, 1996, p. 4 (another version of (vii) illustrated in colour, p. 9).

Stockholm, Moderna Museet, *Wolfgang Tillmans*, 2012-

2013 (another version of (vi) exhibited). This exhibition later travelled to Dusseldorf, Kunstsammlung Nordrhein-Westfalen.

Porto, Museu de Arte Contemporânea de Serralves,

Wolfgang Tillmans: On the Verge of Visibility, 2016

(another version of (v) exhibited).

LITERATURE:

D. Deitcher, *Wolfgang Tillmans: Burg*, London 1998

(another from the edition of (ii) illustrated in colour, unpagged).

Z. Felix and A. Sievert (eds.), *Wolfgang Tillmans: Aufsicht*, exh. cat., Hamburg, Deichtorhallen Hamburg, 2001-2002

(another from the edition of (v) illustrated in colour, p. 192,

another from the edition of (vi) illustrated in colour, p. 175).

Wolfgang Tillmans: Portraits, New York 2002 (another

from the edition of (i) illustrated in colour, p. 66).

Wolfgang Tillmans: If One Things Matters, Everything

Matters, exh. cat., London, Tate Britain, 2003

(another from the edition of (i) illustrated in colour, p. 162,

another from the edition of (ii) illustrated in colour, p. 118,

another from the edition of (iii) illustrated in colour, p. 173,

another from the edition of (iv) illustrated in colour, p. 171,

another from the edition of (vi) illustrated in colour, p. 174,

another from the edition of (vii) illustrated in colour, p. 23).

Another version of (i) is in the collection of the Kemper Art Museum, St. Louis.

Another version of (v) is in the collection of the Museum of Modern Art, New York.





(iv)



(ii)



(vi)



(vii)



(v)



(i)



(iii)

λ * 218

OLAFUR ELIASSON (B. 1967)

Eye See You

stamped with the artist's signature, title, number and date 'Eye see you 2006
Ed. 25/30 Olafur Eliasson' (on the reverse of left arm)
stainless steel, aluminium, colour-effect filter glass and monofrequency bulb
89¼ x 53 x 32in. (226.7 x 134.6 x 81.3cm.)
Executed in 2006, this work is number twenty-five from an edition of thirty
plus one artist's proof

£25,000-35,000

\$33,000-46,000

€29,000-40,000

PROVENANCE:

Andersen's Contemporary, Copenhagen
Acquired from the above by the present owner in 2007.



Olafur Eliasson, *Eye See You*, 2006.
Vienna Thyssen-Bornemisza Art Contemporary Collection,
The Winter Palace of Prince Eugene of Savoy, Vienna.
Artwork: © Olafur Eliasson.
Photo: © Anders Sune Berg, 2015.

EXHIBITED:

Stockholm, Jarla Partilager, *Summer Solstice*, 2008
(another from the edition exhibited and illustrated,
unpaged).
Dusseldorf, NRW - Forum Kultur und Wirtschaft,
Olafur Eliasson: Eye See You, 2010 (another from the
edition exhibited).
Dusseldorf, Langen Foundation, *Olafur Eliasson:
Works from the Boros Collection 1994-2015*, 2015-
2016 (another from the edition exhibited, installation
views illustrated in colour, pp. 95, 123).
Vienna, Belvedere Museum, Winter Palace of Prince
Eugene of Savoy, *Olafur Eliasson: Baroque Baroque*,
2015-2016 (another from the edition exhibited,
installation views illustrated, pp. 219-227).

LITERATURE:

O. Eliasson, A. Engberg-Pedersen and P. Ursprung,
Studio Olafur Eliasson: An Encyclopaedia, Cologne
2008 (another from the edition illustrated in colour,
p. 484).

Another from the edition is in the collection of
Museum of Contemporary Art, Chicago.





*** 219**

KAWS (B. 1974)

DISSECTED COMPANION (GREY)

stamped 'MEDICOM TOY 2009 MADE IN CHINA' (on the underside of the proper right foot); stamped '© KAWS..09' (on the underside of the proper left foot)

painted cast vinyl

50% x 21¼ x 12¼in. (128 x 54 x 31cm.)

Executed in 2009, this work is from an unnumbered edition of one hundred

£25,000-35,000

\$33,000-46,000

€29,000-40,000

PROVENANCE:

Medicom Toy, Japan.

Guy Heppner, Los Angeles.

Acquired from the above by the present owner in 2014.



220

KAWS (B. 1974)

DISSECTED COMPANION

stamped 'MEDICOM TOY 2009 MADE IN CHINA' (on the underside of the proper right foot); stamped '© KAWS..09' (on the underside of the proper left foot)

painted cast vinyl

50% x 21¼ x 12¼in. (128 x 54 x 31cm.)

Executed in 2009, this work is from an unnumbered edition of one hundred

£25,000–35,000

\$33,000–46,000

€29,000–40,000

PROVENANCE:

Medicom Toy, Japan.

Private collection, Japan.

Acquired from the above by the present owner in 2009.

EXHIBITED:

Ridgefield, Aldrich Contemporary Art Museum, KAWS, 2010–2011
(another from the edition exhibited).

GEORGE CONDO (B. 1957)

Faces and Expression

signed and dated 'George Condo 09' (lower left)
acrylic, chalk and pastel on paper
49 $\frac{7}{8}$ x 44 $\frac{1}{4}$ in. (126.7 x 112.4cm.)
Executed in 2009

£100,000–150,000

\$140,000–200,000

€120,000–170,000

‘What’s possible with painting that’s not in real life is that you can see two or three sides of a personality at the same time, and you can capture what I call a psychological cubism.’

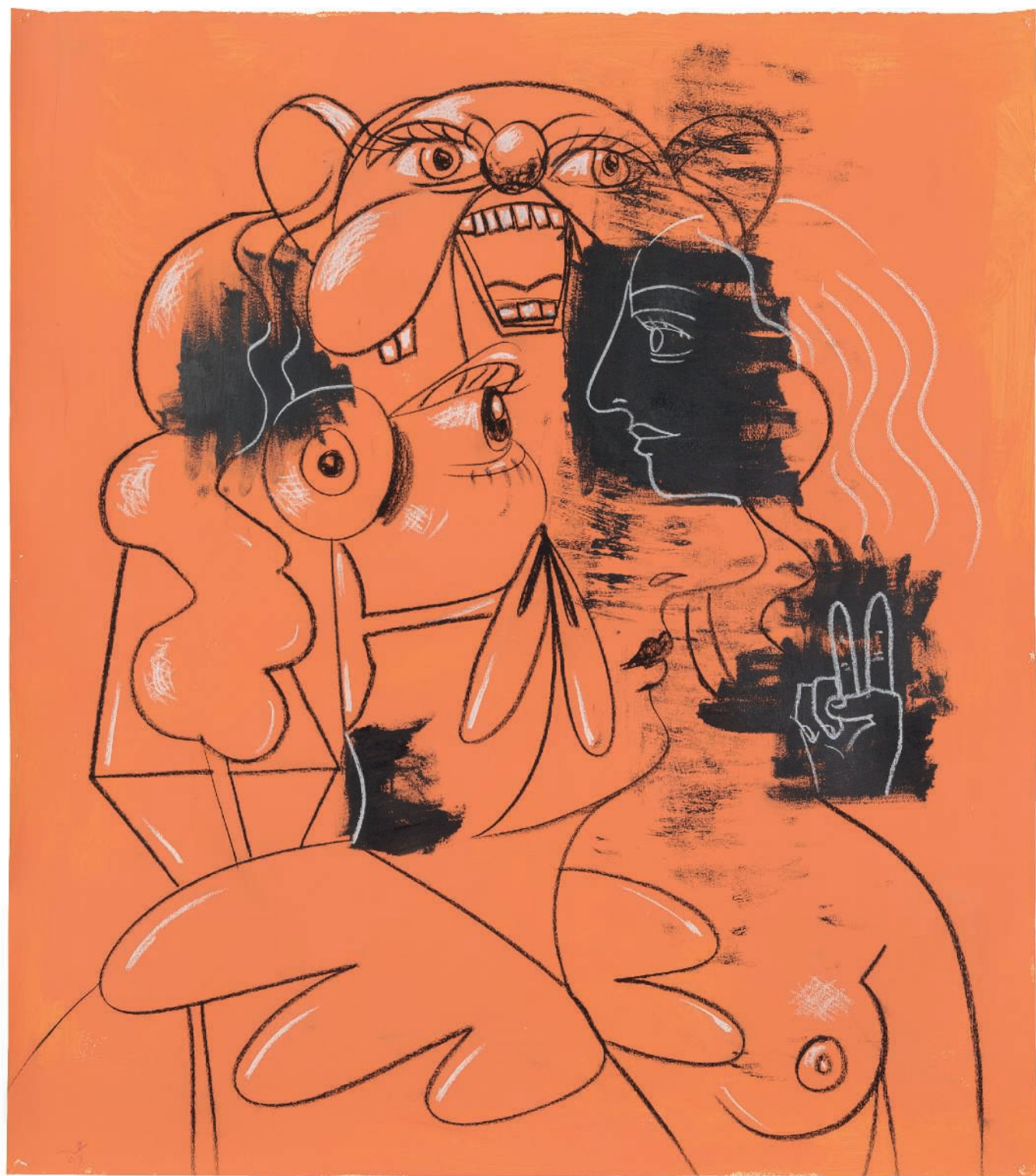
– George Condo

PROVENANCE:

Donated by the artist, courtesy of Simon Lee Gallery, London.

BFAMI Gala Auction, Royal Horticultural Society, London, 2010, lot 13.

Acquired at the above sale by the present owner.





PROPERTY FROM A DISTINGUISHED | PRIVATE SWISS COLLECTION

* 222

ALEX KATZ (B. 1927)

Yvonne

signed and dated 'Alex Katz 97' (upper right)

oil on board

16 x 20in. (40.6 x 50.9cm.)

Painted in 1997

£30,000-50,000

\$40,000-65,000

€35,000-57,000

PROVENANCE:

Galerie Thaddaeus Ropac, Paris/Salzburg.

Acquired from the above by the present owner.



PROPERTY FROM A DISTINGUISHED | PRIVATE SWISS COLLECTION

* 223

ELIZABETH PEYTON (B. 1965)

Evan doing singles of the week melody maker

signed, titled and dated 'Apr. 1997 Evan doing singles of the week melody maker Peyton' (on the reverse)

watercolour and graphite on paper
10¼ x 7in. (26.1 x 18cm.)

Executed in 1997

£40,000-60,000

\$53,000-78,000

€46,000-68,000

PROVENANCE:

New Museum of Contemporary Art, New York.

Anon. sale, Phillips de Pury & Luxembourg New York, 13 November 2001, lot 138.

Acquired at the above sale by the present owner.

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

λ * 224

DAVID HOCKNEY (B. 1937)

Henry and Christopher

signed with the artist's initials, titled, inscribed and dated 'Henry + Christopher.

Lucca. Aug. 1973. DH' (lower right)

ink and graphite on paper

14 x 17in. (35.4 x 43.2cm.)

Executed in 1973

£180,000-250,000

\$240,000-330,000

€210,000-280,000

‘Henry and I got along instantly... We realised we shared a love of music, opera in particular, which I had started to go to a bit, upstairs at Covent Garden, 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.’

– David Hockney



David Hockney, *Henry Geldzahler and Christopher Scott*, 1969.

Post-War and Contemporary Art Evening Auction, Christie's London, 6 March 2019, lot 8.

PROVENANCE:

Henry Geldzahler, New York (acquired directly from the artist).

André Emmerich Gallery Inc., New York.

Andrew Crispo Gallery, New York.

His sale, Sotheby's New York, 15 November 2001, lot 128.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, William Beadelston Inc., *David Hockney in America*, 1983, no. 17.



Hans + Christopher. Lucca. Aug. 1993. 024



Henry Geldzahler sitting at the Metropolitan Museum of Art, among some of the works destined for *New York Painting and Sculpture: 1940-1970*, New York, 1969.

Photo: © Jack Robinson/Hulton Archive/Getty Images.

Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London; © Robert Morris, DACS, 2019; © Hans Hofmann, DACS, 2019 and © Robert Rauschenberg Foundation/DACS, London/VAGA, New York.

‘Geldzahler was a man Hockney truly loved, who made him laugh more than anyone else, and who introduced him into the New York art world... With a great eye as well as a vast knowledge of art, Geldzahler was not afraid to criticise, and he became one of the few people from whom Hockney got critical feedback about his work.’

– Christopher Simon Sykes

Gifted to his friend, the renowned curator and critic Henry Geldzahler, David Hockney's *Henry and Christopher*, 1973, is a gentle and delicate composition drawn directly from his iconic, large-scale painting *Henry Geldzahler and Christopher Scott*, 1968-1969. Described by critic Jackie Wullschläger as a ‘natural draughtsman...second in the 20th century only to Picasso’, Hockney has wholly captured the painting's essence in spidery, dynamic lines (J. Wullschläger, ‘David Hockney at Tate Britain: an even bigger splash’, *Financial Times*, February 10, 2017). In the drawing, Geldzahler is seated on a sofa staring resolutely ahead, and his clothing is formed of short, staccato lines which contrast elegantly with the smudgy volumes of the cushions. To his right stands his then-boyfriend; the painter Christopher Scott, rendered in profile and dressed in a trench coat. The setting is simple and the walls are bare: a

sofa, the faintest hint of a window, and a glass coffee table upon which rests a vase filled with translucent tulips. Geldzahler and Scott are more fully-realised, and Hockney used the fine crosshatching of an architect's pen to model and shade the bodies. Even in the unassuming composition, Hockney conveys a palpable sense of uncertainty and reticence.

Hockney first met Geldzahler at Andy Warhol's studio in 1963. The curator became a frequent subject of Hockney's and theirs was a friendship steeped in art and travel, including to Lucca, Italy, where this drawing was created; the two remained lifelong friends until Geldzahler's death in 1994. Although ostensibly a double portrait of Geldzahler and Scott, the real relationship represented is between Hockney and Geldzahler. Placed to the side, Scott is the interloper and this configuration reinforces the undercurrent of ambiguity in the two

sitters' relationship, a feeling mirrored in the emptiness of the room. Hockney's use of one-point perspective further collapses the divide between image and the real world, a result of what Geldzahler called ‘a close, almost voyeuristic scrutiny of relationships’ that further reinforces the drawing's intriguing yet unstable charge (H. Geldzahler quoted in J. Siegel, ‘Review: David Hockney by David Hockney by Nikos Stangos and David Hockney’, *Art Journal*, Vol. 38, No. 1 (Autumn, 1978), p. 70). As Geldzahler never owned the celebrated canvas, Hockney's drawing serves as a memento of the experience and a token to their camaraderie. *Henry and Christopher* may be a subjective reality, but as Hockney noted, ‘drawing teaches people to look’ (H. Hockney, quoted in W. Boyd, ‘Drawing from Life’, *Harper's Bazaar*, August 22, 2014).

Right: Portrait of Henry Geldzahler, New York, 1972.
Photo: © Arnold Newman Properties/Getty Images.



λ 225

FRANK AUERBACH (B. 1931)

Figure Seated on Bed II

oil on board
12½ x 12in. (30.8 x 30.6cm.)
Painted in 1969

£200,000–300,000

\$270,000–390,000

€230,000–340,000

‘The apparent distortion of the figure invites comparison with Francis Bacon. Bacon’s lying figures, however, always occupy an artificial stage which seems to have been coldly painted as an arena within which the act of painting is performed. Auerbach treats the space, the bed and the figure with an equal intensity.’

– Colin Wiggins



Francis Bacon, *Double Portrait of Lucian Freud and Frank Auerbach*, 1964.
Private collection.

© The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2019.
Photo: Prudence Cuming Associates Ltd

PROVENANCE:

Marlborough Fine Art, London.
Villiers Fine Art Gallery Limited, Paddington, Australia.
Private Collection, Paddington, Australia.
Rex Irwin, Woollahra, New South Wales, Australia.
Marlborough Gallery, London.
Acquired from the above by the present owner in 2014.

EXHIBITED:

New York, Marlborough-Gerson Gallery, *Frank Auerbach*, 1969 (illustrated, p. 51).
London, Marlborough Fine Art, *Frank Auerbach*, 1971 (illustrated, p. 17).
London, Arthur Tooth & Sons, *Critic's Choice 1971*, 1971, no. 1.
London, West London Synagogue, *West 100 Arts Week, Centenary Art Exhibition*, 1970, no. 2.
Paddington, Australia, Villiers Fine Art Gallery, *Frank Auerbach*, 1972, no. 12.

LITERATURE:

W. Feaver, *Frank Auerbach*, New York 2009, no. 253 (illustrated, p. 265).





The artist Frank Auerbach in his studio.
 Artwork: © Frank Auerbach, courtesy Marlborough Fine Art.
 Photo: © Heritage Image Partnership Ltd / Alamy Stock Photo.

‘I think all good painting looks as though the painting has escaped from the thicket of prepared positions and has entered some sort of freedom where it exists on its own, and by its own laws, and inexplicably has got free of all possible explanations.’

–Frank Auerbach

Frank Auerbach’s *Figure Seated on Bed II*, 1969, is an intimate and evocative composition in luscious paint. Bands of colour articulate the imprecise details of this bedroom scene: pine-coloured walls, a darkened floor, and an olive and white bed. At the top of the canvas is a thin triangle of a blackened-burgundy. Upon the bed sits a figure, vividly and tumultuously composed of thick orange and black paint. Auerbach’s distortions have been likened to Francis Bacon’s figures, which often seem to transmogrify. Unlike Bacon, however, warmth emanates from an Auerbach portrait; art historian and critic T. J. Clark has observed that Auerbach, in his figure studies, was after ‘not a likeness so much as a presence’ (T. J. Clark, ‘On Frank Auerbach’, *Frank Auerbach*, exh. cat., Tate Britain, London, 2015, p. 14). In *Figure Seated on Bed II*, the person is more understood than recognizable, perhaps because Auerbach only paints his friends. Still, although the form may seem incomprehensible, prolonged engagement brings out its details, including tightly crossed legs and clasped hands, and this

act of discovery and unfolding is central to the experience of Auerbach’s work. Indeed, in the rapid strokes a person’s whole essence awaits; more than a representation, *Figure Seated on Bed II* is the celebration of an individual life.

Auerbach is affiliated with the School of London, a circle of figurative painters including Michael Andrews, Lucian Freud, Leon Kossoff, and Bacon. The years prior to the painting of *Figure Seated on Bed II* saw a complete change in Auerbach’s figuration. Whereas before, he had built up his forms, now limbs and heads were completely absorbed by his expressive painting, ‘laced together by...graphic energy’ (R. Hughes, *Frank Auerbach*, London, 1989, p. 165). Tactility became a paramount concern. In *Figure Seated on Bed II*, the substantial, lavish brushwork is overwhelmed with dimensionality and potency, and for Auerbach, impasto has always seemed as much a subject as the imagery itself. As the artist himself explained, ‘It is the paradox of trying to make a gesture on a flat surface about a haptic, a tangible experience’ (F. Auerbach

interviewed by C. Lampert, 1978, printed in *Frank Auerbach*, exh. cat., Tate Britain, London, 2015, p. 151).

In *Figure Seated on Bed II*, the intensely concentrated colouration thrums with life, and Auerbach considers this negotiation with depth and physicality to be the essential question of painting. Accordingly, he has found inspiration from a whole array of painters including Rembrandt, Ingres, Monet, and de Kooning, each of whom, in his own way, has endeavoured to record the world’s matter and motion. ‘All my paintings,’ Auerbach notes ‘are the end result of hundreds of transmutations’ (Auerbach, quoted in C. Lampert, N. Rosenthal and I. Carlisle, *Frank Auerbach Paintings and Drawings 1954-2001*, exh. cat., Royal Academy, London 2001, p. 26). The marks and motions in *Figure Seated on Bed II* are, as such, both known and incomprehensible, and, in hoping to pin down the world, Auerbach has rendered an impression, at once enigmatic, striking and convincing, a fleeting movement, an evolving self.



λ 226

GRAYSON PERRY (B. 1960)

This is Not a Vase

stamped with the artist's monogram (lower edge)

glazed ceramic

18½ x 7⅞ x 7⅞in. (47 x 20 x 20cm.)

Executed in 1994

£80,000–120,000

\$110,000–160,000

€92,000–140,000

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

– Waldemar Januszczak



(alternate view)

PROVENANCE:

Laurent Delaye Gallery, London.

Acquired from the above by the present owner.



TRACEY EMIN (B. 1963)

Something Really Terrible

appliqué blanket
97 x 78½ in. (246.4 x 200 cm.)
Executed in 2001

£100,000–150,000

\$140,000–200,000

€120,000–170,000

‘Emin’s blankets are voice-works. It’s as though they were hung out and caught language as it passed through them, from tiny detail to huge declaration.’

– Ali Smith



Tracey Emin and Jay Jopling at New York's Gramercy International Art Fair in 1994 with her blanket *Hotel International*, 1993.
© Tracey Emin. All rights reserved, DACS/Artimage 2019.

PROVENANCE:

White Cube.

Private Collection, Geneva.

Anon. sale, Christie's London, 29 June 2011, lot 115.

Acquired after the above sale by the present owner.

EXHIBITED:

London, White Cube, *Tracey Emin: You Forgot to Kiss My Soul*, 2001.

LITERATURE:

C. Burnett (ed.), *Writers on Artists*, New York 2001 (illustrated in colour, p. 216).

A. Rose, "Raw Nerve", in *Telegraph Magazine*, April 2001 (illustrated in colour, p. 31).

J. Winterson, C. Freedman and R. Fuchs, *Tracey Emin: Works 1963/2006*, New York 2006 (illustrated in colour, p. 318).

SOMETHING REALLY TERRIBLE

SHE HAD A BABY - A BABY SHE
NEVER WANTED - SHE PREYED
TO GOD THAT IT WOULD NEVER
HAPPEN - IT NEVER DID -

THE BABY DIED - SHE WAS ALONE
HER EYES NEARLY BULGED OUT
OF THERE SOCKETS

SHE WAS FOUND BLEEDING
STILL ALIVE

BLIND - ALMOST BLIND - SHE
WAS RELIEVED IT WAS OVER
BUT NO ONE WOULD BELEAVE HER

YOU FORGOT TO
KISS MY SOUL

λ 228

FRANK AUERBACH (B. 1931)

Head of Jake II

oil on board
13½ x 9⅞in. (34.5 x 25cm.)
Painted in 2012

£120,000–180,000

\$160,000–230,000

€140,000–210,000

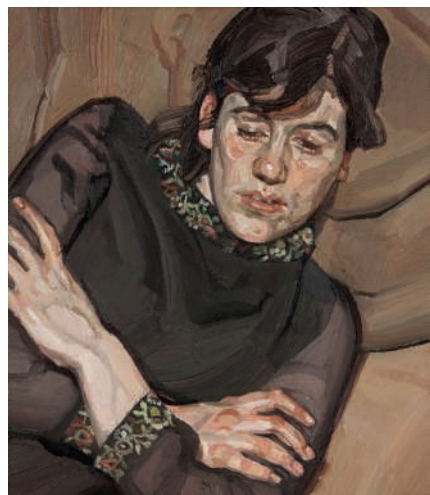
‘One gets an idea of what one looks like as time goes by, and I certainly recognise myself in all of the pictures. But it’s difficult to explain. It doesn’t feel like the same thing being painted over and over again. It looks like different facets, or different parts or ideas around the same thing. Even though the process can be very repetitious, it doesn’t feel it.’

– Jake Auerbach

PROVENANCE:

Marlborough Gallery, London.

Acquired from the above by the present owner in 2013.



Lucian Freud, *Bella*, 1981.
© Lucian Freud Archive / Bridgeman Images.

From the spirited tangle of textured green and burgundy of Frank Auerbach’s *Head of Jake II*, 2012, a face emerges.

The painting depicts the artist’s son, one of Auerbach’s favourite and most frequent subjects; other portraits of Jake are held in the collections of Tate, London, and the Museum of Modern Art, New York, amongst others. Auerbach’s long career is an extended mediation on the human form, and he paints a small group of subjects, forging an intimate relationship with each through their repeated sittings: ‘I’ve got certain attachments to people and places, and it seems to me simply to be less worthwhile to record things to which I’m less attached, since I know about things that nobody else knows about’ (Auerbach quoted in C. Lampert, ‘A Conversation with Frank Auerbach,

1978’, in *Frank Auerbach*, Tate, London, 2016, p. 147). Returning to the same sitters again and again, even after the elapse of many years, Auerbach captures a person’s evolving likeness, if not an exact representation. Though *Jake II* appears spontaneous, the impasto surface is a result of a prolonged process of layering and scraping, for which the artist uses both a brush and his fingers. It is a densely animated and wholly empathetic portrayal: ‘If something looks like a “portrait”’, Auerbach says, ‘it doesn’t look like a person. When the forms evoked by the marks seem coherent and alive and surprising, and when there are no dead areas, I think the painting might be finished’ (F. Auerbach, quoted in W. Feaver, *Frank Auerbach*, New York, 2009, p. 22).



LUCIAN FREUD (1922-2011)

Drawing for Naked Figure

ink on paper
22¾ x 18in. (57.7 x 45.7cm.)
Executed in 1973

£100,000-150,000

\$140,000-200,000

€120,000-170,000

‘The picture in order to move us must never merely remind us of life,
but must acquire a life of its own, precisely in order to reflect life.’

– Lucian Freud

PROVENANCE:

James Kirkman, London.

Acquired from the above by the present owner in 1983.

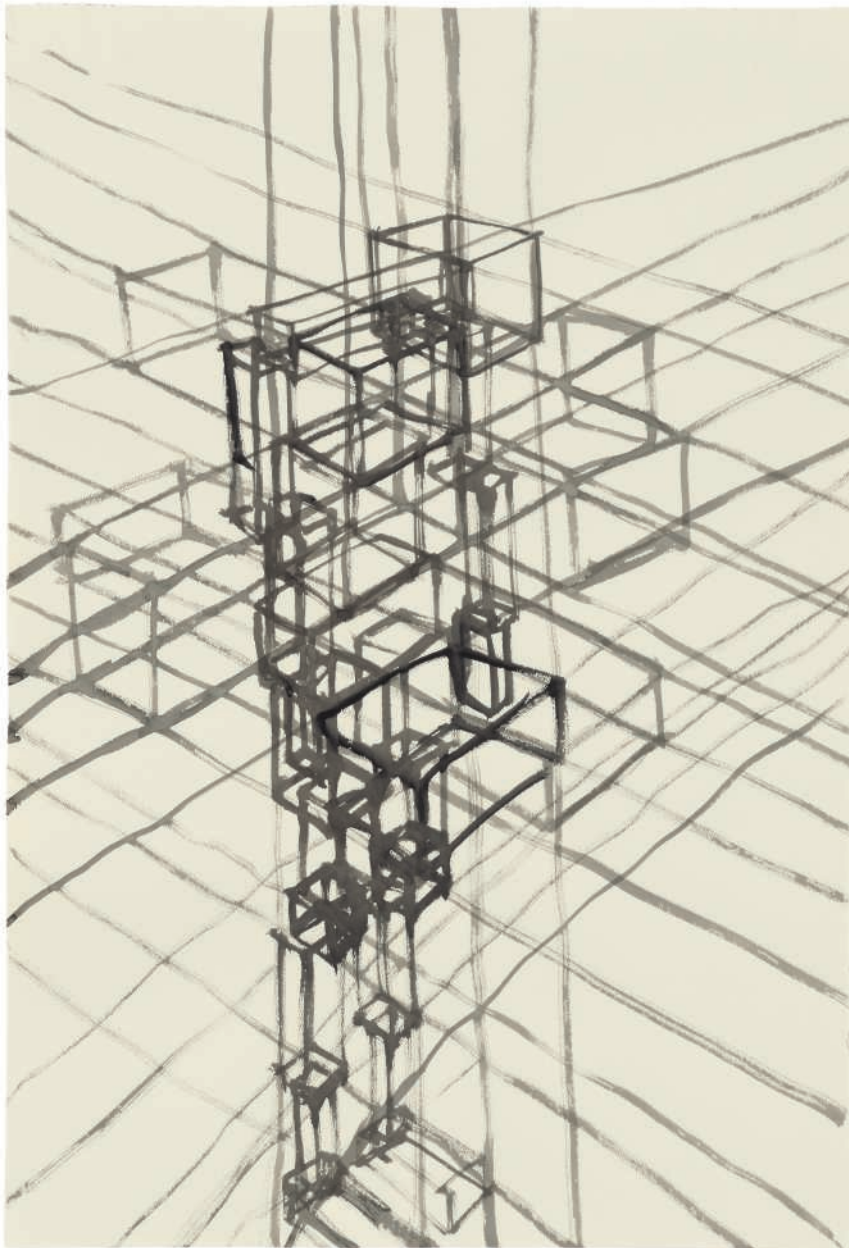
Lucian Freud’s *Drawing for Naked Figure*, is a tender rendering of Freud’s then-girlfriend Jacquetta Eliot. The outlines of Eliot’s nude body are soft, with Freud layering one next



Lucian Freud, *Small Naked Portrait*, 1973-1974.
Ashmolean Museum, University of Oxford, Oxford.
© The Lucian Freud Archive / Bridgeman Images.

to the other to build tone and resemble the delicacy of a drypoint etching. Pen strokes are alternatively gentle and assured, capturing the talent of the artist’s draughtsmanship – the rise of a shoulder, its form rapidly corrected, the curl of toes trailing into barely-there calligraphy. The composition of *Drawing for Naked Figure* directly references Freud’s contemporaneous painting, *Small Naked Portrait*, 1973, now part of the collection of the Ashmolean Museum, Oxford. For her part, Eliot described the experience of modelling for Freud as ‘fantastically intimate’ (J. Eliot, quoted in W. Feaver, *Lucian Freud*, New York, 2007, p. 25). In his portraits, Freud nurtured this closeness, seeking out a person’s ‘innermost being’ in his series of naked portraits (R. Lauter, ‘Thoughts on Lucian Freud’, in *Lucian Freud: Naked Portraits*, exh. cat., Museum für Moderne Kunst, Frankfurt, 2001, p. 122). In *Drawing for Naked Figure*, Eliot is vulnerable yet self-possessed, her form alluring, seductive, and insistent.





Photograph by Prudence Cumming Associates, London
© the artist

λ 230

ANTONY GORMLEY (B. 1950)

Extend II

signed, titled and dated 'Extend II Antony Gormley 2012' (on the reverse)
carbon and casein on paper
44 x 30½in. (112 x 76.6cm.)
Executed in 2012

£20,000-30,000

\$27,000-39,000

€23,000-34,000

PROVENANCE:

White Cube.

Acquired from the above by the present owner.



λ 231

HURVIN ANDERSON (B. 1965)

Bridge Study

signed and dated 'HurvinA Feb 13' (on the reverse)
acrylic on card collage laid on board
10% x 14in. (27 x 35.5cm.)
Executed in 2013

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Thomas Dane Gallery, London.

Acquired from the above by the present owner.

EXHIBITED:

London, Thomas Dane Gallery, *Hurvin Anderson: New Works*, 2013.

PETER DOIG (B. 1959)

Saut d'Eau

signed, titled and dated 'SAUT D'EAU Peter Doig 2006' (on the overlap)
oil on canvas
16 x 12¼in. (41 x 31 cm.)
Painted in 2006

£350,000–450,000

\$460,000–590,000

€400,000–510,000

'It could be the light in Trinidad. I never thought about colour that much with my early paintings. I used the colour I thought was appropriate, whereas now maybe colour is becoming a more predominant concern... Colour in this part of the world is very intense, and frequently you see incredible combinations. These clashing colours start making sense in the light.'

– Peter Doig



Peter Doig, *Pelican (Stag)*, 2003.

Artwork: © Peter Doig. All Rights Reserved, DACS 2019.

PROVENANCE:

Michael Werner Gallery, New York.

Acquired from the above by the present owner in 2009.

EXHIBITED:

New York, Michael Werner Gallery, *Peter Doig New Paintings*, 2009, no. 5 (illustrated in colour, unpagged).

El Segundo, ESMoA, *Experience 01: DESIRE*, 2013.

LITERATURE:

C. Lampert and R. Shiff (eds.), *Peter Doig*, New York 2011, p. 298 (illustrated in colour, p. 285).

P. Mogadassi and J. Alford (eds.), *Peter Doig, No Foreign Lands*, exh. cat. Edinburgh, Scottish National Gallery and Montreal, Montreal Museum of Fine Arts, 2013–2014, p. 215 (illustrated in colour, p. 189).





Paul Gauguin, *Mata Mua (In Olden Times)*, 1892.
 Colección Carmen Thyssen-Bornemisza en depósito en el Museo Nacional Thyssen-Bornemisza, Madrid.
 Photo : © 2019. Colección Carmen Thyssen-Bornemisza en depósito en el Museo Nacional Thyssen-Bornemisza/Scala, Florence.

‘Journeys real and metaphorical, places of arrival and departure, no-man’s lands between waking and sleeping, and the slippage between the present and the past, the real and the imaginary, are the territories of Doig’s art.’

– Adrian Searle

Diaphanous swathes of periwinkle and sky blue suffuse Peter Doig’s *Saut d’Eau*, 2006, shrouding the vivid green of an elusive landscape, which, like a fading dream, cannot be fully grasped. An emerald island rises from the placid water, calm and inviting in the humid atmosphere of the tropics. Doig sees colour as ‘potent and ambiguous’ capable of ‘searing a hole’ in the canvas, of collapsing the foreground and the background (P. Doig in conversation with A. Cook in *Peter Doig: No Foreign Lands*, exh. cat., National Galleries of Scotland, Edinburgh, 2013, p. 187). Rendered in expressive brushwork are traces of a warm breeze, swaying the loosely-sketched branches of a solitary

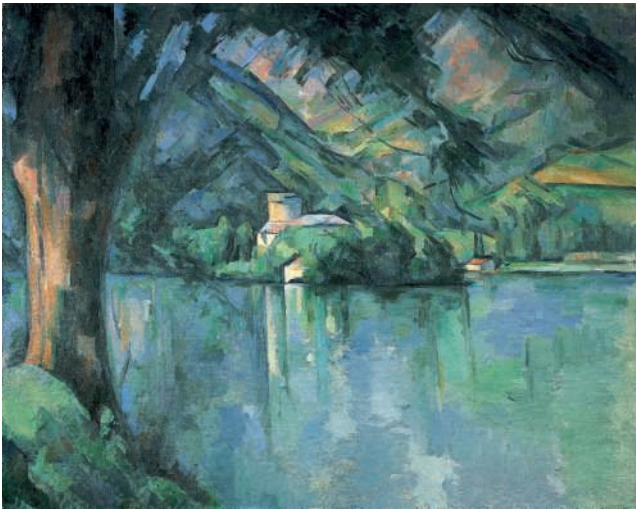
tree; while a single heliotrope path winds its way into the background, inviting the viewer to walk into the dreamscape. From the foreground a solitary profile emerges, the face cropped so that only one arched eye is visible. Like a hazy remembrance of a man, this is a figure that Doig has returned to throughout his painting practice. The painting’s title refers to the small lush island located off the coast of Trinidad, yet with its intoxicating, almost fantastical colour palette, *Saut d’Eau* asks the viewer to question the reality of the painting itself and the world it represents.

Having moved between the United Kingdom, Canada, and Trinidad and Tobago, the themes of dislocation

and transition occupy many of Doig’s canvases. Drawing from both his own personal history and a broader engagement with questions of place and identity, Doig often begins with an idea, which he reviews and reconfigures according to his own memories, art historical allusions, and a vast repository of images. Working between physical fragments and his own mental archive, Doig’s paintings make visible the uncertainties and ambiguities of a semi-lucid consciousness, tethered to the earth but ‘only just, like in a dream’ (P. Doig quoted in T. Adams, ‘Record Painter’, *The Guardian*, January 27, 2008). While the specific geographical formations of the real world may serve







Paul Cézanne, *Lake Annecy (Le Lac d'Annecy)*, 1896.
Courtauld Institute Galleries, London.
Photo : © 2019. DeAgostini Picture Library/Scala, Florence.



View of Saut d'Eau in Trinidad in 2010.
Photo: © Peter Doig. All Rights Reserved, DACS 2019.

'She loved to say it and I loved to hear it,
"Paramin," it had the scent of cocoa in it,
the criss-crossing trunks of leafy gommiers straight
out of Cézanne and Sisley, the road rose then fell fast.'

– Derek Walcott

as an entry point into this image, Doig's 'intangibles' are disorienting, a portal into an imaginary realm (P. Doig quoted in G. Mackert, 'Peter Doig', in *Dear Painter, paint me...*, exh. cat., Centre Georges Pompidou, Paris, 2002, p. 184). Doig's practice presents a prolonged engagement with the mechanics of remembering itself: these paintings are not nostalgic but rather an invitation to travel through time.

Throughout his career, Doig has consistently looked to the influence his forebears, amalgamating the various legacies of twentieth-century art into his own distinct painterly language. In *Saut d'Eau*, Doig extends the lineage

of those Modernist painters who redefined the relationship between colour and form. Nicholas Serota, the former director of Tate, has described Doig's canvases as possessing 'a kind of mythic quality that's both ancient and very, very modern' (N. Serota quoted in C. Tomkins, 'The Mythical Stories in Peter Doig's Paintings', *The New Yorker*, December 11, 2017). Recalling the ethereal colour fields of Mark Rothko, and the Cloisonnist planes of Paul Gauguin, these vibrating expanses of pigment eradicate any sense of pictorial perspective, bringing the image directly to the frontal plane. As figuration slowly warps into abstraction, the distinction

between the real and the fantastical begins to crumble. Indeed, it is here that Doig establishes himself as the contemporary heir to Gauguin: just as the French master painted semi-fictional visions of idealised island paradises, *Saut d'Eau* represents a figment of the artist's imagination, born in the collision of memory, nostalgia and desire. Certainly, land as a subject allows Doig to paint a shared experience of the terrestrial; these scenes speak to the universal desire to find one's place in the world. *Saut d'Eau* is a voyage across the verdant Trinidadian vista, the potent expression of a metaphor, a loop through space and time.

DAVID HOCKNEY (B. 1937)

Dr. Leon Banks

signed with the artist's initials and dated 'DH 79' (lower right)
watercolour on two adjoining sheets of paper
43 x 19in. (109.2 x 48.3cm.)
Executed in 1979

£120,000-180,000

\$160,000-230,000

€140,000-210,000

'It is of critical importance to understand the relationship Hockney has with all of his subjects, which is why he refused the invitation to paint portraits of people he doesn't know... I think it's also important to note that Hockney stands still for several minutes before he paints a portrait, observing the subject but also connecting with him/her, reminding himself of their relationship and the way it plays in his mind's eye.'

– Jill Moniz

PROVENANCE:

Private Collection (acquired directly from the artist).
Acquired from the above by the present owner.

EXHIBITED:

San Francisco, FUSED, *Flowers in Your Hair*, 2016.



Paul Cézanne, *Portrait d'Ambroise Vollard*, 1899.
Musée Du Petit Palais, Paris.
Photo : © 2019. Photo Josse/Scala, Florence.

Painted in 1979, David Hockney's *Dr. Leon Banks* is a revealing full-length portrait of the artist's friend and chess partner, Dr. Leon Banks. Dressed in a blue suit self-assured of loose yet sensitive lines, Banks is composed and debonair. Tighter brushwork illuminates the details of Banks' face and animates his wistful expression. Little is shown in the background save for an aqueous patch of pale blue sky which encircles Banks like an aura. Dr. Leon Banks was raised in Washington D. C., where he was a frequent visitor to the city's many public museums. In the early 1950s, he moved to Los Angeles, and began his art collection with abstract canvases by Mark Rothko and Robert Rauschenberg, among others; over time, Hockney became amongst the most well-represented artists in the collection. The two met at the home of the collector Beatrice Gersh, and quickly became friends. Hockney's studio, they discovered, was only a short walk from Banks' paediatric practice. Banks repeatedly asked the artist to paint his portrait, but Hockney acquiesced only in 1979; going on to paint him frequently, first in 1994 and then in 2005, illuminating a unique relationship between artist and patron.

In endeavouring to capture a person's likeness, Hockney regularly returns to the same pantheon of subjects, and he believes this process to be most successful when he truly knows his sitter: 'I think the way I draw, the more I know and react to people, the more interesting the drawings will be... If you don't know the person, you don't really know if you've got a likeness at all' (D. Hockney, *Faces 1966-1984*, London, 1987, n. p.). Accordingly, Hockney's portraits are not simply the continuous thread running through his prolific career but also a visual chronicle of a life with all its intimacies and confidences. For Hockney, portraiture presents a 'collusion' between the artist and sitter and a means to consider the dynamics of painting itself (M. Livingstone, 'The Private Face of Public Art', in *David Hockney Portraits*, exh. cat., National Portrait Gallery, London, 2006, p. 19). To represent another person's essence is always a collaboration, and in *Dr. Leon Banks* the artist allows his friend the space to stage himself. Hockney's rendering is capacious, the image of a proud and calm man and a testament to their friendship.



ALEX KATZ (B. 1927)

Ada and Louise

oil on canvas
71⅞ x 96¼ in. (182.5 x 244.5 cm.)
Painted in 1987

£450,000–550,000

\$590,000–720,000

€520,000–630,000

‘She’s got perfect gestures. And she’s a classic American beauty—full lips, a short nose, and wide eyes. She’s also a European beauty. When I started to paint Ada, I was influenced by Picasso’s Dora Maar.’

– Alex Katz



Alex and Ada Katz, 1969.
Photographer unknown.
Archives of American Art, Smithsonian Institution

PROVENANCE:

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

EXHIBITED:

Valencia, IVAM Instituto Valenciano de Arte
Moderno Centro Julio González, *Alex Katz*,
1996–1997 (illustrated in colour, p. 57).







Edward Hopper, *Coast Guard Station, Two Lights, Maine*, 1927.
Metropolitan Museum of Art, New York.
Artwork: © Heirs of Josephine Hopper/ Licensed by Artists Rights Society (ARS) NY/DACS, London 2019.
Photo: © 2019. Image copyright The Metropolitan Museum of Art/Art Resource/Scala,
Florence Acc. n.: 1974.356.25.

Painted in 1987, Alex Katz's *Ada and Louise* captures the buoyant optimism of a perfect spring day. The sky is a dazzling blue, and a few, thin clouds trail across the pristine expanse. On the left of the composition, Katz's wife, Ada, lounges gracefully, her black hair glinting in the sunlight. She faces Louise, her mother, who, half-hidden beneath a wide-brimmed hat and pink jumper, seems on the verge of speaking. Together, the women relax on bench facing the Atlantic; this is Lincolnville Beach, just down the road

from the Katzs' house. Katz has worked from a studio in Maine since the mid-1950s, and *Ada and Louise* evinces a particularly New England aesthetic of crisp whites set against the saturated colours of sea and sky.

Katz is regularly characterised as the quintessential American painter for his vivid and direct visual vocabulary. He grew up steeped in the New York art world of the 1940s and 1950s, but his career has boldly defied the conventions of the time. Although deferential to Abstract

'Maybe spending every summer in Maine with Ada, where I paint from nature, gives me fresh insight when I come back to the city. It's a perfect balance for me.'

– Alex Katz



Andrew Wyeth, *Christina's World*, 1948.
Museum of Modern Art (MoMA), New York.
Artwork: © Andrew Wyeth, DACS 2019.
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence Acc. n.: 16.1949.

Expressionism, Katz shied away from Action painting's emotive aesthetic, instead championing figuration by embracing the small, everyday moments of his life. Still, he did not entirely reject abstraction, evidenced in his treatment of small details. A lock of hair or a yellow blossom are often simplified into uncomplicated geometries that stand in for greater narrative considerations. In *Ada and Louise*, sky and water are flattened into crisp rectangles which nevertheless evoke the breeze-blown atmosphere of the Atlantic coast.

While his works embrace representation, Katz's themes are more complex than they initially appear. *Ada and Louise* ostensibly depicts two women in conversation, but the painting is also self-reflexive, looking backwards



Andy Warhol, *Self-Portrait*, 1963-1964. Private collection.
 Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.
 Photo: © 2019. Christie's Images, London/Scala, Florence.

‘Artists were looking at their predecessors, but there were not a lot of them who’d continued in that figurative zone consistently, with [Katz’s] level of detachment... Coolness is something that artists of all generations admire – cool in the sense of detachment, but [also] cool in the sense of hip.’

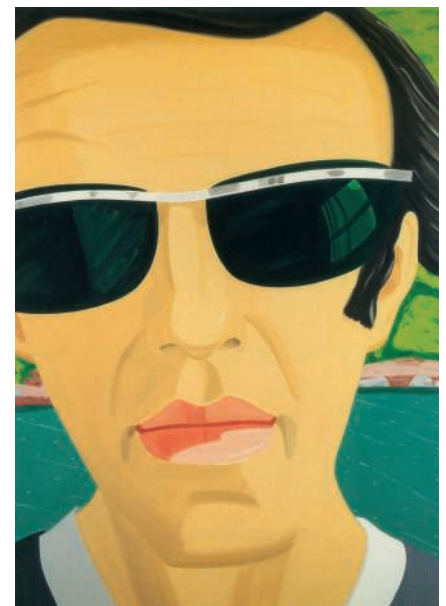
– Adam Weinberg

to Impressionist canvases of *plein air* scenes. Claude Monet, Berthe Morisot, and Pierre-August Renoir all made subjects of their surrounding realities. Like his predecessors, Katz, too, desires to represent light in paint, explaining that ‘capturing fast light is like painting the immediate present which, to me, is painting eternity... if you can get into the immediate present, then there’s no past and there’s no future. That’s what the immediate tense is. I always try to get that in my paintings’ (A. Katz interviewed by C. Hazelton, *Aesthetica*, October 6, 2012). Unlike Impressionist works, Katz’s portraits are filtered through the detached lens of Pop art: aloof and wry, they are consciously aware of their status as painted subjects. Indeed, with their bright colour palette, flatly graphic lines, and billboard size, Katz embodies a Pop aesthetic, if not its thematic concerns.

