





















POST-WAR AND CONTEMPORARY ART EVENING AUCTION

TUESDAY 25 JUNE 2019

AUCTION

Tuesday 25 June 2019 at 7.00 pm

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VIEWING

Friday	21 June	9.00am - 5.00pm
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Monday	24 June	9.00am - 7.00pm
Tuesday	25 June	9.00am - 4.00pm

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Jussi Pylkkanen

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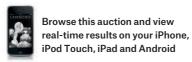
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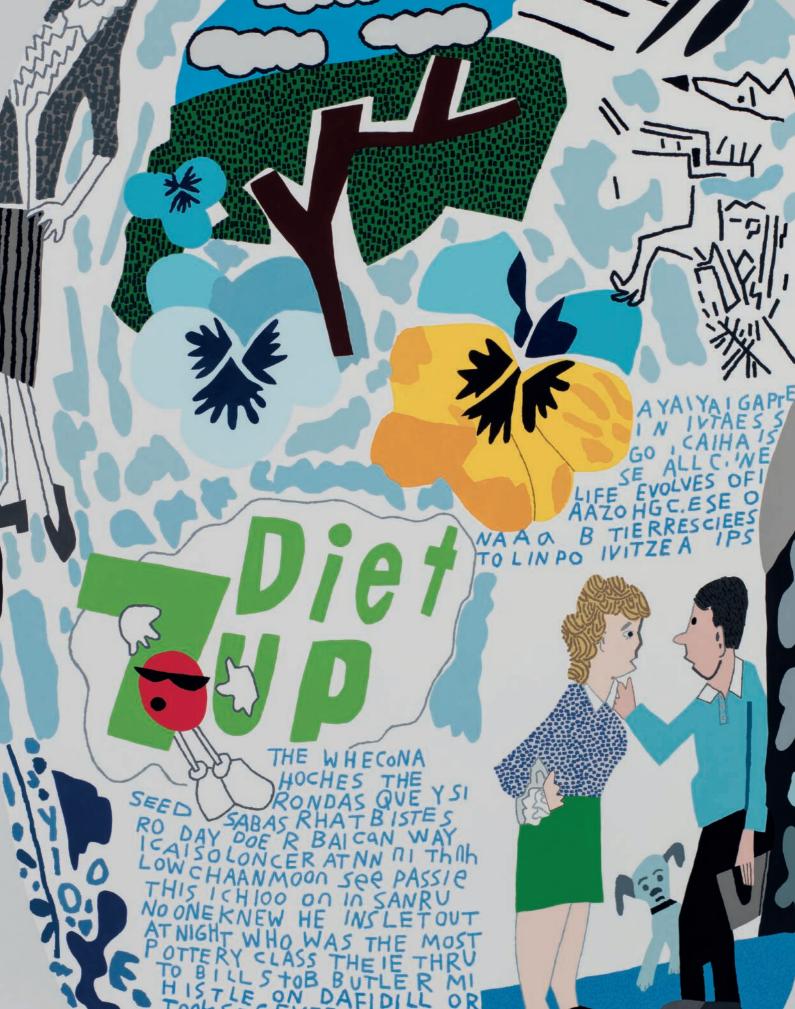




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(detail).

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Back Cover:

Lot 6, Jean-Michel Basquiat, Sabado por la Noche (Saturday Night), 1984.

© The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2019

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RENÉ DANIËLS (B. 1950)

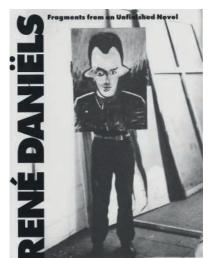
Borsalino

signed 'René Daniëls' (on the overlap); signed and dated twice 'René Daniëls 1981 René Daniëls 1981' (on the reverse) oil on canvas 31½ x 23%in. (80 x 60cm.) Painted in 1981

£80,000-120,000 \$110,000-150,000 €91,000-140,000 'René Daniëls' paintings are greatly varied in form and content, but they are explicit in meaning. They suggest more than they reveal; they communicate in indirect speech'

-Jan Debbaut

Confronting the viewer with an inscrutable stare, Borsalino is an absorbing portrait by René Daniëls. Utterly mesmerised, the pale rapt subject is bathed in an air of disquieting solitude, situated against an abstract backdrop of raw red and blue strokes. One of the most celebrated Dutch painters of his generation, Daniëls emerged during the late 1970s, at a time when figurative painting had again become prominent. Executed in 1981, during the early years of the artist's rise to acclaim, the present work demonstrates his deft layering of pictorial and syntactical meaning. Its title refers to Italy's oldest company specialising in luxury hats. The eponymous Borsalino hat itself is iconic, as seen in films such as Casablanca as well as the 1970 gangster movie Borsalino. In the painting, the figure's head is contorted to resemble its shape, inviting comparison with René Magritte's surrealist bowler hat works. Rife with ciphers and transformations, Daniëls' paintings are similarly governed by a dream-like logic where nothing is exactly as it appears to be. Acquired directly from the artist by the present owner, Borsalino is part of a group of paintings conceived during a trip to London in 1980, and was included in the exhibition Van London naar Gent (From London to Ghent) at the Gewad Centre for Contemporary Art the following year. It has been widely shown since, most recently in the artist's 2018-2019 touring retrospective originating at WIELS Contemporary Art Centre, Brussels.



Book cover of René Daniëls: Fragments from an Unfinished Novel, 2018 featuring René Daniëls in his studio, Eindhoven, circa 1981 (present lot illustrated). Book cover: © 2018 René Daniëls, René Daniëls Foundation. © 2018 Kennig Books, WIFLS, MAMCO.

Photo: Pieter Heijnen. Artwork: © René Daniëls, DACS 2019.

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Ghent, The Gewad Centre for Contemporary Art, Van London naar Gent, 1981.

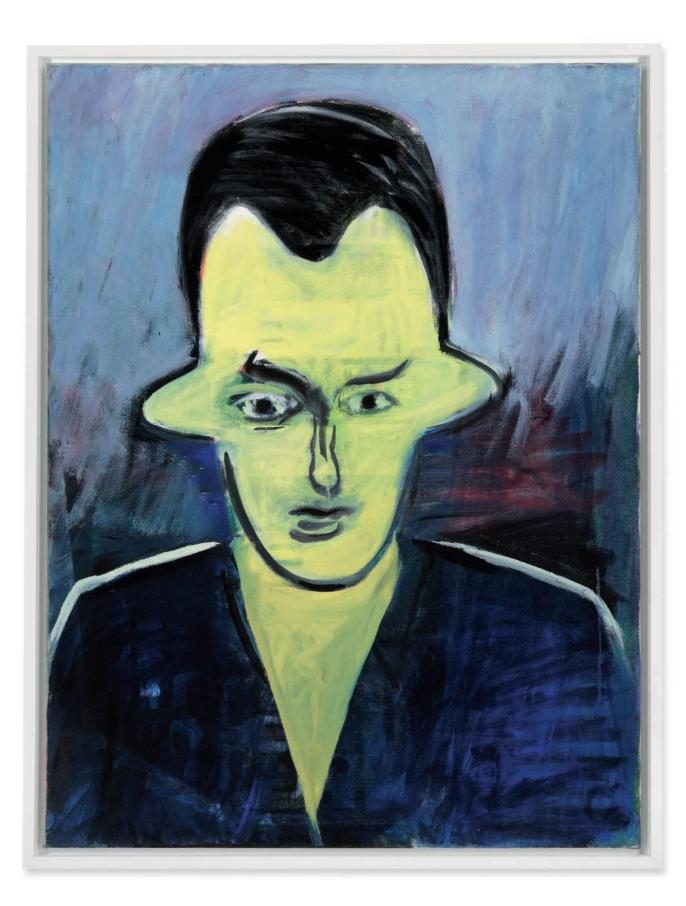
Cologne, Kölnische Stadtmuseum, Westkunst, zeitgenössische Kunst seit 1939. 1981.

Eindhoven, Van Abbemuseum, René Daniëls: The Words are Not in their Proper Place, 2012, no. 38 (illustrated in colour, pp. 11 & 38; studio installation illustrated, pp. 31-33; installation view Cologne museum illustrated, p. 34). This exhibition later travelled to Madrid, Museo Nacional Centro de Arte Reina Sofía.

Brussels, WIELS Contemporary Art Centre, Fragments from an Unfinished Novel, 2018-2019 (illustrated in colour, p. 81; studio installation view illustrated on the front and back cover). This exhibition later travelled to Geneva, Musée d'Art Moderne et Contemporain Genève

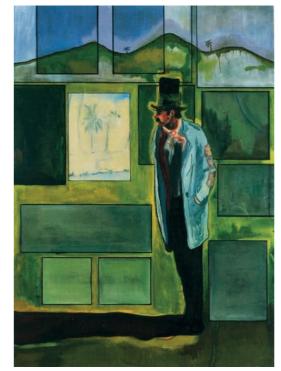
LITERATURE:

'René Daniëls, Van Londen naar Gent', in *GEWAD Magazine*, no.3, Summer 1981 (illustrated, p. 4).





René Magritte, *Le fils de l'homme*, 1964. Private Collection. Artwork: © René Magritte, DACS 2019. Photo: © 2019. Photo Photothèque R. Magritte /Adagp Images, Paris, / SCALA, Florence.



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

'His paintings are like some dreams'

-Peter Doig

Each of Daniëls' works is rooted in a clear concept which he used as a guide to provoke a transmuting chain of associations. As he explained, 'I first need a framework, a hand-out to paint. That is the idea and from there I play until it becomes an agglomerate of ideas. These always cover many facets of life' (R. Daniëls, quoted in Haagsepost, 26 March 1983, p. 80). The various versions of the present work bear witness to this complex process. Daniëls would make rapid sketches of his surroundings - in this instance, London - which he analysed back in the studio, linking them to ideas and motifs from his own experience. In this way, his works assume multiple conceptual layers: a synchronicity that is mirrored in their execution. Borsalino's paper study and photographs of the painting in the artist's studio suggest that he variously conceived the subject with a tie, a collared shirt and ultimately the V-neck that appears in the present work. Drawing inspiration from Sigmar Polke, Marcel Duchamp and Punk music, Daniëls sought a visual idiom where meaning was never fully fixed. Amassing references to literature, art history and his contemporary world, his paintings metamorphose over time, gradually assuming a life of their own. As critic Michael Kimmelman has written, his works 'wring symbolist poetry from ordinary imagery, effortlessly' (M. Kimmelman, 'ART IN REVIEW; René Daniëls', New York Times, 28 April 2000, p. E38).



René Daniels, *Borsalino*, 1981 (mixed media on paper). Private Collection. Artwork: © René Daniels, DACS 2019. Photo: © 2010 Christie's Images Limited.



*2

TSCHABALALA SELF (B. 1990)

Out of Body

oil and fabric collage on canvas 72 x 60in. (182.9 x 152.4cm.) Executed in 2015

£40,000-60,000 \$51,000-76,000 €46,000-68,000 'My current body of work seeks to place the iconographic significance of the Black female body in contemporary culture. My work allows the exploration of my relationship to my body and bodies which resemble mine'

-Tschabalala Self

Rendered on a dramatic scale, Out of Body is an exquisite example of Tschabalala Self's pioneering multi-media practice. Combining oil paint with swathes of patterned fabric, the artist explores notions relating to the black female body, creating characters and tableaux that resonate with her own experience. By deliberately exaggerating her subjects' physical appearance, Self probes cultural attitudes towards race, gender and sexuality. 'My work explores the emotional, physical and psychological impact of the Black female body as icon', she explains. '... The fantasies and attitudes surrounding the Black female body are both accepted and rejected within my practice, and through this disorientation, new possibilities arise. I am attempting to provide alternative, and perhaps fictional, explanations for the voyeuristic tendencies towards the gendered and racialized body; a body which is both exalted and abject' (T. Self, quoted at https:// tschabalalaself.com/about [accessed 29 May 2019]). Born in Harlem, where she was recently appointed artist in residence at the Studio Museum, Self found early inspiration in the work of African-American artists such as Faith Ringgold and Jacob Lawrence. She was also influenced by her mother: a gifted seamstress whose sharp eye for pattern, colour and fabric would come to inform much of Self's textile work. Her first solo museum exhibition, Bodega Run, travelled to the Yuz Museum, Shanghai and the Hammer Museum, Los Angeles between 2018 and 2019. She made her American museum debut earlier this year at the Frve Art Museum, Seattle.



Installation view, *Tschabalala Self, Out of Body*, Thierry Goldberg Gallery, New York, May 28 - June 18, 2015. Artwork: © Tschabalala Self. Photo: © Thierry Goldberg Gallery.

PROVENANCE:

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

EXHIBITED:

New York, Thierry Goldberg Gallery, *Out of Body*, 2015.







ROSE WYLIE (B. 1934)

Black Stork

titled 'BLACK STORK' (on the front); signed 'Rose Wylie' (on the reverse of each part) oil and ballpoint pen on canvas laid down on canvas, in two parts each: 72½ x 68½in. (184 x 173cm.) overall: 72½ x 136½in. (184 x 346cm.) Painted in 2012

£100,000-150,000 \$130,000-190,000 €120,000-170,000 'A painting is not finally what it does, or what it makes, or what is has, or what it means, the painting is the meaning'

-Rose Wylie

Unfolding across a vast double canvas over three metres wide, Black Stork (2012) is a bold and playful work by Rose Wylie. To the left, the titular bird is limned in strident strokes of black, framed by green topiary; it lifts one leg as if preparing to fly. To the right, as if enacting the lift-off, two schematic avian forms fly beyond a coneshaped grey mountain. Against the raw, unprimed canvas of the background, blue streaks of sky surround white clouds. The words of the title extend through the scenery in tall black and brown lettering, their graphic shapes merging with Wylie's figurative mark-making. Blue and black chevrons in the foreground lead from left to right, heightening the paired panels' comic-strip sense of narrative. Wylie, who first trained as an artist in the 1950s before returning to her practice some three decades later, paints her energetic, eclectic works with a deep knowledge of art history. The cinematic scale of Black Stork is typical of her canvases, which often have the quality of dreamlike storyboards. Often inspired by an initial image that is then transformed or 'misremembered' through the filters of memory, emotion and association, the paintings draw on sources from Renaissance portraiture to the movies of Quentin Tarantino. Wylie pictures the feeling of things, rather than the things themselves. As she has put it, 'You spell like it sounds and paint like it looks. It's the same thing. It is phonetic' (R. Wylie, quoted in C. Wallis, Rose Wylie, London 2018, p. 10).



Jean-Michel Basquiat, Beef Ribs Longhorn, 1982. The Broad Art Foundation, Los Angeles. © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2019.

PROVENANCE:

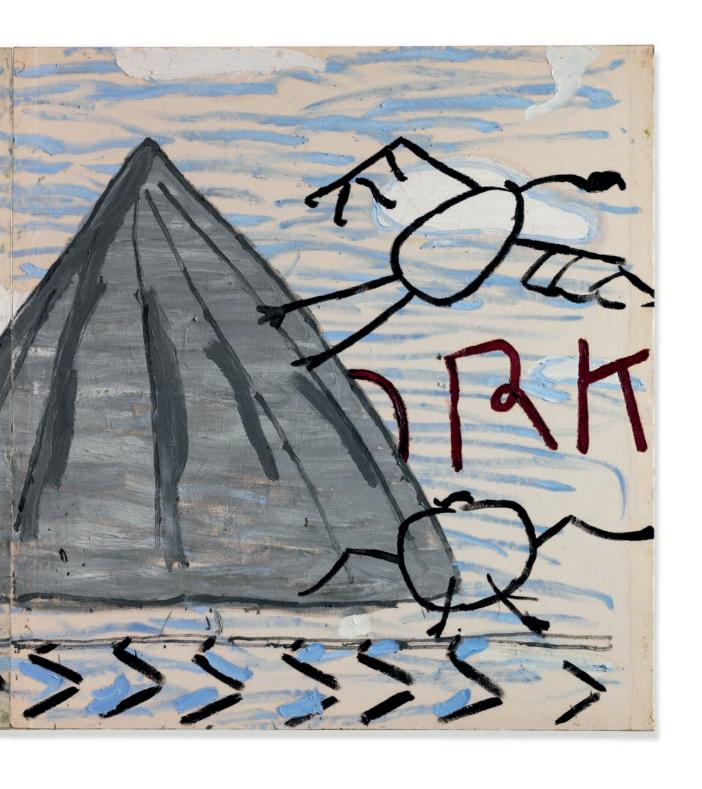
Private Collection.
Acquired from the above by the present owner.

EXHIBITED:

Tønsberg, Haugar Vestfold Kunstmuseum, *Woff Woff*, 2013. New York, Cassina Projects, *Beyond the Cartoon*, 2016. Milan, Brand New Gallery, *Rose Wylie: Yellow Sax.* 2017.









Rose Wylie RA in her Kent studio, 2016. Photograph by Anna Huix. Artwork: © Rose Wylie.

Wylie works on unstretched, unprimed canvas, and her pictures have a fresh and spontaneous life. The compositions, however, are in fact planned and refined before execution, with extensive research, drawing and visual note-taking a key part of her process. Each element is considered as Wylie works like a collagist towards a coherent whole, her diverse imagery held together by a keen visual intelligence. Weaving together deeply personal motifs with recognisable references to the outside world and contemporary culture, the paintings are evocative, elliptical and tantalising; they are not designed to be decoded, but to be enjoyed for their visual impact and wit. 'A painting', the artist explains, 'is not finally what is does, or what it makes, or what it has, or what it means ... it is. The painting is the meaning' (R. Wylie, quoted in Quack Quack, exh. cat. Serpentine Gallery, London 2017, p. 28). Black Stork, flush with the airy freedom of flight and wide open space, is a gleeful expression of Wylie's vivacious painterly outlook.

'These paintings are the exuberant work of someone who really likes doing what she does. Whose deepest pleasure is paint – paint as a plaything'

-Edward Lucie-Smith



DANA SCHUTZ (B. 1976)

Home Birth

oil on canvas 78 x 62¼in. (198 x 158cm.) Painted in 2016

£300,000-500,000 \$390,000-630,000 €340,000-570,000 'I embrace the area between which the subject is composed and decomposing, formed and formless, inanimate and alive'

-Dana Schutz

With its vivid surface stretching nearly two metres in height, Home Birth is a bold, intimate painting by Dana Schutz. Combining raw, visceral figuration with sharp abstract geometries, it epitomises the fragmented painterly language through which she attempts to capture the complexities of human experience. Painted in 2016, just two years after the birth of her own son, the work follows on from the 2007 canvas How We Would Give Birth: a graphic, tortured imagining of labour, whose female subject gazes longingly at a landscape painting on the wall. In the present work, created in the light of personal experience, Schutz strips this early scene of its emotive horror, focusing instead on the abstract interplay of forms, textures and colours. The subject no longer faces away from the viewer, seeking an escape route, but instead confronts them face-on, her body fractured through a series of intersecting planes. A circular frame, evocative of Francis Bacon's zoom lenses, exposes the moment of birth in all its carnal glory. Drawing inspiration from the depths of art history - from Synthetic Cubism, German Expressionism and CoBrA to Masaccio, Courbet and Alice Neel - Schutz places her figures in deliberately unsettling scenarios. Fluctuating between domestic, comedic and dark psychological registers, her paintings conjure a sense of surreal familiarity: of life refracted and re-ordered. In Home Birth, Schutz brings the full force of her artistic ancestry to bear upon a universal yet little-painted subject - creation, in its most primal form.



Franz Marc, Red Woman, 1912. Leicester Arts & Museums Service.

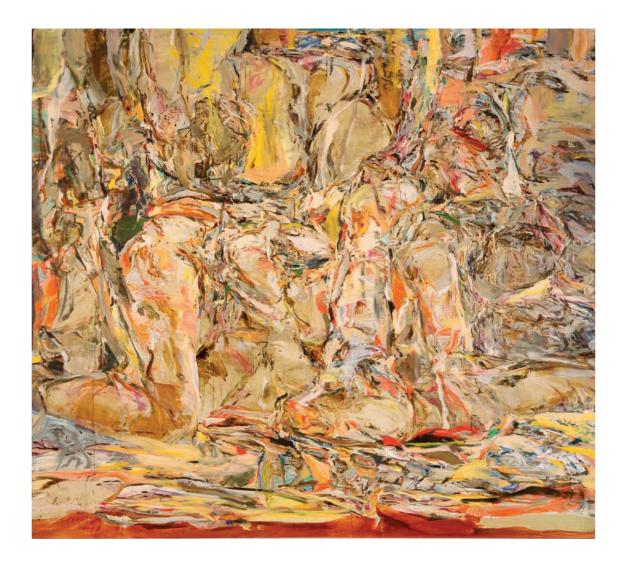
PROVENANCE:

Contemporary Fine Arts, Berlin. Acquired from the above by the present owner in 2016.

EXHIBITED:

Berlin, Contemporary Fine Arts, Waiting for the Barbarians, 2016, no. 9.





Coming to prominence in the early 2000s, Schutz is one of the foremost figures in contemporary painting. By the time of the present work, she had achieved international acclaim, hailed for her dark humour, pathos and erudite art historical imagination. Her paintings of this period, shown together under the title Waiting for the Barbarians, took on an increasingly provocative edge, exploring taboo themes of trauma and violence. Among them were her controversial Open Casket - which caused an uproar at the 2017 Whitney Biennial - her brutal Fight in an Elevator series and the painting Shooting on the Air, depicting the tragic on-air murders of two TV journalists in 2015. By choosing subversive contemporary subjects and filtering them through a range of art historical references, Schutz creates a sense of warped time. Pivotal moments - death, birth, assault - are suspended in dream-like states, caught between reality and fantasy. 'I embrace the area between which the subject is composed and decomposing, formed and formless, inanimate and alive', says the artist (D. Schutz, quoted at https://www.saatchigallery.com/artists/ dana_schutz.htm [accessed 27 May 2019]). The present work, with its vision of life on the brink of emergence, represents the ultimate expression of this belief.

'What I'm interested in is painting as an affective space. The place where the hierarchies of the world can be rearranged within the space of a painting'

-Dana Schutz

Cecily Brown, Tender is the Night, 1999. The Broad Art Foundation, Los Angeles. Artwork: © Cecily Brown. Photo: © Robert McKeever



PHILIP GUSTON (1913-1980)

Untitled

acrylic on panel 30 x 32in. (76.2 x 81.3cm.) Painted in 1968

£1,200,000-1,800,000 \$1,600,000-2,300,000 £1,400,000-2,000,000 'Guston was painting "new images" while most of us were looking the other way'

-Nicholas Serota

Painted in the first year of Philip Guston's groundbreaking return to figuration, *Untitled* (1968) is a refined vision of one of the artist's iconic alter-egos: the hooded figure. In a pale composition - a hint of reddish underpainting glows behind the white background - the triangular head is described in graphic black line, emerging from a rounded, platform-like body dappled with dark red. A black revolver protrudes to the right. He gazes through tiny, cartoonish eye-slits at a blank square, whose shape seems to reflect in the back of his head as a dotted outline. Taking cues from the stark geometries of Mondrian as well as the artist's own deeply personal iconography, this work witnesses Guston forging his unique figurative idiom: a lexicon of forms and characters that allowed him to explore the ambivalence and complicity of the act of painting with caustic, ambiguous humour. Having made his name as an Abstract Expressionist, Guston effected a dramatic shift while living a relatively isolated upstate life in Woodstock, away from New York City. 'I was feeling split, schizophrenic', he recalled. 'The war, what was happening to America, the brutality of the world, what kind of man am I, sitting at home, reading magazines, going into a frustrated fury about everything - and then going to my studio to adjust a red to blue. I thought there must be some way I could do something about it' (P. Guston, quoted in J. Talmer, "Creation" is for Beauty Parlors', New York Post, 9 April 1977). The hooded surrogate in *Untitled* was a key part of his solution. As a young political activist in Los Angeles, in the early 1930s Guston had exhibited a series of paintings critical of the Ku Klux Klan at a Hollywood bookshop, where they were vandalised by Klan members.



Andy Warhol, *Gun*, 1981. The Andy Warhol Museum, Pittsburgh © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

PROVENANCE:

David McKee Gallery, New York Private Collection, London Acquired from the above by the present owner.

EXHIBITED:

Nottingham, Nottingham Contemporary, *Glenn Ligon: Encounters and Collisions*, 2015, pp. 100 & 275 (illustrated in colour, p. 101). This exhibition later travelled to Liverpool, Tate Liverpool.

The Guston Foundation confirms that this lot will be included in the forthcoming *catalogue raisonné* of the paintings of Philip Guston.





It was this memory, said Guston, that inspired the 'hoods' some three decades later. 'They are self-portraits. I perceive myself as being behind the hood. In the new series of "hoods" my attempt was not really to illustrate, to do pictures of the Ku Klux Klan, as I had done earlier. The idea of evil fascinated me ... What would it be like to be evil? To plan, to plot' (P. Guston, 'Philip Guston Talking', 1978, in *Philip Guston: Paintings 1969-1980*, exh. cat. Whitechapel Art Gallery, London 1982, p. 52). In *Untitled*, the 'hood' is a comically absurd figure; his narrow eyes and empty head make him seem harmless, even endearing. But as he appraises an artwork, pistol at the ready, the threat of mindless violence hangs uneasily in the air. Provocative, unstable and witty, *Untitled* displays Guston engaging with the thorniest responsibilities of image-making, unafraid to make art that tackles the danger and darkness of real life head-on.

Having achieved great success alongside his friends Jackson Pollock and Willem de Kooning with his shimmering, lyrical abstract paintings of the 1950s, Guston saw his move to figurative work as a way of exploring the limits of the medium from a vital new angle. 'I knew that I would need to test painting all over again', he said, 'in order to appease my desires for the clear and sharper enigma

'American art is a lie, a sham, a cover up for a poverty of spirit—a mask to mask the fear of revealing oneself. A lie to cover up how bad one can be'

-Philip Guston

Charles Moore, *Birmingham, Alabama*, 1963. Photo: Charles Moore/Getty Images.



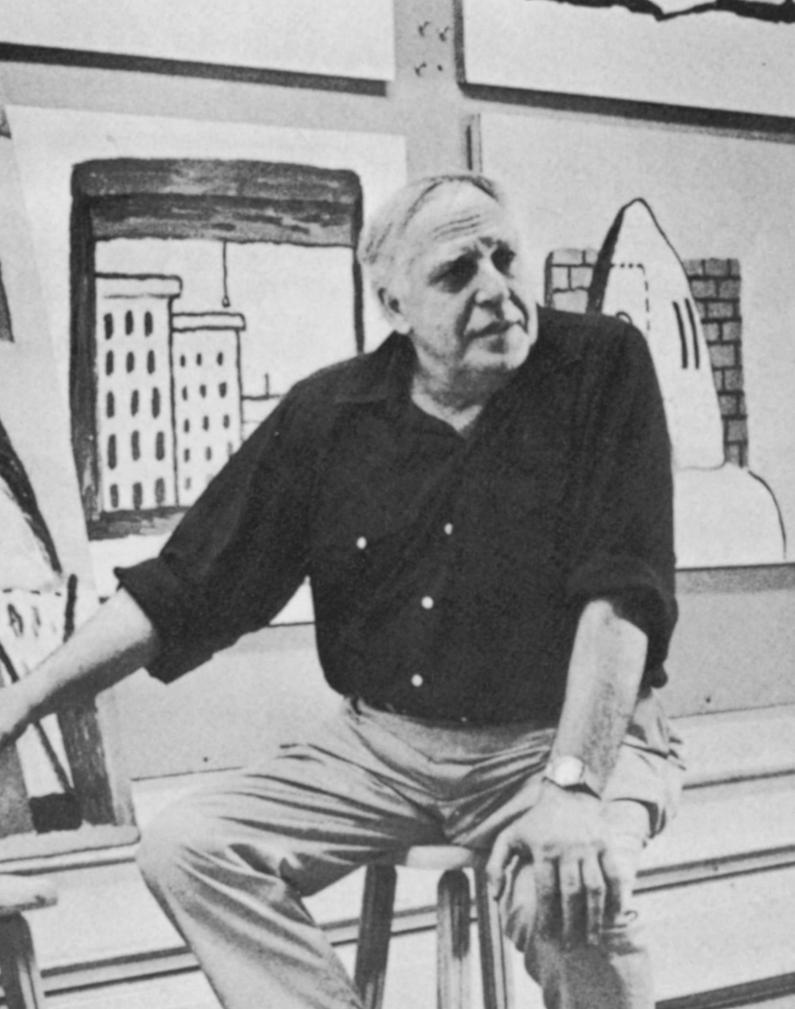
'I have an uneasy suspicion that painting really doesn't have to exist at all ... unless it questions itself constantly'

-Philip Guston

of solid forms in an imagined space, a world of tangible things, images, subjects, stories, like the way art always was ... I have an uneasy suspicion that painting really doesn't have to exist at all ... unless it questions itself constantly' (P. Guston, 'Philip Guston Talking', 1978, in Philip Guston: Paintings 1969-1980, exh. cat. Whitechapel Art Gallery, London 1982, p. 50). Indeed, there is an ominous tension running through these works that undermines any coherent narrative, seeming to probe the paintings' very right to exist; Guston is constantly asking what painting is for, and what it should communicate. By the late 1960s, he had begun to see abstraction as false, escapist and cowardly, peddling a myth of autonomy that deliberately sealed art away from the political and racial tumult that was rocking America at the time. Disavowing the prevailing style of the New York School, he declared that 'American Abstract art is a lie, a sham, a cover up for a poverty of spirit. A mask to mask the fear of revealing oneself. A lie to cover up how bad one can be ... What a sham! Abstract art hides it, hides the lie, a fake! Don't! Let it show!' (P. Guston, quoted in M. Mayer, Night Studio: A Memoir of Philip Guston, London 1991, p. 170). Works like the present see him enlisting the impurity and ambiguity of images, both personal and drawn from the wider world, as a mode of radical honesty to society and himself. *Untitled*, in which Guston openly dons his own mask, might even be said to enact his view of the non-representational art he had left behind: its empty square - a space of quite literal whitewash - seems to figure an art void of purpose, the artist's hooded stand-in facing it unmoved and uncomprehending.

Philip Guston in his studio, 1970.
Photo: © Courtesy Marlborough Gallery, New York, photography by Frank Lloyd.
Artwork: © The Estate of Philip Guston, courtesy Hauser & Wirth.





