





THINKING ITALIAN EVENING AUCTION

FRIDAY 4 OCTOBER 2019

AUCTION

Friday 4 October 2019 8pm, approximately 8 King Street, St. James's London SW1Y 6OT

AUCTION CODE AND NUMBER

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Monday	30 September	9am	_	4.30pm
Tuesday	1 October	9am	_	4.30pm
Wednesday	2 October	9am	_	4.30pm
Thursday	3 October	9am	_	5pm
Friday	4 October	9am	-	3pm

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CONTENTS

17	Auction Information
18	Christie's International Post-War & Contemporary Art
	Department
24	Property for Sale
192	Conditions of Sale • Buying at Christie's
195	VAT Symbols and Explanation
196	Important Notices and Explanation of Cataloguing Practice
197	Storage and Collection
207	Absentee Bids Form
IBC	Index

CREDITS

FRONT COVER: Lot 115, Alberto Burri, Sacco, 1953 Artwork: © Fondazione Palazzo Albizzini Collezione Burri, Città di Castello - DACS 2019.

BACK COVER: Lot 118, Giovanni Anselmo, Torsione, 1968 © Archivio Giovanni Anselmo.

INSIDE FRONT COVER FLAP: Lot 125, Lucio Fontana, Concetto spaziale, 1962 (detail)

INSIDE FRONT - PAGE 1: Lot 128, Alberto Burri, Combustione, 1960 (detail) PAGES 2 - 3 Lot 116, Giorgio Morandi, Natura morta, 1946 (detail) Pages 4-5: Lot 109, Lucio Fontana, [Concetto spaziale], 1954 (detail)

Pages 6-7: Lot 112, Piero Dorazio, Monfort, 1959 (detail) Lot 103, Tancredi, Untitled, 1957 (detail)

Pages 8-9: Lot 114, Alighiero Boetti, Ammazzare il tempo, 1978 (detail) Lot 115, Lucio Fontana, Concetto spaziale, Attesa, 1964 (detail)

Pages 10-11: Lot 112, Alighiero Boetti, Untitled, 1988 (detail) Lot 110, Giuseppe Gallo, Untitled, 2002 (detail) Pages 12-13: Lot 104, Mimmo Rotella, Invitiamo il Papa, 1960 (detail) Lot 113, Alberto Burri, Sacco e Bianco, 1953 (detail)

Pages 14-15: Lot 111, Enrico Castellani, Superficie bianca, 1989 (detail) Lot 105, Mario Schifano, Non misterioso, 1961 (detail)

Page 16: Lot 108, Lucio Fontana, La Silla Barocca, 1946 (detail)

OPPOSITE CONTENT PAGE Lot 133, Giorgio de Chirico, Le muse inquietanti, 1962 (detail)

INSIDE BACK COVER: Lucio Fontana, Concetto Spaziale, 1954 (detail)

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THINKING ITALIAN MODERN AND CONTEMPORARY ART

Thinking Italian returns to Christie's this October with a series of sales that celebrate the singular style, crowning achievements and pioneering artistic developments of 20th Century Italian art and design. From the protagonists of the Novecento, to the godfathers of the post-war era, Alberto Burri and Lucio Fontana, pioneers of Arte Povera, Giovanni Anselmo and Alighiero Boetti, and designers Tomaso Buzzi, Gio Ponti and Carlo Mollino, Thinking Italian embodies the eclecticism of this century of extraordinary creativity. The range of works reveal the multivalent cultural and artistic themes, concepts and connections that unite Italian art with the wider international post-war avant-garde. Following the Thinking Italian Evening sale on 4 October 2019, a selection of works led by Mario Schifano and Jannis Kounellis will be sold in the Thinking Italian Day sale on 5 October 2019. Showcasing masterworks of Italian design, including furniture, lighting, ceramics, glass and jewellery, Thinking Italian: Design completes this triumvirate of auctions on 16 October 2019. Offering a unique view of Italian art, these three sales illustrate the remarkable synergy that existed between artists and designers throughout the 20th Century, presenting new dialogues between the diverse art of this remarkable period.









λ101

MARIA LAI (1919-2013)

Al volger della spola

signed and dated 'Lai 95' (on the inside back cover) tempera, thread and fabric, in forty-three sheets $12\% \times 8\% \times 1\%$ in. (32 x 22 x 5cm.) Executed in 1995

£30,000-50,000 US\$37,000-61,000 €34,000-56,000

> "...there is a relationship between ink and thread, and an ability to give body to an abstract fact. This way the illegible machine-sewn books were born'.

-Maria Lai



Maria Lai. Tenendo per mano il sole Mara Lai. Holding the sun by the hand 19.06.19 – 12.01.2020 MAXXI Museo nazionale delle arti del XXI secolo Exhibition view Photo Musacchio, Ianniello & Pasqualini ©Archivio Maria Lai by Siae 2019

PROVENANCE:

Private Collection, Italy (acquired directly from the artist).
Gifted from the above to the present owner in 1995.



28 ARTHUS TOESTEAL ANGHARI 330 CURARAY 3310 LABERMAN 332 H 5/250KOTO 3551MIRIDA 356 SEFI RVD 357POWDER 358 SEINE 3 THAMAPISKAT SUSBUREJA SUSBUADALUPE PIVER HIMEGHNA 412RIO DAS MORTE S 413 NEOSHO 414 OLIFANTS 4159 TOYM 438 NIDERARA RIVER 437 TZIPA 438 WISCONSIN LES YAZOO LISTMONONGARELA LISBOLTUL 459MAENAM MUN 460 STLDANCE ATOKAZYN ATOSLANARE 472 DESMODNES MIDA 493KHUTAN 494NUATAK 499NUTTAWAY 496NYONG 497PAF SZ7CADORETS 5288JJA SZ9EMBA 530MANJRA 531RED DEER 53 548 EASTMAIN 549 MAPUTO 550 RIO PARANA 715 IRET 57% SKEENA 573 WAINGANGA 574 GARONNE 575 SAEUN IS 593 CORRIENTES 594 CUYUNI 595 FAFAN 590 FOW 597 RJO DEL OFFENNER GOTFIGUIRI GOSTRAMGANGA GOSTSUNGEI REJANV TJAMES RIVER 642 KADUNA 643 MOOSE 644 PENGANGA-845 SAN BETWHITE RIVER G62 KUMA G63 MOND G84 D5A G65 STEWART BEMALENKIJ JUGAN 666 TANAMA 687 BATHA 688 BEA5 689 RIO (EN 898 KOVA 899 YART 700 BOLSOJ PATOM 701 ABAKAN 702 AKH KOUJA 703 IJA 705 INN 706 IZHMA 707 KABUL 708 KASKASKIA IS VELMO 726 CARCARARA 727 BIJUR 728 CEPT SA 729 RIC BUZI 743 MANJCOUAGAN 744 SARDA 745 HUDSON RIVER 55 COPPER 769 CORUBAL 767 CAOSS 758 DONGNAT 769 EKWAN 770 1UN 765 MUND 788 ORD 787 DWYEE 788 PARAGUACU 785 RT TERASSERIM SOS HRAM SO4 SUNGEL PAHANG SOS RID SAL 28 SAINT JOHNS RIVER 829 TSIENTANG 830 BAHR KEITA VZI 846 SA1 847 OVED SEBOU 848 STYR 849 TAO HO 850 VIND IBAGI 881 USUMACINTA CHIXOY 882 CAGUAN 883 DOUBS 8 FIPIXUNA 886 KALIXALV 687 RIO LIMAY 800 LJUSNAN 889 MON SOTGWAAI SOS HUYANI 909 MORONA S10 NORMAN S110 NO6 GAUJA TO RECEIMING GOT DIG BILLE RIVER GROENPENAME GOOGHOU

Alighiero Boetti, *I mille fiumi piu lunghi del mondo (The thousand longest rivers in the world)*, 1975. Private Collection. Artwork: © Alighiero Boetti, DACS 2019. Photo: © Christie's Images Limited, 2019.

Created in 1995, Al volger della spola is a captivating example of Maria Lai's enigmatic series of 'sewn books,' delicately constructed sculptural works in which small rectangles of fabric punctuated by lyrical lines of black thread are bound together to create a textile tome. Indecipherable messages dance across the 'pages' of fabric, like a secret alphabet, mimicking the linear flow of writing across a page, but ultimately remaining completely illegible to the viewer. Throughout her career the expressive possibilities of language had been of central concern to Lai's artistic practice, particularly the fallibility of the written word, its potential and limitations as a system of communication, comprehensible only to those who understand the laws and logic of the system. As such, the sentences sewn on the pages of Al volger della spola remain deliberately enigmatic and impenetrable, open to unique interpretations by each individual who encounters them, making the 'sewn book' a site for endless creation and imagination as viewers construct their own fantastical narratives from the 'text' before them.

Sewing had become a central part of Lai's aesthetic in the 1980s. as the artist transformed the techniques and gestures of the timehonoured craft into a purely artistic action, creating poetically conceptual artworks that married the past with the present, tradition with innovation, and the visible with the invisible. The connection between sewing and writing had deep roots in Lai's childhood memories: 'As a child, every time I saw my grandmother mending ... I would tell her, "These sheets are written" and she would reply, "Read them." I invented stories suggested [to] me by the movements of the tangled thread' (Lai, quoted in E. Pontiggia, Maria Lai: Art and Connection, 2017, p. 151). By consciously leaving the text illegible, the stitching merely suggestive of words and lines written on a page, Lai imbues the artwork with the potential for infinite meanings, while also pointing to the written word as an exclusive and restrictive method of recording and story telling. Alongside the rhythmical lines of flowing 'text', lengths of loose thread dangle from the sheets, their presence suggesting not only the unravelling or disintegration of the 'writing,' but also hinting at the words unspoken, the stories that remain untold and unrecorded, and thus immaterial.



EMILIO VEDOVA (1919-2006)

Dal Ciclo della Natura N. 6

signed, titled, inscribed and dated 'E. Vedova 1953 Italia Dal Ciclo della Natura N. 6' (on the reverse) oil on canvas 57 x 75in. (145 x 190.5cm.) Painted in 1953

£250,000-350,000 US\$310,000-430,000 €280,000-390,000 'Today we must make painting not "in the manner of so-and-so," but painting that speaks of our times, our violence, our sentence to live: of these strong, aggressive things. We denounce those who, in good or bad faith, slow the course of an inevitable process, to which day after day we add another stone'.

-Emilio Vedova



Willem de Kooning, Excavation, 1950. Art Institute of Chicago.
Artwork: © The Willem de Kooning Foundation / Artists Rights Society (ARS),
New York and DACS, London 2019. Photo: © Bridgeman Images.

PROVENANCE:

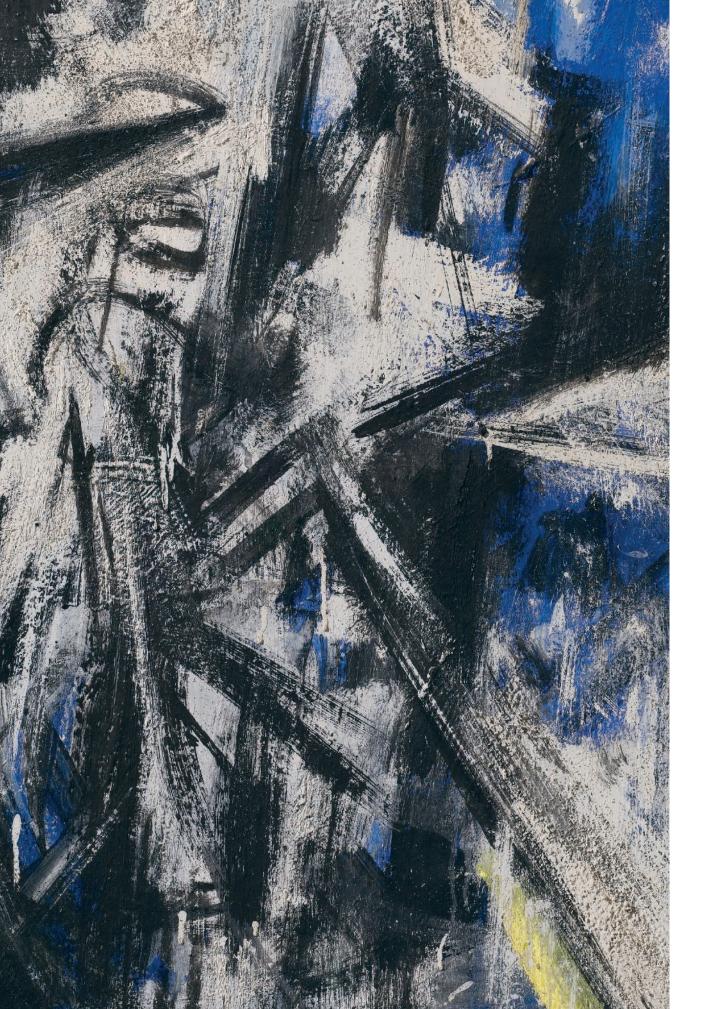
Spada Collection.
Galerie Zwirner, Köln.
Acquired from the above by the present owner in 1985.

EXHIBITED:

Madrid, Palacio del Retiero, Exposicion de Arte Italiano Contemporaneo, 1955, no. 167 (with title Del ciclo de la naturaleza n. 6, p. 44).

Perth, Art Gallery of Western Australia, Italian Art of the 20th Century, 1956, no. 118 (p. 25). This exhibition later travelled to Adelaide, The National Gallery of South Australia; then Melbourne, The National Gallery of Victoria; then Hobart, Tasmanian Museum & Art Gallery; then Sydney, The National Gallery of New South Wales; then Queensland, The Queensland National Art Gallery.







Giacomo Balla, *Pessimismo e Ottimismo (Pessimism and Optimism)*, 1923. Museo d' Arte Moderna, Milan.Artwork: © Giacomo Balla, DACS 2019.Photo: © 2019. White Images/Scala, Florence.

Bursting with a vital, frenetic energy, Dal ciclo della natura N. 6 is an important early composition from Emilio Vedova's œuvre and captures a sense of the artist's dynamic approach to abstraction. While Vedova seemingly embraced the gestural freedom and the emphasis on material championed by Art Informale, his paintings from this period are marked by their complex orchestrations of abstract form combining energetic, gestural brushwork with Futurist lines of force. Highly charged, gestural strokes of pigment dance across the canvas, coalescing into an array of strange, half-formed elements that seem to simultaneously drift towards one another and pull apart in different directions, their movements governed by a mysterious internal gravity. Hovering on the brink of legibility, these elements are at once intensely suggestive and obscure, their true meaning remaining just beyond reach, each one shattered and dissolved by another form and another colour just as the viewer approaches the cusp of comprehension. And yet, there is a distinct sense of order and control within his compositions, tying these layers of seemingly spontaneous forms together. 'If you look at the tension in my burning signs, it is easy to label them Informal!' Vedova explained. 'But that is superficial. These works are structured - and these are the structures of my consciousness' (Vedova, quoted in Emilio Vedova, exh. cat., Frankfurt, 1989, unpaged).