With the hope of enveloping the viewer within his painted panoramas, Katz shifted his attention away from pure portraiture towards landscape paintings in the late-1980s. *Ada and Louise* signals this turn, and Katz placed

equal emphasis on both the women and the land: even as Ada and Louise relate to one another, they have something in common with the clouds drifting leisurely across the still sky. There is a ‘generic sameness’ to both the figures and the terrain, yet despite the simplified forms, individuality is expressed nonetheless (M. James, ‘Commentaries’ in D. Sylvester (ed.), *Alex Katz: Twenty Five Years of Painting*, exh. cat., Saatchi Gallery, London, p. 57). Ada and Louise are, in many ways, generic types, yet they are also wholly realised people, with unique histories embedded in their bodies. In part, this is owing to the cinematic size of the painting which demands a related story. ‘Scale,’ wrote critic Sanford Schwartz, ‘isn’t just a question of canvas size – it’s a way of filling the size with expression and handling that has the broadness, the grandeur, even, of the dimensions’; Katz’s paintings have this magic, magisterial quality (S. Schwartz, ‘Alex Katz So Far’, *Art International*, vol. 17, Lugano, December 15, 1973, n. p.). *Ada and Louise* is suggestive of a whole, impactful narrative, and like the cinema,

this painting transforms an ordinary moment into the mythic and monumental. Katz renders the quotidian both strikingly elegant and devastatingly cool.



Alex Katz, *Self-Portrait with Sunglasses*, 1969.
 Virginia Museum of Fine Arts, Richmond.
 © Alex Katz, DACS, London/VAGA, New York 2019.



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TOM WESSELMANN (1931-2004)

Smoker Study #38

signed and dated twice 'Wesselmann 67 67' (on the overlap); signed, titled and dated 'SMOKER STUDY #38 WESSELMANN 1967' (on the stretcher)

oil on canvas

8 x 10in. (20.5 x 25.5cm.)

Painted in 1967

£150,000-200,000

\$200,000-260,000

€180,000-230,000

‘Of all Wesselmann’s motifs, the film-noir charged Smoking series, stands as a compelling proxy for male and female desire... As a subject, cigarettes were glamorized and eroticized by advertisements and Hollywood exploitation. Wesselmann, too, paints a simulated image, an abstracted version that comes to stand for private desire, while simultaneously conveying the taste in voyeurism shared by the public generally.’

– Hal Foster

PROVENANCE:

Sidney Janis Gallery, New York.

Jenny Wesselmann Collection, New York.

Private Collection, New York.

Anon. sale, Christie’s New York, 14 November 2007, lot 215.

Acquired at the above sale by the present owner.



Tom Wesselmann with screenwriter and model Danièle Thompson, New York, 1967.

Photo: Sara Cedar Miller.





Rene Magritte, *Georgette Magritte*, 1934.
© ADAGP, Paris and DACS, London 2019.



Andy Warhol, *Marilyn Monroe's Lips*, 1962.
© The Andy Warhol Foundation for the Visual Arts, Inc. / DACS/Artimage 2019.

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

– Donald Kuspit

In Tom Wesselmann’s *Smoker Study #38*, smoke drifts lazily and luxuriously from full, red lips, the mouth of a *femme fatale*. Utterly beguiling, the cigarette dangles impossibly and languidly. The mouth is overly eroticized, yet deprived of both body and background, Wesselmann’s Magritte-like gesture renders the composition at once witty and absurd. Wesselmann began his *Smokers* in 1967, and the series, along with its predecessor, the *Mouth* paintings, developed out of his iconic *Great American Nudes*. These blondes embodied a conception of everlasting youth as tied to the American dream, but by the mid-1960s, Wesselmann began focussing on details of the body itself, each breast, mouth, and foot made into a monumental fetish. The *Smokers* evolved fortuitously: Wesselmann had been drawing studies of his friend, the actress Peggy Sarno, for a *Mouth* painting, when she paused to

take a cigarette break; he became utterly entranced by the wisps of curling smoke. Quickly, Wesselmann discovered that drawing spirals of smoke from real life was nearly impossible; instead, he turned to projecting photographs, which allowed him the freedom to manipulate the scale and size of each composition.

Despite acknowledging the various overlaps in subject matter and aesthetics, Wesselmann always maintained some distance from the Pop artists, even though his practice was just as concerned with consumerism and mass production. Wesselmann worked as a commercial illustrator and cartoonist, and his paintings evince the same sleek and glossy look of print advertisements. This link was further reinforced by his inclusion of items such as packs of Lucky Strike and Pall Mall cigarettes, bottles of Coca Cola, and Hellmann’s mayonnaise, among others; by the late-1960s,

cigarettes were utterly synonymous with American popular culture. Writing under the pseudonym Slim Stealingworth, the artist explained, ‘That it has to do with the smoking of a cigarette has little bearing on the work or its intent’ (S. Stealingworth, *Tom Wesselmann*, New York, 1980, p. 66). Instead, Wesselmann painted the *Smokers* to be an ‘immediately overwhelming and beautiful confrontation with an impossibly monumental phenomenon’ (S. Stealingworth, *Tom Wesselmann*, New York, 1980, p. 66). Indeed, *Smoker Study #38* is playfully seductive and Wesselmann’s act of disembodiment is powerful and transforms the mouth into an icon as recognizable as any consumer product. The painting depicts both consumerism and desire, and a powerful reminder of a bygone era where cigarettes, glamour and sex were inextricably linked.



WORKS ON PAPER BY EDWARD RUSCHA

Christie's is delighted to present two contemporaneous works on paper which exemplify Edward Ruscha's lifelong engagement with the linguistics of images. *City Boy*, 1990, looks to graphic symbolism, and here, Ruscha used his self-designed font Boy Scout Utility Modern, which was inspired by the iconic Hollywood sign. Behind the titular city boy, smoke from a single cigarette curls languidly. In *Foo*, 1990, Ruscha painted the bright red orientalising script used on Chinese takeaway containers, set against the blurry reflection of a window. *Foo*, 1990, joins the artist's extensive dialogue with the cultural signs of Americana. Both works are playfully tongue in cheek, and collapse the divide between language and vision.

For the past six decades, Ruscha has forged a linguistically-rich practice that draws from cinema, art history, graphic design, and vernacular America. His fascination with popular imagery dates to his childhood in Oklahoma City, where he collected stamps and filled his weekends with magazines and movies. Immediately after finishing high school, he moved to Los Angeles to attend art school. Reacting against painting as a medium and the pervasive prominence of Abstract Expressionism, Ruscha initially embraced graphic design, but this too proved uninspiring. Instead, a chance encounter with works by Jasper Johns proved revelatory: in Johns, Ruscha found an artist whose canvases

Edward Ruscha painting on the
veranda of his house, California, 1985.
Photo: Evelyn Hofer/Getty Images.

remained committed to the 'visible world' (N. Benezra, 'Ed Ruscha: Painting and Artistic License', in N. Benezra and K. Brougher (eds.), *Ed Ruscha*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington, D. C., 2000, p. 147). Inspired by the integral role of words in Marcel Duchamp's practice funnelled through Johns' investment to the everyday, Ruscha established his own unique visual language, a fusion of image and text that makes worlds of words and anticipated many of the debates that Conceptual Art would bring to the fore.

'Ruscha's words,' writes Kerry Brougher, 'hover between the flat, transversal surfaces of the graphic artist and the longitudinal, deep-space world of landscape painting, a

semi-abstract cartoon wonderland in which words are quite recognizable but have become confused with objects in perspective' (K. Brougher, 'Words as Landscape', in N. Benezra and K. Brougher (eds.), *Ed Ruscha*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington, D. C., 2000, p. 161). If painting once served as a window onto the world, then Ruscha's beguiling juxtapositions are matrices for understanding how to be. By extracting a word or phrase from its original context, Ruscha alters meaning and makes this transmutation the theme of his art. Seeing, suggests Ruscha, is never enough, and meaning may be recognizable, but it is never fully fixed.



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EDWARD RUSCHA (B. 1937)

City Boy

signed and dated 'Ed Ruscha 1990' (lower right)

acrylic on paper

image: 26 x 36in. (66 x 91.2cm.)

sheet: 30 x 40in. (76 x 101.5cm.)

Executed in 1990

£200,000–300,000

\$270,000–390,000

€230,000–340,000

‘I am not a big fan of meaning. Logic is also another nebulous thought. I attempt to bring threads of subjects, however shaggy, to my work and inject little suggesters to the picture itself, and this often puts a smile on my face.’

– Edward Ruscha



James Dean, 1955.

Photo: © Everett Collection Inc / Alamy Stock Photo.

PROVENANCE:

Gagosian Gallery, Los Angeles.

Carlos Cisneros Collection, Miami.

His sale, Phillips de Pury & Luxembourg New York, 12 November 2002, lot 124.

Acquired at the above sale by the present owner.

LITERATURE:

E. Ruscha, *They Called Her Styrene, Etc.*, London 2000 (illustrated in colour, unpagged).

L. Turvey (ed.), *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume Two: 1977-1997*, New York 2018, no. D1990.01 (illustrated in colour, p. 308).

CITY

BOY



Art Project 1990

* 237

EDWARD RUSCHA (B. 1937)

Foo

signed and dated 'Ed Ruscha 1990' (lower right)

dry pigment and acrylic on paper

image: 10 $\frac{7}{8}$ x 18 $\frac{1}{8}$ in. (27.5 x 46 cm.)

sheet: 15 x 22 $\frac{1}{4}$ in. (38 x 56.5 cm.)

Executed in 1990

£80,000–120,000

\$110,000–160,000

€92,000–140,000

‘I like the idea of a word becoming a picture, almost leaving its body, then coming back and becoming a word again. I see myself working with two things that don’t even ask to understand each other.’

– Edward Ruscha

PROVENANCE:

Galleria d'Arte Il Gabbiano, Rome.

Acquired from the above by the present owner.

EXHIBITED:

Barcelona, Galeria Joan Prats, *Ed Ruscha: Pintures sobre paper*, 1990 (illustrated in colour, unpagged).

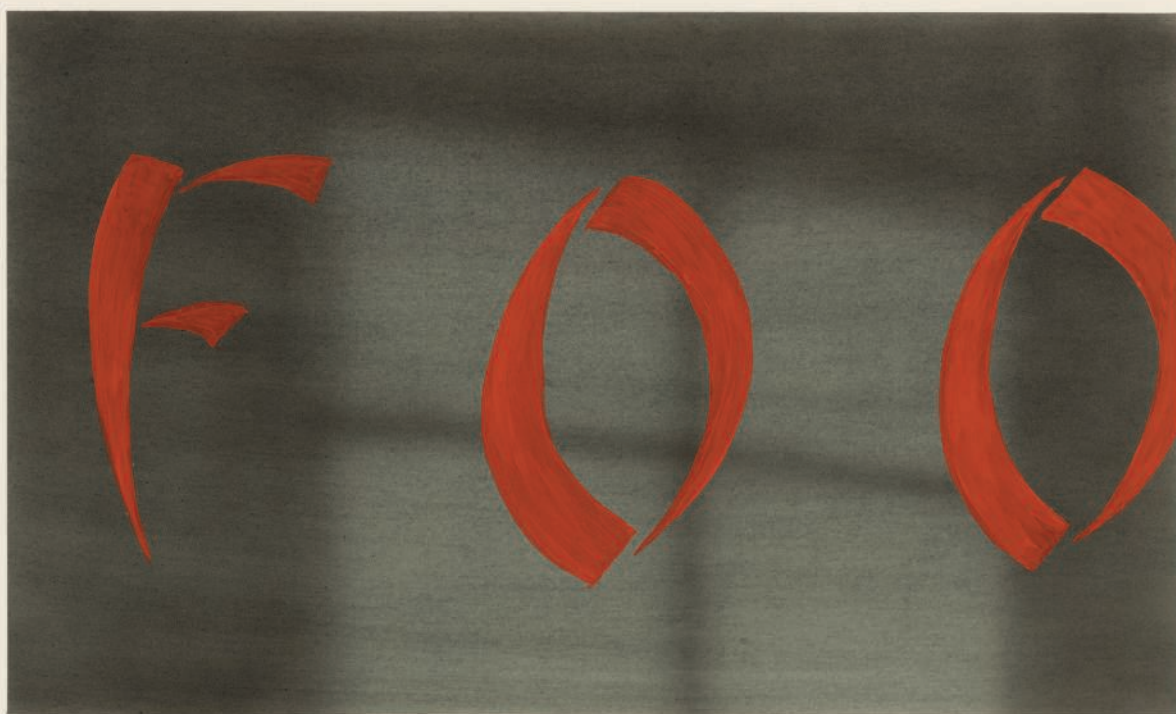
New York, Leo Castelli Gallery, *30th Anniversary Exhibition of Drawings: To Benefit the Foundation for Contemporary Performance Arts*, 1994.

Rome, Galleria d'Arte Il Gabbiano, *Edward Ruscha: '90s*, 2001, no. 14 (illustrated in colour, p. 23).

LITERATURE:

E. Ruscha, *They Called Her Styrene*, London 2000 (illustrated in colour, unpagged).

L. Turvey (ed.) *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume Two: 1977-1997*, New York 2018, no. D1990.22 (illustrated in colour, p. 315).



20.10.1990



238

CHRISTOPHER WOOL (B. 1955)

Untitled

signed and dated 'WOOL 1988' (on the reverse)

enamel on paper

11 x 8½ in. (28 x 21.5 cm.)

Executed in 1988

£25,000–35,000

\$33,000–46,000

€29,000–40,000

PROVENANCE:

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



PROPERTY FROM A DISTINGUISHED | PRIVATE SWISS COLLECTION

* 239

RICHARD PETTIBONE (B. 1938)

Robert Rauschenberg, 'Estate', 1963

stamped with the artist's signature, titled and dated 'Robert Rauschenberg.

Estate. 1963. Richard Pettibone 1965' (lower edge)

silkscreen ink on canvas, in artist's frame

8 7/8 x 6 1/2 in. (21.4 x 15.7 cm.)

Executed in 1965

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

O.K. Harris Works of Art, New York.

Private Collection, Los Angeles.

Anon. sale, Sotheby's New York, 10 November 2004, lot 173.

Acquired at the above sale by the present owner.

240

EDWARD RUSCHA (B. 1937)

Old Sign

signed, titled and dated 'ED RUSCHA "OLD SIGN" 1989' (on the stretcher);

signed and dated 'Ed Ruscha 1989' (on the reverse)

acrylic on canvas

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

Executed in 1989

£300,000–400,000

\$400,000–520,000

€350,000–460,000

‘Late twentieth-century America has provided [Ruscha] with the substance of his nightmares, just as Spanish culture did Goya. The slippage between knowledge and meaning, the chasm between sense and sensibility, create a modern disease that will not be put to rest by being labelled the good life (gone bad).’

– Kay Larson



Edward Ruscha, Mojave Desert, California, 1962. Photo by Patty Callahan.
Courtesy of Ed Ruscha Studio.

PROVENANCE:

Beau Takahara Collection, San Francisco.

Wendy and J. David Craig Collection, San Francisco.

Private Collection, Santa Monica.

Anon. sale, Christie's Los Angeles, 14 October 1998, lot 69.

Private Collection, Monaco (acquired at the above sale).

Acquired from the above by the present owner in 2001.

EXHIBITED:

Berkeley, University of California, University Art Museum, *Ed Ruscha: Matrix 134*, 1990.

LITERATURE:

L. Rinder, 'Recent Paintings by Edward Ruscha', in *University Art Museum Calendar*, 1990.

R. Dean and L. Turvey (eds.), *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Four: 1988-1992*, New York 2009, p. 198, no. P1989.45 (illustrated in colour, p. 199).





Edward Ruscha, *Home Power*, 1988.
High Museum of Art, Atlanta.
© Ed Ruscha.

‘A lot of my paintings are anonymous backdrops for the drama of words. In a way, they’re words in front of an old Paramount Studios mountain. You don’t have to have a mountain back there - you could have a landscape, a farm. I have a background, foreground. It’s so simple. And the backgrounds are of no particular character. They’re just meant to support the drama, like the Hollywood sign being held up by sticks.’

– Edward Ruscha

Against a blustery sky of moody grey, a single sign leans precariously within the ghostly landscape of Edward Ruscha’s *Old Sign*, 1989. The light is soft yet striking, the last calm moment before the billowing clouds of a dust storm swell and heave. Using an airbrush, Ruscha has created an



René Magritte, *La Clairvoyance*, 1936.
Private collection.
Artwork: © ADAGP, Paris and DACS, London 2019.
Photo: © 2019. Photothèque R. Magritte / Adagp Images, Paris, / SCALA, Florence.

atmospheric expanse reminiscent of the chiaroscuro light of film noir, and *Old Sign* is particularly cinematic, a film still cleaved from the reel. Ruscha grew up in Oklahoma City, but is now considered the quintessential Los Angeles artist; his career has been occupied with the visual language of the American west, a capacious concept, rooted in the architecture, billboards, signs, and advertisements he saw while crisscrossing the country during the mid-1950s. Indeed, Ruscha was always drawn to odd shapes, unpolished lettering, the corrosion wrought by time and weather, and the ‘things that weren’t corporate, things that were done by hand’ of the signs he saw along the road (E. Ruscha quoted in K. Miller, ‘Artist Ed Ruscha on His Greatest Influence’, *Details*, May 1, 2011).

In the 1980s, Ruscha embarked upon a series of disparate works that purposefully absented language, and for an artist whose career was long defined by the coalescing of text and

image, these works present a radical departure. Contemporaneous to his *Signs*, he began the *Silhouettes*, a series of easily identifiable images rendered in grisaille. These works look back to Pictorialism, James Abbot McNeill Whistler’s *Nocturnes*, and the black and white movies of the artist’s childhood to convey a sense of a hazy disenchantment, reinforced through the placement of slim rectangles resembling the marks used to black out censored documents. In *Old Sign*, the shadowy, inscrutability of the scene is underscored by the stark blankness of the sign. Created to communicate, Ruscha has instead made a sign without a purpose and, in doing so, points to the mechanics of meaning and the manifold ways in which language functions. In so many of his canvases, Ruscha strips words of significance by transforming them into images; in *Old Sign*, however, the image becomes a text for the viewer to translate, a pun about words, a matrix for deciphering the vernacular world.



λ * 241

ALIGHIERO BOETTI (1940-1994)

Cieli ad alta quota (High Altitude Skies)

watercolour on printed photographic paper laid down on canvas
20 x 29 in. (51 x 73.5 cm.)
Executed in 1988-89

£70,000-100,000

\$92,000-130,000

€80,000-110,000

‘My planes are real, they exist and fly every day! They go everywhere, in every direction and travel around the entire world. They are free and also so beautiful!’

– Alighiero Boetti

PROVENANCE:

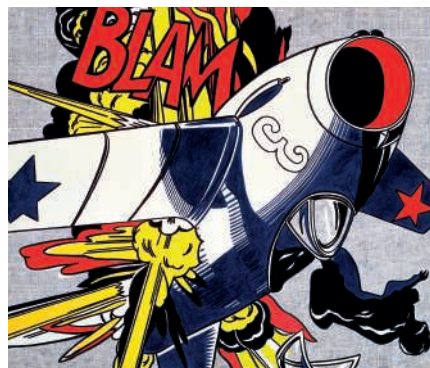
Galerie Di Méo, Paris.

Acquired from the above by the present owner.

EXHIBITED:

Cosenza, Palazzo Arnone, *Alighiero e Boetti*,
2005-2006, pp. 146-147.

This work is registered in the Archivio Alighiero Boetti, Rome, under archive no. 2868, and is accompanied by a certificate of authenticity.



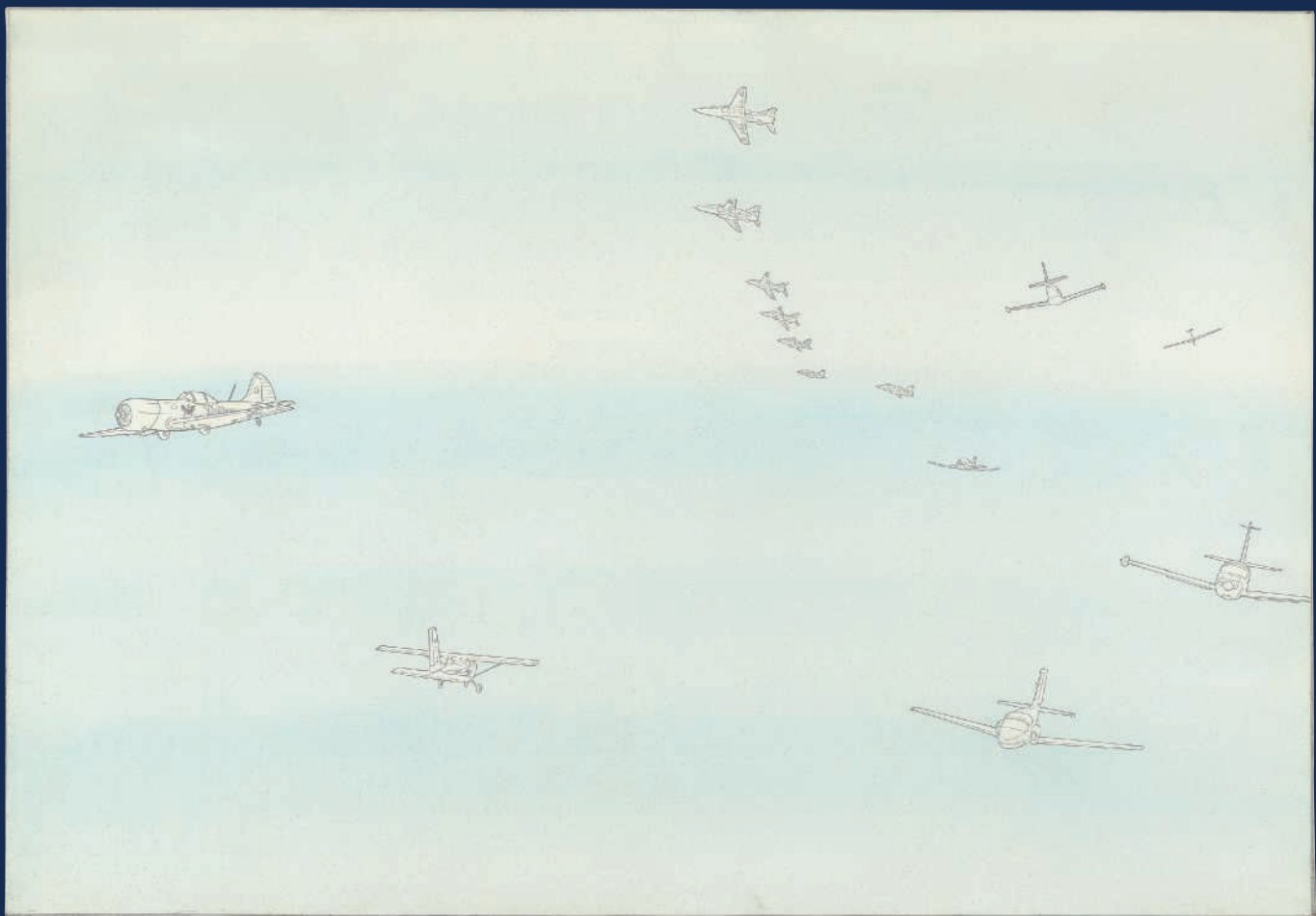
Roy Lichtenstein, *Blam*, 1962.

Yale University Art Gallery, New Haven.

© Estate of Roy Lichtenstein/DACS/Artimage 2019.

In Alighiero Boetti's *Cieli ad alta quota (High Altitude Skies)*, 1980, exquisitely drawn airplanes whizz and caper across a soft blue sky. Rendered in meticulous detail, each airplane was precisely traced, sourced from magazine pages collected by the artist. Created contemporaneously to the acclaimed *Mappe* tapestries, the *Aerei* testify to Boetti's desire to transcend global geopolitical and ideological divisions, and he integrated modes of cultural interchange, traditional craftsmanship and collaboration into the very fabric of his art production. Boetti lived a nomadic life, an ethos reflected in the planes' perpetual state of mobility. Reflecting on this, he said, 'Perhaps it comes from this schizophrenic idea that one cannot stay

always in the same place' (Boetti, in P. Morsani, *When 2 is 1: The Art of Alighiero e Boetti*, exh. cat., Contemporary Arts Museum, Houston, 2002, p.93). One of the most striking aspects of *Cieli ad alta quota* is the potential of the planes for movement beyond the boundaries of the pictorial frame. Just as a passenger jet streaks across the sky only to disappear out of view, swallowed up by the celestial expanse, the presence of these planes, too, seems fleeting. Hovering within an imaginary, bustling sky, they criss-cross one another, forging an interdependent network of invisible contrails as they make their way towards destinations unknown. Against the subtle wash of blue, the airplanes soar and dip with aeronautic grace.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ 242

HANS HARTUNG (1904-1989)

T1965-R7

signed and dated 'Hans Hartung 65' (lower left)

acrylic on canvas

51½ x 31½ in. (130 x 81 cm.)

Painted in 1965

£180,000-250,000

\$240,000-330,000

€210,000-280,000

“The graphic symbol approaches ever more closely to the spiritual essence of man.”

– Hans Hartung



Zao Wou-Ki, *Hommage à Edgar Varèse* - 25.10.64, 1986.

Musée cantonal des Beaux-Arts de Lausanne, Lausanne.

Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich.

PROVENANCE:

Galerie de France, Paris.

Private Collection, Europe (acquired from the above in 1972).

Thence by descent to the present owner.

EXHIBITED:

Brussels, Galerie Veranneman, *Hans Hartung*, 1969, no. 10 (illustrated, unpagged).

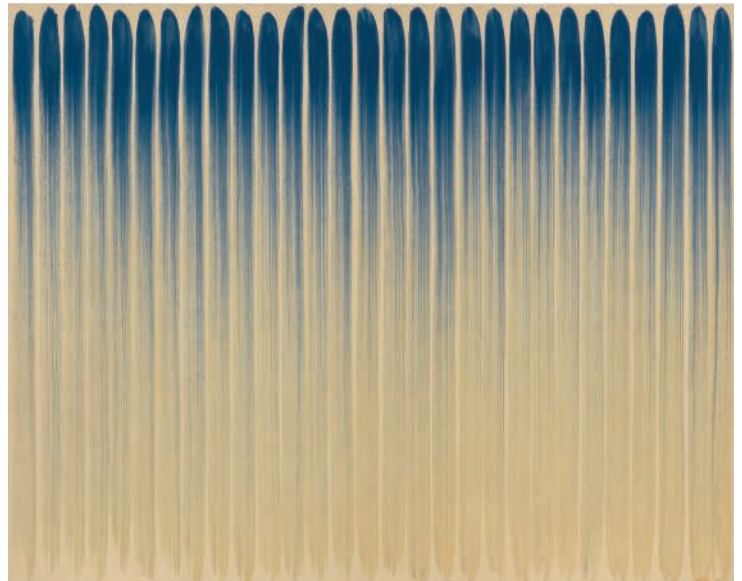
Lausanne, Galerie Alice Pauli, *Jeunesse et présence*, 1970.

This work will be included in the forthcoming Hans Hartung Catalogue raisonné being prepared by the Foundation Hans Hartung and Eva Bergman, Antibes.





Hans Hartung in his studio working at his easel in Paris, 1967.
Artwork: © ADAGP, Paris and DACS, London 2019.
Photo: © Daniel Frasnay / akg-images.



Lee Ufan, *From Line*, 1974.
Museum of Modern Art (MoMA), New York.
Artwork: © Lee Ufan, DACS, 2019.
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala,
Florence Acc. n.: 392.2010.

‘A single line, violent, passionate, broken or beautifully calm, regular, uniform conveys what we are feeling. It corresponds to what we are living through.’

– Hans Hartung

Glowing copper gives way to Prussian blue in Hans Hartung’s luminous *T1965-R7*, like a sunset’s burning reflection on water. Against this ombré background, spiked streaks of white cluster, bristling with electric energy. Each line is potent and dynamic, a vigorous, forceful scratch disturbing the otherwise smooth, tranquil surface. As a recurrent form within the artist’s *oeuvre*, the line embodied the distillation of raw energy that was transferred from painter to canvas. Hartung’s works anticipated many of the concerns that would occupy Art Informel’s emotive abstractions. Hartung saw mark making as a means of representing the ‘spiritual essence of man’ explaining that ‘visual expression deals with the intellectual, psychic and imaginative forms of energy’ (H. Hartung quoted in ‘Painting in the Country of the

Good Life’, *Hans Hartung: A Vision into Abstraction 1923-1964*, exh. cat., Fischer Fine Art, London, 1981, p. 2). Painting, as such, is both a register of the interaction between Hartung and his compositions, and an expression of the artist’s own psyche. Like language, it is an individual form of communication, and *T1965-R7*, therefore, is not simply a document, but a record of the experience of painting itself.

Alongside artists such as Pierre Soulages and Jackson Pollock, Hartung was a leading proponent of Action Painting, or the smearing, spilling and splattering of paint on the canvas, but his works were also influenced by Eastern aesthetics. Hartung’s iconic marks developed out of his earlier experiments with ink on paper, and the white vibrations remain agile and calligraphic. In the aftermath of winning the Grand

International Prize for painting at the 1960 Venice Biennale however, these gestures evolved, and Hartung’s subsequent work evinced a sense of controlled spontaneity: ‘The first marks lead to others. Colours lead to signs which in turn suggest marks whose role might be to support or to contradict what already exists as much as to stabilize the painting. In any case, I act at first with complete liberty’ (H. Hartung quoted in *Hans Hartung: Paintings, 1971-1975*, exh. cat., The Metropolitan Museum of Art, New York, 1975, n. p.). In *T1965-R7*, Hartung’s lines are both measured and feverish, and this tension governs the whole of the composition; both artist and painting vie from dominance. *T1965-R7* is a balancing act, a striking image, pure and unbridled energy held together by swaths of brilliant, blazing colour.



LUCIO FONTANA (1899-1968)

Concetto spaziale

incised with the artist's signature 'l. Fontana' (on the reverse)
glazed terracotta
11¼ x 13¾ x 12¼in. (30 x 34 x 31cm.)
Executed in 1965-1966

£120,000-180,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

Gallery Art Point, Tokyo (acquired in the late 1980s).
Acquired from the above by the present owner in 1993.

EXHIBITED:

Tokyo, Tama Art University Museum, *Lucio Fontana. Spatial Conception*, 1990, p. 106, no. 7 (illustrated in colour, p. 11).

This work is registered with the Fondazione Lucio Fontana under the archive number 2178/75.



Lucio Fontana in his studio, Milan, 1959.

Photo: © Giancolombo.

Artwork: © Lucio Fontana/SIAE/DACS, London 2019.

With a lustrous black surface, Lucio Fontana's *Concetto spaziale*, 1965-1966, is an outstanding example of the artist's distinctively tactile and animated surfaces. For *Concetto spaziale* Fontana has perforated the sphere with his characteristic *buchi*, holes, which erupt from the glossy black expanse; the artist has kept the underside smooth, inscribing a thin line to divide these hemispheres. Apertures were fundamental to Fontana's art, and he declared, 'If any of my discoveries are important, the 'hole' is...I did not make holes in order to wreck the picture. On the contrary, I made holes in order to find something else' (L. Fontana quoted in T. Trini, 'The Last interview given by Fontana', W. Beeren and N. Serota (eds.), *Lucio Fontana*, exh. cat., Stedelijk Museum, Amsterdam, 1988, p. 34). These punctures are breathtakingly simple as they incorporate three-dimensional space into the very substance of the work itself.

The 1960s were a triumphant decade professionally for Fontana, during which he had solo exhibitions in Milan, Venice, Brussels, and Japan, and embarked upon the *Concetto spaziale*, *La fine di Dio*, a series of ovoid oil paintings that were the extraordinary summation of his lifelong pursuit of infinity. By then, Fontana had already mastered Spatialism, the pioneering movement he had founded in 1947, which sought a new art that synthesized light, space and time. In the openings of *Concetto spaziale*, Fontana has introduced an element of the endless and incomprehensible, a space where 'measurement and time no longer exist' (L. Fontana, quoted in E. Crispolti, *Lucio Fontana; Catalogo ragionato di sculture, dipinti, ambientazione*, vol. 1, Milan, 2006, p. 81). In its undulating and unfixed surface, *Concetto spaziale* appears terrestrially grounded, but instead extends towards the impossible.



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EMILIO VEDOVA (1919-2006)

Per la Spagna 1962 - n. 9 (For Spain 1962 - n. 9)

signed, titled and dated 'EMILIO VEDOVA 'PER LA SPAGNA 1962 N 9'
(on the reverse)

waterpaint, charcoal, pastel and sand on canvas

57½ x 57½in. (145 x 145cm.)

Executed in 1962

£100,000-150,000

\$140,000-200,000

€120,000-170,000

‘Vedova saw the spirit of revolution in even the most sensuous,
luscious brushstrokes.’

– Christopher Masters

PROVENANCE:

Galleria Annunciata, Milan.

Anon. sale, Christie's Milan, 14 May 1987, lot 126.

Acquired at the above sale by the present owner.

This work is registered in the Fondazione Emilio e Annabianca Vedova, Venice, under no. *FV121* and is accompanied by a certificate of authenticity.

Torrential forces converge and explode in Emilio Vedova's *Per la Spagna 1962 - n. 9*, 1962, which was painted as part of the artist's celebrated cycle *Per la Spagna* for exhibition at the Ca' Giustinian at the 8th Venice Biennale. Slashes and scratches of grey, ochre and white writhe and quake, and making the surface of the work a dense vortex of volatile energy. Formally, the painting recalls works by the American Abstract Expressionists, namely the black and white gestural compositions of Franz Kline. Indeed, Vedova hoped to 'break through limits... to create a continuity of space and time' contained within his canvases (A. García, 'Dream and Wakefulness: Reflections on the World of Emilio Vedova', in *Emilio Vedova*, exh. cat.,

Galleria Civica di Arte Contemporanea, Trento, 1996, p. 98). But despite these aesthetic affiliations, Vedova also considered his paintings to be 'a cry for freedom at all costs' (E. Vedova, *Scontro di Situazioni* lecture given on September 27, 1962). The artist's insistence on representational form as an articulation and a response to the world's social issues determined his painterly output. As Vedova himself explained, 'A sort of self-defence, an extreme consciousness, contributed to make it possible for me not to be lost in such a state... My works are being built up...and these structures are the structures of my own consciousness' (E. Vedova, *Scontro di Situazioni* lecture given on September 27, 1962).



red 55



245

CY TWOMBLY (1928-2011)

Untitled

signed with the artist's initials and dated 'C T - 70' (upper left); signed, dated and inscribed 'Cy Twombly Roma, July 1970' (on the reverse)

oil, graphite and wax crayon on paper

27½ x 34½in. (70 x 87.5cm.)

Executed in 1970

£700,000-1,000,000

\$920,000-1,300,000

€800,000-1,100,000

‘Everything happens in that infinitesimal moment in which the wax of his crayon approaches the grain of the paper. The soft wax adheres to the fine asperities of the graphic field and the trace of this leavened flight of bees is what typifies the mark that Twombly leaves... since [a] sense of meaning has been exhausted, and since the paper itself has become what we can justly call the object of desire, drawing can reappear once again, absolved of all technical, expressive or aesthetic function.’

– Roland Barthes



Cy Twombly in his studio, Rome, *circa* 1969-1970.
Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved.
Artwork: © Cy Twombly Foundation.

PROVENANCE:

Studio Bonato, Milan.

Private Collection, Milan (acquired from the above in 1972).

Thence by descent to the present owners.

This work will be included in the Addendum to the Catalogue Raisonné of Cy Twombly Drawings, edited by Nicola Del Roscio.



As the eye darts across Cy Twombly's *Untitled*, 1970, jolts of graphite, ribbons of waxen white and a blue as bright as the sea recede and mingle in an elaborate ballet. An azure fog stretches across the background, overlain with a swarm of erasures and hatchings in graphite and navy. Staccato charcoal marks the mist in potent, thin slashes. Rollicking waves crest as the agitated marks gather and jostle at the bottom of the drawing, engulfing the paper's edge, only to fade into the unknown. Text spills across the pictorial plane, yet like a cipher, it is completely impenetrable, save for an occasional flash and swoop of a letter. The collapse of word and image was a central provocation for Twombly, whose luscious compositions melded abstraction's painterly gestures with linguistic concerns to forge an ongoing exploration of language's graphic potential.

'Each line is now the actual experience with its own innate history. It does not illustrate – it is the sensation of its own realisation.'

– Cy Twombly



Jasper Johns, *Sculptmetal Numbers*, 1963.
Philadelphia Museum of Art, Philadelphia.
Artwork: Artwork: © Jasper Johns, DACS, 2019.
Photo: © 2019. Photo The Philadelphia Museum of Art/Art Resource/Scala, Florence.



Robert Rauschenberg, *The Lily White*, 1950.
Private collection.
© Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2019.

Inscribed 'Rome' on the reverse, *Untitled* was created in the city which had been Twombly's home since 1957. In New York, he had been previously submersed in an art world that revered Abstract Expressionism, and Twombly was inspired by the idea of an intuitive art, explaining: 'It's instinctive in a certain kind of painting, not as if you were painting an object or special things, but it's like coming through the nervous system. It's like a nervous system. It's not described, it's happening' (C. Twombly in an interview with D. Sylvester, *Interviews with American Artists*, London, 2001, p. 179). Encouraged by Robert Rauschenberg, Twombly attended courses at Black Mountain College, where he probed the relationship between text and image by exploiting the potential of handwriting as a painterly form. Only on his move to Rome, however, did Twombly's visual language truly come together, filtering the history, land, and myths of the Mediterranean within a sensuous and exuberant landscape of line. The following decade was one of abundant energy

and prolific output, pinpointing the beginning of a 'transgressive Twombly', incorporating both his eroticized imagery as well as the savagery of his mark making, which continued throughout his career (R. Krauss, *The Optical Uncscious*, Cambridge, MA, 1993, p. 266). Despite making his home Europe, Twombly's practice remained closely aligned with American art discourses, and his fascination with language as both text and a process of communication anticipated many of the emerging Minimalist and Conceptualist art debates of the period.

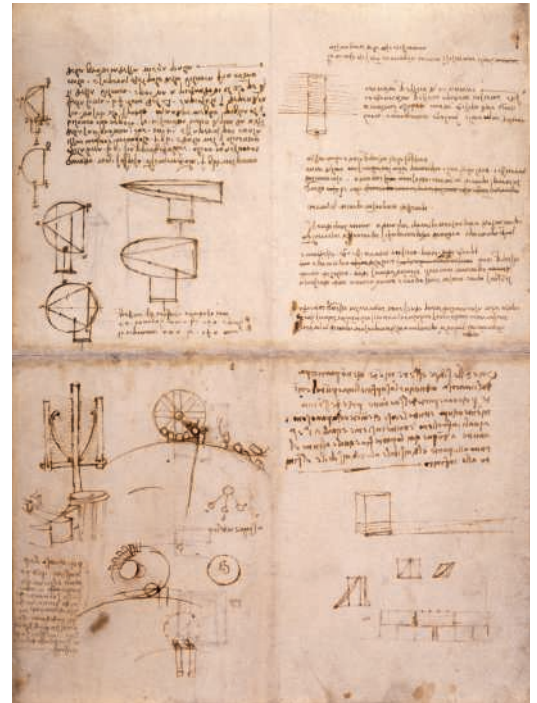
By 1970, this analytical reasoning and scientific inquiry had become central preoccupations of Twombly's, coinciding with his visualisations of the terrestrial and symbolic Mediterranean. Signalling a change from the earlier poetic works, systematic imaginings such as the present work were inspired in part by the artist's fascination with Leonardo da Vinci's Nature Studies. In their yellowed pages, Twombly saw the intermingling

Right: Cy Twombly and his wife Tatiana in their home via de Monserrato in Rome in 1966.
Artwork: © Cy Twombly Foundation.
Photo: © Horst P. Horst.





Giotto di Bondone, *Lamentation (The Mourning of Christ)*, circa 1305.
Scrovegni Chapel, Padua, Italy.
Photo : © Scrovegni (Arena) Chapel, Padua, Italy / Bridgeman Images.



Leonard da Vinci's notes, 16th century.
Photo: © The British Library Board/Leemage / Bridgeman Images.

of science and art, Leonardo annotating his formulae with sketches of geometric forms, rays and tetrahedra. Da Vinci's notebooks became a guide for 'rational inquiry' and an inspiration for Twombly's determined endeavours to incorporate rational discourse within his ecstatic compositions (S. Deleahanty, 'The Alchemy of the Mind and Hand', 1975, reprinted in N. del Roscio, *Writings on Cy Twombly*, Munich, 2002, p. 68). Turning away from the gestural, Twombly embraced unadorned geometries, indecipherable notations, and muted grounds that seem to echo the palettes used by Rauschenberg and Jasper Johns. This sense of the schematic is evident in *Untitled*, in which traces of scientific formulas and mathematical computations are scribbled, erased and begun again, a crescendo and an ascent that is continuously re-enacted throughout the drawing.

Within these explorations, poetic elements persisted, embodied in the marine-blue wave of *Untitled*, which contains all forms of frantic diagrammatic markings. The sea was an enduring fascination for Twombly, and

contemporaneous to the present work, he was working on a series of abstracted seascapes created in Anacapri. Against the warm, cream of paper, Twombly pinned postcards, strips of tape, and tracing paper onto which he scrawled a tumult of oceanic blues and greys. Thin ruled lines demarcate the absolute boundary of the horizon, an endless, infinite point that has all but vanished in *Untitled*. There is a sense in the present work of Twombly's complete submission to line, which was of paramount importance to the artist: 'Each line is now the actual experience with its own innate history. It does not illustrate – it is the sensation of its own realisation' (C. Twombly, interviewed by D. Sylvester, 2000, reprinted in C. Daigle, 'Lingering at The Threshold Between Word and Image', *Tate Etc.*, vol. 13, May 1, 2008).

Untitled is a stunning drawing that synthesizes Twombly's analytical investigations with his Baroque intensity to yield a uniquely pictorial language. The poet Octavio Paz, with whom Twombly often collaborated, saw these compositions as 'courageous' explaining that 'in Cy's case, however, he uses words

with meaning, as well as fragments of poems. A collaboration of image and words, not just form but also their meaning. It is rather new in modern painting...you cannot represent allegories anymore, you cannot paint meanings of the sixteenth or seventeenth or even the nineteenth century, but you can do what he's doing: an attempt to interrelate the words—the poetic word and the visual image' (O. Paz, interviewed by J. Harvey for The Cy Twombly Gallery at the Menil Collection, reprinted in *RES: Anthropology and Aesthetics*, no. 2, Autumn, 1995, pp. 181-182). Twombly's feverish scrawls were an attempt to reconcile the orderly and mythological to provide a new language for understanding the visible world. In *Untitled*, these illegible helices, oceanic punctuations and variegated greys are tempered by a lexicon of rational schematics, the very structures of life itself. The scattering of discrete marks produce a capacious panorama that embraces the ambiguous and emphatic, an ebb of voids and accreted physicalities. Here, Twombly finds the rational within the frenzied beauty of the world.



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246

SAM FRANCIS (1923-1994)

Yellow Beam

signed, dated and inscribed 'Sam Francis 1973 Bern' (on the reverse)

acrylic and oil on canvas

27 x 31in. (68.6 x 78.7cm.)

Painted in 1973

£180,000-250,000

\$240,000-330,000

€210,000-280,000

‘From France [Francis] gleaned the sensual chromaticism of Matisse, whom he studied intensely; from Japan he adopted an approach to brushwork deeply indebted to sumi-e painting and calligraphy; and from his native California he carried with him an expansiveness of line and open space.’

– Richard Speer

PROVENANCE:

Gimpel Fils Gallery, London.

Galerie International, Milan.

Private Collection, Zurich.

André Simoens Gallery, Knokke.

Private Collection.

Samuel Vanhoegaerden Gallery, Knokke.

Acquired from the above by the present owner.

EXHIBITED:

Bern, Galerie Kornfeld und Cie, *Sam Francis,*

Ausstellung von Ölbildern und Farbigen

Zeichnungen von 1969 - 1973, Geschaffen in Tokyo,

Los Angeles, New York and Bern, Bern, 1973, no. 10

(illustrated in colour, unpagged).

Knokke, Samuel Vanhoegaerden Gallery, *Sam*

Francis Selected Works 1957 - 1994, 2016, no. 8

(illustrated in colour, unpagged).

LITERATURE:

D. Burchett-Lere (ed.), *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley 2011, no. SFF 612 (illustrated in colour, DVD I).

This work is identified with the interim identification number of *SFF. 612* in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*. This information is subject to change as scholarship continues by the Sam Francis Foundation.





Joan Mitchell, *Wood, Wind, No Tuba*, 1980.
Museum of Modern Art (MoMA), New York.
Artwork: © Estate of Joan Mitchell.
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence. Acc. n.: 446.1994.a-b.