6

JEAN-MICHEL BASQUIAT (1960-1988)

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

Sabado por la Noche (Saturday Night)

signed, titled and dated 'Jean Michel 1984 - "SABADO POR LA NOCHE"' (on the reverse) acrylic, silkscreen, oil stick and paper collage on canvas 77 x 88in. (195.6 x 223.5cm.) Executed in 1984

£7,500,000-11,000,000 \$9,600,000-14,000,000 €8,500,000-12,000,000 'He transforms paint into incantation ... He chants paint. He chants body. He chants them in splendid repetitions'

-Robert Farris Thompson

Conjured from a mélange of acrylic, silkscreen and paper collage on canvas, Sabado por la Noche (Saturday Night) (1984) is a vibrant and multi-layered work that represents an important period in Jean-Michel Basquiat's career. Basquiat had moved into a loft space owned by Andy Warhol in August 1983, and the two artists made their first collaborative works in silkscreen and paint shortly afterwards; as he continued his dialogue with Warhol over the following two years, Basquiat's own work took on a greater material richness and thematic complexity. Crowning his ascent to global fame, 1984 also saw Basquiat's first solo museum show, which debuted at the Fruitmarket Gallery, Edinburgh, before travelling to London's Institute of Contemporary Art. The present work brings together text, icons and human figures amid a brilliant colour-field of magenta, yellow and emerald green. Its composition is dominated by two human heads that relate it closely to several major works from the same year: Gold Griot (Broad Art Foundation), Grillo (Fondation Louis Vuitton), and Flexible (which Basquiat posed with in his iconic New York Times Magazine photoshoot of 1985) all display similar 'griot' characters. Echoing the role of Basquiat himself, whose art is both literally and figuratively polyvocal, in West Africa a griot is a storyteller or poet who plays a central role in his community's oral tradition. Basquiat's griots, their features limned here in electric white and green on black, show the influence of idols - many bearing the same distinctive elliptical eyes - illustrated in Robert Farris Thompson's book Flash of the Spirit: African & Afro-American Art & Philosophy (1983); this pair

PROVENANCE:

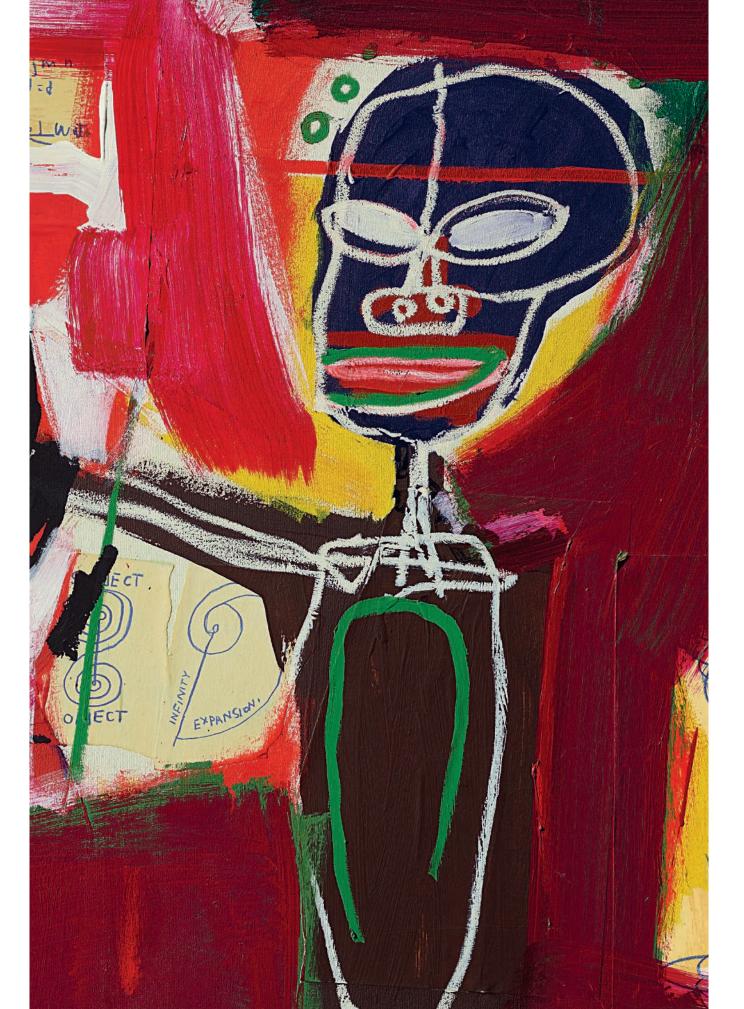
Bruno Bischofberger, Zurich / Mary Boone, New York. Galerie Yvon Lambert, Paris. Galerie Daniel Templon, Paris. Acquired from the above by the present owner in 1993.

EXHIBITED:

Marseille, Musée Cantini, *Jean-Michel Basquiat – Une Retrospective*, 1992, p. 134 (illustrated in colour, p. 135).

LITERATURE:

R. Marshall & J.L. Prat, *Jean-Michel Basquiat*, Paris 1996, vol. II, p. 119, no. 6 (illustrated in colour, p. 118). J.L. Prat, et al, *Jean-Michel Basquiat*, Paris, Galerie Enrico Navarra, 2000, vol. II, p. 197, no. 6 (illustrated in colour, p. 196). R. Marshall & J.L. Prat, *Jean-Michel Basquiat*, Paris 2010, p. 36.





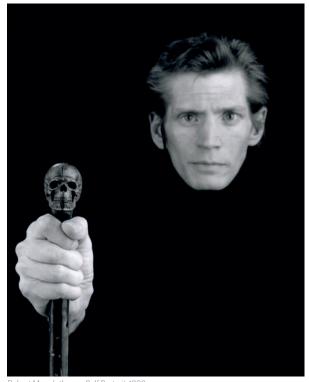




Deal-Michel Basquiat, Griffo, 1964.
Fondation Louis Vuitton, Paris.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2019.
Photo: © akg-images.

particularly resemble a page showing two figures carved for the Yoruba Church in 1960s Harlem. Also embedded in the layers of paint and oilstick are sheets of paper scrawled with Fibonacci and S-shaped spirals, as well as esoteric symbols echoing the Afro-Cuban ideograms of life, death and rebirth found in the same book. A third mask-like head, submerged in pink to the lower left, dreams forth a procession of female forms amid an aura of red, green and gold - the colours of the Pan-African flag. While these details reflect Basquiat's increasing interest in African spiritualism and history, other elements have a more contemporary Pop flavour, such as a grinning, cartoonish wolf, and a silkscreened comic-strip boxing scene ('BIP!'), which also appears in another key 1984 work, Melting Points of Ice (Broad Art Foundation). In Sabado por la Noche, Basquiat, a multi-channelled synthesiser of texts, images and the world around him, brings a bounty of ideas into luminous conversation.

As Jordana Moore Saggese has observed, 'Basquiat's work currently exists in a liminal space of art history: he has a half-Haitian, half-Puerto Rican ancestry and is equally interested in black history and modern painting' (J. M. Saggese, Reading Basquiat: Exploring Ambivalence in American Art, Berkeley, CA, 2014, pp. 40-41). The present work's Spanish title tells part of the story. Having grown up in a multilingual household, Basquiat was fluent in Spanish and often riffed on the language in his works. The griots, meanwhile, awash



Robert Mapplethorpe, *Self Portrait*, 1988. Tate, London / National Galleries of Scotland, Edinburgh. © Robert Mapplethorpe Foundation. Used by permission.





Jean-Michel Basquiat, Gold Griot, 1984.
The Broad Art Foundation, Los Angeles.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS,
London 2019.
Photo: © Zindman/Fremont. Courtesy The Broad Art Foundation,



Jean-Michel Basquiat, Melting Point of Ice, 1984.
The Broad Art Foundation, Los Angeles.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2019.
Photo: © The Broad Art Foundation, Los Angeles.

'I've never been to Africa. I'm an artist who has been influenced by his New York environment. But I have a cultural memory. I don't need to look for it; it exists. It's over there, in Africa. That doesn't mean that I have to go live there. Our cultural memory follows us everywhere, wherever you live'

-Jean-Michel Basquiat

in gestural swathes of Abstract Expressionist colour, are a vivid instance of different artistic idioms coming together: 'black history' meeting 'modern painting.' It is notable that while he did see some of his art-historical material in person - he often visited the Metropolitan Museum, for example -Basquiat drew heavily on printed and textual sources. Beyond his well-known childhood fascination with Gray's Anatomy and a volume of drawings by Leonardo da Vinci, books remained a wellspring of stimulation throughout his mature practice. He was likely introduced to Thompson's Flash of the Spirit by his friend Shenge Ka Pharaoh, who became an assistant in 1984. Basquiat was so enamoured with the book that he asked Thompson to contribute a catalogue essay for a 1985 solo show in New York; the scholar readily accepted. Drawing a musical or vocal equivalence between Basquiat's work and the magic of a voodoo shaman, he identified the artist as displaying a 'Creole' sensibility, and enthused that

'He transforms paint into incantation ... He chants paint. He chants body. He chants them in splendid repetitions' (R. F. Thompson, *Jean-Michel Basquiat: 2 March – 23 March 1985*, exh. cat. Mary Boone / Michael Werner Gallery, New York 1985, n.p.).

As with many of the faces that fill Basquiat's most celebrated works, it is tempting to search for elements of self-image in *Sabado por la Noche*'s griots. Otherworldly and glowing, their intense white lineation hints at skeleton and muscle beneath the skin, offering an all-too-easy reading of the young artist – who would die aged just twenty-seven in 1988 – haunted by spectres. More complex than mere *vanitas* death-masks, however, these heads are better viewed as part of a pictorial investigation into the disjunctions, links, boundaries and echoes between outer appearances and what might be concealed within. As Jeffrey Hoffeld observes, 'Basquiat's





repeated use of anatomical imagery – skeletons, musculature, and internal organs – coincides with an ever more widespread tendency in his work to turn things inside out. Inner thoughts are made public in graffiti-like litanies of words and other bursts of expression; distinctions between private spaces and public places are dissolved; past and present are interwoven, and levels of reality are multiplied and scrambled; the imagined realms of paradise, hell and purgatory become indistinguishable' (J. Hoffeld, 'Basquiat and the inner self', in Jean Michel Basquiat, Gemälde und Arbeiten auf Papier (Paintings and works on paper), exh. cat. Museum Würth, Künzelsau 2001, p. 27). If Basquiat did see himself in the griot's guise, he was perhaps performing an anatomy of himself as a painter-troubadour, spinning ambiguous and manylayered stories from his internal and external worlds.

Discussing his use of African imagery, Basquiat said 'I've never been to Africa. I'm an artist who has been influenced by his New York environment. But I have a cultural memory. I don't need to look for it; it exists. It's over there, in Africa. That doesn't mean that I have to go live there. Our cultural memory follows us everywhere, wherever you live' (J-M. Basquiat, quoted in D. Davvetas, 'Jean-Michel Basquiat', New Art International, October-November 1988, p. Ixiii). Indeed, works like Sabado por la Noche are less immediately about the artist's personal identity than they are reflective of the mutable, hybrid nature of

'His hand was swift and sure. The images that trailed behind it crackled and exploded like fireworks shot from the back of a speeding flatbed truck'

-Robert Storr

Hieroglyph, Egyptian Museum, Turin. Photo: © Egyptian Museum, Turin, Italy / Bridgeman Images.





Dan Mask, Liberia, date unknown. Photo: DeAgostini/Getty Images.



Jean-Michel Basquiat, *In this Case*, 1983. Private Collection. © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2019.

contemporary culture at large. New York was the centre of Basquiat's life and art: a whirlwind of visual and aural information where everything was available, and where the influences of voodoo and TV advertisements, Picasso and subway graffiti, da Vinci and Warhol could meet on equal footing. His works were vessels into which he poured images and words, cataloguing and juxtaposing what he saw to craft rich visual lyrics like a griot of the Lower East Side. The diversity of media in Sabado por la Noche - drawn, painted, collaged, silkscreened - matches its range of ideas. Basquiat's mastery lies in his quickfire and seemingly effortless process of selection and composition: for all its density and multiplicity, the canvas is neither overwhelmed or unbalanced. He deploys colour and form with an instinctive grace. Bravado brushwork, mysterious glyphs and powerful human figures sing in harmony. As Demosthenes Davvetas has written, Basquiat's work 'is less like a mirror than like an eye and a voice: as eye, it observes and interprets life, collecting selected items and organising them within itself; thus organised, it becomes voice, a clear utterance expressing what has been seen' (D. Davvetas, 'Lines, Chapters and Verses: The Art of Jean-Michel Basquiat,' in E. Navarra (ed.), Jean-Michel Basquiat, 3rd ed., Paris 2000, p. 59).

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

-Jeffrey Hoffeld



KARA WALKER (B. 1969)

Four Idioms on Negro Art #4 Primitivism

signed, titled and dated 'Kara Walker 2015 Four Idioms on Negro Art #4 Primitivism' (on the reverse) flashe, tempera, and watercolour on paper 72 x 1221/sin. (182.9 x 311cm.) Executed in 2015

£200,000-300,000 \$260,000-380,000 €230,000-340,000 "... confronting the viewer with the contradictory desires and interpretations that s/he cannot bear to acknowledge, my work reveals images that I too am shocked to encounter in the dark alleys of my imagination"

-Kara Walker

Spanning over three metres in width, Four Idioms on Negro Art #4: Primitivism (2015) is a vivid and monumental work by Kara Walker. Walker, whose new site-specific work for Tate's Turbine Hall will be unveiled in October 2019, is best known for her mural-sized installations of black paper cut-outs which viscerally dramatize and deconstruct racial and sexual stereotypes; the genteel 'mock-antique' appearance of these silhouettes is jarringly at odds with their incendiary content. In the present work, Walker adds electrifying colour to the mix, using flashe, tempera and watercolour to create a striking fresco-like composition. Against a nocturnal background washed in cobalt blue, four black figures are silhouetted. They are framed by sinuous trees, the blue sky reflecting in three equidistant puddles before them. The three central figures - one female and two seemingly male - are engaged in what looks like a violent and ecstatic ménage à trois. The lower body, lying prone and swallowing the leg of the body above him, has a Neanderthal skull for a head. To the right, a towering figure wearing the boots and visor of a riot policeman steps on the skull, brandishing a large club that echoes his oversized phallus. The work belongs to a series that satirises the perceived 'idioms' of African American art; the first, Four Idioms on Negro Art #1: Folk, is held in the Albright-Knox Gallery, Buffalo.



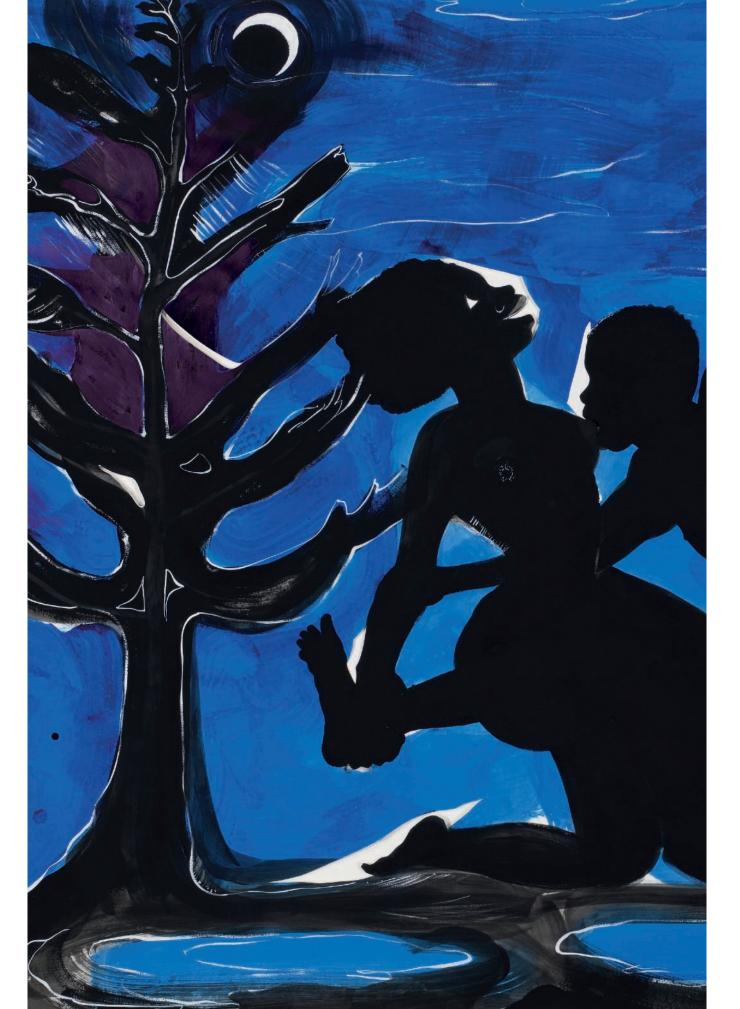
Dan Fischer, *Kara Walker*, 2008. Courtesy of Alison Jacques Gallery, London © Dan Fischer

PROVENANCE:

Victoria Miro, London. Acquired from the above by the present owner in 2015.

EXHIBITED:

London, Victoria Miro, Kara Walker: Go to Hell or Atlanta, Whichever Comes First, 2015.









Kara Walker, Gone: An Historical Romance of a Civil War as It Occurred b'tween the Dusky Thighs of One Young Negress and Her Heart, 1994. Museum of Modern Art (MoMA), New York.

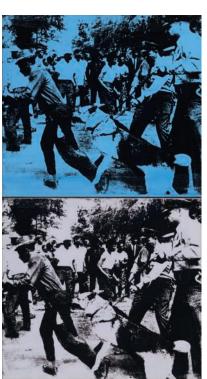
Artwork: © Kara Walker; Courtesy of Sikkema Jenkins & Co., New York.

Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence. Acc. n.: 462.2007.

'History is carried like a pathology, a cyclical melodrama immersed in artifice and unable to function without it'

-Kara Walker

Walker sees these received 'idioms' - her targets include folk art, primitivism and graffiti - as patronising and restrictive, presenting comfortable, romanticised and two-dimensional narratives. As Robert Fitzgerald Reid-Pharr has written, 'Walker reserves some of her most pointed criticism for what she describes as the bad black art she saw as a child in Atlanta. She believed the work to be bad not so much because it tended to focus on degradation or the resistance to degradation but instead because, in producing that work, artists ran the risk of creating images of Black American identity and culture that were as thin as the paper on which they were drawn' (R. F. Reid-Pharr, 'Black Girl Lost', Kara Walker: An Abbreviated Emancipation (from The Emancipation Approximation), exh. cat. University of Michigan Museum of Art, Ann Arbor 2012, p. 28). In contrast, Walker's own work directly engages with the complexities, contradictions, seductions and appalling violence of the past and present to create a far more nuanced and difficult image than these 'idioms' would allow. Teasing apart the interwoven strands of history and fantasy in received cultural constructions, works like Four Idioms on Negro Art #4: Primitivism traverse the realms of horror, desire and beauty with razor-sharp wit.



Andy Warhol, Little Race Riot, 1964. Art Institute of Chicago. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London. Photo: © 2019. Photo The Art Institute of Chicago / Art Resource, NY/ Scala, Florence.



×*8 KAWS (B. 1974)

NYT (COMPANION CLOSE UP) Brown

signed and dated 'KAWS, 13' (on the reverse) acrylic on canvas 48 x 72in. (121.9 x 182.9cm.) Painted in 2013

£1,200,000-1,800,000 \$1,600,000-2,300,000 €1,400,000-2,000,000 'When I created him, I wanted him to have human sensibility'

-KAWS

Bold, iconic and tinged with pathos, NYT (COMPANION CLOSE UP) Brown is a large-scale painting depicting KAWS' signature character. It was COMPANION who propelled the artist onto the international stage around the turn of the millennium. Starting life as a sell-out vinyl toy, the figure has since become synonymous with KAWS' practice, taking his place within the artist's celebrated pantheon of cartoon appropriations. COMPANION has toured the world as a monumental sculpture, graced New York as a 40-foot-long balloon in the 2012 Macy's Thanksgiving Day Parade, and recently occupied Victoria Harbour in Hong Kong as a gigantic floating inflatable. Extending the legacy of Andy Warhol, Keith Haring, Jeff Koons and Takashi Murakami, KAWS has forged one of today's most recognizable art practices, shifting seamlessly between painting, sculpture, clothing and toy design. With his roots in animation and graffiti, he takes well-known cartoon characters and endows them with his trademark features: a skull-and-crossbones head and crossed-out eyes. In doing so, he rescues them from the world of fictional happy endings, re-casting them as flawed, emotionally-complex beings. The present iteration of COMPANION, with his head in his white gloved hands, is among the most poignant examples of this approach: 'I wanted him to have a human sensibility', explains the artist (KAWS, quoted at http://time.com/5553351/kaws-artist-sculpture-companion-hongkong-harbor/ [accessed 24 May 2019]). A large-scale sculptural version, COMPANION (PASSING THROUGH), has been installed at various sites across the world, including Hong Kong, the Aldrich Museum, Connecticut, the Modern Art Museum of Fort Worth and Philadelphia's 30th Street Station.



KAWS, COMPANION (Passing Through) at 30th Street Station, Philadelphia, 2013.
Photo: © Brian Farmer.
Artwork: © KAWS

PROVENANCE:

Private Collection, acquired in 2013.









KAWS, COMPANION balloon in 86th Annual Macy's Thanksgiving Day Parade, 2012

'[COMPANION] deals with life in the way everyone does ... I want to understand the world I'm in and, for me, making and seeing art is a way to do that'

-KAWS

Though other cartoon figures frequently populate KAWS' practice, COMPANION remains his most enduring character. The artist started his career doing graffiti, taking the moniker KAWS - a name initially chosen for its visual appearance. Unlike many of his peers, he would remove posters from city walls and draw over them at home before returning them the next day. This practice gradually took him across the globe, most notably to Tokyo, where he began to collaborate with a variety of designers. Working with labels Hectic and Bounty Hunter, he conceived the seminal COMPANION toy, which was released in 1999. By this stage, KAWS was well known for his skull and X motifs, and this was the first time one of his figures had come to life in three dimensions. The first editions sold out almost immediately, spurring the character's subsequent incarnations in painting and sculpture. For KAWS, he remains a universal symbol of the human condition: 'he deals with life in the way everyone does ... He reflects attitudes we all have' (KAWS, guoted in KAWS: Where the End Starts, exh. cat., Modern Art Museum of Fort Worth, Texas, 2017, p. 5).



Roy Lichtenstein, *Look Mickey*, 1961. National Gallery of Art, Washington Dorothy and Roy Lichtenstein, Gift of the Artist, in Honor of the 50th Anniversary of the National Gallery of Art.

© Board of Trustees, National Gallery of Art, Washington.



MARK TANSEY (B. 1949)

Study for Forward Retreat

signed 'Tansey' (upper right); signed, titled and dated 'Tansey 1986 "Study for Forward Retreat"' (on the reverse) oil on canvas 42½ x 54½in. (107 x 137.4cm.) Painted in 1986

£1,500,000-2,000,000 \$2,000,000-2,500,000 £1,700,000-2,300,000 'I'm working with pictorial rhetoric; how we read different kinds of visual order'

-Mark Tansey

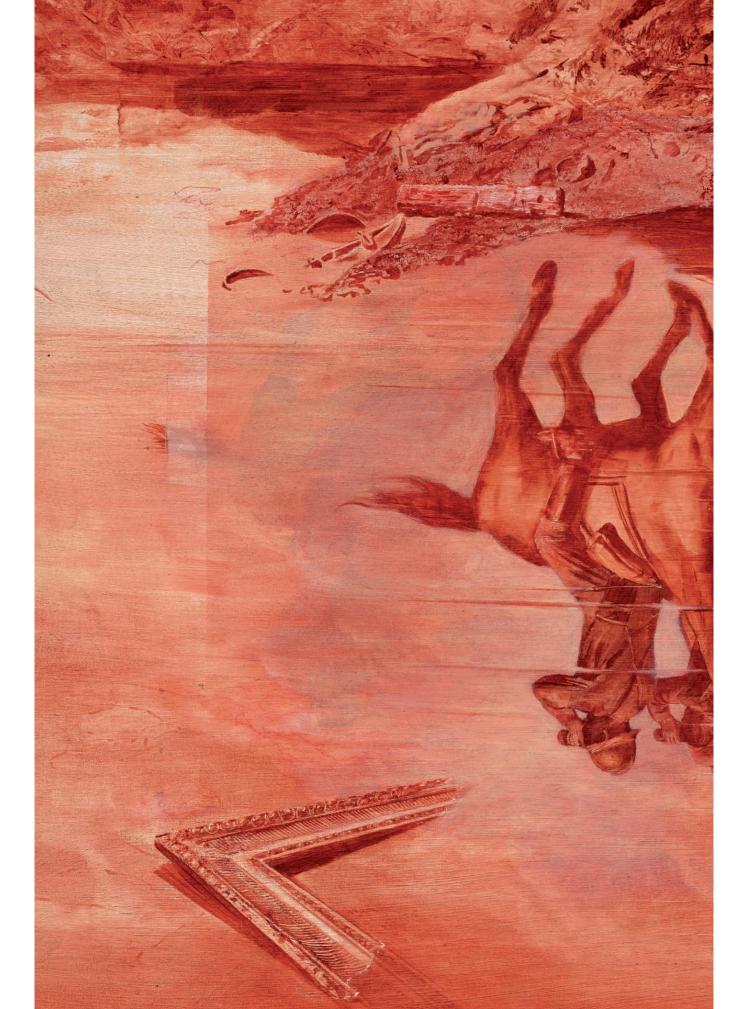
Study for Forward Retreat (1986) is an instantly recognisable allegorical painting by Mark Tansey. In striking cadmium red monochrome, Tansey depicts the image - reflected upside-down in a pool of water - of four men sat backwards on galloping horses. Three of them, gazing intently through binoculars, are outfitted in the First World War military gear of Germany, France and Britain, while the fourth is dressed as a polo player. The wasteland they charge over is littered with the relics of art history: a 'primitive' African mask and wooden idols, a toppled vase of still-life flowers, a lute, scattered paintbrushes and pots. A cracked urn and two gilt picture-frames are submerged in the pool. A fully realised work in its own right, Study for Forward Retreat differs from the famous Forward Retreat (1986, Broad Art Foundation) in just one playful detail: in the final painting, Tansey switched the lute for a platter of apple-cores, a wry image of Cézanne consumed. In this typically complex metaphorical composition, Tansey is satirising the neo-primitive, neo-expressionist, and Neo-Geo artists of the 1980s avant-garde. Rushing forward in the name of progress, they in fact look behind them toward a receding distance, blindly trampling on the ruins of the past. Tansey throws the supposed

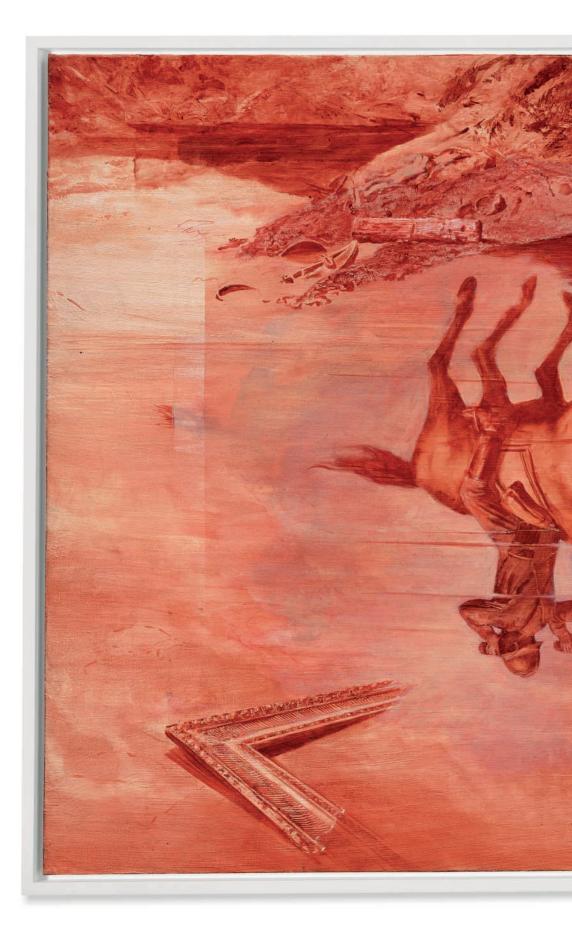


René Magritte, La condition humaine, 1933. National Gallery of Art, Washington DC. Artwork: © René Magritte, DACS 2019. Photo: © 2019. Photo Photothèque R. Magritte / Adagp Images, Paris, / SCALA, Florence.

PROVENANCE:

Gagosian Gallery, New York.
Private Collection, Midwest USA.
Anon. sale, Christie's New York,
14 May 2014, lot 505.
Acquired at the above sale by the
present owner.









Mark Tansey, Forward Retreat, 1986.
The Broad Art Foundation, Los Angeles.
Artwork: © Mark Tansey.
Photo: © The Broad Art Foundation, Los Angeles.

'The conceptual should be able to mingle with the formal and subject matter should enjoy intimate relations with both'

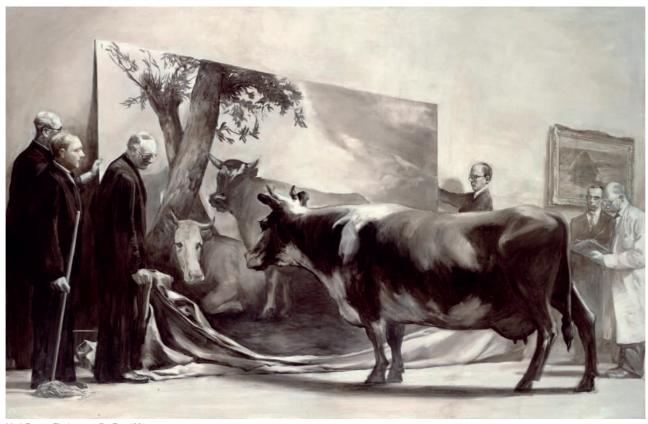
-Mark Tansey

'innovations' of these artists into doubt, and implies that the course of art history might run on forces beyond their control. Much like his most well-known painting The Triumph of the New York School (1984, Whitney Museum of American Art), which depicts the School of Paris in military surrender to the advocates and artists of Abstract Expressionism, Study for Forward Retreat restores the idiom 'avant-garde' - employed by critics like Clement Greenberg as a term for the artistic cutting edge - to its original warlike context. The polo player hints that this modernist vision of art as battlefield might take itself a little too seriously. At once playful and thoughtful, convincing and uncanny, Study for Forward Retreat exemplifies Tansey's rejuvenation of painting's metaphorical thrills. As he has put it, 'A painted picture is a vehicle. You can sit in your driveway and take it apart or you can get in it and go somewhere' (M. Tansey, quoted in J. Saltz, R. Smith and P. Halley, Beyond Boundaries: New York's New Art, New York 1986, p. 128).