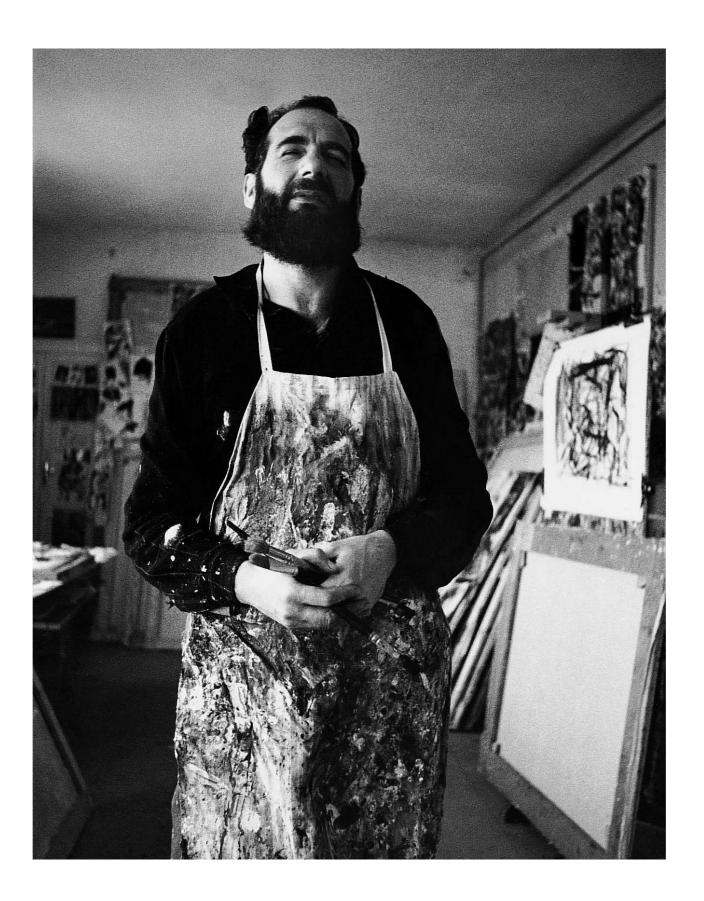
Recalling this period of his life almost a decade later, Vedova explained that the *Ciclo della Natura* series, to which this composition belongs, had emerged as a direct response to his fascination with one of life's most fundamental existential questions – the relationship between nature and mankind: 'In May 1951, after staying in Ravello, Paestum, travelling around Switzerland, the glaciers – Zermatt... we went to a small wooden house, very isolated, above Santa Cristina in Val Gardena, to work – to probe a variety of problems – posing serious questions

to myself... confrontations, levels of consciousness, to find an unexpected point of departure within myself... fundamentally, these were really a recovery of my most subterranean "quanta"; from them I was led mostly toward feelings about man and his relationships in nature, relationships found and perhaps always sought in an immediate plastic state...' (E. Vedova, 'Journal Excerpts, 1960' in I. Gianelli, ed., *Emilio Vedova*, exh. cat., Milan, 1998, p. 34). Driven by this curiosity, Vedova entered a period of intense painterly investigation, experimenting with materials, colours and form in his canvases, as he searched for new possibilities of graphic expression.

Commanding a wide range of marks that appear like ciphers colliding and counterbalancing one another, and which, upon closer inspection, seem to almost vibrate with energy, Vedova convincingly conveys a powerful sense of a world held in a febrile state of balance in Dal ciclo della natura N. 6. It is this intrinsic, electric dynamism that set Vedova's painterly style apart from the Abstract Expressionism of his American contemporaries, harking back to the paintings of the Futurists instead. However, rather than being a celebration of speed and the machine, of movement and modernity, Vedova uses this dynamism to articulate invisible elemental forces and express internal impulses, in his attempt to capture a sense of the drama, chaos and volatility of life in the post-war period. Vedova would later reach the apex of these investigations in the *Plurimi*, free-standing, irregularly shaped sculpture-paintings which were designed to invade the space of the viewer, forcing them to 'enter the painting', as Boccioni had once advocated.

'[Vedova] unfolds not quietly or tamely, but through collisions, frictions. He tears up the rules and reconstitutes the Gordian knot of painting. His itinerary is thus established by means of relationships of possibilities between hidden and manifest fragments. It is an intersection, a crossroads where linguistic freedoms are invented, clash and establish new relationships. One cannot mediate it or compose concatenations to situate it in the sphere of monumentality or to push it to a central area. As a multiform, mutable organism it admits no definition and is entirely independent of any transcription into space or time. To see it and follow it, would even a bird's-eve view suffice?'

-Germano Celant



λ103

TANCREDI (1927-1964)

Untitled

signed and dedicated "Tancredi a Pegeen" (lower left) oil on canvas 39% x 47% in. (100 x 120cm.)
Painted in 1957

£120,000-180,000 US\$150,000-220,000 €140,000-200,000 'I believe that painting has just been born. There is only one way to understand nature, to look at it rather than hear it'.

-Tancredi



Gustav Klimt, A Field of Poppies, 1907.. Oesterreichische Galerie Belvedere, Vienna. Photo: © 2019. Photo Austrian Archives/Scala Florence.

PROVENANCE:

Beatrice Monti della Corte Collection, Milan. Galleria dell'Ariete, Milan. Galleria Extra Moenia, Todi. Acquired from the above by the present owner in 1998.

EXHIBITED:

Ferrara, Galleria Civica d'Arte Moderna, Palazzo dei Diamanti, *Tancredi*, 1981-1982, no. 46 (illustrated and titled *Tancredi a Pegeen*, unpaged). Catania, Fondazione Brodbeck Arte Contemporanea, *Collezione Paolo Brodbeck*. *Pittura italiana 1949/2010*, 2010.

LITERATURE:

M. Dalai Emiliani, *Tancredi, i dipinti e gli scritti*, Turin 1997, vol. I, p. 259, no. 716; vol. II, no. 716 (illustrated, unpaged).





Tancredi Parmeggiani and Beatrice Monti in front of *W la pittura astratta* (1960), Galleria dell'Ariete, Milan, 1961. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved Artwork: © Tancredi Parmeggiani

Tancredi's career was transformed in 1951 by a pivotal encounter with the legendary American collector Peggy Guggenheim, who had been introduced to the artist's work by the painter Bill Cogden. Quickly grasping the young Italian's potential, Guggenheim proclaimed him to be her 'Venetian protégé' and placed him under contract, only the second time she had done so following her arrangement with Jackson Pollock. It became Guggenheim's mission to promote the artist's work, donating several important compositions to museums in both Europe and America, staging exhibitions of his latest paintings in her elegant palazzo on the Grand Canal, and providing Tancredi with a dedicated space to work in. At the same time, her personal collection of modern art became a catalyst for the young painter's artistic evolution. Simultaneously exposed to the stark, linear beauty of Piet Mondrian and the gestural, painterly freedom of Pollock, Tancredi's entered a period of impassioned creativity in which his painterly style was transformed, his canvases now marked by richly expressive brushwork and unique meditations on space which centred around the point.

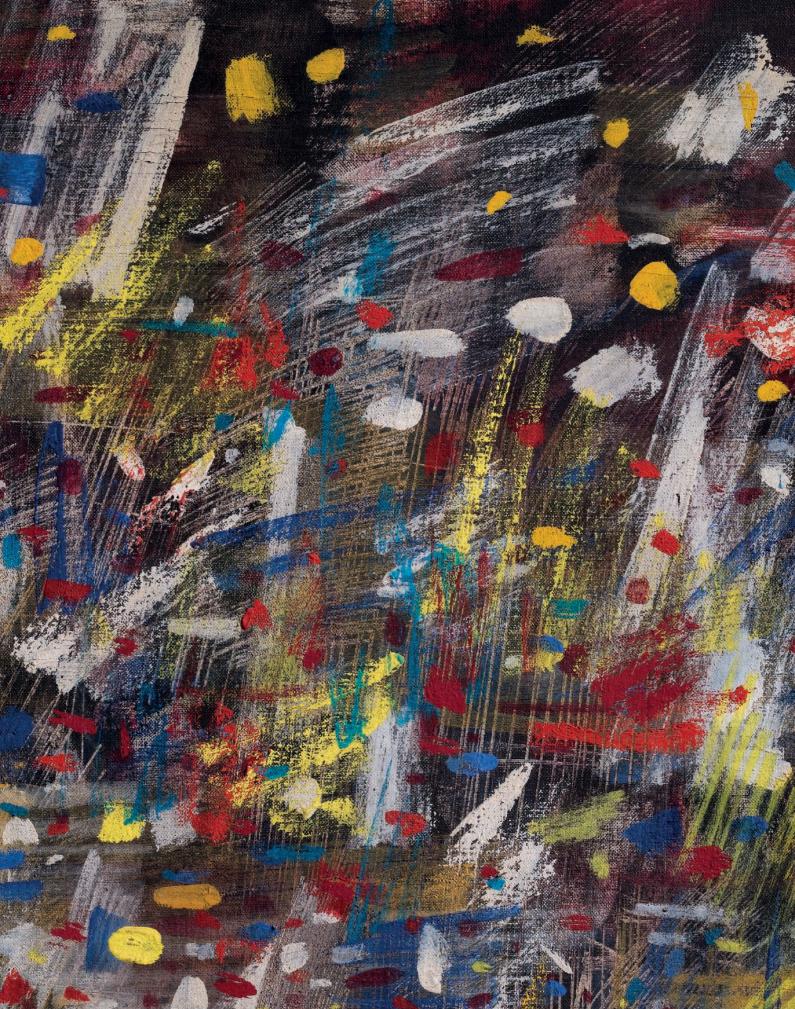
Dating from 1957, *Untitled* illustrates the growing complexity of Tancredi's art during the latter half of the decade, as his compositions began to grow in scale and ambition, their surfaces enlivened by darting touches of iridescent colour woven into a complex pattern of fragmented painterly forms. A key and enduring inspiration for the artist throughout this period was the atmospheric play of light and vaporous mists of Venice, whose winding streets and intricate network of canals Tancredi had

called home since his youth. Describing the artist's fascination with La Serenissima, Luca Massimo Barbero explained the hold Venice had on Tancredi's imagination: 'The city was to him an affective place, to be breathed. It is not only architecture; it is the dust of its atmospheres. Tancredi painted the vapours and reflections of Venice, the splendour of its mosaics, the brown of the dusks' (L. M. Barbero, in S. Bossi, 'Revealing Tancredi: An Interview with Luca Massimo Barbero,' in intime Magazine, 2017, accessed via https://intimemagazine.com/revealing-tancredi/, 5 September 2019, 16.45). In works such as Senza titolo, Tancredi attempts to translate a sense of the unique, ethereal luminosity of the lagoon city onto the canvas, using cascading layers of colour against a thin wash of dark paint to create a richly textured surface that evokes the dancing reflections and shimmering lights of the meandering waterways. Applied in darting, lightning flashes of the paintbrush, these dots, dashes and zig-zagging ripples of paint appear to oscillate before the viewer, criss-crossing the canvas in a loose, yet carefully structured, centrifugal pattern, that radiates a strange internal tension.

Senza titolo is dedicated to Pegeen Vail, Guggenheim's daughter from her relationship with the artist and writer Laurence Vail. During the early 1950s, Pegeen was living in her mother's grand Venetian palazzo, using a studio in the basement for her painterly activities. When Tancredi came under Guggenheim's patronage, Peggy granted him a studio in the palazzo to work from, setting him up in a space adjacent to Pegeen. The two soon began a passionate, if tempestuous, love affair which would last for several years, only coming to a conclusion in 1957, the year the present work was created. During this time, Pegeen appears to have been a muse to Tancredi - indeed, an exhibition of the artist's work in the autumn of 1956 featured twelve compositions entitled Omaggio a Pegeen. The end of their relationship coincided with the dissolution of Tancredi's agreement with Peggy Guggenheim, with various sources citing both a clash of egos and financial disagreements as the cause of their decisive break. Following the artist's departure from Venice and the cessation of his connections with Guggenheim, Tancredi moved to Milan, where he exhibited at the Galleria dell'Ariete of Baroness Beatrice Monti della Corte, who would become the first owner of Senza titolo.

'Tancredi, through his painting, creates a new poetic philosophy for those who have neither telescopes nor rockets: how lucky we are to have such crystallizations that transport us safe and sound towards other worlds'.

⁻Peggy Guggenheim



104

MIMMO ROTELLA (1918-2006)

Invitiamo il Papa

signed, titled, dated and dedicated "'Rotella a Bill ricercatore di "today" Roma 14-9-1960 "invitiamo il Papa" collage (1960)" (on the reverse) décollage on canvas 50% x 37in. (128 x 94cm.)
Executed in 1960

£100,000-150,000 US\$130,000-180,000 €120,000-170,000 'Here in Rome it is nine o'clock in the morning. The sun has finally come out and my Rotella collages have begun to dance like gorgeous jungle flowers'.

- William Demby



Mimmo Rotella with the writer and collector William Demby and his son James, Rome, 1962. Photo: © Mimmo Rotella, DACS 2019.

PROVENANCE:

W. Demby Collection, Rome (acquired directly from the artist).
Netta Vespignani, Rome.
Acquired from the above by the present owner in 1995.

EXHIBITED:

Catania, Fondazione Brodbeck Arte Contemporanea, *Collezione Paolo Brodbeck*. *Pittura italiana 1949/2010*, 2010.

LITERATURE:

P. Restany, Rotella: dal décollage alla nuova immagine, Milan 1963, no. 29 (illustrated with incorrect orientation, unpaged).
G. Celant, Mimmo Rotella, Milan 2007, p. 542, no. 161 (illustrated with incorrect orientation, p. 180).
G. Celant, Mimmo Rotella, Catalogo ragionato Volume primo 1944-1961 Tomo II, Milan 2016, p. 669, no. 1960 009 (illustrated in colour, p. 422).
Mimmo Rotella Manifesto, exh. cat., GNAM Galleria Nazionale d'Arte Moderna e Contemporanea, Roma, 2018-2019, p. 385 (historical installation view, p. 388).



'The opaque, carnal surface that had enabled Informel and Action painting, gave way to a dazzling, shifting surface on which images of consumption and seduction – which characterised the language of cinema and advertising, fashion and industry – followed in succession'.

- Germano Celant

Born out of the very fabric of 1960s Rome, Mimmo Rotella's Invitiamo il Papa is one of the artist's famed décollages or affiches lacerées, a work which is composed of myriad pieces of paper, each torn, cut or peeled from the advertising posters and ephemera that adorned the city's ancient walls. The 1950s and 60s in Rome saw an effervescence of art, cinema and fashion. Billboards and advertising posters proliferated the Eternal City, pasted atop one another, jostling for attention and seducing Rome's inhabitants with slick, glossy images of everything from food or luxury goods to the new stars of the silver screen. Rotella used these as his artistic material, cutting and tearing these pieces from the streets, before returning to his studio and pasting them onto canvas to create the carefully composed works, of which Invitiamo il Papa is a large example. This work was dedicated to William Demby, an American writer and journalist who, after being stationed in Italy during the Second World War, returned to Rome where he lived for many years. Demby's most famous novel, The Catacombs (1965), opens with a poetic description of one of Rotella's works, which could possibly be Invitiamo il Papa.