‘What we want to make is something that fills utterly the sight, and can’t be used to make life only bearable; if the painting till now was a way of making bearable the sight of the unbearable, the visual sumptuous, then let’s now strip away... all that.’

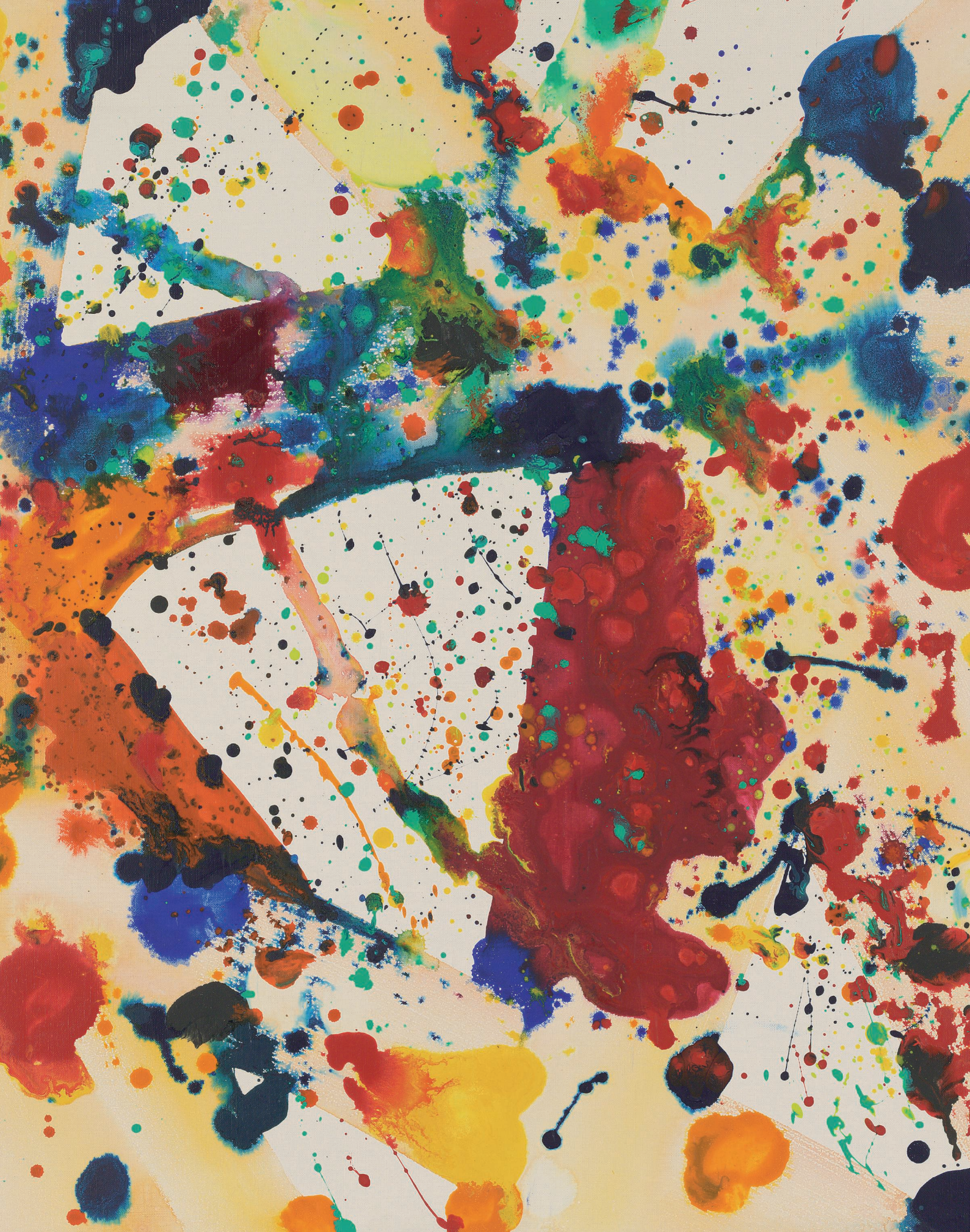
– Sam Francis

As if controlled by a centripetal force, Sam Francis’ *Yellow Beam* converges into a single burst of saturated colour, an astral vision of dizzying vitality. Spatters and washes of deep red, navy and forest green splash across a buttery yellow crystalline form, and together, this radiant constellation is held in suspension against a white expanse. Francis’ fascination with colour dates to a prolonged period of convalescence during which the artist would watch patterns of refracted sunbeams capering across the ceiling, and *Yellow Beam* seems to conjure up this prismatic light. His unique chromatic handling, however, emerged from the synthesis of French Post-Impressionism, the all-over commitment of the Abstract Expressionists, and Japanese *habokum* or ‘flung style’ of painting, which he studied on his

countless trips to the country. The artist sought out ‘manner, gesture, sound, line and colour’ as the ‘primitive, pure and direct means of expression’ which he discovered in his travels both geographically and in time (S. Francis, *Sam Francis: Monotype Prints and Other Works*, Tokyo, 1990, n. p.). In many ways, Francis’ practice is difficult to pinpoint, as he was less concerned with a specific manifesto than with using painting as an anchor to the world.

Although colour was the enduring subject of Francis’ *oeuvre*, for a brief period in the late 1960s, it was largely eliminated from his canvases. Instead, the artist allowed these white spaces to expand outwards like a dark star, and the impenetrable gap served as both an aperture and a void. Chromatic gravity was reinstated in the early 1970s, when Francis returned to his splendid colour

fields and pigmented ribbons to invoke a new cosmology; by then, argued the artist’s friend, the celebrated curator Peter Selz, these openings operated as autonomous and ‘distinct planes’, a ballast to the colour (P. Selz, *Sam Francis*, New York, 1975, p. 118). Indeed, the artist’s universe was predicated on a balance between emptiness and fullness; painting was a ‘crucible... a process of ‘burning’ in which the grosser elements were refined... until only the essence remained’ at the still point between these two poles (K. Ankerman, ‘Colour is Light on Fire’, in *Sam Francis: Remembering*, exh. cat., Museum Jan van der Togt, Amsterdam, 2004, p. 162). Francis painted an alchemical energy, an allusion reinforced in the title of the present work. *Yellow Beam* images a primal ordering, the creation of space and aether, a rhapsody of colour.



247

KENNETH NOLAND (1924-2010)

Stellar Wise

signed and dated '1969 Kenneth Noland' (on the reverse)

acrylic on canvas

50¼ x 102 in. (127.6 x 259 cm.)

Painted in 1969

£180,000-250,000

\$240,000-330,000

€210,000-280,000

‘The thing is to get that colour down to the thinnest conceivable surface, a surface sliced into the air as if by a razor. It’s all colour and surface, that’s all.’

– Kenneth Noland



Morris Louis, *Number 4-31*, 1962.

Museum of Modern Art (MoMA), New York.

Artwork: © Maryland College Institute of Art (MICA), Rights Administered by ARS, NY and DACS, London, All Rights reserved 2019.

Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence Acc. n.: SPC54.1990.

PROVENANCE:

Lawrence Rubin Gallery, New York.

Schulhof Collection, New York.

Their sale, Christie's New York, 15 November 2012, lot 201.

Private Collection, USA.

Leslie Feely, New York.

Acquired from the above by the present owner.

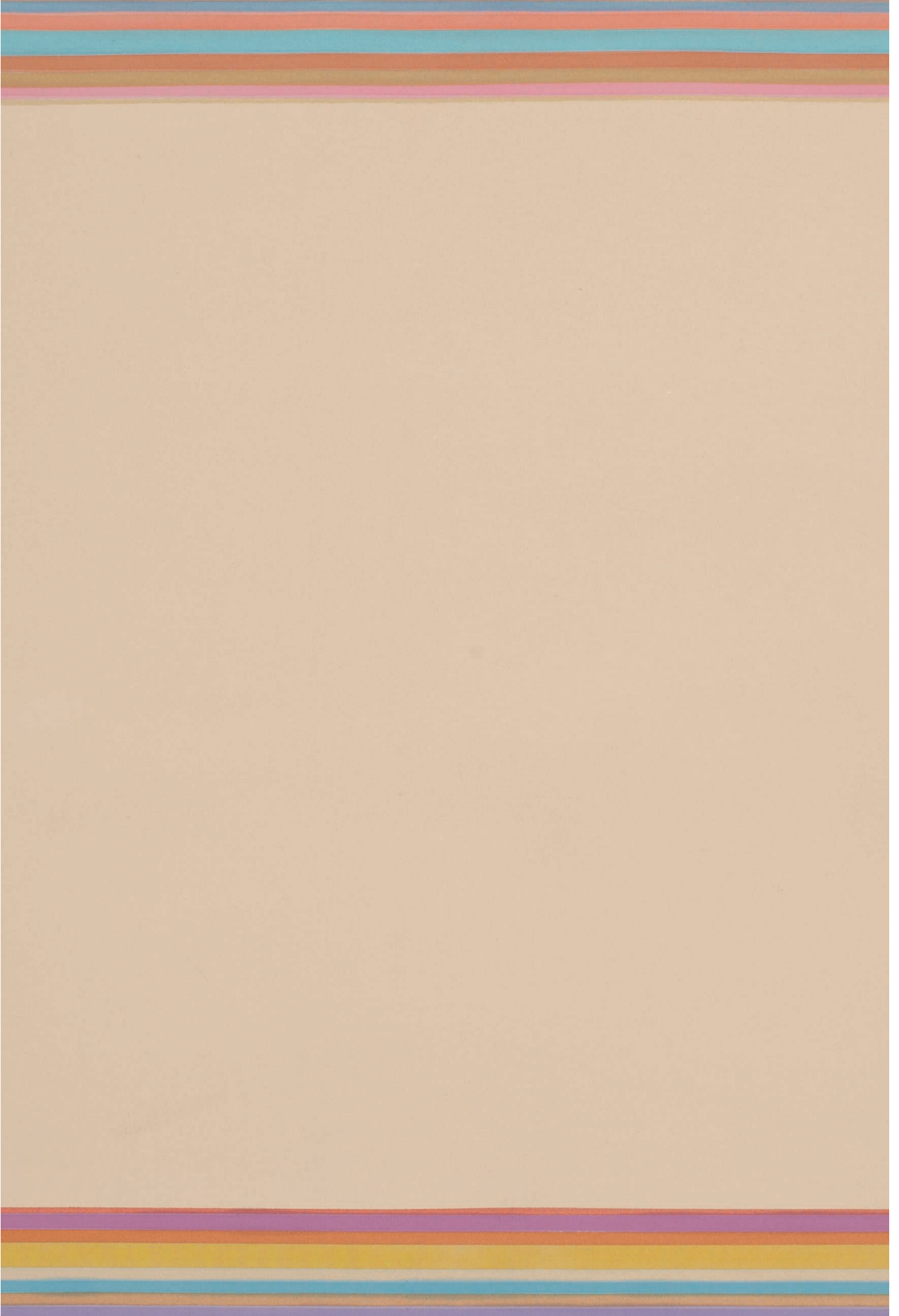
EXHIBITED:

New York, Solomon R. Guggenheim Museum, *Kenneth Noland: A Retrospective*, 1977, no. 91, p. 47 (illustrated in colour, p. 101). This exhibition later travelled to Washington D.C., Corcoran Gallery; Ohio, Toledo Museum of Art, 1978 and Denver, Denver Art Museum, 1978.

Bands of saturated colour bound an open expanse of canvas in Kenneth Noland's *Stellar Wise*. Using muted blues, dusty rose, umber, mauve and dandelion yellow, the slim bands evoke a desert landscape, ambiguous and geographically undiscovered. In seeking balance between structure and colour, Noland works within a fixed layout, yet *Stellar Wise* never feels predictable, and much of the painting's joy comes from how the artist achieved such delicate chromatic harmonies. Curator Diane

Waldman declared that 'Noland ranks with Delacroix and the Impressionists among the great colour painters of the modern era. Unquestionably heir to Matisse and Klee in the realm of colour expression...Noland's search for the ideal Platonic form has crystalized into an art in which colour and form are held in perfect equilibrium. The spare geometry of his form heightens the emotional impact of his colour' (D. Waldman, *Kenneth Noland: A Retrospective*, exh. cat., Solomon R. Guggenheim Museum, New York, 1977, p. 36).

In addition to his dialogue with the aforementioned artists, Noland cites Jackson Pollock's all-over paintings as influential on his emerging art practice. Both artists wanted each individual work to be experienced as a complete entity; looking should be holistic and not piecemeal. In *Stellar Wise*, this is evident in the lack of focal point and the ribbon's extension towards the infinite. Ultimately, Noland broke from Abstract Expressionism, but remained committed to finding new ways of painting beyond the representational.







PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

248

DAN FLAVIN (1933 - 1996)

Untitled (To Véronique)

red, yellow, blue and green fluorescent light
96% x 5¼ x 1⅞in. (245.5 x 14.5 x 4.9cm.)

Executed in 1987, this work is number four from an edition of five, only four of which were fabricated

£100,000-150,000

\$140,000-200,000

€120,000-170,000

‘Regard the light and you are fascinated – practically inhibited from grasping its limits at each end. While the tube itself has an actual length. its shadow cast from the supporting pan has but illusively dissolving ends. This waning cannot really be measured without resisting consummate visual effects.’

– Dan Flavin

PROVENANCE:

Private Collection, Madrid.

Private Collection.

Anon. sale, Sotheby's New York, 9 November 2004, lot 46.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Nikki Diana Marquardt, *Dan Flavin: Hommage à Leo Castelli 1957-1987*, 1987 (another from the edition exhibited).

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Minimalismos, Un signo de los tiempos*, 2001, p. 146 (another from the edition exhibited, illustrated in colour, p. 42).

Madrid, Galeria Elvira Gonzalez, *Dan Flavin/ Donald Judd*, 2013 (another from the edition exhibited).

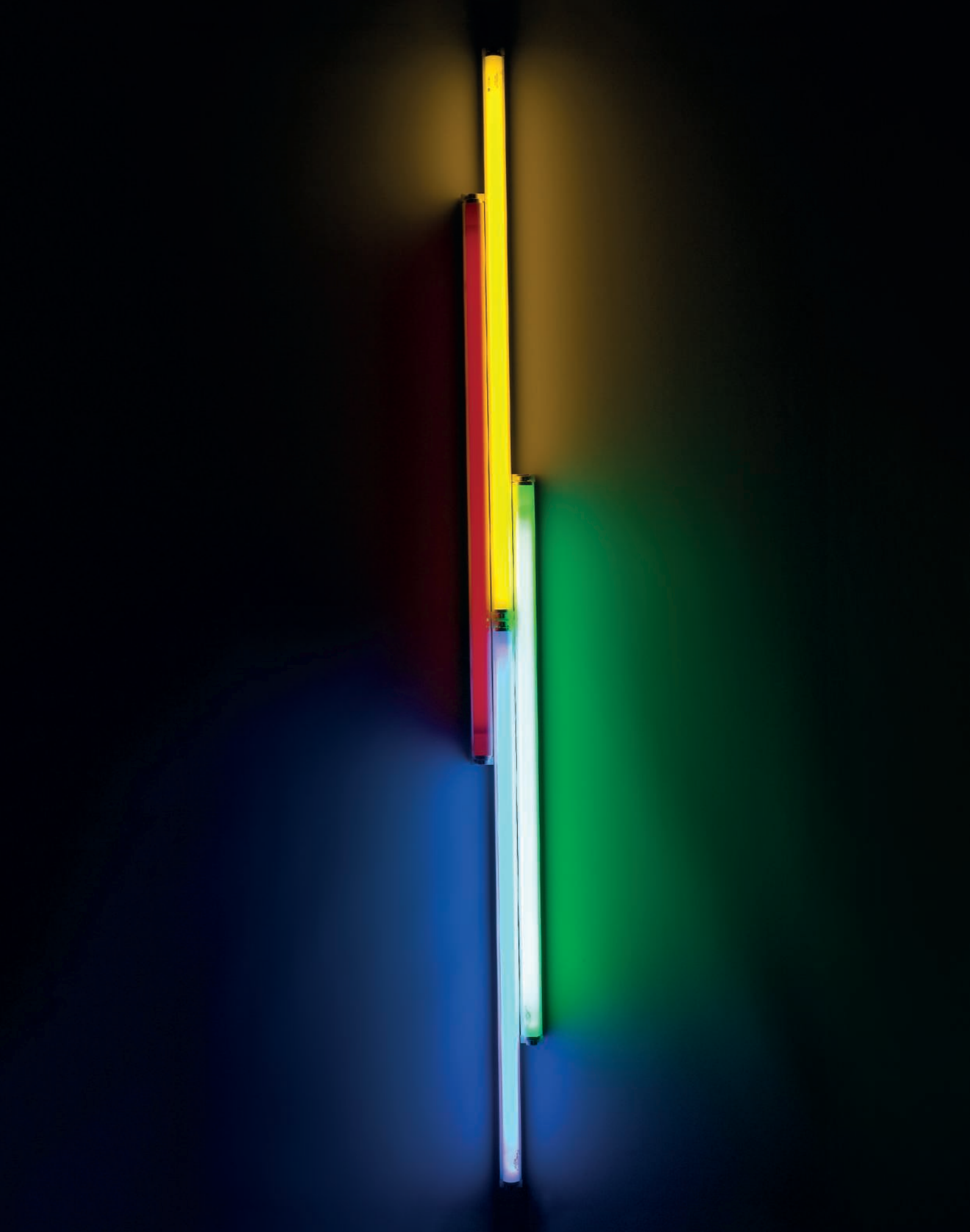
LITERATURE:

M. Govan & T. Bell, Dan Flavin, *The Complete Lights 1961-1996*, New York 2004, no. 497 (diagram illustrated in colour, p. 365).

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

Beginning in 1963, Dan Flavin worked almost exclusively with fluorescent light, tirelessly pursuing what he called ‘acts of electric light defining space’ (D. Flavin, ‘In day light or cool white, an autobiographical sketch’, *Artforum*, no. 4, December 1965, p. 24). The fluorescent tube, a common commercial product, limited Flavin’s artistic parameters to a set of standardized lengths and colours. Yet within those constraints, he explored endless juxtapositions and arrangements, harnessing the light to create works of extraordinary graphic power and atmospheric beauty. In *Untitled (To Véronique)*, four vertical, austere light fixtures bleed an aura

of colour onto the wall behind, subtly blending red, yellow, blue and green into a warm artificial glow. Flavin refused to name his sculptures, but he did dedicate them, and their subtitles signal out both influences and people he worked with; Véronique was an assistant at the Galerie Nikki Diana Marquardt in Paris, where Flavin’s works were included in the gallery’s inaugural exhibition. Through relentless experimentation, Flavin learned how to masterfully manipulate the limited number of combinations proposed by these fixtures. With his use of light tubes, the physical, material nature of the artwork dissolves, luminously merging the object and the world.



SAM FRANCIS (1923-1994)

Untitled

stamped with the artist's signature and the Estate of Sam Francis stamp

'Sam Francis' (on the reverse)

acrylic on canvas

72 x 36in. (182.8 x 91.4cm.)

Painted in 1988

£250,000-350,000

\$330,000-460,000

€290,000-400,000

‘Cobalt is a divine colour and there is nothing as fine for putting an atmosphere round things. Carmine is the red of wine and is warm and lively like wine. The same goes for emerald green too. It’s false economy to dispense with them, with those colours. Cadmium as well.’

– Vincent Van Gogh



Jackson Pollock, *Untitled*, circa 1942-1944.
Scottish National Gallery of Modern Art, Edinburgh.
Artwork: © The Pollock-Krasner Foundation ARS, NY
and DACS, London 2019.
Photo: © Bridgeman Images.

PROVENANCE:

Estate of the Artist, California.

Galerie Delaive, Amsterdam.

Galerie Guy Pieters, Knokke-Heist.

Acquired from the above by the present owner in 2000.

EXHIBITED:

Amsterdam, Gallery Delaive, *Sam Francis: Works from 1948-1994*, 1999 (illustrated in colour, pp. 32-33).

LITERATURE:

D. Burchett-Lere (ed.), *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley 2011, no. SFF.1554 (illustrated in colour, DVD I).

This work is identified with the archival identification number of *SFF.1554* in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.





The present work illustrated in the artist's Venice studio, California, 1989.
Photo: Nico Delaive.
Artwork: © 2019. Sam Francis Foundation, California / DACS.

‘Sam Francis’s style is unified by his exploration of space and light and is graced by a joyous radiance of colour.’

– Peter Selz

Arcs of brilliant red and emerald green acrylic paint sweep across the expanse of Sam Francis’ *Untitled*, 1988. Atop lively sunflower yellow, sprays of warm blue, and flecks of violet combine to form a symphony of colour; the painting vibrates with joy. A rich core of royal purple grounds *Untitled*’s rippling composition, forming the axis around which everything whirls kaleidoscopically. Colour was always a paramount consideration for Francis, who wrote in his journal: ‘Colour is a series of harmonies, everywhere in the universe being divine, whole numbers lasting forever, adrift in time... And the last

words will be those of the stars’ (S. Francis quoted in K. McKenna, ‘Sam Francis: A Force of Nature’, *Los Angeles Times*, August 18, 1996).

Early on, Francis took inspiration from the ‘lyrical colourism’ of French painters, including works by Jean-Antoine Watteau, Henri Matisse and Pierre Bonnard, affiliations which developed after he moved to Paris from Berkeley, CA in 1950. Extended travel across Europe and Asia filtered into Francis’ life-long engagement with colour, resulting in a glittery, almost synthetic visual language that crystallised this aesthetic.

By the 1980s, Francis’ chromatic explorations revealed themselves in voluptuous, meandering forms which he worked on from a studio in Venice, Los Angeles. ‘The role of the artist’, said Francis, ‘is to create the cosmos for man’ (S. Francis quoted in K. McKenna, ‘Sam Francis: A Force of Nature’, *Los Angeles Times*, August 18, 1996). Francis’ cosmos are designed with the belief in colour as a life force, and in *Untitled* charged bands of bright paint rush forcefully along, electrifying and overpowering luminescent swaths, a cascade of radiant light.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

250

JOSEF ALBERS (1888-1976)

Study for Homage to the Square: Michoacan

incised with the artist's initials and date 'A 60' (lower right); signed, titled and dated
'Study for Homage to the Square: "Michoacan" Albers 1960' (on the reverse)

oil on masonite

16 x 16in. (40.6 x 40.6cm.)

Painted in 1960

£200,000-300,000

\$270,000-390,000

€230,000-340,000

‘Mexico is a country for art like no other... the promised land for abstract art.
For here it is already thousands of years old.’

– Josef Albers



Frank Stella, *Grey Scrambled Double Square*, 1964.

Museum of Modern Art (MoMA), New York.

Artwork: © Frank Stella. ARS, NY and DACS, London 2019.

Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence Acc. n.: 508.1984.

PROVENANCE:

Sidney Janis Gallery, New York.

Reiss-Cohen Gallery, New York.

Galleria Gastaldelli, Milan.

Private Collection, Italy.

Acquired from the above by the present owner in 1976.

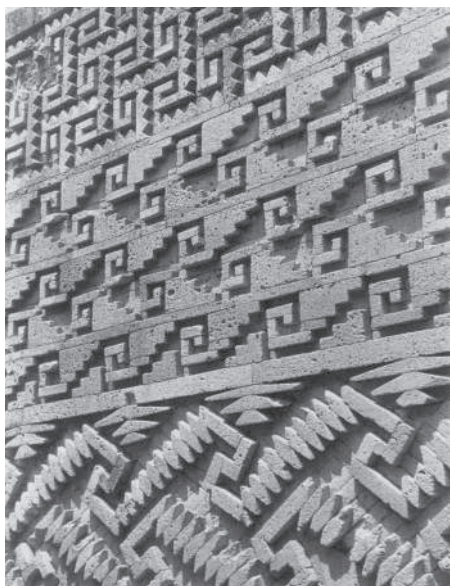
EXHIBITED:

New York, Sidney Janis Gallery, *New Paintings by Josef Albers*, 1963.

Zurich, Galerie Gimpel & Hanover, *Josef Albers: Homage to the Square*, 1965, no. 32.

This work will be included in the forthcoming Josef Albers Catalogue raisonné being prepared by the Anni and Josef Albers Foundation and is registered as no. 1960.1.2.





Josef Albers, *Untitled (Detail of Stone Wall, Milta, Mexico)*, circa 1936.
© The Josef and Anni Albers Foundation/VG Bild-Kunst, Bonn and DACS, London 2019.



Georgia O'Keeffe, *Out Back of Marie's*, 1930.
Artwork: © Georgia O'Keeffe Museum / DACS 2019
Photo: © Christie's Images / Bridgeman Images.

‘The items repeatedly isolated by [Albers’] camera - windows, doors, staircases, striated walls, rectangular ball courts, trapezoidal plinths - have a kinship with the voids within voids, the floating parallelograms, and the thin, straight or notched intersecting lines that were part of his vocabulary as an abstract painter. He liked to photograph the rhythms of shapes, and he painted in the same spirit.’

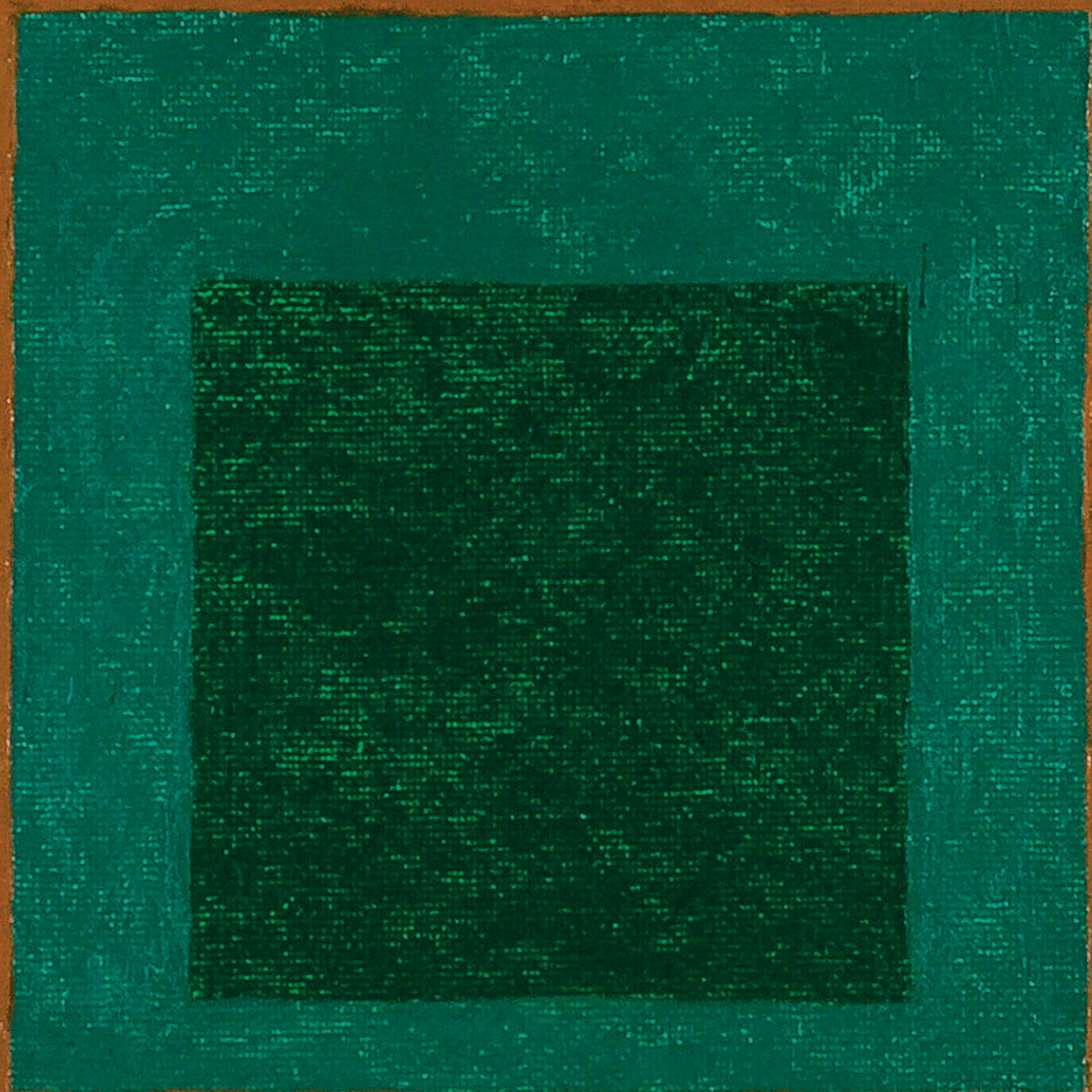
– Richard Woodward

Concentric squares of lustrous colour yield to one another in Josef Albers’s *Homage to the Square: Michoacan*, 1960. First mars orange gives way to gold ochre, and then together, they are both subsumed by two shades of deep green. Albers dedicated each painting in the *Homage to the Square* series, but often these titles were confoundingly enigmatic; in the present work, however, refers to the state of Michoacán in Mexico, a fertile province that borders the Pacific Ocean. Albers and his wife Anni first travelled to Mexico in 1935; by the 1960s, they had returned over thirteen times. Propelled by a growing passion for pre-Columbian arts, they amassed an enormous collection of stone and clay figures, vessels, and Andean textiles. The architectural vocabulary of sites such as Monte Albán and Tenayuca, among others, influenced Albers’ understanding of pictorial space, which was henceforth a flattened ‘accordion-

like’ plane (R. Smith, ‘Homage to Mexico: Josef Albers and His Reality-Based Abstractions’, *New York Times*, December 14, 2017). Echoes of these stepped pyramids are visible in the geometry of *Homage to the Square: Michoacan*, whose towering squares extend upwards towards the heavens.

Homage to the Square, begun in 1950, would occupy Albers until 1976. Repeating the ostensibly simple composition of three or four embedded squares, Albers produced hundreds of variations in an array of dazzling colour. At its essence, these works were less an aesthetic consideration that a prolonged exploration of colour theory: for each composition, the artist methodically placed one colour next to another, and from these experiments, he synthesized a philosophy of colour. Writing in *Interaction of Colour*, 1963, Albers explained that ‘colour evokes innumerable readings. Instead of mechanically applying

or merely implying laws and rules of colour harmony, distinct colour effects are produced through recognition of the interaction of colour by making, for instance, two very different colours look alike, or nearly alike’ (J. Albers, *Interaction of Colour*, New Haven, 1963, p. 1). By nesting saturated squares of colour, Albers’ chromatic juxtapositions took on new resonances and timbres as they evoked depth within a vibrating two-dimensional image. In accepting that ‘colour deceives continually’, Albers understood his paintings to be unstable and mercurial (J. Albers, *Interaction of Colour*, New Haven, 1963). As both an autonomous and plastic entity, colour always requires a context to affix it in place. Within the iridescent bands of *Homage to the Square: Michoacan* is a personal evocation of the Albers’ many journeys throughout Mexico, and a systematic appreciation of the mutability of colour.



251

JAMES BISHOP (B. 1927)

Untitled

signed 'Bishop' (on the reverse)
oil on canvas
51 $\frac{1}{8}$ x 51 $\frac{1}{8}$ in. (130.5 x 130.2cm.)
Painted in 1962

£70,000–100,000

\$92,000–130,000

€80,000–110,000

‘Bishop has always been a Minimalist, but a sensitive one: the stripping down is obviously a decision of the heart, not the head.’

– John Ashbery

PROVENANCE:

Galerie Lucien Durand, Paris.

Acquired from the above by the present owner in 1975.



λ 252

GÜNTHER FÖRG (1952-2013)

Untitled

signed with the artist's initials and dated 'GF 90' (upper centre)

acrylic on wood

62¼ x 54¾in. (158 x 138cm.)

Executed in 1990

£80,000-120,000

\$110,000-160,000

€92,000-140,000

'I think painting is a resilient practice; if you look through the history of painting it doesn't change so much and we always see it in the present. It is still now.'

– Günther Förg



Günther Förg, *Haus Lange, Krefeld*, 1986-1998.
Art Collection Deutsche Borse, Eschborn, Germany.
© DACS 2019.

PROVENANCE:

Private Collection (acquired directly from the artist).

Anon. sale, Ketterer Kunst Munich, 31 March 2007, lot 560.

Acquired at the above sale by the present owner.

This work is recorded in the archive of Günther Förg as no.
WVF.90.B.0633.

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



253

ROBERT MANGOLD (B. 1937)

Irregular Yellow Orange Area with a Drawn Ellipse

signed, titled and dated 'R. MANGOLD 1987 IRREGULAR YELLOW ORANGE AREA

WITH A DRAWN ELLIPSE #2' (on the reverse)

acrylic and graphite on canvas

52¾ x 39¾in. (134 x 101cm.)

Executed in 1987

£150,000–200,000

\$200,000–260,000

€180,000–230,000

PROVENANCE:

Galerie Meert Rihoux, Brussels.

Private Collection, Brussels.

Anon. sale, Christie's London, 9 February 2007, lot 257.

Private Collection, USA.

Private Collection, Madrid.

Anon. sale, Christie's Paris, 3 June, 2015, lot 37.

Simon Capstick-Dale Fine Arts, New York.

Acquired from the above by the present owner.

EXHIBITED:

Brussels, Galerie Meert Rihoux, *Robert Mangold*, 1988.

Maastricht, Bonnefantenmuseum, *Robert Mangold: Recente werken / Recent works*, 1990, p. 42 (illustrated in colour, p. 43).

Madrid, Museo Nacional Centro de Arte Reina Sofia, *Repetición / Transformación*, 1992 (illustrated in colour, p. 93).

LITERATURE:

Robert Mangold, exh. cat., Wiesbaden, Museum Wiesbaden, 1988 (illustrated in colour, 189).

Robert Mangold's *Irregular Yellow Orange Area with a Drawn Ellipse* is a sophisticated example of the American artist's Irregular Areas, a body of work produced between 1985 and 1987. A surprising trapezoid in gold juts to the right before plunging downwards in a dramatic dive. Contained within this angular form is Mangold's signature motif, an elegant ellipse sketched against a backdrop of sheer marks. Mangold applies his paints with a roller to avoid any tactility, believing that this makes a surface 'less tangible', and uses the act of drawing to reclaim and 'reconfirm the surface as a flat plane' (R. Mangold interviewed by S. Kaneda, *Bomb*, July 1, 2001). Investigating what he considers to be the fundamental components of painting, namely their flatness and the

fact that they are defined by outer edges, Mangold's work recalls that of Kazimir Malevich. Malevich's use of asymmetrical shapes evoked the dynamism of three dimensions, allowing his paintings to exist in real, rather than painted space.

Inspired by architectural structures, Mangold's work is aligned with Minimalism, and was included in the pioneering exhibition of Minimalist works, *Primary Structures*, held at the Jewish Museum, New York, in 1966. Bound together by the sublime plane, *Irregular Yellow Orange Area with a Drawn Ellipse* presents a sense of *gestalt*, in which the artwork is understood by its completeness; where the overall form has greater significance than any individual pattern. Writing in the context of that exhibition, his fellow Minimalist artist Robert Morris explained, 'Simplicity of shape does not necessarily equate with simplicity of experience. Unitary forms do not reduce relationships' (R. Morris, 'Notes on Sculpture', *Artforum*, February 1966). *Irregular Yellow Orange Area with a Drawn Ellipse* exists as an autonomous object in space, as both a provocation and confrontation with painting's materiality.



Kazimir Malevich, *Suprematist Painting*, 1917-1918. Stedelijk Museum, Amsterdam.



PROPERTY FROM THE COLLECTION OF A PRIVATE EUROPEAN FAMILY

254

ALLAN MCCOLLUM (B. 1944)

Collection of Thirty Plaster Surrogates

each: signed, numbered and dated 'AMcCollum 1982/90' (on the reverse)

enamel on cast Hydrostone, in thirty parts

seven parts: 20 $\frac{1}{8}$ x 16in. (51 x 40.8cm.)

eight parts: 17 $\frac{7}{8}$ x 12in. (45.5 x 30.5cm.)

seven parts: 16 $\frac{7}{8}$ x 10in. (43 x 25.3cm.)

eight parts: 16 x 13in. (40.5 x 33cm.)

overall dimensions variable

Executed in 1982-1990

£40,000-60,000

\$53,000-78,000

€46,000-68,000



PROVENANCE:

John Weber Gallery, New York.

Robert S. Lee, Sr. Collection, Philadelphia.

His sale, Christie's New York, 13 November 1998, lot 206.

Private Collection, Monaco (acquired at the above sale).

Acquired from the above by the present owner in 2001.



λ 255

FRANCIS ALÿS (B. 1959)

The Liar, The Copy of the Liar

(i) signed, signed by Martin Rodriguez, inscribed and dated 'MARTIN RODRIGUEZ

FRANCIS ALÿS MEX. D. F. FEB 94' (on the reverse)

(ii) signed and dated 'Francis Alÿs 1994' (on the reverse)

(i) enamel on metal sheet

(ii) oil on canvas mounted on wood

(i) 28 x 20½in. (71 x 52.2cm.)

(ii) 8¾ x 6¾in. (22 x 17cm.)

each: Executed in 1994

£100,000-150,000

\$140,000-200,000

€120,000-170,000

‘With Francis, his work can be a fable. It can be a poem, a rumor, an urban myth. It’s truly Utopian: ‘I’m going to Mexico City after the earthquake. I’m helping the world. I’m moving mountains.’

– Klaus Biesenbach



Diego Rivera, *Wall Street Banquet* (*El banquete de los ricos*), 1928.

Secretaría de Educación Pública, Mexico City.

Artwork: © Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / DACS 2019.

Photo: © 2019. Photo Schalkwijk/Art Resource/Scala, Florence.

PROVENANCE:

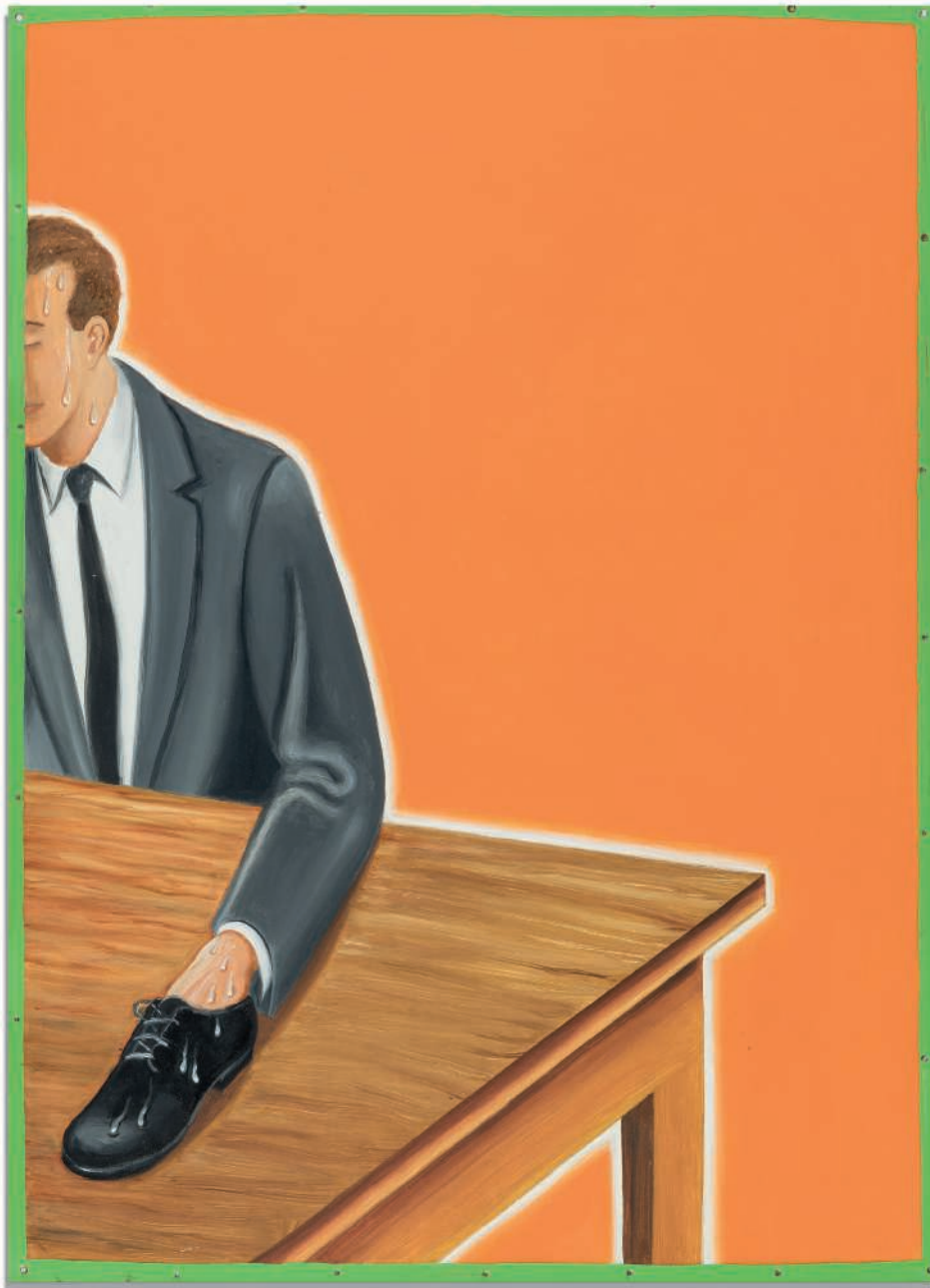
Acquired directly from the artist by the present owner in 1994.

EXHIBITED:

Garza García, *Galería Ramis Barquet, Francis Alÿs: The Liar, The Copy of the Liar*, 1994, p. 24, no. 8-2 (studio view of (i) illustrated in colour, p. 25, with incorrect dimensions and author).
Brussels, *Dolle Mol*, 1994.

LITERATURE:

C. Lampert, *Francis Alÿs: The Prophet and the Fly*, exh. cat., Zurich, Kunsthaus Zürich, 2003 (installation view of (ii) in Rue de l'Abbaye, Brussels illustrated in colour, p. 15, with incorrect date).
T. Vischer, *Sign Painting Project - Francis Alÿs with Juan García, Emilio Rivera, Enrique Huerta*, Basel 2011 ((i) illustrated in colour, p. 84, with incorrect dimensions and author, studio view of (i) illustrated in colour, on the cover).
C. Medina, R. Ferguson and J. Fisher, *Francis Alÿs*, London 2008 (studio view of (i) illustrated in colour, with incorrect dimensions and author).



LUC TUYMANS (B. 1958)

Yellow

signed and dated 'TUYMANS Luc '86' (on the reverse)
oil on canvas
39 3/4 x 47 1/2 in. (100 x 120.5 cm.)
Painted in 1986

£80,000–120,000

\$110,000–160,000

€92,000–140,000

'I think most abstraction comes out of the element of dispersion, and this was already clear in 1925 when Mondrian made the remark that you could not perceive the world as a whole anymore – you could only see it in particles.'

– Luc Tuymans

PROVENANCE:

Zeno X Gallery, Antwerp.
Private Collection, Knokke.
David Zwirner, New York.
Acquired from the above by the present owner.

EXHIBITED:

Brussels, Plateau, *Schilderijn/Peintures: 1978-1989*, 1990-1991.
Tilburg, De Pont stichting voor hedendaagse kunst, *Luc Tuymans*, 1995-1996, p. 37 (illustrated in colour, p. 33).

LITERATURE:

H. Rudolf Reust, "Das megalomane Detail" in *Kunstforum International*, May-September 1996 (illustrated in colour, p. 327).
U. Loock, J. Vicente Aliaga and N. Spector (eds.), *Luc Tuymans*, London 2000 (illustrated in colour, p. 127).
F. Demaegd (ed.), *Luc Tuymans: Zeno X Gallery, 25 Years of Collaboration*, exh. cat. Antwerp 2016, p. 259 (illustrated in colour).
E. Meyer-Hermann, *Luc Tuymans: Catalogue Raisonné of Paintings*, Volume 1: 1972-1994, New York 2017, p. 98 (illustrated in colour, p. 99).

outlines that echo the blur of a videotape film still. In the early 1980s, Tuymans briefly abandoned painting in favour of film, and throughout his practice, he has employed framing devices and techniques such as cropping, enlarging, the long-shot and the close-up, learnt during these early experiments with a Super 8 camera. For Tuymans, all genres of painting are interchangeable, and *Yellow* demolishes the hierarchical relationship by being at once a landscape, still-life and portrait. Part of its appeal comes from Tuymans' sensitivity to paint on the canvas, even regarding his treatment of the banal and unremarkable; this is a painting that evokes 'a delicate engagement that mysteriously feels as necessary as a raft in a flood. The flood is the noise of the world. The work is perfectly silent' (P. Schjeldahl, 'Flemish Master', *The New Yorker*, October 12, 2009, n. p.).

At over a metre wide, Luc Tuymans' *Yellow*, 1986, clearly announces the cinematic and photographic influences that underpin much of his subsequent practice. Covered in magnified diamonds that alternate between canary yellow and a more muted grey, *Yellow* presents a focused section of what appears to be a tiled floor, each shape partially truncated, with imprecise



Piet Mondrian, *Tableau No. 2/Composition No. VII*, 1913.
Solomon R. Guggenheim Museum, New York.
Photo: © 2019. The Solomon R. Guggenheim Foundation/
Art Resource, NY/ Scala, Florence.



PROPERTY FROM A DISTINGUISHED CONTEMPORARY COLLECTION

257

RONI HORN (B. 1955)

Key and Cue, No. 624

(FOREVER - IS COMPOSED OF NOWS -)

stamped with number '624' (on the underside)

aluminium and cast plastic

62¾ x 2 x 2in. (159.5 x 5 x 5cm.)