Tansey, who is well-versed in critical theory and poststructuralist philosophy, begins his process by spinning a linguistic 'colour wheel' of his own design. The wheel's concentric sections of subject, object and verb generate phrases that might spark the idea for a painting ('pagan

missionary redeploying vanguard', or 'analyst eluding linguistic bodyguard' are among countless possible combinations). He then creates collaged and photocopied sketches, drawing from a vast analogue image-library that he began stockpiling while a graduate student at Hunter College in the late 1970s. Mid-century magazines, illustrated histories of war and other sources have fed into this immense lexicon of human figures, organised by pose, which he uses to build his compositions. After months of meticulous planning, the painting can begin. Working in strictly monochrome reds, blues and greys - which he applies to a gessoed white ground, then scrapes away to reveal light - Tansey paints like a master fresco painter of old, completing section by section in the short window of time that it takes the paint to dry. He describes this painstaking technique as 'somewhere between finger painting and watercolour' (M. Tansey, 'Notes and Comments', Mark Tansey: Visions and Revision, New York 1992, p. 127). His monochrome and quietly illustrative style allows him to separate his images from their sources and integrate them into what looks like a 'believable' photographic unity. 'In the beginning I was attracted to monochrome - black and white - because everything I liked was in it, from reproductions of Michelangelo to scientific illustration to Life magazine photos', Tansey explains.





Mark Tansey, *The Innocent Eye Test*, 1981. Metropolitan Museum of Art, New York. Artwork: © Mark Tansey. Photo: © 2019. Photo The Metropolitan Museum of Art/Art Resource/Scala, Florence. Acc. n.: 1988.183.

'A painted picture is a vehicle. You can sit in your driveway and take it apart or you can get in it and go somewhere'

-Mark Tansey

'Because this simple but versatile syntax was shared by art, fiction, and photographic reality, it made possible another level of pictorial fiction where aspects of each could commune. That a painted picture no longer had to pretend to non-fiction, no longer had to be a cage for the real, made it possible to think in terms of a conjectural field or a place of inquiry. The picture could work as a hybrid form equidistant between the functions of painting, illustration, and photography' (M. Tansey, 'Notes and Comments', *Mark Tansey: Visions and Revision*, New York 1992, p. 128).

While Tansey's virtuoso technique and fierce conceptual intelligence won him huge acclaim in 1980s New York, it is clear he thought little of the 'neo' painting that was in vogue there at the time. The paradoxical title of *Forward Retreat* points up the fact that no true advances are made by artists who simply reprise and rebrand what has gone before them. The pool's reflection, Tansey says, is a 'structural metaphor for an art historical present consisting largely of upside down reversed simulations of heroic postures of the recent past' (M. Tansey quoted in J. Freeman, 'Metaphor and Inquiry in Mark Tansey's "Chain of Solutions", *Mark Tansey*, exh. cat.

Los Angeles County Museum of Art, Los Angeles 1993, p. 46). Tansey, of course, also draws on certain idioms of the past, deliberately echoing the 'neutral' style of illustrations in official history-books and staged daguerreotypes. 'It's common practice in contemporary art to rely heavily on critical supplements to provide the conceptual content', he notes. 'But in illustration, the critical content and image can be structured together metaphorically' (M. Tansey, 'Notes and Comments', Mark Tansey: Visions and Revision, New York 1992, p. 135). This not only gives his works - replete as they are with surreal juxtapositions and anachronistic detail - their strangely believable flavour, but allows them to stand apart from the prevailing 'look' of their time, and makes an ideological statement against the non-representational, non-allegorical forms of painting championed by modernist orthodoxy. For Tansey, art's trajectory need not be framed in terms of one group triumphing over another, and pictorial content need not be taboo. In Study for Forward Retreat he not only engages in light-hearted mockery of his peers, but also reignites the power of painting to make metaphor visible, and opens up questions about the vast structures of preconception that are embedded, unseen, in every image.



AMY SILLMAN (B. 1955)

Cliff 1

oil on canvas 72 x 59% in. (183 x 152cm.) Painted in 2005

£120,000-180,000 \$160,000-230,000 €140,000-200,000 '[Sillman's] colour, scale and line create unorthodox constellations that seem to spill out limbs, enmesh and fall apart in anarchic rhythm. Like a DJ sampling, she is cross-referencing as if she was a postmodern Fauve. Cézanne, Chagall, late Guston and Carroll Dunham are distilled in a lyrical remix hinting at landscapes and interiors derived from instant memory'

-Max Henry

Looming almost two metres in height, Cliff 1 (2005) is a captivating example of Amy Sillman's exuberant painterly language. Sillman inflects abstract forms with glimmers of figuration to create scapes of colour and shape that are charged with the memories and feelings of lived experience. The evocative, unresolved state of works like the present speaks powerfully of our slippery, subjective and sensational relationship to the world around us. To the right of Cliff 1, vertical strokes of cream on green surge upwards in a chalky, towering form suggestive of the 'cliff' of the title. This structure is capped with a summery profusion of yellow, orange, green and blue dabs of impasto, which conjure the petals and leaves of a wildflower meadow. A beaky gathering of bird- and plant-like green shards appear to tumble off the cliff to the left, where they meet a wide-open space wreathed in broad bright orange brushstrokes. These give way to a faceted, overlaid field of grey, khaki and pale pink flocked with dramatic deep red fragments. The vivid carmine forms, which look something like scraps of fabric or paper - pleated, scrunched, torn and thrown to the wind in chromatic chorus - glow with a characterful force that verges on personality. As Sillman has said, 'the shapes that I am interested in looking at and drawing always turn into forms that have some kind of psychological narrative' (A. Sillman, quoted in K. Rosenberg, 'Shifting Contexts, Psychodrama and Meta-Works', New York Times, 3 July 2014). Drawing on the hybridity of the work of artists like Willem de Kooning, Philip Guston and Richard Diebenkorn before her, Sillman loads her canvas with teeming and fugitive life, taking contemporary abstraction into thrilling new territory.



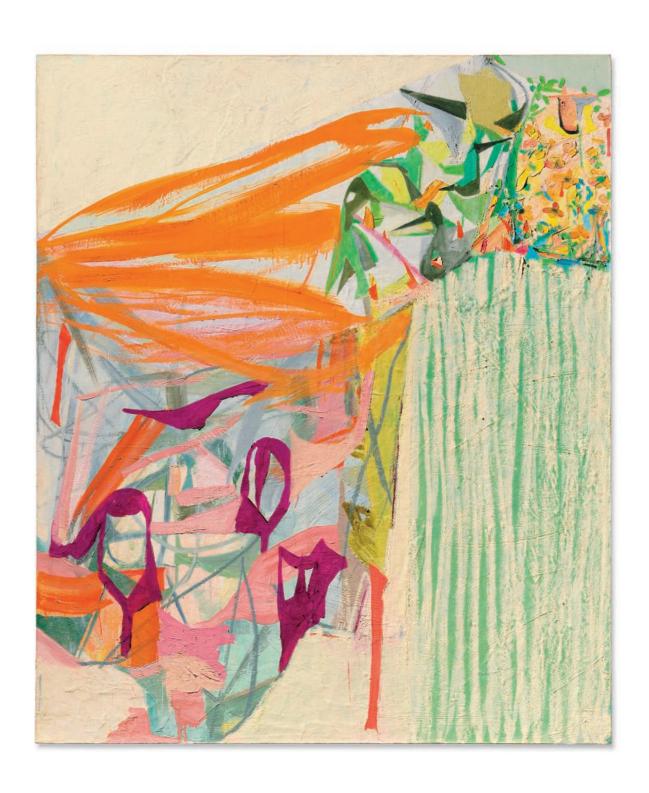
Willem de Kooning, *The North Atlantic Light*, 1977. Stedelijk Museum, Amsterdam. Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London. Photo: © 2019. Photo Art Resource/Scala, Florence.

PROVENANCE:

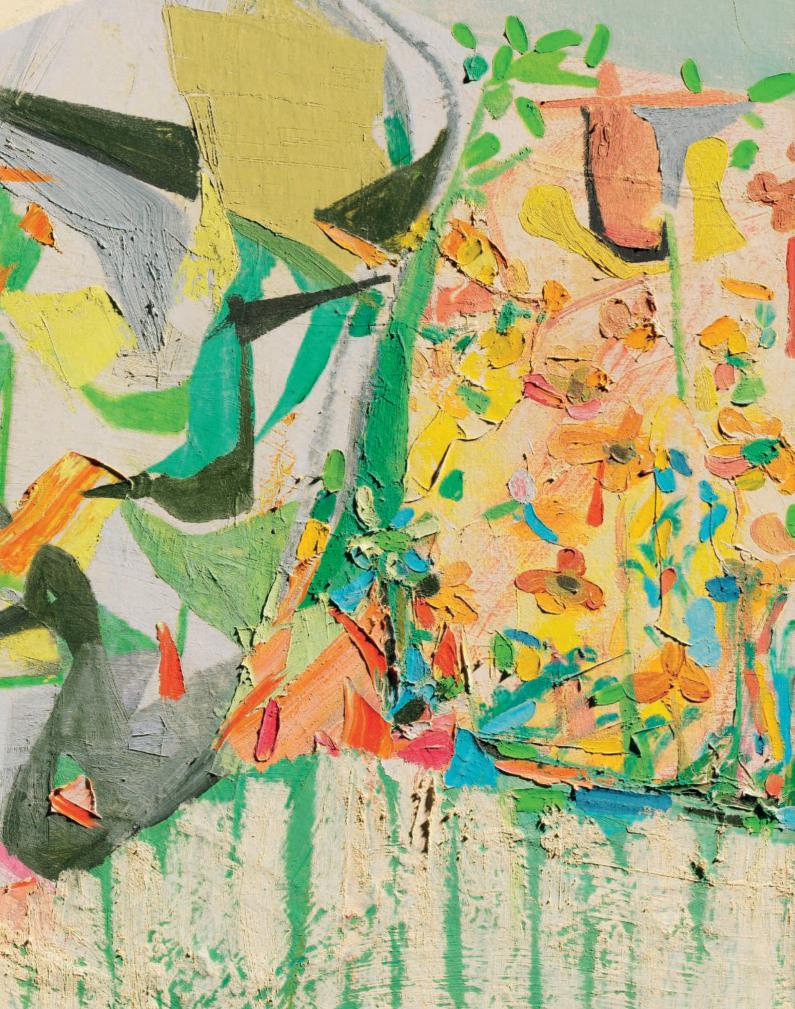
Susanne Vielmetter LA Projects, Culver City. Saatchi Collection, London (acquired in 2005). Acquired from the above by the present owner in 2013.

EXHIBITED:

London, Saatchi Gallery, *The New Atlantis: Abstract America*, 2008, p. 148 (illustrated in colour, p. 149).







λ*11

CECILY BROWN (B. 1969)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Blonde Eating Birds

signed and dated 'Cecily Brown 2011-2012' (on the reverse) oil on canvas 67 x 65in. (170 x 165.3cm.) Painted in 2011-2012

£800,000-1,200,000 \$1,100,000-1,500,000 €910,000-1,400,000 'Cecily Brown's paintings swing precariously from improvisation to more conscious control, from abstraction to figuration ... Her recent paintings have turned up the volume of this tumultuous beauty'

-Klaus Kertess

Offered in the Post-War and Contemporary Art Evening and Day Auctions respectively, Cecily Brown's *Blonde Eating Birds* (2011-2012) and Henry Taylor's *Adam Janes* (2011) stem from an important private collection of international contemporary art. Built over a twelve-year period, the collection is committed to supporting emerging, mid-career and established artists, displaying their work in public and private exhibition spaces across the world. At its heart lies a passion for contemporary painting, showcasing works defined by their tactile, colourful surfaces. These two outstanding canvases demonstrate the thrilling new directions that artists have sought for the medium in the twenty-first century.

In *Blonde Eating Birds*, visceral strands of paint are coerced into an electrifying symphony of colour, texture and form. Fleshy forms and verdant shades collide in riotous discord, creating a surging painterly jungle that oscillates wildly between abstraction and figuration. Completed in 2012, and unveiled in Brown's solo exhibition at the Essl Museum in Vienna that year, the work takes its place within a ground-breaking *oeuvre* that breathed new life into painting. Coming to prominence in the late 1990s, at a time when many considered the medium outmoded, the artist revelled in its sensory, carnal properties, re-conceiving the act of painting as a form of orgiastic alchemy. Whilst Brown's titles often bear little relevance to the work, derived sporadically from sources including films, song lyrics and junk emails, the present painting seems to allude to René Magritte's 1927 painting *Young Girl Eating a Bird*. Brown had made a number of earlier paintings referencing this theme – including the 2004 triptych *Girl Eating Birds* and the 2011-2012 diptych *Girl Eating a Turtle Dove* – but here the original source takes on a new degree of clarity. The girl's uplifted arms, and the writhing bird in her hands, are echoed in the upper central portion of the canvas, her hair translated from brown to gleaming



PROVENANCE:

Contemporary Fine Arts, Berlin. Acquired from the above by the present owner in 2012.

EXHIBITED:

Vienna, Essl Museum, *Cecily Brown*, 2012, pp. 64 & 74 (illustrated in colour, p. 65).

Willem de Kooning, Woman and Bicycle, 1952-1953.
Whitney Museum of American Art, New York.
Artwork: © 2019 The Willem de Kooning Foundation
/ Artists Rights Society (ARS), New York and DACS, London.
Photo: © 2019. Digital image Whitney Museum of American Art
/ Licensed by Scala.





blonde. According to Magritte's biographer David Sylvester – Brown's father – the artist is thought to have based his painting on the poem 'The Girl Who Ate Birds' by Paul Nougé, published the same year. Surreal, sensuous and disturbing, the poem's dark imagery finds new expression in Brown's tableau, which flits unnervingly between the pastoral and the demonic.

'Franz Kline said "oil paint never behaves the same way twice" and it's true', observes Brown (C. Brown, quoted in 'Interview: Silvia Köpf in Dialogue with Cecily Brown, in Cecily Brown, exh. cat., Essl Museum, Klosterneuburg, 2012, p. 32). Unlike her YBA peers, who favoured subversive, conceptual modes of expression, Brown sought inspiration in the unpredictable, malleable properties of paint. Absorbing the lessons of her forebears - Bosch, Brueghel, Titian, Degas, Delacroix, Fragonard, Soutine, Bacon and the Abstract Expressionists - she devoted herself to celebrating the physical pleasure of painting. Whilst many of her initial works were explicitly erotic in tone, her later canvases internalised this subject matter, featuring abstract flashes of naked flesh and flailing limbs. The rabbit that features in the top right hand corner of the present work conjures memories of her early paintings, which were frequently strewn with cavorting bunnies. 'Cecily Brown's paintings swing precariously from improvisation to more conscious control, from abstraction to figuration avoiding closure, revelling in ambiguity and surprise', writes Klaus Kertess. 'Hers is an erotic maelstrom of brushstrokes ever welcoming to eyes in need of sensualisation. Her recent paintings have turned up the volume of this tumultuous beauty' (K. Kertess, quoted in Cecily Brown, exh. cat., Gagosian Gallery, Rome, 2011, p. 1). In contrast to many of her works, whose origins are deliberately elusive, Blonde Eating Birds seems to riff openly on its macabre source. In its fantastical, carnivorous depths, the painting holds ecstasy and horror in equal measure.

'We find her in the heart of summer, in the shadow of a sturdy tree thronged with calmed birds unalarmed by her presence. Her schoolgirl demeanor would be excuse enough, and her modest dress, her neat hair... It is then that one notices the pallor of joy, the eyelids closed over the cruelty of her dreams, the teeth pressed to the blood-stained lips, the woman engrossed in her pleasure and savoring, through the caress of its plumage, a creature docile to the point of continuing to live. Since one has to hold one's own, one invents, as an afterthought, the girl who ate birds'

-Paul Nougé, 'The Girl Who Ate Birds', 1927

Jean-Honoré Fragonard, Les Hasards heureux de L'Escarpolette (The Happy Accidents of the Swing), 1767. The Wallace Collection, London. Photo: © Wallace Collection, London, UK / Bridgeman Images.



GEORGE CONDO (B. 1957)

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

Diagonal Portrait

signed and dated 'Condo 2013' (upper left) acrylic, charcoal and pastel on canvas, in artist's frame 61% x 57½in. (157 x 146cm.)

£1,500,000-2,000,000 \$2,000,000-2,500,000 €1,700,000-2,300,000 'I like to think about Picasso ... because he took a bicycle seat and a pair of handlebars and made a bull's head: he reconfigured a manmade thing into a natural thing. What I've done is the reverse, I've turned it back into the bicycle'

-George Condo

Painted in 2013, Diagonal Portrait is a monumental masterpiece of George Condo's 'psychological cubism': a signature blend of abstraction, figuration and art-historical plunder through which he depicts aspects of the human condition with rich and humorous intensity. The present work leans toward the abstract, with a vibrant conglomerate of shapes that only just register as a human profile. Graceful, tumbling strokes of charcoal enclose loops, planes and facets of colour, ranging from sloped shoulders of khaki and burnt umber to a riotous tangled head of lavender, red, jade green, and neon yellow. A V-shaped orange block hints at a nose, adjoining one vertical eye and a flash of piano-key teeth; a sketchy second eye hovers further up amid a dripped and splashed haze of white. Pastel and paint conjure a variety of textures. While influences from Picasso to Disney clamour in Condo's explosive reimagining of portraiture, this work also has an Old Masterly sense of light: as if lit from the composition's right-hand side, the luminous off-white background gives way to slaty sepia tones behind the figure, throwing its chromatic drama into shadowed relief. 'When a painting has neutral space around it,' Condo



Giuseppe Arcimboldo, *L'Eté (Summer)*, 1573 Louvre, Paris. Photo: © 2019. Photo Scala, Florence.

PROVENANCE:

Simon Lee Gallery, London. Acquired from the above by the present owner in 2013.

EXHIBITED:

London, Simon Lee Gallery, *George Condo: Headspace*, 2014, pp. 70 & 95 (illustrated in colour, p. 71; detail illustrated in colour, pp. 68-69).





Pablo Picasso, *Portrait of Dora Maar*, 1937. Musée Picasso, Paris. Artwork: © Succession Picasso/DACS, London 2019. Photo: © Musée Picasso, Paris, France / Bridgeman Images.

explains, 'there's a tone where from the light side – let's say we're dealing with a portrait – from the light side of the face to the shaded darker part of the face, you'll notice that the background corresponds in an opposite way ... That's just the way that Rembrandt or Frans Hals or any of those portrait painters usually framed their portraits. It does something to classicize the constellation of human psychology that might be represented in one of those portraits' (G. Condo, quoted in C. Moore, 'Mondo Condo: Exploring the Extreme Vision of George Condo's Work', *Ran Dian*, 20 March 2018). Indeed, while Condo's title foregrounds the work's abstract formal dynamics over any emotive content, *Diagonal Portrait* is alive with a sense of real humanity.

Condo has always worked in conversation with his predecessors. 'People might say that one of my paintings looks like Guston meets Monet in a Picasso format in

Cézanne's world,' he says, 'but ultimately I just consider it to be about the knowledge of painting. You want to reach a point where your work is the sum total of everything that ever happened before you' (G. Condo, 'Modern Painters', in George Condo: Artificial Realism, exh. cat. Gary Tatintsian Gallery, Moscow 2008, p. 72). In Diagonal Portrait, we might pull out dialogues with the vigorous action painting of Pollock and de Kooning, the cubism of Picasso - on whose works Condo has riffed throughout his career, as if jamming on a jazz standard - and the energetic, scrawled portraits of Basquiat. If Rembrandt and Hals play a role, there is also a touch of Giuseppe Arcimboldo, the 16th-century Italian painter who composed imaginary portrait heads entirely from objects such as fruit, vegetables, flowers, fish, and books. Here Condo does similar building work with abstract shapes, creating a distinct sense of individual components that mirrors his omnivorous approach to art history. 'The point',





George Condo in his studio, New York, 2011. Photo: © Tina Barney. Image courtesy Kasmin Gallery. Artwork: © George Condo, DACS 2019.

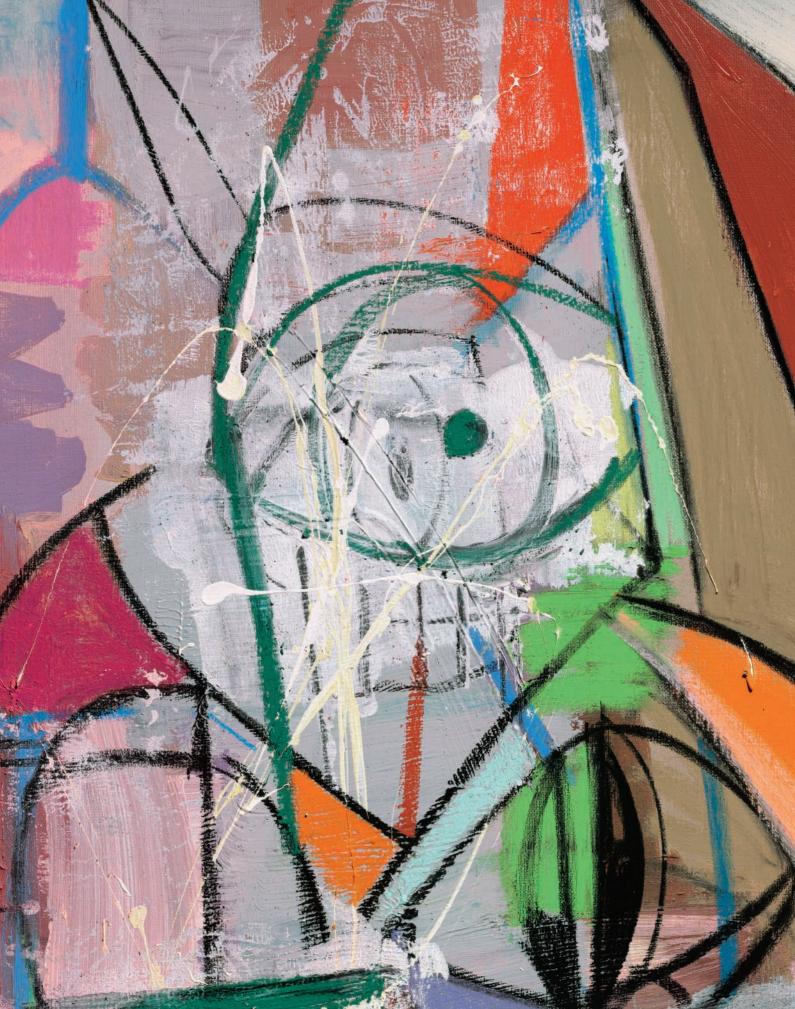
'You want to reach a point where your work is the sum total of everything that ever happened before you'

-George Condo

Condo explains, 'is not to see how well somebody paints a figure, but something beyond that. A way of saying that the figure itself becomes a map of a number of intellectual processes involved in the idea of making an art work. The figure is somehow the content and the non-content, the absolute collision of styles and the interruption of one direction by another, almost like channels being changed on the television set before you ever see what is on' (G. Condo, quoted in T. Kellein, 'Interview with George Condo, New York, 15 April 2004' in *George Condo: One Hundred Women*, exh. cat. Kunsthalle Bielefeld, 2005, pp. 32-33).

In *Diagonal Portrait*'s maelstrom of art-historical stimuli, however, there is also an element of personal narrative – of something that happened to Condo, rather than before him.

It is among a number of large-scale portraits that Condo painted in 2013 after a bout of Legionnaire's Disease and triple pneumonia. Drawing on phantasmic figures he saw in his hospital delirium, these works have a glow of triumph and innovation, acting as vital celebrations of the artist's recovery from a near-fatal experience. Employing charcoal, pastel and acrylic paint, Condo fully united his virtuoso draughtsmanship and his talents as a colourist, challenging the primacy of painting to conjure exuberant choruses of bold line and kaleidoscopic hue. The present work is perhaps the most beautiful of the series, balancing its more chaotic flourishes with a classical restraint of composition. There is a poised dignity to *Diagonal Portrait*'s fragmented figure. Assured and vivid, the work sees Condo pushing his medium into daring new territory, and grinning in the face of death.



°*13

JONAS WOOD (B. 1977)

Diet 7Up Frimkess Pot

oil and acrylic on canvas 114 x 76in. (289.5 x 193cm.) Painted in 2016

£1,200,000-1,800,000 \$1,600,000-2,300,000 €1,400,000-2,000,000 'Of particular note is Diet 7Up Frimkess Pot, a piece festooned with pop imagery, cartoons, and fragments of art historical modes that ultimately sees Wood at his most unrestrained, and his most entertaining'

-Daniel Creahan

Towering above the viewer at nearly three metres in height. Diet 7Up Frimkess Pot is a monumental example of Jonas Wood's celebrated pot paintings. Largely based on ceramics in his personal collection, these works play a vital role in his distinctive practice, with studies held in the Museum of Modern Art, New York, and the Broad Collection, Los Angeles. Known for his pantheon of still lifes, portraits and landscapes, Wood brings a sharp art-historical sensibility to bear on observations of his personal surroundings. His interest in pottery was first sparked by his wife, the ceramicist Shio Kusaka, leading him to explore the work of other practitioners. Created in 2016, the present painting is based on a 1995 vase entitled 7Up - The Uncola by the husband-andwife ceramists Michael and Magdalena Suarez Frimkess, whose works inspired a number of Wood's pot paintings. Much like Wood himself, the Frimkesses adopted a wide-ranging view of art-making, drawing influences from pop culture, art history and mythology. 7Up - The Uncola references the early marketing of the eponymous soda, which initially branded itself in opposition to Coca Cola during the 1960s. The drink's logo is joined by a number of other motifs, including cartoon figures, trees, flowers and fragments of text. Wood's reimagining of the pot filters this tableau through his own vivid imagination, infusing it with visual references to Matisse, Picasso, Hockney and Greek vase design. Reviewing the artist's exhibition Portraits, where the work was unveiled, the critic Daniel Creahan notes that it 'ultimately sees Wood at his most unrestrained, and his most entertaining' (D. Creahan, 'Jonas Wood: "Portraits" at Anton Kern', Art Observed, 19 September 2016).



Attic red-figure vase amphora depicting Amazons and the Greeks, 5th century BC.

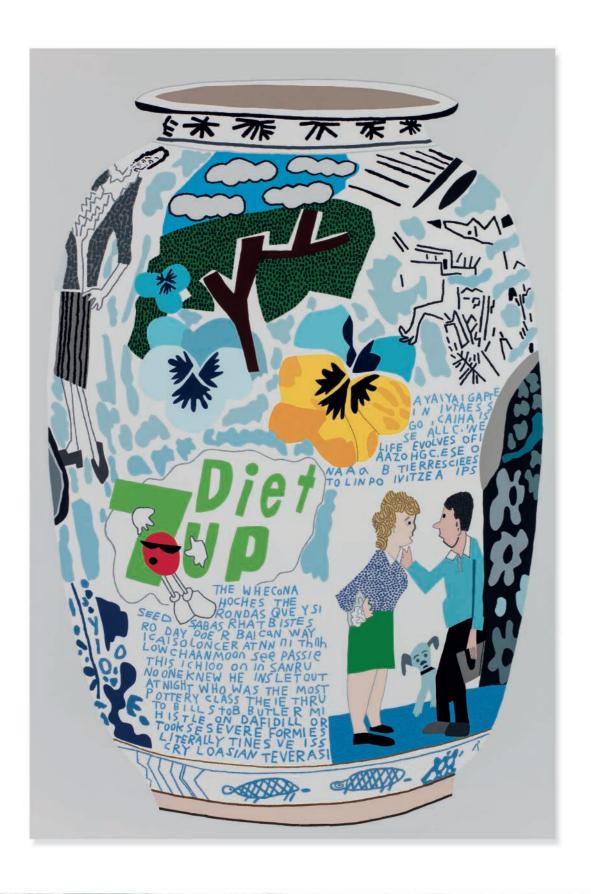
Ashmolean Museum, University of Oxford.
Photo: © Ashmolean Museum, University of Oxford, UK / Bridgeman Images.

PROVENANCE:

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

EXHIBITED:

New York, Anton Kern Gallery, Jonas Wood: Portraits, 2016.





Jonas Wood and Shio Kusaka at their exhibition *Blackwelder*, Gagosian Gallery, Hong Kong, January 16–February 28, 2015. Photo: Dickson Lee/South China Morning Post via Getty Images.
Artwork: © Shio Kusaka and © 2019 Jonas Wood.

'When I met my wife, Shio Kusaka, who is a ceramicist, I started looking at vessels. I became interested in the Greek pots. Like basketball cards, they have a shape and a form, and they have images that are very flat, graphic, and simple. Basically, there are cartoons on the sides of the pots that tell stories'

-Jonas Wood

Wood grew up surrounded by art. 'My grandfather collected a lot of art in a short period, for not even twenty years in the 1960s and '70s', he explains, '... Warhol, Bacon, Motherwell, Jim Dine, Larry Rivers, Calder ... my grandparents' and parents' homes were very aesthetic places, packed with images and objects. It all seeped into me' (J. Wood in conversation with A. V. Sharp, 9 November 2011, in *Jonas* Wood: Interiors, exh. cat., Anton Kern Gallery, New York, 2012, p. 56). He recalls that the Cubists, the Impressionists and the Fauves, along with artists such as Calder, Hockney and Stuart Davis, were frequently extolled to him as 'examples of greatness in painting' (J. Wood, quoted in interview with E-L. Tovey, Dossier, 3 April 2012). Wood combines this rich influence with memories of landscapes, interiors, people and places, using fractured art-historical references as a means of mirroring his own process of recollection. His interest in pots bears witness to the artistic exchange he shares with his wife a relationship echoed in the Frimkesses' own practice. In his study of



Andy Warhol, Coca-Cola [3], 1962.
Private collection.
Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc.
/ Licensed by DACS, London.
Photo: © 2019. Photo Christie's Images, London/Scala, Florence.





Jonas Wood, M.S.F. Fish Pot #5, 2015. Private collection. Artwork: © Jonas Wood. Photo: © 2019 Christie's Images Limited.

'Matisse, Picasso, Braque, Calder, Monet, Vuillard, Bonnard, van Gogh, Stuart Davis, and Hockney have all been very real influences to me'

-Jonas Wood

ceramics, moreover, Wood found a medium closely aligned with his own artistic aims. 'I became interested in the Greek pots', he explained. 'Like basketball cards, they have a shape and a form, and they have images that are very flat, graphic, and simple. Basically, there are cartoons on the sides of the pots that tell stories' (J. Wood, quoted in J. Samet, 'Beer with a Painter, LA Edition: Jonas Wood', *Hyperallergic*, 12 September 2015). This marriage of image and anecdote is reflected not only in the original Frimkess vase, but also in Wood's practice more broadly, where depictions of furniture, people, architecture and art-objects are saturated with personal meaning.