Rotella returned to Rome following a two year stay in America in 1952. Under the spell of the rapidly modernising city, he soon abandoned easel painting, realising that Rome itself offered myriad potential for artistic creation. 'Every morning I would go out and look at the walls covered with advertising posters', Rotella recalled, 'No cinema yet. They were industrial advertising posters. The torn posters fascinated me. After a two-year crisis it was like a revelation: this was it, this was the new message I had to communicate. So in the evening I would go out, I'd take down those posters and put them under my bed' (Rotella, quoted in G. Celant, *Mimmo Rotella*, Milan, 2007, p. 512).

'For me the poster is not important just for its own sake but also for its relevance to the present. Its colour, that is, assumes a new meaning (and today "images" are what tale on new meaning for me) in that it is able to introduce something really new into my daily relationship with the street'.

- Mimmo Rotella



Kurt Schwitters, Santa Claus, 1922. Museum of Modern Art (MoMA), New York. Photo: © 2019. Digital image, The Museum of Modern Art, New York / Scala, Florence, Acc. no. 258, 1935.

Just as the signs and symbols of consumerism and mass-media collided with ancient ruins of the city, the Cinecittà posters pasted upon centuries-old walls, so Rotella wanted to blur the boundary between high and low art. In bringing the metropolis into his work, he created a radical form of art that was entirely based on a new material reality. In *Invitiamo il Papa*, fragments of colours, letters and words simultaneously appear and disappear into the myriad layers of paper that constitute the surface, a reflection of the inherent ephemerality of the paper posters that lined the city's walls. All signs of the artist's hand and the subjective, gestural expression that dominated much of 1950s post-war art are gone, replaced by the physicality of the raw materials themselves. 'I tear the posters', Rotella explained, 'first from the walls, then from the support: how much style, how much imagination and how many interests accumulate, clash and alternate between the first and last tear. It's not a question of abstract colours being contrasted, but of colours with their own energy, their own spirit, their own vitality, so to speak' (Rotella, quoted in G. Celant, ibid., p. 28).



λ105

MARIO SCHIFANO (1934-1998)

Non misterioso

signed and titled 'Non misterioso Schifano' (on the reverse) enamel on paper laid down on canvas 39% x 511/sin. (100x130cm.) Executed in 1961

£300,000-500,000 U\$\$370,000-610,000 €340,000-560,000 '[Schifano] lay his colour on the canvas without worrying about uniformity and precision, even maintaining drippings, gestural expression and traces of dirt to point out that this was in any case painting... He was like Rothko too: he countered contemplation with vitalism, and the achievement of purity with the anxiety of erratic and restless experimentation'.

-Luca Beatrice

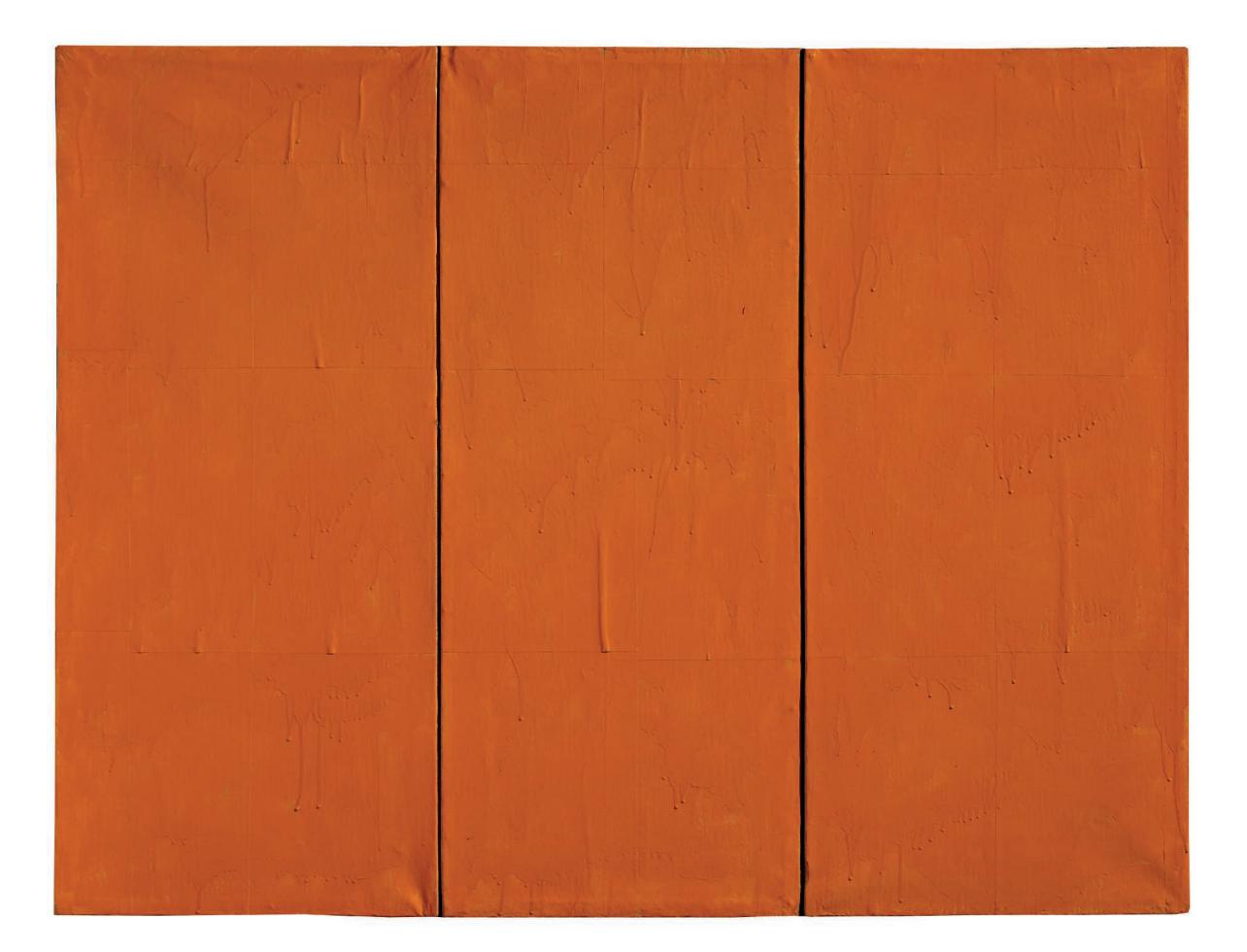


Clyfford Still, 1951-E, 1951. Albright-Knox Art Gallery, Buffalo, New York. Artwork: © City & County of Denver, Courtesy Clyfford Still Museum / DACS 2019. Photo: © Albright-Knox Art Gallery, Buffalo, New York.

PROVENANCE:

Galleria la Tartaruga, Rome.
C. Marinelli Collection, Rome.
Acquired from the above by the present owner.

This work is registered in the Archivio Mario Schifano, Rome, under no. 03072160213 and is accompanied by a certificate of authenticity.







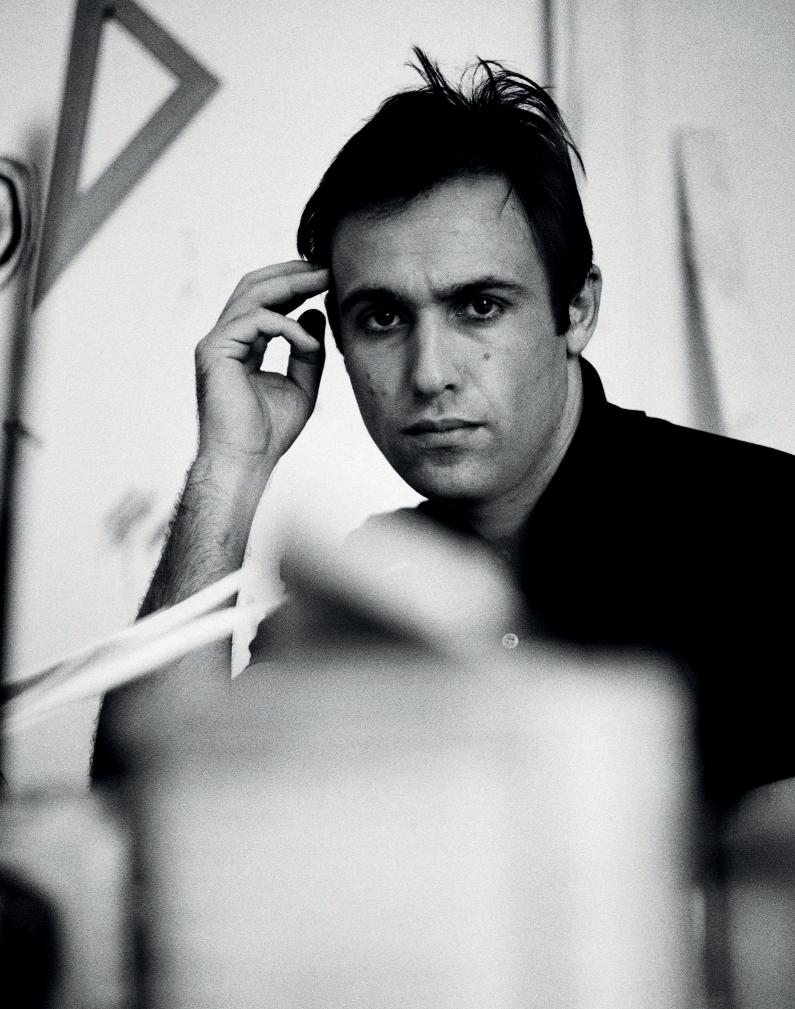
Henri Matisse, L'Atelier Rouge (The Red Studio), 1911. Museum of Modern Art (MoMA), NY. Artwork: © Succession H. Matisse/ DACS 2019. Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence. Acc. n.: 8.1949.

Monumental and immersive, *Non misterioso* ('Not mysterious') is one of Mario Schifano's *Monochromi*, the breakthrough series that not only established his reputation as one of the most important artists of 1960s Italy, but also helped redefine the role of painting in the post-war era. Resolutely abstract and yet insistently painterly in their construction, Schifano's Monochromes are steeped in contemporary life; a vital, vibrant and blatant demonstration of the power of paint in the post-war years. Painted in 1961, a formative year in Schifano's career, *Non misterioso* was originally owned by Plinio De Martiis's Galleria La Tartaruga in Rome, where Schifano's first one-man show was held the same year.

At the time that Schifano painted *Non misterioso*, representation and by extension the medium of painting was regarded as decidedly retrograde, shunned due to its traditional and mimetic connotations as abstraction reigned supreme. Schifano recognised however that painting could be repositioned to stand at the forefront of the avant-garde. With a playful irreverence, Schifano took the tools and the inherent concept of painting – to create a readable image – and repurposed these to create works that purposefully blur the boundaries between painting, object and image. Indeed, the single, luminous colour that

floods the canvases of the present work recalls Henri Matisse's seminal *L'Atelier rouge* of 1911, a work which, when it entered the MoMA's collection in 1949, served as a critical influence on the young New York painters, inspiring the immersive, monochrome colour-field painting of Rothko and all-over technique of Pollock, among many others.

Schifano's expressive use of enamel paint in works like Non misterioso was groundbreaking in the early 1960s. He applied the slick industrial paint onto brown parcel paper, which was then affixed onto canvas. Gone are the authorless, flat monochrome surfaces that his colleagues were creating, and in their place remain surfaces rich with texture and reflections. This use of industrial supplies and techniques revitalised contemporary Italian painting, predating the emergence of Arte Povera, a movement that was based upon the use of non-artistic materials, in 1967. By using these unorthodox materials and laying bare the processes of artistic production, Schifano demystified abstract painting, removing the aura and mystique that characterises the large-scale colour field painting of Schifano's contemporaries, and instead steeping his abstractions with life. It is this concept that is perhaps alluded to in the title of the present work: *Non misterioso*.



λ***1**06

SALVATORE SCARPITTA (1919-2007)

In tolda

signed, titled and dated 'S. Scarpitta 1958 'in Tolda'' (on the reverse) bandages and mixed media 21% x 27% in. (55.3 x 70.2cm.) Executed in 1958

£500,000-700,000 US\$620,000-860,000 €560,000-780,000 'I kept the attention on the canvas, to make it that the canvas was always the star [...] although it wasn't the gesture that interested me, but rather just the quality of the canvas, the quality of the material [...] I always tried to increasingly identify with the material, in its ways of presenting itself and of being'.

-Salvatore Scarpitta



Winged Victory (Nike) of Samothrace, circa 200–190 BC. Louvre Museum, Paris. Photo: © Hercules Milas , Alamy Stock Photo.

PROVENANCE:

Galleria Notizie, Turin.
Private collection, Turin.
Private collection, Milan.
Galleria Paolo Toni Arte Contemporanea, Turin.
Galleria Il Chiostro, Saronno.
Galleria Fonte d'Abisso, Milan.
Acquired from the above by the present owner in 2010.

EXHIBITED:

Bagheria, Civica Galleria Renato Guttuso di Villa Cattolica, *Scarpitta*, 1999, no. 29, (illustrated upside down, p. 72), no. 29, p. 143.
Milan, Galleria Fonte d'Abisso, *Italo Americani*, 2009-2010, no. 32, (illustrated in colour, p. 63).

LITERATURE:

L. Sansone, *Salvatore Scarpitta*. *Catalogue Raisonné*, Milan 2005, no. 214 (illustrated, p. 165).







Opposite: Rene Magritte, The Lovers, 1928. The Museum of Modern Art (MoMA), NY. Artwork: © René Magritte, DACS 2019. Photo: © 2019. Digital image, The Museum of Modern Art, New York / Scala Florence Acc, p. 530 1998.

Dating from 1958, In tolda is among the very first examples of Salvatore Scarpitta's ground-breaking wrapped canvases or extramurals, a pivotal series of works with which the artist successfully challenged and subverted the very concept of painting itself in the post-war era. Rome, where the artist was based during the late 1940s and much of the 1950s, was filled by an overwhelming spirit of freedom and regeneration following the end of the Second World War, driving artists towards a radical re-thinking of the artistic gesture: '[T] here was an atmosphere of extraordinary energy,' Scarpitta recalled, 'we were survivors, and the happiness and desire to live were so great that we created a new art' (Scarpitta, quoted in L. Sansone, Salvatore Scarpitta: Catalogue Raisonné, Milan, 2005, p. 60). Like many of his contemporaries, Scarpitta felt that the traditional means of pictorial expression were no longer adequate in the aftermath of the conflict and instead sought a new, more direct and visceral mode of working, which led him to enter a period of fervent experimentation and evolution in his art.

The famed bandaged works evolved from Scarpitta's 'torn' compositions, in which he shredded a number of his canvases, slashing and tearing them before reconfiguring the fragmented pieces on a frame. For the artist, this was a powerful act of catharsis, freeing him from the weight of the past and allowing him to move his art in a radical new direction.

'At some point in my life, around 1957, I decided that the oil paints that I was using were kind of slipping away, slipping off the canvas. They were losing their presence. To staunch the flow of losing paint, I started to wrap them, treating them as if they were objects that had been wounded in some way or another, or that required healing in some way or another'.

-Salvatore Scarpitta



English photographer, Sailing ship Garthsnaid rounding Cape Horn, (Circa) 1920. Private Collection. Photo: @ Bridgeman Images.