Executed in 1994-2000, this work is number two from an edition of three plus one artist's proof

£50,000-70,000

\$66,000-91,000

€57,000-80,000

PROVENANCE:

Xavier Hufkens, Brussels.

Acquired from the above by the present owner in 2002.

'Forever – is composed of Nows –

'Tis not a different time –

Except for Infiniteness –

And Latitude of Home –

From this – experienced Here –

Remove the Dates – to These –

Let Months dissolve in further Months –

And Years – exhale in Years –

Without Debate – or Pause –

Or Celebrated Days –

No different Our Years would be

From Anno Dominies –'

– Emily Dickinson

FOREVER-15 COMPOSED OF NOWS-



(actual size)

*** 258**

CARL ANDRE (B. 1935)

9 Lead Square

lead, in nine parts
each: $\frac{3}{4}$ x $\frac{3}{4}$ in. (1.9 x 1.9 cm.)
overall: 2 $\frac{3}{4}$ x 2 $\frac{3}{4}$ in. (6 x 6 cm.)
Executed in 1973

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Angela Westwater, New York.

Private Collection.

Anon. sale, Sotheby's Olympia, 18 June 2007, lot 780.

Acquired at the above sale by the present owner.

EXHIBITED:

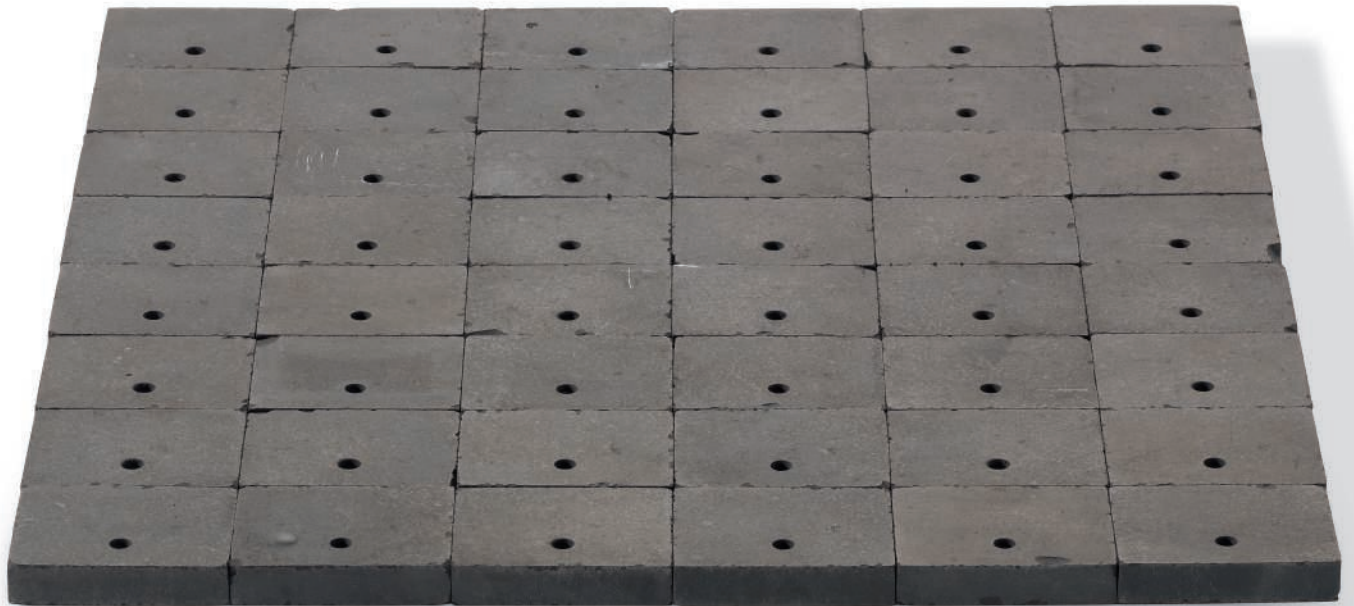
Santa Monica, Track 16 Gallery, *Chain Reaction: An Abbreviated Survey of Idea-Based Art*, 1995.

LITERATURE:

Carl Andre Sculpture 1958-1974, exh. cat., Bern, Kunsthalle Bern, 1975, no. 15, p. 75.

Carl Andre, exh. cat., The Hague, Gemeentemuseum Den Haag, 1987, no. 17, p. 66.

This work is accompanied by a certificate of authenticity.



*** 259**

CARL ANDRE (B. 1935)

Pierced Field

drilled ceramic magnets, in 48 parts

each: 1½ x 1½ x ¾in. (2.9 x 3.9 x 0.8cm.)

overall: 9¼ x 9½ x ¾in. (23.3 x 24.1 x 0.8cm.)

Executed in 1975

£30,000-50,000

\$40,000-65,000

€35,000-57,000

PROVENANCE:

Yutaka Nakajima, Tokyo (acquired directly from the artist in 1979).

Kazuo Akao, Tokyo.

Private Collection, Japan.

Anon. sale, Christie's New York, 18 May, 1999, lot 204.

Adam Gallery, Bath.

Private Collection.

Anon. Sale, Sotheby's London, 8 February, 2007, lot 378.

Acquired at the above sale by the present owner.

LITERATURE:

Carl Andre, exh. cat., The Hague, Gemeentemuseum Den Haag, 1987, no. 69, p. 96.

This work is accompanied by a certificate of authenticity.

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

λ 260

JOSEPH BEUYS (1921-1986)

Angstsprung des elektrisierten Fuchses (The Electrified Fox Jumping in Fear)

signed, titled and dated 'Beuys 53 Angstsprung des (Pelztieres) elektrisierten Fuchses' (on the reverse)
watercolour and graphite on paper
8¼ x 5¾in. (20.8 x 14.5cm.)
Executed in 1953

£40,000-60,000

\$53,000-78,000

€46,000-68,000

PROVENANCE:

Galerie Bastian, Berlin.
Acquired from the above by the present owner
circa 1989-1990.

EXHIBITED:

Zürich, Thomas Amman Fine Arts AG, *Joseph Beuys*, 1993-1994.

Executed in 1953, *Angstsprung des elektrisierten Fuchses (The Electrified Fox Jumping of Fear)* is a refined watercolour by Joseph Beuys and a truly outstanding example of the artist's early work. *Angstsprung des elektrisierten Fuchses* portrays the death of a fox, one of the animals most frequently depicted in Beuys' menagerie. The creature's silhouette is delicately ephemeral formed of strokes of watercolour and graphite that elegantly convey its body. Curator Anne Seymour described the artist's approach to materials, writing: 'Although the appearance of a drawing is not of first importance to Beuys, its colour or substance are likely to have some sort of relationship with its subject or meaning. Beuys uses materials in drawing very much as substance, and in ways comparable to how he would use them on a much larger three-dimensional scale' (A. Seymour, 'The Drawings of Joseph Beuys', in

Joseph Beuys Drawings, exh. cat., City Art Galleries, Leeds 1983, p.20). The artist's materially innovative approach connects the works on paper to Beuys's larger practice. *Angstsprung des elektrisierten Fuchses* appears to prefigure the artist's universally celebrated performance *I like America and America Likes Me*, 1974, for which he wrapped himself in felt and spent an entire week living with a coyote inside Manhattan's René Block Gallery. For both *Angstsprung des elektrisierten Fuchses* and *I like America and America Likes Me*, Beuys presents two animals frequently mythologised as cunning, deceptive tricksters – qualities often ascribed to the artist himself. Indeed, in his attempt to disrupt artistic convention, Beuys embodied an idealistic and almost supernatural alternative to the supremacy of American art, in particular the excessiveness of Pop Art and the essentiality of Minimalism.



JOSEPH BEUYS (1921-1986)

Unterwasserbuch (Underwater Book)

signed and dated 'Joseph Beuys 72' (upper outer edge of the box); incised with the artist's signature and date 'Joseph Beuys 72' (on the flashlight)
galvanised iron box, printed PVC book, underwater flashlight and water
overall: 16 x 49 x 21½ in. (40.6 x 124.4 x 54.4 cm.)
Executed in 1972, this work is from an edition of two unique examples

£150,000-200,000

\$200,000-260,000

€180,000-230,000

'I believe that when someone sees my works I appear to them...'

– Joseph Beuys



Marcel Duchamp, *Bicycle Wheel*, 1951.
Museum of Modern Art (MoMA), New York.
Artwork: © Succession Marcel Duchamp/ADAGP,
Paris and DACS, London 2019.
Photo: © 2019. Digital image, The Museum of Modern
Art, New York/Scala, Florence. Acc. no.: 595.1967.a-b.

PROVENANCE:

Galerie Denise René Hans Mayer, Dusseldorf.
Lone Star Foundation, New York.
Dia Art Foundation, New York.
Their sale, Sotheby's New York, 5 November 1985,
lot 1.
Emily and Jerry Spiegel Collection, New York
(acquired at the above sale).
Acquired from the above by the present owner.

EXHIBITED:

Berlin, Nationalgalerie Berlin Staatliche Museen
Preußischer Kulturbesitz, *Sammlung Marx:*
Beuys, Rauschenberg, Twombly, Warhol, 1982, p.
216, no. 44 (another from the edition illustrated,
p. 65, detail illustrated, p. 64). This exhibition
later travelled to Mönchengladbach, Städtisches
Museum Abteiberg.
New York, Hirschl & Adler Modern, *Joseph Beuys:*
Ideas and Actions, 1988, p. 109, no. 32 (another
from the edition illustrated in colour, p. 49).
Zurich, Kunsthaus Zürich, *Joseph Beuys*, 1993-
1994 (another from the edition illustrated, p. 87).
This exhibition later travelled to Madrid, Centro de
Arte Reina Sofía and Paris, Musée national d'art
moderne.

LITERATURE:

H. Bastian (ed.), *Sammlung Marx*, Berlin 1996, vol.
1, p. 32, no. 4 (another from the edition illustrated,
p. 31, detail illustrated, p. 30).

The other version from the edition is in the
Collection Marx, on long-term loan to Hamburger
Bahnhof - Museum für Gegenwart, Berlin.





Joseph Beuys in Moderna Museet, Stockholm in 1971.
Photograph by Lothar Wolleh © Oliver Wolleh, Berlin.
Artworks: © Joseph Beuys, DACS, 2019.



‘Wolleh had the incredible ability of sensing object relations. Endowed with great intuitional skills, he was a kind of treasure hunter.’

– Joseph Beuys

Executed in 1972, Joseph Beuys’s *Unterwasserbuch* (*Underwater Book*) is a time capsule of Beuys’ most personal motifs, preserved underwater for posterity. A metal torch illuminates a rubber book, whose oversize pages consecutively show forty-three black-and-white photographs of Beuys installing his 1971 exhibition at the Moderna Museet in Stockholm, Sweden; the artist’s first exhibition outside of Germany. In January of that year, the photographer Lothar Wolleh travelled with Beuys to document the installation period; using a camera set up some metres away from the artworks, relying on natural lighting and an automatic self-timer, the resulting photographs are silent witnesses to the process of Beuys at work. With their blurrings, intermittent inky darkness, and Beuys striding in and out, the photographs capture Beuys’ magnetic magic. Initially, planned as an edition of multiples, when Wolleh’s signature black frame was trimmed during the printing process, production was halted. Only two books were created, the other held at the Hamburger Bahnhof Museum in Berlin. In this work, the underwater torch illuminates a spread of Beuys, caught in a

moment of reflection and self-appraisal, standing beside his earlier work, *Das Schweigen von Marcel Duchamp wird überbewertet* (*The Silence of Marcel Duchamp is overrated*), a critique of Duchamp’s withdrawal from art practice in favour of chess. Within Beuys’ self-created mythology, the yellowish light of the torch links to the narrative of his rescue by Tatars after his plane crashed in Crimea during the Second World War, and torches reappear in several of his most significant works including *The Sled*, 1969, and *The Pack*, 1969.

Another key element of Beuys’ visual vocabulary was the expressive potential of the empty rectangular box: ‘Symbolically, the dark, empty box is an anti-space that embodies a spiritual shelter and safe haven, which, through its undefined emptiness, offers the opportunity to fill it with something new’ (I. Malz, ‘The Undefined Silence Between: Reflections on Silence, Invisible Phenomena, and Dust Images in the Work of Joseph Beuys’ in M. Ackermann (et. al.), *Joseph Beuys: Parallel Processes*, Munich, 2010, p. 369). Like the vitrines, plinths and pedestals that separate an artwork from its audience, the box of *Unterwasserbuch*, rusted on the

outside, and smoothly galvanised within, frames its contents and choreographs how they are understood. The water within appears to distort the pages of the book, but also locates the book within a geological timescale, seemingly a preserved remnant of Beuys.

Shedding light on a photograph of a work directly referencing Duchamp, Beuys cleverly brings to the fore and evaluates the Dadaist’s artistic legacy. Whereas Duchamp collapsed the divide between mass production and high art, Beuys sought to demolish the gap between art and life altogether, a desire conveyed through his concept of ‘social sculpture’, or the potential of art to galvanise societal change. As the artist explained, ‘I am interested in the dissemination of physical vehicles in the form of editions, because I am interested in the dissemination of ideas. ... You see, the people who own such an object...will continually look to see what the man who produced the thing is doing now...It is like an antenna standing somewhere or other with which you stay connected’ (J. Beuys, quoted in B. Dodenhoff, ‘The Multiples’ in M. Ackermann, et. al., *Joseph Beuys: Parallel Processes*, Munich, 2010, p. 170).



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DUCHAMP
WIRD
ÜBERBEWERTET





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ 262

ANSELM KIEFER (B. 1945)

Kyffhäuser

titled 'Kyffhäuser' (upper centre)
oil on photograph, in artist's frame
27¼ x 41½ in. (70.5 x 105.5 cm.)
Executed in 1980-2011

£35,000-45,000

\$46,000-59,000

€40,000-51,000

PROVENANCE:

Hilfe für ALS-kranke Menschen, Benefit Auction, Berlin, 17 September 2013.
Acquired at the above sale by the present owner.



λ 263

MARKUS LÜPERTZ (B. 1941)

Untitled (Architektur (Architecture))

signed with the artist's initials 'ML' (lower right)

oil on canvas

78¾ x 64½ in. (200 x 163 cm.)

Painted in 1980

£40,000-60,000

\$53,000-78,000

€46,000-68,000

PROVENANCE:

Galerie Michael Werner, Cologne.

Galleria Gian Ferrari Arte Contemporanea, Milan.

Acquired from the above by the present owner in 2006.

EXHIBITED:

San Marino, Galleria Nazionale d'Arte Moderna, *La transavanguardia tedesca*, 1982, p. 61.

São Paulo, XVII Bienal de São Paulo, 1983 (illustrated, unpagged).

Eindhoven, Stedelijk Van Abbemuseum, *Markus Lüpertz. Hölderlin*, 1983.

Ljubljana, Obalne Galerije Piran, *Markus Lüpertz. Slike 1979-89*, 1989.

Milan, Galleria Gian Ferrari Arte Contemporanea, *Markus Lüpertz. Da Milano a Milano*, 1990, no. 12.

LITERATURE:

U. Groos, S. Preuss, *German Art in São Paulo*, Ostfildern 2013, p. 320.

SIGMAR POLKE (1941-2010)

Farbprobe (Colour Test)

signed and dated 'Sigmar Polke 86' (on the stretcher)
lacquer and pigment on fabric
35 x 27 1/2 in. (89 x 69 cm.)
Executed in 1986

£250,000-350,000

\$330,000-460,000

€290,000-400,000

'I wanted to make a mirror with lacquer where you stand in front of it and see what is behind you. Then you paint what you see behind you onto the picture that is in front of you. The next thing is this: while you're seeing what's behind you, you start to have thoughts about what is in front of you that you can't see. Because the illusion is already there and perfect.'

– Sigmar Polke



Sigmar Polke, *Untitled (Square 2)*, 2003.

Tate, London.

Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2019.

Photo: © Tate, London 2019.

PROVENANCE:

Galerie Klein, Bad Münstereifel.

Acquired from the above by the present owner in 1999.

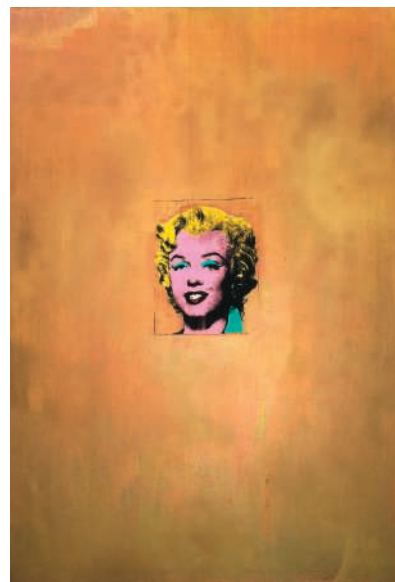
EXHIBITED:

Bad Münstereifel, Galerie Klein, *Sigmar Polke: Farbproben - Materialversuche - Probiertbilder aus den Jahren 1973-1986*, 1999, no. 59 (illustrated in colour, unpaginated).





Francis Picabia, *Le Sphinx*, 1929.
Musée National d'Art Moderne - Centre Pompidou, Paris.
Artwork: © ADAGP, Paris and DACS, London 2019.
Photo: © 2019. Photo Josse/Scala, Florence.



Andy Warhol, *Gold Marilyn Monroe*, 1962.
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/Scala, Florence Acc. n.: 316.1962.

‘This unfathomable artist was much more than just another painter. His difficulty is also what is so tantalising. Like many of the unstable, fugitive and light-sensitive pigments he sometimes used, and those layers of brown, resinous murk, as soon as you think you see him clearly, his art takes a turn and eludes you once again. His elusiveness was deliberate, a way to stay free.’

– Adrian Searle

Sigmar Polke's *Farbprobe*, 1986, glistens in the light: like a photograph halfway developed, perpetually in a state of becoming, with liquid streaks of dazzling fluorescence. Across a honey-coloured glaze the paint shimmers with metallic splatters and whorls of violet. Out of the sea of colour emerge rapidly sketched-up scene of a mother and her child, framed by a fairy-tale forest. *Farbprobe* is one of the last examples of the Colour Experiments series that Polke worked on between 1973 and 1986, for which he exploited the effects and chance forms that occurred from his spilled and spattered paint. As the series evolved, the artist began to explore the tension between abstraction and figuration, incorporating hand-painted motifs within chemical miracles subsumed by waves of glorious tonalities.

While working on his Colour Experiments, Polke travelled to Ayers Rock in northern Australia, and the weeks

he spent camping and observing the colossal sandstone monolith profoundly transformed his approach to colour. Reflecting later he explained, ‘I started thinking about colour and its treatment... how, for example, Hinduism explains and uses colour, or how Australians use colour... Seeing how colours are made, out of what kind of earth, I couldn't resist them, but instead of earthy colours, I came up with purple. An entirely abstract affair that you only get in this part of the world, which surprised me’ (S. Polke quoted in ‘Poison Is Effective; Painting is Not: Bice Curiger in Conversation with Sigmar Polke’, *Parkett*, vol. 26, 1990, p. 19). In *Farbprobe*, the purple's lustre is heightened by the interplay of light and shadow, a nod to Polke's beloved Ayers Rock and to the flux he courted and embraced.

As *Farbprobe* is both opaque and translucent, it acts as a window revealing both the figures beneath

and the stretcher, and exposing the painting's materiality. Playing with reality and artifice, Polke's practice is built on layering and superimpositions to call attention to the process behind and the materials employed; he wondered ‘what it might mean for mediums to infiltrate or become one another’ (M. Godfrey, ‘From *Moderne Kunst* to *Entartete Kunst*: Polke and Abstraction’, in K. Halbreich, *Alibis: Sigmar Polke, 1963-2010*, exh. cat., Museum of Modern Art, New York, 2014, p. 136). Teeming with currents and swells, *Farbprobe* is unfathomable. Lusciously chromatic and distinctively material, its surface undulations are both a mirror and a portal, yet it is all an illusion of depth. As if made by forces unobserved by the human eye, *Farbprobe* is a reach into the mystic, a gleefully immaterial and audacious melding of flickering light.



GEORG BASELITZ (B. 1938)

Untitled (*Hirte (Shepherd)*)

signed with the artist's initials and dated 'GB 67' (lower left); signed, titled and dated 'g Baselitz 67 Hirte' (on the reverse)
graphite on kraft paper
28 3/8 x 19 in. (72.2 x 48.3 cm.)
Executed in 1967

£150,000–200,000

\$200,000–260,000

€180,000–230,000

PROVENANCE:

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

EXHIBITED:

Frankfurt, Städel Museum, *Georg Baselitz. Die Helden*, 2016, no. 68 (illustrated in colour, p. 154).
This exhibition later travelled to Stockholm, Moderna Museet, Rome, Palazzo delle Esposizioni and Bilbao, Museum Guggenheim.



Georg Baselitz, *B. für Larry (B. for Larry)*, 1967.
Friedrich Christian Flick Collection.
© Georg Baselitz 2019.

Drawn in 1967, *Untitled (Hirte (Shepherd))* is a powerfully empathetic portrait from Georg Baselitz's celebrated Hero series. This work was included in his 2016 exhibition of The Heroes works that toured internationally at institutions including the Städel Museum, Frankfurt, and Museo Guggenheim, Bilbao, among others. Against a brown paper backdrop, Baselitz has sketched in one of his heroes or 'new types' in expressive, rapid line. Tears stream down the face of this shattered colossus who is dressed only in tatters. In his right arm, he clutches a snail, while his left hangs by his side, disconnected from the rest of his body. Small scrub grasses, a bone and tree stumps make up this sparse landscape. Gazing out from the page, he pleads for guidance, and Baselitz has drawn a study of an anguished, ruptured world trying to make itself anew.

Partially inspired the allegorical paintings he saw while in residency at Florence's Villa Romana, Baselitz's Heroes are both a provocation and a

response to the memory of German soldiers returning home after the Second World War. Yet this is not a vision of a hopeful new age, but rather an image of a flawed and fragmentary society. Whereas the heroes of myths and legends are conceived of as impossibly strong and brave in the face of adversity, Baselitz's heroes 'no longer wish to assume the role assigned to them within a world whose foundations and orders have been shaken' (M. Hollein, 'Painting as Liberation', M. Hollein and E. Mongi-Vollmer (eds), *Georg Baselitz – The Heroes*, exh. cat., Städel Museum, Frankfurt, 2016, p. 14). Nevertheless, the artist believed wholly in the power of paintings to show humanity's 'actual condition' and as a means of reaching beyond the constraints of reality' (G. Baselitz, quoted in F. Dahlem, *Georg Baselitz*, Cologne, 1990, p. 23). In this work, the artist reveals a broken world, but out of the ruins, a new vulnerability emerges.



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

λ * 266

MARWAN (1934-2016)

Untitled

signed and dated 'MARWAN Okt. 07 Sep + Nov. 08 März 09 Okt. 11' (on the reverse)

oil on canvas, in artist's frame

78½ x 52½ in. (198.5 x 133.1 cm.)

Painted in 2007-2011

£70,000-100,000

\$92,000-130,000

€80,000-110,000

'Viewers can immerse themselves in the image; wander among its depths and heights and contemplate the marvels of existence. We are faced with a vast landscape, a topography of the soul.'

– Charlotte Bank

PROVENANCE:

Private Collection, Europe.

Please note Ms. Angelika von Schwedes, plenipotentiary of the Marwan Estate, has kindly confirmed this work.



Georg Baselitz, *Der Abgarkopf*, 1984.
Kunsthalle Bielefeld, Bielefeld, Germany
Artwork: © Georg Baselitz 2019.

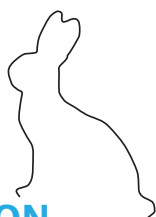
From a swirl of colour conjured by Marwan on the surface, coral and rose, bruised violet and indigo, a brooding face emerges, its contours unclear. For the artist, colour was form itself – in this work, tones simultaneously blur together and refuse one another, and are never exactly as they appear; not monochromatic, but instead multidimensional, individual strokes containing blues, greys and a hint blushing pink. Layered over the course of four years, the multiple dates on the reverse of the work reveal Marwan's working method – repeated revision and re-consideration, a slow build-up of this saturnine visage. The motif of the head has been Marwan's preoccupation since the mid-1970s, dominating increasingly large canvases. Making his home in Berlin since 1957, Marwan's work echoes that of his German contemporaries – the oversized, brutally simplified faces of Georg Baselitz; the tension between abstraction and figuration typical of Markus Lüpertz.

Yet the artist's work is more liminal, his experience less easy to categorise: an emigré of Damascus, his work retains the memory of another culture, evoking the sensation of diasporic existence. Critics

have read Marwan's work as a record of the recent plight of the Syrian diaspora; the Syrian poet Adunis has written of his art: 'It is as if Man in his entirety had become a face... and that is the site recording the tragedy of the Arab world' (Adunis, quoted in J. Tyson, 'Saturnine Portraits Somewhere Between Damascus and Berlin', *Hyperallergic*, December 3, 2015). Marwan himself preferred to transcend such interpretations, referring instead to the spirit-lifting experience of visiting Paris in 1973 and studying the paintings in the collection of the Louvre – in *Untitled*, the colours of Chaïm Soutine take on a compelling, life-affirming energy. As art historian Charlotte Bank has written of Marwan's work, 'Viewers can immerse themselves in the image; wander among its depths and heights and contemplate the marvels of existence. We are faced with a vast landscape, a topography of the soul' (C. Bank, quoted in N. P. Krishna Kumar, 'Marwan's faces revealed', in *Gulf News*, December 17, 2014). Straddling the divide between Arab and European, Marwan's *Untitled* is a nuanced chorus of colour, singing with the animation of human experience.







A SWISS VISION COLLECTION OF DOCTOR FRANCESCO AND ODILE CONTI

Christie's is delighted to present A Swiss Vision: Collection of Doctor Francesco and Odile Conti, an exceptional grouping of works offered across our Post-War & Contemporary sales in Paris, London, Zurich and online.

Francesco Conti was surrounded by art from a young age. His father, a collector with a fondness for the New School of Paris, developed close relationships with some of his favourite painters: Jean Dubuffet's *Paysage avec maison et deux personnages*, 1974, and Maurice Estève's *Tournan-en-Brie*, 1943, now part of Doctor Conti's collection, were both acquired directly from the artists' studios. As Francesco grew up, he developed his own passion for art. Later, he would share in the joy of collecting with his wife, Odile.

The Conti collection is an eclectic gathering. Sculptures, works on paper, photographs and paintings showcase a variety of international artists and movements, spanning from the post-war years to the contemporary cutting edge.

Its backbone, however, is distinctly Swiss. From the playful, mercurial sculptures of Markus Raetz – an artist whose work is rarely seen at auction – to the lyrical inks on paper by Silvia Bächli and two intriguing works by the multidisciplinary Mai-Thu Perret, the diversity of Swiss artists working today is exceptionally well-represented. The collection also holds a number of outstanding works by the Moroccan-born Latifa Echakhch, who lives and works in Switzerland, as well as a gouache by Omar Ba, an up-and-coming artist who works between Geneva and his native Dakar, Senegal.

Although many works here tend toward the conceptual, the collection shows a rich sensitivity for the beauty of form. Highlights include a sensuous bronze by the British sculptor Lynn Chadwick, and earthy, visceral early drawings, etchings and a later large-scale linocut by the German neo-Expressionist Georg Baselitz. Colour, too, plays its part: a luminous field of yellow and blue is slicked across 27.9.94, 1994, one of

Gerhard Richter's iconic overpainted photographs, while American neo-Conceptualist painter Peter Halley's signature Day-Glo tones find intimate form in a vivid work on paper from 1992.

The Contis continued Francesco's father's approach of close collaboration with artists: nearly everything in the collection was purchased directly from the artist's studio or gallery. Built on personal relationships, this is also a collection that was lived with in a home, creating thoughtful dialogues between works and their setting. The arboreal form of Giuseppe Penone's *Untitled*, 1982, and the rabbit in Markus Raetz's *Hasenspiegel*, 1988, looked out onto the trees of the garden; the face of Georg Baselitz's monumental *Untitled (Mann mit Tablett)*, 1982, shared a wall with family portraits. Coming together in a beautiful and playful ensemble, Doctor Francesco and Odile Conti's collection presents the joy of living with art, and of collecting as the expression of singular individuality, sensitivity and intelligence.

λ * 267

GEORG BASELITZ (B. 1938)

Untitled (Mann mit Tablett (Man with Tray))

signed with the artist's initials, inscribed and dated 'Probe G.B. XI 82' (lower centre)

linocut on paper laid on canvas

78 x 65in. (194 x 150.2cm.)

Executed in 1982, this work is the second artist's proof of four

£30,000-40,000

\$40,000-52,000

€35,000-46,000

‘Georg Baselitz’s upside-down imagery... challenges not only the viewer’s imagination but the entire tradition of Western illusionism. By boldly turning a figure on its ear, so to speak, Baselitz plays havoc with time-honoured expectations of what a picture should be, while leaving tantalizing visible traces of a recognizable representation. In his monumental linoleum cuts... Baselitz fine-tunes [the] delicate balances [between realism and abstraction] as he eliminates established boundaries between painting and printing.’

– Audrey Isselbacher

PROVENANCE:

Galerie Daniel Blau, Munich.

Acquired from the above by the present owner in 1993.

EXHIBITED:

Geneva, Musée Rath, *Georg Baselitz, Gravures*

monumentales 1977-1999, no. 51 (illustrated, p. 63).



λ * 268

GEORG BASELITZ (B. 1938)

Untitled (Eine Kuh (A Cow))

signed and dated 'Baselitz 66' (lower right); signed 'Baselitz' (on the reverse)

ink on paper

16¾ x 12½in. (42.4 x 30.8cm.)

Executed in 1966

£60,000–80,000

\$79,000–100,000

€69,000–91,000

PROVENANCE:

Galerie Jule Kewenig, Frechen.

Hirschl & Adler Modern, New York.

Galerie Buchmann, Basel.

Acquired from the above by the present owner in 1994.



Pablo Picasso, *Study for Bull's Head. Sketch for Guernica*, 1937.

Museo Nacional Centro de Arte Reina Sofia, Madrid.

Artwork: © Succession Picasso/DACS, London 2019.

Photo: © 2019. Photo Album/Scala, Florence.

In Georg Baselitz's *Untitled (Eine Kuh (A Cow))*, 1966, an intensity of jet-black ink blends together to form a portrait of the titular animal. Depicted straight on, the cow stands resolutely within an open field, and his steadfast stare pierces the space just beyond the frame. The artist's use of varied stippling evokes the stillness of a summery meadow; in the background, a few abstracted and watery lines hint at a small forest or a far-off mountain range. In 1966, Baselitz left Berlin and moved to the countryside in search of the pastoral; indeed, *Untitled (Eine Kuh (A Cow))* is carefully and naturalistically sketched out, and seems linked to the artist's Fracture series of the late-1960s, which grew out of an interest in the forest both literally and as a symbol

within German Romanticism. Baselitz has rendered the animal in gestural and energetic lines, a vigorous hatching that animates the cow's muscles and speaks to a simmering strength: as Baselitz himself wrote, 'Drawings are like caprioles, they amaze you and scare you and terrify you' (G. Baselitz, 'Questioning Myself', 1993, reprinted in *Georg Baselitz: Collected Writings and Interviews*, D. Gretenkert (ed), London, 2010, p. 222). Baselitz is prolific draughtsman and he understands drawing as a parallel and separate to his painting practice. In drawing, Baselitz exhibits the same intoxicating energy as in his colourful canvases: capturing the cow's inherent character, *Untitled (Eine Kuh (A Cow))*, too, seems ready to charge off the page.





A SWISS VISION
COLLECTION OF DOCTOR FRANCESCO
AND ODILE CONTI

λ * 269

GEORG BASELITZ (B. 1938)

Hund abwärts (Dog Downwards)

signed and dated 'Baselitz 67' (lower right); signed 'Baselitz' (on the reverse)

graphite on kraft paper

19¼ x 14¾in. (50 x 37.5cm.)

Executed in 1967

£18,000-25,000

\$24,000-33,000

€21,000-28,000

PROVENANCE:

Galerie Fred Jahn, Munich.

Anon. sale, Sotheby's London, 20 March 1997, lot 62.

Acquired at the above sale by the present owner.

EXHIBITED:

Munich, Staatsgalerie Moderner Kunst, *Georg Baselitz*, 1976, no. 68
(illustrated, p. 66).



A SWISS VISION
COLLECTION OF DOCTOR FRANCESCO
AND ODILE CONTI

λ * 270

ALIGHIERO BOETTI (1940-1994)

Amati indiani Hopi (Beloved Hopi Indians)

signed 'alighiero boetti' (lower left)
graphite, tempera and paper collage on paper
39 1/8 x 27 1/2 in. (99.5 x 70 cm.)
Executed in 1988

£8,000-12,000
\$11,000-16,000
€9,200-14,000

PROVENANCE:

Galerie Guy Bärtschi, Geneva.

Acquired from the above by the present owner in 2012.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 3702, and is accompanied by a certificate of authenticity.



A SWISS VISION
COLLECTION OF DOCTOR FRANCESCO
AND ODILE CONTI

λ * 271

LYNN CHADWICK (1914-2003)

Maquette VIII High Wind

stamped with the artist's monogram, inscription and number 'C C32 3/9'
(on the base)

bronze with black patina

6 7/8 x 4 1/8 x 5 7/8 in. (17.6 x 10.5 x 15 cm.)

Executed in 1986, this work is number three from an edition of nine

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Berkeley Square Gallery, London.

Acquired from the above by the present owner in 1989.

EXHIBITED:

Caracas, Museo de Arte Contemporaneo Sofia Imber, *Lynn Chadwick*, 1990, p. 58, no. 77 (another from the edition exhibited).

London, Tate Britain, *Lynn Chadwick*, 2003-2004, p. 124 (another from the edition exhibited, illustrated, p. 80).

LITERATURE:

D. Farr and É. Chadwick, *Lynn Chadwick: Sculptor; With a Complete Illustrated Catalogue 1947-1988*, Oxford 1990, p. 322, no. C32 (another from the edition illustrated, p. 323).

D. Farr and É. Chadwick, *Lynn Chadwick: Sculptor; With a Complete Illustrated Catalogue 1947-1996*, Stroud 1997, p. 356, no. C32 (another from the edition illustrated, p. 357).

D. Farr and É. Chadwick, *Lynn Chadwick: Sculptor; With a Complete Illustrated Catalogue 1947-2003*, London 2014, no. C32 (another from the edition illustrated, p. 362).

* 272

MARKUS RAETZ (B. 1941)

Gyroskop (Gyroscope)

signed with the artist's initials, titled, numbered and dated 'GIROSKOP M. R. 1995-1999 3/6' (on the underside)

briar branches, modelling paste, painted wood and motor on painted plinth
21¼ x 23¾ x 11,3.4in. (54 x 60 x 30cm.)

Executed in 1995-1999, this work is number three from a series of six, each unique, plus one artist's proof

£18,000-25,000

\$24,000-33,000

€21,000-28,000

PROVENANCE:

Farideh Cadot Associés, Paris.

Acquired from the above by the present owner.

EXHIBITED:

Chicago, Arts Club of Chicago, *Markus Raetz*, 2001 (another version exhibited).
This exhibition later travelled to Amherst, University of Massachusetts
Museum of Contemporary Art.

Osaka, National Museum of Art, *Mirrorical Returns: Marcel Duchamp and 20th
Century Art*, 2004, no. 113 (another version exhibited, illustrated, pp. 160-161).

This exhibition later travelled to Yokohama, Yokohama Museum of Art.

Nîmes, Carré d'Art - Musée d'art contemporain de Nîmes, *Markus Raetz*, 2006,
no. 44 (another version exhibited, illustrated, p. 107).

This work will be included in the forthcoming Markus Raetz Catalogue
raisonné, currently being compiled by the Schweizerische Institut für
Kunstwissenschaft.



PROPERTY FROM A PRIVATE COLLECTION

λ 273

LUCIO FONTANA (1899-1968)

Concetto spaziale

incised with the artist's signature 'fontana' (on the reverse); stamped with number '2/2' (on the underside)

bronze with black patina

8⅞ x 7⅞ x 8 in. (22.6 x 18.7 x 20.4 cm.)

Executed in 1959, this work is number two from an edition of two

£70,000-100,000

\$92,000-130,000

€80,000-110,000



(alternate view)

PROVENANCE:

Galerie Bonnier, Paris.

Private Collection, England (acquired in the 1980s).

This work is registered in the Fondazione Lucio Fontana, Milan, under no. 4251/1.



WORKS FROM A DISTINGUISHED EUROPEAN COLLECTION

λ 274

ALIGHIERO BOETTI (1940-1994)

Il progressivo svanir della consuetudine
(*The Progressive Disappearance of Habit*)

signed 'alighiero e boetti' (on the overlap)

embroidery on linen

12 $\frac{5}{8}$ x 13 $\frac{1}{4}$ in. (32.2 x 33.5cm.)

Executed *circa* 1990

£40,000-60,000

\$53,000-78,000

€46,000-68,000

‘I am interested in primary matters, such as the alphabet, the map, the newspaper, among other things owing to the spring which thus tautens between order and disorder.’

– Alighiero Boetti

PROVENANCE:

Acquired directly from the artist by the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 5207, and is accompanied by a certificate of authenticity.



λ 275

LUCIO FONTANA (1899-1968)

Concetto spaziale, Attesa

signed, titled and inscribed 'L. Fontana "Concetto spaziale" ATTESA
c'e un bel sole' (on the reverse)

waterpaint on canvas

13¼ x 9⅝in. (33.5 x 24.5cm.)

Executed in 1966

£200,000-300,000

\$270,000-390,000

€230,000-340,000

‘I do not want to make a painting; I want to open up space.’

– Lucio Fontana



Constantin Brancusi, *Bird in Space*, 1923.
Metropolitan Museum of Art, New York.
Artwork: © Succession Brancusi - All rights reserved. ADAGP, Paris and DACS, London 2019.
Photo: © 2019. Image copyright The Metropolitan Museum of Art/Art Resource/Scala, Florence
Acc. n.: 1996.403.7ab.

PROVENANCE:

Gallerie Apollinaire, Milan.

Galerie Leger, Malmö.

Jyudsk Kunstgalleri, Copenhagen.

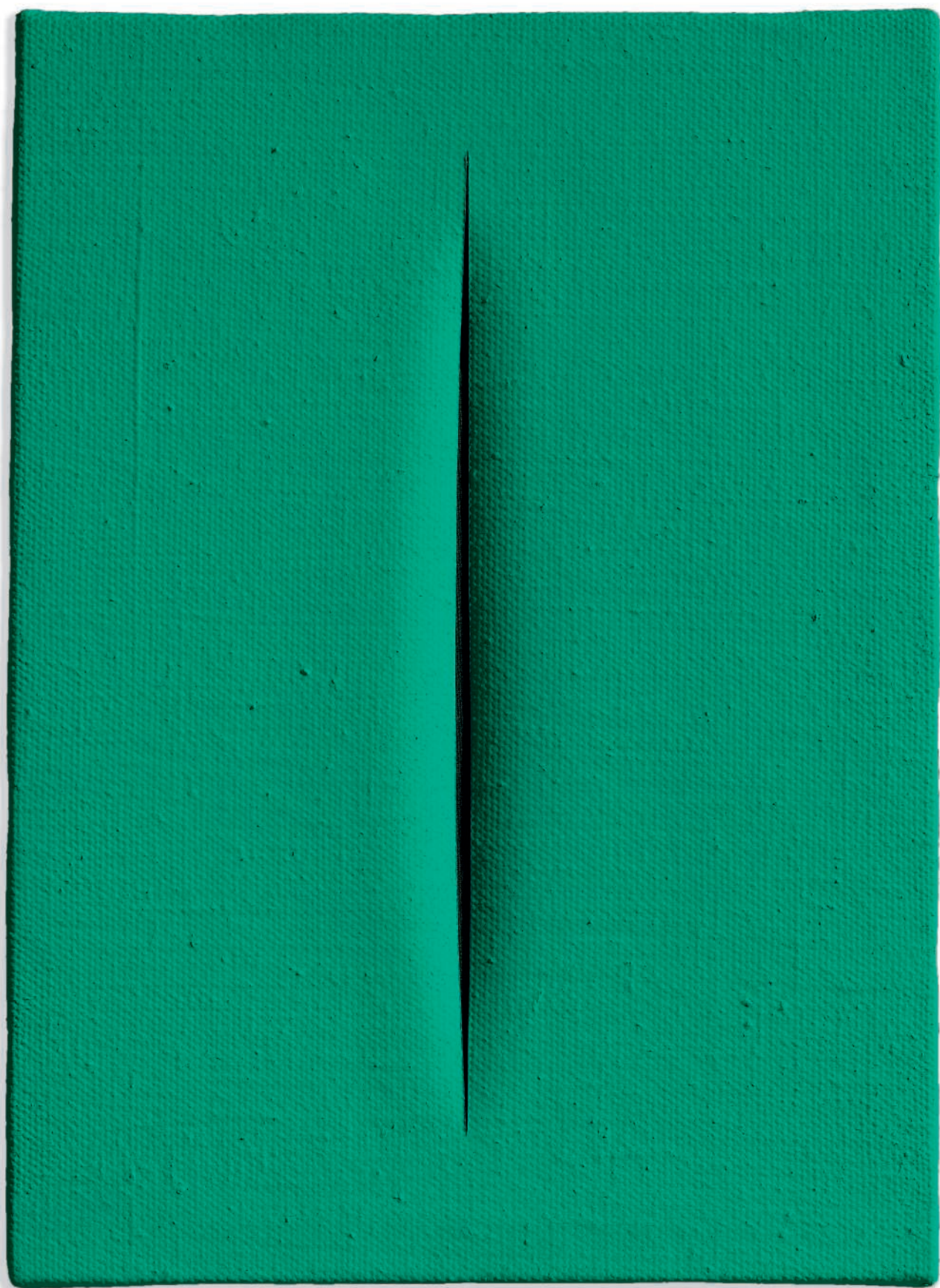
Private Collection, Frederikshavn (acquired from the above in 1968).

Anon. sale, Christie's London, 1 July 2015, lot 232.

Acquired at, the above sale by the present owner.

LITERATURE:

E. Crispolti, *Lucio Fontana: Catalogo ragionato di sculture, dipinti, ambientazioni*, vol. II, Milan 2006, no. 66 T 131 (illustrated, p. 847).





Fontana in his Corso Monforte studio, 1965.
Artwork: © Lucio Fontana/SIAE/DACS, London 2019.
Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved.

‘And the slash, and the holes, the first holes, were not the destruction of the painting... it was a dimension beyond the painting, the freedom to conceive art through any means, through any form. Art is not painting and sculpture alone: art is a creation of man, who can transform it into anything... as is may also end, because such exceptional events will happen... Art will seem to be too elementary: it will be superseded by man’s intelligence and other activities will replace art.’

– Lucio Fontana

With its single, vertical slash confidently extending across the emerald green canvas, Lucio Fontana’s *Concetto spaziale, Attesa*, 1966, is an enthralling conceptual proposition of infinite time and space. 1966 was a triumphal year for Fontana during which he designed costumes and sets for La Scala and his work was included in the 10th Venice Biennale, *Concetto spaziale, Attesa* is a marvellous articulation of the artist’s innovative practice. The work is firmly situated within Fontana’s *tagli*, or ‘cut’ series, begun in 1958, which were the purest crystallization of the artist’s thematic and formal interrogations. In contrast with the astral perforations of his earlier *buchi*, or holes, the *tagli* are motion incarnated within the flattened space of the pictorial plane. Inscribed on the reverse with ‘ATTESA c’è un bel

sole’ (‘WAIT there is a beautiful sun’), the work’s explicit invocation of the sun places it within a distinct group of works Fontana created in response to his travels to Venice and New York in 1961, where he became enchanted by the mystical, unfathomable light that illuminated the cities’ buildings. Despite the work’s poetic inscription, Fontana’s interest was not in the figurative; rather he was fascinated with the phenomenological vision of space, related to both the cosmos and the fourth dimension.

Regarding the violation of the picture plane as a profoundly conceptual act, Fontana evokes the expressive painterly stroke only to empty it of all content. A piercingly thin cut splits the two-dimensional canvas, revealing a slit of dark, seemingly infinite space at the

centre. Fontana made the cuts while the paint was still wet, then, once dry, would mould the shape by hand. With this deceptively simple, yet premeditated conceptual act, Fontana introduced a radically new and boundless perspective, painted at the moment of man’s first forays into outer space. ‘We want painting to escape from its frame and sculpture from its bell-jar,’ the artist said, ‘an expression of aerial art of a minute is as if it lasts a thousand years, an eternity’ (L. Fontana, ‘The Second Spatial Manifesto’, in E. Crispolti & R. Siligato (eds.), Lucio Fontana, exh. cat., Palazzo delle Esposizioni, Milan, 1998, p. 118). *Concetto spaziale, Attesa* is an image of transformation and transcendence: in allowing light to pass through the canvas, it reaches towards the universe.



λ * 276

ALIGHIERO BOETTI (1940-1994)

Lasciare il certo per l'incerto
(Leave the Certain for the Uncertain)

signed 'alighiero e boetti' (on the overlap)
embroidery on linen
8¼ x 8¾in. (21.1 x 22.1cm.)
Executed in 1988

£18,000-25,000
\$24,000-33,000
€21,000-28,000

PROVENANCE:

Galerie Lucien Bilinelli, Brussels.
Private Collection, Barcelona.
Ben Brown Fine Arts, London.
Acquired from the above by the present owner in 2006.