Wood sees his pot paintings and still lifes as distinct from his landscapes and interiors. Whilst many of the latter feature combined elements, snipped and re-contextualised from his vast archive of source imagery, the pots zoom in on single objects, often – as in the case of the present work – reproducing them in close detail. '[T]aking an individual thing out of a painting and isolating it – a basketball, a

pot ... - it's just a genre of painting that's within these different kinds of larger figurative works', he explains (J. Wood quoted in L. August, 'Painting Towards Intimacy', Arts and Culture Index, 12 February 2019). Despite fidelity to their originals, however, these representations are infused with Wood's own language: in the present work, the pot is rendered with an almost Cubist logic, by turns flattening and enhancing the object's sense of three-dimensional reality. In places, certain patterns appear to leap off the canvas; elsewhere, they recede into the distance. Oncecurved planes are flattened into smooth fields of colour, causing the motifs to loom unnaturally into the foreground. The effect is one of constant push and pull: the Frimkesses' playful conglomerate of imagery is rendered all the more curious. Wood's painting heightens the palette of the original, projecting a bright purity redolent of Matisse's cutouts or the glossy surfaces of Pop Art. The result is at once familiar and alien: strains of antiquity and modernity blend seamlessly into one. It is this quality that ultimately defines Wood's oeuvre.



λ*14

SEAN SCULLY (B. 1945)

Landline Red Horizon

signed, titled and dated 'LANDLINE RED HORIZON Sean Scully 2016' (on the reverse) oil on aluminium 85 x 751/4in. (216 x 191cm.) Executed in 2016

£1,000,000-1,500,000 \$1,300,000-1,900,000 €1,200,000-1,700,000 'Vertical shapes will always convey the energy of action ... Horizontal stripes are like the horizon – resting, in repose. They are tranquil'

-Sean Scully

With its glimmering spectrum of red, blue and ochre, Sean Scully's Landline Red Horizon deftly straddles the boundary between abstraction and landscape painting. Painted on an aluminium panel measuring nearly four square metres, its horizontal bands of quivering, layered impasto conjure the meeting of land, sea and sky. Executed in 2016, the work belongs to the acclaimed Landline series that Scully began in 2013. Among the highlights of the 2015 Venice Biennale, and subsequently the subject of a major exhibition at the Hirshhorn Museum and Sculpture Garden, Washington D. C., this extraordinary cycle of works marked a profound shift in Scully's practice. Moving away from the abstract geometric rigour of his previous oeuvre, the artist dispensed with vertical lines, creating shimmering strips of colour that spoke directly to the rhythms of the natural world. Evocative of Mark Rothko's colour fields, these works demonstrate a newly emotive dimension to Scully's work, infused with a sense of nostalgia and longing. 'I think of land, sea, sky. And they always make a massive connection', he explains. 'I try to paint [this] sense of the elemental coming together of land and sea, sky and land, of blocks coming together side by side, stacked in horizon lines endlessly beginning and ending - the way the blocks of the world hug each other and brush up against each other, their weight, their air, their colour, and the soft uncertain space between them' (S. Scully, quoted in Sean Scully: Landline, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington D. C., 2018, pp. 11-12).

PROVENANCE:

Kewenig Gallery, Berlin. Private Collection, Hong Kong.





The initial inspiration for the *Landline* series came from a photograph taken by Scully on a cliff edge in Norfolk in 1999, capturing the interaction between the grassy earth, the North Sea and the leaden sky above. Elsewhere, he has spoken of the elemental power he experienced gazing across the Atlantic in his native Ireland, looking towards the Aran Islands in Galway Bay. For Scully, who by 2013 had travelled widely across the globe, the idea of shifting horizon lines took on increasingly personal significance. The previous year he had suffered a devastating back injury, and found great therapeutic comfort in the act of conjuring the landscape, taking pleasure in the broad, sweeping motion of the brush. 'Horizontal stripes are like the horizon - resting, in repose', he explained. 'They are tranguil' (S. Scully, ibid., p. 12). In keeping with this aesthetic, Scully adopted a warm, rich palette, borrowing hues from the work of Courbet, Titian and Veronese: 'I've looked at them adoringly for so many hours, and I've absorbed all their lessons', he said (S. Scully, quoted in R. Catlin, 'Sean Scully's Artworks are a Study in Colour, Horizon and Life's Sorrows', Smithsonian Magazine, 20 September 2018). The varied blue tones of the present work, meanwhile, testify to his time in Venice during the 2015 Biennale, where he found fresh inspiration in the city's glittering confluence of water, light and ancient stone. Hovering between lived reality and abstract memory, Landline Red Horizon takes Scully's geometric language into thrillingly evocative territory.

'I try to paint [this] sense of the elemental coming together of land and sea, sky and land, of blocks coming together side by side, stacked in horizon lines endlessly beginning and ending – the way the blocks of the world hug each other and brush up against each other, their weight, their air, their color, and the soft uncertain space between them'

-Sean Scully

Andreas Gursky, The Rhine II, 1999. Tate Collection, London. Artwork: © Andreas Gursky / Courtesy Sprüth Magers Photo: © 2011 Christie's Images Limited.







GERHARD RICHTER (B. 1932)

PROPERTY FROM AN IMPORTANT BRITISH COLLECTION

Musa

signed and numbered '7/8 Richter' (on a label on the reverse)
Jacquard-woven tapestry, Trevira CS, cotton, wool, silk and acrylic 107½ x 148½in. (273 x 378cm.)
Executed in 2009, this work is number seven from an edition of eight plus two artist's proofs

£700,000-1,000,000 \$890,000-1,300,000 €800,000-1,100,000 '[The tapestries] were masterful, the elegance of a Schoenberg quartet. Richter had once again taken a medium and turned it inside out, shaking its fundamentals and presenting it as a comment on the art of randomness'

-Francesco Bonami

A monumental vision stretching nearly four metres in width, Musa belongs to Gerhard Richter's ground-breaking series of tapestries. Created in 2009, these four works represent an extraordinary chapter in the artist's six-decade oeuvre, demonstrating a bold embrace of new media in his long-running thesis on abstraction. Woven on a mechanical jacquard loom, the tapestries are based on his 1990 painting Abstraktes Bild 724-4, which became the inspiration for a number of innovative projects during the 2000s. In each of the four works, a section of the painting is reproduced in one of the lower corners and mirrored in rotation across the remaining three quadrants of the tapestry. The result is a kaleidoscopic new pattern, structured like a classic Rorschach test. Unlike the other three works in the series, which are based on single quadrants of the 1990 canvas, Musa uses the entire painting as its base image. The work is reproduced in its correct orientation in the lower left-hand corner, before being flipped three times in anti-clockwise motion. For Richter, the tapestries marked a new phase in his investigation into the relationship between chance and control, previously expressed through his signature squeegeed canvases. Drawing upon the artist's much-discussed affinity with music, Francesco Bonami likens their elegant repeated structures to a Schoenberg quartet; indeed, three examples recently featured as part of a joint installation project with composer Arvo Pärt at The Shed, New York. Merging a centuries-old decorative craft with the language of painterly abstraction, the present work is a masterful enigma that - like so much of Richter's art - hovers illusively between categories.

PROVENANCE:

Private Collection, London. Acquired from the above by the present owner in 2013.

EXHIBITED:

London, Gagosian Gallery, *Gerhard Richter: Tapestries*, 2013, p. 43 (another from the edition exhibited and illustrated in colour, pp. 19 & 45; installation view illustrated in colour, p. 3; detail illustrated in colour, pp. 46-47).

New York, The FLAG Art Foundation, FLAG's 5th Anniversary Group Exhibition, 2013 (another from the edition exhibited). Munich, Kunstbau, Gerhard Richter: Atlas, 2013–2014 (another from the edition exhibited).

Dusseldorf, K20 Kunstsammlung Nordrhein-Westfalen, *Gerhard Richter – Die Kunst im Plural*, 2014 (another from the edition exhibited).

Wolfsburg, Kunstmuseum Wolfsburg, Art & Textiles: Fabric as Material and Concept in Modern Art from Klimt to the Present, 2013–2014, p. 371 (another from the edition exhibited and illustrated in colour, p. 275). This exhibition later travelled to Stuttgart, Staatsgalerie. New York, The FLAG Art Foundation, Etel Adnan / Gerhard Richter. 2017

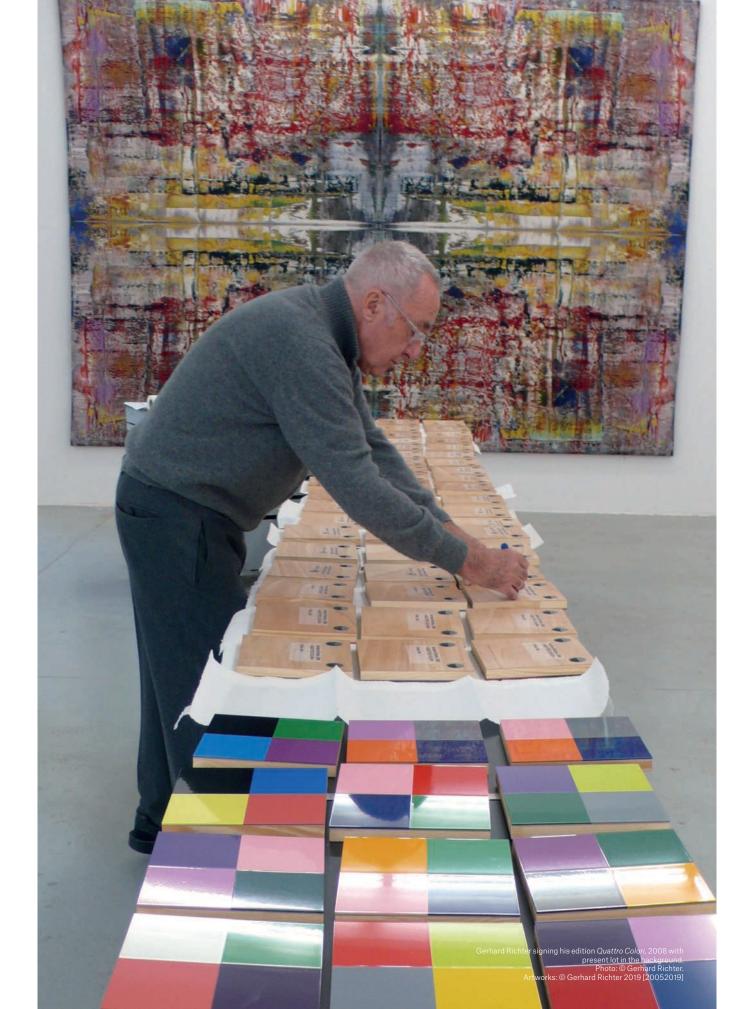
(another from the edition exhibited). Essen, Museum Folkwang, *Gerhard Richter: Die Editionen*, 2017, pp. 7, 13 & 30 (another from the edition exhibited). Brisbane, Queensland Art Gallery, *Gerhard Richter: The Life of Images*, 2017–2018, p. 156 (another from the edition exhibited and illustrated in colour, p. 135).

Southampton, John Hansard Gallery, *Gerhard Richter*, 2018 (another from the edition exhibited).

New York, The Shed, *Reich Richter Pärt*, 2019 (another from the edition exhibited).

LITERATURE:

H. Butin, S. Gronert and T. Olbricht, Gerhard Richter: Editions 1965–2013, Ostfildern Ruit 2014, p. 313, no. 141 (detail in studio installation illustrated in colour, p. 2; illustrated in colour, p. 313). The FLAG Art Foundation and Gregory R Miller & Co., The FLAG Art Foundation 2008–2018, New York 2018 (installation view illustrated in colour, pp. 18-19, 125 & 195).









Installation view, *Reich Richter Pärt*, The Shed, New York, April 6 – June 2, 2019. Photo: © Andrew Russeth. Artwork: © Gerhard Richter 2019 [20052019]

Between 2008 and 2013, on the brink of his eightieth birthday, Richter undertook some of his most complex technical experiments. Taking Abstraktes Bild 724-4 as his muse, the artist made a number of diverse editioned works that sought to analyse various aspects of the painting's DNA. In Sieben Zwei Vier (2008), he reproduced an out-of-focus colour photograph of the work; in Patterns (2011), he made an artist's book documenting the various permutations that could be created by dividing the painting into different-sized vertical sections. In his four *Strip* works, created between 2011 and 2013, he made digital ink-jet prints based on details of the painting that were fragmented and mirrored multiple times. Through these endeavours, the artist sought to extract meaning from the frenzy of the painting's original surface, transforming it into a series of rhythmic calculations. The tapestries, in particular, invite comparison with the work of Alighiero Boetti, whose own textile works played with the relationship between order and chaos. 'The hand of the artist has disappeared to make room for the mechanics of a mystical experience', writes Bonami. 'In the future these tapestries may be seen not as art but as spiritual vessels with symbolic meaning, like that carried by Native American weavings. Their titles add another layer of complexity. Musa, Yusuf, Iblan, and Abdu seem to refer to Sufism and the culture of Persia and the Middle East. They might even eventually become carpet prayers' (F. Bonami, 'The Accidental Healer', in Gerhard Richter: Tapestries, exh. cat., Gagosian Gallery, London, 2013, p. 11). The dialogue between process and visual effect had been at the core of Richter's practice since the 1960s: here, the artist weaves mystery and magic from the mechanical.



Andy Warhol, Rorschach, 1984.
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.: 323.1999.



JEAN DUBUFFET (1901-1985)

PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTOR

Cérémonie (Ceremony)

signed and dated 'J. Dubuffet 61' (lower right); titled and dated again 'Cérémoníe J. Dubuffet nov. 1961' (on the reverse) oil on canvas 64% x 86% in. (164.7 x 220cm.)
Painted in November 1961

£7,000,000-10,000,000 \$8,900,000-13,000,000 €8,000,000-11,000,000 'My desire is to make the site evoked by the picture something phantasmagoric'

-Jean Dubuffet

An electrifying masterpiece from the pinnacle of Jean Dubuffet's career, Cérémonie (Ceremony) stands among the largest works in his celebrated Paris Circus series. Alive with kaleidoscopic texture and colour, it offers a visceral portrait of cosmopolitan life, capturing the newfound joie de vivre that swept the French capital during the early 1960s. Upon a black ground, lit with streaks of red and blue impasto, eight characters spring to life, wrapped in wild linear scrawl. Eyes, noses, mouths and limbs emerge from a maelstrom of brightly-coloured segments, rendered in raw, chalky layers of pigment. Dubuffet's Paris Circus was one of the most important artistic achievements of the post-war period, channelling the currents of Pop Art, Abstract Expressionism and Tachisme into one of the world's first truly urban painterly languages. Painted between 7 and 9 November 1961, just weeks after the iconic canvases Le plomb dans l'aile (Detroit Institute of Arts) and Paris Polka, Cérémonie belongs to a distinctive subgroup of works entitled Légendes (Legends). With examples held in the Centre Georges Pompidou, Paris, and the Museum Ludwig, Cologne, this extraordinary cycle of paintings marked a new phase in the evolution of Paris Circus. The colourful rhythms of the streets were condensed to form large abstract figures that quivered like graffiti against dark backdrops. Their cellular structures, crucially, were prophetic of the visionary l'Hourloupe series that Dubuffet commenced the following year. With its carnivalesque furore, Cérémonie captures the alchemical magic of the artist's greatest period: a desire to transform daily existence into exotic hyperreal fantasy.



Jean Dubuffet, La légende des steppes, 1961. Museum Ludwig, Cologne. Artwork: @ Jean Dubuffet, DACS 2019. Photo: @ Rheinisches Bildarchiv Köln.

PROVENANCE:

Galerie Daniel Cordier, Paris.
Collection of P. Marinotti, Milan.
Acquavella Galleries, New York.
Private Collection, Paris.
Galerie Francoise Tournie, Paris.
Raymond Vuilliez, Lyon.
Ruth and Jack Wexler (acquired from the above in 1986) and thence by descent.
Acquired from the above by the present owner in 2012.

EXHIBITED:

Paris, Galerie Daniel Cordier, *Dubuffet, Paris Circus*, 1962, no. 35.
Venice, Palazzo Grassi, Centro
Internazionale delle Arti e del Costume, *Visione colore, mostra internazionale* d'arte contemporanea, 1963.
Montreal, Musée des Beaux-Arts
Montreal, *The Common Man Works* by Jean Dubuffet, 1969-1970, no. 51 (illustrated, p. 48).

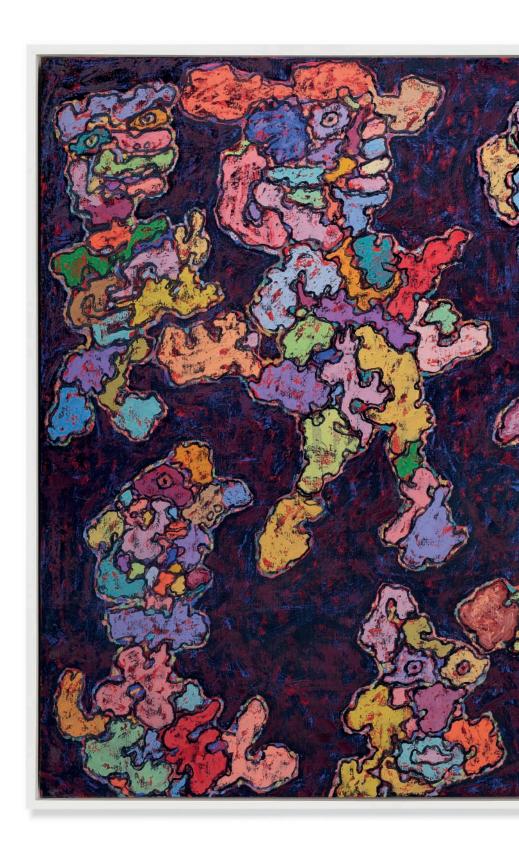
LITERATURE:

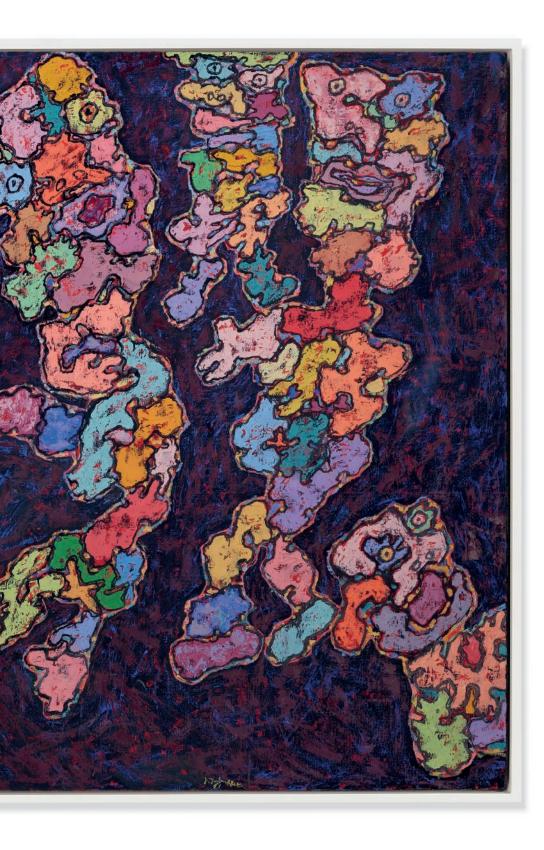
H. Damisch, "Paris-Circus", in XX° Siècle, no. 20, Winter 1962 (illustrated, unpaged).

M. Loreau, Catalogue des Travaux de Jean Dubuffet, Fascicule XIX, Paris Circus, Paris 1965, p. 226, no. 222 (illustrated, p. 115).

A. Franzke, *Dubuffet*, New York 1981, pp. 148 & 151 (illustrated in colour, p. 149).









Jean Dubuffet, *Le plomb dans l'aile*, 1961. Detroit Institute of Arts. Artwork: © ADAGP, Paris and DACS, London 2019. Photo: © Detroit Institute of Arts, USA / Gift of W. Hawkins Ferry / Bridgeman Images.

In February 1961, Dubuffet returned to Paris after six years in the countryside at Vence, and was struck by its rebirth. He had first depicted the city during the 1940s, and by the time he left in 1955 it still bore the scars of war. As the 1960s dawned, however, a powerful, joyful energy began to course through its streets, mirroring the spirit of London's 'swinging sixties' and America's commercial boom. France, like much of the Western world, entered an era of social and cultural change, marked by the rise of New Wave cinema, sexual revolution and the fashion and advertising industries. For Dubuffet, however, it was the subtle thrills of everyday life that ignited his imagination: the hustle and bustle of the streets, the parade of shop signs, the rivers of traffic and the thrum of conversation. During his early days as an artist, following the trauma of the Second World War, he had immersed himself in the mysteries of so-called art brut, studying the paintings of children, psychiatric patients and ancient tribal cultures. Later, in Vence, he had painted the textures of nature, zooming in upon the grain of the earth. Now, as he lifted his eyes from the ground, quotidian urban culture seemed vibrant, intoxicating and full of wonder. Conceptually, it was a stance that spoke to American Pop; visually, it heralded the birth of contemporary street art. The hand of Jean-Michel Basquiat, most notably, is forecast in the graphic virtuosity of Cérémonie.

'... the large Cérémonie belongs to a series called Légendes, which is itself part of the Paris Circus complex. In the Légendes, linear structures not only set the character of the outward appearance but above all leave their mark on the infrastructure ... What was worked out in the Légendes particularly – composition through a complex of cells which at one and the same time define shapes and set the character of what fills them - was in fact latent in almost every work in the Paris Circus phase: the compass was now pointing directly to the new world waiting for Dubuffet, a veritable continent named Hourloupe'

-Andreas Franzke









Jean-Michel Basquiat, *Dustheads*, 1982. Private Collection. Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2019. Photo: © 2013 Christie's Images Limited.

Dubuffet remained in Paris until May. Whilst his time in the capital was undoubtedly productive, some of the best works in the Paris Circus series were created back in Vence, where he remained - by and large - until the end of November 1961. There, it seemed, the vitality of the city had time to settle in his mind's eye, becoming brighter, busier and more fantastical by the day. As well as the Légendes, the works produced during this period stand among Dubuffet's finest: Vire-volte (Tate), Le commerce prospère (Museum of Modern Art, New York), Rue passagère (Centre Georges Pompidou), La main dans le sac (Van Abbemuseum, Eindhoven) and Les Grandes Artères. As the series progressed, Dubuffet's palettes became increasingly vivid. While the early Paris Circus works were still saturated with the murky hues of his 1950s Texturologies, the later canvases glow with electric, almost neon luminosity. Their surfaces, too, became ever-more frenzied, gradually eroding the relationship between figure and ground. Optical illusions abound in the progressive unravelling of line and form; the spirit of artists such as Pablo Picasso, Jackson Pollock and Cy Twombly is palpable in the collapse of visual hierarchy. 'My desire is to make the site evoked by the picture something phantasmagoric', explained Dubuffet, 'and that can be achieved only by jumbling together more or less veristic elements with interventions of arbitrary character aiming at unreality' (J. Dubuffet, quoted in A. Franzke, Dubuffet, New York 1981, p. 148).



Pablo Picasso, The Three Dancers, 1925. Tate Collection, London. Artwork: © Succession Picasso/DACS, London 2019. Photo: © Tate, London 2019.





Jasper Johns, *Map*, 1961.
Museum of Modern Art (MoMA), New York.
Artwork: © Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY / DACS, London 2019.
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence.

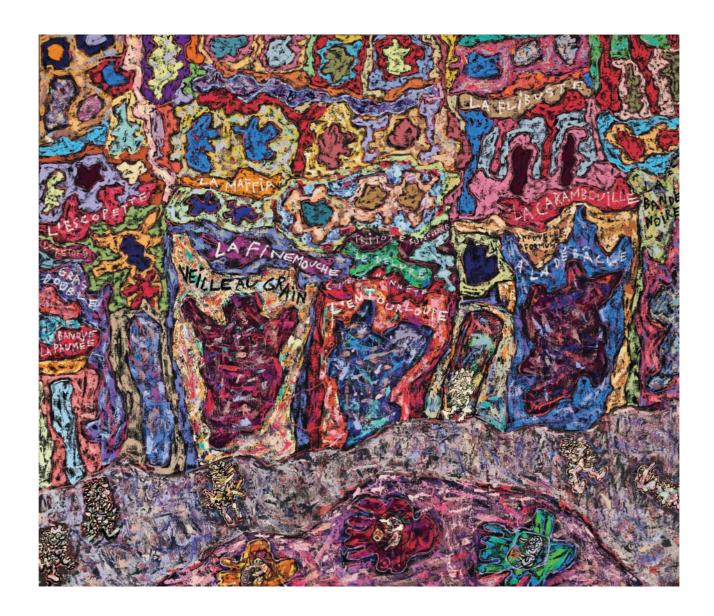
'Over and done with the mystical jubilations of the physical world: I have become nauseated by it and no longer wish to work except against it. It is the unreal that now enchants me'

-Jean Dubuffet

In the Légendes, this trajectory reaches its climax. Shop signs, cars and streets begin to fade into obscurity, leaving behind the painterly language of Paris Circus in its most abstract form. Subtitled 'les héros primordiaux' ('primordial heroes') in the artist's catalogue raisonné, the Légendes assume the form of surreal figures, arranged like scenes from a pageant or chapters in a story. They resemble, in some regards, the romantic, pseudo-mythological characters who populated Dubuffet's early oeuvre - the nomads, the magicians and the imaginary beings. Crucially, however, they are no longer immersed within the landscape; rather, the landscape is immersed within them. Much like the Corps de dames of the 1950s, the figures in Cérémonie have become extensions of the world around them, infused with its rhythms and forms. They are not flâneurs or townspeople, but microcosms of the city itself. The spirit of Paris Circus seems to be contained within their billowing forms: the metropolis has become their flesh and blood,

mapping out their anatomies. With layers of colour scrubbed away in places, these creatures take on the appearance of archaeological remains: a nod, perhaps, to their 'primordial' nature. Cellular infrastructures had been endemic to *Paris Circus* from the beginning, taking the form of buildings, houses and roads. Here, however, Dubuffet's jigsaw puzzle takes on a life of its own, liberated from the burden of representation. Situated towards the end of the *Légendes*, *Cérémonie* might be seen to signify a closing celebration: the graduation of *Paris Circus* from something overtly illustrative to something abstract, sensory and internal.

The character of the *Légendes* would persist well into 1962. The immediate legacy of *Cérémonie* can be seen in canvases such as *L'instant propice* (Solomon R. Guggenheim Museum), whose writhing, dancing figures appear to pick up where the narrative left off. Later that year, however, its lessons would give birth to a new series: an all-consuming



'Jean Dubuffet has shed his ground-worshipper tunic. The period of austerity is over. His "matériologue" side sleeps; make way for the playful and theatrical Janus, the dancer and shouter'

-Max Loreau

Jean Dubuffet, *Paris Polka*, 1961. Private Collection. Artwork: © ADAGP, Paris and DACS, London 2019. Photo: © 2015 Christie's Images Limited. universe known as l'Hourloupe. Defined by its red, white and blue cross-hatched segments, this cycle would occupy the artist for the next twelve years. Several of its key features are latent in Cérémonie: most notably the use of individual cells to demarcate larger forms, as well as the method of isolating these conglomerates against dark backgrounds. L'Hourloupe would gradually migrate away from painting into sculpture and performance art: the 1973 spectacle Coucou Bazar saw Dubuffet's otherworldly figures come to life in real time, animated by actors wearing costumes. It was, in many ways, the ultimate extrapolation of Paris Circus: a parallel world, where mercurial delight reigns supreme. 'When the gala day arrives', Dubuffet wrote in 1964, 'can't we emulate those Chinese conjurers by reaching into our heads, pulling out the iridescent scarves of incongruities, and decorating our homes with them, in the tintinnabulation of the merry bells at the Carnival of Equivalences and Inconsistencies?' (J. Dubuffet, 'Carnival of Mirages', in L'hourloupe, exh. cat., Galerie Jeanne Bucher, Paris, 1964, p. 1). Perhaps this, in so many words, is the 'ceremony' anticipated in the present work.





λ17

PIERRE SOULAGES (B. 1919)

Peinture 130 x 97cm, 28 octobre 1966

signed 'soulages' (lower right); signed, titled and dated 'SOULAGES peinture "130cm x 97cm" 28.10.66' (on the reverse) oil on canvas 51½ x 86¼in. (130 x 97cm.)
Painted on 28th October 1966

£1,000,000-1,500,000 \$1,300,000-1,900,000 €1,200,000-1,700,000 'A painting by Pierre Soulages is like a chord on a vast piano struck with both hands simultaneously – struck and held'

-James Johnson Sweeney

A gleaming expanse of black illuminated by glimpses of light, Peinture 130 x 97cm 28 octobre 1966 is an elegant work dating from a triumphant moment in Pierre Soulages' career. Pale windows of white and ochre punctuate a glistening dark field, swept in broad strokes across the upper three quarters of the canvas. The work stems from a period of growing international acclaim for the artist, who by this stage had achieved recognition on both sides of the Atlantic. 1966 saw the opening of his retrospective at Museum of Fine Arts, Houston, curated by James Johnson Sweeney, as well as an exhibition of his work at the Metropolitan Museum of Art, New York. The present painting made its debut the following year at the Musée National d'Art Moderne, Paris. Rejecting allegiance to both European Art Informel and American Abstract Expressionism, Soulages forged a unique practice dedicated to the pursuit of visual and tonal harmony. Working predominantly in black, he sought to empty his surfaces of all external references, focusing the mind solely on abstract questions of balance, tension and resonance. Raised in Rodez in Southern France, he was deeply inspired by the region's abundance of prehistoric and Romanesque art: its cave paintings, carved stone monoliths, menhirs and churches. With its rhythmic articulation of forms, the present work possesses an almost architectural grandeur, confronting the viewer like an ancient monument.

PROVENANCE:

Galerie Alice Pauli, Lausanne. Private Collection, Switzerland. Private Collection, Paris. Applicat-Prazan, Paris. Acquired from the above by the present owner.

EXHIBITED:

Paris, Musée National d'Art Moderne, Pierre Soulages, 1967, p. 32, no. 77. Lausanne, Hermitage Foundation, Basquiat, Dubuffet. Soulages...une collection privée, 2016, pp. 80 & 197, no. 46 (illustrated in colour, p. 81).

LITERATURE:

P. Encrevé, *Pierre Soulages, L'oeuvre complet Peintures 1959-1978*, vol. II, Paris 1995, no. 590 (illustrated in colour, p. 171).





'Black ... has always remained the base of my palette', claims Soulages. 'It is the most intense, most violent absence of colour, which gives an intense and violent presence to colours, even to white: just as a tree makes the sky seem more blue' (P. Soulages, quoted in J. Johnson Sweeney, Pierre Soulages, Neuchâtel 1972, p. 13). As a child, he recalls spreading black ink upon blank paper in an attempt to depict snow: the white backdrop, he felt, became infinitely more luminous in dialogue with the surrounding dark stain. As his practice developed, he experimented with a variety of tools and media, adding and subtracting layers of paint in a bid to produce ideal contrasts in density and tone. By using the same descriptive format for his titles painting, dimensions, date - Soulages allows the viewer's perception to be guided solely by the visual properties of his abstract surfaces. Whilst the present work invites comparison with artists such as Franz Kline and Robert Motherwell - notably the latter's *Elegies to* the Spanish Republic - Soulages found little in common with their emotive, physical gesturalism. In many ways, the work owes more to his memories of standing in Sainte-Foy de Conques - a Romanesque abbey near his hometown - where narrow beams of light filtered through the eleventh-century barrel vault to the darkness below. This experience - of abstract tonal harmony beyond the limits of language - would remain with the artist throughout his career. 'I do not depict, I paint', he said. 'I do not represent, I present' (P. Soulages, quoted in 'Peindre la peinture', Pierre Soulages: Outrenoir: Entretiens avec Françoise Jaunin, Lausanne 2014, p. 16).