'I started ripping up the oil paintings, the canvas that had become an utter enemy for me,' he explained. 'It was a necessity connected with my human experience; the war changed me, the fear and desire for vendetta, I needed to run the risk of leaving fingerprints. I wanted to come into contact with the hidden, most difficult nature of things. Otherwise I would never have been cured of the war' (Scarpitta, quoted in *ibid*, p. 65). Over the ensuing months, Scarpitta sought to refine this revolutionary approach to the canvas, aiming to 'clean up what had been a rather exasperated gesture. I somehow had to recover the lost material, so I polished this idea that was rather iconoclastic, and took the canvas from a dilapidated state to a more "surreal", almost abstract condition, due to the raw, plain canvas, no longer ripped but pulled' (Scarpitta, quoted in *ibid*, p. 66).

The resulting works, in which the artist 'binds' the canvas using lengths fabric stretched across and around the stretcher, resonate with purified simplicity, directly representing nothing, but nevertheless conveying both feeling and atmosphere in a distinctive brand of emotive abstraction that harnessed texture, tension, light and space. In *In tolda*, the pieces of fabric are held taut in a complex pattern of overlapping forms by a carefully

'[The] wrapped paintings of Scarpitta, made in 1957-59, are inventions that have no reference points elsewhere, for the simple reason that their physical identity is the internal identity of the material, its colour, the tension of the visible and invisible parts'.

-Claudio Cerritelli

constructed substructure of wires, stretching the bandages in multiple directions and infusing the composition with a sense of suspended tension. The title, a sailing term which translates to 'on deck', transports the viewer to the heady atmosphere of sea-faring vessels, the overlapping stretches of fabric calling to mind the intricate rigging system of the sails of a ship, pulled taut by an imperceptible wind as it hits the canvas and propels the vessel towards an unknown destination. Several compositions from this period carry similar maritime-inspired titles, from Ammiraglio to Flying Dutchman (n. 2), perhaps influenced by the artist's memories of his time in the U.S. Navy during the Second World War.

λ107

ENRICO CASTELLANI (1930-2017)

[Superficie bianca]

signed 'Enrico Castellani - 3B - I -' (on the reverse) acrylic on shaped canvas 39% x 59in. (100 x 150cm.)
Executed in 1976

£200,000-300,000 US\$250,000-370,000 €230.000-330.000 'If I do things with the canvas and with nails it is because the canvas is the most elastic membrane which, however, also gives a guarantee of resistance. One can think that on having removed the pressure of the nails it goes back to being completely smooth, as at the beginning'.

-Enrico Castellani



Gunther Uecker, *Diagonal Structure*, 1966. Leeds Museums and Galleries. Artwork: © Günther Uecker, DACS 2019. Photo: © Leeds Museums and Galleries (Leeds Art Fund) / Bridgeman Images.

PROVENANCE:

Galleria La Bottega del Quadro, Bergamo. Acquired from the above by the present owner in 1984.

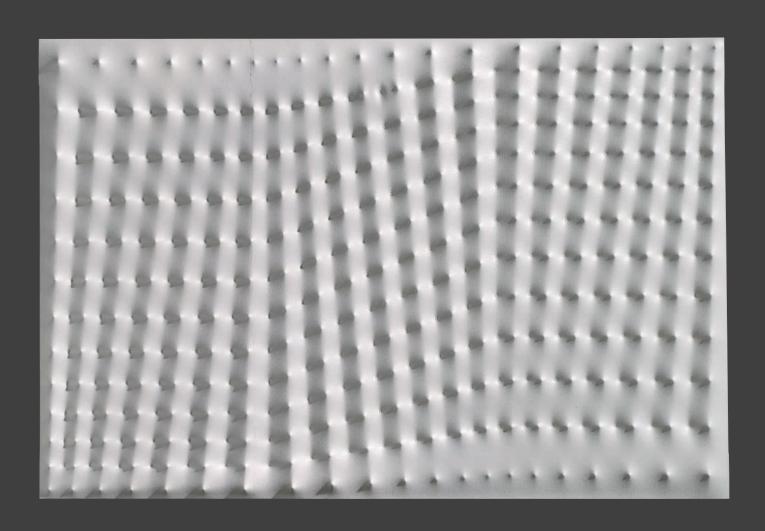
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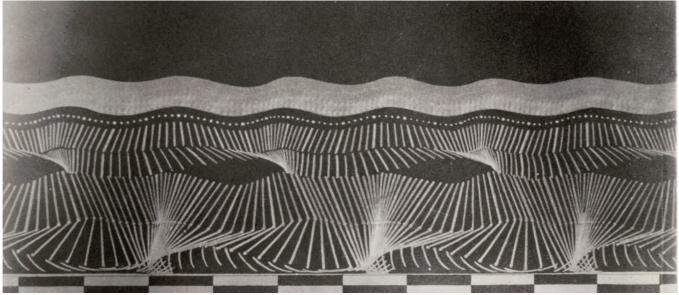
Genoa, Galleria La Polena, *Castellani*, 1976, no. 6 (illustrated, unpaged). Milan, Galleria Pero, *Enrico Castellani*. *Superfici 1960-1980*, 1984.

LITERATURE:

R. Wirz & F. Sardella, *Enrico Castellani*. *Catalogo ragionato*, *Tomo secondo*, *Opere 1955-2005*, Milan 2012, no. 430 (illustrated, p. 437).

This work is registered in the Archivio della Fondazione Enrico Castellani, Milan, under no. 76-009.





Etienne-Jules Marey, Marche: schémas géométriques, 1884. Photo: © Cinémathèque française - Iconothèque.

Executed in 1976, [Superficie bianca] eloquently encapsulates the increasingly dynamic nature of Enrico Castellani's compositions through the 1970s, as he continued to blur the boundaries between painting and sculpture to create intriguing, elegant 'painted objects' that revel in the ever-shifting effects of light. Employing the artist's hallmark technique in which the empty, flat, monochrome surface of the canvas is spatially distorted by stretching the fabric over a systematically arranged series of nails, the composition becomes a complex play of light and shadow, of negative and positive depth, continuously altered by its environment and the position of its viewer. However, while Castellani's manipulations radically transform the surface of the canvas, creating an abstract pattern of rippling peaks and troughs, they do so without altering it indefinitely.

In the present [Superficie bianca], Castellani imbues the composition with a dramatic sense of movement by creating a gentle undulation across the canvas, the carefully composed pattern of regular crenulations allowing the otherwise static surface to appear to swell from left to right, like a gently rolling wave. The entire composition is filled by an intense energy, driving the lines of carefully arranged nails towards the perimeters of the canvas in such a way that they appear as if they could continue indefinitely beyond the boundaries of the picture plane. Thus, [Superficie bianca] may be viewed as merely a small fragment of a greater whole, which aims to convey to the viewer a sense of infinite, unlimited space. 'For the artist,' Castellani declared, 'the need to find new modes of expression is animated by the need for the absolute. To meet this requirement, the only possible compositional criterion is that through the possession

of an elementary entity – a line, an indefinitely repeatable rhythm and a monochrome surface – it is necessary to give the works themselves the concreteness of infinity that may endure the conjugation of time, the only conceivable dimension – the yardstick and the justification of our spiritual need' (E. Castellani, 'Continuità e nuovo', *Azimuth* no. 2, Milan, 1960).

The artist saw these surfaces as 'invitations to contemplation,' in which the viewer was encouraged to assess and analyse the physical and psychological act of viewing the artwork before them. In collapsing the boundary between the painted image and the space of the viewer, projecting the former into the latter, Castellani encourages the viewer to engage and interact with the painting on a deeper, contemplative level, rendering the otherwise impersonal artwork a participatory experience. Indeed, standing before [Superficie bianca], the viewer becomes acutely aware of their role in the apprehension of the work, their presence in relation to its projecting surface, their unique perception of the shifting shadows and bright points as their eyes move across the plane, even the temporal dimension of their experience. By deliberately using the traditional tools of painting in the creation of this iconoclastic artistic statement, and using entirely abstract means to stimulate unexpected responses in the eye and mind of the viewers, Castellani disrupts and challenges the viewer's beliefs regarding the conventions and boundaries of the painted image, re-establishing the painting as a place of encounter between mind and body rather than a passive entity for the outpourings of the artist's soul.



LUCIO FONTANA (1899-1968)

La Silla Barocca

incised with the artist's signature and dated '46 L. FONTANA' (on the base) plaster 47½ x 25½ x 31½ in. (120 x 65 x 80 cm.) Executed in 1946

£400,000-600,000 US\$500,000-740,000 €450,000-670,000 '[the] Baroque was a leap ahead. It represented space with a magnificence that is still unsurpassed and added the notion of time to the plastic arts. The figures seemed to abandon the flat surface and continue the represented movements in space'.

-Manifesto Blanco



Michelangelo Pistoletto, Donna seduta che prende il the (Seated woman drinking tea), 1971. Private collection. Artwork: © Michelangelo Pistoletto.

PROVENANCE:

Pablo Edelstein Collection, Buenos Aires (acquired directly from the artist).

Acquired from the above by the present owner.

EXHIBITED:

Buenos Aires, XXXVI Salón Nacional de Bellas Artes, 1946, no. 32.
Rome, Palazzo delle Esposizioni, Lucio Fontana, 1998, no. 2/S/6 (illustrated, p. 127).
Buenos Aires, Centro Cultural Borges, Museo Juan B. Castagnino, Lucio Fontana: Profeta del Espacio, 1999, no. 45 ESC 4 (illustrated, p. 97).
New York, The Metropolitan Museum of Art, Lucio Fontana: On the Threshold, 2019, p. 223, no. 23 (illustrated in colour, p. 99).

LITERATURE:

J. Corradini, "Lucio Fontana Profeta del Arte Espacial" in *Histonium*, A. VIII, No. 94, Buenos Aires, 1947 (illustrated, p. 168). *Continente*, no. 50, 1951, no. 1 (illustrated, p. 104). M. Tapié, *Devenir de Fontana*, 1961 (illustrated and dated *1945*, unpaged).

M. Tapié, Fontana, 1962 (illustrated, unpaged). E. Crispolti, Lucio Fontana, Catalogue raisonné des peintures, sculptures et environnements spatiaux, Vol. II, Brussels 1974, no. 45 SC 4 (illustrated, p. 21). E. Crispolti, Fontana, Catalogo Generale, Vol. I, Milan 1986, no. 45 SC 4 (illustrated, p. 84). Lucio Fontana, exh. cat., Musée National d'Art Moderne, Centre Georges Pompidou, Paris 1987, p. 366 (illustrated and dated 1945, p. 367). E. Crispolti, Fontana, 1999, p. 289, no. 72 (illustrated and dated 1945, p. 26). E. Crispolti, Centenario di Lucio Fontana, 1999 (illustrated and dated 1945, p. 34). E. Crispolti, Lucio Fontana, Obras maestras de la Fundación Lucio Fontana de Milàn, Buenos Aires 1999 (illustrated, p. 21).

Lucio Fontana, metafore barocche, exh. cat., Galleria d'Arte Moderna e Contemporanea Palazzo Forti, Verona, 2002 (illustrated, p. 16). E. Crispolti, Lucio Fontana, Catalogo ragionato di sculture, dipinti, ambientazioni, Vol. I, Milan 2006, no. 46 SC 16, (illustrated, p. 205).





'While working, [Fontana] required a controlled state of excitement, and so he also encouraged his students to shake off their lethargy, to work with a certain rage, as though they were letting off steam after being told off for something. It might sound like a game, but for him it was like a matter of life and death. When I saw Fontana work, I became aware for the first time of the importance of the gestural in execution, something that gained general recognition years later when Art Informel and action painting became fashionable'.

La Silla Barroca was created in 1946, one of the most important years in Lucio Fontana's career. With its swirling surface animated by peaks and rivulets of vigorously modelled, luminous white plaster, La Silla Barroca combines the artist's distinctive form of expressive figuration with the concepts of nascent Spatialism, the bold and radical movement that he founded in Milan the following year. It was during this pivotal moment that Fontana, who was living, working and teaching in Buenos Aires, oversaw the writing of the Manifesto Blanco, a revelatory tract which offered the first definition of Spatialism. At this time Buenos Aires was an intellectual and artistic melting pot, providing Fontana the perfect climate in which to develop his ideas for an art form that would be freed from convention. breaking through the limits of the canvas to instead embody dynamic concepts of space, light and time. Fontana gave La Silla Barroca to Pablo Edelstein, an Argentine sculptor who was one of his students at the art school he cofounded, Altamira: Free School of Plastic Arts, and co-author of the Manifesto Blanco. Edelstein would become a lifelong friend of the artist, this gift serving as a testament to their enduring friendship.



'Lucio Fontana: On the Threshold', The Metropolitan Museum of Art, The Met Bruer, January 23-April 14, 2019. Artwork: © Lucio Fontana/SIAE/DACS, London 2019. Photo: © The Metropolitan Museum of Art/Art Resource/Scala, Florence.

The title of the present work - the Baroque chair - encapsulates one of the central interests for Fontana at this time: the art of the Baroque. '[the] Baroque was a leap ahead', the Manifesto Blanco declared, 'it represented space with a magnificence that is still unsurpassed and added the notion of time to the plastic arts. The figures seemed to abandon the flat surface and continue the represented movements in space' (Manifesto Blanco, 1946, in E. Crispolti and R. Siligato, eds., Lucio Fontana, exh. cat., Rome, 1998, p. 115). It was the gestural, dynamic illustration of movement that defines Baroque style, which served as an important influence on Fontana's sculpture at this time. Taking a traditional subject - here a seated woman - Fontana shunned the cold, static and smooth surfaces of classical sculpture and instead modelled the figure with an intense dynamism, the vigorously modelled plaster serving to illustrate a sense of vital energy pulsing beneath the surface.

Pablo Edelstein recalled watching Fontana at work, his vivid description providing a fascinating glimpse into the way the artist would have created *La Silla Barroca*: 'His expansive, dynamic, and explosive character, his fantasies, everything was unequivocally visible in his daily activity, in the precise movements of his hands, in his energetic modelling in clay, in the grinding of his teeth and the tension of his jaws and his knitted brows, the sign of his concentration and urgency in the execution of his ideas. That accumulation of energies might be compared with a harquebus just before it is fired, or with a falcon about to swoop on its prey.

While working, he required a controlled state of excitement, and so he also encouraged his students to shake off their lethargy, to work with a certain rage, as though they were letting off steam after being told off for something. It might sound like a game, but for him it was like a matter of life and death. When I saw Fontana work, I became aware for the first time of the importance of the gestural in execution, something that gained general recognition years later when *Art Informel* and action painting became fashionable' (P. Edelstein, in A. Giunta, 'The War Years: Fontana in Argentina', in *Lucio Fontana: On the Threshold*, exh. cat., New York, 2019, pp. 46-47).



Alberto Giacometti, Large Seated Woman (Annette), 1958. Los Angeles County Museum of Art (LACMA). Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2019. Photo: © 2019. Digital Image Museum Associates/ LACMA/Art Resource NY/Scala, Florence.

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LUCIO FONTANA (1899-1968)

[Concetto spaziale]

signed and dated 'I. Fontana 1954' (lower right) steel 23% x 39% in. (60 x 100 cm.) Executed in 1954

Estimate on Request

'I wanted to be a sculptor, I would have liked to be a painter, too, like my grandfather, but I realised that these specific art terms are not for me, and I felt like a Spatial artist. That's exactly it: a butterfly in space exists in my imagination; having freed myself from rhetoric, I lose myself in time and begin with holes'.