EXHIBITED:

London, Ben Brown Fine Arts, *Alighiero Boetti: Un pozzo senza fine, Embroideries*, 2006, p. 79, no. 18 (illustrated in colour, p. 55).

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 3836, and is accompanied by a certificate of authenticity.



λ* 277

ALIGHIERO BOETTI (1940-1994)

Tra l'incudine e il martello
(Between the Devil and the Deep Sea)

signed 'alighiero e boetti' (on the overlap)
embroidery on linen
8½ x 8¾ in. (21.6 x 21.4 cm.)
Executed in 1987

£18,000-25,000
\$24,000-33,000
€21,000-28,000

PROVENANCE:

Estate of the Artist.
Private Collection, Turin.
Ben Brown Fine Arts, London.
Acquired from the above by the present owner in 2006.

EXHIBITED:

Turin, Galleria d'Arte Carlina, *Alighiero Boetti: Dall'oggi al domani*, 2004 (illustrated in colour, p. 35).
London, Ben Brown Fine Arts, *Alighiero Boetti: Un pozzo senza fine, Embroideries*, 2006, p. 77, no. 5 (illustrated in colour, p. 40).

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 3903, and is accompanied by a certificate of authenticity.



Proposed North Façade entrance, subject to planning permission. Image courtesy of Jamie Fobert Architects & Forbes Massie Studio

ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

INTRODUCTION BY NICHOLAS CULLINAN

Since its foundation in 1856, the National Portrait Gallery has grown to become the most important and extensive public collection of portraits in the world. The Gallery's founding principles were to collect and display portraits of the people who have made and are making British history and culture, and the Collection now stands at over 230,000 works of art dating from 1504 to the present day. This policy has traditionally emphasised the individuals represented in a portrait, in other words 'sitters first'. The auction *Artists First* presents a unique opportunity to switch our focus to contemporary artists, working across a diverse set of mediums and styles, and to reflect the Gallery's ambition to represent the work of the finest artists in every era. Our focus on the artist here is also physically represented on the north façade of the Gallery's building, which features eighteen Portland stone busts or 'roundels' of eminent portrait artists including Hans Holbein the Younger, Sir Anthony van Dyck and Sir Joshua Reynolds. These roundels can now be 'adopted' for a period of ten years to support fundraising for our *Inspiring People* project, a £35.5m transformation which will see the National Portrait Gallery's biggest ever development since the building in St Martin's Place opened in 1896.

Through the support and kind donations of a number of leading contemporary artists and galleries, the funds raised via *Artists First* will help us to achieve *Inspiring People*. Your support at this critical juncture for the National Portrait Gallery is greatly appreciated as we move into the final stages of our fundraising appeal. In making this auction a success you will have helped to secure the Gallery's role as the nation's family album, not only for the past but also for the future.

With many thanks,



Dr Nicholas Cullinan
Director, National Portrait Gallery





Cross Section through galleries, new entrance hall and forecourt, subject to planning permission.
Image courtesy of Jamie Fobert Architects

DAVID ROSS

BUILDING A FUTURE

‘I care deeply that the arts are made accessible for all, and I am proud to be involved with the National Portrait Gallery at such a pivotal moment in its history.’

It has been a great honour for me to be involved with the National Portrait Gallery for over ten years, and we are now entering into the most exciting and pivotal phase in its recent history.

Inspiring People is our most significant capital project since the opening of the Ondaatje Wing in 2000. For the first time in the Gallery’s long history, there will be a comprehensive re-display of its world-class permanent collection. In addition, there will be a major refurbishment of the main galleries, the East Wing will be restored to public use for the first time in nearly 40 years, and we will launch a nationwide programme of activities that will be our most extensive to date. Enabling us to connect with as broad an audience as possible, this ambitious reimagining of the Gallery will facilitate our passionate commitment to deepening the public understanding of the people who have made, and continue to make, Britain what it is today. I care deeply (and I know I share this passion with many), that the arts are accessible for all, and I am proud to be involved with the National Portrait Gallery at this moment in our history. I very much hope you will help us realise our vision by lending your support to *Artists First*.



David Ross
Chairman of Trustees,
National Portrait Gallery

CELEBRATING THE HISTORY OF THE NATIONAL PORTRAIT GALLERY



John Taylor, *William Shakespeare*, circa 1600-1610.
© National Portrait Gallery, London.



Sir George Scharf, *Eastern end of the Lower Gallery at South Kensington*, 1885.
© National Portrait Gallery, London.



Sir John Everett Millais, *Thomas Carlyle*, 1877.
© National Portrait Gallery, London.



Sir John Lavery, *Opening of the Lord Duveen Annexe to the National Portrait Gallery*, 1933.
© National Portrait Gallery, London.

1856

Philip Henry Stanhope, 4th Earl Stanhope, makes a statement to the House of Lords pleading for the establishment of a National Portrait Gallery: '...a gallery of original portraits, such portraits to consist as far as possible of those persons who are most honourably commemorated in British history as warriors or as statesmen, or in arts, in literature or in science'.

With the support of Queen Victoria, the National Portrait Gallery is formally established on 2 December 1856 and among its founder Trustees is Lord Ellesmere, who offers to the nation the so-called Chandos portrait of Shakespeare – the first picture to enter the Gallery's collection.

1859

For the first 13 years of its existence, the Gallery is located at 29 Great George Street, Westminster. The gallery opens for the first time on 15 January 1859.

1889

350 influential public figures including Robert Browning, Sir John Millais and Lord Tennyson lobby the government to find a permanent home for the Gallery.

1891

Architects Sir Richard Allison and J.G. West start to draw up plans for the new building to be located adjacent to the National Gallery.

1896

The doors open to the new gallery with visitors being charged an entrance fee of sixpence. 169,000 visitors attend in the first six months.

1914

The portrait of Thomas Carlyle by Sir John Everett Millais, 1877 is attacked by suffragettes. At the outbreak of the Great War, Gallery Director Charles Holmes and 17 staff members are sworn in as special constables to protect the Gallery and its collections.

1921

First official visit to the Gallery by a school party.

1928

The collection has doubled in size and Sir Joseph Duveen agrees to fund extension.

1933

Duveen wing is opened by King George V and Queen Mary.

1941

Two bombs fall on the Gallery.

1945

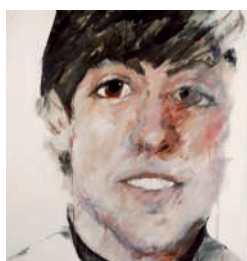
The Gallery re-opens on 14 July 1945.

1963

The Gallery stages its first large-scale temporary exhibition, *The Winter Queen, Elizabeth of Bohemia*.

The aim of the National Portrait Gallery is 'to promote through the medium of portraits the appreciation and understanding of the men and women who have made and are making British history and culture, and [...] to promote the appreciation and understanding of portraiture in all media.'

Founded in 1856, the Gallery holds the most extensive collection of portraits in the world and lies at the cultural heart of London.



Sam Walsh, *Paul McCartney ('Mike's Brother')*, 1964.
National Portrait Gallery, London.
Artwork: Sam Walsh, DACS, 2019.
Photo: © National Portrait Gallery, London.



Pietro Annigoni, *Queen Elizabeth II*, 1969.
© National Portrait Gallery, London.



Brian Organ, *Prince Charles*, 1980.
© National Portrait Gallery, London.



Sir Anthony van Dyck by Sir Anthony van Dyck, circa, 1640.
© National Portrait Gallery, London

1968

Cecil Beaton's photographs are exhibited and attract 75,000 visitors, marking the opening of a new department of film and photography.

1969

The Gallery begins to accept portraits of living people.

1970

Annigoni is commissioned to paint Queen Elizabeth II in 1970, which is visited by 250,000 in the first two months.

1980

BP Portrait Award is established. A portrait of Prince Charles is commissioned.

1993

Heinz Archive and Library opens to the public.

1994

The Gallery exceeds 1 million visitors. Charles Saumarez Smith is Director until 2002.

1996

The Gallery's website is first launched and the Primary Collection is digitised.

2000

Ondaatje Wing opens, funded by the Heritage Lottery Fund and Dr Christopher Ondaatje and designed by Dixon Jones architects.

2002

Sandy Nairne becomes Director.

2003

Photographic Portrait Prize is launched, and since 2008, becomes known as the Taylor Wessing Photographic Portrait prize.

2006

The Gallery celebrates its 150 year anniversary.

2012

The Duchess of Cambridge becomes Patron of the National Portrait Gallery. Lucian Freud is the subject of a major portraits exhibition with 246,801 visitors, making it the most popular exhibition to date.

2014

Self portrait of Van Dyck is acquired for the nation.

2015

Dr Nicholas Cullinan is appointed Director.

2018

The *Tacita Dean: PORTRAITS* exhibition opens and is the first in the Gallery's history to be dedicated to the medium of film.

2019

The first major exhibition on Tudor and Jacobean portrait miniatures in the UK for over 35 years opens with *Elizabethan Treasures: Miniatures by Hilliard and Oliver*. The Gallery prepares for upcoming exhibitions on works by Martin Parr and Cindy Sherman.

ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

* 278

ELIZABETH PEYTON (B. 1965)

Walt

titled 'WALT' (lower left); signed, titled and dated 'WALT Elizabeth Peyton 2003'

(on the reverse)

coloured pencil on paper

8½ x 6in. (21.9 x 15.2cm.)

Executed in 2003

£30,000–40,000

\$40,000–52,000

€35,000–46,000

‘In a picture of a person, in that person you could see the whole time they lived in... I understood that was what I wanted to do, that this is why I would make portraits.’

– Elizabeth Peyton

PROVENANCE:

Donated by the artist.

EXHIBITED:

Berlin, neugerriemschneider, *Elizabeth Peyton*, 2003.

New York, New Museum, *Live Forever*, 2009, p. 245 (illustrated in colour p. 184). This exhibition later travelled to Minneapolis, Walker Art Center, London, Whitechapel Gallery and Maastricht, Bonnefanten Museum, 2010.

LITERATURE:

Elizabeth Peyton: Reading & Writing, exh.cat, Dublin, Charta & The Irish Museum of Modern Art, 2009 (illustrated, p. 93).

M. Higgs, *Elizabeth Peyton*, New York, 2005, p. 262 (illustrated in colour, p. 208).

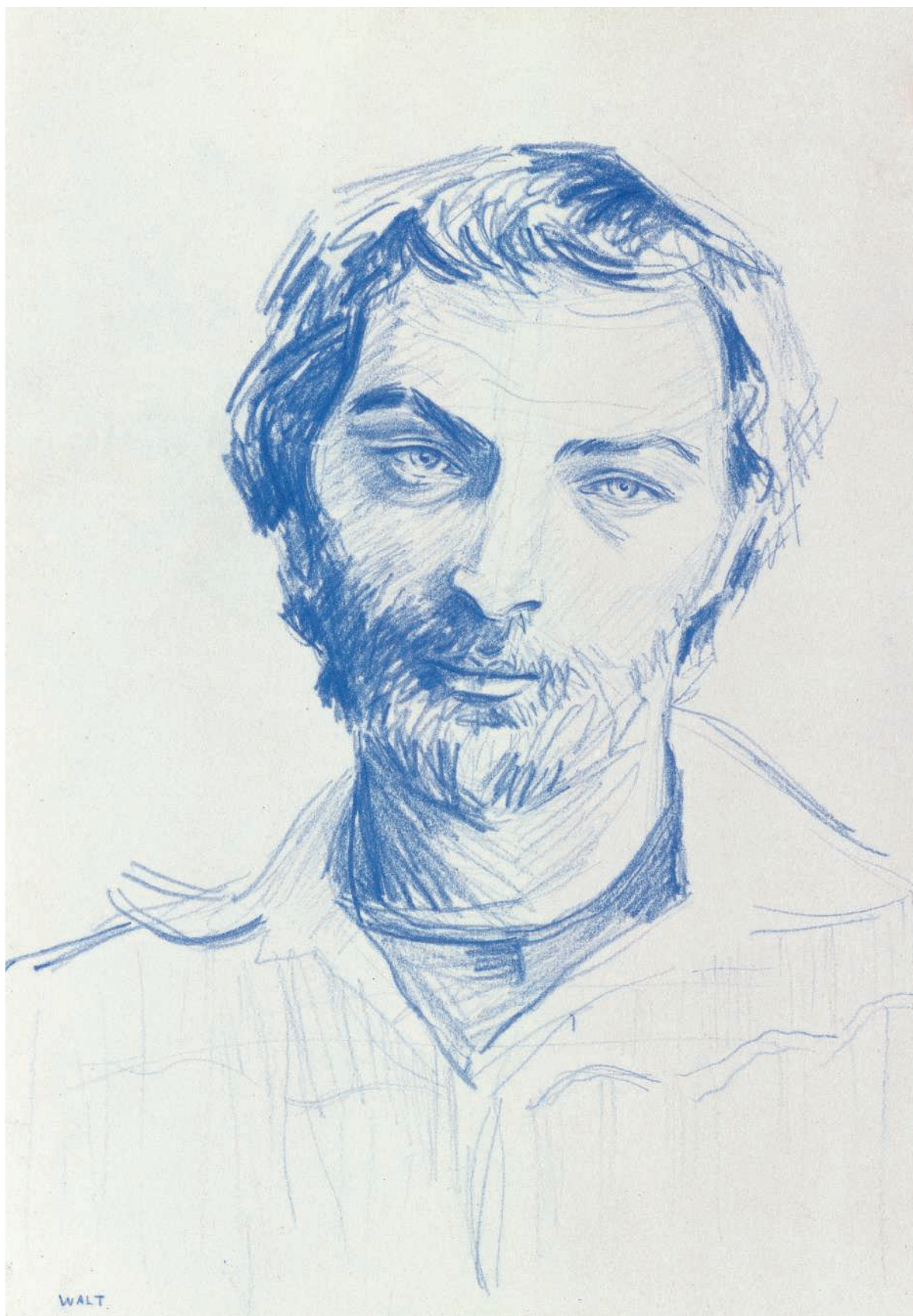
Elizabeth Peyton's *Walt*, 2003, is a portrait of the nineteenth-century American poet Walt Whitman in blue colouring pencil. Based on a photograph of Whitman in early middle age, the work typifies the artist's intimate and incisive drawing style - at once translating the image of the poet and

(as the informal title suggests) evincing Peyton's personal engagement with Whitman and his writing.

Using soft blue pencil, Peyton captures Whitman at a moment predating his famous incarnation as an elderly sage with a long white beard. His still-youthful features are conveyed by short, intense lines, and he gazes out - from a historical remove - with a stare that is serene yet penetrating. *Walt* was included in Peyton's acclaimed retrospective *Live Forever*, 2009, which toured internationally at institutions including the New Museum, New York, and Whitechapel Gallery, London. The drawing is one of many depictions of historical personae that Peyton has made, in a corpus spanning figures from her own life and those beyond it - from friends to musical and literary icons. Her pantheon comprises people from diverse epochs whom she finds emotionally compelling - whether as interior subjects or semi-mythic personae, or both - and whom she seeks to

represent at their moments of becoming, when they 'realize what they are and what they can be'. (E. Peyton interviewed by J. Cocker, *Interview*, November 26, 2008). This idea is vividly evoked by the image of Whitman in early maturity, on the brink of literary greatness. Although her portraits have been likened to works by Andy Warhol, Peyton's true antecedents can be traced to Romanticism and the nineteenth-century Aesthetic Movement, which celebrated beauty and sensuality in a direct rebuke to Victorian Puritanism.

In his embrace of sublime experience, Walt Whitman was similarly interested in human subjectivity, and his poems were the example par excellence of American Romanticism. As he wrote in *Song of Myself*, 1892, 'I have said that the soul is not more than the body/ And I have said that the body is not more than the soul' and in Peyton's sensitive interpretation, Whitman is indeed captured as a dual entity - both physical and spiritual, intellectual and instinctive.



ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

λ 279

FRANK AUERBACH (B. 1931)

Self Portrait V

signed and dated 'AUERBACH 2018' (lower left)

graphite and chalk on paper

30¼ x 22½in. (76.8 x 57.5cm.)

Executed in 2018

£80,000-120,000

\$110,000-160,000

€92,000-140,000

‘I find it very, very difficult to imagine being in a room by myself and looking at a wall and thinking, what art shall I do next? Because I want it to be something that stands up for itself and that works by its own rules and that even if you saw it upside-down or half-way across the world, it would still have a vitality – which is finally, I suppose, a sort of subtext, or inner vitality.’

– Frank Auerbach



PROVENANCE:

Courtesy of the artist and Marlborough, London.

Portrait of Frank Auerbach by Bob Collins in 1972.
Photo: © estate of Bob Collins / National Portrait Gallery, London.
Artwork: © Frank Auerbach, courtesy Marlborough Fine Art.



ARTISTS FIRST

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λ 280

MAGGI HAMBLING (B. 1945)

Sarah Lucas (I)

signed and dated 'HAMBLING 2013' (on the reverse)

oil on canvas

21 x 17in. (53.3 x 43.2cm.)

Painted in 2013

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Courtesy of the artist and Marlborough, London.

EXHIBITED:

Hastings Old Town, Jerwood Gallery, *The Quick & The Dead*, Hambling - Horsley - Lucas - Simmons - Teller, 2018-2019.

Painted from life in Maggi Hambling's Suffolk studio in 2013, *Sarah Lucas (I)* is an arresting vision of one of the most iconic and enigmatic of the Young British Artists. The work was shown recently in *The Quick & the Dead* at the Jerwood Gallery, Hastings (October 2018 - January 2019): this exhibition centred on Hambling's portraits of Sarah Lucas, Sebastian Horsley, Julian Simmons and Jürgen Teller, juxtaposed with these artists' own self-portraits, and, in turn their portraits of Hambling herself. In 2012, Sarah Lucas made

Maggi – a playful assemblage consisting of a pair of lightbulbs and a toilet bowl suspended from wire – as a representation of Hambling. Hambling reciprocated in 2013 with two portraits of Lucas. In the intensely-worked strokes of oil paint typical of Hambling's style, *Sarah Lucas (I)* captures Lucas in intimate close-up – her head framed by a vivid red scarf, a fragment of shoulder, and the hazy, bluish shadow cast by her hair. Her expression is contemplative, her gaze at once glitteringly direct and distinctly inscrutable.





ARTISTS FIRST

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λ 281

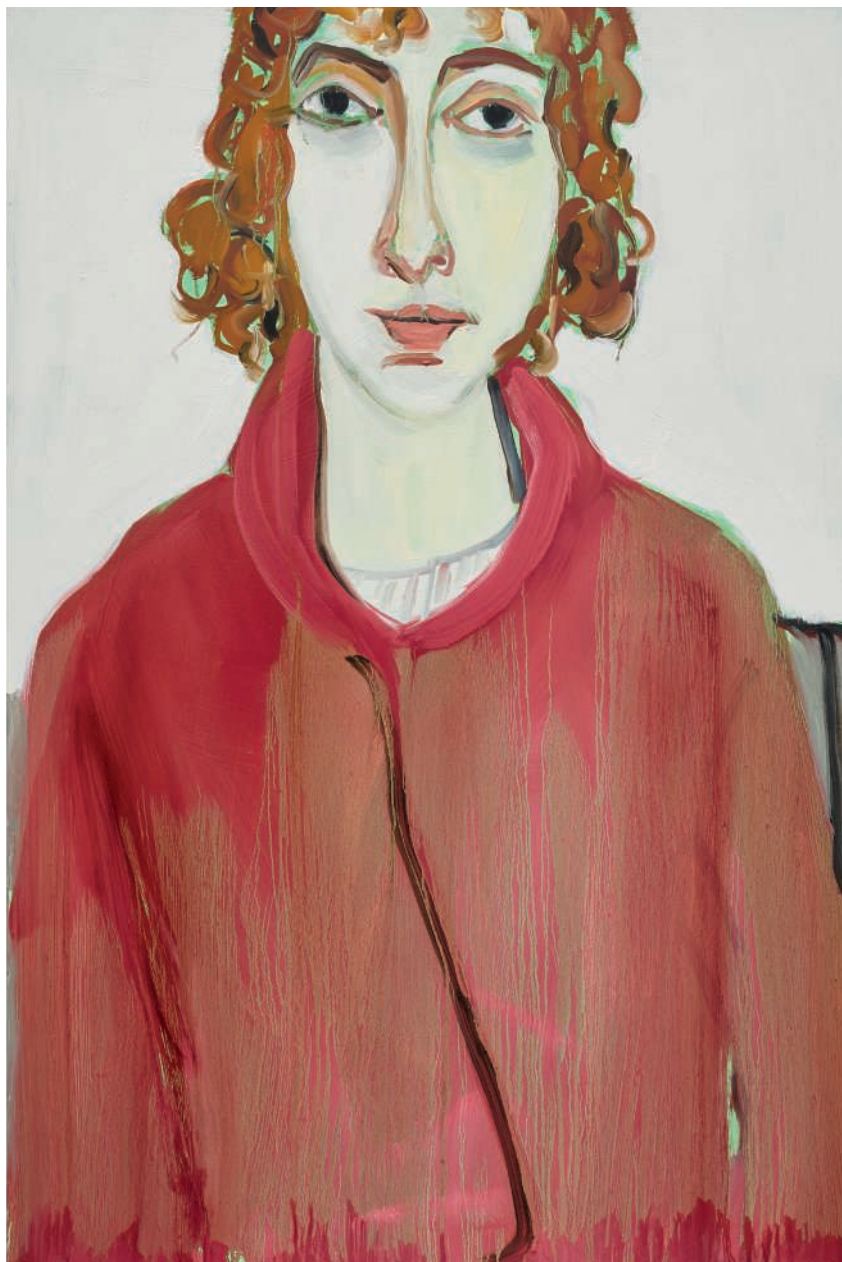
CELIA PAUL (B. 1959)

Self Portrait

oil on canvas
25 x 22½ in. (63.6 x 56.2 cm.)
Painted in 2017

£10,000-15,000
\$14,000-20,000
€12,000-17,000

PROVENANCE:
Courtesy of the artist and Victoria Miro, London.



ARTISTS FIRST

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λ 282

CHANTAL JOFFE (B. 1969)

LaJJ

signed, titled and dated 'LaJJ 2018 Chantal Joffe' (on the stretcher)
oil on canvas
35% x 23%in. (90 x 60cm.)
Painted in 2018

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Courtesy of the artist and Victoria Miro, London/Venice.



ARTISTS FIRST

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λ 283

MICHAEL CRAIG-MARTIN (B. 1941)

Untitled (yellow trainer)

signed 'Michael Craig-Martin' (on the reverse)
acrylic on aluminium
23½ x 23½ in. (60 x 60 cm.)
Painted in 2018

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:
Donated by the artist.



ARTISTS FIRST

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λ 284

JULIAN OPIE (B. 1958)

Lyn with necklace.

signed 'Julian Opie' (on the reverse)
inlaid and overlaid acrylic panel
39% x 28% x 1%in. (99.9 x 72.2 x 3.5cm.)
Executed in 2016

PROVENANCE:
Donated by the artist.

£18,000-20,000
\$24,000-26,000
€21,000-23,000

ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

λ 285

TONY CRAGG (B. 1949)

Ivy

lacquered wood

70 $\frac{7}{8}$ x 24 $\frac{3}{4}$ in. (180 x 62 x 62cm.)

Executed in 2016, this work is unique

£150,000–200,000

\$200,000–260,000

€180,000–230,000

‘I would love to make work that has the same effect on me that looking at nature does. I know that’s naive. Nature has had billions of years of practice and makes wonderful things.’

– Tony Cragg



PROVENANCE:
Courtesy of the artist and Galerie Thaddaeus
Ropac, London.





ARTISTS FIRST

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λ 286

TOMMA ABTS (B. 1967)

Untitled

each: signed and dated 'Tomma Abts 2018' (on the reverse)
watercolour on paper, in two parts
each: 11¼ x 8¼in. (29.7 x 21cm.)
Executed in 2018

£7,000-10,000

\$9,200-13,000

€8,000-11,000

PROVENANCE:

Courtesy of the artist and greengrassi, London.



ARTISTS FIRST

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λ 287

ANISH KAPOOR (B. 1954)

Black Fold

resin, pigment and PVC on shaped canvas
15½ x 11½ x 7½in. (39 x 29 x 20cm.)
Executed in 2019

£60,000–80,000

\$79,000–100,000

€69,000–91,000

‘For every concrete object there is an equal non-object, a dark and mysterious one.’

– Anish Kapoor



(alternate view)

PROVENANCE:
Donated by the artist.



ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

λ 288

EDMUND DE WAAL (B. 1964)

Ryōan-ji (for John Cage), VII

three porcelain vessels, two gilded porcelain tiles and two alabaster blocks in an aluminium box
overall: 17¾ x 17¾ x 7⅞in. (45 x 45 x 20cm.)
Executed in 2017

£30,000–50,000

\$40,000–65,000

€35,000–57,000

‘There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot.’

– John Cage

PROVENANCE:

Donated by the artist.



Giorgio Morandi, *Still Life*, 1949.
Museum of Modern Art (MoMA), New York.
Artwork: © DACS 2019.
Photo: © 2019. Digital image, The Museum of Modern Art,
New York/Scala, Florence Acc. n.: 1240.1979.





ARTISTS FIRST

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λ 289

TACITA DEAN (B. 1965)

GAETA Fifty photographs, number 47

numbered and dated '4/4 2015' (on the reverse)
hand printed Chromogenic print on matte paper mounted on paper, in artist's frame

13% x 19%in. (34.7 x 49.7cm)

Executed in 2015, this work is number four from an edition of four plus one artist's proof and one *hors commerce*

£7,000-10,000

\$9,200-13,000

€8,000-11,000

PROVENANCE:

Courtesy of Frith Street Gallery, London.

EXHIBITED:

New York, Marian Goodman Gallery, *...my English breath in foreign clouds*, 2016 (another from the edition exhibited).

London, National Portrait Gallery, *Tacita Dean: Portrait*, 2018 (another from the edition exhibited).

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



ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

λ 290

TACITA DEAN (B. 1965)

GAETA, *Fifty photographs, number 29*

numbered and dated '4/4 2015' (on the reverse)
hand printed Chromogenic print on high gloss paper mounted on dibond
27½ x 41¾in. (70 x 105cm.)

Executed in 2015, this work is number four from an edition of four plus one artist's proof and one *hors commerce*

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Courtesy of Frith Street Gallery, London.

EXHIBITED:

New York, Marian Goodman Gallery, *...my English breath in foreign clouds*, 2016 (another from the edition exhibited).

London, National Portrait Gallery, *Tacita Dean: Portrait*, 2018 (another from the edition exhibited, installation view illustrated, p. 146).

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



ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

λ 291

DAVID DAWSON (B. 1960)

Lucian Freud and Frank Auerbach at the V&A

signed and numbered 'David Dawson 3/36' (on the reverse)

Chromogenic print

image: 23 x 13in. (58.5 x 33cm.)

sheet: 24 x 20¼in. (61 x 51.5cm.)

Executed in 2006, this work is number three from an edition of thirty-six

£1,000-1,500

\$1,400-2,000

€1,200-1,700

PROVENANCE:

Donated by the artist.

LITERATURE:

D. Dawson, *A Painter's Progress, A Portrait of Lucian Freud*, London 2014, p. 120 (another from the edition illustrated in colour, p. 121).



ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

λ 292

DAVID DAWSON (B. 1960)

Lucian Freud

signed and numbered 'David Dawson 1/36' (on the reverse)

Chromogenic print

image: 23 x 13in. (58.5 x 33cm.)

sheet: 24 x 20¼in. (61 x 51.5cm.)

Executed in 2010, this work is number one from an edition of thirty-six

PROVENANCE:

Donated by the artist.

£1,000-1,500

\$1,400-2,000

€1,200-1,700



ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

λ 293

DAVID DAWSON (B. 1960)

Lucian Freud and Kate Moss

signed and numbered 'David Dawson 4/36' (on the reverse)

Chromogenic print

image: 13 x 23in. (33 x 58.5cm.)

sheet: 20¼ x 24in. (51.5 x 61cm.)

Executed in 2010, this work is number four from an edition of thirty-six

PROVENANCE:

Donated by the artist.

£1,000-1,500

\$1,400-2,000

€1,200-1,700



ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

* 294

ROBERT MAPPLETHORPE (1946 - 1989)

Patti Smith

signed by Michael Ward Stout, Executor, and dated in ink in Estate copyright credit stamp, and titled, dated and numbered '1987 5/10' (on the reverse)

gelatin silver print mounted to aluminium

20 x 24in. (50.8 x 61cm.)

Photographed in 1987 and printed in 1990, this work is number five from an edition of ten

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Courtesy of The Robert Mapplethorpe Foundation and Alison Jacques Gallery.

LITERATURE:

M. Holborn and D. Levas (ed.), *Mapplethorpe*, London 1995, no. 55 (another example illustrated in colour, unpagged).



ARTISTS FIRST

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λ 295

HUGO WILSON (B. 1983)

Girl in the 'South west Chief' Amtrak

titled 'Girl in the 'South west Chief' Amtrak 2018.' (lower centre); signed 'Hugo Wilson' (lower right)
graphite and chalk on paper
11 x 8 3/4 in. (28 x 21.4 cm.)
Executed in 2018

£2,000-3,000

\$2,700-3,900

€2,300-3,400

PROVENANCE:

Donated by the artist.

'On the train in America, I started to draw this lady, she looked like something out of a van Eyck painting, Which the more I thought about it actually made sense as these communities which originally came from Holland and Switzerland have intermarried in isolation the last 400 years, I realised I was looking at somebody quite special particularly in the times we live in.'

– Hugo Wilson

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ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

λ 296

ISAAC JULIEN (B. 1960)

Hommage Noir (Looking for Langston Vintage Series)

gelatin silver print mounted on aluminium
22 $\frac{7}{8}$ x 29 $\frac{3}{4}$ in. (58 x 74.5cm.)

Photographed in 1989 and printed in 2016, this work is number two from an edition of four plus two artist's proofs

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Courtesy the artist and Victoria Miro, London/ Venice.

EXHIBITED:

San Francisco, Jessica Silverman Gallery, *Isaac Julien: Vintage*, 2016 (another example exhibited).

London, The Photographers' Gallery, *Isaac Julien in Made You Look: Dandyism and Black Maculinity*, 2016 (another example exhibited).

Amsterdam, Galerie Ron Mandos, *Looking for Langston - I Too, Sing America*, 2017 (another from the edition exhibited).

London, Victoria Miro Gallery, *"I Dream A World" Looking for Langston*, 2017 (another from the edition illustrated, pp. 36–37, 201).

Sydney, Roslyn Oxley9 Gallery, *Isaac Julien: 'Film Noir Angels' Looking for Langston*, 2018 (another example exhibited).

Columbus, Columbus Museum of Art, *Isaac Julien: Looking for Langston*, 2019 (another example exhibited).



ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

λ 297

THOMAS RUFF (B. 1958)

press++32.10

signed twice, numbered and dated 'TR Ruff 1/8 2016 32.10' (on the mount)
chromogenic print mounted to acrylic
15 x 11¾in. (38.1 x 30cm.)

Executed in 2016, this work is number one from an edition of eight

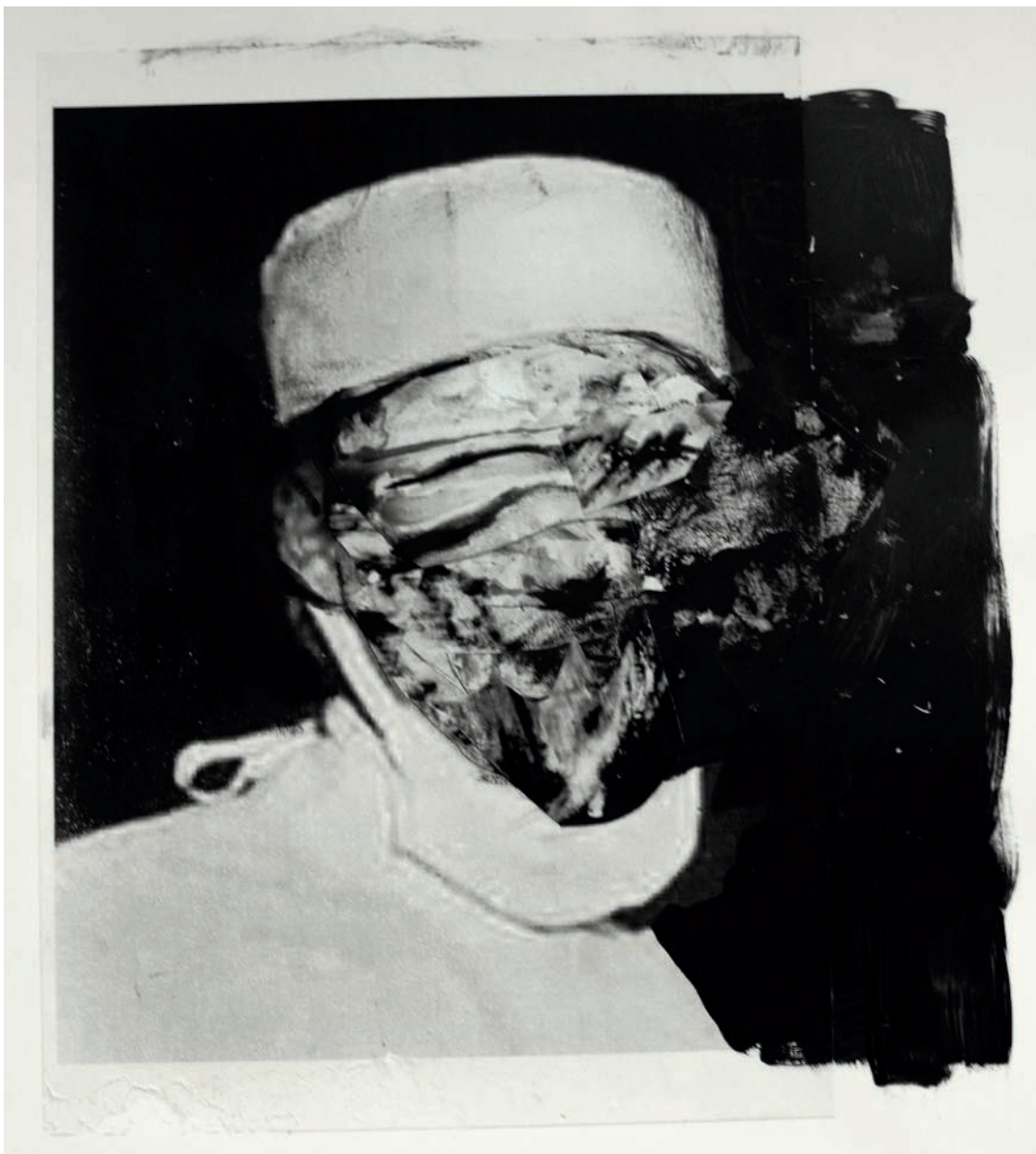
£6,000–8,000

\$7,900–10,000

€6,900–9,100

PROVENANCE:

Courtesy of the artist and David Zwirner.



ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

λ 298

ADRIAN GHENIE (B. 1977)

Study for 'The Kaiser Wilhelm Institute'

signed and dated 'Ghenie 2010' (on the reverse)

acrylic and paper collage on paper

18 $\frac{7}{8}$ x 13in. (48 x 33cm.)

Executed in 2010

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Courtesy of the artist and Galerie Thaddeus Ropac, London.

ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

* 299

CINDY SHERMAN (B. 1954)

Untitled #553

signed, numbered and dated 'Cindy Sherman 8/10 2010/2012' (on a label affixed to the reverse)

chromogenic colour print

35¼ x 23¼in. (86.4 x 59.1cm.)

Photographed in 2010 and printed in 2012, this work is number eight from an edition of ten plus two artist's proofs

£45,000-65,000

\$59,000-85,000

€52,000-74,000

‘I don’t know if it was therapeutic, out of boredom, or my own fascination with thinking about make-up in the mid-seventies... I had this desire to transform myself. I would just play around and turn into a character in my bedroom.’

– Cindy Sherman

PROVENANCE:

Courtesy of the artist and Metro Pictures, New York.





ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

λ 300

MARTIN PARR (B. 1952)

Ed Hills, head of Moreton House, having won the football match against Druries House 2-0, Harrow School, England

signed, titled and dated 'Martin Parr Ed Hills Harrow School, 2011' (on the reverse)

archival pigment print

image: 30 x 20in. (76.2 x 50.8 cm.)

sheet: 34 x 24in. (86 x 61cm.)

Executed in 2011, this work in number one from an edition of ten

£3,000-5,000

\$4,000-6,500

€3,500-5,700

PROVENANCE:

Donated by the artist.

EXHIBITED:

London, National Portrait Gallery, *Only Human: Martin Parr*, 2019 (another example will be exhibited).

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



ARTISTS FIRST

PROPERTY SOLD TO BENEFIT THE NATIONAL PORTRAIT GALLERY

λ 301

JUERGEN TELLER (B. 1964)

Vivienne Westwood No.1

giclée print mounted to dibond

48 x 32in. (121.9 x 81.3cm.)

Executed in 2016, this work is number one from an edition of five

£6,000–8,000

\$7,900–10,000

€6,900–9,100

PROVENANCE:

Donated by the artist.

LITERATURE:

J. Teller (ed.), *Vivienne Westwood, Andreas Kronthaler, Juergen Teller*, London 2017 (another example illustrated in colour, unpagged).

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

PROPERTY FROM A DISTINGUISHED CONTEMPORARY COLLECTION

302

OSCAR MURILLO (B. 1986)

We walked as far as we could

signed twice and dated 'OMurillo 2012' (on the reverse)
oil, graphite, oil stick, thread, found paper collage and tape on canvas,
tarpaulin and linen
86% x 109½in. (220 x 278cm.)
Executed in 2012

£70,000–100,000

\$92,000–130,000

€80,000–110,000

‘My studio is a cradle of dust and dirt, of pollution. I don’t tidy up at the end of each production process. It’s all very much on purpose; it’s continuous process, a machine of which I’m the catalyst. Things get moved around, I step on them, and they get contaminated. It’s not about leaving traces, it’s about letting things mature on their own.’

– Oscar Murillo

PROVENANCE:

Galerie Isabella Bortolozzi, Berlin.

Acquired from the above by the present owner in 2012.



λ 303

SEAN SCULLY (B. 1945)

Pale Green

signed, titled and dated 'PALE GREEN Sean Scully 2006' (on the reverse)

oil on linen

16 x 20in. (40.5 x 50.8cm.)

Painted in 2006

£120,000-180,000

\$160,000-230,000

€140,000-210,000

‘I see something, and have a feeling of something – it might be light, or the heat, they are very specific in that sense – and I unload the painting.’

– Sean Scully



Mark Rothko, "No. 14", 1960.

Hellen Crocker Russel Fund Purchase, San Francisco
Museum of Modern Art, San Francisco.

© 1998 Kate Rothko Prizel & Christopher Rothko ARS,
NY and DACS, London 2019.

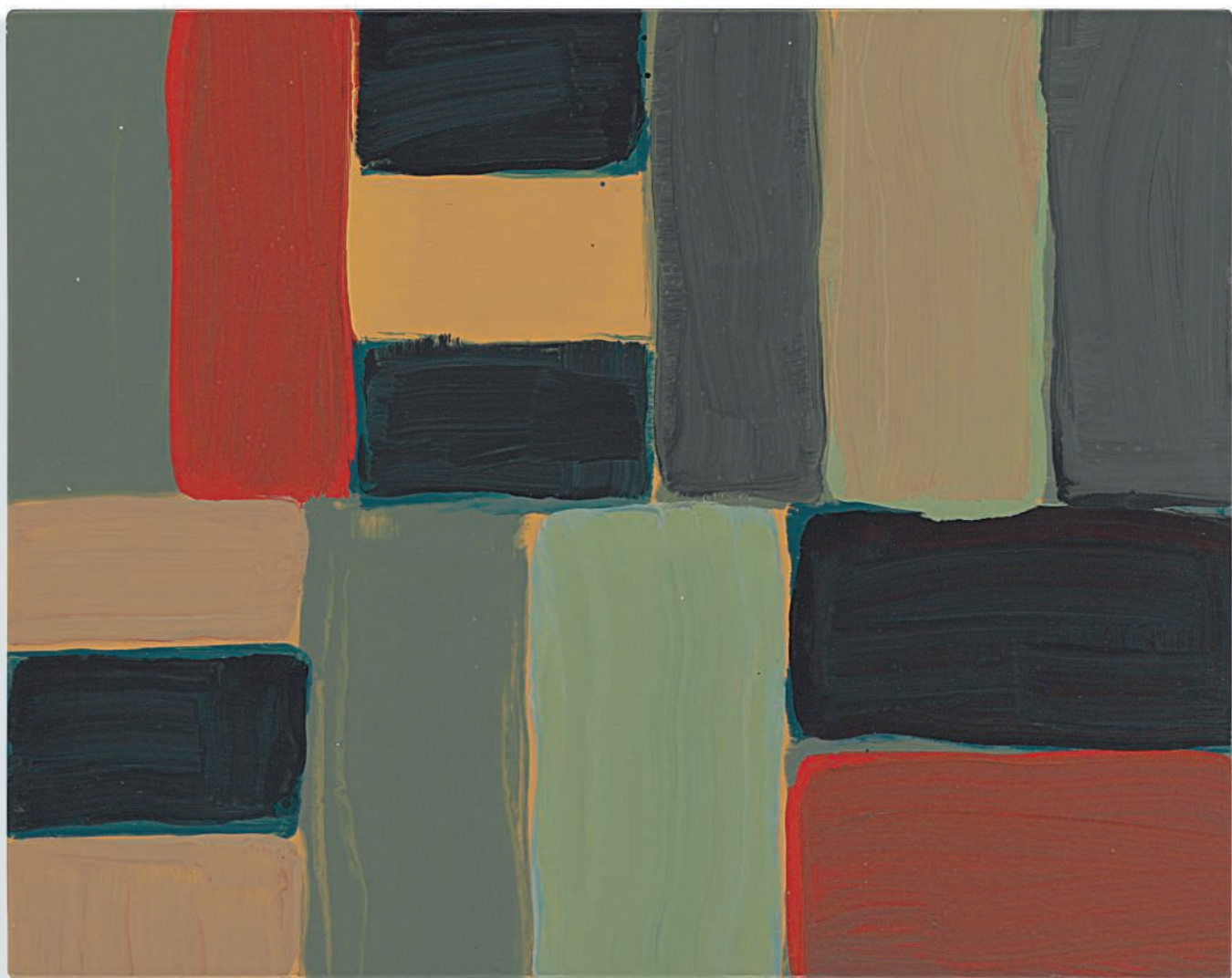
PROVENANCE:

Timothy Taylor Gallery, London.

Acquired from the above by the present owner.

LITERATURE:

Sean Scully, exh. cat, Barcelona, Fundació Joan
Miró, 2009 (illustrated in colour, p. 106).



HOWARD HODGKIN (1932-2017)

In Central Park

signed twice, titled and dated twice 'Howard Hodgkin 1983-1986 Howard
1983 In Central Park' (on the reverse)

oil on wood

19 x 25in. (48.3 x 63.5cm.)

Painted in 1983-1986

£350,000-550,000

\$460,000-720,000

€400,000-630,000

‘New York had all the iridescence of the beginning of the world.’

– F. Scott Fitzgerald

PROVENANCE:

M. Knoedler & Co., Inc., New York (acquired
directly from the artist).

Muriel and Howard Weingrow Collection, New
York.

Waddington Galleries, London.

Private Collection, USA.

Anon. sale, Sotheby's New York, 18 November
1998, lot 289.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, M. Knoedler & Co., *Howard Hodgkin:
Recent Work*, 1986 (illustrated in colour, p. 27).

Nantes, Musée des Beaux Arts, *Howard Hodgkin:*

Small Paintings 1975-1989, 1990 - 1991, no. 17,

p. 95 (illustrated in colour, p. 51). This exhibition

later travelled to Barcelona, Centre Cultural de la

Fundació Caixa de Pensions; Edinburgh, Scottish

National Gallery of Modern Art; and Dublin,

Douglas Hyde Gallery, Trinity College.

New Haven, Yale Center for British Art, *Howard
Hodgkin: Paintings 1992-2007*, 2007.

LITERATURE:

G. Galligan, 'A Small Thing But Painting: The
New Work of Howard Hodgkin', in *Arts Magazine*,
September 1986, no. 61, p. 65.