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

-Pierre Soulages

Willem de Kooning, Painting, 1948.
Museum of Modern Art (MoMA), New York.
Artwork: © 2019 The Willem de Kooning Foundation / Artists
Rights Society (ARS), New York and DACS, London.
Photo: © 2019. Digital image, The Museum of Modern Art,
New York/Scala Florence.







λ*18

JEAN DUBUFFET (1901-1985)

PROPERTY FROM THE ABRAMS FAMILY COLLECTION

Cafetière II (Coffee maker II)

signed and dated 'J. Dubuffet dèc. 65' (lower right); signed, titled twice and dated 'Cafetière II Cafetière II J. Dubuffet décembre 65' (on the reverse) vinyl on paper laid down on canvas 41% x 265/in. (105.2 x 67.6cm.) Executed in December 1965

£550,000-750,000 \$700,000-950,000 €630,000-850,000 "... a turning away from the world, and the construction of a fantastic alternative to where we are, a parallel world"

-Lawrence Alloway

Originally owned by the celebrated American publisher and art collector Harry N. Abrams, Cafetière II is a beguiling still-life from Jean Dubuffet's most important cycle of works: I'Hourloupe. Defined by its puzzle-like configuration of cross-hatched red, white and blue cells, this ground-breaking series proposed a parallel view of reality that consumed the artist between 1962 and 1974. Executed on 15 December 1965, the present work takes its place within a sub-group of paintings entitled Ustensiles Utopiques (Utopian Utensils). In these works, Dubuffet moved away from the all-over surfaces of his previous l'Hourloupe works, focusing instead on banal household items situated against black voids. Tapping into the international currents of Pop Art, which similarly focused on quotidian objects, he trained his lyrical, looping script on chairs, hand tools, typewriters, wheelbarrows, beds, washbasins, taps, scissors, teapots and bottles. The cafetière - once a favoured subject of Picasso's Cubist still lifes - featured in seven large-scale paintings, as well as a number of drawings and group compositions. Abrams acquired the work in 1966 from Robert Fraser Gallery on Duke Street, where the Ustensiles Utopiques were shown that April. Fraser was an important early champion of l'Hourloupe, and an instrumental figure in establishing Dubuffet's global reputation during this period. For Lawrence Alloway, writing in his exhibition catalogue, these works marked a fundamental shift in Dubuffet's practice: 'a turning away from the world, and the construction of a fantastic alternative to where we are, a parallel world, the product of systematic elaboration' (L. Alloway, 'Ustensiles utopiques', in Jean Dubuffet: Recent Paintings, exh. cat., Robert Fraser Gallery, London, 1966, unpaged).

PROVENANCE:

Rovernance:
Galerie Beyeler, Bâle / Jeanne Bucher,
Paris.
Robert Fraser Gallery, London.
Harry N. Abrams Collection, New York
(acquired from the above in 1966).
Thence by descent to the present owner.

EXHIBITED:

London, Robert Fraser Gallery, *Jean Dubuffet, Ustensiles Utopiques*, 1966, p. 6, no. 9 (illustrated, p. 25). New York, The Jewish Museum, *The Harry N. Abrams Family Collection*, 1966, no. 42.

LITERATURE:

D. Thompson, "Dubuffet's Hourloupe Paintings", in *Studio International*, July 1966 (illustrated, p. 31). M. Loreau, *Catalogue Intégral des Travaux de Jean Dubuffet; l'Hourloupe II, fasc.* XXI, Lausanne 1968, no. 191 (illustrated, p. 113).







In many ways, l'Hourloupe was a natural extension of Dubuffet's Paris Circus series. Having spent the previous two decades studying the raw textures of art brut and the natural landscape, the artist turned his attention to the beauty of the manmade world, rejoicing in the hustle and bustle of cosmopolitan post-war life. The swarming, tessellated surfaces of these works would gradually morph into the stylised language of l'Hourloupe, consolidated during the summer of 1962 when Dubuffet and his wife summered in their newly-built house in Le Touquet. Whilst talking on the telephone, the artist let his pen wander aimlessly in a series of semi-automatic doodles. He filled in the shapes with parallel red and blue lines, cut them out and was amazed at the effect achieved when stuck onto a black background. For the first time, he felt he had arrived at a mode of representation that was purely neuronal - a way of seeing unfettered by the physical world. 'For Dubuffet [I'Hourloupe] is a "festival of the mind", luminous, brilliant, sparkling, and continual', write Fabrice Hergott and Valerie da Costa. 'In it Dubuffet seeks an uninterrupted and uniform writing that brings everything to the frontal plane ... His approach takes the form of hundreds of squiggly motifs that give the impression of being in communication with each other, creating clusters of material in fusion reminiscent of cells in the process of multiplying. L'Hourloupe is both painting and writing' (F. Hergott and V. da Costa, Jean Dubuffet. Works, Writings, Interviews, Barcelona 2006, p. 77).

'L'Hourloupe [is] arguably the most radical structural reinterpretation since Cubism'

-Thomas M. Messer

Above left:
Pablo Picasso, Nature morte "la cafetière"
(Still Life "The Coffee Pot"), 1944.
San Francisco Museum of Modern Art, Bequest of Elise S. Haas.
Artwork: © Succession Picasso/DACS, London 2019.
Photo: © Don Ross

Above right:
Roy Lichtenstein, Cup of Coffee, 1961.
Private Collection.
Artwork: © Estate of Roy Lichtenstein/DACS 2019.
Photo: © 2013 Christie's Images Ltd.





lda Kar, *Jean Dubuffet*, Paris, 1964. Photograph by Ida Kar. © National Portrait Gallery, London.

Described by Guggenheim director Thomas M. Messer as 'the most radical structural reinterpretation since Cubism', l'Hourloupe transformed everyday reality into a writhing abstract mass, as if magnified under a microscope lens (T. M. Messer, 'Jean Dubuffet (1901-1985): A Summary', in Jean Dubuffet and Art Brut, exh. cat., Peggy Guggenheim Collection, Venice, 1986, p. 24). In keeping with its aesthetic, the word itself was not a real one, but rather a made-up concoction infused with evocative ties to common parlance. As the artist explained, 'I associate it, by assonance, with "hurler" [to howl], "hululer" [to hoot], "loup" [wolf], "Riquet à la houppe" [a French folk tale] and to the title of Maupassant's book Le Horla, that is inspired by psychological distraction' (J. Dubuffet, quoted at http://www. dubuffetfondation.com/focus.php?menu=38=en [accessed 9 January 2017]). In French, its closest counterpart is entourlouper, meaning 'to make a fool of'. Dubuffet gave the title to a small book composed of his original doodles, accompanied by similarly invented phrases of colloquial French. Over the years, the series would evolve into a selfcontained universe, populated by characters who eventually assumed three-dimensional form: initially as sculptures, and ultimately as performance art in the seminal 1973 work Coucou bazar. Quivering against its background as if on the verge of springing to life, Cafetière Il captures the early principles of l'Hourloupe: that even the most everyday objects could become sites of fantasy, wonder and mystery.

'For Dubuffet [l'Hourloupe] is a "festival of the mind", luminous, brilliant, sparkling, and continual. In it Dubuffet seeks an uninterrupted and uniform writing that brings everything to the frontal plane ... His approach takes the form of hundreds of squiggly motifs that give the impression of being in communication with each other, creating clusters of material in fusion reminiscent of cells in the process of multiplying. L'Hourloupe is both painting and writing'

-Fabrice Hergott and Valerie da Costa



λ*19

GERALD LAING (1936-2011)

PROPERTY FROM THE ABRAMS FAMILY COLLECTION.

Skydiver III

signed, titled and dated with stencils 'SKY DIVER 3 1964 GERALD LAING' (on the reverse) oil, cellulose paint and graphite on canvas 54½ x 66½in. (137.5 x 167.9cm.) Executed in 1964

£300,000-500,000 \$390,000-630,000 €340,000-570,000 "... typical concerns of a young man, I suppose, but also endorsing the technological optimism of the early 1960s at a time when all things seemed possible, and that man would be able to dominate his environment and solve all his problems through science"

-Gerald Laing

Purchased from Richard Feigen Gallery in 1964 by the celebrated American publisher and art collector Harry N. Abrams, the present work stems from Gerald Laing's seminal series of eight 'Skydiver' paintings. Created between 1963 and 1964, these works stand among the great icons of the artist's early oeuvre, with examples held in the Denver Art Museum, Colorado; Tate, London; and the University of New Mexico Art Museum, Albuquerque. Alongside the 'Astronauts', 'Dragsters' and 'Starlets' that the artist produced during this period, the 'Skydivers' embody the spirit of exploration, discovery and optimism that swept Britain during the 1960s. The works were based on a photograph of a parachutist from Life magazine, which Laing had discovered whilst visiting Robert Indiana's studio in New York in 1963. He returned to the city the following summer, following his graduation from St Martin's School of Art in London, and would remain there for the next five years. Combining bold, geometric passages of colour with half-tone dots in a manner that referenced contemporary printing techniques, the present work bears witness to Laing's dialogue with Roy Lichtenstein, who was independently exploring similar ideas. Indicating a key moment in the transatlantic development of Pop Art, it captures the birth of a brave new world: one that would shatter the boundaries between 'high' and 'low' forms of image-making. The motif of the falling man, arms outstretched against the void, speaks as much to contemporary scientific advancement as it does to art's extraordinary leap of faith during this period.



Gerald Laing, Skydiver VI, 1964. Tate Collection, London. Artwork: © Gerald Laing. All Rights Reserved 2019 / Bridgeman Images. Photo: © Tate, London 2019.

PROVENANCE:

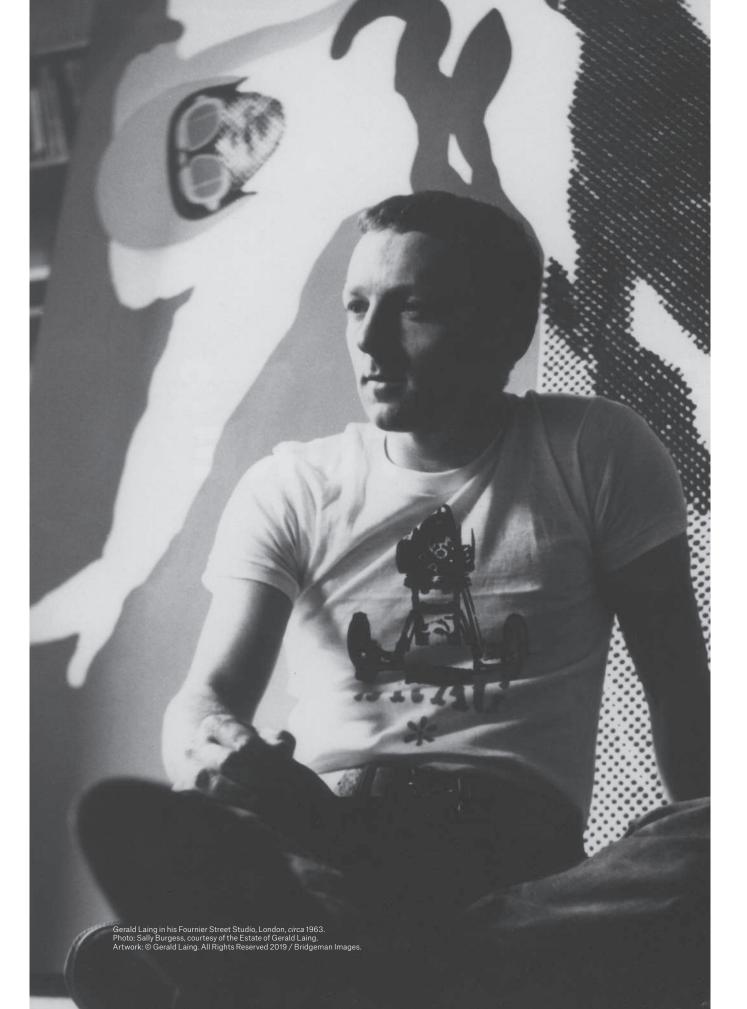
Richard Feigen Gallery, New York. Harry N. Abrams Collection, New York (acquired from the above in 1964). Thence by descent to the present owner.

EXHIBITED:

New York, Richard Feigen Gallery, New Images, 1964. London, Saint Martin's School of Art, Gerald Laing, Keith Lingard, David Milne, 1964.

LITERATURE:

D. Knight (ed.), *Gerald Laing, Catalogue Raisonné*, London 2017, p. 486, no. 35 (illustrated in colour, p. 47).













Roy Lichtenstein, *As I Opened Fire*, 1964. The Stedelijk Museum Amsterdam. © Estate of Roy Lichtenstein/DACS/Artimage 2019.

'The previous summer [1963] I spent in New York, working for Robert Indiana at his studio at Coenties Slip. During the summer I met Lichtenstein, Warhol and Rosenquist, who were at that time having their first group show at the New York Museum ... Before this visit to New York I had already begun to paint paintings of photographs ... this was a sort of notion of the time, I suppose - the notion that reproduced media images had a stronger sense of reality than reality itself'

-Gerald Laing

For Laing, the mechanically-reproduced nature of his source images was as tantalising and miraculous as the world they portrayed. 'The dreariness and hardship of the post-war social landscape', he wrote, '... suggested to me that the perfection of the photograph and the printed image, particularly in the proselytising form of the advertisement, represented not only an ideal but also a plan for the future which could replace a discredited past' (G. Laing, guoted in L. Ingram and R. Halliwell (eds.), Gerald Laing Prints & Multiples: A Catalogue Raisonné, London 2006, p. 9). In New York - home to America's booming advertising and media industries - Laing was brought face to face with the seductive promises of printed imagery. Pictures of fast cars, glamorous women and the glories of the Space Race were made all the more alluring by their glossy proliferation: there was, he recalls, '[a] notion that reproduced media images had a stronger sense of reality than reality itself' (G. Laing, quoted at https://www.tate.org. uk/art/artworks/laing-skydiver-vi-t03842 [accessed 23 April 2019]). Laing's encounters with American artists, including Indiana and Lichtenstein, was equally infectious: 'they eschewed the use of muddy palettes to which we seemed condemned', he enthused, 'and mixed their paints wholesale on large sheets of glass ... even their paint tubes were bigger than ours' (G. Laing, quoted in L. Ingram and R. Halliwell, ibid., p. 51). The image of the skydiver and parachute would recur throughout Laing's practice during the 1960s, increasingly leading him towards abstraction as his fascination with pattern and repetition intensified. In the present work, we are presented with the image in its purest state: a bold, vivid expression of youthful hope and clarity, alive with the thrill of new adventure.

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Coupons for Gerald Laing's FIRST JUMP COURSE (ONE MAN SHOW), Richard Feigen Gallery, New York, 1964. © Gerald Laing. All Rights Reserved 2019 / Bridgeman Images.



λ*20

DEREK BOSHIER (B. 1937)

Man Versus Look, Versus Life, Versus Time, Versus Man About

signed, titled twice and dated 'Derek Boshier 7/62 'Man Versus Look, versus Life. versus Time versus Man about'', 'Man versus Look, versus Life versus Time versus Man About' (on the reverse); signed twice and dated '72 Boshier Boshier' (on the stretcher) oil on canvas 72% x 72½in. (183 x 183cm.) Painted in 1962

£150,000-200,000 \$200,000-250,000 €170,000-230,000 'Your work really cascades over the decades and is utterly real and convincing. You really are a master'

-David Bowie to Derek Boshier, 2015

Heralding the dawn of British Pop art, Man Versus Look, Versus Life, Versus Time, Versus Man About is an arresting early work by Derek Boshier. It was painted in 1962, the year that Boshier, alongside his friends David Hockney and Allen Jones, graduated from London's Royal College of Art; that same year, they showed together at the Royal Society of British Artists' exhibition 'Young Contemporaries' in a display widely recognised as the foundational moment of British Pop. In an audacious composition that echoes diagram or blueprint, Boshier has ruled the canvas into geometric zones. Against the dry-brushed blue-green of the largest section, a man in a green suit and bowler hat pedals along a straight line towards a steeply sloping triangle; his bicycle is doubled as if in a twiceexposed photograph. He gazes through a periscope whose sightline bounces up to the top of the canvas, where it meets four brightly-coloured toy cars falling from the sky. A procession of nude men run down the slope. Small palm trees and a pyramid - a symbol, for Boshier, of stability - sprout at its base. Beneath is a plan of what looks like a mining structure, complete with a labelled 'air shaft' and filled with tiny human figures. More nude men fill a bare chamber below that is lit by a tiny yellow lightbulb. A commanding hand appears from the right to hold them in their place. Boshier, a keen reader of cultural critics such as Marshall McLuhan and Daniel Boorstin, was interested in the impact of Americanisation and the manipulations of the media, which he saw as reducing people to components in a machine. Walled up, falling or on the course of collision, the people and objects in the present work's tense composition appear headed for disaster, at the mercy of forces beyond their control. This was unorthodox subject matter at the time, and the 'Young Contemporaries' show shocked teachers at the Royal College who wanted their students to stick to more traditional material. As Boshier reflected, though, 'We weren't interested in wine bottles and fruit. We were interested in the world we lived in, in sex and music and culture and advertising' (D. Boshier, quoted in C. S. Sykes, Hockney: The Biography Volume 1, London 2011, p. 77).



Derek Boshier and David Hockney at the Royal College of Art, London, 1962. Photo © Geoffrey Reeve / Bridgeman Images. Artwork: © Derek Boshier, DACS 2019 and © David Hockney.

PROVENANCE:

Rovervance.
Galerie Bischofberger, Zurich.
Private Collection, Geneva.
Waddington Galleries, London.
Acquired from the above by the present owner in 1983.

EXHIBITED:

Bilbao, Museo de Bellas Artes de Bilbao, British Pop, 2005-2006, pp. 96 & 403, no. 18 (illustrated in colour, p. 97). London, Christie's Mayfair, When Britain Went Pop. British Pop Art: The Early Years, 2013, p. 355 (illustrated in colour, p. 122). Wolfsburg, Kunstmuseum Wolfsburg,

Wolfsburg, Kunstmuseum Wolfsburg, This Was Tomorrow: Pop Art in Great Britain, 2016-2017, p. 409 (illustrated in colour, p. 201).





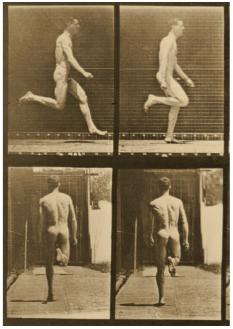
David Hockney, A Grand Procession of Dignitaries in the Semi-Egyptian Style, 1961.
Private Collection.

© David Hockney

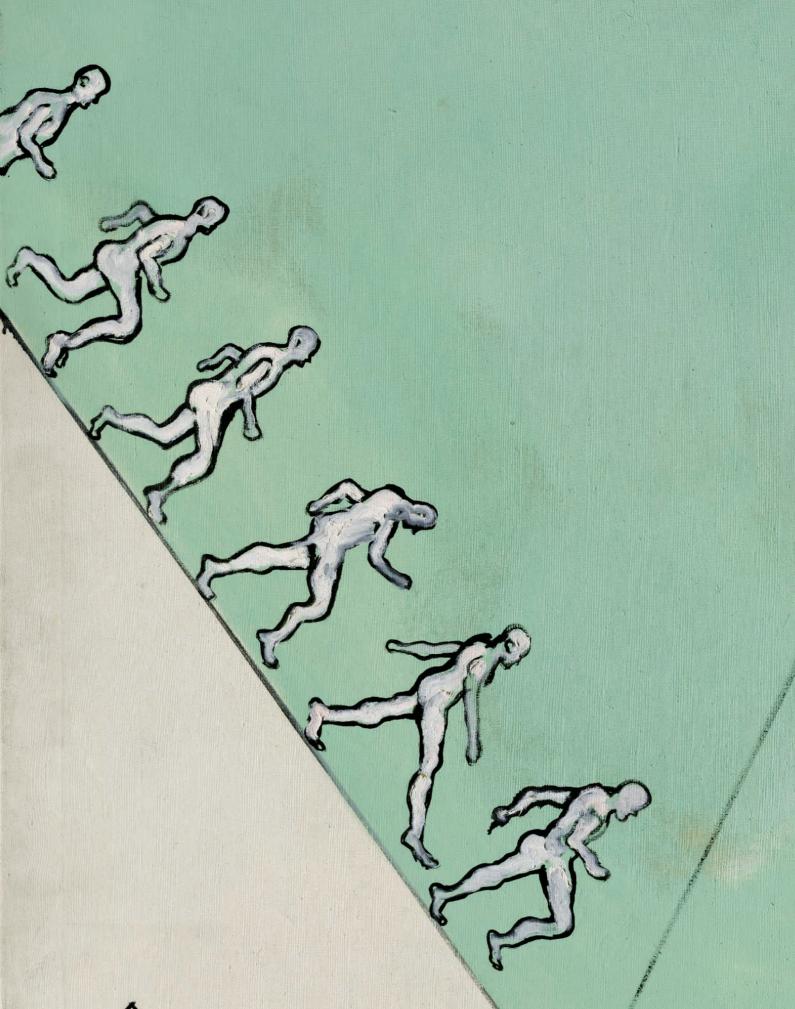
With its flashes of raw canvas, divisions into flat colour, use of text and the painterly blur of its falling cars, Boshier's painting closely resembles the style of such iconic early works by David Hockney as Flight into Italy - Swiss Landscape (1961, Kunstmuseum Düsseldorf) and A Grand Procession of Dignitaries in the Semi-Egyptian Style (1961). Both young artists were also inspired by the work of Francis Bacon, whose own use of Eadweard Muybridge's sequential photographs of figures in motion is likely referenced in the running men of Man Versus Look, Versus Life, Versus Time, Versus Man About. Boshier, however, who later played an important role in the Post-Punk era - he taught The Clash's Joe Strummer at the Central School of Art before designing the visuals for the band's famous Clash 2nd Songbook, and would go on to create stage sets and album covers for David Bowie - has a unique place in the story of British Pop, blending glamour and humour with his sophisticated existential vision. His 'falling man' motif, a vulnerable figure based on William Blake's Elohim Creating Adam (1795), held particular resonance for Bowie: the singer had starred in Nicolas Roeg's The Man Who Fell to Earth (1976) just two years before meeting Boshier, and posed, fallen, for the 1979 Lodger album artwork that he and Boshier designed together. 'The point about the Pop Art movement in Britain', Boshier says, 'is that we're all grouped together, but we were very different. David [Hockney] was much more autobiographical, coming out of the closet ... and marvellously inventive. Allen Jones came out of European art and turned the colourist aspects of French art into Pop. Peter Blake and Peter Phillips were much more interested in celebrating American culture, pin-ups and all that stuff. I came out of a more critical aspect' (D. Boshier, quoted in 'R[esource], C[reativity], A[dvancement]: Derek Boshier' RCA Blog, https://www.rca.ac.uk/news-and-events/ rca-stories/derek-boshier/). Playful, daring, and gently ominous, Man Versus Look, Versus Life, Versus Time, Versus Man About is an impressive statement of Boshier's erudite Pop intent.

'We weren't interested in wine bottles and fruit. We were interested in the world we lived in, in sex and music and culture and advertising'

-Derek Boshier



Eadweard Muybridge, Image from Animal Locomotion series, circa 1887 (detail).
Private Collection.
Photo: © Prismatic Pictures / Bridgeman Images.



λ*21

ANTONY GORMLEY (B. 1950)

Vise

cast iron 81% x 15% x 12%in. (208 x 40 x 33cm.) Executed in 2015

£250,000-350,000 \$320,000-440,000 €290,000-400,000 'I use the construction language of the built world – pillars and lintels – to evoke the inner condition of the body, treating the body less as a thing than a place. There is a tension between a suggested symmetry and the actual articulation of a body, so that very slight variations in the alignment of the blocks can be read empathetically as an indication of the total body feeling. All of the "Blockworks" attempt to treat the body as a condition; being – not doing'

-Antony Gormley

Made in 2015, Vise is part of Antony Gormley's celebrated 'Cast Blockworks' series. Based on 3D scans of his own body, Gormley's sculptures apply the rules of architecture and geometry to the human form, seeking to interrogate the relationship between the body and the space in which it exists. As the artist explains, 'The "Cast Blockworks" re-describe body volume in Euclidean terms, replacing the discrete function-based structures of anatomy with architectonic volumes that use the dynamics of stacking, cantilever and balance to achieve a stable structure that is still dynamic. Increasingly, the blocks have become more robust, often extending beyond the skin in an attempt to evoke particular feelings and tensions. The challenge is to find a way to employ this architectonic language to provoke empathetic feeling in the urban-bound viewer' (A. Gormley, 2011). Gormley's recent installation at the Philadelphia Museum of Art, 'Stand', shone new light on this idea: ten 1.5 times life-size 'Cast Blockworks' were positioned outside at the top of the museum steps, assuming a human presence in contrast with the surrounding cityscape. This September, a major retrospective of his work will open at the Royal Academy of Arts, London.

PROVENANCE:

Galleri Andersson/Sandström, Stockholm. Acquired from the above by the present owner.





Begun in 2005, Gormley's 'Cast Blockworks' evolved from the original series of 'Blockworks' that he had initiated two years previously. His early works used small blocks in tight configurations: 'the materialized pixel was very much in my mind at the beginning of the Blockwork series', he explains (A. Gormley, quoted in M. Iversen, 'Still Standing' in Antony Gormley: Still Standing, exh. cat., The State Hermitage Museum, St. Petersburg, 2011, p. 50). As his investigations progressed, however, the artist began using increasingly larger units, distilling the human body to a series of progressively abstract geometries. Despite using his own body as the basis for his work, Gormley maintains that his sculptures are not intended as portraits; rather, they seek to capture the human condition in universal terms. Life-size in scale, Vise induces a startling sense of self-awareness in the onlooker, prompting the viewer to reassess their own physicality. 'You could say that each of them displaces a space where someone could really stand', Gormley claims. 'This acknowledgement of the absent is very important and is what needs to be filled by the subjectivity of the viewer. So, I would say that the subject of my work does not arrive until the viewer is looking at it' (A. Gormley, interview with D. Ozerkov in Antony Gormley: Still Standing, ibid., p. 59).

Installation view, Antony Gormley, *STAND*, Philadelphia Museum of Art, 2019. Courtesy of Philadelphia Museum of Art © the artist.



FRANCIS BACON (1909-1992)

PROPERTY FROM AN IMPORTANT BRITISH COLLECTION

'Man at a Washbasin'

oil on canvas 59% x 45% in. (152 x 116cm.) Painted *circa* 1954

£5,000,000-7,000,000 \$6,400,000-8,900,000 €5,700,000-7,900,000 'I couldn't live with him, and I couldn't live without him'

-Francis Bacon on Peter Lacy

Painted in 1954, 'Man at a Washbasin' is a powerful and haunting work from Francis Bacon's great 'blue' period of the mid-1950s. A nude male figure – based on Bacon's lover at the time, Peter Lacy – is suspended in a void of rich, midnight blue. His skin glows in evanescent tones of white and lavender. He bends over, plunging his hands into a washbasin which is described in glinting, crystalline white rays. Further rays indicate a receding quadrilateral space behind him. In Bacon's signature 'shuttering' technique, both room and figure are strafed by vertical shafts of light, creating a shimmering, shadowy effect that brings foreground and background together. These lines are reminiscent at once of the folds of a curtain and the bars of a cage; further golden-black beams span out from an ambiguous space in front of the figure, cropping him above the knee and enclosing him in the room beyond.

PROVENANCE:

Collection of the Artist.
Private Collection, UK (acquired from the above in 1992).
Acquired from the above by the present owner in 2003.

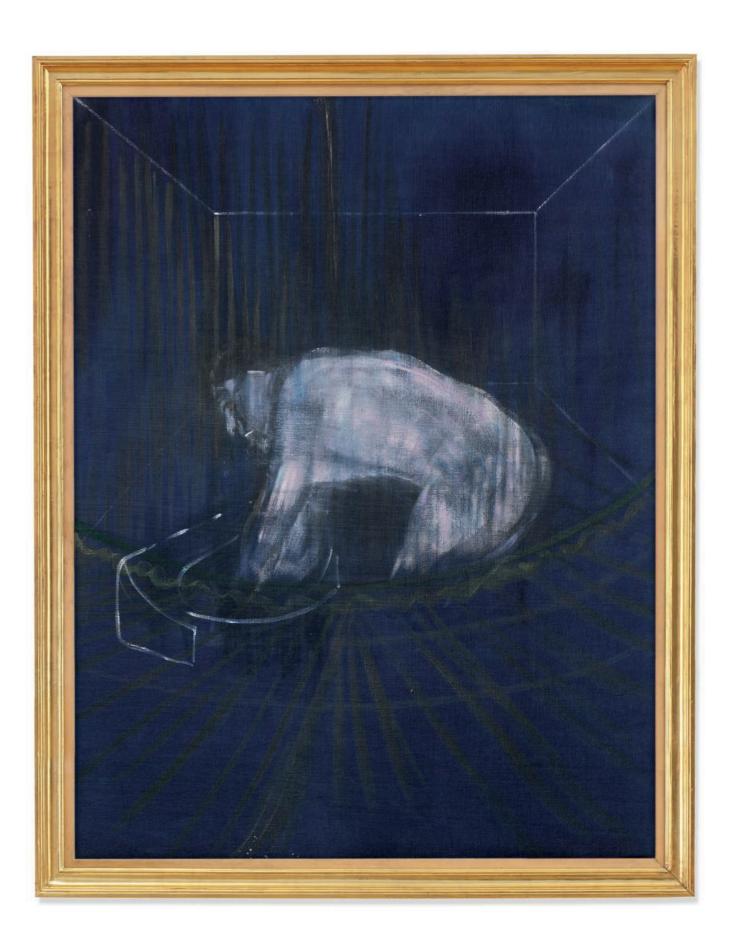
EXHIBITED:

Dublin, Dublin City Gallery The Hugh Lane, Francis Bacon, A Terrible Beauty, 2010, p. 18, fig. 7 (with incorrect measurements; illustrated in colour, p. 19).

Warwickshire, Compton Verney, Francis Bacon: In Camera, 2010.
Monaco, Grimaldi Forum, Francis Bacon: France and Monaco, 2016, p. 230, no. 49 (illustrated in colour, p. 95). This exhibition later travelled to Bilbao, Guggenheim Museum.
Bilbao, Guggenheim Museum, Francis Bacon, de Picasso a Velázquez, 2016-2017, p. 202, no. 18 (with incorrect measurements; illustrated in colour, p. 75).