-Lucio Fontana

PROVENANCE:

Galleria dell'Ariete, Milan. Lechien Collection, Brussels. Krebs Collection, Brussels. Ragni Collection, Pavia. Acquired from the above by the present owner in the 1970s.

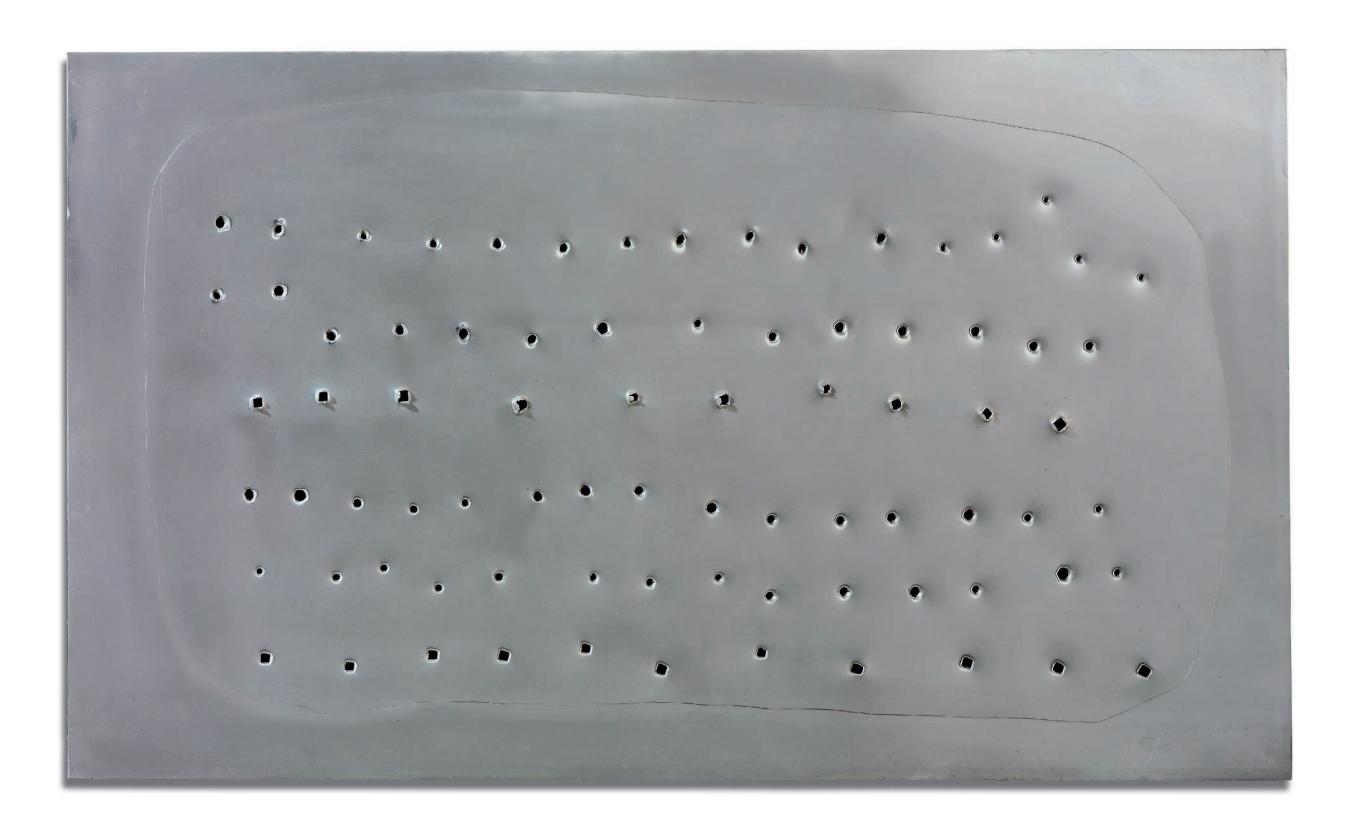
EXHIBITED:

Paris, XXème Siècle, *Le Relief*, 1962 (illustrated, unpaged).

LITERATURE:

E. Crispolti, Lucio Fontana. Catalogue raisonné des peintures, sculptures et environnements spatiaux, Brussels 1974, vol. II, no. 62 ME 37 (illustrated, p. 125).

E. Crispolti, Fontana. Catalogo generale, Milan 1986, vol. II, no. 62 ME 37 (illustrated, p. 419). E. Crispolti, Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni, Milan 2006, vol. II, no. 62 ME 37 (illustrated, p. 603).







Lucio Fontana, (Concetto spaziale), Notte d'amore a Venezia, 1961. Private Collection. Artwork: © Lucio Fontana/SIAE/DACS, London 2019. Photo: © 2017 Christie's Images Limited.

A dazzling, cosmic vision of light and movement, Lucio Fontana's [Concetto spaziale] is among the earliest metal buchi of this kind, a rare and important work that encapsulates the spirit of discovery and restless exploration that defines the artist's groundbreaking career. A gleaming icon of early Spatialism, this work was executed in 1954, a period of intense experimentation in Fontana's career, as he explored, with an indefatigable zeal, the myriad aesthetic possibilities of perhaps his greatest artistic act: the hole. Here, the luminous steel surface is punctured with rows of the artist's signature holes or buchi that follow a loosely horizontal formation, all enclosed by a mysterious single line incised into the ever-changing reflective surface. Prefiguring the monumental, architectonic Metalli, [Concetto spaziale] is a fantastical fusion of material, light and space, the three central concepts that unite the artist's diverse practice. Evading traditional definitions of painting, sculpture and architecture, it also anticipates the radical work of Burri, Manzoni and Castellani, as well as the American Minimalists of the 1960s.

The only work of its kind from this period, [Concetto spaziale] anticipates the Metalli, the iconic series that Fontana began just under a decade later, in 1962. This group was inspired by Fontana's first and only trip to New York. Amidst the frenetic metropolis, he was overwhelmed by the skyscrapers, towering totems of metal and glass and soaring symbols of technological

and mechanical might. The city's sparkling skyline of blinking lights seemed to make visible the imperceptible workings of the cosmos. The Metalli that followed sought to capture these revelations. 'How was I to paint this terrible New York?' he asked himself. 'Then all of a sudden I had an intuition: I took some sheets of shiny metal and set to work, sometimes scratching them vertically to convey the idea of sky-scrapers, sometimes puncturing them with a metal punch, sometimes flexing them to suggest dramatic skies... no other material so successfully captures the sense of this Metropolis made all of glass, of window panes, orgies of light, and the dazzle of metal' (Fontana, quoted in L. Massimo Barbero, Lucio Fontana: Venice/ New York, exh. cat., New York, 2006, p. 45). Unlike the Venezie, the group executed a year earlier and the only other series to be directly inspired by a specific location, in which Fontana often lavished swathes of gold and silver metallic paint upon the surface of the canvas, before incising swirling patterns, holes or in one case, finger prints to echo the opulent Byzantine and Baroque architecture of the city, the Metalli embody the stark minimalism and modernity of New York. Austere sheets of copper, brass and aluminium were the only way he could capture the brash vitality of the city, as he incised both slashes and punctures into the unbending surfaces.











Francesco Granacci, Portrait of a Man in Armour, circa 1510. The National Gallery, London. Photo: © The National Gallery, London/Scala, Florence.

With its constellation-like trails of holes and reflective silver surface, [Concetto spaziale] appears like an artwork from outer space. Crafted from steel, an industrial, highly unorthodox artistic material, and imbued with a cosmic serenity that defines so many of Fontana's Spatialist art works, it provides the perfect answer to the artist's statement: 'In the Space Age, spatial art' (Fontana, quoted in S. Petersen, Space-Age Aesthetics: Lucio Fontana, Yves Klein, and the Postwar European Avant-Garde, 1963, Pennsylvania, p. 47). Captivated by the revelatory scientific, cosmic and technological discoveries of the post-war era, Fontana believed that art had to embody the spirit of the times. As man's conception of the universe and the cosmos was radically revised thanks to scientific and technological innovation, Fontana felt that conventional forms of painting and sculpture were no longer sufficient in aptly reflecting the world in which he lived. The Manifesto Blanco, written by Fontana's students in Buenos Aires in 1946, explained the urgent need to overturn tradition: 'The discovery of new physical forces, control over matter and space gradually impose conditions that have never existed in the whole course of history... Painted canvas and upright plaster no longer have a reason to exist... We need to go beyond painting, sculpture, poetry, and music. We need a greater art in harmony with the requirements of the new spirit' (Manifesto Blanco, 1946, in E. Crispolti & R. Siligato, eds., Lucio Fontana, exh. cat., Rome, 1998, p. 116-117).

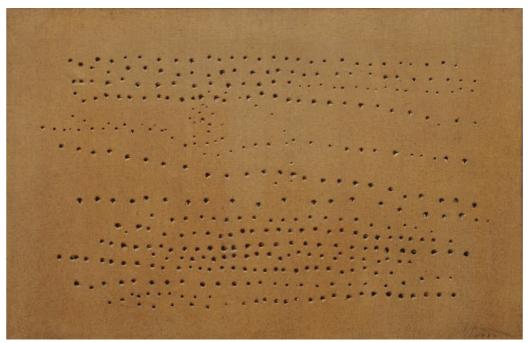
'I can't conceive of a new art being made with traditional means, canvases, colours, and sculpture – we can use these means in a transitional way, in order to prepare us for a new aesthetic, but we will achieve a real transformation in art only if we enter into the dominion of modern techniques...'

-Lucio Fontana

In 1949, five years before he executed the present work, Fontana began to realise these ambitious artistic aims when he made his most important breakthrough: the hole. Beginning by puncturing pieces of white card before moving to canvas, he immediately realised the significance of this gesture. By breaking through the inviolable surface of the picture plane, he found that he could integrate space - both physically and conceptually - into the artwork. No longer was the pictorial support simply a flat repository for illusionistic descriptions or abstract outpourings, but it instead became a three-dimensional object that integrated space and light. On a metaphorical level, the black chasms of empty space that were revealed through these punctures, served, Fontana realised, as evocations of the cosmos and its infinite space: 'When I hit the canvas I sensed that I had made an important gesture. It was, in fact, not an incidental hole, it was a conscious hole: by making a hole in the picture I found a new dimension in the void. By making holes in the picture I invented the fourth dimension' (Fontana, quoted in P. Gottschaller, Lucio Fontana: The Artist's Materials, Los Angeles, 2012, p. 21).



Jeff Koons, Rabbit, 1986. Private collection. Artwork: © Jeff Koons.



Lucio Fontana, Spatial Concept, 1949-50, Tate, London, Artwork: @ Lucio Fontana/SIAE/ DACS, London 2019, Photo: @ Tate,

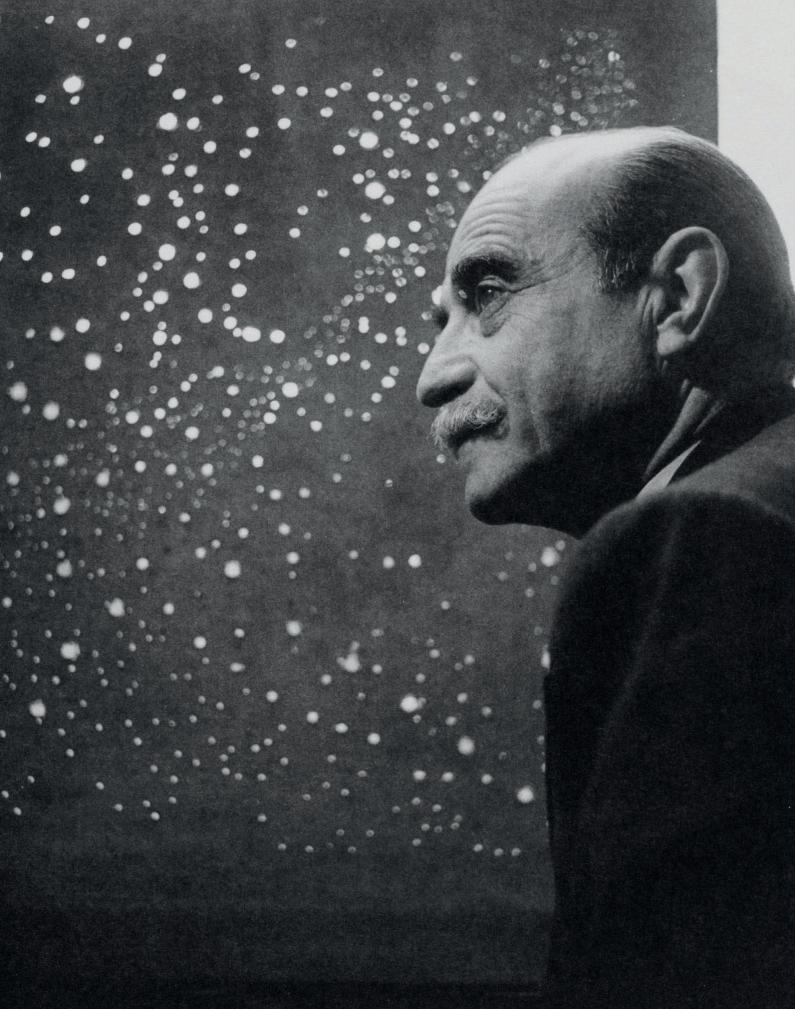
The inauguration of the buchi marked the beginning of a period of intense artistic exploration, of which [Concetto spaziale] dates from the peak. It was not long before he began experimenting with different materials in the creation of these punctured works. In 1951, he introduced colour to the monochrome canvases, often applying gestural sweeps and streaks of Informel-esque impastoed pigment; and the same year, he began another cycle, the Pietre or 'Stones', which saw him affix pieces of coloured Murano glass to the pierced surfaces, thereby integrating shimmering reflections of light. Alongside these canvas-based works, in 1954, Fontana returned to what Enrico Crispolti described as Sculpture spaziale: terracotta 'tablets', which were incised with various arrangements of buchi. Related both to the more sculptural terracottas as well as the canvas-based buchi, the present work is a rare synthesis of painting and sculpture, bridging these divisions to exist as a true 'spatial concept'.

In this restless quest for artistic discovery, it is therefore not surprising that Fontana soon turned his hand to metal in the creation of the *buchi*. As Luca Massimo Barbero has noted, 'metal, the way light reflects from it and at the same time penetrates, revealing its plasticity, had always represented a challenge for [Fontana]' (L. Massimo Barbero, *op. cit.*, p. 24). Over the course of his career, Fontana turned time again both to metal as well as metallic paint, revelling both in the cosmic allusions of this material – it conjures visions of aluminium space craft, reflective astronaut suits and the silver surface of the moon – as well as its reflective qualities, which allowed him to integrate light as a dynamic part of his art works.