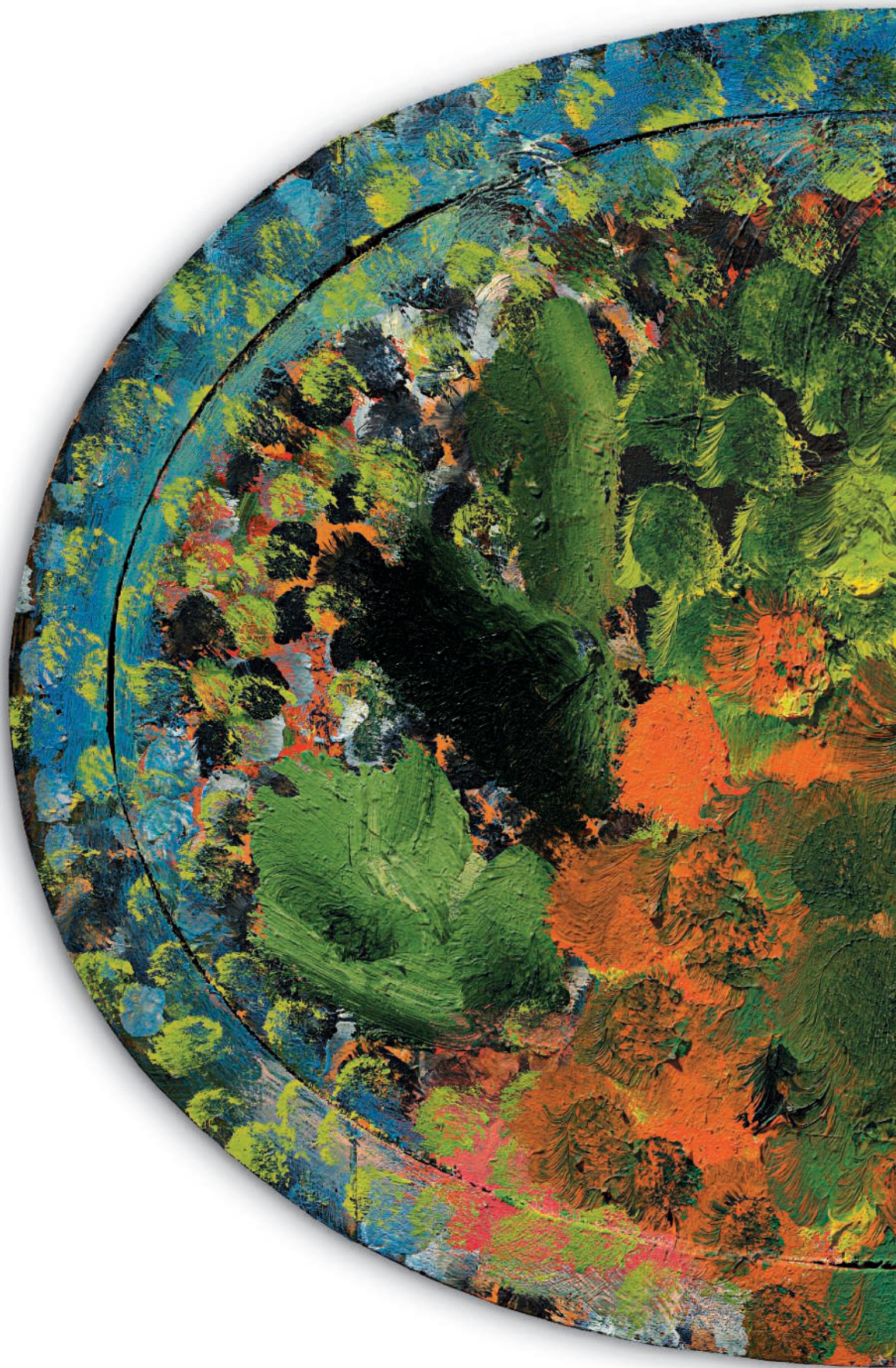
A. Graham-Dixon, *Howard Hodgkin*, London 1994,
p. 189 (illustrated in colour, p. 108).

M. Price (ed.), *Howard Hodgkin: Paintings*, London
1995, no. 210 (illustrated, p. 186).

M. Price (ed.), *Howard Hodgkin: The Complete
Paintings, Catalogue Raisonné*, London 2006, no.
210 (illustrated in colour, p. 225).

Howard Hodgkin's *In Central Park*, 1983-1986, presents a poignant glimpse into the artist's own past. Hodgkin, his mother and sister were evacuated to New York during the Second World War, and while living on Long Island, visits to the Museum of Modern Art and the Metropolitan Museum of Art steeled his resolve to become an artist; young Hodgkin was particularly enthralled by the paintings of Pablo Picasso, Henri Matisse and Stuart Davis. Painted over a three-year period, *In Central Park* conjures up the changing seasons as pine and summery green give way to autumnal yellow and fiery orange. Bursts brimming with blue and black suggest shifting vantage points, the convergence of sky and ground in a way that could only be possible in memory.









Claude Monet, *Paysages: Le Parc Monceau* (Landscape: *The Parc Monceau*), 1876.
Metropolitan Museum of Art, New York.
Photo: © 2019. Photo The Metropolitan Museum of Art/Art Resource/Scala, Florence, Acc. n.: 59.206.

'In Central Park, an autumnal painting that might suggest a canopy of leaves seen from beneath, a haphazard pattern of foliage shot through with sunlight, it like an Impressionist painting gone wild... Before paint is anything else, it is paint.'

– Andrew Graham-Dixon

In Central Park is painted on a wood panel, Hodgkin's favoured support, and the pictorial plane is characteristically extended onto its rounded frame with vivacious, vibrant daubs. Refusing to differentiate between frame and image, Hodgkin's paintings are often described as autonomous objects, possessing what the art critic Susan Sontag called a palpable sense of 'thingness' (S. Sontag, 'About Hodgkin', in E. Juncosa (ed.), *Writers on Howard Hodgkin*, Irish Museum of Modern Art, Dublin, 2006, p. 101). She goes on to write, 'Framing hems in, keeps one from falling off the edge of the world. And framing gives permission to emote. It makes possible the ambitiousness of Hodgkin's work, and its tight, cunningly judged compactness of statement. Hodgkin has understood that if the pictures are dense enough, they can go in two directions, doing justice to intimate textures as well as to emotions of a large expressiveness' (S. Sontag, 'About Hodgkin', in E. Juncosa (ed.), *Writers on Howard*

Hodgkin, Irish Museum of Modern Art, Dublin, 2006, p.108).

The round form of *In Central Park* is both a portal and a lens, transporting the viewer through time and space. Through the intentional concealment and repetition of layered images, Hodgkin elicits a complex relationship between artist and viewer. According to art historian Andrew Graham-Dixon, 'The frequent references to travel in Hodgkin's art, the countless allusions to places that are foreign, alien or unfamiliar, record the painter's movements, but only imprecisely, and they do not stop at that. They amount to a statement of ambition for the paintings themselves. They say that to look at a picture should itself be to travel, to be transported, to be taken somewhere else' (A. Graham-Dixon, *Howard Hodgkin*, London 1994, pp. 103). The experience of seeing a Hodgkin painting is both a warm embrace and a journey, a plunge into someone else's reality, at once revelatory and unknown.

By the mid-1980s, Hodgkin was already established as one of England's great painters, and during the period he was painting *In Central Park*, he was selected to represent Great Britain at the 41st Venice Biennale and was the recipient of his second Turner Prize. Of his paintings at the Turner Prize exhibition at Tate Britain, critic Waldemar Januszczak wrote, 'Their strength is their ability to pinpoint a mood, usually a late afternoon, China-tea wistfulness reminiscent of Bonnard and Vuillard – and the way they seem to keep colour alive and floating with the frame' (W. Januszczak, 'The Day the Circus Came to Town', *The Guardian*, November 14, 1985). Hodgkin's *oeuvre* is a lifelong mediation on time and place, and his paintings seem to invite an intimacy that, ultimately, is obscured in the semi-abstracted brushwork. *In Central Park* may point to a specific moment in the artist's life, but like the passing of time and the ebb of memory, only so much can be revealed.



RACHEL WHITEREAD (B. 1963)

Untitled (Black Books)

signed with the artist's initials and numbered 'RW 6/10' (on the reverse)
black pigmented plastic and steel
11⅞ x 40⅞ x 9¼in. (30.2 x 101.9 x 23.4cm.)
Executed in 1996-1997, this work is number six from an edition of ten

£60,000-80,000

\$79,000-100,000

€69,000-91,000

‘Whiteread’s sculpture deals obliquely with social issues, but it is not social history, and making it work in sculptural terms is the principal aim. One can see that she is dependent upon the formal language of the 1960s American minimalist sculpture, and also acknowledges British sculpture of the previous generation.’

– Patrick Elliot

PROVENANCE:

Anne Faggionato Fine Arts, London.
Acquired from the above by the present owner.

EXHIBITED:

Helsinki, Helsinki City Art Museum, *Dimensions Variable*, 1997 - 1999 (another from the edition exhibited). This exhibition later travelled to Stockholm, Royal Academy of Free Arts; Kiev, Soros Foundation; Warsaw, Zacheta Gallery; Chemnitz, Stadische Kunstsammlungen; Prague, Museum of Modern Art; Zagreb, Zagreb Union of Croatian Artists; Darmstadt, Institute Mathildehöhe; Vilnius, Centre of Contemporary Art; Budapest, Museum of Modern Art; Bratislava, Slovak National Gallery and Bucharest, National Theatre Galleries.
Karachi, Hindu Gymkhana, *A Changed World*, 1997 - 2000 (another from the edition exhibited). This exhibition later travelled to Lahore, the Old Fort; Harare, National Gallery of Zimbabwe; Johannesburg, Johannesburg Art Gallery; Cape Town, South Africa National Gallery; Bulawayo, National gallery of Zimbabwe in Bulawayo; Nicosia, Nicosia Municipal Arts Centre and Valletta, St. James Cavalier Centre for Creativity.
Taipei, Taipei Fine Arts Museum, *Field Day Sculpture From Britain*, 2001 (another from the edition exhibited).
Edinburgh, National Gallery of Modern Art, *Rachel*

Whiteread, 2001, no. 10 (another from the edition exhibited and illustrated in colour, p. 27). This exhibition later travelled to London, Serpentine Gallery.

Cambridge, Jesus College, *Sculpture in the Close*, 2003 (another from the edition exhibited).

Rio de Janeiro, Museu de Arte Moderna, *Rachel Whiteread*, 2003. This exhibition later travelled to São Paulo, Museu de Arte Moderna (another from the edition exhibited).

Schwerin, Staatliches Museum, *Rachel Whiteread Plastiken und Zeichnungen*, 2005 - 2006 (another from the edition exhibited).

London, Whitechapel Art Gallery, *The Third Dimension*, 2009 (another from the edition exhibited).

London, Saatchi Gallery, *Post Pop: East meets West*, 2014 - 2015 (another from the edition exhibited).

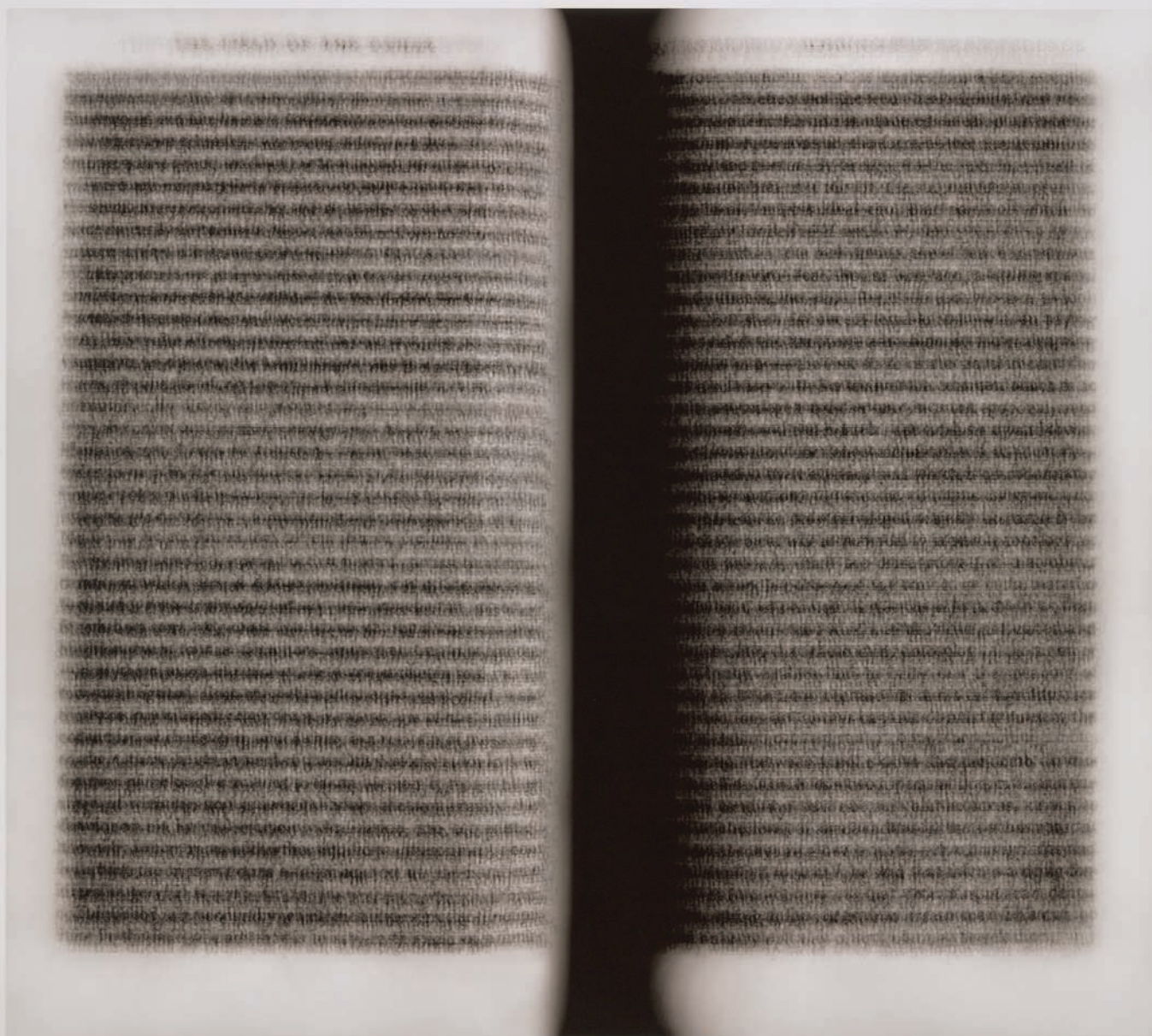
Hay-on-Wye, Richard Booth’s Bookshop, *Never Judge A Book....*, 2016 (another from the edition exhibited).

Sligo, The Model, *Ghosts of Other Stories*, 2016 (another from the edition exhibited).

Jeddah, Athr Gallery, *We Are Not Alone*, 2017 (another from the edition exhibited).

Abu Dhabi, Manarat Al Saadiyat, *Gateway: Structures of Meaning / Architectures of Perception*, 2018-2019 (another from the edition exhibited).





λ*306

IDRIS KHAN (B. 1978)

Four Fundamental Concepts of Psychoanalysis

digital c-type print mounted on aluminium

image: 64¼ x 72in. (163.2 x 183cm.)

sheet: 70 x 77in. (177.8 x 195.6cm.)

Executed in 2009, this work is number two from an edition of six plus two artist's proofs

£60,000–80,000

\$79,000–100,000

€69,000–91,000

PROVENANCE:

Victoria Miro, London.

Acquired from the above by the present owner in 2015.



PROPERTY OF A PRIVATE MILANESE COLLECTOR

307

JOSEPH KOSUTH (B. 1945)

Frammenti di Rossini (Ospiti e Stranieri) #16

warm white neon mounted directly on wall

30 $\frac{3}{4}$ x 111 $\frac{1}{2}$ in. (78 x 283.5cm.)

Executed in 1999

£30,000-40,000

\$40,000-52,000

€35,000-46,000

PROVENANCE:

Galleria di Franca Mancini, Pesaro.

Galleria Lia Rumma, Naples.

Acquired from the above by the present owner in 2007.

EXHIBITED:

Pesaro, Galleria di Franca Mancini, *Joseph Kosuth: Frammenti di Rossini (Ospiti e Stranieri)*, 1999, pp. 22-23 (installation view illustrated, p. 26).

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

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ * 308

CERITH WYN EVANS (B. 1958)

Perverse, Inverse, Reverse

surface mirrored acrylic

68¼ x 68¼ x 10½in. (173.4 x 173.4 x 26.7cm.)

Executed in 1996, this work is from an edition of three

£40,000–60,000

\$53,000–78,000

€46,000–68,000

‘Whenever artists look at machines... something else comes as a result which somehow interrogates the role of the body in everything. The idea of inner and outer space, ideas that cross over to notions of psychedelia and depictions of consciousness.’

– Cerith Wyn Evans

PROVENANCE:

White Cube.

Anon. sale, Bonhams London, 13 April 2011, lot 57.

Acquired at the above sale by the present owner.

EXHIBITED:

London, White Cube, *Cerith Wyn Evans Inverse*

Reverse Perverse, 2006 (another work from the series exhibited).

Another work from the series is in the Tate Collection, London.





FEELINGS

λ 309

MARTIN CREED (B. 1968)

Work No. 471 (FEELINGS)

red neon

5 $\frac{7}{8}$ x 43 $\frac{1}{4}$ in. (15 x 110cm.)

Executed in 2005, this work is number one from an edition of three plus one artist's proof

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

Hauser & Wirth, Zurich.

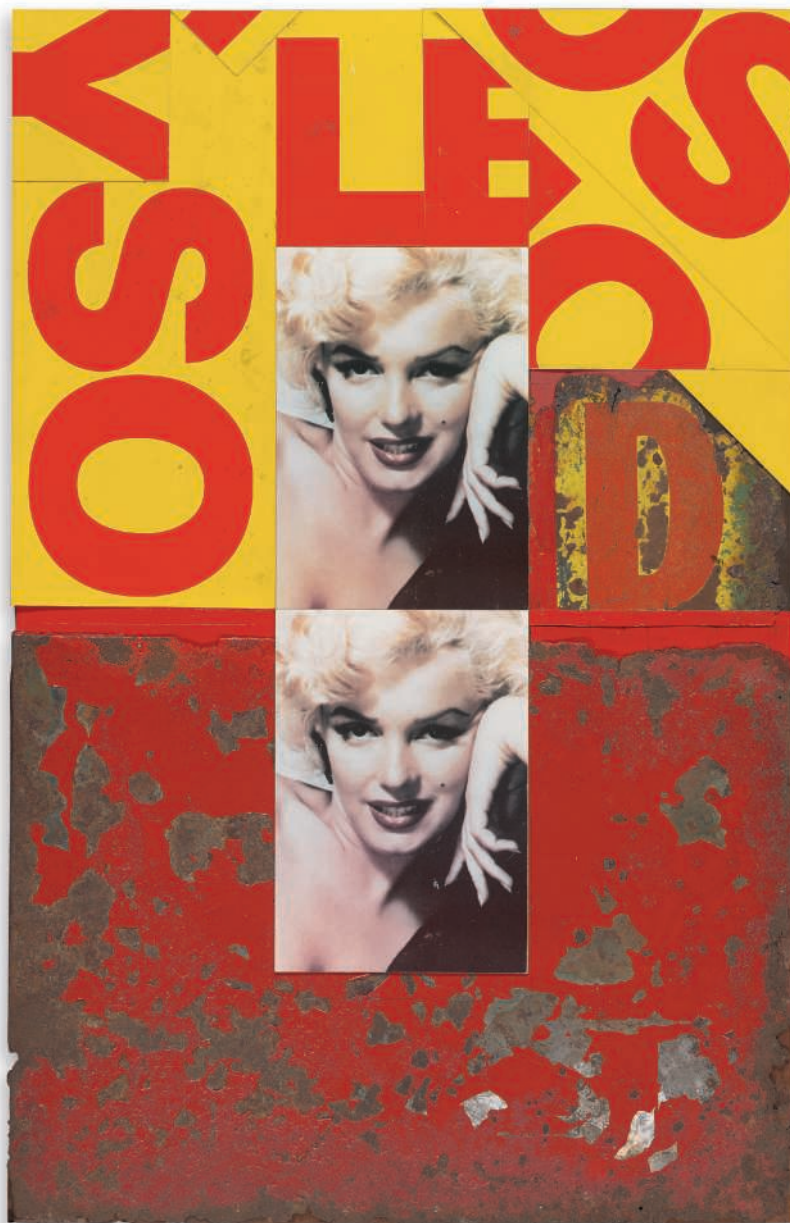
Michael Lett Gallery, Auckland.

Acquired from the above by the present owner in 2006.

LITERATURE:

M. Creed and T. Eccles, *Martin Creed: Works*, London 2010 (installation view illustrated in colour, p. 471).

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



PROPERTY FROM A DISTINGUISHED | PRIVATE SWISS COLLECTION

λ * 310

PETER BLAKE (B. 1932)

Marilyn Monroe, Merz, Red & Yellow

signed, titled and dated 'MARILYN MONROE, MERZ, RED & YELLOW
Peter Blake 1990' (on the reverse)

printed photographs, enamel, plastic and steel collage on board
23 x 14 1/4 in. (58.4 x 37.5 cm.)

Executed in 1990

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Waddington Galleries, London.

Private Collection, USA.

Anon. sale, Phillips New York, 27 February 2007, lot 243.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Waddington Galleries, *Peter Blake, Homage to Marilyn Monroe*, 1990. This exhibition later travelled to Gothenburg, Wetterling Gallery.



(actual size)

WORKS FROM A DISTINGUISHED EUROPEAN COLLECTION

311

YAYOI KUSAMA (B. 1929)

Pumpkin

signed and dated 'YAYOI KUSAMA 1991' (on the underside)

acrylic on ceramic

3¾ x 3⅞ x 3½ in. (9.6 x 9.8 x 9 cm.)

Executed in 1991

PROVENANCE:

Private Collection, Milan.

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

£20,000–30,000

\$27,000–39,000

€23,000–34,000



λ 312

GRAYSON PERRY (B. 1960)

Women who shop - I am what I buy

stamped with the artist's monogram (lower edge)

glazed ceramic, in two parts

overall: 17¼ x 9 x 3¾in. (43.7 x 23 x 8.4cm.)

Executed in 2001

£25,000-35,000

\$33,000-46,000

€29,000-40,000

PROVENANCE:

David Gill Gallery, London.

Private Collection, Milan.

Anon. sale, Christie's Milan, 22 November 2004, lot 54.

Acquired at the above sale by the present owner.



(alternate view)

PROPERTY FROM THE COLLECTION OF A PRIVATE EUROPEAN FAMILY

λ 313

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

Skins

signed and dated '1986 Gilbert & George' (lower right)
hand-dyed gelatin silver print, in artists' frame, in sixteen parts
each: 23 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in. (60.5 x 50.5cm.)
overall: 95 $\frac{1}{4}$ x 79 $\frac{1}{2}$ in. (242 x 202cm.)
Executed in 1986

£60,000–80,000

\$79,000–100,000

€69,000–91,000

‘We like it very much when the pictures take over. When they’re bigger than the viewer. You go to a museum to look at a picture, but we like it when the picture looks at you... We want to dominate the viewer with the forces of art. Because art can change people. We believe that.’

– Gilbert & George

PROVENANCE:

Anthony d'Offay Gallery, London.
Private Collection, Paris.
Anon. sale, Christie's New York, 4 May 1994, lot 353.
Acquired at the above sale by the present owner.

EXHIBITED:

London, Anthony d'Offay Gallery, *Gilbert & George: New Pictures (1986 and 1987)*, 1987.
Moscow, Central House of Artists, *Gilbert & George*, 1990, p. 25, no. 11 (installation view at Anthony d'Offay Gallery illustrated in colour, p. 23, illustrated in colour, p. 47).

LITERATURE:

W. Jahn, *The Art of Gilbert & George*, New York 1989 (installation view at Anthony d'Offay Gallery illustrated in colour, p. 459).
Gilbert & George 1986–1997, exh. cat., Valencia, Reials Drassanes de València, 1999 (installation view at Central House of Artists illustrated in colour, unpagged).
R. Fuchs (ed.), *Gilbert & George: The Complete Pictures*, London 2007, vol. 1 (illustrated in colour, p. 548, installation view at Anthony d'Offay Gallery illustrated in colour, p. 576).



SKINS

1986

Hillbort + George

λ * 314

GLENN BROWN (B. 1966)

Drawing 42 (After Boucher)

signed and dated 'Glenn Brown 2015' (lower center)
India ink and acrylic on panel
33% x 23%in. (85.5 x 60cm.)
Executed in 2015

£250,000–350,000

\$330,000–460,000

€290,000–400,000

‘I’m rather like Dr. Frankenstein, constructing paintings out of the residue or dead parts of other artists’ work. I hope to create a sense of strangeness by bringing together examples of the way the best historic and modern-day artists have depicted their personal sense of the world.’

– Glenn Brown

PROVENANCE:

Gagosian Gallery, London.
Private Collection, New York.



Francois Boucher, *Jupiter and Callisto*, 1769.
The Wallace Collection, London.
© Wallace Collection, London, UK / Bridgeman Images.





John Currin, *Three Friends*, 1998.
Private collection.
Artwork: © John Currin.

‘Glenn can definitely be counted as a second generation appropriationist, the twist being his interest not in establishing truth to or a critique of originality, but rather his sense that sources are available for quotation, decontextualising, stretching, reorientating, morphing and re-situating in his own work.’

– Rochelle Steiner

A cyclone of limbs and fabric swirl together at the centre of Glenn Brown’s *Drawing 42 (After Boucher)*, 2015. Painted in grisaille, Brown’s maelstrom quivers and liquifies, and like a primordial soup, bodies emerge from the grey. The title of the present work, *Drawing 42 (After Boucher)*, refers to the 18th-century French artist François Boucher, famed for his Rococo pastorals and mythological scenes. Charming, cherubic women and dashing men lounge and frolic in his gilded idylls, dreamy worlds of rosy pink and luscious green. For Boucher, beauty was of paramount importance, and within Brown’s transmogrification, that same beauty is rendered surreal and uncanny. Cast in continuous shadow, Brown abandons the verdant colours of Boucher’s arcadias, subverting the hope and splendour associated with the jewel-toned lands.

Drawing from an encyclopaedic knowledge of art history to source figures for his fantastical imagery, Brown sees these ‘ghosts’ as muses for his art (R. Steiner, ‘Window to Another World’,

Glenn Brown: Three Exhibitions, exh. cat., Gagosian, London, 2009, p. 9). He regularly seeks out poor reproductions, faded photographs, and dirtied images to serve as inspiration, and, occasionally, he also embeds these materials within his sublimating chimeras. Ultimately, these post-modern appropriations question the role of the picture itself, and *Drawing 42 (After Boucher)* is a pastiche in time. Distance is integral to the work, as the viewer is not only centuries removed from Boucher’s original painting, but also from clearly apprehending Brown’s amorphous and hallucinatory reinterpretation. ‘I’m rather like Dr Frankenstein’, Brown has said, ‘constructing paintings out of the residue or dead parts of other artists’ work. I hope to create a sense of strangeness by bringing together examples of the way the best historic and modern-day artists have depicted their personal sense of the world. I see their worlds from multiple or schizophrenic perspectives, through all their eyes’ (G. Brown, quoted in R. Steiner, ‘Interview with Glenn Brown’, in *Glenn Brown*, exh.

cat., Serpentine Gallery, London, 2004, p. 96).

In trawling the near and distant past, Brown pieces together and explodes figures, colours, shadows, and forms to consider both the gross and the exquisite, and the entire spectrum of the human condition. Central to the artist’s practice is the Lacanian idea of *jouissance*, or transgressive enjoyment of the bodily and the abject; as Brown himself said, ‘I always like to think of my paintings as double-edged, being between ugly and pleasurable’ (G. Brown, quoted in M. Bracewell, ‘Concerning the Art of Glenn Brown’, in *Glenn Brown: Three Exhibitions*, exh. cat., Gagosian, London, 2009, p. 70). Within the tempest of *Drawing 42 (After Boucher)* there exists the possibility of both annihilation and reconstitution, yet these figures are stronger than they appear and refuse to be completely overwhelmed. With its fermenting, molten bodies suspended within a monochromatic world, *Drawing 42 (After Boucher)* is a textured reality, flawed and catastrophic, a catalyst for new frontiers.



315

BETTY TOMPKINS (B. 1945)

Cunt Painting #15

signed, titled and dated 'Cunt Painting #15 Betty Tompkins © 2011' (on the overlap)

acrylic on canvas

64 x 72in. (162.5 x 183cm.)

Painted in 2011

£40,000-60,000

\$53,000-78,000

€46,000-68,000

'Tompkins is... as much a Dadaist as she is a feminist; the two strands of her work commingle and produce heretofore – unexplored spaces for reflection upon identity.'

– William J. Simmons

PROVENANCE:

Galerie Rodolphe Janssen, Brussels.

Acquired from the above by the present owner in 2011.

EXHIBITED:

Brussels, Galerie Rodolphe Janssen, *Betty Tompkins: Fuck Paintings*, 2012.



Georgia O'Keeffe, *Black Iris*, 1926.

Metropolitan Museum of Art, New York.

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

Photo: © 2019. Image copyright The Metropolitan Museum of Art/Art Resource/Scala, Florence Acc. n.: 69.278.1.

Painted in 2011, the present work stems from the series of *Cunt Paintings* that lie at the heart of Betty Tompkins' celebrated feminist practice. Initiated in the 1970s, at a pivotal moment in feminist art history, these virtuosic photorealist paintings broke new ground, reclaiming images of the female body from the realm of male-produced pornography. Using a finely-calibrated airbrush, she builds hundreds of layers of paint upon canvas, capturing the play of light and shadow with near-sculptural precision. The vast scale of her paintings, combined with their closely-cropped formats, pushes them to the brink of abstraction, producing a captivating tension between form and content. Along with her *Fuck* and *Kiss Paintings*, begun during the same period, Tompkins' *Cunt Paintings* emerged against

the backdrop of the nascent feminist art movement during the late 1960s and early 1970s. Whilst many of her fellow artists embraced film, performance, textiles and body art – among them Cindy Sherman and Louise Bourgeois – Tompkins' paintings were distinguished by their immaculate hyper-real surfaces and detailed draughtsmanship. Her reprisal of the *Cunt Paintings* in recent years has been met with critical acclaim among feminist circles: as Charlotte Jansen writes, her paintings 'offer a timely feminist response to current issues in business, entertainment, and politics' (C. Jansen, 'Betty Tompkins Is The Feminist Artist You Need To Know', *Elle*, 20 November 2017). Tompkins' first work, painted in 1969, now resides in the Centre Pompidou, Paris.

Warning: Please be aware that this lot contains explicit content. It should not be viewed by persons under 18 years of age or if likely to offend your local laws or religious or cultural sensibilities. For an image of the present lot, please refer to the main auction catalogue or www.christies.com

ALEX KATZ (B. 1927)

Maria at Night

signed and dated 'Alex Katz 98' (on the overlap)

oil on linen

48½ x 102½ in. (122.2 x 259.3 cm.)

Painted in 1998

£150,000–200,000

\$200,000–260,000

€180,000–230,000

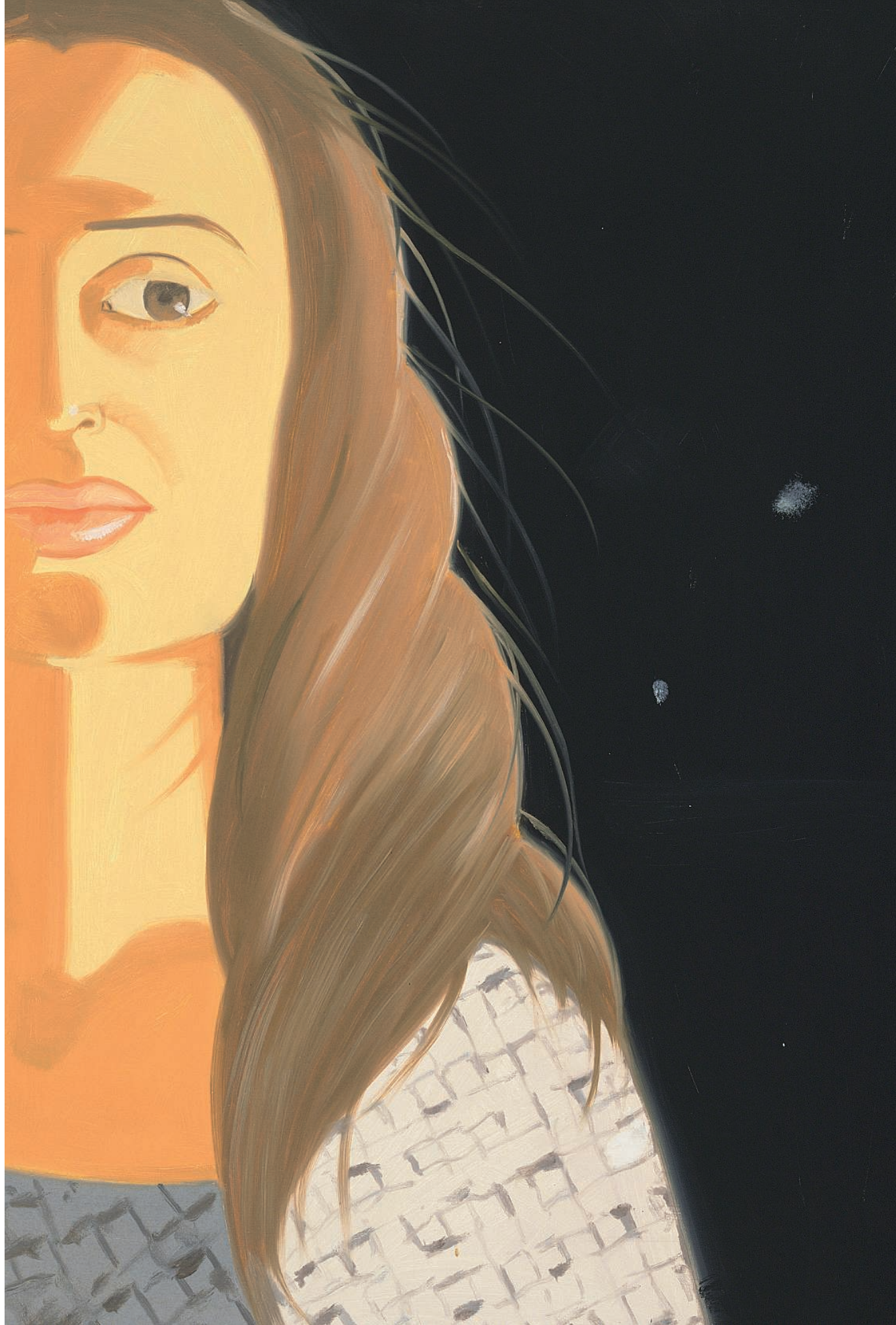
PROVENANCE:

Marlborough Gallery, New York.

Acquired from the above by the present owner in 1999.

In *Maria at Night*, 1998, Alex Katz's titular Maria stares contemplatively and dispassionately ahead, her face half-illuminated in the darkness. Behind are the faint traces of an obscured cityscape, and although the background is shallow, sparkling white windows shine brightly against the night's sky. Katz's saturated colours and sharply delineated forms pop delectably against the black, but his interest lies instead in light, which he understands as the 'initial flash' of what can truthfully be seen in the world (A. Katz interviewed by H. Ulrich Obrist in *Alex Katz: Quick Light*, exh. cat., Serpentine Galleries, London, 2016, p. 14). Indeed, Katz is preoccupied by realism, believing that, 'for an artist, this is the highest thing an artist can do – to make something that's real for his time, where he lives' (A. Katz interviewed by D. Sylvester, in *Alex Katz: Twenty Five Years of Painting*, exh. cat., Saatchi Gallery, London, 1997, p. 22).

Maria at Night is a monumental portrait whose scale was influenced by both Abstract Expressionist paintings and the billboard advertisements Katz observed in the 1950s and 1960s; in these enlarged scenes, every detail and gesture is rendered iconic. The size of the canvas that Katz uses makes his compositions cinematic, and like a film's characters, his figures, too, are 'faintly and frustratingly elsewhere,' seductively enigmatic and distant (M. James, 'Commentaries', in *Alex Katz: Twenty Five Years of Painting*, Saatchi Gallery, 1997, p. 33). Katz's *Maria at Night* is unattainable, yet she asks to be stared at and observed. It is a plea which implicates both the artist and the viewer, held forever by her gaze. Maria, it seems, simply exists, impossibly present, yet forever unfathomable, as she looks just beyond the painting's frame.







PROPERTY FROM A DISTINGUISHED CONTEMPORARY COLLECTION

λ 317

THOMAS RUFF (B. 1958)

18h 40m/-45°

signed, titled, numbered and dated 'Th Ruff 18h 40m/-45° 1/2 1992' (on the reverse)

c-print face-mounted on Diasac, in artist's frame

image: 99 ⅝ x 71in. (252.5 x 180.5cm.)

overall: 102 ⅝ x 74in. (260 x 188cm.)

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

£40,000–60,000

\$53,000–78,000

€46,000–68,000

PROVENANCE:

Albert Baronian Gallery, Brussels.

Acquired from the above by the present owner in 1999.

LITERATURE:

M. Winzen (ed.), *Thomas Ruff: Fotografien 1979 - heute*,

exh. cat., Baden-Baden, Staatliche Kunsthalle, 2001

(another from the edition exhibited, illustrated in

colour, p 195).



WOLFGANG TILLMANS (B. 1968)

Total Solar Eclipse Aruba

inkjet print

image: 80% x 53%in. (203.5 x 135cm.)

sheet: 82% x 54%in. (208.6 x 138cm.)

Photographed in 1998 and printed in 2018, this work is number one from an edition of one plus one artist's proof

£25,000–35,000

\$33,000–46,000

€29,000–40,000

‘The darkness, the colour, where it’s positioned – all that needs time to look at. It’s a constant study of cause and effect that I do.’

– Wolfgang Tillmans

PROVENANCE:

Galerie Buchholz, Cologne.

Acquired from the above by the present owner in 2000.

EXHIBITED:

Cologne, Galerie Buchholz, *Wolfgang Tillmans*, 1999 (another version exhibited).

New York, Andrea Rosen Gallery, *Wolfgang Tillmans*, 2001 (another version exhibited).

Chicago, Museum of Contemporary Art, *Wolfgang Tillmans*, 2006-2007 (another version exhibited, illustrated in colour, p. 56). This exhibition later travelled to Los Angeles, Hammer Museum and Washington, Hirshhorn Museum and Sculpture Garden.

New York, Andrea Rosen Gallery, *Wolfgang Tillmans*, 2010 (another version exhibited).

Stockholm, Moderna Museet, *Wolfgang Tillmans*, 2012-2013 (another version exhibited).

This exhibition later travelled to Dusseldorf, Kunstsammlung Nordrhein-Westfalen.

LITERATURE:

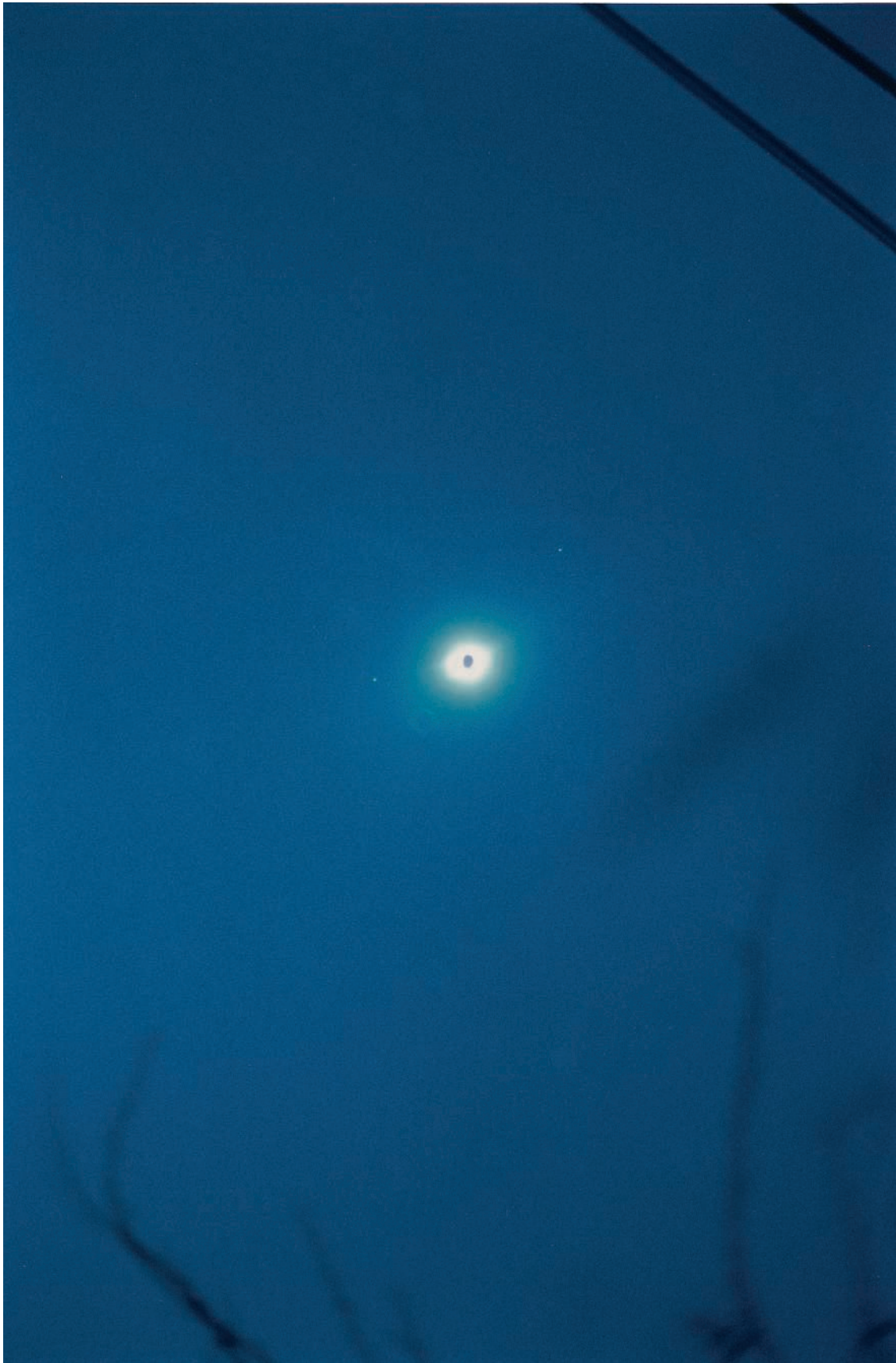
D. Deitcher, *Wolfgang Tillmans: Burg*, London 1998 (another from the edition illustrated in colour, unpagged).

J. Verwoert, P. Halley, et al., *Wolfgang Tillmans*, London 2002 (installation view at Andrea Rosen Gallery of another version illustrated in colour, p. 132).

J. Verwoert, P. Halley, et al., *Wolfgang Tillmans*, London 2014 (another version illustrated in colour, p. 143).

This work is accompanied by a signed certificate of authenticity; a colour match print of the present work and a data CD.

Another version is in the collection of the National Gallery of Art, Washington.



RAYMOND PETTIBON (B. 1957)

No Title (Gradually, however, he...)

signed and dated 'Raymond Pettibon 90' (on the reverse)

ink and watercolour on paper

17½ x 22in. (43.5 x 56cm.)

Executed in 1990

£50,000–70,000

\$66,000–91,000

€57,000–80,000

‘His work is gorgeous, and weirdly cerebral, but also inspiring—loose, sketch-like images of tiny surfers on colossal waves. They don’t aspire to perfect realism; they’re like scrawlings in your notebook from a long, tropical surf trip.’

– Dan Duane

PROVENANCE:

Private Collection, Trento.

Acquired from the above by the present owner.

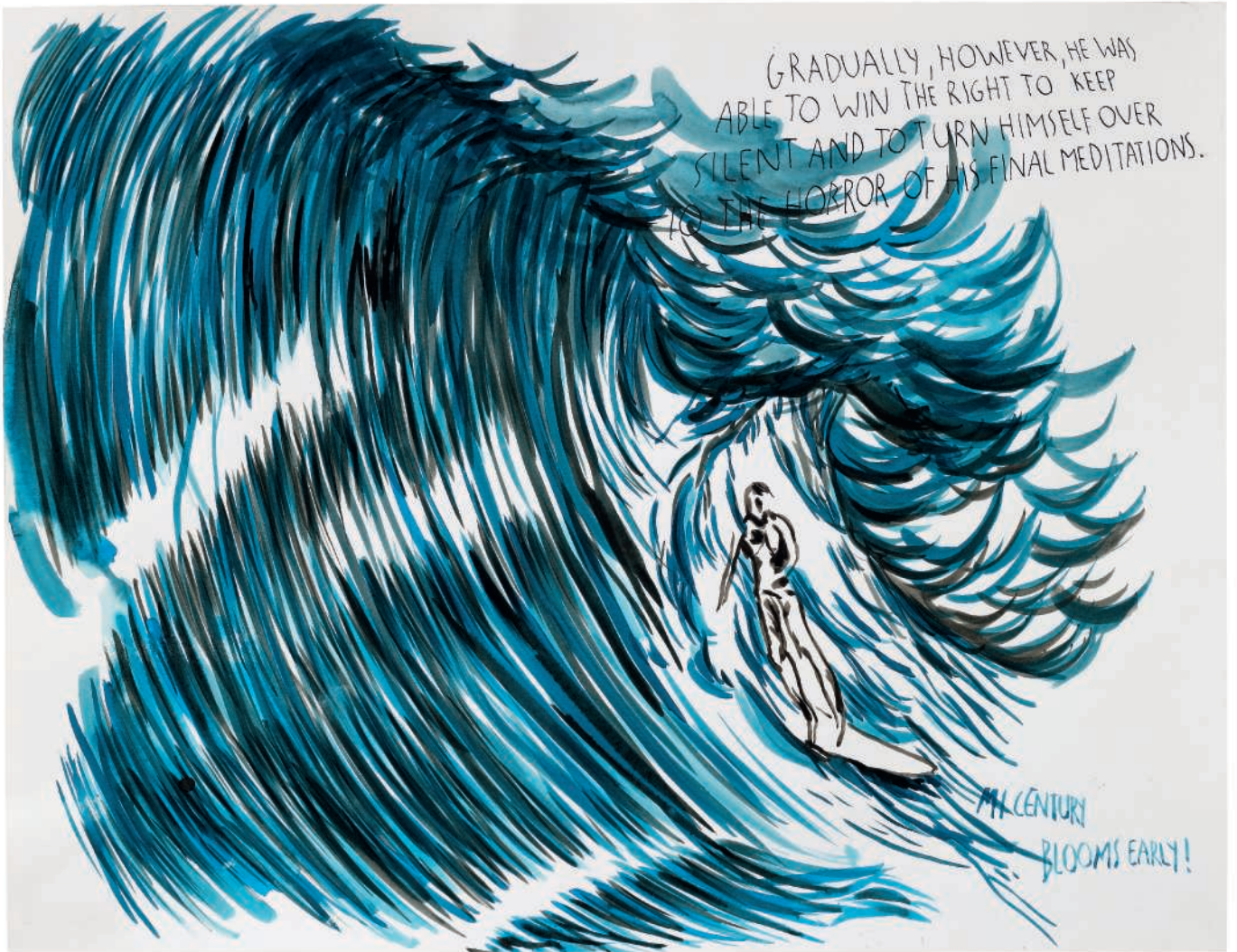


Hokusai Katsushika, *Chôshi in the province of Shimosa (Sôshû Chôshi)*, 1832-1834.