LITERATURE:

T. Maul, 'King of Pain / Pope of Pop / Memo from Turner', in *CIRCA*: Contemporary Visual Culture in Ireland, no. 130, Winter 2009 (illustrated, p. 34). M. Harrison & R. Daniels (eds.), Francis Bacon, Catalogue Raisonné, Volume II: 1926-1957, London 2016, p. 130, no. 54-02 (with incorrect measurements; illustrated in colour, p. 381).





Stylistically, this picture is closely related to Bacon's seminal painting Two Figures (1953), as well as to his celebrated Man in Blue series of 1954. During this period, embroiled in a passionate and sometimes dangerously violent love affair with Lacy, Bacon brought together lessons from the photography of Eadweard Muybridge, the voluptuous sculpture of Michelangelo and the intimate nudes of Edgar Degas in dark, mysterious paintings that stand among the most impressive achievements of his early career. Discussing the 'Men in Blue', Michael Peppiatt writes that 'These enigmatic, dark blue figures emerging from a dark blue ground stand out by their precisely delineated, almost clinical composition and deliberately restrained, cold colour, as if Bacon were making in his art a conscious attempt to regain the control he had lost so spectacularly in his life ... There is a range and complexity in these works that marks them apart: one can sense a sinister calm beside the cry, a more subtle interlocking of the central image and its surrounding structure, a more knowing manipulation of the paint itself as well as of warm and cold tones' (M. Peppiatt, Francis Bacon in the 1950s, exh. cat. Sainsbury Centre for Visual Arts, Norwich 2006, p. 46). This description applies no less aptly to the present work, whose refined chromatic drama and assured composition lend it a searing psychological force.

'There is a range and complexity in these works that marks them apart: one can sense a sinister calm beside the cry, a more subtle interlocking of the central image and its surrounding structure, a more knowing manipulation of the paint itself as well as of warm and cold tones'

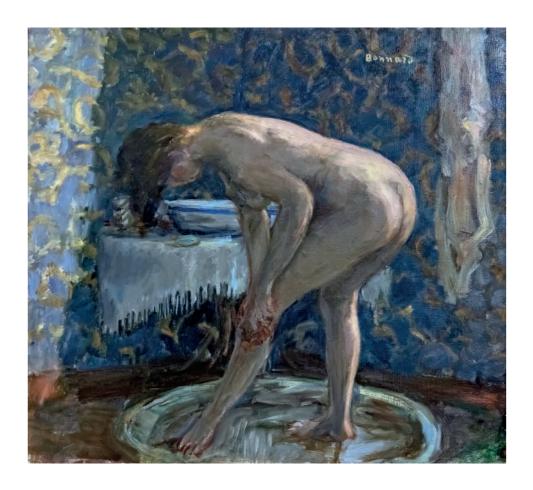
-Michael Peppiatt

Above:
Francis Bacon, Two Figures, 1953.
Private Collection.

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

Opposite:
John Deakin, Peter Lacy, circa 1959 (from the artist's studio).
The Estate of Francis Bacon Collection.
© The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2019. Photo: John Deakin.





Bacon had met Peter Lacy in 1952 at the Colony Room in Soho. A former fighter pilot who served in the Battle of Britain, Lacy was a troubled man prone to vehement bouts of rage. The pair shared deep and conflicted feelings towards one another, and their mercurial connection provided the artist with one of his most important ongoing character studies. Initially appearing in *Study of Figure in a Landscape*, 1952 (Phillips Collection, Washington D. C.), Lacy was among the first members of Bacon's circle to feature in his portraits. The first four years of their relationship, largely conducted from Lacy's home near Henley-on-Thames, were punctuated by rows, hysteria and violence. As well as inspiring his groundbreaking depictions of coupled male figures and the *Man in Blue* works, Lacy featured in Bacon's first portrait triptych of 1953. The artist continued to paint him following his relocation to Tangier in 1956, and subsequently after his death, producing canvases now held in museum collections worldwide.

The stooped figure in 'Man at a Washbasin' is a typically complex image of Lacy. Bacon paints his body with a tenderness that is charged with coiled, muscular brutality. The white glint of his teeth lends him a bestial grit. Framed in the painting's voyeuristic structure, Lacy appears as both a man at a washbasin and – in an echo of the images of wild apes and dogs Bacon painted after his visit to South Africa in 1952 – a crouched animal in a cage. He is a powerfully masculine figure, even as his vulnerable posture recalls Edgar Degas' intimate studies of women bent at their toilette. (There are echoes here of the National Gallery's famous pastel After the Bath, Woman

'The consistent monochromy of his paintings between 1950 and 1955 clearly reflects the tonal values of black and white photographs, and in addition the "realism" of his human heads approximates the veiled and blurry realism of a fuzzy snapshot. The ghostly intangibility this implies, however, ran counter to his strategy of directly assaulting the viewer's nervous system, and this he accomplished in another dimension, painting the heads with an edgy, kinetic intensity. David Sylvester, as we have seen, compared Bacon's sombre palette with Rembrandt'

-Martin Harrison

Pierre Bonnard, *Nu au tub*, 1903. Bemberg Fondation, Toulouse.





David Hockney, Man in Shower in Beverly Hills, 1964. Tate Collection, London. Artwork: © David Hockney. Photo: © Tate, London 2019.

'Painting is the pattern of one's own nervous system being projected onto the canvas'

-Francis Bacon

Drying Herself (1890-95): a totemic work for Bacon, who was particularly impressed by Degas' unnerving attention to the woman's spine). As David Sylvester observed of the artist himself, 'The two sexes met in Francis Bacon, more than in any other human being I have encountered. At moments he was one of the most feminine of men, at others one of the most masculine. He would switch between these roles as suddenly and unpredictably as the switching of a light. That duality did more than anything perhaps to make his presence so famously seductive and compelling and to make him so peculiarly wise and realistic in his observation of life' (D. Sylvester, Francis Bacon: The Human Body, exh. cat. Hayward Gallery, London 1998, p. 38).

In 'Man at a Washbasin', the familiar and even banal setting of the bathroom becomes a theatre of dark, mysterious grandeur.

Restaging the darkness of monochrome photography and Old Masterly portraits, Bacon transforms domestic space into existential void. In this sense, the scene could be said to foreshadow his great 'Black Triptychs' of 1972-74, which depict the final moments of his lover George Dyer. In these paintings, the brute fact of Dyer's death in a hotel bathroom is elevated, through Bacon's remarkable poetry of colour, space and figure, into a final 'Passion' of stunning emotional intensity. 'Man at a Washbasin', meanwhile, is a masterpiece of restraint, capturing the thrilling, agonising volatility of Bacon's relationship with Lacy with potent and poignant economy. This is a picture of a complicated love. The pearlescent figure flickers in and out of oblivion, dancing between bruising physicality and spectral transience. A darkroom vision of Bacon's emotional world, the painting takes us to a captivating place of desire where beauty, horror, pain and pleasure coexist.



FRANK AUERBACH (B. 1931)

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION.

Seated Model IV

oil on paper laid down on board 43½ x 26¾in. (110.5 x 67cm.) Executed in 1963

£400,000-600,000 \$510,000-760,000 €460,000-680,000 'In spite of the excessive piling on of paint, the effect of these works on the mind is of images recovered and reconceived in the barest and most particular light, the same light that seems to glow through the late, great, thin Turners. This light, which gleams through the thickness and finally remains with us is an unpremeditated manifestation arising from the constant application of true draughtsmanship'

-Leon Kossoff

Rendered with richly-worked layers of impasto, Seated Model IV is a sumptuous oil on paper by Frank Auerbach. Deftly modelled in black, white and grey, spiked with hints of warm russet and ochre, a female figure reclines in a chair. Executed in 1963, during the artist's early rise to acclaim, it is the largest of three sequential works on paper dating from that year. Though the sitter is unnamed, her pose seems to prefigure the series of paintings entitled J.Y.M. in the Studio, commenced later that year and pursued until 1965. These works were the first to name 'J.Y.M.', or Juliet Yardley Mills: one of Auerbach's most important models, who had begun sitting for him during the late 1950s. Caught between the poles of painting and drawing - media that nourished one another across his oeuvre - the oils on paper form a fascinating strand of his practice. In these works, writes Catherine Lampert, 'he introduces strong black contour lines, hinting at something sculptural, as if wet, malleable pigment might be underpinned by aggressively rendered marks' (C. Lampert, Frank Auerbach: Speaking and Painting, London 2015, p. 87). Though Auerbach had begun to experiment with a wider range of colours during this period, the present work retains the raw, monochromatic splendour of his early oeuvre, charting the reified play of light and shadow across the flesh. Simultaneously visceral and elegant, it demonstrates the artist's desire to capture the living physical presence of his subject: a quest he would continue to pursue for the next four decades.



Lucian Freud, *Naked Girl Perched on a Chair*, 1994. Private collection.

© The Lucian Freud Archive / Bridgeman Images.

PROVENANCE:

Marlborough Fine Art Ltd., London. Desmond Page, London. Galleri K, Oslo. Private Collection, Norway. Anon. sale, Sotheby's London, 12 October 2012, lot 28. Acquired at the above sale by the present owner.

EXHIBITED:

London, Marlborough Fine Art Ltd., Studies of the Nude, 1986, p. 50, no. 1 (illustrated in colour, p. 10).
Oslo, Astrup Fearnley Museet for Moderne Kunst, Double Reality, 1994.
Jevnaker, Kistefos-Museet, Kropp: fra Munch til Melgaard, 2004, p. 65, no. 1 (illustrated in colour p. 23).

LITERATURE:

W. Feaver, *Frank Auerbach*, New York 2009, no. 153 (illustrated in colour, p. 253).





Lord Snowdon, Frank Auerbach in the studio, 1963. Photo: © Lord Snowdon/Trunk Archive. Artwork: © Frank Auerbach, courtesy Marlborough.

'The sense of corporeal reality, that's what matters'

-Frank Auerbach

By the early 1960s, Auerbach had established himself among the ranks of what would later become known as the 'School of London': a cohort that included Lucian Freud and Francis Bacon. The latter, in particular, shared much of Auerbach's sensibility: the two artists favoured painterly intuition over carefully-studied precision, viewing art-making as a means of pinning down human sensation. Auerbach would frequently rebuild his painterly surfaces in pursuit of this goal, stripping away layers of pigment and reconstructing them over extended periods. Having studied with David Bomberg, who incited his students to seek out 'the spirit in the mass', he subsequently found much to be admired in the work of Willem de Kooning, shown at the Tate during the late 1950s. The present work's abstract painterly qualities witness this influence: significantly, Auerbach had scrutinized de Kooning's

canvases in black and white reproductions long before he saw them in the flesh. Another important source of inspiration was Alberto Giacometti, images of whose work had begun to circulate in London during the late 1940s. For Auerbach, who worked stoically in the small, bare confines of his Mornington Crescent studio, tales of the Swiss sculptor offered a great deal of hope. 'We wanted to say something profound and precise, something sharp about truth', he explained. '... The image of Giacometti who created a rich *oeuvre*, inventive and refined, with modest means in a small room, was very attractive. It made a life in art seem possible' (F. Auerbach, quoted in C. Lampert, *ibid.*, p. 92). The well-worn Windsor chair, featured here and throughout Auerbach's *oeuvre*, serves as a reminder of this belief: that even the humblest settings could reveal the human figure anew.



LEON KOSSOFF (B. 1926)

PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

Outside Kilburn Underground Station

oil on board 77½ x 84%in. (197 x 214.2cm.) Executed in 1984

£650,000-850,000 \$830,000-1,100,000 €740,000-960,000 'London, like the paint I use, seems to be in my blood stream. It's always moving'

-Leon Kossoff

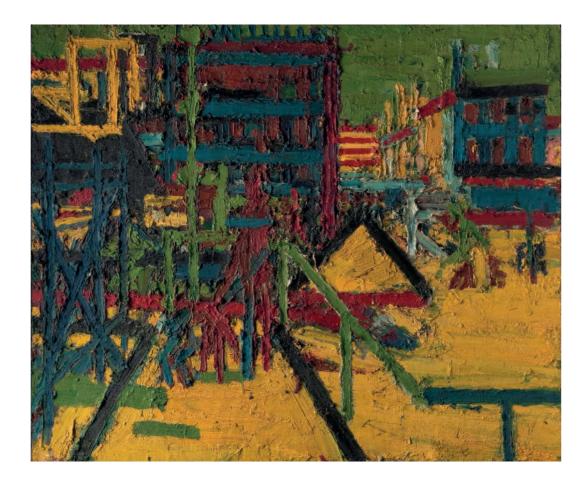
With its thick, visceral surface spanning two metres in height and width, the present painting is one of the largest in Leon Kossoff's celebrated series depicting Kilburn Underground Station. Begun in the mid-1970s and pursued for much of the following decade, these works stand among the finest visions of the artist's north-west London neighbourhood, with examples held in the Tate, the Museo Thyssen-Bornemisza and the New Walk Museum and Art Gallery, Leicester. Piled high with near-sculptural strands of impasto, the present painting captures the ebb and flow of commuters outside the station, located ten minutes' walk from the Willesden studio that Kossoff has occupied since 1966. Painted in 1984, it demonstrates the increasingly fluid painterly language that came to define the later works in the series: figures, architecture and pavement blur into a single undulating mass, animated by pockets of light and shadow. Kossoff's depictions of London's railway system are central to his oeuvre, encompassing Willesden Junction, Willesden Green, Dalston Junction, Mornington Crescent and the disused land behind King's Cross. Charting the constant flux of these places across changing weather conditions, seasons and times of day, works such as the present infuse their everyday subject matter with a kind of transcendental beauty. In the 'ordinariness' of Kilburn Underground Station, writes Paul Moorhouse, 'Kossoff divined a focus for the lifeblood of the city; in the coming and going of its travellers he found a place rich in human experience; and through his progressive dialogue with the changing rhythms and atmosphere of the subject he perceived a motif which reverberated with personal meaning' (P. Moorhouse, Leon Kossoff, exh. cat., Tate Gallery, London, 1996, p. 24).



Alberto Giacometti, Three Men Walking (II), 1949. Metropolitan Museum of Art, New York. Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2019. Photo: © 2019. Photo The Metropolitan Museum of Art/Art Resource/Scala, Florence. Acc. n.: 1999.383. 22

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





Running parallel to his portrait practice, Kossoff's depictions of London attest to his deep affinity with the city. Born in Shoreditch, where his family owned a bakery, he was evacuated during the Second World War. Upon his return, inspired by the teachings of his mentor David Bomberg, he began to scour the city, seeking inspiration in its desolate bombsites as much as in its museums. Along with fellow student Frank Auerbach, he set out to capture what Bomberg had described as 'the spirit in the mass': the raw physical essence of the world around him, as opposed to its external likeness. Prioritising physical intuition over precise observation, Kossoff relied heavily on drawing, creating rapid sketches which he would then translate into paint in the studio. Working like an archaeologist, he would routinely excavate and rebuild his surfaces, scraping off layers of colour and reworking them over long periods. For Kossoff, London's ever-changing topography was matched by the fluid properties of pigment: in bringing the two together, he sought to momentarily halt their transience, sealing the flux of the city in nearfossilised strata of paint. In the Kilburn Underground Station paintings, writes Moorhouse, this process yields sublimity and grandeur from the most quotidian of subjects. 'Heads down, [the figures] come and go, confined within their own thoughts', he explains. 'Yet in each picture the bridge arches over these figures towards the sky. Rising above the scene it strikes an affirmative note: a symbol of life, movement, destination and the joining of people and places' (P. Moorhouse, ibid., p. 24). Bathed in golden light, the present work is a powerful illustration of this statement.

"... the bridge arches over [the] figures towards the sky. Rising above the scene it strikes an affirmative note: a symbol of life, movement, destination and the joining of people and places"

-Paul Moorhouse

Frank Auerbach, Mornington Crescent, 1967.
Metropolitan Museum of Art, New York.
Artwork: © Frank Auerbach, courtesy Marlborough.
Photo: © 2019. Photo The Metropolitan Museum of Art/Art
Resource/Scala, Florence, Acc. n.: 1978.152.



LUC TUYMANS (B. 1958)

PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

Dracula

signed and dated 'Luc Tuymans 2001' (on the reverse) oil on canvas 63 x 68%in. (160 x 175cm.) Painted in 2001

£350,000-550,000 \$450,000-700,000 €400,000-620,000 'Writing in the mid-nineteenth century, Baudelaire described Edouard Manet as the great "painter of modern life." One hundred and fifty years later, Luc Tuymans can be regarded as a worthy successor to this title'

-Nicholas Serota

Bathed in incandescent twilight, the elegant profile of a carrier pigeon emerges from the vast, luminous canvas of Luc Tuymans' Dracula (2001). Created for his major 2001 exhibition 'The Rumour' at White Cube Hoxton Square, the work is a monumental example of the artist's haunting, attenuated paintings. Working from personal snapshots, television, the Internet and the analogue press, Tuymans distils his images through multiple layers of appropriation and restaging; painted with exquisite delicacy, they become charged, eerily evocative ciphers that seem to picture something like a collective memory on the brink of vanishing. As Helen Molesworth has written, 'Tuymans' paintings are shot through with the kind of subtle beauty one finds in seashells when the glow of the sun has diminished and the sheen of the water has dried. Their faded sumptuousness nonetheless elicits a kind of consummate chill' (H. Molesworth, 'Luc Tuymans: Painting the Banality of Evil', in Luc Tuymans, exh. cat. Wexner Centre for the Arts, Columbus 2009, p. 18). Indeed, the pigeon in *Dracula* is touched with a fragile splendour: a rosy blush tints its breast; its dappled grey wing-bars glow with an edge of amber, echoing its yellow feet. Fixed to the pigeon's leg is a scroll, its content and intent unknown. The title of 'The Rumour' is suggestive of Tuymans' keen interest in the capacity of images to communicate meaning, and in the Chinese-whispers shifts in interpretation that can occur as they travel through time and into new contexts. The carrier pigeon, a central motif in the exhibition, can itself be seen as a metaphor for the unstable, contingent role of painting in delivering a message. Shimmering between doubt and belief, Tuymans' works constantly question how far we can believe what we see; Dracula exemplifies his beautiful, ambiguous and unsettling vision.

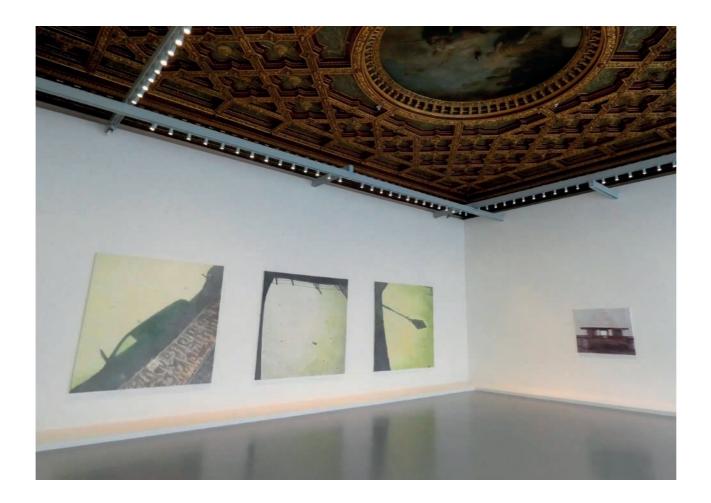


René Magritte, *The Large Family*, 1963. Artwork: © René Magritte, DACS 2019. Photo: © Photo Josse / Bridgeman Images.

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

EXHIBITED: London, White Cube, *Luc Tuymans: The Rumour*, 2001.





The pigeon bears an uneasy proximity to a bird with a far more exalted place in art history: the dove. In Tuymans' native Flemish, the same word, duif, can refer to both species. Where the dove functions as a well-known symbol for peace, hope and purity, however - an image heightened ever since Picasso's famed lithograph La Colombe was used to illustrate the poster for the 1949 Paris Peace Congress pigeons are more often seen as vermin. In *Dracula*, Tuymans subverts expectation by presenting the traditionally reviled creature on a magnificent and dignified scale. As a carrier pigeon, the bird is also loaded with social history. Tuymans notes that in pre-Revolutionary France, 'peasant labourers were not permitted to own pigeons. That was a privilege of the aristocracy. The latter ate the pigeons, and used them as messengers. When the French Revolution broke out, the first thing the people who had belonged to a property owner did was to wring all of the pigeons' necks' (L. Tuymans, quoted in 'The Rumour', https://whitecube.com/exhibitions/exhibition/luc tuymans hoxton square 2001). This narrative shadows the painting with the traces of anxiety and violence that are typical of Tuymans' subjects. For all its ethereal presence and understated palette, the work has a searing psychological impact. Where a dove might have stood as a straightforward emblem, Tuymans instead conjures a hazy, ambivalent, sensitive picture, flooded with intrigue and lit with the pale afterglow of manifold meanings.

Exhibition view of *Luc Tuymans, La Pelle*, Palazzo Grazzi, Venice, 2019. Artwork: ©Luc Tuymans Photo: Emily Younger



PER KIRKEBY (1938-2018)

Polar Breeze and Gentle Lapping Waves

signed with the artist's initials and dated 'PK 2012' (on the reverse) oil on canvas 78% x 118% in. (200 x 300 cm.) Painted in 2012

£400,000-600,000 \$510,000-760,000 €460,000-680,000 'There is a hidden reality and it is the real reality. We only see it in glimpses. A painter can sometimes see it ... and if I paint at all, it is only because I have those glimpses'

-Per Kirkeby

A visionary tableau spanning three metres in width, *Polar Breeze and Gentle* Lapping Waves is a monumental work dating from the latter years of Per Kirkeby's extraordinary life. In vivid tones of green, blue and fiery orange, the artist weaves a majestic landscape, layering washes of paint with nearcalligraphic strokes. Painted in 2012, the year before he suffered a tragic brain injury, it represents the culmination of over half a century of practice, combining virtuosic technique with his lifelong interest in the natural world. Originally trained in geology, Kirkeby was inspired by the rich terrains of his native Denmark. Though frequently associated with German Neo-Expressionist artists such as Georg Baselitz and Jörg Immendorff, he derived much of his inspiration from his Romantic, Post-Impressionist and Abstract Expressionist forebears: notably Delacroix, Van Gogh, Cézanne and Pollock. Continuing a Northern European landscape tradition that has its roots in the work of Caspar David Friedrich, he developed an intuitive, improvisatory language caught in the sublime territory between figuration and abstraction. With its organic flux of colour, texture and form, the present work is less a depiction of a specific location than a visceral hymn to the magic and mystery of nature. 'There is a hidden reality and it is the real reality', Kirkeby once explained. 'We only see it in glimpses. A painter can sometimes see it ... and if I paint at all, it is only because I have those glimpses' (P. Kirkeby, quoted in Per Kirkeby, Brussels, exh. cat., Galerie Phillipe Guimot, Brussels, 1991, p. 64).



Gustav Klimt, Roses under the Trees, circa 1905 Musée d'Orsay, Paris. Photo: © 2019, Photo Scala, Florence.

PROVENANCE:

Michael Werner Gallery, Märkisch Wilmersdorf/ New York / Berlin/ London.

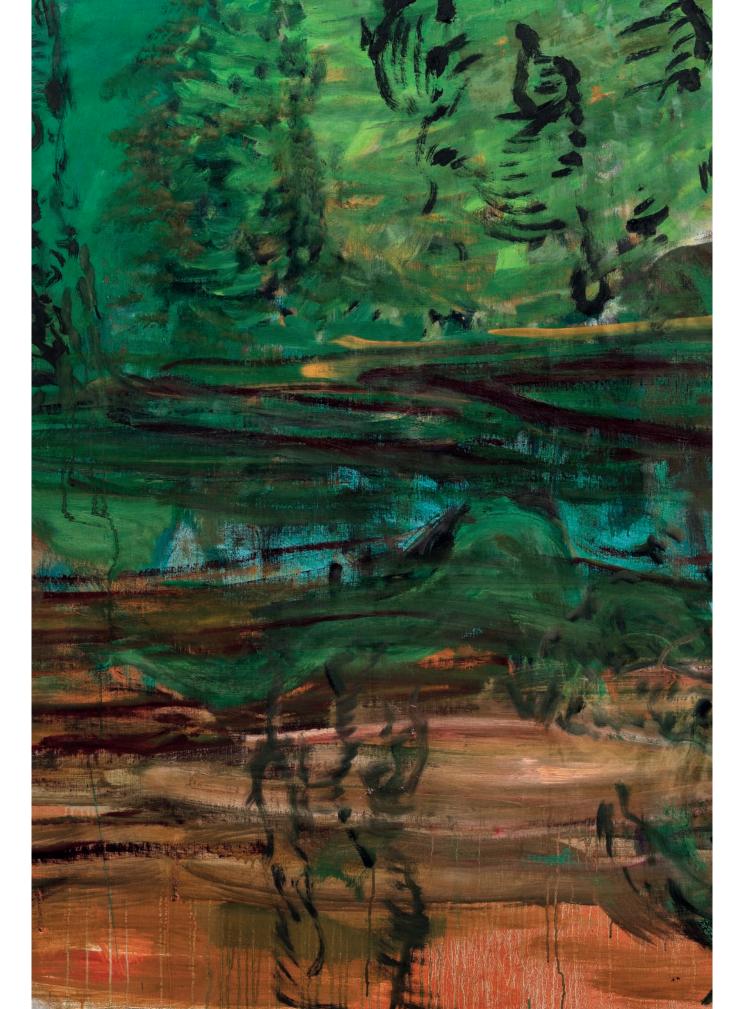
Acquired from the above by the present owner in 2013.

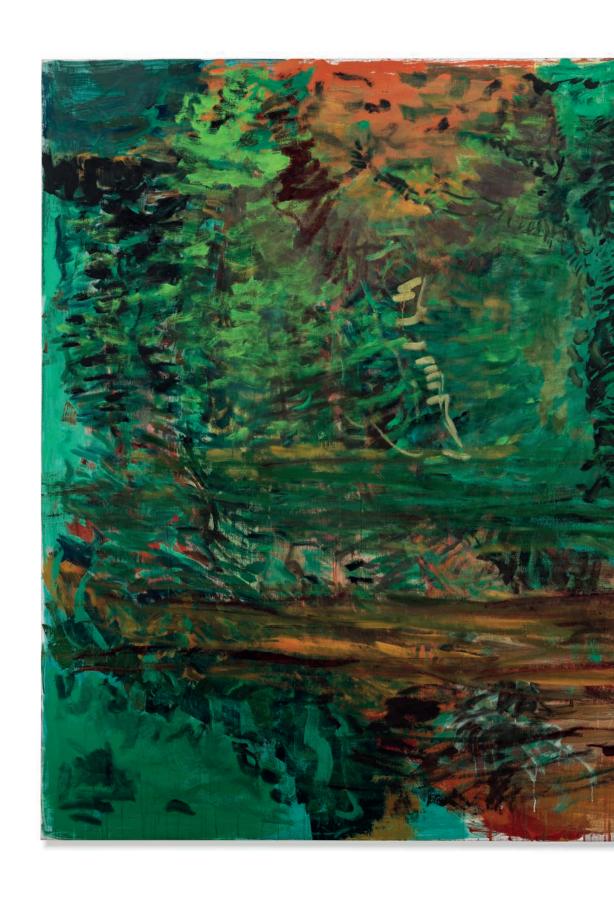
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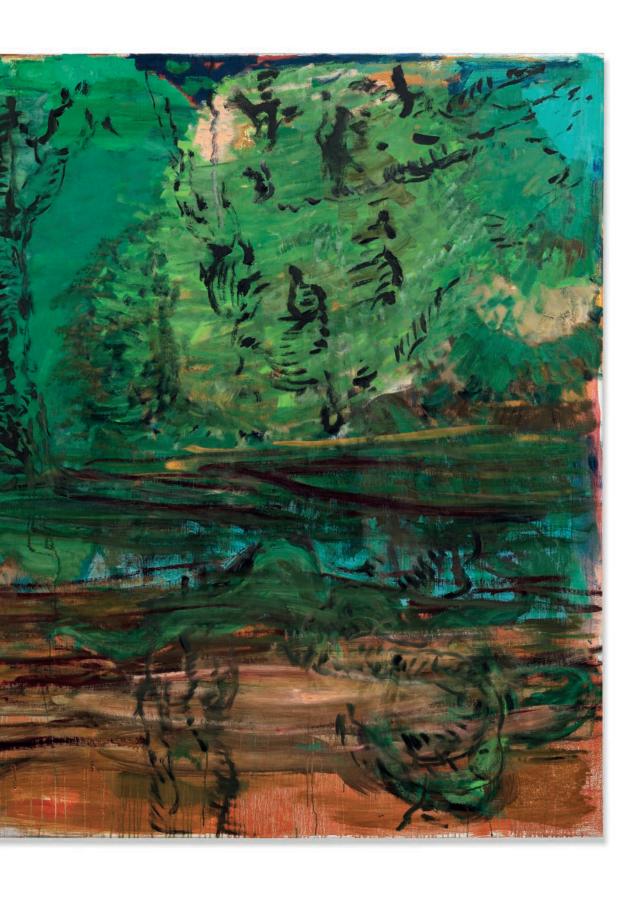
Duisburg, MKM Museum Küppersmühle für Moderne Kunst, *Per Kirkeby: Maler* - *Forscher - Bildhauer - Poet*, 2012 (illustrated, pp. 1&2).

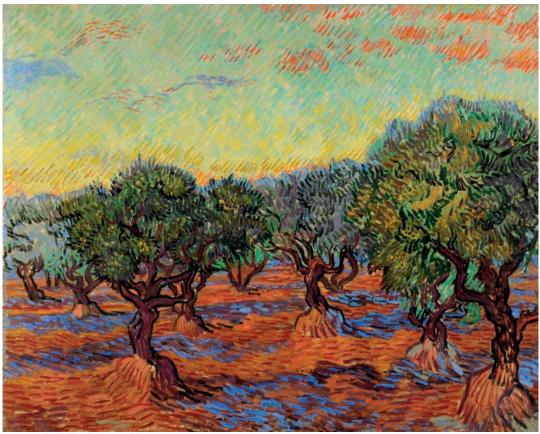
LITERATURE:

Redefreiheit', in *Kunstforum International*, no. 215, April - June 2012, pp. 295-297 (illustrated in colour, p. 295). S. Gohr (ed.), *Per Kirkeby: Polarwind und leiser Wellenschlag*, Berlin 2015, p. 26 (illustrated in colour, pp, 106-107).









Vincent van Gogh, *Olive Grove, Saint-Rémy*, 1889 The Gothenburg Museum of Art, Gothenburg.