'I use them [materials], I am not dominated by them: I use them to allude to something else, to something with an infinite quality'

-Lucio Fontana

While Fontana had used tin in a few earlier buchi, which feature densely impastoed surfaces and swirling formations of holes, it was not until 1954 that he enlisted the sleek, reflective surface of steel in the creation of his buchi. Using a large sheet of this material, in the present work, he pierced through the reflective surface from both sides, creating gently undulating constellations of holes in a horizontal formation - a similar composition to some of the canvas buchi he had executed the year prior. More than painted canvas or terracotta, the steel is constantly reflecting patterns of light and shadow, both across the punctured surface and into the space it occupies. As a result, it is not just real space that is integrated into the work itself, but, most importantly, light and movement. With its elegant formation of holes and shining surface, [Concetto spaziale] sees Fontana attain a visual and conceptual purity, as both material and gesture balance in perfect accord. With [Concetto spaziale], Fontana succeeded in creating art that transcended not only media distinctions but material itself; making, in his own words, work that was, 'neither painting nor sculpture, [but] luminous shape in space - emotive freedom for the spectator' (Fontana, quoted in P. Gottschaller, op. cit., p. 18).

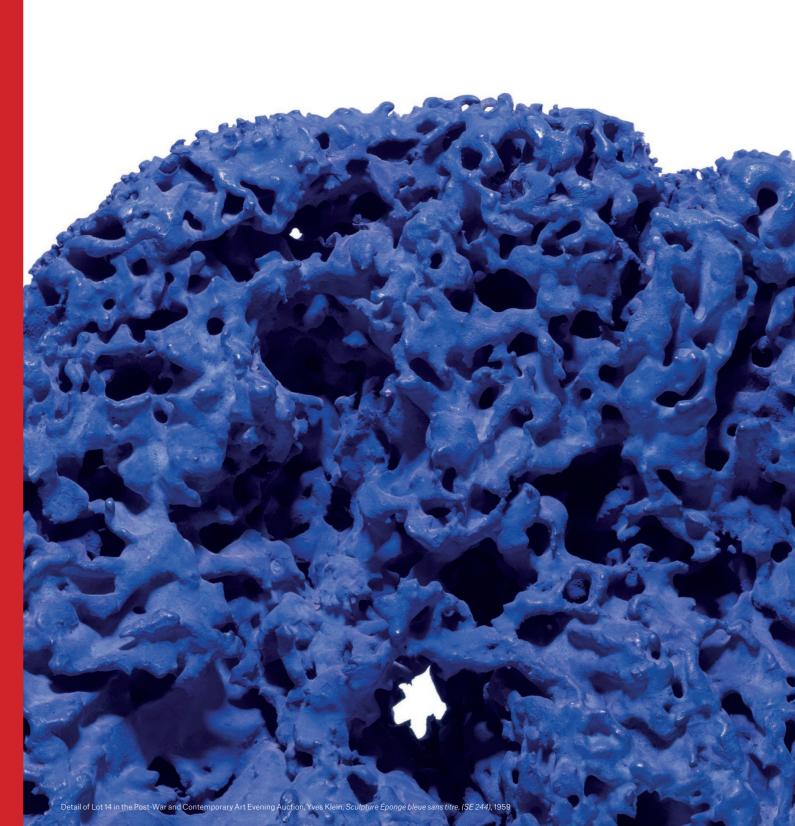


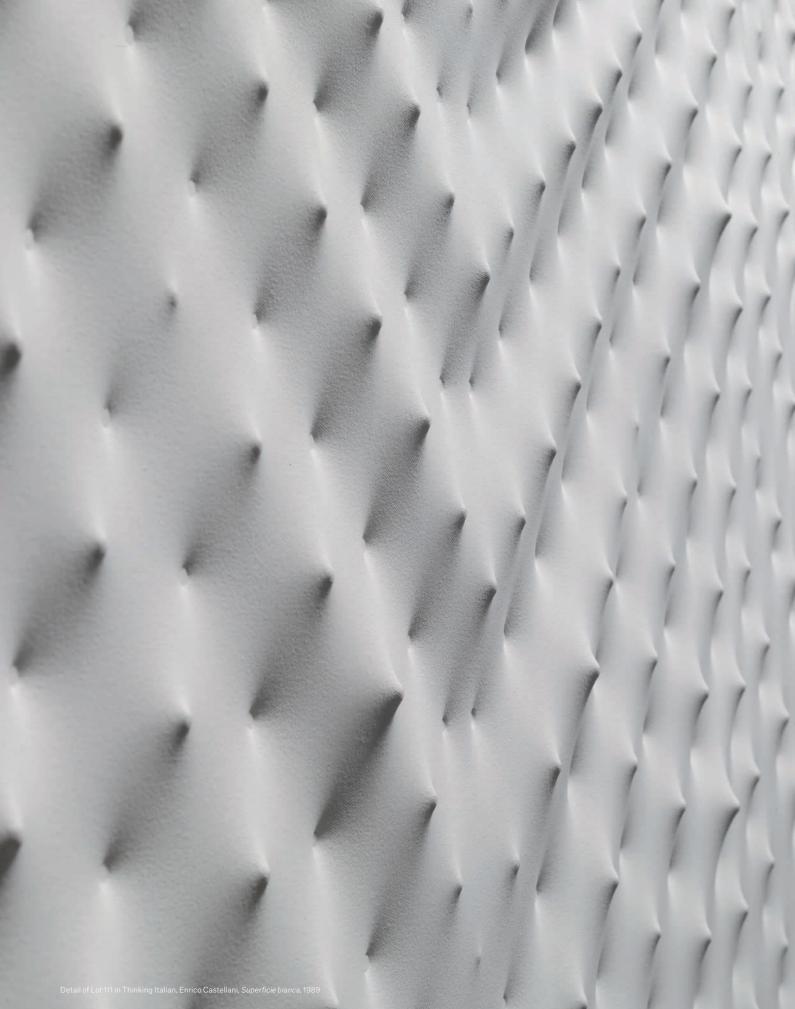


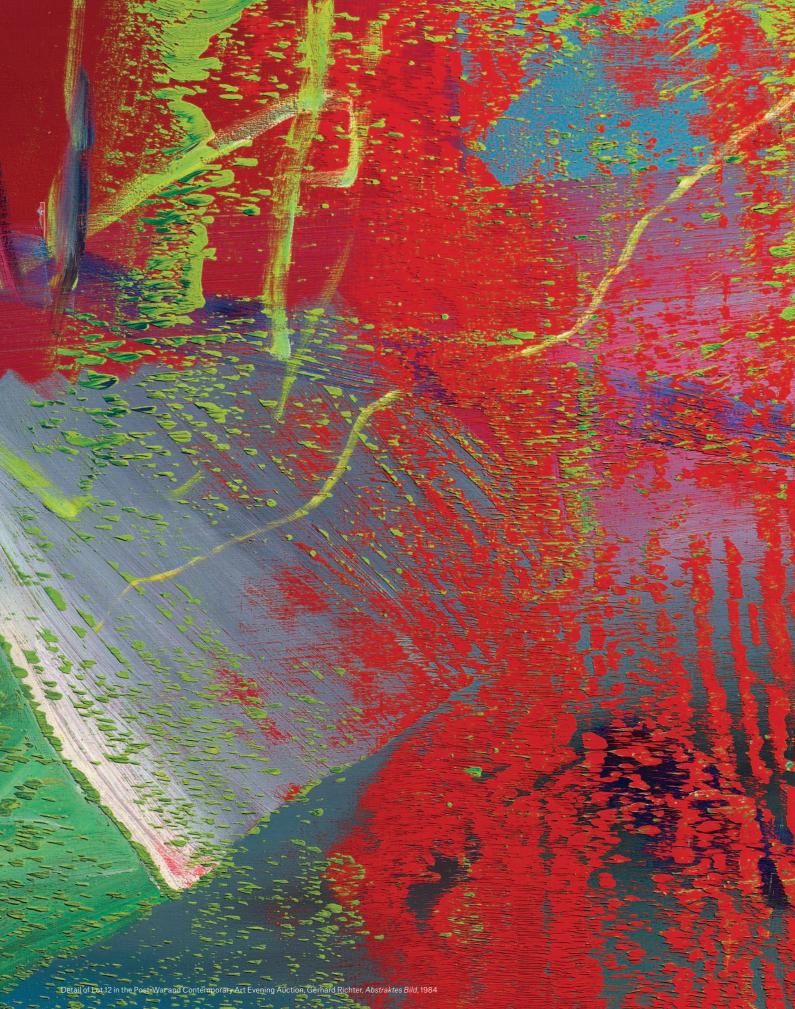


Art for Future | Selected Works from the UniCredit Group

POST-WAR & CONTEMPORARY ART EVENING AUCTION | THINKING ITALIAN | POST-WAR & CONTEMPORARY ART DAY AUCTION









Art for Future | Selected Works from the UniCredit Group

'Art is the highest form of hope.'

Christie's is delighted to have been appointed by UniCredit to manage the sale of artworks from Austria, Germany and Italy. The proceeds will be primarily used to support the further roll-out of the group's Social Impact Banking (SIB) initiatives. The remaining balance will be dedicated to other relevant projects, including the support of young artists.

The selected artworks will be offered at various Christie's international salerooms across a range of marquee week sales in 2019 and 2020, with the first pieces being auctioned in London on 4 and 5 October as part of the Post-War & Contemporary Art Evening and Day Auctions alongside Thinking Italian, taking place during Frieze Week.

Led by an outstanding group of works by Gerhard Richter, this selection showcases the evolution of painterly abstraction during the Post-War period: from Ernst Wilhelm Nay's Helle Girlande (Bright Garland) of 1957 to Sam Francis' 1987 Erotic Arabesque. Works by Enrico Castellani and Yves Klein celebrate the new 'ground zero' sought by European artists at the height of the Space Age. Additional international highlights include works by Austrian artists Maria Lassnig and Franz West, as well as Nam Jun Paik's Anonymous Crimean Tarta who saved Life of Joseph Beuys - Not yet thanked by German Folks (1993). An exquisite selection of photography completes the grouping, with works by Andreas Gursky, Vera Lutter and Bernd and Hilla Becher.

Social Impact Banking is part of UniCredit's commitment to building a fairer and more inclusive society. It aims to identify, finance and promote people and companies that can have a positive social impact. As well as continuing to provide credit to projects and organisations not usually served by the traditional banking sector, UniCredit employees educate micro-entrepreneurs, social enterprises and vulnerable or disadvantaged groups, building valuable networks within our communities. SIB also focuses on monitoring and measuring outcomes, essential for sustainable growth. It is currently being rolled out in 10 additional UniCredit markets, including: Germany, Austria, Serbia, Croatia, Hungary, Bulgaria, Romania, Turkey, the Czech Republic and Slovakia, and Bosnia and Herzegovina.

UniCredit is a successful pan-European Commercial Bank, with a fully plugged in CIB, delivering a unique Western, Central and Eastern European network to its extensive client franchise. UniCredit offers both local and international expertise to its clients, providing them with unparalleled access to leading banks in its 14 core markets through its European banking network. Leveraging on an international network of representative offices and branches, UniCredit serves clients in another 18 countries worldwide.



Art for Future | Selected Works from the UniCredit Group

GIUSEPPE GALLO (B. 1954)

Untitled

signed and dated 'Giuseppe Gallo 2002' (on the reverse) oil on canvas 78¾ x 86¾in. (200 x 220cm.) Executed in 2002

£25,000-35,000 US\$31,000-43,000 €28,000-39,000 'There is no background in Gallo's paintings; a sort of impermeable wall restrains the duels of signs that explode on the surface, drawn with colors that remind us of abstract heights of outer space, dizzying depths of the sea. The painting becomes the theater of enactment of an archaic struggle between forces destined to never be stilled, between energies that be evoked but never blocked. This is why the artist uses a language between the organic and the figural, between the informal and suspected representation'.

- Achille Bonito Oliva



Hendrick Avercamp, Winter Landscape with Skaters, (circa) 1608. Rijksmuseum, Amsterdam. Photo: © Rijksmuseum, Amsterdam.

PROVENANCE:

Galleria Giardino, Valenza. Acquired from the above by the present owner in 2006.

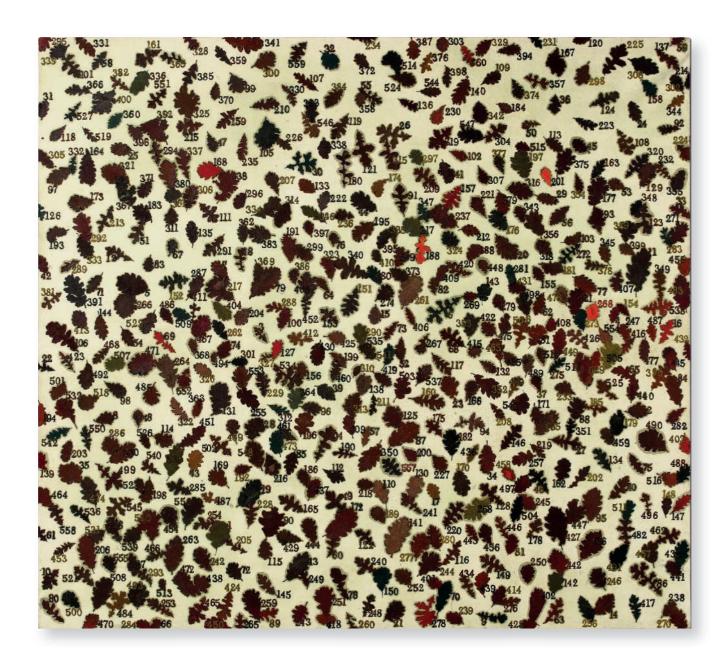
EXHIBITED:

Paris, Gallerie di Meo, Foglie, foglie e foglie, 2003-2004 (illustrated, unpaged). This exhibition later travelled to Cosenza, Galleria Brunella Bruno, L'ermetica bellezza.

LITERATURE:

W. Guadagnini & L. Pratesi, Vis à Vis. Collezioni si incontrano, Milan 2006 (illustrated in colour, p. 30)

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



Art for Future | Selected Works from the UniCredit Group

ENRICO CASTELLANI (1930-2017)

Superficie bianca

signed, titled and dated 'Enrico Castellani -Superficie bianca - 1989-' (on the overlap) acrylic on shaped canvas 47½ x 70%in. (120 x 180cm.) Executed in 1989

£250,000-350,000 US\$310.000-430.000 €280,000-390,000

'The surface, which has, on various occasions, described, alluded and suggested, and has been the scene of idylls, drama and raving, is now silent.'

- Enrico Castellani



Giacomo Balla, *Swifts: Paths of Movement + Dynamic Sequences*, 1913. Museum of Modern Art, (MoMA), NY. Artwork: ⊚ Giacomo Balla, DACS 2019. Photo: ⊚ 2019 Digital image, The Museum of Modern Art, New York/Scala, Florence, Acc. n.: 272.1949.

PROVENANCE:

Paolo Giuli, Malgrate. Galleria Tonelli, Milan. Banca Popolare di Brescia, Brescia. Bipop Carire, Brescia. Banca di Roma, Rome.