Photo: © RMN-Grand Palais (MNAAG, Paris) / Thierry Ollivier.

GRADUALLY, HOWEVER, HE WAS
ABLE TO WIN THE RIGHT TO KEEP
SILENT AND TO TURN HIMSELF OVER
TO THE HORROR OF HIS FINAL MEDITATIONS.

19th CENTURY
BLOOMS EARLY!



PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

*** 320**

BARBARA KRUGER (B. 1945)

Untitled (Perpetual Still Life)

black and white photograph, in artist's frame
49 x 91in. (124.5 x 231.1cm.)
Executed in 1986

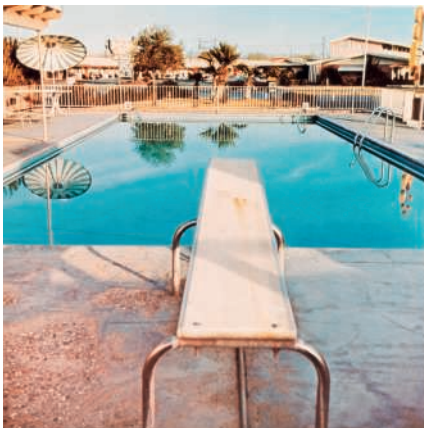
£180,000-250,000

\$240,000-330,000

€210,000-280,000

‘I work with pictures and words because they have the ability to determine who we are, what we want to be, and what we become.’

– Barbara Kruger



Edward Ruscha, *Pool #2*, 1968.
Tate, London.
Artwork: © Ed Ruscha.
Photo: © Tate, London 2019.

PROVENANCE:

Rhona Hoffman Gallery, Chicago.

Private Collection.

Stein Gladstone Gallery, New York.

Acquired from the above by the present owner in 1991.

EXHIBITED:

Chicago, Rhona Hoffman Gallery, *Barbara Kruger*, 1986.

Perpetual

The background of the page is a complex, abstract black and white pattern. It features a dense network of irregular, flowing lines and shapes that resemble marbled paper or a microscopic view of certain materials. The pattern is composed of various shades of gray, from deep blacks to bright whites, creating a high-contrast, textured effect. The overall impression is one of organic, continuous movement, which directly relates to the word 'Perpetual' printed in the top left corner.

Perpetual

st



ill

life



Jean Pigozzi, *Elle Macpherson*, 1991.
© JEAN PIGOZZI. COURTESY GAGOSIAN GALLERY

‘My work has always been about power and control and bodies and money and all that kind of stuff.’

– Barbara Kruger

1986 was a triumphal year for Barbara Kruger, who became the first female artist to be represented by Mary Boone, and *Untitled (Perpetual Still Life)* signals her breakthrough. Superimposing red text over a black and white photograph, Kruger created an iconic aesthetic: in *Untitled (Perpetual Still Life)*, lettering marches across an image of a woman swimming serenely through a pristine pool. Light dances across the surface, distorting the body beneath an assembly of sinuous parts. Against this backdrop, Kruger critiques the notion that women are to be seen and not heard. Directed at the viewer, *Untitled (Perpetual Still Life)* is a provocation, challenging complacency and the status quo.

Drawing on her background in graphic design, Kruger began to superimpose text onto photographs dating predominantly to the 1940s and 1950s, a period during which images of an idealized America were pervasive. This predilection for stock photography was

a conscious choice, and Kruger favoured these images for their seemingly benign and unobtrusive impact: created to be familiar yet forgettable, such images nevertheless transmit and represent a pervasive ethos. In *Untitled (Perpetual Still Life)*, Kruger’s swimming pool is suggestive of a desire and effortlessness at odds with the overlain text. Although the combination of text and image should be easily decipherable, Kruger has emptied it of all its original meaning, further underscoring the contextual fluidity of both: ‘I work with pictures and words,’ she has said, ‘because they have the ability to determine who we are, what we want to be, and what we become’ (B. Kruger, quoted in *Guggenheim Museum Collection: A to Z*, New York 2001, p. 184).

By de-contextualizing both text and image, Kruger unpacks the value judgments inherent to mass media communication. Kruger was part of the Pictures Generation, a cohort which

included Richard Prince, Louise Lawler and Cindy Sherman. In varying ways, they together addressed an image-saturated America disillusioned by the Vietnam War, Watergate scandal, and the ongoing social instability of the 1970s. By deconstructing these seductive images, the Pictures Generation interrogated identity, originality and authenticity, engaging with Roland Barthes’ famous declaration that ‘the birth of the reader is at the cost of the death of the author’ (R. Barthes, ‘The Death of the Author’, in R. Barthes, *New Critical Essays*, trans. R. Howard, Chicago, 2009, p. 6). Certainly, Kruger’s own interpretation of *Untitled (Perpetual Still Life)* remains elusive as meaning rests firmly in the eyes of the beholder, an oscillating position that the artist relishes. Instead, *Untitled (Perpetual Still Life)* underscores a shifting social terrain, where truth and understanding exist in a constant state of flux.



still

WOLFGANG TILLMANS (B. 1968)

JAL

signed with the artist's initials, inscribed, numbered and dated 'Jal ph 97
pr WT 97 2/3 +1' (on the reverse)

c-print

image: 21½ x 14½in. (54.6 x 36.8cm.)

sheet: 23¾ x 19¾in. (60.7 x 50.5cm.)

Photographed and printed in 1997, this work is number two from an edition
of three plus one artist's proof

£15,000-20,000

\$20,000-26,000

€18,000-23,000

‘In photography I like to assume exactly the unprivileged position, the position
everybody can take, that chooses to sit at an airplane window or chooses to
climb a tower.’

– Wolfgang Tillmans

PROVENANCE:

Andrea Rosen Gallery, New York.

Acquired from the above by the present owner in 2000.

EXHIBITED:

London, Chisenhale Gallery, *I Didn't Inhale*, 1997
(another version exhibited).

London, Tate Britain, *Wolfgang Tillmans: If One Thing
Matters, Everything Matters*, 2003 (another from the
edition exhibited, illustrated in colour, p. 125).

Stockholm, Moderna Museet, *Wolfgang Tillmans*,
2012-2013 (another version exhibited).

Berlin, Berlinische Galerie Museum für Moderne Kunst,
Faraway Focus: Photographers Go Travelling 1880-2015,
2017 (another version exhibited).

Porto, Museu de Arte Contemporânea de Serralves,
Wolfgang Tillmans: On the Verge of Visibility, 2016
(another from the edition exhibited).

London, Tate Modern, *Wolfgang Tillmans*, 2017
(another from the edition exhibited, illustrated in colour,
p. 35).

LITERATURE:

D. Deitcher, *Wolfgang Tillmans: Burg*, London
1998 (another from the edition illustrated in colour,
unpaged; installation view at Chisenhale Gallery
illustrated in colour, unpaged).

B. Riemschneider (ed.), *Wolfgang Tillmans*,
Cologne 2002 (another from the edition illustrated
in colour, unpaged).

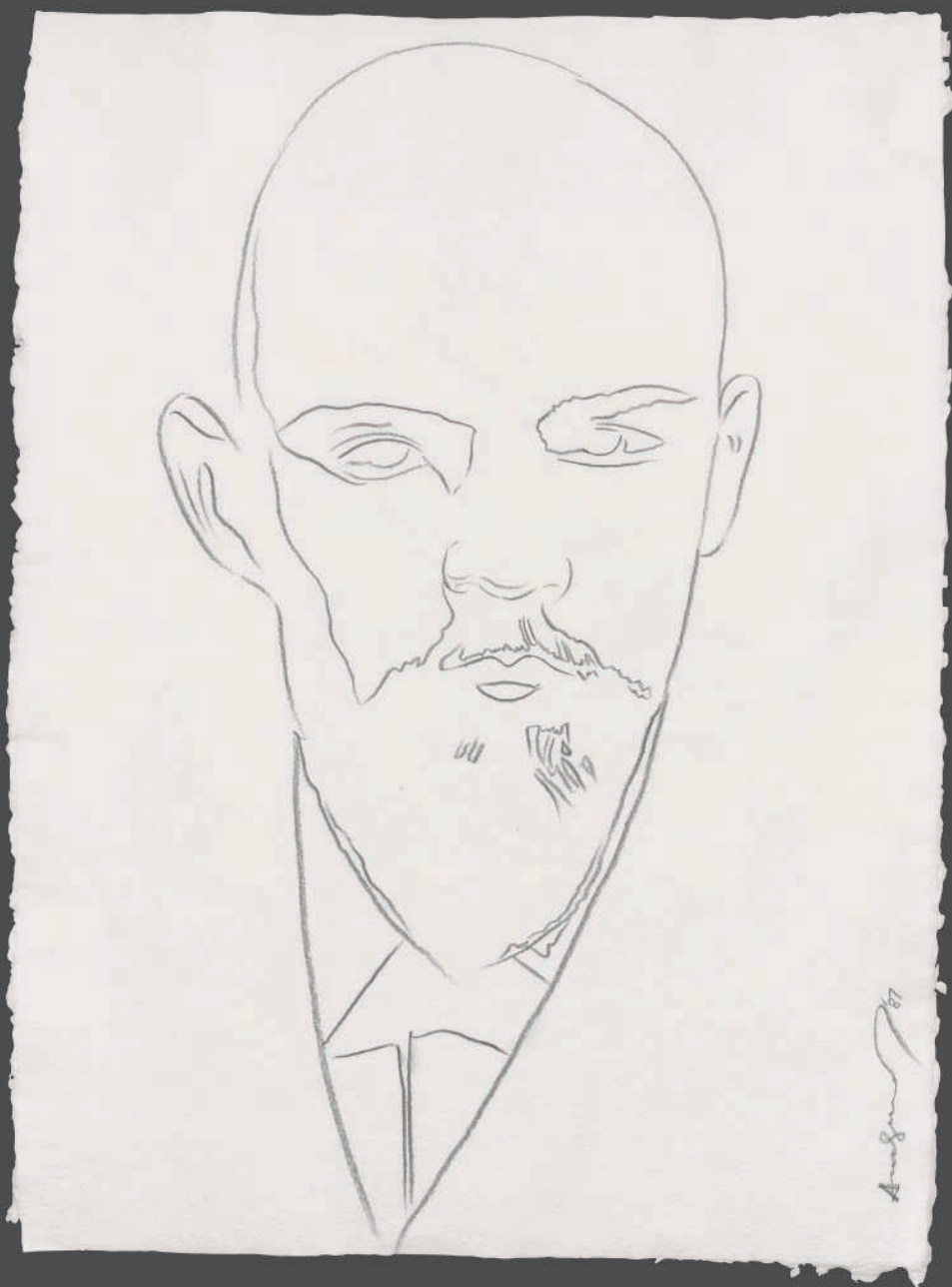
J. Verwoert, P. Halley, et al., *Wolfgang Tillmans*,
London 2002 (another from the edition illustrated
in colour, p. 37).

J. Verwoert, P. Halley, et al., *Wolfgang Tillmans*,
London 2014 (another from the edition illustrated
in colour, p. 37).

T. Vischer (ed.), *Wolfgang Tillmans*, exh. cat., Basel,
Fondation Beyeler, 2017 (another from the edition
illustrated in colour, p. 270).

Other versions are in the collections of Tate,
London and Stedelijk Museum, Amsterdam.





PROPERTY FROM A DISTINGUISHED PRIVATE SWISS COLLECTION

* 322

ANDY WARHOL (1928-1987)

Lenin

signed and dated 'Andy Warhol '87' (lower right)
graphite on paper
31¼ x 23in. (80.5 x 58.5cm.)
Executed in 1987

£25,000-35,000

\$33,000-46,000

€29,000-40,000

PROVENANCE:

Galerie Bernd Klüser, Munich.
Private Collection, Los Angeles.
Anon. sale, Christie's London, 6 February 2003, lot 678.
Acquired at the above sale by the present owner.

EXHIBITED:

Munich, Galerie Bernd Klüser, *Lenin by Warhol*, 1987, no. 43 (illustrated, p. 60).



PROPERTY FROM A DISTINGUISHED | PRIVATE SWISS COLLECTION

* 323

ROBERT LONGO (B. 1953)

Study for Jet Pilot Helmet #3B

titled 'Study Jet Pilot Helmet (3B)' (lower left); signed with the artist's initials and dated 'RL 09' (lower right)

charcoal and ink on vellum

image: 19 $\frac{5}{8}$ x 17 $\frac{1}{4}$ in. (50 x 43.5cm.)

sheet: 23 $\frac{3}{4}$ x 18 $\frac{3}{4}$ in. (60.8 x 47.5cm.)

Executed in 2009

PROVENANCE:

Hans Mayer Gallery, Dusseldorf.

Acquired from the above by the present owner in 2009.

£30,000-50,000

\$40,000-65,000

€35,000-57,000



PROPERTY FROM A DISTINGUISHED CONTEMPORARY COLLECTION

324

JOSH SMITH (B. 1976)

Untitled

signed thrice and dated thrice 'JOSH SMITH 2004' (on the reverse)
crayon, felt-tip pen, oil and watercolour on printed paper collage on wood
59 7/8 x 48 in. (152 x 122 cm.)
Executed in 2004

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Galerie Catherine Bastide, Brussels.

Acquired from the above by the present owner. in 2005



PROPERTY FROM A DISTINGUISHED | PRIVATE SWISS COLLECTION

* 325

MARK GROTJAHN (B. 1968)

Untitled

signed and dated 'MARK GROTJAHN JULY 2000' (on the reverse)

gouache on paper

20 x 24in. (50.5 x 60.5cm.)

Executed in 2000

£40,000-60,000

\$53,000-78,000

€46,000-68,000

PROVENANCE:

Blum and Poe, Los Angeles.

Private Collection, Los Angeles.

Anon. sale, Christie's New York, 22 September 2010, lot 15.

Acquired at the above sale by the present owner.

*** 326**

PETER HALLEY (B. 1953)

Absurdistan

Day Glo acrylic, acrylic and Roll-a-Tex on two attached canvases
72 x 72in. (182.8 x 182.8cm.)
Executed in 2007

£60,000–80,000

\$79,000–100,000

€69,000–91,000

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

– Peter Halley

PROVENANCE:

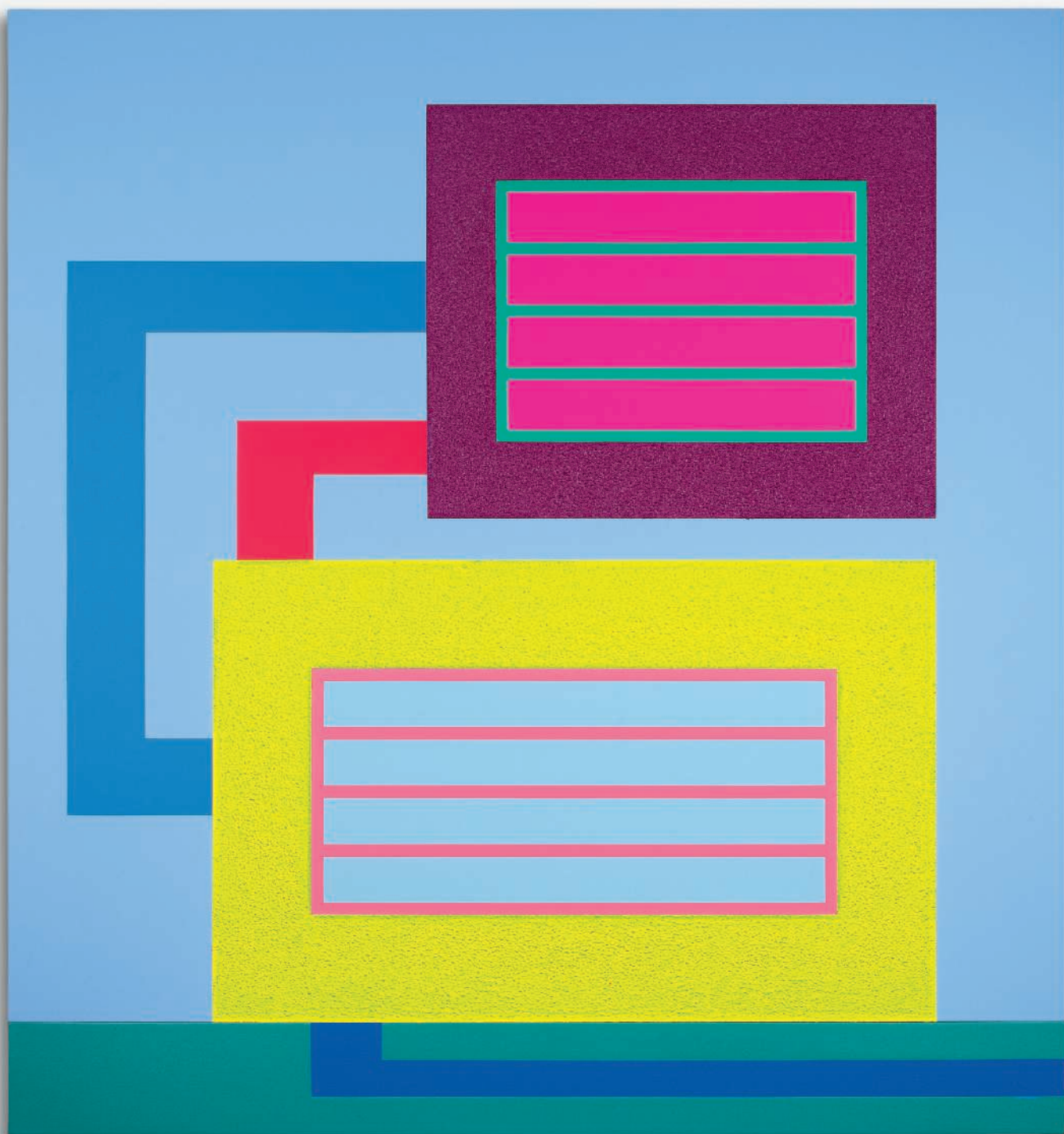
Rohrer Fine Art, Laguna Beach.

Heather James Fine Art, Palm Desert.

Acquired from the above by the present owner.

EXHIBITED:

Laguna Beach, Rohrer Fine Art, *Peter Halley: New Paintings / Warren McArthur: Aluminum Furniture*, 2007.



*** 327**

JEFF ELROD (B. 1966)

Backwards M

signed, titled and dated 'Backwards "M" 2000 Jeff Elrod' (on the overlap)

acrylic on canvas

72½ x 63½in. (183.2 x 161.3cm.)

Painted in 2000

£70,000–100,000

\$92,000–130,000

€80,000–110,000

‘I use automatic drawing as a device to make images with. But I’m a formalist painter. It’s always about the form, the composition. I want to make paintings that feel like a screen but operate as a concrete painting.’

– Jeff Elrod



Jeff Elrod by Clement Pascal

Artwork: Jeff Elrod.

Photo: © Clement Pascal.

PROVENANCE:

Leo Koenig Gallery, New York.

Private Collection.

Anon sale, Sotheby's New York, 7 March 2014, lot 226.

Private Collection.

Stellan Holm Gallery, New York.

Richard Gray Gallery, Chicago.

Acquired from the above by the present owner.

EXHIBITED:

New York, Stellan Holm Gallery, *Summer Group Show*, 2015.



PROPERTY FROM A PRIVATE IMPORTANT EUROPEAN COLLECTION

*** 328**

JENNY HOLZER (B. 1950)

Arno

electronic LED sign with blue diodes

109 x 5¼ x 3in. (276.9 x 13.3 x 7.6cm.)

Executed in 1996, this work is number four from an edition of five plus one artist's proof

£50,000–70,000

\$66,000–91,000

€57,000–80,000

PROVENANCE:

Galerie Rodolphe Janssen, Brussels.

Acquired from the above by the present owner in 1999.

I walk in
I see you
I watch you
I scan you
I wait for you
I tickle you
I tease you
I search you
I breath you
I talk
I smile
I pray
I pray aloud
I smell you on my skin
I say the word
I say your name
I cover you
I shelter you
I run from you
I sleep beside you
I smell you on my clothes
I keep your clothes

329

YAYOI KUSAMA (B. 1929)

Dots

signed, titled and dated 'yayoi Kusama 1999 DOTS' (on the reverse)

acrylic on canvas

13¼ x 9%in. (33.5 x 24.5cm.)

Painted in 1999

£70,000-100,000

\$92,000-130,000

€80,000-110,000

‘Since my childhood, I have always made works with polka dots. Earth, moon, sun and human beings all represent dots; a single particle among billions.’

– Yayoi Kusama



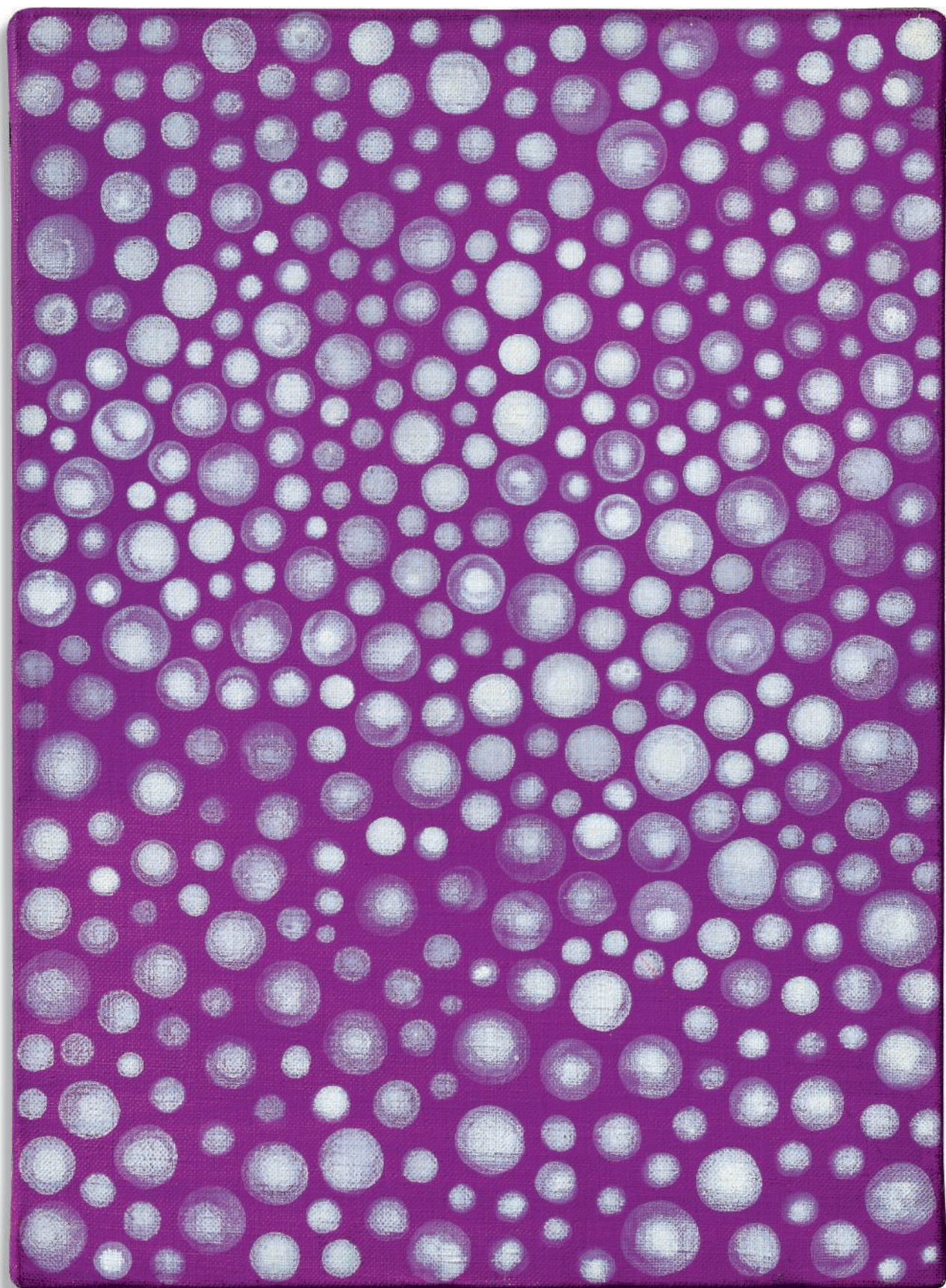
Yayoi Kusama, *Dots Obsession - Love Transformed Into Dots*, 2007, installed 2017
Hirshhorn Museum and Sculpture Garden, Washington D.C.
Artwork: © Yayoi Kusama. Courtesy of David Zwirner, New York; Ota Fine Arts, Tokyo
/ Singapore / Shanghai; Victoria Miro, London;
Photo: © Cathy Carver. Hirshhorn Museum and Sculpture Garden.

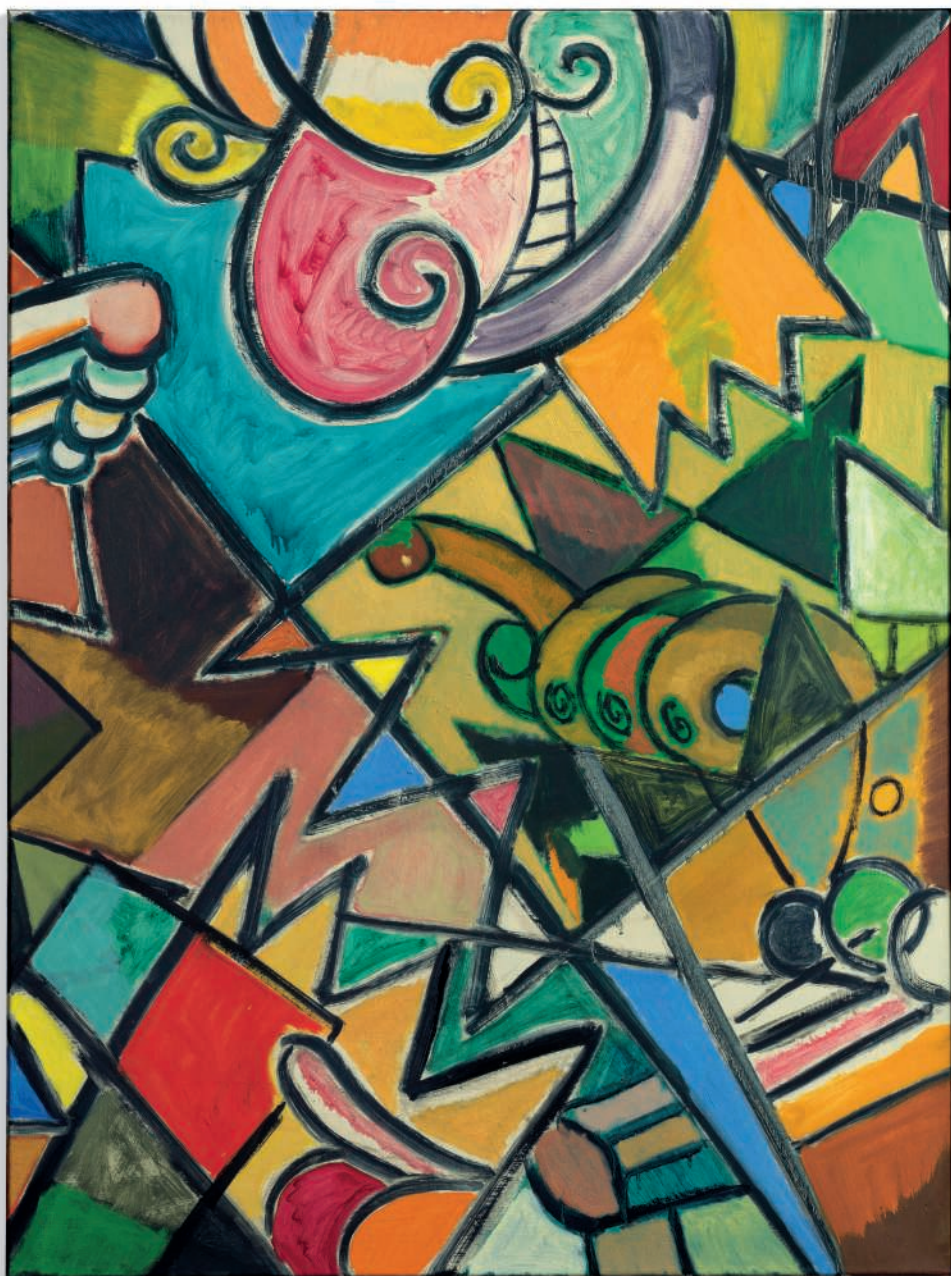
PROVENANCE:

Galleria Col, Osaka.

Acquired from the above by the present owner.

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





λ * 330

ANSEL KRUT (B. 1959)

Shattered Man

signed, titled and dated 'A Krut 2010 SHATTERED MAN' (on the reverse)
oil on canvas
47¼ x 35¼ in. (120 x 89.5 cm.)
Painted in 2010

£6,000–8,000

\$7,900–10,000

€6,900–9,100

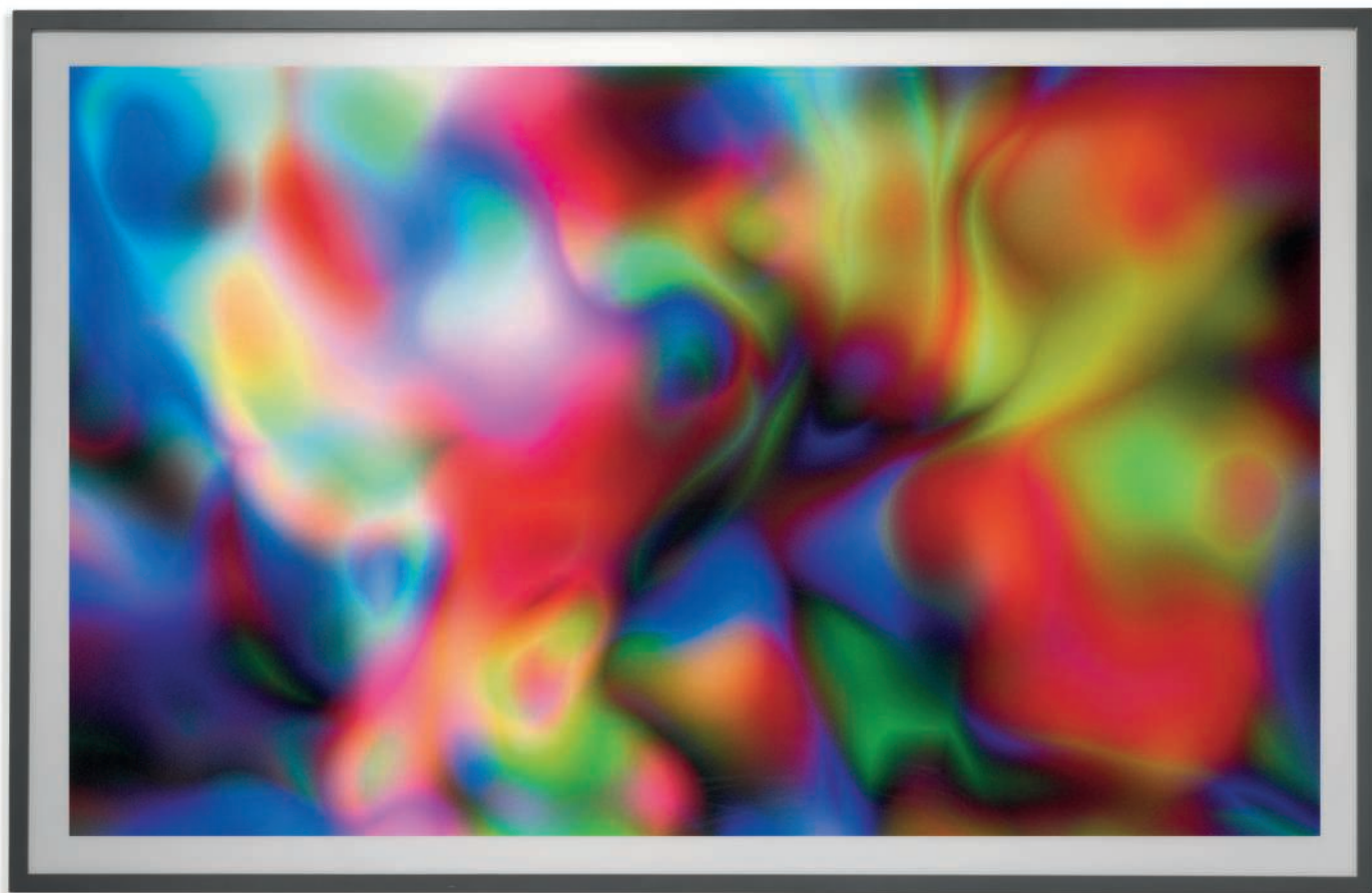
PROVENANCE:

Modern Art, London.

Acquired from the above by the present owner in 2010.

EXHIBITED:

London, Saatchi Gallery, *Painters' Painters*, 2016–2017, p. 76
(illustrated in colour, p. 77).



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ 331

THOMAS RUFF (B. 1958)

Substrat 27 III

signed, titled, numbered and dated 'sub 27 III Thomas Ruff 2/3 2005'
(on the backing board)

chromogenic print face-mounted on Diasec, in artist's frame

image: 63 x 102%in. (160.1 x 260.2cm.)

overall: 72% x 112%in. (185 x 285.2cm.)

Executed in 2005, this work is number two from an edition of three

£30,000-50,000

\$40,000-65,000

€35,000-57,000

PROVENANCE:

Mai 36 Galerie, Zurich.

Private Collection, Berlin.

Anon. sale, Christie's London, 17 February 2011, lot 146.

Acquired at the above sale by the present owner.

GHADA AMER (B. 1963)

Anjie

signed twice, titled twice and dated twice 'Ghada Amer 02 "ANJIE"
 Ghada Amer 02 ANJIE' (on the overlap); titled 'ANJIE' (on the stretcher)
 acrylic, cotton thread and gel on canvas
 87¾ x 87¾in. (223 x 223cm.)
 Executed in 2002

£40,000–60,000

\$53,000–78,000

€46,000–68,000

‘Here embroidery turns into an instrument of shifting and transit between objects and images, things and bodies. It is a symbol of metamorphosis that is continuous since it is uncontrollable, in which forms are created and destroyed, dissolving away and being born again, so that not only the figures make love but also the very threads of the embroidery become entwined in sensual, tactile, chromatic and curvilinear relationships.’

– Germano Celant

PROVENANCE:

Gagosian Gallery, London.

Acquired from the above by the present owner.

EXHIBITED:

London, Gagosian Gallery, *Ghada Amer*, 2002, p. 28 (illustrated in colour, p. 29).

Valencia, Institut Valencià d'Art Modern, *Ghada Amer*, 2004.

Rome, MACRO - Museo d'Arte Contemporanea Roma, *Ghada Amer*, 2007 (illustrated in colour, pp. 110–111).

LITERATURE:

V. Brooks and J. Stella-Sawicka (eds.), *Monsoon Art Collection*, 2003 (illustrated in colour, unpagged).





λ 333

ALIGHIERO BOETTI (1940-1994)

L'energia iniziale (Initial Energy)

embroidery on linen
8½ x 9 in. (21.5 x 23.7 cm.)
Executed in 1993

£12,000-18,000
\$16,000-23,000
€14,000-21,000

PROVENANCE:

Caterina Boetti, Rome.
Private Collection, Rome (acquired from the above).
Anon. sale, Christie's Milan, 25 November 2008, lot 326.
Acquired at the above sale by the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 5882, and is accompanied by a certificate of authenticity.



λ 334

ALIGHIERO BOETTI (1940-1994)

Cinque per cinque venticinque (Five by Five Twenty-five)

signed twice and dedicated 'alighiero e boetti alighiero e boetti per Fania'
(on the overlap)
embroidery on linen
8½ x 9in. (21.5 x 23cm.)
Executed in 1988

£12,000-18,000
\$16,000-23,000
€14,000-21,000

PROVENANCE:

Private Collection, Rome (acquired directly from the artist).
Anon. sale, Christie's Milan, 25 November 2008, lot 324.
Acquired at the above sale by the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 5898,
and is accompanied by a certificate of authenticity.



λ 335

MARIO SCHIFANO (1934-1998)

Giallo (Yellow)

signed and titled 'Schifano Giallo' (on the reverse)
oil and enamel on canvas
47¼ x 71in. (120 x 180.2cm.)
Executed in 1979-1980

£25,000-35,000

\$33,000-46,000

€29,000-40,000

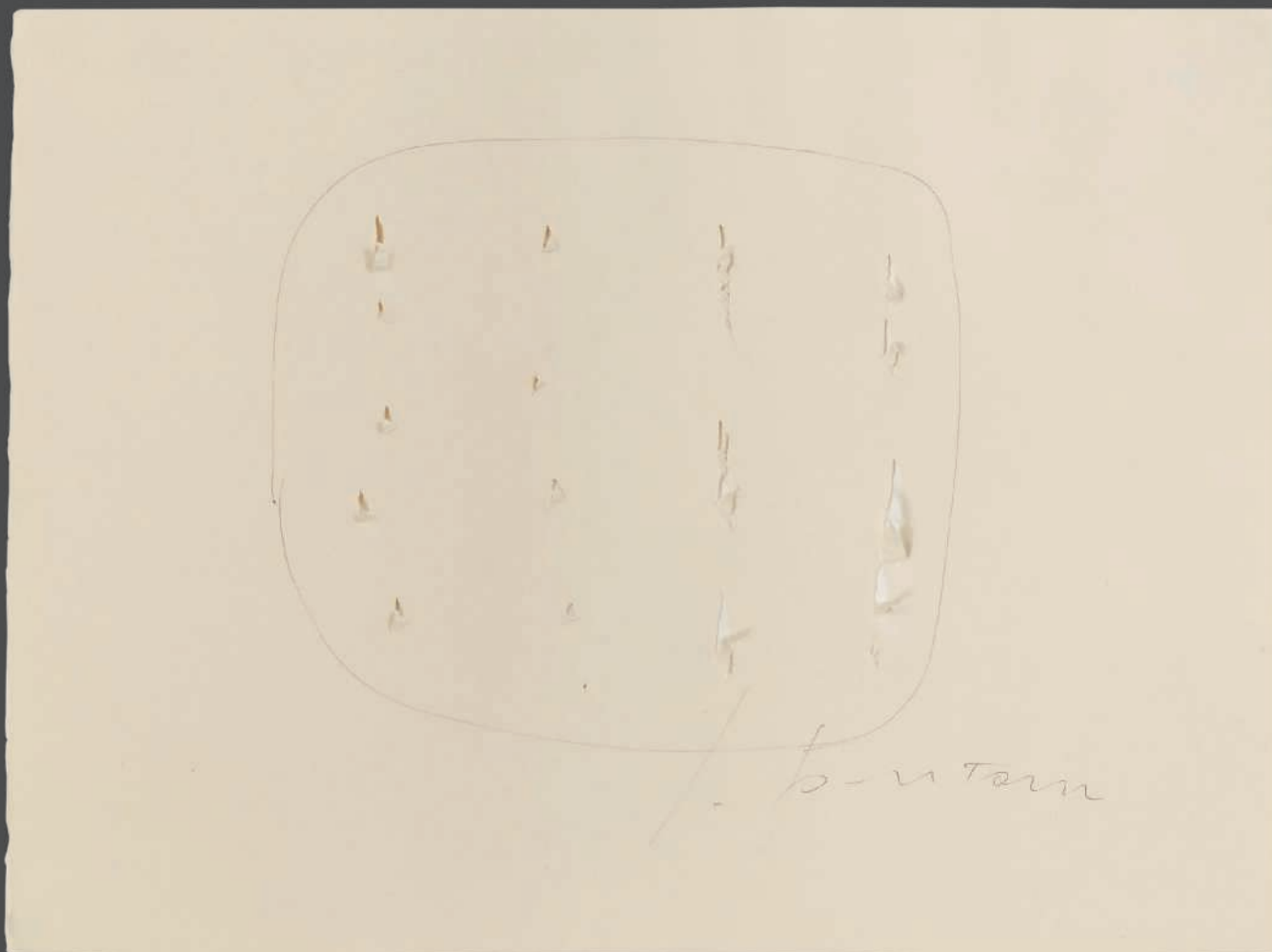
PROVENANCE:

Leoni Collection, Italy.

Anon. sale, Finarte Venice, 5 May 2007, lot 940.

Acquired at the above sale by the present owner.

This work is registered in the Archivio Mario Schifano, Rome, under number 02201120310 and is accompanied by a certificate of authenticity.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ * 336

LUCIO FONTANA (1899-1968)

Concetto spaziale

signed 'l. fontana' (lower right)
ballpoint pen on perforated paper
10½ x 13½ in. (25.7 x 34.6 cm.)
Executed in 1965-1966

£35,000-45,000

\$46,000-59,000

€40,000-51,000

PROVENANCE:

Studio A.S. Arte Contemporaneo, Milan.

Galleria d'Arte Niccoli, Parma.

Studio Gariboldi, Milan.

Private Collection.

Anon. sale, Phillips de Pury & Co. London, 29 February 2008, lot 463.

Acquired at the above sale by the present owner.

This work is registered with the Fondazione Lucio Fontana under the archive number 3044/1.

λ * 337

VICTOR VASARELY (1906-1997)

Miche

signed 'Vasarely' (lower centre); titled "'MICHE'" (on the overlap); signed 'Vasarely' (on the reverse)

acrylic on canvas

55½ x 55½ in. (140 x 140 cm.)

Painted in 1975-1989

£60,000-80,000

\$79,000-100,000

€69,000-91,000

‘Every form is a base for colour, every colour is the attribute of a form.’

– Victor Vasarely

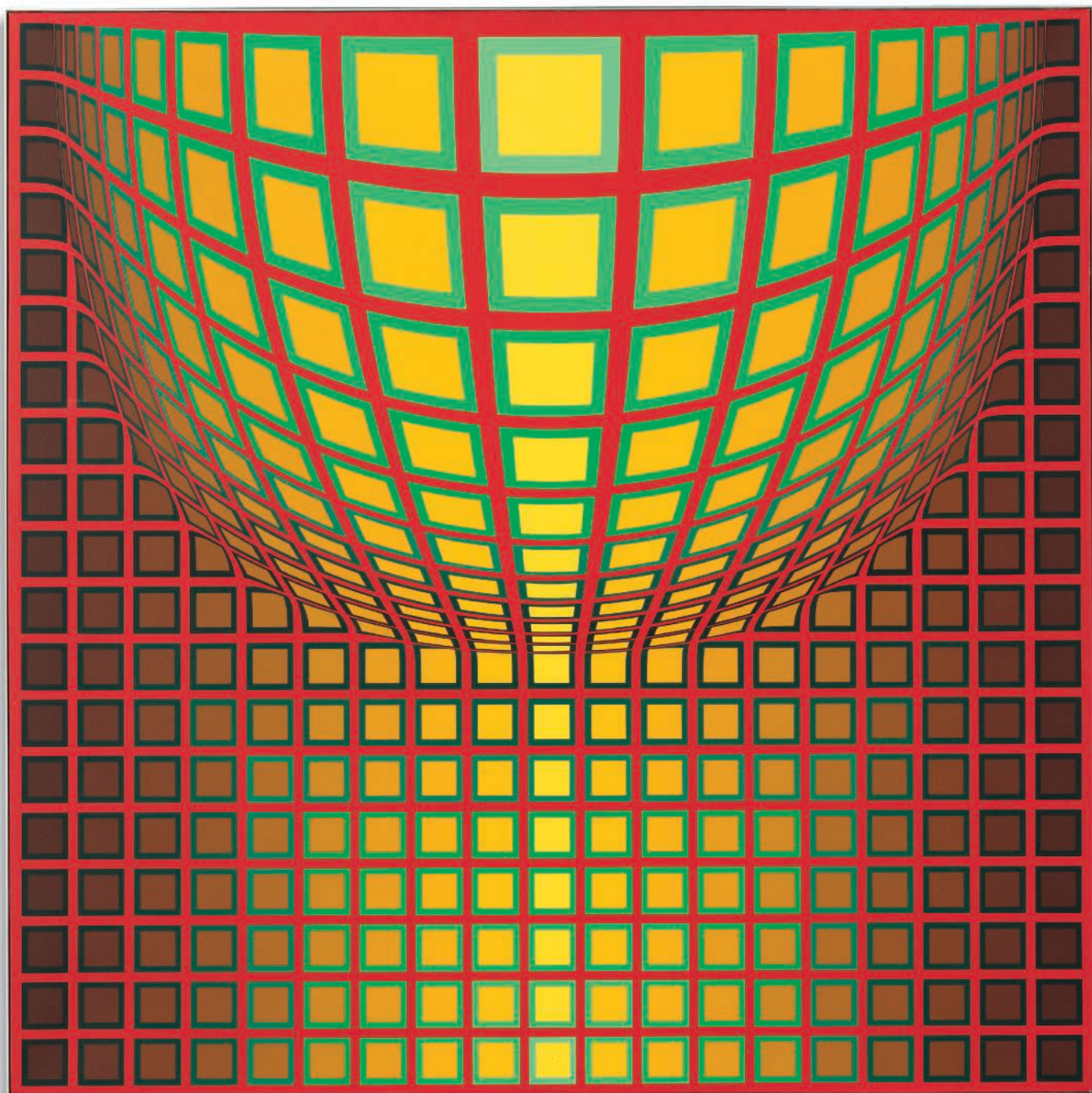
PROVENANCE:

Private Collection.