'The light of ambivalence is a heavenly one'

-Per Kirkeby

As a geology student, Kirkeby visited Greenland, Central America and the Arctic, whose dramatic landscapes inspired his earliest drawings. Following his decision to pursue a career in art, he became involved with Copenhagen's Experimental Art School in the early 1960s. Much of his initial practice was conceptual in spirit and wide-ranging in medium, informed by his affiliation with the Fluxus movement and his admiration for Joseph Beuys. Though poetry, performance, sculpture, film-making and installation remained vital strands of his practice - he designed sets for the New York City Ballet and visual effects for three films by Lars von Trier - it was in painting that Kirkeby found his greatest creative outlet. He conceived his canvases as 'collapse structures' - a metaphor borrowed from geological theories of landslide and slump. His handling of pigment, as evidenced by the present work,

was tactile and fluid, inviting comparison with the work of fellow Danish artist Asger Jorn. 'I like to get pictures going with some form of battleground in which certain things have to be defeated in order that something else may emerge', he explained (P. Kirkeby, Samtaler med Lars Morell, Borgen 1997, p. 142). Kirkeby saw a fundamental synergy between his medium and his subject: paint, he believed, could directly imitate the properties of the natural landscape. This conviction is borne out to spectacular effect in the present work, where pigment accumulates like gnarled bark, dapples like sunlight through leaves and flows like running water. Reality and its representation become hypnotically entangled; 'the light of ambivalence is a heavenly one', said Kirkeby (P. Kirkeby, quoted in R. Smith, 'Per Kirkeby, Painter Inspired by Nature, is Dead at 79', The New York Times, 20 May 2018).



*27 SAM GILLIAM (B. 1933)

Petite

signed, titled and dated 'Petite '72 Sam Gilliam' (on the reverse) acrylic on shaped canvas 50½ x 46in. (127.6 x 116cm.) Painted in 1972

£350,000-550,000 \$450,000-700,000 €400,000-620,000 'I've learned to "get rid of rules" ... which is the best form of creation'

-Sam Gilliam

Created in 1972, the same year that Sam Gilliam became the first African-American artist to represent the United States at the Venice Biennale, Petite is a spectacular example of the artist's vibrant, freeform abstraction. Gilliam's revolutionary paintings were composed by pouring and splashing acrylic paint and pigment directly onto unprimed canvas, which was then folded and crumpled before being stretched over a frame. Spanning over a metre in height and marbled with a glorious array of reds, yellows, greens and cobalt blues, Petite exemplifies the exuberant colour and monumental scale of the works Gilliam created 1967 and 1973, widely considered the greatest years of his practice. In composition and process it is closely related to the 'bevelled-edge' paintings and 'drape paintings' Gilliam initiated in the same period, which became three-dimensional objects or released the canvas from the stretcher-frame entirely to interact with their spatial context in radical new ways. Gilliam blurred the lines between painting and sculpture even as his Minimalist contemporaries such as Donald Judd were seeking to reinforce that same boundary. Moving beyond the ideas of the Washington Colour School - a movement with which artists such as Morris Louis and Kenneth Noland were also associated - he reconceived painting as a performative, theatrical act, and created exhilarating new worlds in his medium.



PROVENANCE: Galerie Darthea Speyer, Paris (acquired directly from the artist). Private Collection, Wyoming. Acquired from the above by the present owner.

Paul M. Feinberg, Sam Gilliam, 1969. National Portrait Gallery, Smithsonian Institution, Washington, DC; Paul M. Feinberg. Photo: © Paul M. Feinberg. Artwork: © Sam Gilliam, DACS 2019.





Morris Louis, *Number 99*, 1959-1960.
Contemporary Collection of The Cleveland Museum of Art, Cleveland.
Artwork: © Morris Louis, DACS 2019.
Photo: © Contemporary Collection of The Cleveland Museum of Art.

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

-Sam Gilliam

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

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



ALBERTO BURRI (1915-1995)

Nero con punti rossi (Black with Red Stitches)

signed, titled and dated 'Burri 57 nero con punti rossi' (on the reverse) acrylic, thread, Vinavil and fabric collage on canvas 23% x 39%in. (60 x 100cm.)
Executed in 1957

£500,000-800,000 \$640,000-1,000,000 €570,000-910,000 'I chose to use poor materials to prove that they could still be useful. The poorness of a medium is not a symbol: it is a device for painting'

-Alberto Burri

With its raw, encrusted surface, Alberto Burri's Nero con punti rossi is an outstanding example of his celebrated Neri. Swaths of burlap cloak a blackened expanse, attached with vigorous, large stitches that separate the glossy and coarse sections of the canvas. Executed in 1957, the work was created as Burri's international star was on the rise, coinciding with his mid-career retrospective at the Carnegie Institute in Pittsburgh. Taking its place within a practice that challenged all pre-conceived notions of medium specificity, Nero con punti rossi harnesses various construction techniques including collage, painting and sewing to fuse its disparate elements. The Neri were central to Burri's practice: he began his experiments with black as both a colour and a conceptual preoccupation in 1948. Using tar, enamel and oil paint, he eliminated the work's subject, frame and canvas to form a new poetics of non-representation. For the artist, black represented chromatic purity and allowed his tactile surfaces to more forcefully assert themselves. He viewed his creations as simultaneously reductive and expressive, and the ensuing compositions were intended to be self-sufficient and self-reflexive. The brazen rigour of this philosophy proved influential for a range of artists including Piero Manzoni, who began developing his Achromes the year that the present work was created. With its emphasis on material realism, Nero con punti rossi is an exemplary early summation of the artist's vision.



Francisco de Zurbarán, Saint Francis in Meditation, 1635-1639 The National Gallery, London. Photo: © National Gallery, London, UK / Bridgeman Images.

PROVENANCE:

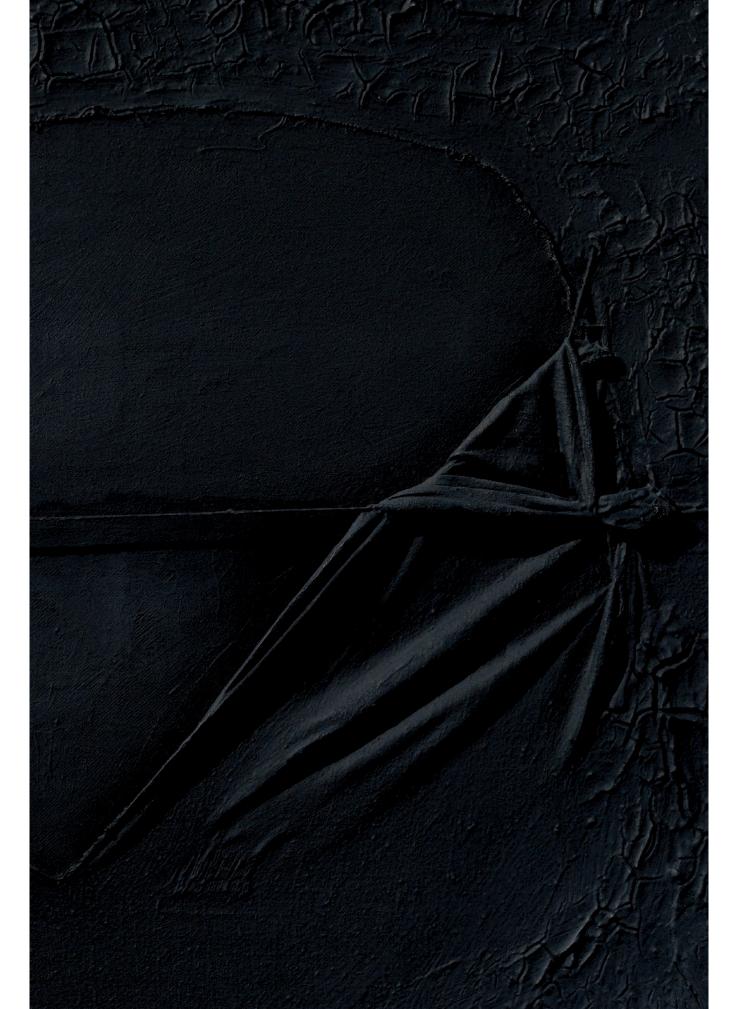
Galleria Blu, Milan.
Galleria Bergamini, Milan.
Anon. sale, Finarte Milan, 8 June 1982, lot 129.
Studio Sant'Andrea, Milan.
Private Collection, Milan (acquired from the above in 1985).
Anon. sale, Christie's London, 15 October 2007, lot 235.
Private Collection, Italy.
Anon. sale, Christie's London, 13 February 2013, lot 49.
Acquired at the above sale by the present owner.

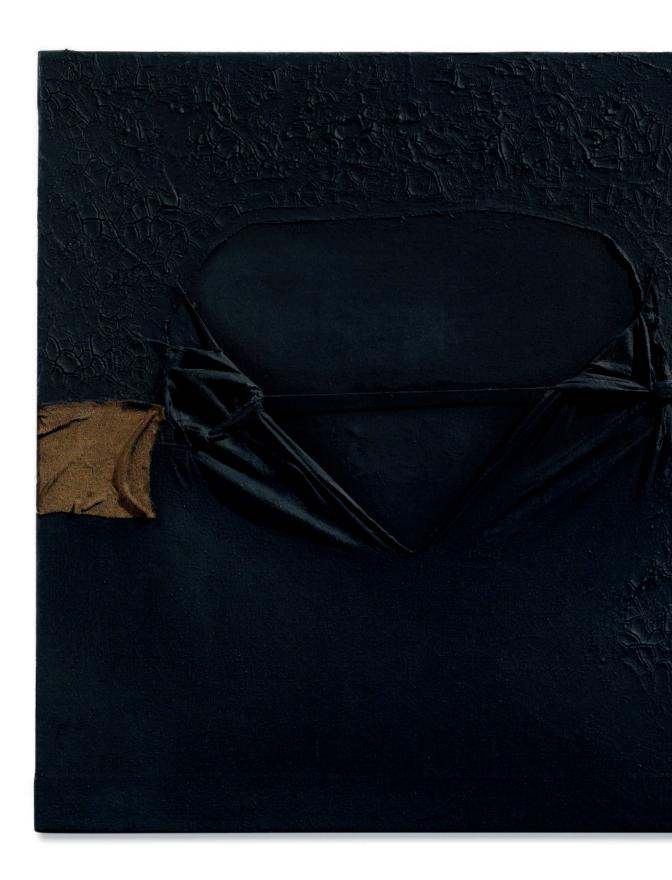
EXHIBITED:

Luino, Palazzo Verbania - Civico Centro di Cultura, *Burri & Palazzoli. La Santa Alleanza*, 2001, p. 90 (illustrated in colour, p. 91). This exhibition later travelled to Milan, Galleria Blu. New York, Haunch of Venison, *Afro Burri Fontana*, 2012, pp. 38 & 75 (illustrated in colour, p. 39).

LITERATURE:

C. Brandi, Burri, Rome 1963, no. 51 (illustrated, unpaged). Fondazione Palazzo Albizzini (ed.), Burri Contributi al Catalogo Sistematico, Città di Castello 1990, p. 100, no. 398, p. 487, no. 57.55 (illustrated in colour, p. 101). Milan, Fondazione Marconi Arte Moderna e Contemporanea, Autobiografia di una galleria. Lo Studio Marconi 1965/1992, 2004, p. 168(illustrated in colour, p. 169). B. Corà (ed.), Alberto Burri, General Catalogue, Paintings 1945-1957, Vol I, Città di Castello, 2015, p. 312, no. 638 (illustrated in colour, p. 269). Fondazione Palazzo Albizzini (ed.), Alberto Burri. General Catalogue, Cittá di Castello 2015, vol. I, no. 638 (illustrated in colour, p. 186); vol. VI, no. i.5755 (illustrated in colour, p. 116).









Alberto Burri selecting sacks, early 1950s. Unkown photographer.

'I have no need for words when I try to express my ideas about painting. Because my painting is an irreduceable presence which refuses to be converted into any other form of expression'

-Alberto Burri

Burri's stitches were a form of anti-painting, and a direct contrast to the machismo gestures of New York's Action Painters. His use of sewing embraced both domestic and medicinal histories, invoking his time as an army doctor in Africa during the Second World War. His medical vocation, captivity and return to a war-torn Italy are all retrospectively seen as foundational to his aesthetic. The use of sackcloth, his veneration of humble materials and techniques, and the noticeable absence of real world referents together suggest a disenchanted vision of the world: the art historian Herbert Read described 'charred edges and rugged cicatrices' that 'reveal the raw sensibility of an artist outraged by the hypocrisy of a society that presumes to speak of beauty, tradition, humanism, justice and other fine virtues, and is at

the same time willing to contemplate the mass destruction of the human race' (H. Read, quoted in M. Duranti (ed.), Alberto Burri: Form and Matter, exh. cat., Estorick Collection of Modern Italian Art, London, 2011, p. 5). The present work's rich craquelure is reminiscent of an arid land, anticipating the artist's later Cretti. As a devoted admirer of Quattrocento painting, Burri saw his scarred, cracked surfaces not as evidence of decay, but rather as self-contained topographies. The fractured lattice in Nero con punti rossi was achieved by mixing glue into his paint, allowing the web of delicate lines to emerge and unfold. The aesthetics of healing remained central to Burri's work, and in its stitched unions and carefully contemplated creases lies the hope for regeneration. Nero con punti rossi is a promise for the future.



LUCIO FONTANA (1899-1968)

Concetto spaziale

signed and dated 'l. fontana 52' (lower right); signed, titled and dated 'l. fontana 1952 Concetto Spaziale' (on the reverse) oil and glitter on canvas 39% x 37%in. (100 x 95cm.)
Executed in 1956

£700,000-1,000,000 \$890,000-1,300,000 €800,000-1,100,000 'It is necessary to overturn and transform painting, sculpture and poetry. A form of art is now demanded which is based on the necessity of this new vision. The Baroque has guided us in this direction, in all its as yet unsurpassed grandeur, where the plastic form is inseparable from the notion of time, the images appear to abandon the plane and continue into space the movements they suggest'

-Lucio Fontana

Concetto spaziale is a rare trapezoidal canvas from Lucio Fontana's celebrated Barocchi series, created during the mid-1950s. Of these works, it is one of only five created on a shaped rather than rectangular canvas, another of which is held in the Museo Nacional de Bellas Artes in Buenos Aires. In the present work, Fontana deliberately preserves much of the canvas's texture, drawing attention instead to the black impasto core dotted with his glittering lustrini. Crowned with two white bars, the irregular, primal form is a rich vortex of impenetrable physicality. This cambered body is surrounded with rows of delicate holes, each punched directly into the canvas forming thin ribbons of perforated light. Although Concetto spaziale was created in 1956, Fontana retrospectively dated this work to 1952, inscribing the year on both the front and back of the canvas.

Painted when Art Informel was ascendant, *Concetto spaziale* reveals Fontana's involvement with the movement. Indeed, the work offers a pictorial representation of his own artistic development. Its painterly aspects seem to ground it in material reality, whilst its effervescent punctures speak to his enduring preoccupation with the void. Consumed with his search for a new visual idiom befitting the nascent Space Age, Fontana saw these holes as a continuing evolution of the *buchi* that he had pioneered



Lucio Fontana, *Concetto spaziale*, 1956. Museo Nacional de Bellas Artes, Buenos Aires © Lucio Fontana, DACS 2019.

PROVENANCE:

Grosso Collection, Turin.
Anon. sale, Sotheby's London,
29 June 1994, lot 27.
Acquired at the above sale by the
present owner.

LITERATURE:

E. Crispolti, Lucio Fontana. Catalogue raisonné des peintures, sculptures et environnements spatiaux, Brussels 1974, vol. II, no. 56 BA 33 (illustrated with incorrect orientation, p. 51). E. Crispolti, Lucio Fontana. Catalogo generale, Milan 1986, vol. I, no. 56 BA 33 (illustrated with incorrect orientation, p. 175). E. Crispolti, Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni, tomo I, Milan 2006, vol. I, ambientazioni, tomo I, Milan 2006, vol. I,

no. 56 BA 33 (illustrated, p. 328).





Lucio Fontana in his studio, Milan, 1957. Photo: © Giancolombo. Artworks: © Fondazione Lucio Fontana/SIAE/DACS, London 2019

'It is true that art is eternal, but it was always linked to matter, whereas we want to set it free so that through space it can last a millennium, even in a minute's transmission. Our artistic expressions ... seek an aesthetics through which the picture is no longer a picture, the sculpture is no longer a sculpture'

-Lucio Fontana

less than a decade earlier, and which would come to define much of his legacy. Fontana sought a distinct visual language that embraced the wonders of the universe, yet he understood that art-making was not atemporal and remained tethered to the past. Accordingly, he connected his revolutionary Spatialism to Baroque art's own radical upheaval, explaining that 'it is necessary to overturn and transform painting, sculpture and poetry. A form of art is now demanded which is based on the necessity of this new vision. The Baroque has guided us in this direction, in all its as yet unsurpassed grandeur, where the plastic form is inseparable from the notion of time, the images appear to abandon the plane and continue into space the movements they suggest. This conception arose from man's new idea of the existence of things; the physics of that period reveal for the first time the nature of dynamics. It is established that movement is an essential condition of matter as a beginning of the conception of the universe. At this point of evolution the requirements of movement were so powerful that the plastic

arts were unable to respond' (L. Fontana, *Manifesto tecnico dello Spazialismo*, trans. C. Damiano, 1951, reproduced in L. Massimo Barbero (ed.), *Lucio Fontana: Venice/New York*, exh. cat., Solomon R. Guggenheim, New York, 2006, p. 229).

Just as technological advancement during the seventeenth century encouraged artists to imbue their canvases with a sense of motion, so too did Fontana push against the supposed limits of pictorial representation. The invention of the *buchi* drastically altered preconceptions of art's permanency, opening up the infinite space beyond the canvas and infusing it with gestural dynamism. In the present work, however, these visionary apertures are countered by thick, visceral layers of pigment, returning the viewer to the static earthbound realm. Uniting painterly tradition with his radical idea of 'spatial concepts' (*concetti spaziali*), the work gestures simultaneously to art's past and future, anticipating its long-awaited flight from the material world to the immaterial void.







ANDY WARHOL (1928-1987)

Hammer and Sickle

signed and dated 'Andy Warhol 1976'; signed and dated 'Andy Warhol 1976' (on the reverse) oil on canvas 15½ x 19in. (38.8 x 48.2cm.) Painted in 1976

£300,000-500,000 \$390,000-630,000 €340,000-570,000 'The representation takes a different tack: the once political emblem has been dismantled into its original components. As in a classical still life, the objects have no secrets, no ulterior meaning: a hammer is a hammer, a sickle is a sickle. Created long before glasnost and perestroika, these works seem to us today almost like a prophetic prediction'

-Georg Frei

A striking example of an enigmatic and powerful series, Hammer and Sickle (1976) sees Andy Warhol bringing his razor-sharp Pop sensibility to bear upon one of the most charged symbols of his time. In a virtuoso combination of silkscreen and painterly techniques, he depicts a hammer and sickle - not as the flat, graphic icon of the Soviet Union, but as a still life of two objects. Deploying the heightened brushwork of the latter decades of his practice, he washes a Prussian blue base layer in bright titanium white for the background; the hammer and sickle are outlined in cadmium red light, and the bold, graphic shadow they cast is painted with a pinkish aura of naphthol crimson. The tools - based on a photo taken by his assistant Ronnie Cutrone - are flipped relative to their usual orientation in the Communist motif, and their compound form is disrupted by their vivid shadow, which casts the structure of the picture into near-abstraction. Warhol once claimed that the Hammer and Sickle series was sparked by a trip to Italy where he was asked if he himself was Communist, due to the images of Chinese leader Chairman Mao that he had made in 1972; another story says that the ubiquitous hammer-andsickle graffiti he saw daubed on walls on the same trip alerted him to its strength as a Pop logo. Whatever their precise origin, the Hammer and Sickle works, which Warhol began making in 1975 alongside his iconic Skull cycle of still-lifes, went on to form one of the important series of his 1970s practice. Warhol's focus at this time on photographs composed in his studio as source imagery led to an ever-greater emphasis on dramatic composition and colour in his work, which would culminate in the magnificent abstract Shadows of 1978-79. Hammer and Sickle is an outstanding display of this new formal sensitivity, as well as of Warhol's typically intelligent destabilising of symbolic meaning.



El Lissitzky, Beat the Whites with the Red Wedge (The Red Wedge Poster), 1919. Private Collection. Photo: © Christie's Images / Bridgeman Images.

PROVENANCE:

Private Collection.
Gagosian Gallery, London.
Private Collection.
Ben Brown Fine Arts, London.
Acquired from the above by the present owner.

EXHIBITED:

Humlebæk, Louisiana Museum of Modern Art, *Andy Warhol*, 1990-1991, p. 70, no. 54 (illustrated in colour, p. 32). Humlebæk, Louisiana Museum of Modern Art, *Andy Warhol and His World*, 2000, p. 85, no. 32 (illustrated in colour, p. 63).

New York, Perry Rubenstein Gallery, Andy Warhol: Skulls and Hammer & Sickles, 2006.

LITERATURE:

N. Printz and S. King-Nero (eds.), The Andy Warhol Catalogue Raisonne: Paintings 1976-1978, vol. 5A, New York 2018, p. 152, no. 3583 (illustrated in colour, p. 142).





Contact sheet of Hammer and Sickle still lifes (detail) © Ronnie Cutrone / The Estate of Ronnie Cutrone.

For all his much-documented interest in the depthless 'surface' of things - even his own blank persona reflected the mechanical flatness of his endlessly reproducible silkscreens -Warhol was also alive to the possibilities of three dimensions. His use of real objects in Hammer and Sickle allows him to deconstruct the flat elements of the Communist symbol, reconstituting them as an ambiguous still life. Remembering the genesis of the series, Cutrone says Warhol asked him to find a 'three-dimensional' example of the hammer and sickle on his return from Italy. 'Well, for a couple of weeks - three weeks, actually - I was going to all the Communist stores in New York trying to find something that was threedimensional, and there just wasn't anything', Cutrone recalls. 'Most of the symbols I found were just flat. So, we decided to use the real objects. So, I went to a hardware store, a number of them, and picked out the best hammers and sickles I could find and brought them back and shot them with three or four rolls of film, all different ways, using different lighting' (R. Cutrone, quoted in P. S. Smith, Andy Warhol's

Art and Films, Ann Arbor 1986, pp. 278-79). The 'threedimensional' version of the symbol that resulted - Warhol would use seventeen different photographs as a basis for the silkscreens - opens up a diversity of new readings. Created at a time when the Cold War was ongoing and the Bomb a very real threat, the hammer and sickle's weighty appearance as potential weapons might lend them an edge of physical menace. At the same time, they display a bathetic mundanity when unmoored from the symbol and exposed as everyday objects in themselves; ironically, of course, this particular hammer and sickle purchased from a New York hardware store function as consumer goods in a Capitalist system (part of the 'CHAMPION' logo stamped on the sickle's handle can be glimpsed in the present work). With its sharp, dynamic red, black and white shapes, Hammer and Sickle could also be said to wryly echo the abstract visual language of Russian Constructivism, which posited art as a social force in service of the Revolution during the early twentieth century.



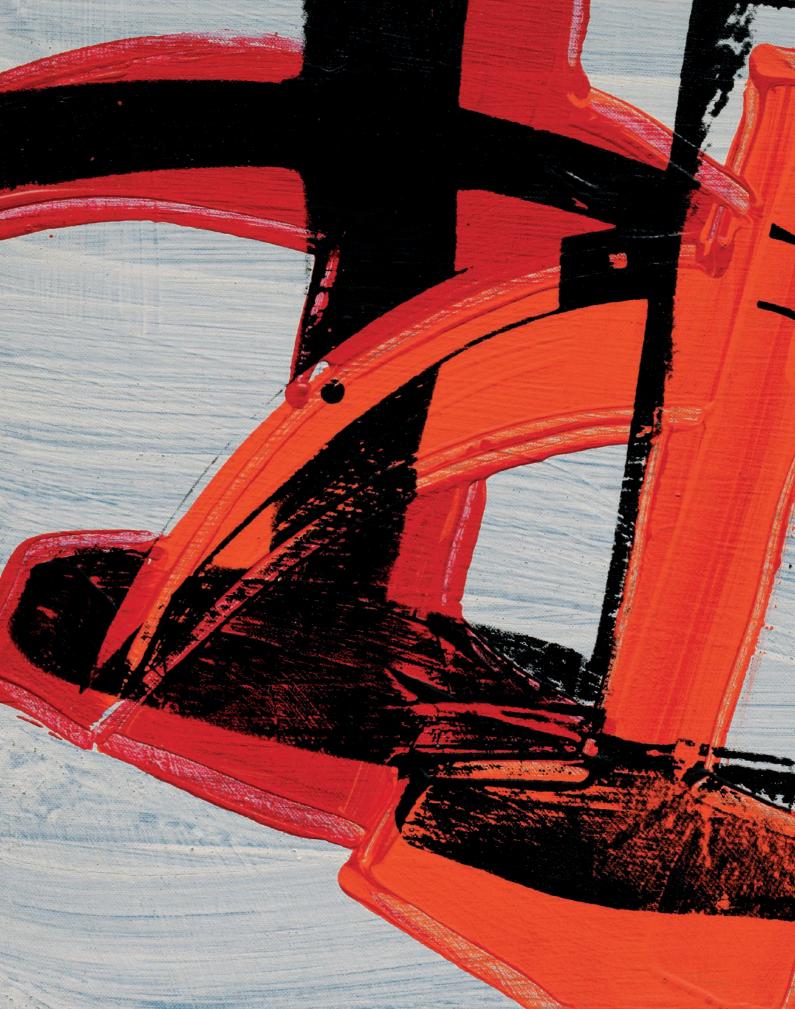


Surely Warhol's most cutting irony, however, lies in the fact that his own artworks by this time were extremely valuable commodities. He knew that when works from the Hammer and Sickle series were sold, a version of the Communist symbol would end up adorning the walls of wealthy American collectors and institutions. As a Warhol artwork, this visual taboo would become a status symbol and luxury item: perhaps the ultimate image of Capitalism consuming and transforming the apparatus of its adversary. In the world of commerce, Warhol saw a kind of utopia. To some degree, he used similar tools to the Communist regime, albeit to extremely different ends; Hammer and Sickle, after all, is itself is a product of Warhol's Factory, of his own culture of mass manufacture. Warhol felt that the way of life in the United States, where presidents and poor people alike could drink Coca Cola, was already a form of Communism Lite: 'The idea of America is so wonderful because the more equal something is, the more American it is' (A. Warhol, quoted in K. Honnef, Andy Warhol 1928-1987: Commerce into Art, Cologne, 2000, p. 54). Folding these ambiguities into a rich and multivalent image, Hammer and Sickle stands as a potent icon of Warhol's complex vision of the world.

'We've been in Italy so much, and everybody's always asking me if I'm a Communist because I've done Mao. So now I'm doing hammers and sickles for communism, and skulls for fascism'

-Andy Warhol

Andy Warhol, Mao, 1973.
Metropolitan Museum of Art, New York.
Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.
Photo: © 2019. Photo The Metropolitan Museum of Art/Art Resour



DAVID SALLE (B. 1952)

Picture Builder

oil and acrylic on canvas 83% x 114½in. (213 x 290cm.) Painted in 1993

£200,000-300,000 \$260,000-380,000 €230,000-340,000 'David Salle is such a masterly mimic, and he can make his audience so suspicious of his motives, that you feel you are on thin ice in seeing themes in his work – even in talking about him as a painter. In a sense, he's more aptly described as the inventor of a great picture-making device'

-Sanford Schwartz

With its riotous chorus of imagery, *Picture Builder* is a monumental work from one of David Salle's most important series: the Early Product Paintings. Spanning nearly three metres in width, it offers a rich repository of reproduced pictorial fragments, spliced from their original contexts and re-orchestrated in bold contrapuntal layers. Initiated in 1993, Salle's Early Product Paintings marked a new degree of sophistication in his practice, which since the 1970s had combined appropriation with neo-expressionist painterly tendencies. Synthesising a number of his most pertinent themes - advertising, interior design and erotica - these works riffed on the concerns of American Pop Art, looking back to the era when 'products' were first splashed across magazines and television screens. In the present painting, flashes of seductive imagery combine with an inverted logo for 'Texaco', a half-hidden crowd of people - one of whom carries a doctor's bag - and an image of a domestic fireplace. To this, Salle adds a number of surreal motifs that recur throughout his practice: a crumpled handkerchief, blueberries, a hat, and the draped sheet that first appeared in his Ghost Paintings of the previous year. Whilst his titles are frequently oblique, Picture Builder seems to allude to his own fascination with the poetics of composition. Indeed, as Sanford Schwartz has written, Salle is best understood not as a painter, but rather as 'the inventor of a great picture-making device' (S. Schwartz, 'David Salle', The New Yorker, 30 April 1984, p. 108).

PROVENANCE:

Gagosian Gallery, New York. Acquired from the above by the present owner in 1997.

EXHIBITED:

New York, Gagosian Gallery, David Salle: Early Product Paintings, 1994, pp. 24 & 37, no. 7 (illustrated in colour, p. 25). London, Saatchi Gallery, Young Americans 2: New American Art at the Saatchi Gallery, 1998 (illustrated in colour, pp. 120-121). Monterrey, Museo de Arte Contemporáneo de Monterrey, Pinturas y obras sobre papel, 1981-1999, 2000, p. 131, no. 20 (illustrated in colour, p. 97). London, Saatchi Gallery, Painters' Painters, Artists of Today Who Inspire Artists of Tomorrow, 2016 (illustrated in colour, pp. 132-133).

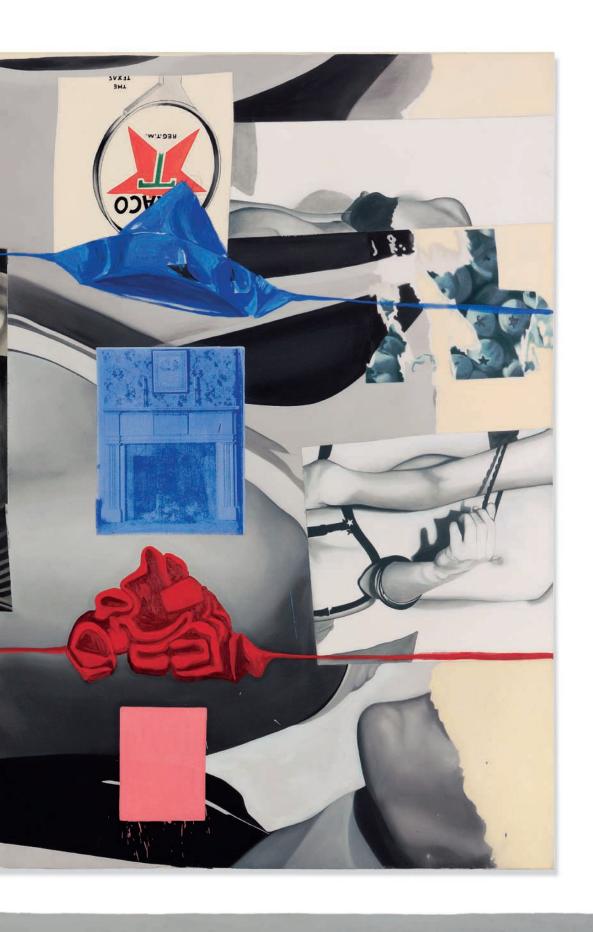
LITERATURE:

D. Whitney (ed.), *David Salle*, New York 1994, p. 223, no. 107 (illustrated in colour, p. 204).

E. Booth-Clibborn (ed.), *The History of the Saatchi Gallery*, London 2011 (illustrated in colour, pp. 446-447).









Francis Picabia, *Udnie (dance)*, 1913. Musée National d'Art Moderne, Centre Pompidou, Paris, France. Artwork: © Francis Picabia, DACS 2019. Photo: © Photo Josse / Bridgeman Images.