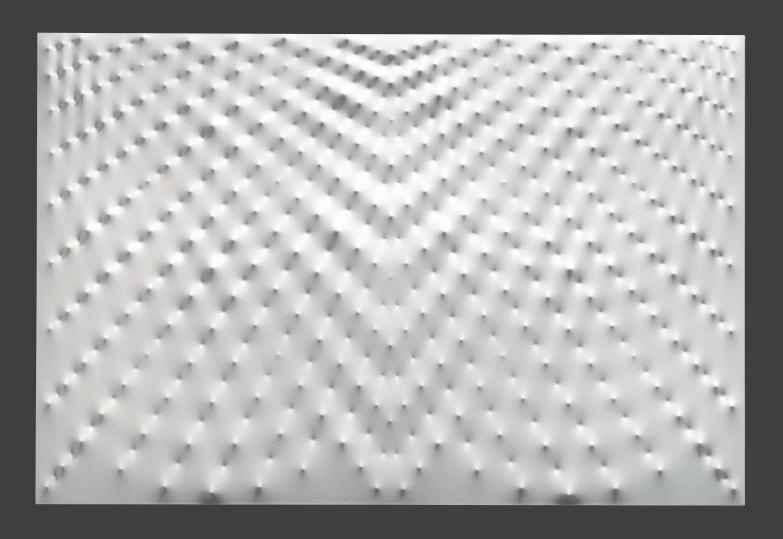
EXHIBITED:

Malgrate di Lecco, Paolo Giuli Centro culturale d'arte, Enrico Castellani e Francois Morellet, 1989-1990 (installation view illustrated, unpaged).

LITERATURE:

R. Wirz and F. Sardella, Enrico Castellani, Catalogo ragionato, Tomo secondo, Opere 1955-2005, Milan 2012, no. 651 (illustrated, p. 495).

This work is registered in Archivio della Fondazione Enrico Castellani, Milan, under no. 89-017.





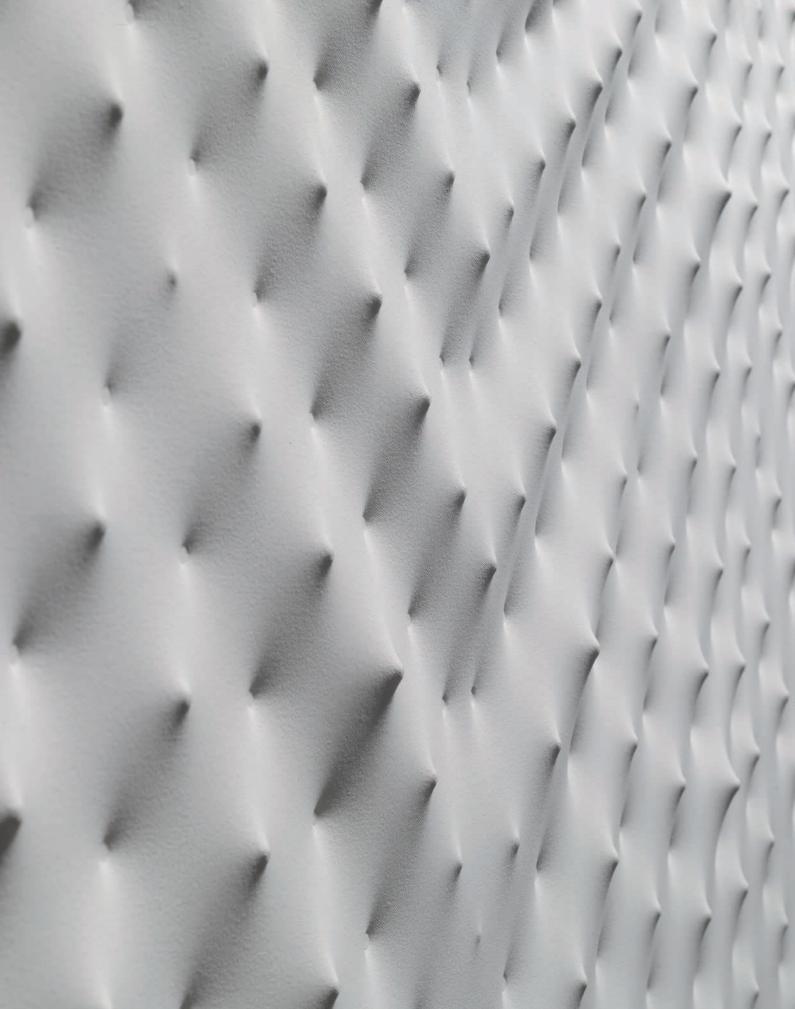
Frank Stella, Turkish Mambo, from the Black Series II, 1967. Museum of Fine Arts, Houston. Artwork: © Frank Stella. ARS, NY and DACS, London 2019. Photo: © Bridgeman Images.

Conceived as a meditation on the play of light and shadow, between positive and negative depth, Enrico Castellani's visually mesmeric *Superficie bianca* is an elegant example of the continuing evolution of the artist's pictorial practice through the 1980s. Constructed using the innovative technique which had dominated Castellani's œuvre for almost three decades, the empty monochrome surface of the canvas is transformed by the addition of a carefully arranged series of nails that alternately push against and punctuate the material, generating a complex pattern of peaks and troughs that catch and absorb the light that falls on its surface. In this treatment of the canvas, Castellani sought to subvert the traditional illusory quality of the painted picture, instead creating an autonomous, seemingly authorless composition, devoid of narrative, mimesis and the gestural mark of the author.

Rejecting the romanticism of the artist's mark and the prevailing intuitive nature of *Art Informel*, Castellani instead sought to create a timeless, pure, elemental art based solely on the concepts of space, light and time. Thus, there appears to be no sign of his presence in *Superficie bianca*, the canvas's modulated rhythm of convex and concave volumes entirely determined by the underlying structure of the frame and the complex network of nails he has added to the composition. However, *Superficie bianca* is nonetheless a resolutely hand-made object, in that the struts and bars that act as the foundations of the work have been created by Castellani himself, the nails hammered into their set pattern and the canvas stretched and pulled over their framing by the artist. Although the majority of these elements remain invisible behind the canvas, their presence points to the

handicraft that underpins these rigid, architectural structures, generating an inherent tension between the hand-made and the autonomous, between the artist's presence and his absence.

While Castellani's first experiments with three-dimensional patterns had relied on the arbitrary placement of a handful of hazelnuts, scattered across the back of a canvas and then secured in place by nails, the subsequent compositions were meticulously arranged around strict mathematical grids. Continued experimentation with the possibilities of the grid over the ensuing decades led the artist to increasingly complex three-dimensional shapes and patterns in the finished canvases, as in the present Superficie bianca, where the meticulously spaced points achieve an intricate design in which the principal lines appear to radiate from the top of the canvas in a fan-like configuration. The central line of nails running vertically down the length of the canvas, meanwhile, appears to divide the canvas into two equal halves, introducing a profound sense of symmetry that suggests the composition could be easily folded over on itself at any moment. Balance was an essential component in the construction of Castellani's work, manifesting itself most clearly in the partnering of the nails in the canvas: 'When I started [...] I was concerned that the reliefs I was making should be placed in such a way as not to create clusters,' he explained. 'And so to each point, let's say, each positive point, I juxtaposed a negative point. In other words, there is always one negative and one positive point somehow cancelling each other out and allowing the surface to remain as little violated, so to speak, as possible' (E. Castellani, quoted in G. Celant, ed., Enrico Castellani: 1958-1970, exh. cat., Milan, 2001, p. 14).



PIERO DORAZIO (1927-2005)

Monfort

signed and dated 'Dorazio '59' (lower right); signed, titled and dated 'Piero Dorazio 1959. F. "Monfort" (on the reverse) oil on canvas 23% x 19%in. (60 x 50cm.) Painted in 1959

£70,000-100,000 US\$87,000-120,000 €79,000-110,000 'Pictorial experience is by its nature tied to the perception of space through the sensation of 'colour' (light) and 'form' (drawing and composition), which introduce in the observer the special characteristics as well as the formal and chromatic physiognomy of the image'.

-Piero Dorazio



Kazimir Malevich, *Red Square*, 1925. St Petersburg, Russian State Museum.Photo: © akg-images / Erich Lessing.

PROVENANCE:

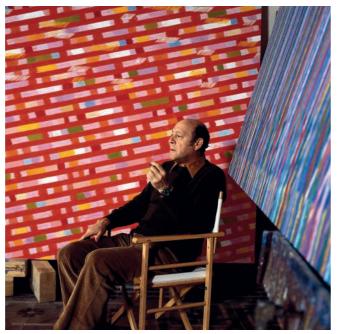
Anon. sale, Finarte Milan, 6 June 1989, lot 115. Private Collection, Italy. Galleria Fonte d'Abisso, Milan. Acquired from the above by the present owner in 2010.

EXHIBITED:

Milan, Galleria Fonte d'Abisso, *Italo americani*. *Arte tra USA e Italia dalla ricostruzione al boom*, 2009-2010, no. 15 (illustrated in colour, p. 40).

This work is registered in the Archivio Piero Dorazio, Milan.





Piero Dorazio, Todi, 1980. Photo: © Aurelio Amendola. Artwork: © Piero Dorazio.

Painted in 1959, Piero Dorazio's vibrant composition Monfort channels the dynamism and luminosity of Giacomo Balla's Futurist canvases, using an abstract interplay of lines to explore the perceptual phenomena of light. For Dorazio, the genius of the Futurists remained the bench-mark for Italian artists working in the Post-War era, their revolutionary approach to art and modernity an aesthetic to be emulated. He had personally rediscovered the art of Balla in the years following the Second World War, thanks to a chance encounter with the artist on the streets of Rome: 'It so happened that, one day in March of that year [1950], while out walking with the sculptor Edgardo Mannucci, as the first lukewarm sun caressed Rome, we noticed a little white-haired man seated on a small wall of the garden behind Castel Sant'Angelo,' he later recalled. 'Tugging on my jacket, Mannucci told me: "Look! See there, he's Balla!" And so we approached to greet the Master painter... Thereafter, we went visiting him several times at his "Futurist Home", located in Via Oslavia. With the help of his daughters, we looked for the paintings of his "heroic" years and we found there a lot of them, rolled up into packages and stored on a mezzanine in the kitchen. We opened them, and what a surprise! His forgotten Futurist masterpieces were there: "Compenetrazione iridescente", "Mercurio passa davanti al sole", "Velocità d'automobile più luce più rumori", "Pessimismo-ottimismo".' (Dorazio, 'Tre foglie d'oro per le figlie di Balla,' in Rigando Dritto: Piero Dorazio Scritti 1945 - 2004, ed. M. Mattioli, Milan, 2005, p. 139).

The experience left an indelible impression on the young Italian, and he became a close friend to Balla and his family over the ensuing years, visiting the artist's studio often, studying

his paintings and sketchbooks first hand, and discussing the theories, techniques and history of the Futurist movement with the great master. In *Monfort*, Balla's work appears as a strong influence in the shaping of Dorazio's meditations on the nature of light, the abstract interplay of colour and line echoing the artist's 1909 masterpiece Lampada - Studio di luce. Using red as a base pigment, the artist layers a seemingly infinite series of delicate, thin, subtly variegated lines over one another to create an intricate web of overlapping ribbons of pure colour. At points, the strands coalesce into dense points of concentrated pigment, while in other areas of the canvas the weave opens up, revealing the array of precisely placed layers of cross-hatching that Dorazio has used to construct the composition. The result is a kaleidoscopic, vibrating mass of lines, which appear to oscillate before the viewer, the bars of colour shifting and moving before the eye, lending an intense sense of depth and three-dimensionality to the composition. Modulating the density and thickness of the lines and gradually altering their orientation to one another, Dorazio plays with the sensations of vision, imbuing his composition not only with a sense of life and velocity, but also an intense chromatic richness and visual intrigue that draws the viewer in to its atmospheric depths.



Giacomo Balla, Mercurio transita davanti al sole (Mercury Passing Before the Sun), 1914. Private Collection. Artwork: © Giacomo Balla, DACS 2019. Photo: © 2019. Studio Fotografico Luca Carrà / Scala, Florence.



ALBERTO BURRI (1915-1995)

Sacco e Bianco

signed and dated 'Burri 53' (on the reverse) fabric, burlap, oil and Vinavil on fabric 27 x 22½in. (68.5 x 57cm.)
Executed in 1953

£2,200,000-2,800,000 U\$\$2,800,000-3,500,000 €2,500,000-3,100,000 'In sacking I find a perfect match between shade, material and idea that would be impossible to paint'.

-Alberto Burri

PROVENANCE:

D. Thompson Collection, Pittsburgh.
Galleria Blu, Milan.
Galleria Gissi, Turin.
Private Collection, Italy
(acquired from the above in 1969).
Acquired from the above by the present owner.

EXHIBITED:

Pittsburgh, Museum of Art Carnegie Institute, Paintings by Alberto Burri, 1957-1958, no. 4 (illustrated and titled With striped material from Castello, unpaged). This exhibition later travelled to Chicago, The Arts Club of Chicago; Buffalo, Albright Art Gallery and San Francisco, San Francisco Museum of Art.

Lucerne, Kunstmuseum, *Italienische Maler der Gegenwart*, 1960.

Turin, Galleria Gissi, *Epica della vitalità*, 1969, no. 5 (illustrated in colour, unpaged).

Turin, Galleria La Bussola, *Antologia Internazionale*, 1969.

Acqui Terme, Palazzo "Liceo Saracco", "Amate sponde" Pittura di paesaggio in Italia dal 1910 al 1984, 1984 (illustrated in colour with incorrect medium, unpaged).

Rome, Palazzo delle Esposizioni, *Burri opere 1944-1995*, 1996-97 (illustrated in colour, p. 172). This exhibition later travelled to Munich, Lenbachhaus and Brussels, Palais des Beaux-Arts.

Acqui Terme, Palazzo "Liceo Saracco", I "neri" di Burri, 2003 (illustrated in colour, p. 53).

Milan, Museo della Permanente, *Filoluce. Da Balla a Boetti, da Fontana a Flavin*, 2005 (illustrated in colour, p. 46); p. 106.

LITERATURE:

Appunti sull'interpretazione critica di Burri, in Arte Oggi, a. III, no. 10, 1961.

C. Brandi, *Burri*, Rome 1963, no. 34 (illustrated, unpaged).

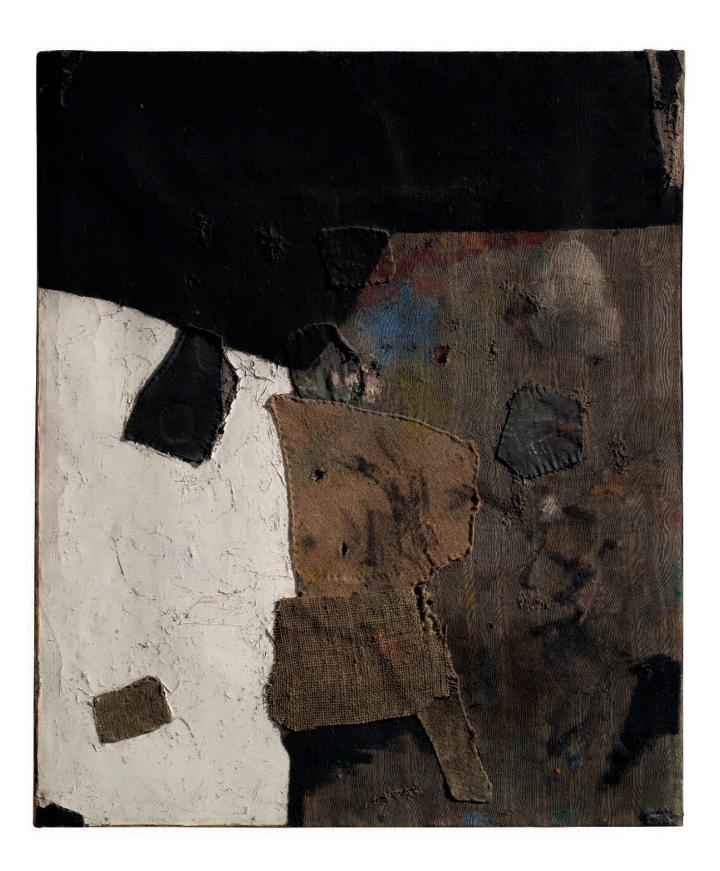
Fondazione Palazzo Albizzini (ed.), Alberto Burri, Contributi al Catalogo Sistematico, Città di Castello 1990, no. 109 (illustrated in colour, p.37). Nella materia, la perfezione, in Gazzettino del lunedì. Venice 1996.