Anon. sale, Bruun Rasmussen Copenhagen,
7 October 2008, lot 243.

Galleria Il Mappamondo, Milan.

Acquired from the above by the present
owner in 2008.





338

ALEXANDER CALDER (1898-1976)

Les Pantin

signed and dated 'Calder 67' (lower right)
ink and gouache on paper
29½ x 43¾in. (74 x 110cm.)
Executed in 1967

£30,000-40,000

\$40,000-52,000

€35,000-46,000

PROVENANCE:

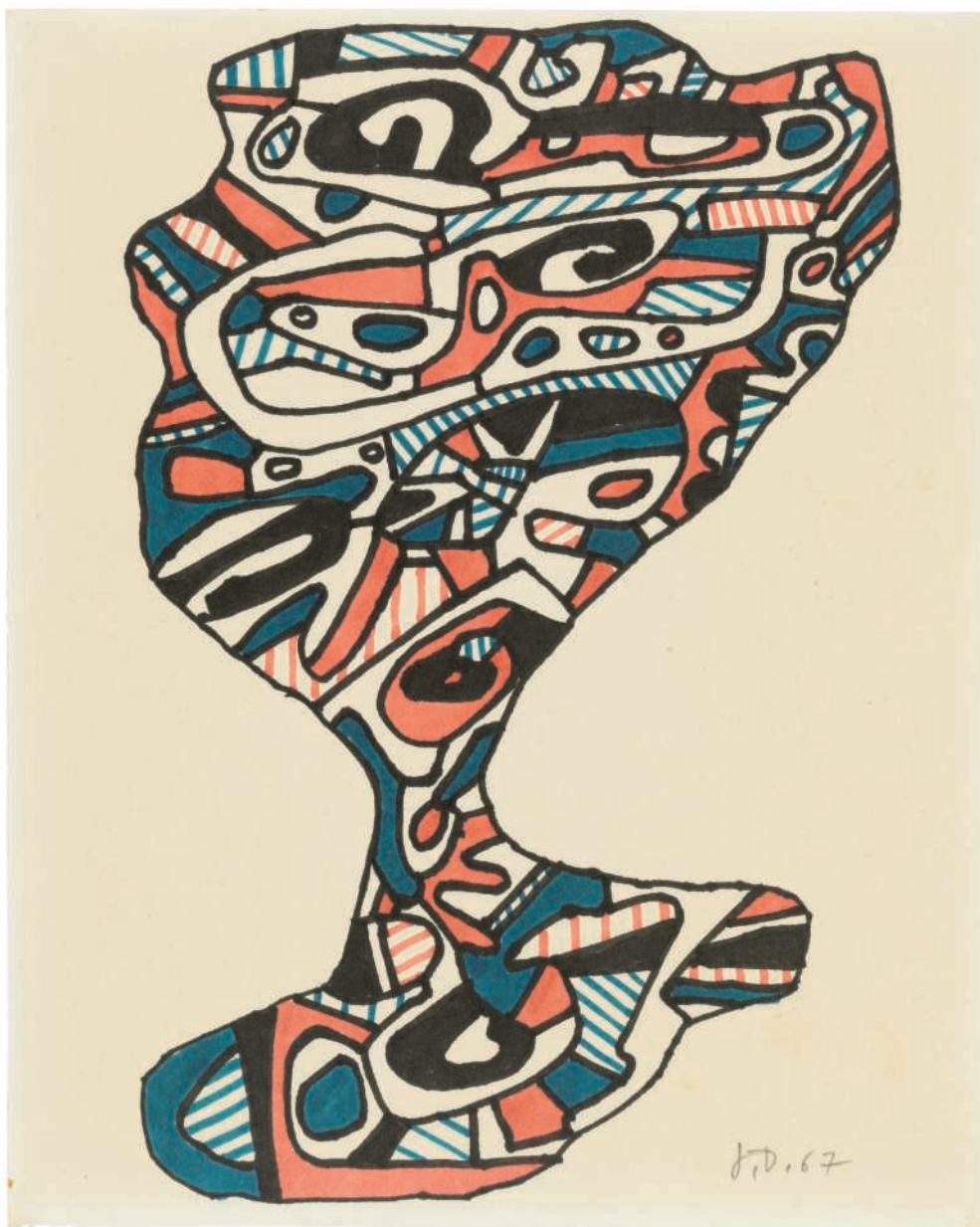
Galerie Maeght, Paris.

Private Collection, London (acquired from the above in 1974).

Anon. sale, Cornette de Saint-Cyr Paris, 16 October 1993, lot 23.

Acquired at the above sale by the present owner.

This work is registered in the archives of the Calder Foundation, New York, under application number A16606.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ 339

JEAN DUBUFFET (1901-1985)

Verre d'eau (Glass of Water)

signed and dated 'J.D. 67' (lower right); dated '20/2/67' (on the reverse)

felt-tip pen on paper

10 3/8 x 8 1/4 in. (26.5 x 21 cm.)

Executed in 1967

£25,000-35,000

\$33,000-46,000

€29,000-40,000

PROVENANCE:

Galerie Beyeler, Basel.

Waddington Galleries, London.

Private Collection, Europe.

Thence by descent to the present owner.

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXII: Cartes, Ustensiles*, Lausanne 1972, no. 337 (illustrated, p. 128).

λ 340

JEAN DUBUFFET (1901-1985)

Le tétrascopique

signed with the artist's initials, numbered and dated '23/45 J.D. 71'
(on the reverse)

polyvinyl chloride

35% x 19% x 19% in. (90 x 50 x 50 cm.)

Executed in 1970-1971, this work is number twenty-three from
an edition of forty-five plus five *hors commerce*

£20,000-30,000

\$27,000-39,000

€23,000-34,000

PROVENANCE:

Private Collection, France.

Acquired from the above by the present owner *circa* 2000.

EXHIBITED:

Paris, Galerie Jeanne Bucher, *Jean Dubuffet*, 1971 (another from the edition
exhibited and illustrated, unpagged).

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XXV: Arbres,
murs, architectures*, Paris 1974, no. 77 (illustrated, p. 76).





λ 341

THOMAS SCHÜTTE (B. 1954)

Untitled

gouache and spray enamel on paper
 55½ x 43¼ in. (140 x 110 cm.)
 Executed in 1987

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1987.

THOMAS SCHÜTTE (B. 1954)

Kirschensäule, Modell 1:5 (Cherry Column, Model 1:5)

signed and numbered 'Th. Schütte 1/7' (on the underside)

lacquered wood

44 7/8 x 10 x 10 in. (114 x 25.5 x 25.5 cm.)

Executed in 1987, this work is number one from an edition of seven

£100,000–150,000

\$140,000–200,000

€120,000–170,000



Claes Oldenburg and Coosje van Bruggen
Spoonbridge and Cherry, 1988
Collection Walker Art Center, Minneapolis.
Gift of Frederick R. Weisman in honor of his parents,
William and Mary Weisman, 1988.
Artwork: Copyright 1988 Claes Oldenburg and
Coosje van Bruggen.
Photo: © Attilio Maranzano.

PROVENANCE:

Acquired directly from the artist by the present owner in 1987.

LITERATURE:

Thomas Schütte: Big Buildings - Modelle und Ansichten, exh. cat., Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, 2010 (installation view of another from the edition illustrated, p. 121).

Jubilantly fixed atop a wooden plinth are two cherries in Thomas Schütte's playful juxtaposition *Kirschensäule, Modell 1:5*, 1987. Part of a multimedia series, *Untitled* served as prototype for Schütte's contemporaneous monumental *Kirschensäule*, or cherry column, for Harsewinkelplatz in Münster. Like a modern day triumphal column, the *Kirschensäule* has become a landmark and a gathering point, helping to revitalize the neighbourhood's urban fabric. Much of Schütte's artistic career has been fascinated with questions of place and legacy, themes he probes in his architectural models and site-specific propositions: 'I like the small scale of the model because you have the whole world inside a room or on a table top' (T. Schütte quoted in J. Lingwood, *Thomas Schütte*, New York, 1998, p. 25). *Kirschensäule, Modell 1:5* challenges the belief that an enduring monumentality is achievable and instead celebrates the joy and drollness of life as it is.



λ 343

ARNULF RAINER (B. 1929)

Kreuzbild (Cross)

signed with the artist's initials 'R.' (upper left)
oil and screenprint on paper laid on board, in artist's frame
62% x 48%in. (158.5 x 124.2cm.)
Executed in 1992-1993

£60,000-80,000

\$79,000-100,000

€69,000-91,000

‘I have always been inspired by William Blake’s idiosyncratic visions of angels but also by those of Giotto and Fra Angelico, which encouraged me to become involved with the visual splendour of these beings. But this has been limited to shy, covert glances at their attire. I do not dare look at them in the face.’

– Arnulf Rainer

PROVENANCE:

Galleria Arte92, Milan.

Acquired from the above by the present owner in 2007.

EXHIBITED:

Milan, Galleria Arte92, *Arnulf Rainer*, 2006-2007

(illustrated in colour, p. 53).



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ 344

ANSELM KIEFER (B. 1945)

Das goldene Vlies (The Golden Fleece)

titled 'das goldene Vlies' (upper left)

linen robe, gold leaf, charcoal, chalk and wire on lead, in artist's frame

112½ x 55½ x 4¼in. (286 x 141 x 11cm.)

Executed in 2006

£180,000-250,000

\$240,000-330,000

€210,000-280,000

‘What does the artist do? He draws connections. He ties the invisible threads between things. He dives into history, be it the history of mankind, the geological history of the Earth or the beginning and end of the manifest cosmos.’

– Anselm Kiefer

PROVENANCE:

Hilfe für ALS-kranke Menschen, Benefit Auction,

Berlin, 27 September 2012.

Acquired at the above sale by the present owner.



Herbert James Draper, *The Golden Fleece*, 1904.

Bradford Art Galleries and Museums, West Yorkshire.

Photo: © Bridgeman Images.

das goldene Vlies





Gustav Klimt, *Adele Bloch-Bauer I*, 1907.
Neue Galerie, New York.
Photo: © Luisa Ricciarini/Leemage / Bridgeman Images.



Gian Lorenzo Bernini, *Saint Viviana*,
1624-1626.
Church of Santa Bibiana, Rome.
Photo: © 2019. Photo Scala, Florence.

Fluttering against an unseen force, a single robe hangs enigmatically in Anselm Kiefer's *Das goldene Vlies* (*The Golden Fleece*), 2006. Ghostly and ethereal, the gown is suspended, floating beneath the watery glass, as ribbons of gold leaf glimmer in the light. Chalky traces faintly allude to an absent body, and like a wintry frost, swirls of lead form crystalline patterns against the glass, threatening to engulf the delicate dress. Kiefer's title refers to the Greek myth of Jason and the Golden Fleece, an age-old example of the masculine hero's quest; by focussing on the diaphanous garment, Kiefer foregrounds the tragic female drama so often consigned to the footnotes of the story. Kiefer's practice probes ideas of memory, destruction and retribution; referencing the Bible, the Greek gods, and ancient Egypt, among others, myths bridge the celestial and the earthly, providing a vocabulary for apprehending the present. For the artist, 'myths still possess their power: they re-enchant the world by allowing us to perceive the ever-present action of timeless forces' (D. Arasse, *Anselm Kiefer*, New York, 2015, p. 190). Yet these works are never simply

a re-presentation of ancient stories; rather, Kiefer engages with the cultural functions of myth, 'how myth can never escape history, and how history in turn has to rely on mythic images' (A. Huyssen, 'Anselm Kiefer: The Terror of History, the Temptation of Myth', *October*, Vol. 48, Spring 1989, p. 27).

The story of the Golden Fleece is an archetypal quest for the impossible: to win back his kingdom, Jason must steal the fleece of a golden ram, protected by King Aietes in the distant land of Colchis. On their quest to the outer bounds of Greek civilization, Jason and his band of strongmen, the Argonauts, repeatedly risk and triumph over peril. Landing on the rocky shores of Colchis, they are confronted by otherworldly obstacles – snarling fire-breathing bulls, a thousand-strong army of automatons, an eternally wakeful dragon. Their success hinges on female intervention – unbeknownst to the king, his daughter Medea has struck a pact with Jason, betraying her family in exchange for returning with him to Greece. When the two finally succeed, and Jason retakes his kingdom, Medea's place as the victorious queen

and the embodiment of triumph should be assured; however, Jason soon forgets his promise, choosing a new bride in her stead. A vengeful Medea sends a wedding gift – a sorcerous robe and golden coronet, which, once worn by the new queen, poison her.

By choosing to focus on the form of this robe, Kiefer's *Das goldene Vlies* plays up the themes of female power and retribution, recalling the historical motif of the poisoned garments associated with Catherine de Medici and Elizabeth I. In his efforts to convert linen and lead into the mystical and symbolical, Kiefer's power lies in the alchemical: 'Alchemy', says the artist, 'is not to make gold, the real alchemist is not interested in material things but in transubstantiation, in transforming the spirit' (A. Kiefer quoted in J. Wullschlager, 'Interview with Anselm Kiefer, ahead of his Royal Academy show', *Financial Times*, September 19, 2014). Myth itself is fundamentally alchemical, a transformation of the everyday into the eternal, the threads of history pulled into the present. *Das goldene Vlies* is a surrender to the past world and a token for things to come.





THE PROPERTY OF A NOBLEMAN

λ 345

JEAN DUBUFFET (1901-1985)

Vache (Cow)

signed and dated 'J. Dubuffet 54' (lower left)

ink on paper

12¾ x 16in. (32.5 x 40.5cm.)

Executed in 1954

£20,000-30,000

\$27,000-39,000

€23,000-34,000

PROVENANCE:

Galerie Daniel Cordier, Paris.

Private Collection, France (acquired from the above in 1964).

Thence by descent to the present owner.

LITERATURE:

M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet, fascicule X: Vaches-Petites statues de la vie précaire*, Lausanne 1969, no. 164 (illustrated, p. 108).



THE PROPERTY OF A NOBLEMAN

λ 346

JEAN DUBUFFET (1901-1985)

Paysage des perceptions distraites
(Landscape with Distorted Perceptions)

signed and dated 'J. Dubuffet 54' (lower right); signed, titled and dated
'Paysage des perceptions distraites J. Dubuffet avril 54' (on the reverse)
ink on paper collage
23½ x 23¾ in. (59 x 59.2cm.)
Executed in 1954

£25,000-35,000

\$33,000-46,000

€29,000-40,000

PROVENANCE:

Galerie Daniel Cordier, Paris.

Galerie Mass.

Private Collection, France (acquired from the above before 1970).

Thence by descent to the present owner.

LITERATURE:

M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet, fascicule IX: Assemblages d'empreintes*, Lausanne 1968, no. 84 (illustrated, p. 66).

λ 347

JEAN DUBUFFET (1901-1985)

Expansion de solitudes (Expansion of Solitudes)

signed and dated 'J. Dubuffet 52' (upper left); signed, titled and dated
'Expansion de Solitudes J Dubuffet mars 52' (on the reverse)

oil on panel

19 $\frac{7}{8}$ x 23 $\frac{3}{4}$ in. (50.4 x 60.4cm.)

Painted in 1952

£130,000-180,000

\$170,000-230,000

€150,000-210,000

‘We came back from [the Sahara] absolutely cleansed of all the intoxications,
really refreshed and renewed, as well as enriched in the ways of *savoir-vivre*.’

– Jean Dubuffet



Jean Dubuffet playing the recorder with Arab musicians in El Goléa, 1948.
© Archives Fondation Dubuffet, Paris.

PROVENANCE:

Sidney Janis Gallery, New York.
Daniel Cordier, Paris.
Galerie Berggruen, Paris.
Collection Royal S. Marks, New York.
Anon. sale, Sotheby's London, 4 July 1962, lot 277.
Hirsch and Adler Galleries, New York.
Christian Fayt Art Gallery, Knokke-Heist.
Anon. sale, Brist Paris, 17 June 1989, lot 44.
Galerie de France, Paris.
Anon. sale, Drouot Montaigne, Maître Pierre Cornette de
Saint-Cyr Paris, 4 February 1990, lot 45.
Private Collection, Paris.
Anon. sale, Christie's Paris, 12 December 2005, lot 18.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Cercle Volney, *Exposition de peintures, dessins et
divers travaux exécutés de 1942 à 1954 par Jean Dubuffet*,
1954, no. 80.

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet*,
*fascicule VII: Tables paysagées, paysage du mental, pierres
philosophiques*, Paris 1979, no. 201 (illustrated, p. 128).





Jean Dubuffet, *Knoll of Visions (La butte aux visions)*, 1952. Solomon R. Guggenheim Museum, New York. Artwork: © ADAGP, Paris and DACS, London 2019. Photo: © 2019. Photo The Solomon R. Guggenheim Foundation/Art Resource, NY/ Scala, Florence.



Jean Dubuffet, *Le Voyageur égaré (The Strayed Traveller)*, 1950. Beyeler collection, Fondation Beyeler, Basel. Artwork: © ADAGP, Paris and DACS, London 2019.

‘These landscapes are closer to the mind and imaginative world than to reality, and their point of departure is a subject Dubuffet had never before used in isolation: the ground.’

– Valérie da Costa and Fabrice Hergott

Painted in 1952, Jean Dubuffet’s *Expansion de solitudes (Expansion of Solitudes)* is a quietly mesmerizing landscape of buttery beiges and chestnut browns. Building up a thick impasto coating, Dubuffet’s terrestrial expanse overwhelms this small, dense canvas; only a small strip of ecru sky is visible, a hesitant subordinate to the labyrinthine ground. *Expansion de solitudes* is part of the artist’s series *Sols et Terrains*, which he worked on during the early 1950s. Perhaps inspired by his travels throughout the Sahara Desert a few years prior, the *Sols et Terrains* paintings present the earth as an ‘unknown dimension’ (V. Da Costa and F. Hergott, *Jean Dubuffet: Works, Writings, and Interviews*, New York, 2006, p. 40).

In many ways, Dubuffet’s Sahara voyage consciously followed in the

footsteps of painters and writers including Delacroix, Matisse and Flaubert, and like his predecessors, the work that resulted too resisted historical conventions. Indeed, the absence of depth and perspective in *Expansion de solitudes* challenge preconceived understandings of a landscape painting as dictated by academic traditions. Instead, Dubuffet sought a ‘truer’ art uncorrupted by the Western classical tradition. The immense land of the desert reaffirmed the artist’s continuing preoccupation with landscape painting, and the patterns and outlines he observed on his travels led him to his scratchy surface experiments in paint; he has rendered the earth parched with rifts and extrusions carved directly into the paint. This land is beguiling and offers up a world that is vast and variable.

As art historians Valérie da Costa and Fabrice Hergott eloquently wrote, ‘These landscapes are closer to the mind and imaginative world than to reality, and their point of departure is a subject Dubuffet had never before used in isolation: the ground’ (V. Da Costa and F. Hergott, *Jean Dubuffet: Works, Writings, and Interviews*, New York, 2006, p. 60). Dubuffet himself wanted art to be governed by ‘instinct, passion, mood, violence, madness’ that was inspired by a direct proximity to nature (J. Dubuffet, ‘Anticultural Positions’ lecture, The Arts Club of Chicago, 1951). In *Expansion de solitudes*, the perspective is unknown, presenting a view at once aerial and intimate that seems to extend across an endless horizon. Peaceful yet enigmatic, *Expansion de solitudes* presents a land rife for exploration, awaiting a traveller hoping to chart out new territories.



THE PROPERTY OF A NOBLEMAN

λ 348

JEAN DUBUFFET (1901-1985)

Portrait de Pierre Benoît (Portrait of Pierre Benoît)

signed, titled and dated 'PIERRE BENOIT J Dubuffet 46' (lower right)

graphite on paper

16 x 12¼in. (40.7 x 31.1cm.)

Executed in 1946

£40,000-60,000

\$53,000-78,000

€46,000-68,000

‘For a portrait to function really well, I need it to be barely a portrait. At the limit that it is no longer a portrait. It is then that its function takes its full force. I love things taken to their extreme limit.’

– Jean Dubuffet



French writer Pierre Benoît, c. 1955
Photo © Rene Saint Paul / Bridgeman Images

PROVENANCE:

Galerie Daniel Cordier, Paris.

Private Collection, France (acquired from the above in 1964).

Thence by descent to the present owner.

LITERATURE:

M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet: fascicule III, Plus beaux qu'ils croient, Portraits*, Paris 1966, no. 6 (illustrated, p. 17).



PIERRE BENOIT

J. Dubouffé

46



λ 349

ANTONIO SAURA (1930-1998)

Portrait imaginaire (Imaginary Portrait)

signed and dated 'Saura 87' (lower centre)

oil on canvas

29 x 23½ in. (73.5 x 60 cm.)

Painted in 1987

£40,000-60,000

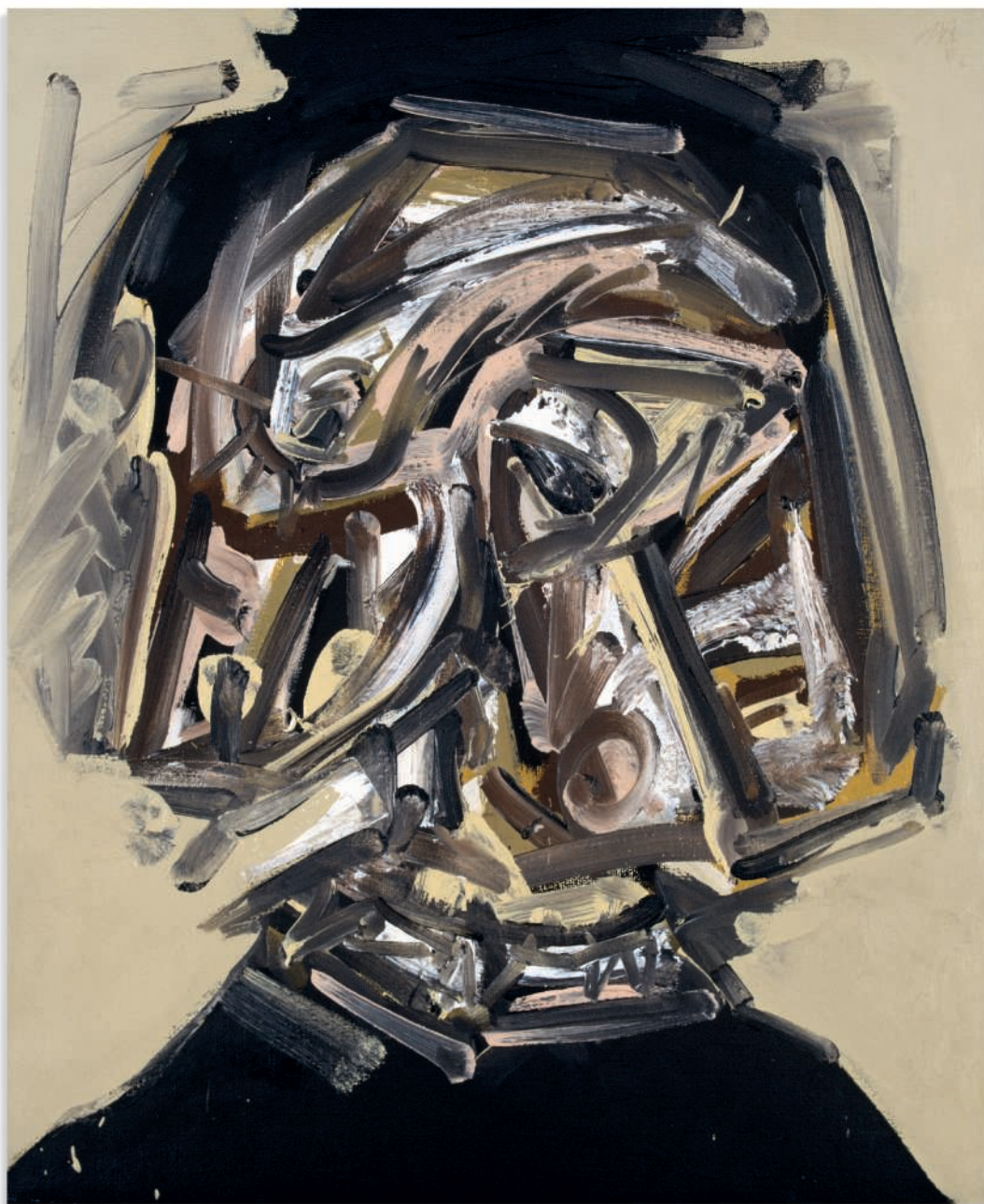
\$53,000-78,000

€46,000-68,000

PROVENANCE:

Galerie Maeght, Barcelona.

Acquired from the above by the present owner.



λ 350

ANTONIO SAURA (1930-1998)

Portrait

signed and dated 'Saura 90' (upper right)
oil on canvas
29 x 23½in. (73.5 x 60cm.)
Painted in 1990

£40,000-60,000

\$53,000-78,000

€46,000-68,000

PROVENANCE:

Galerie Maeght, Barcelona.

Acquired from the above by the present owner.



λ 351

MANOLO MILLARES (1926-1972)

Untitled

signed 'MILLARES' (lower left); signed and dated 'MILLARES 1961' (on the reverse)

oil, gouache and newspaper collage on paper

39½ x 27¼in. (100 x 70cm.)

Executed in 1961

£18,000-25,000

\$24,000-33,000

€21,000-28,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Anon. sale, Sotheby's London, 8 February 2007, lot 217.

Acquired at the above sale by the present owner.

EXHIBITED:

Barcelona, Galería Joan Prats-Artgràfic, *Manolo Millares*, 2006 (illustrated, p. 23).



PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

λ 352

EDUARDO CHILLIDA (1924-2002)

Untitled (Forms)

signed with artist's monogram 'Chillida' (lower left)

ink and paper collage on paper

12 $\frac{5}{8}$ x 11 $\frac{1}{2}$ in. (32 x 29 cm.)

Executed in 1964

£20,000-30,000

\$27,000-39,000

€23,000-34,000

PROVENANCE:

Galerie Meyer-Ellinger, Frankfurt.

Acquired from the above by the present owner.

MIQUEL BARCELÓ (B. 1957)

Animalari (Renifleurs)

signed, titled and dated 'ANIMALARI 2 VI. 10 (RENIFLEURS) Barceló'
(on the reverse)

mixed media on canvas
78 $\frac{7}{8}$ x 121 $\frac{1}{2}$ in. (200.5 x 309cm.)
Executed in 2010

£180,000–250,000

\$240,000–330,000

€210,000–280,000

‘There is something about this particular cave that goes beyond what we are able to understand... in Chauvet, there is something that escapes us; a relationship between man and his paintings that we also cannot grasp, that sort of deep empathy with the animal.’

– Miquel Barceló

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

Faire Part: revue littéraire, Combe d'Arc; Les mains inverses, no. 32/33, Rhône-Alpes 2013 (illustrated in colour on the front cover and p. 31).



Cave painting, Animals and Birds, circa 17000 BC.
Chauvet-Pont-d'Arc Cave, Ardeche.
Photo : © Bridgeman Images.

Scattered animal heads slip and surge across the rich impasto surface of Miquel Barceló's *Animalari (Renifleurs)*, 2010. Shadows scamper in canvas's dips and hollows, surging past patches of warm gold. *Animalari (Renifleurs)* evokes the Palaeolithic cave paintings of Chauvet, which have long served as inspiration for Barceló: '[Cavemen] were in total empathy with the animals. They depicted the animals as if they knew them. They spoke the language. We don't understand that anymore; we don't know it. When you look at those lions, each has an age, a name, a history, a life, as if it were a group portrait by Rembrandt, where everyone had his station' (M. Barceló interviewed by Olivier Zahm, *Purple*, no. 24, Fall/Winter 2015, n. p.). *Animalari (Renifleurs)* seems to traverse an incomprehensible expanse of time, the very origins of humanity brought

to the present, and Barceló's animal heads are an ancestral communion. With its subtly variegated tones and thoughtfully textured surface, there is a dream-like tranquillity to *Animalari (Renifleurs)*, the poetic flow of time and memory. These traces of time are central to Barceló who describes his painting practice like the marks left in the sand after a bullfight: 'my paintings are like traces of what has happened there, all that happens in the head, in fact. The picture object is a bit like the sand of the arena, a sort of detritus of what took place there' (M. Barceló quoted in *Miquel Barceló: Mapamundi*, exh. cat. Fondation Maeght, Saint-Paul-de-Vence, 2002, p. 98). With its intensely physical surface, *Animalari (Renifleurs)* seems to be held in time and with his sculptural, expressive brushwork, Barceló sets them free.







MANOLO VALDÉS (B. 1942)

Untitled (After Rembrandt)

oil, burlap collage, staples and thread on canvas
62¾ x 41¾in. (159.5 x 106cm.)
Executed circa 1987-1988

£100,000-150,000

\$140,000-200,000

€120,000-170,000

'I am just a narrator who comments on the history of painting in various ways, using new materials: it is like a game that consists of changing the code and the key to the artwork.... Many of my colours, materials and textures are the product of relived experiences of other masters. My painting involves much reflection.'

– Manolo Valdés

PROVENANCE:

Galeria Maeght, Barcelona.

Acquired from the above by the present owner.



Rembrandt Harmensz. van Rijn, *Self Portrait at the Age of 34*, 1640.
National Gallery, London.
Photo: © National Gallery, London, UK / Bridgeman Images.

For his painting *Untitled (After Rembrandt)*, Manolo Valdés has reimagined a Rembrandt portrait in wonderfully textured ochres and browns. Working as painter, draughtsman and etcher, Rembrandt van Rijn is considered the greatest artist of the Dutch Golden Age. His hundreds of self-portraits and court paintings have long served as a testing ground for Valdés who picks out a detail or a pose to magnify in his large-scale compositions. He explains: 'Then, from that painting, I pick a fragment. Generally, it's a head. Between when that head was created in the 17th century and now, so many things have happened in art history: material paintings, abstraction, pop art... What

did pop art teach us? It taught us large scale. So when I look at and reread that image from the 17th century, I can't stop thinking and block out everything that's happened in art history between then and now. Everything that's happened becomes a tool with which to reinterpret the original image' (M. Valdés quoted in A. McNay, 'Manolo Valdés: I only like apples if they look like Cézanne's apples!', *Studio International*, June 21, 2016). In his practice, Valdés operates as both historian and diviner, traversing time through a material encounter. Retaining the same geometric contours as many of Rembrandt's subjects conjures up an array of references, and *Untitled (After Rembrandt)* is atemporal, a perforation in time.





355

GEORGE CONDO (B. 1957)

Untitled

signed and dated 'CONDO 83' (on the reverse)
oil on canvas laid down on board
14 x 11in. (35.5 x 27.8cm.)
Painted in 1983

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

Galerie Bischofberger, Zurich.

Edward Tottah Gallery, London.

Private Collection.

Acquired from the above by the present owner in the late 1980s.



356

GEORGE CONDO (B. 1957)

Untitled

oil on canvas laid down on board
14 x 11in. (35.5 x 27.8cm.)
Painted in 1984

£20,000-30,000
\$27,000-39,000
€23,000-34,000

PROVENANCE:

Monika Sprüth Gallery, Cologne.

Edward Tottah Gallery, London.

Private Collection.

Acquired from the above by the present owner in the late 1980s.



PROPERTY FROM THE FAMILY COLLECTION OF RALPH GOINGS

*** 357**

RALPH GOINGS (1928-2016)

Cup and Spoon

signed and dated 'RALPH Goings 2005' (on the reverse)

oil on canvas

18 x 18½ in. (46 x 45.7 cm.)

Painted in 2006

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

By descent from the artist to the present owner.



PROPERTY FROM THE FAMILY COLLECTION OF RALPH GOINGS

*** 358**

RALPH GOINGS (1928-2016)

Sticky Buns

signed and dated 'GOINGS '04' (lower right)

oil on canvas

7 $\frac{7}{8}$ x 10in. (19.8 x 25.4cm.)

Painted in 2004

£18,000-25,000

\$24,000-33,000

€21,000-28,000

PROVENANCE:

By descent from the artist to the present owner.



PROPERTY FROM THE FAMILY COLLECTION OF RALPH GOINGS

*** 359**

RALPH GOINGS (1928-2016)

Hot Sauce

signed and dated 'Goings 96' (lower right)

watercolor on foam core

image: 5½ x 3½ in. (13 x 9.2cm.)

sheet: 10 x 8 in. (25.4 x 20.3cm.)

Executed in 1996

£5,000-7,000

\$6,600-9,100

€5,700-8,000

PROVENANCE:

By descent from the artist to the present owner.

λ 360

LAURENCE JENKELL (B. 1965)

Wrapping Bonbon Rouge

incised with artist's signature, number and date '3/8 Jenkell 2017' (on the base)
polyester, with aluminium base
80¾ x 29½ x 29½in. (205 x 74 x 74cm.)
Executed in 2017, this work is number three from an edition of eight plus four
artist's proofs

PROVENANCE:

Acquired directly from the artist by the present owner.

£50,000–70,000

\$66,000–91,000

€57,000–80,000



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of

the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical

amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C 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.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute 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 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 7th calendar day following the date 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), E2(ii), 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 Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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.

2 TAXES

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 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 **ℓ** 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 500,000

0.50% between 350,000.01 and 350,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **'authenticity warranty'**). If, within five years of the date of the auction, you 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 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 opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) 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 that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lots** 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 request 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 tax crimes;

(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.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale

Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) 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 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 you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) **Lots made of protected species**

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

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (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.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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 **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
 (a) have registered to bid with an address outside of the EU; **and**
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7389 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

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.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ 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 △ next to its **lot** number.

○ Minimum Price Guarantees

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

○◆ Third Party Guarantees/Irrevocable bids

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the

lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

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 of the artist.

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

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STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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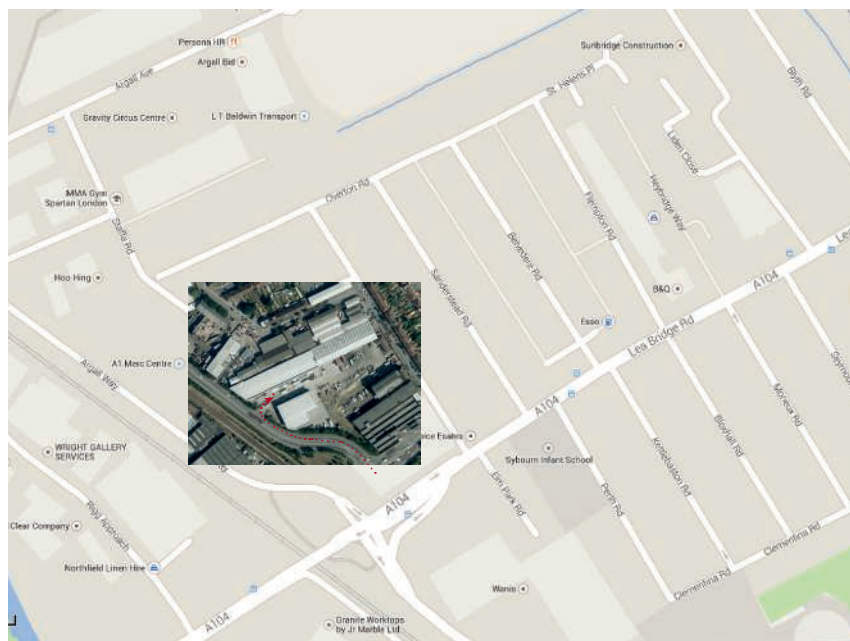
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SIMON BEDWELL (B. 1963)
Untitled (The Rich..)
 spray paint on found poster on aluminium
 20% x 28¾in. (51.8 x 73cm.)
 Executed in 2004

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

VIEWING

22-28 March 2019
 King Street
 London SW1Y 6QT

CONTACT

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samoretti@christies.com
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 of our Conditions of Sale at the back of the Auction Catalogue

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CHRISTIE'S



A. R. PENCK (1939-2017)
Welt des Adler
 signed and titled 'Welt des Adler a. r. penck' (lower left)
 gouache on paper
 31 x 41½ in. (78.7 x 105.6cm.)
 Executed in 1982
 £10,000-15,000

FIRST OPEN

Online, 4 – 11 April 2019

VIEWING

4 – 11 April 2019
 8 King Street
 London SW1Y 6QT

CONTACT

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atouzin@christies.com
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CHRISTIE'S



The Property of a Gentleman
 ANTONI TÀPIES (1923-2012)
Los ojos del follaje (The Eyes of Foliage)
 signed, dated and inscribed 'Tàpies - / "ELS ULLS DEL FUJATGE" - 1949' (on the reverse)
 oil on canvas
 35 ½ x 46 ⅞ in. (90 x 117 cm.)
 Painted in 1949

THE ART OF THE SURREAL SALE

London, 27 February 2019

VIEWING

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

CONTACT

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ocamu@christies.com
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CHRISTIE'S



ANSELM KIEFER (B. 1945)
Das Rheingold
 oil on canvas
 74 ¾ x 67 ½ in. (189.9 x 170.5cm.)
 Painted in 1981
 £750,000-950,000

POST-WAR AND CONTEMPORARY ART EVENING AUCTION

London, 6 March 2019

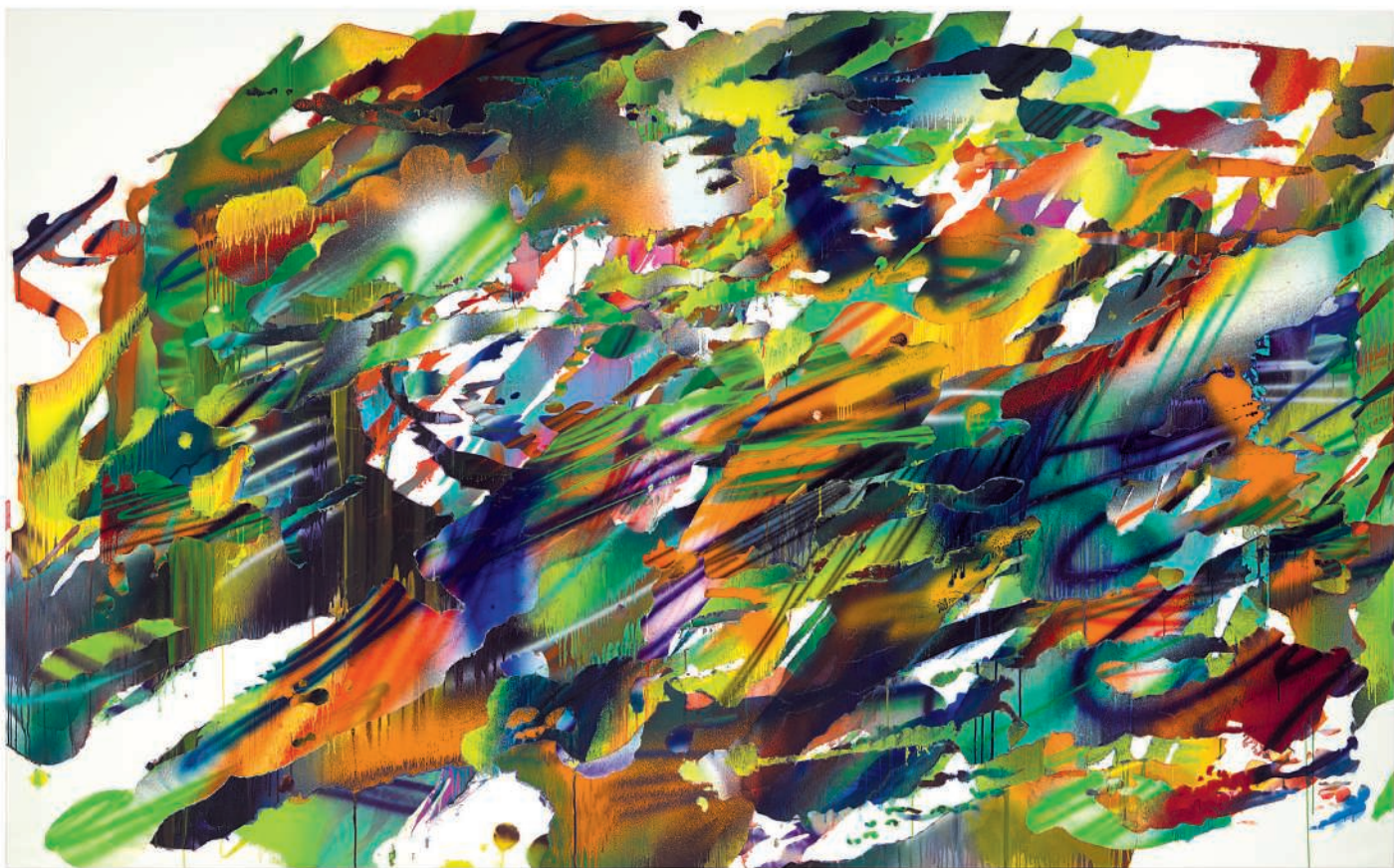
VIEWING

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

CONTACT

Katharine Arnold
karnold@christies.com
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CHRISTIE'S



KATHARINA GROSSE (B. 1961)

Untitled

acrylic on canvas

94 ½ x 152 ¾ in. (240 x 388cm.)

Painted in 2015

£150,000-200,000

POST-WAR AND CONTEMPORARY ART EVENING AUCTION

London, 6 March 2019

VIEWING

2 - 6 March 2019

8 King Street

London SW1Y 6QT

CONTACT

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CHRISTIE'S



HERB RITTS (1952-2002)
Versace Dress, Back View, El Mirage, 1990
 gelatin silver print
 54 x 43 in. (137.2 109.2)
 This work is from an edition of 12
 €80,000–120,000

ICONS OF GLAMOUR AND STYLE: THE CONSTANTINER COLLECTION

Paris, 19 June 2019

VIEWING

15-19 June 2019
 9, Avenue Matignon
 75008 Paris

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CHRISTIE'S



BERND & HILLA BECHER (1931-2007 & B. 1934)

Fördertürme (Winding Towers)

ferrotyped gelatin silver prints, in fifteen parts

each image: 16 x 12¼in. (40.6 x 31.2cm.)

Photographed 1967 – 1988 and printed in 2002, this work is unique

£150,000 – 200,000

MASTERPIECES OF DESIGN AND PHOTOGRAPHY

London, 6 March 2019

VIEWING

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

CONTACT

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CONTACT

Photographs

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CHRISTIE'S



GINO DE DOMINICIS (1947-1998)

Untitled

cardbord and tempera on board

102 x 65 cm

Executed in 1992

€100,000-150,000

THINKING ITALIAN MILAN

Milan, 3-4 April 2019

VIEWING

29 March - 2 April 2019

Palazzo Clerici, Via Clerici 5

Milan

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Property from a Private Collector
 PARVIZ TANAVOLI (IRANIAN, B. 1937)
Poet and Cage
 glazed earthenware on Plexiglass base
 25 7/8 in. (66cm.)
 Executed in 1966, this work is unique.
 \$80,000 - \$ 120,000

MODERN & CONTEMPORARY ART

Dubai, 23 March 2019

VIEWING

Jumeirah Emirates Towers Hotel,
 Godolphin Ballroom, Dubai

CONTACT

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 hkhayat@christies.com
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CHRISTIE'S



SAM GILLIAM (B. 1933)

Untitled

signed, inscribed indistinctly and dated 'Sam Gilliam 1971' (on the reverse)

acrylic on shaped canvas

58 x 61 x 2 in. (147.3 x 154.9 x 5.1 cm.)

Painted in 1971.

\$500,000-700,000

POST-WAR TO PRESENT

New York, 28 February 2019

VIEWING

23-28 February 2019
20 Rockefeller Plaza
New York, NY 10020

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LACQUER • JADE • BRONZE • INK

THE IRVING COLLECTION

New York, March 2019

SALE DATES

Evening sale, 20 March 2019

Day sale, 21 March 2019

Online sale, 19-26 March 2019

VIEWING

14 – 26 March

20 Rockefeller Plaza

New York, NY 10020

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**PRE-COLUMBIAN ART
INCLUDING THE FELIX AND
HEIDI STOLL COLLECTION**

Paris, 9 April 2019

VIEWING

5-9 April 2019
9, avenue Matignon
75008 Paris

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MEZCALA STONE FIGURE
CA, 300-100 B. C.

Height: 32,3 cm. (12¾ in.)

€ 80,000-120,000

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

POST-WAR AND CONTEMPORARY ART DAY AUCTION

THURSDAY 7 MARCH 2019 AT 1.00 PM

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

CODE NAME: ALEXITA
SALE NUMBER: 16936

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
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16936

Client Number (if applicable)

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☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

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PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

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