Frequently associated with New York's so-called 'Pictures Generation', Salle's work is distinguished by its symphonic, near-cinematic collisions of imagery; indeed, he would go on to direct his first film the year after the present work. Whilst his early paintings recalled the fluid, hallucinatory surfaces of Francis Picabia and Sigmar Polke, by the 1990s his compositions had taken on a cool, crisp rigor that has since invited comparison with artists such as Robert Rauschenberg and James Rosenquist. Diego Cortez, meanwhile, identifies a Surrealist quality to the Early Product Paintings: the American advertising industry, he claims, was itself an extension of Dada principles, with its relentless blasts of unrelated objects and ideas. 'What seemed most visible to [Salle] in advertising was the grammar of the images, the grammar of the gestures', he writes. 'He attempted then, within his paintings, to take that grammar and shatter it, as an atom smasher' (D. Cortez, David Salle: Early Product Paintings, exh. cat., Gagosian Gallery, New York, 1994, p. 11). In *Picture Builder*, Salle fuses Pop-style imagery with his own recurring signifiers, lending the composition a dreamlike tenor reminiscent of René Magritte or Giorgio de Chirico. Though styled like an advertising billboard, the work takes on the quality of a nostalgic still-life, recasting the 'early product' era as a neo-classical reverie. 'These are history paintings, he seems to be saying, to succeed the classic masterworks of pop', suggests Lisa Liebmann. '...With their billboard archaeologies and cap-and-gown motifs, they seem actually to be announcing some sort of grand departure or graduation or apotheosis. They are pictorial valedictories, optimistically addressed to posterity' (L. Liebmann, David Salle, New York 1994, pp. 68 & 207).

'Salle's Early Product Paintings are coolly classical, summary works ... Almost all his themes, from furniture design to kinky erotica, are to some degree present ... By plainly declaring his common ancestry in Magritte and the American trompe l'oeil painters, it is as if he were laving it down for the books. These are history paintings, he seems to be saying, to succeed the classic masterworks of pop. By boldly entering the pop artists' appropriative roundelay, Salle, with characteristic hubris as well as aplomb, is also all but telling us that he's ready to join the veterans in the masters' club himself'

-Lisa Liebmann



JONAS BURGERT (B. 1969)

Suchtpuls / Addicted to Pulse

signed and dated 'Jonas Burgert 2011' (on the reverse of each part) oil on canvas, in three parts each: 157½ x 90½in. (400 x 230cm.) overall: 157½ x 2715/sin. (400 x 690cm.) Painted in 2011

£200,000-300,000 \$260,000-380,000 €230,000-340,000 'We disguise ourselves, subordinate ourselves to a culture, a ceremony, a rite, a fashion, a religion. I don't know how many thousands of gods human beings have invented in order to discover themselves therein. Unlike animals, human beings argue with their existence, their definition. I am interested in this phenomenon'

-Jonas Burgert

A crowd of cacophonous figures swarm, pose and collapse in Jonas Burgert's monumental Suchtplus, 2011, a visually complex and multi-layered tumult of jostling form. The painting was included in the artist's 2013 solo exhibition Schutt und Futter at Kestnergesellschaft in Hanover. Burgert's improbable colours and characters are brilliantly luminous: a pink cow, periwinkle fabric that flows like water, brilliant green robes, electric yellow poles whose juncture tents a dangling knot of magenta men. Compositionally engulfing, Suchtplus is a riveting spectacle and like a stage, the painting encourages its theatrical beings and monsters to perform. The visceral qualities of the painting owe much to Burgert's fascination with psychology and the ways in which a person's interior self must reckon with the external world. 'My interest,' he said, 'is directed principally toward the phenomenon of the human being, the problematic of his self-definition. The human being doesn't know what a human being is. We do not have any standard map; we have to redetermine our coordinates again and again. In this self-reflection, we are permanently searching. For we are not simply instinctive beings. The ensuing uncertainty leads to a need to embed ourselves. We disguise ourselves, subordinate ourselves to a culture, a ceremony, a rite, a fashion, a religion. I don't know how many thousands of gods human beings have invented in order to discover themselves therein. Unlike animals, human beings argue with their existence, their definition. I am interested in this phenomenon' (J. Burgert quoted in H. Dietz, 'Rubble and Fodder', https://www.jonasburgert. de/2016/02/17/heinrich-dietz-rubble-and-fodder/#more-271).

PROVENANCE:

Blain|Southern, Berlin. Acquired from the above by the present owner.

EXHIBITED:

Berlin, Blain|Southern, Jonas Burgert Gift gegen Zeit, 2012. Hannover, Kestnergesellschaft, Jonas Burgert Schutt und Futter, 2013, p. 144, no. 16 (illustrated in colour, pp. 74-75).











RON MUECK (B. 1958)

Mongrel

polyester resin and acrylic fibre 15% x 24 x 8in. (40 x 61 x 20.3cm.) Executed in 1996, this work is unique

£300,000-500,000 \$390,000-630,000 €340,000-570,000 "... Mueck does not merely create the most flawless illusion of reality yet achieved: he restores subjectivity and humanism to the hyper-real"

-Susanna Greeves

Held in the same private collection for over two decades, *Mongrel* (1996) is among Ron Mueck's very earliest creations as an artist. It is unique in his oeuvre as the sole life-size sculpture he has made, and represents his only ever animal - rather than human - subject. As a young man, Mueck worked for Jim Henson (of *Muppet Show* fame) in Los Angeles before later founding a successful London-based production company that made props and models for advertising and film. It was not until 1996 that he made his fine art debut with Pinocchio, a resin sculpture of a small boy commissioned for an exhibition by his mother-in-law, Paula Rego. The work brought Mueck instant acclaim and the attention of major collectors. Mongrel was made shortly afterwards, immediately preceding Mueck's famed masterpiece Dead Dad (1996-97), which was one of the most talkedabout exhibits in the Saatchi Gallery's 'Sensation' show the following year. In *Mongrel*, with the near-incredible attention to detail that has become his trademark, Mueck presents a hyperrealistic life-size sculpture of a small dog. The creature - with wide-set eyes and an underbite of protruding teeth - meets our gaze with an appealing lopsidedness. Each of the thousands of hairs on its body is threaded individually through its hide, the fur following the contours of the canine form with flawless naturalism. Touches of gloss to the eyes, nose, mouth and claws bring him further to life. This is no pedigree specimen, but an individual being bristling with distinct personality. At once appealing and deeply uncanny, *Mongrel* exemplifies the irresistible draw of Mueck's work, which blends deep conceptual intelligence with superlative technical skill.

PROVENANCE:

Anthony d'Offay Gallery, London. Acquired from the above by the present owner in 1997.

EXHIBITED:

Greenwich, Bruce Museum, Best in Show: the Dog in Art from the Renaissance to Today, 2006-2007, pp. 96, 97 & 147, no. 82 (illustrated in colour, p. 96). This exhibition later travelled to Houston, Museum of Fine Arts. Glasgow, Mitchell Library, Inspired, 2009.

Paris, Fondation Cartier, *Ron Mueck*, 2013, p. 230 (illustrated in colour, p. 220 & 230).

LITERATURE:

H. Bastian & C. Bastian (eds.), Ron Mueck, Ostfildern-Ruit 2005, p. 71, no. 3 (illustrated, p. 71).

Ron Mueck, exh. cat., Kanazawa, 21st Century Museum of Contemporary Art, 2008, p. 67.

D. Hurlston, *Ron Mueck*, New Haven 2011, p. 129 (illustrated in colour, p. 129).







Mueck begins his works by making a clay sculpture, from which he makes a plaster mould and then a polyester resin cast. The painstaking application of hair and pigment follows, in a process that can take many months before completion. In his sculptures of people - from the poignantly diminutive *Dead Dad* to the monumental Boy (1999), which looms over five metres high - Mueck employs transformations of scale to awe-inspiring effect, and gently caricatures certain features for maximum impact. Mongrel might be life-size, but his countenance has likewise been somewhat exaggerated, destabilising the look of total verisimilitude with a cartoonishly expressive force of character. It is in such subtle interventions that Mueck's sculpture finds its power. Confronted by a realism that is almost (but not quite) utterly convincing, our own relation to reality and to the images around us is thrown deliciously off balance. The tension between the work's inert artifice and its sense of life is spellbinding. As Susanna Greeves has written, 'Our experience of Mueck's illusion of life is more rewarding and prolonged because we are willing participants in the deception. In fact, our amazement is predicated on our awareness of deceit, and our pleasure lies in finding it out. We relish the contradictory messages of eyes and brain, the questioning of our senses' (S. Greeves, 'Ron Mueck - A Redefinition of Realism', in H. Bastian (ed.), Ron Mueck, Ostfildern 2005, p. 29).

'... But ultimately, they're fiberglass objects that you can pick up and carry. If they succeed as fun things to have in the room, I'm happy. At the same time, I wouldn't be satisfied if they didn't have some kind of presence that made you think they're more than just object'

-Ron Mueck

Maurizio Cattelan, The first, they said, should be sweet like love; the second bitter, like life; and the third soft, like death, 1998.

Private Collection.

Artwork: © Maurizio Cattelan. Photo: © 2005 Christie's Images Ltd.



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BANKSY (B. 1974)

Mona Lisa

stencilled with the artist's name 'BANKSY' (lower left) spraypaint stencil on board 48 x 48in. (122 x 122cm.) Executed in 2000, this work is unique

£600,000-800,000 \$770,000-1,000,000 €680,000-900,000 '[Banksy's] works, whether he puts them on the streets, sells them in galleries, or hangs them in museums on the sly, are filled with imagery tweaked into metaphors that cross all language barriers. The images are brilliant and funny, yet so simple and accessible that even children can find the meaning in them: even if sixyear-olds don't know the first thing about culture wars, they have no trouble recognizing that something is amiss when they see a picture of the Mona Lisa holding a rocket launcher'

-Shepard Fairey

Bold and irreverent, Mona Lisa is a large-scale rendition of one of Banksy's most iconic subjects. The protagonist of Leonardo da Vinci's masterpiece is wrestled from her original context, blasted in monochrome spray paint and endowed with a rocket launcher. Painted in 2000, the work dates from a pivotal moment in the career of Britain's bestknown - and most elusive - street artist. Coming to prominence as a teenager in Bristol in the early 1990s, Banksy began to achieve critical acclaim at the turn of the millennium, relocating to London whilst keeping his identity a closely-guarded secret. His early freehand graffiti gave way to his signature use of stencils, allowing him to work at greater speed. Banksy claims that this change in approach was inspired by viewing a stencilled serial number on the underside of a rubbish lorry, where he once took refuge from the police. Recalling famous appropriations of the Mona Lisa by Marcel Duchamp and Andy Warhol, the present work takes its place within Banksy's satirical, subversive and darkly humorous pantheon of imagery. At the same time, its subject retains some of the original painting's enigmatic qualities: she is both attacker and target, her smile betraying nothing. Banksy would return to the Mona Lisa throughout his practice, painting her in a variety of profane guises. In 2004, as part of a stunt, he hung one of his own versions of the painting in the Louvre - home to the original work - replacing the subject's face with a yellow smiley emoticon.



PROVENANCE:

Private Collection (acquired directly from the artist).
Anon. sale, Sotheby's London, 28 February 2008, lot 325.
Acquired at the above sale by the present owner.

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

Marcel Duchamp, L.H.O.O.Q., 1919. Galleria Pictogramma, Rome. Artwork: © Succession Marcel Duchamp/ ADAGP, Paris and DACS, London 2019. Photo: © Galleria Pictogramma, Rome, Italy / Bridgeman Images.





Despite the apparent lawlessness of his practice, Banksy preaches a utopian view of street art. 'Imagine a city where graffiti wasn't illegal, a city where everybody could draw whatever they liked', he has written. 'Where every street was awash with a million colours and little phrases. Where standing at a bus stop was never boring. A city that felt like a party where everyone was invited, not just the estate agents and barons of big businesses. Imagine a city like that and stop leaning against the wall - it's wet' (Banksy, quoted in P. Gough, Banksy: The Bristol Legacy, Bristol 2010, p. 9). During his early days as a member of the graffiti trio DryBreadZ Crew (DBZ), Banksy drew inspiration from local artists on the Bristol underground circuit, including Inkie, Nick Walker and 3D. By the time of the present work, his images had migrated from the city's trains, walls and bridges to locations throughout the UK: a ubiquity made all the more intriguing by his anonymity. Over the years his works would come to adorn locations ranging from the Israel West Bank barrier to Disneyland California, to museum sites and other public spaces across the world. His desire to confront social and political issues through street art informs his work as a film director, activist and prankster, often using comedy to shed light on painful truths. 'Whatever line there is distinguishing art and language', writes fellow street artist Shepard Fairey, 'BANKSY paints over it to make it disappear, then stealthily repaints it in the unlikeliest of places' (S. Fairey, 'Banksy: The Naked Truth', Swiddle Magazine, Issue 8, 2005).

'Imagine a city where graffiti wasn't illegal, a city where everybody could draw whatever they liked. Where every street was awash with a million colours and little phrases. Where standing at a bus stop was never boring. A city that felt like a party where everyone was invited, not just the estate agents and barons of big businesses. Imagine a city like that and stop leaning against the wall – it's wet'

-Banksy

Andy Warhol, Colored Mona Lisa, 1963.
Private Collection.
Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.
Photo: © 2015 Christie's Images Limited.



ANDY WARHOL (1928-1987)

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Flowers

signed and dated 'Andy Warhol 64' (on the overlap) acrylic and silkscreen inks on canvas 14 x 14in. (35.6 x 35.6cm.) Executed in 1964

£400,000-600,000 \$510,000-760,000 €460,000-680,000 '[The Flowers] present a distillation of much of the strength of Warhol's art – the flash of beauty that suddenly becomes tragic under the viewer's gaze'

-John Coplans

Created for Andy Warhol's seminal 1965 'Flowers' exhibition at Sonnabend Gallery, Paris, Flowers (1965) is a striking monochrome example of one of the artist's most visually bold and conceptually piercing series. In a powerful riposte to the romantic art-historical associations of flower painting, Warhol's blossoms are flattened, condensed and mechanically repeated. Refined to four flat silhouettes, they appear in the present work as blank white voids hovering among shadowy blades of grass. The image was derived from a photograph of hibiscus blooms published in the June 1964 issue of Modern Photography magazine, which was repeated in four different colour variants to illustrate an article on a Kodak colour processor: a Popready serialised format which, as Michael Lobel argues, 'suggests the blossoms were ripe for Warholian plucking' (M. Lobel, 'In Transition: Warhol's Flowers', in Andy Warhol Flowers, exh. cat. Eykyn Maclean, New York 2012, n.p.). Creating his Flowers silkscreens on a variety of scales - all square, so that the canvases could be hung in grid-like formation on gallery walls - Warhol amplified the original photograph's chill implication that nature had become another packaged product in the age of consumer technology. Distilled to stark black and white, Flowers represents one of Warhol's most iconic motifs at its vacant and beguiling best.



Andy Warhol's silkscreen mechanical for Flower paintings, featuring photograph by Patricia Caulfield, 1964 (source image for the present lot). Photograph by Patricia Caufield. © Patricia Caufield. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

PROVENANCE:

Galerie Ileana Sonnabend, Paris. Frederick W. Hughes, New York. Thomas Ammann Fine Art, Zurich. Heiner Bastian, Berlin. Stellan Holm, New York. Acquired from the above by the present owner in 2004.

EXHIBITED:

Paris, Galerie Ileana Sonnabend, *Andy Warhol*, 1965.

LITERATURE:

G. Frei & N. Printz (eds.), *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, vol. 2B, New York 2004, pp. 70, 76 & 436, no. 1547 (illustrated in colour).





Installation view, Andy Warhol at *Flowers*, Ileana Sonnabend Gallery, Paris, 1965.
Photo: Shunk-Kender © J. Paul Getty Trust. The Getty Research Institute, Los Angeles.
Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

It was the curator Henry Geldzahler who reportedly first drew Warhol's attention to the Modern Photography image, suggesting that he shift away from his increasingly dark subject matter. 'I looked around the studio and it was all Marilyn and disasters and death', he recalls. 'I said, "Andy, maybe it's enough death now." He said, "What do you mean?" I said, "Well, how about this?" I opened a magazine to four flowers' (H. Geldzahler, quoted in unpublished interview with J. Stein, 1973, Geldzahler Papers, Beinecke Library). He perhaps didn't anticipate the macabre flavour that Warhol would bring forth from the photograph. Contrary to Geldzahler's memory, the magazine spread in fact featured seven flowers, which Warhol manipulated extensively in order to produce his trademark configuration of four. He cropped the image and shifted the placement of one of the blooms in order to fit within the limits of the square canvas, and altered the flowers' interiors by transferring their internal silhouettes. According to Tony Scherman and David Dalton, he asked his assistant Billy Linich 'to run the photo repeatedly through the Factory's new photostat machine - "a dozen times, at least," said Billy, to flatten out the blossoms, removing their definition, the shadow that lent the photo its illusion of threedimensionality' (T. Sherman and D. Dalton, Pop: The Genius of Andy Warhol, New York 2009, p. 247). While this deliberate flatness - a quality common to Warhol's Pop aesthetic presented a rejoinder to the emotionally charged Abstract Expressionist painting that had reigned throughout the 1950s, Warhol's lost, empty flowers took on their own harsh beauty. David Bourdon likened them to 'cut out gouaches by Matisse set adrift on Monet's lily pond' (D. Bourdon, 'Andy Warhol' The Village Voice, 3 December 1964, p. 11).

Warhol's unprecedented floral vision certainly contrasts with the evanescence of Monet's Nymphéas, the churning brushwork of Van Gogh's sunflowers, or the lush realism of 17th-century Dutch vanitas arrangements. Nonetheless, they might be seen to reprise something of a traditional role for flowers in art history. Splendid and impermanent, flowers - particularly in Old Masterly still lifes - have long stood as a symbol for transience and the vanishing glory of all worldly things. In this sense, Warhol's flowers can be seen not only as an anti-painterly gesture in the death throes of Abstract Expressionism, but also as a product of a wider societal moment in which optimism was fast fading to black. Ronnie Cutrone, Warhol's studio assistant, saw the 'shadowy dark grass' lurking behind the day-glo colours of many of the Flowers as reflective of the artist's position in 1960s culture. 'Don't forget, at that time, there was flower power and flower children. We were the roots, the dark roots of that whole movement. None of us were hippies or flower children. Instead, we used to goof on it. We were into black leather and vinyl and whips and S&M and shooting up and speed. There was nothing flower power about that. So when Warhol and that whole scene made Flowers, it reflected the urban, dark, death side of that whole movement' (R. Cutrone in J. O'Connor and B. Liu, Unseen Warhol, New York 1996, p. 61). Indeed, Warhol's spell as manager for the proto-punk band The Velvet Underground associated him with a gritty and nihilistic avant-garde that directly opposed the buoyant idealism of flower power. In the present work, shot into total monochrome, the flowers become a fierce, poignant and beautiful emblem of Warhol's time.



CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold.

Unless we own a lot (△ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

(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 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.

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.

(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 germmological report for every gemstone sold in our auctions. Where we do get germmological reports from internationally accepted germmological 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

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: linears actional of the process of th

(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 Deportment of MA (10/3/29) 0060epartment 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 (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 no 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 hidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(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™

(o)internet bias on christie's Live
For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buyingservices/buying-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 is https://www.
christies.com/LiveBidding/OnlineTermsOfUse.

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction, Bids must be placed 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

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;

(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), F(2)(i), F(4) and J(1).

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom:

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

b BIDDING ON BEHALL 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 one behaviored at his expression price until a bid. may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you responsibility for the limit goal wheeled in the your blad was accessful. The 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

THE BUYER'S PREMIUM

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 2225,000, 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 huyer'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 Evalenation" for further information. Symbols and Explanation' for further information.

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the hammer price and the buyer's premium. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply. If your purchased lot has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the VAT Symbols and Explanation' section of our catalogue. 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 λ 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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200.000.01 and 350.000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0,25% and 12,500 euro

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without

any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you 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**.

to hold the admendate when the admendate when the admendate he 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 any Saleroom Notice.

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 original buyer shown of the invoice for the observed are 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 m

(i) give us written notice of your claim within five years of the date 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 less, 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

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

(vi) defects stated in any condition report or announced at the

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

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

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 lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written 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

(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.

1 HOW TO PAY

(a) Immediately following the auction, you must pay the purchase price being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and (iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if

you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

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 way 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 isst before making the payment.

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

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to condition (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: Christle's, Cashiers Department, 8 King Street, 5t James's, London, SWIY 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 (d) At the end of the South ago vindwing the date of the addition of the addit

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 we can pay use select an amount up to the feet 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

(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 (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

(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

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 oan 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

(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

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 Iot. 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 or 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, 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 country. Several countries returns to allow you to import properly 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

(c) Us import can on Arrican 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
set African elephant iron; Whorave between the proportion of the pr 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.

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 iewellery licence.

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 \(\frac{\psi}{\psi}\) 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 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

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 exactlyed by this progression. 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 buver 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

OTHER TERMS

OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

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

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.

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 have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any count 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 (ECDR) 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. and Wales. However, we will have the right to bring proceed 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.

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

(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

(iii) a work for a particular origin source if the lot is described in the

(iii) a Work for a particular origin is source it the **Not** 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 F2 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.

of Cataloguing Practice'.

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 F2.

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

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

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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.
t	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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: If you register to bid with an address within the EU or UK (as applicable above) 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 or UK (as applicable above) you will be invoiced under standard VAT rules (see 1 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible	
UK VAT registered buyer	tered No symbol and α The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a * symbol*). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.		
	\star and 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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	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.	
	t	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 price 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 or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		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 $lpha$	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 or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK 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.	
	\star and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .	

- 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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU
- buyer (as applicable) must:
 (a) have registered to bid with
 an address outside of the EU
 (prior to the UK withdrawing
 from the EU without an agreed
 transition deal) or UK (after the
 UK has withdrawn from the EU
- without an agreed transition deal); and (b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above 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.
- 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.
- Singly Singping.

 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. Prior to the UK withdrawing from the EU without an agreed transition deal,. movement within the EU must be within 3 months
- from the date of sale. You should take professional advice if you are unsure how this may affect you.
- 7. All reinvoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com

Tel: +44 (0)20 7389 2886. Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

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

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

Bidding by interested parties.

Artist's Resale Right. See Section D3 of the Conditions of Sale.

Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

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

† , *, Ω , α , \ddagger

See VAT Symbols and Explanation.



See Storage and Collection Page.

Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. 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.

Minimum Price Guarantees

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

º ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with

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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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.

Bidding by parties with an interest

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the **lot** with this symbol a. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a lot. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

*"Attributed to ...

In Christie's qualified opinion probably a work by the

artist in whole or in part.

"Studio of ..."/"Workshop of ...

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

"Circle of ...

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

*"Follower of ..

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

*"Manner of ..."

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

*"After ...

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

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

Inscribed .

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

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

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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





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

email: pcandauctionteam@momart.co.uk



Property of a Private West Coast Collector
HENRY MOORE, O.M., C.H. (1898-1986)
Working Model for Standing Figure: Knife Edge
signed and numbered 'Henry Moore/7/7' (on the side)
bronze with a dark brown and green patina
67½ in. (171.5 cm.) high, including revolving bronze base; 83½ in. (210.8 cm.) high, including cylindrical bronze plinth
Conceived in 1961.
£1,000,000 – 1,500,000

MODERN BRITISH ART EVENING SALE

London, 17 June 2019

VIEWING

13-17 June 2019 8 King Street London SW1Y 6QT

CONTACT

Nicholas Orchard norchard@christies.com +44 (0)20 7389 2548

CONTACT

William Porter wporter@christies.com +44 (0)20 7389 2688

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





Christie's is proud to support

CENTRE POINT LETTERS LIVE CHARITY AUCTION

An auction of iconic letters reimagined by world-renowned artists, with all proceeds going to the UK's leading youth homeless charity, Centrepoint

London, 24 June 2019





The Verhoeven Twins



Laure Prouvost





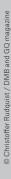




Nancy Fouts

Rob and Nick Carter

EVENT CONTACT Charlie Boardman events@almacantar.com +44 (0) 20 7535 2900





Gavin Turk





Mark Wallinger

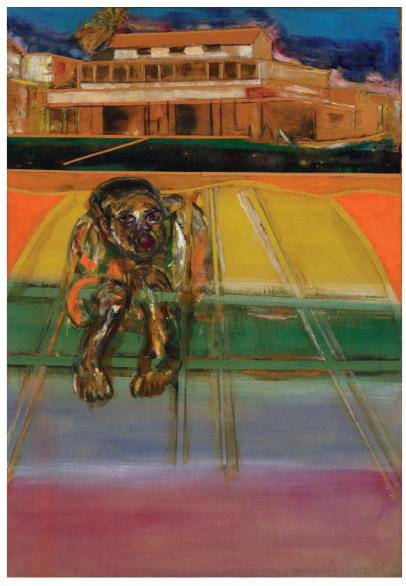


Richard Wentworth



Conrad Shawcross

CHRISTIE'S



Property from the estate of David Methuen Campbell FRANK BOWLING, R.A. (B. 1934) Beggar No. 3

signed, inscribed and dated 'Frank Bowling/May 17th/1963/BEGGAR NO. 3/OWNED BY:/DAVID METHUEN/CAMPBELL' (on the reverse) oil on canvas

58 x 40 in. (147.3 x 101.6 cm.)

Painted in 1963.

£60,000 - 80,000

MODERN BRITISH ART DAY SALE

London, 18 June 2019

VIEWING

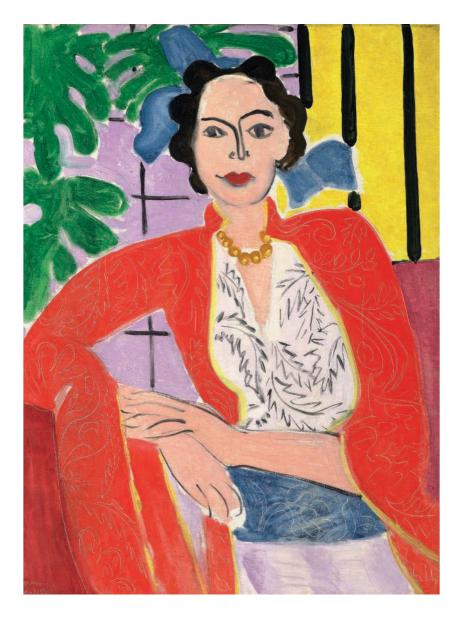
13-17 June 2019 8 King Street London SW1Y 6QT

CONTACT

Angus Granlund agranlund@christies.com +44 (0)20 7752 3240

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





HENRI MATISSE (1869-1954)

Le collier d'ambre
signed 'Henri MATISSE' (lower left)
oil on canvas
24½ x 17½ in. (61.7 x 45.4 cm.)
Painted on 21 March 1937
£5,000,000 - 8,000,000

IMPRESSIONIST & MODERN ART EVENING SALE

London, 18 June 2019

VIEWING

14-18 June 2019 8 King Street London SW1Y 6QT

CONTACT

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

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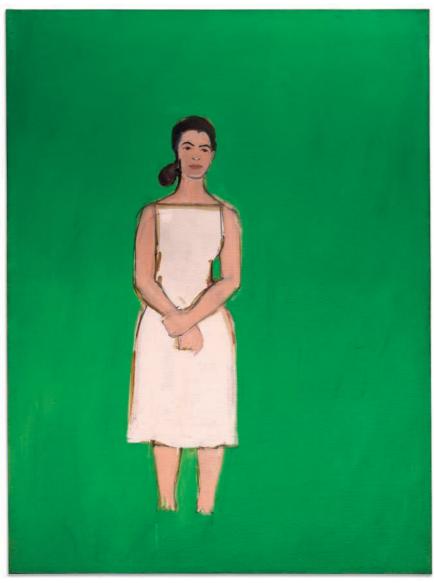












ALEX KATZ (B. 1927)

Ada in White Dress

oil on canvas

60 x 40in. (152.4 x 101.6cm.)

Painted in 1958

POST-WAR AND CONTEMPORARY ART DAY AUCTION

London, 26 June 2019

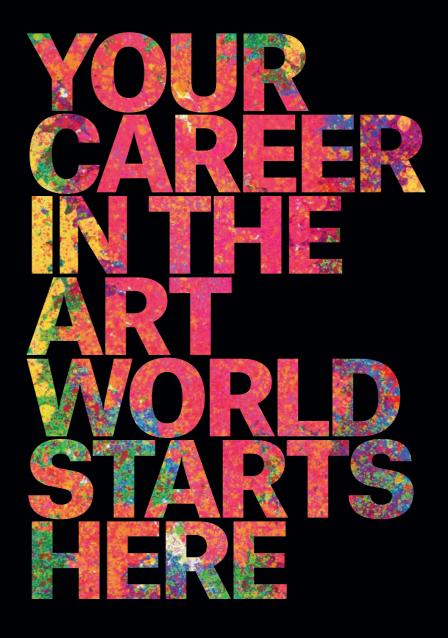
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EDUCATION

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POST-WAR AND CONTEMPORARY ART EVENING AUCTION

TUESDAY 25 JUNE AT 7.00 PM

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

CODE NAME: KRASSI SALE NUMBER: 18198

(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, 1

JK£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.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.

- naximum bid have indicated for each lot.

 2. I understand that if my bid is successful, the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including £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.
- 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
- 4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- 5. 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**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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CHRISTIE'S LONDON

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18198						
Client Number (if applicable) Sale Number						
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Daytime Telephone		Evening Telephone	Evening Telephone			
Fax (Important)		E-mail				
Please tick if you pr	efer not to receive information abou	it our upcoming sales by	e-mail			
I have read and underst	ood this written bid form and the C	onditions of Sale - Buyer	's Agreement			
Signature						
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Name of Bank(s)						
Address of Bank(s)						
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PLEASE PRINT CLE Lot number (in numerical order)	ARLY Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)			
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28/02/19

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