G. Serafini, Burri. La misura e il fenomeno, Milan 1999, p. 48 (illustrated), no. 50 (p. 242). Marca-Relli l'amico americano; sintonie e dissonanze con Afro e Burri, exh. cat., Galleria d'Arte Niccoli, Parma 2002 (illustrated in colour, p. 289).

G. Celant, *Manzoni and his Time*, in *Piero Manzoni*. *A Retrospective*, New York 2009 (illustrated in colour, p. 19).

A.A., V.V, Gastone Novelli Catalogo Generale 1. Pittura e scultura, Cinisello Balsamo 2011 (illustrated in colour, p. 18).

Fondazione Palazzo Albizzini (ed.), *Alberto Burri, General Catalogue*, Città di Castello 2015, vol. I, no. 203 (illustrated in colour, p. 108), no. 203, p 296; vol. VI, no. i5314 (illustrated in colour, p. 67).





Pablo Picasso, Guitar, 1913. Museum of Modern Art (MoMA), NY.
Artwork: © Succession Picasso/DACS, London 2019. Photo: © 2019 Digital image, The Museum of Modern
Art, New York/Scala, Florence 967.1979.

Created in 1953 and included in a wide range of international exhibitions over the following five decades, Sacco e Bianco is a seminal early example of Alberto Burri's Sacchi ('Sacks') arguably the most important and innovative body of works in his career. One of the first ten Sacchi in the artist's catalogue raisonné, the work is a stunning display of his compositional boldness and radical use of material. A broad swathe of richly textural white paint to the left meets an angular slab of black above; to the right, a zone of raw burlap is adorned with delicately sewn fragments of both finely and coarsely woven sacking, and enlivened by subtle blushes of blue, red, green, and yellow pigment, which bloom across the surface like delicate bruises. The work's echoes of surgery, injury and healing create a surface of profoundly corporeal drama. With Sacco e Bianco, Burri furthered his revolutionary exploration of new and alternative modes to the traditional mark-making that had been favoured throughout Western art history. Burri accorded the direct use of material the urgency of a moral imperative. His art was far more technically radical - and no less expressive - than the gestural painting pioneered by his contemporaries on both sides of the Atlantic, such as the European proponents of Art Informel and

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

-Maurizio Calvesi

the Abstract Expressionists in America. Sacking was among the first of many humble materials that Burri began to employ in the decade after the Second World War, in a career that would utterly transform conceptions of how art could be made.

For Burri, sacking was a medium that hung heavy with the ghosts of conflict. In his *Sacchi*, the torn, worn and blemished material itself becomes a body of contusions and scars, hinting at his





'Up to this point the warp and woof of the canvas had only been a rhythmic texture in the painting. Burri took a step further: he established the texture of the canvas as the painting itself. An unpainted painting, in its pre-natal state'.

- Cesare Brandi

from burlap fragments that Burri received in an agreement with the owner of a flourmill in Città di Castello, the Umbrian town in which he had been born and raised. The American critic Milton Gendel, who visited Burri in his studio in Rome in 1954, described the bare, white-washed studio with, 'an island of the heap of rags and scraps that Burri consults like a reference library of shapes and textures as he works' (M. Gendel, 'Burri Makes a Picture', ArtNews, December 1954). With some burlap pieces coarser, finer, more worn, sun-bleached, stained or patterned than others, Burri exploited the innate textural and chromatic qualities of this evocative material with painterly virtuosity. He methodically tore, stretched or ripped these fragments, fraying their edges or pulling at their seams, and by turn, stitched, sutured, tacked or glued the varying pieces together to create the richly textured patchwork effect that makes the Sacchi so distinctive.

original medical vocation as a military surgeon in the Italian army, first in the mid-1930s and later in the Second World War, during which he was captured and interned in Hereford, Texas for almost three years; the works can also be seen to reflect the ravaged Italian landscape to which he came home after the war was over in 1946.

It was in Texas that Burri had first begun to make pictures. Unable to practice medicine inside the camp, he turned his hand to art, working with materials provided by the YMCA. As supplies dwindled in the spring of 1945, Burri began to collect empty burlap sacks from the mess hall. He treated these first sacks like canvases, covering them with a ground layer before painting upon their surfaces; however, his return to the medium in 1950 brought with it the realisation that this coarse, prefabricated material could in many ways transcend the expressive capabilities of pigment. 'Up to this point the warp and woof of the canvas had only been a rhythmic texture in the painting', wrote Cesare Brandi in 1963. 'Burri took a step further: he established the texture of the canvas as the painting itself. An unpainted painting, in its prenatal state' (C. Brandi, *Burri*, Rome, 1963, p. 26).

In the Marshall Plan years of the late 1940s, American-supplied sacks of grain, sugar and other essentials filled many Italian cities, and it was these that Burri employed in his very earliest works, collaging scraps of the fabric into oil paintings such as SZII (1949, Fondazione Palazzo Albizzini Collezione Burri, Città di Castello). The majority of the Sacchi, however, were composed



Piero della Francesca, detail of *The Legend of the True Cross*, 1452-1466. Basilica San Francesco, Arezzo. Photo: © Basilica San Francesco, Arezzo, Tuscany, Italy / De Agostini Picture Library / S. Vannini / Bridgeman Images.

Robert Rauschenberg, *Untitled*, (circa) 1955.Art Institute of Chicago.

Artwork: © Robert Rauschenberg Foundation/VAGA at ARS, NY and DACS, London 2019.

Photo: © 2019 The Art Institute of Chicago / Art Resource, NY/ Scala, Florence.





Alberto Burri, Sacco e Bianco, 1953. Centre Pompidou - Musee national d'art moderne - Centre de creation industrielle, Paris. Artwork: © Fondazione Palazzo Albizzini Collezione Burri, Citta di Castello - DACS 2019. Photo: © Centre Pompidou, MNAM-CCI, Dist. RMM-Grand Palais / Jacquelline Hvde.

In the present work, Burri - so adept and dextrous at sewing that one of his Roman neighbours named him 'The Tailor' - has created a richly textured patchwork-like surface made up of distinct pieces of variously textured sacking. The large plane on the right-hand side of the composition is patterned with faded stripes - a feature rarely seen in the Sacchi. It was only on a few occasions that Burri integrated pieces of sacking with labels, typeface, or patterns. Burri's integration of this piece within his composition is reminiscent of Picasso and Braque's cubist papier-collés. The pair often incorporated pieces of found paper floral wallpaper, textured faux-bois, newspaper cuttings and other ephemera - into their compositions, exploiting the appearance or the original function of these papers to impart various levels of meaning to their cubist compositions. In addition, the integration of these found materials allowed the artists to blur the boundaries between the real and fictional space of a painting in a way that had never before been seen.

Burri significantly expanded this collage technique by using real materials as the sole components of his works. 'Burri also speaks the language of collage. But with a vast difference from any of [his] predecessors', James Johnson Sweeney has written. 'His expression is primarily sensual... in its approach to surface textures, colours and psychological associations in contradistinction to any primary cerebral, witty, or literary interest. Nevertheless this sensuality in Burri's approach does not in any way preclude an elegance or intellectual organisation in the final product. As a matter of fact these are both striking characteristics of all that is most characteristic of Burri... This ability to play unselfconsciously with his medium, combined with an unashamed, natural sensuality - both controlled and refined by an intellectual ideal for his work, a delicate sensibility, and a technician's competence and conscience - has made it possible for Alberto Burri to give one of the most individual and refreshing expressions of the past ten years and at the same time one directly in line with the soundest traditions' (J. Johnson Sweeney, 'Paintings by Alberto Burri', in *Burri 1915-1995, Retrospektive*, exh. cat., Rome, Munich & Brussels, 1996-97, p. 270).

As the title implies, Sacco e Bianco is a fusion of the Sacchi and also the Bianchi, one of the artist's most radical and rare early series. The title of the work follows the general logic of Burri's œuvre: the dominant material, colour or process is generally given first, followed by the secondary element. Begun in 1949, the Bianchi saw Burri create a new form of monochrome painting. Using a combination of naturally white textiles, thick impastoed white oil paint and often pieces of neutral brown sack cloth, these large, symphonic compositions feature sweeping monochrome fields of colour. Yet, with their often gestural, richly textured surfaces, these are a far cry from the austere, depersonalised surfaces of Fontana or Klein or their American counterparts, Reinhardt or Newman. In the present work, the white pigment becomes a material in its own right, contrasting dramatically with the black painted burlap that spans the upper register of the composition. Applied in lavish, thick swathes, likely with a palette knife, this white segment has a sensuous, sumptuous opacity, rich in texture and glowing with a beguiling luminosity amidst the patch-work surface.

Overturning the primacy of paint and its usual decorative function in artmaking, Burri here offers a new conception of the medium. In a world that had witnessed unspeakable destruction, a painted canvas no longer seemed apt to convey the experience of humanity. Instead, Burri forged a new form of material realism, one which was, as Emilio Villa described, 'In no uncertain terms: painting, but ones nourished by matter that conserves only a tragic reminiscence of painting, almost as if it were asphyxiated; a material that is devitalized, impoverished, rotted, consumed, and already wasted away' (E. Villa, in E. Braun, op. cit., p. 37).



ALIGHIERO BOETTI (1940-1994)

Ammazzare il tempo

(i): signed, titled, inscribed and dated 'alighiero e boetti 1978 NOVE "AMMAZZARE IL TEMPO" INSEPARABILI' (on the overlap) embroidery on canvas, in nine parts each: 11¾ x 11¾ in. (30 x 30 cm.) Executed in 1978

£650,000-850,000 US\$810,000-1,000,000 €730,000-950,000 'Time is a fundamental, it's the principal factor in everything. Besides, it doesn't take much to say this, but it's really the basis. Dates and postage stamps and squares are always a management of time that is the sole truly magical thing there is, incredibly elastic. Everyone has his own time'.

-Alighiero Boetti



Film still of Harold Lloyd hanging from a clock in the silent film, Safety Last!, 1923. Photo: © World History Archive / Alamy Stock Photo.

PROVENANCE:

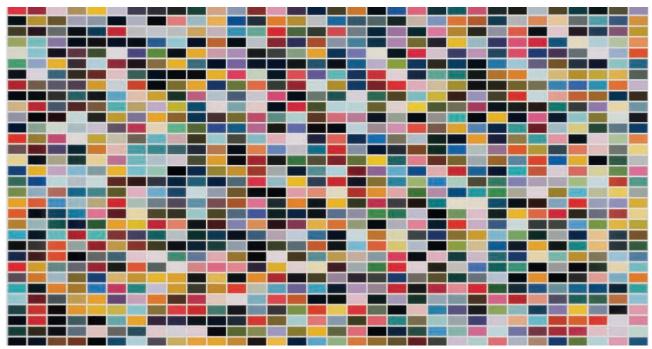
Galleria Massimo De Carlo, Milan. Private Collection, London. Acquired from the above by the present owner.

LITERATURE:

J. C. Ammann, *Alighiero Boetti, Catalogo Generale Tomo secondo*, Milan, 2012, no. 1066 (illustrated in colour with incorrect image, p. 329).

This work is registered in the Archivio Alighiero Boetti, Rome, under n. 479, and is accompanied by a certificate of authenticity.





Gerhard Richter, 1024 Farben (1024 Colours), 1973. Herbert Foundation, Ghent, Belgium. Artwork and Photo: @ Gerhard Richter 2019 [0195].

Ammazzare il tempo (To Kill Time) is a unique grouping of nine individual piccoli arazzi (small tapestries), made in Afghanistan, in 1978, that playfully invoke this key aspect of Boetti's work. It comprises of nine square tapestries - each one made up of the phrase 'Ammazzare il Tempo' broken down into its sixteen constituent letters. These have all been subsequently rearranged (either vertically, horizontally or concentrically) within the square to form an extremely rare and picturesque pattern of randomly organised embroidered colour. In this way Ammazzare il tempo becomes a work that both visually and literally presents the concept of 'killing time' as a joyous, colourful and painstakingly crafted enterprise. It is a tautology - a beautifully organised (and disorganised) statement that represents nothing but its own self in a different visual format. As such it is a work that, like so many of Boetti's creations, is one that asserts the artist's belief that 'the greatest joy on earth consists in inventing the world the way it is without inventing anything in the process.' (Alighiero Boetti quoted in Alighiero Boetti exh. cat., Frankfurt Am Main, 1998 p. 297.)

Another important aspect of *arazzi* like *Ammazzare il tempo* is that such works often aimed at creating a sense of visual fusion between Eastern and Western thought and ideology, and, through this fusion, to expose a deeper sense of the innate union and the division that exists in the world. Founded on Boetti's belief in

the universal principle of *ordine* e *disordine* (the Heraclitan idea that the world consists entirely of a yin and yang-like division of 'order' and 'disorder'), Boetti's *arazzi* are all colourful composites of organised disorder. Comprising of individual coloured letters - each highlighted or obscured against a contrasting square coloured background that was determined by the Afghan women who embroidered these works according to Boetti's guidelines - all the *arazzi* are essentially written texts. Boetti's splitting of the text into its own constituent parts - its individual letters - was also intended to expose the fact that language too is but another sophisticated but nonetheless also artificial systematic arrangement of form.

Time was the other key feature of the *arazzi* and their making. Because of the way in which they were made, the process of the making of these works was, by necessity a long one: sometimes taking over a year to complete. Not only was the process of embroidering these works a time-consuming one, but the sending and receiving back of these works (across an imaginary borderline between East and West) was also a prolonged process. The *arazzi* were therefore the products of extended periods of time spent, making (on the part of the artist's Afghan collaborators) and waiting (on Boetti's part). Both sides of this process can, as Boetti was well aware, be considered to be, in different ways, effective means of 'killing time'.







LUCIO FONTANA (1899-1968)

Concetto spaziale, Attesa

signed, titled and inscribed 'I. Fontana "Concetto Spaziale" ATTESA Lucia protesta perchè il quadro è bianco...' (on the reverse) waterpaint on canvas 241/2 x 195/2 in. (61.3 x 50cm.) Executed in 1964

£700.000-1.000.000 US\$870,000-1,200,000 €790,000-1,100,000

'My art is directed towards this purity, it is based on the philosophy of nothingness, a nothingness that does not imply destruction, but a nothingness of creation...'

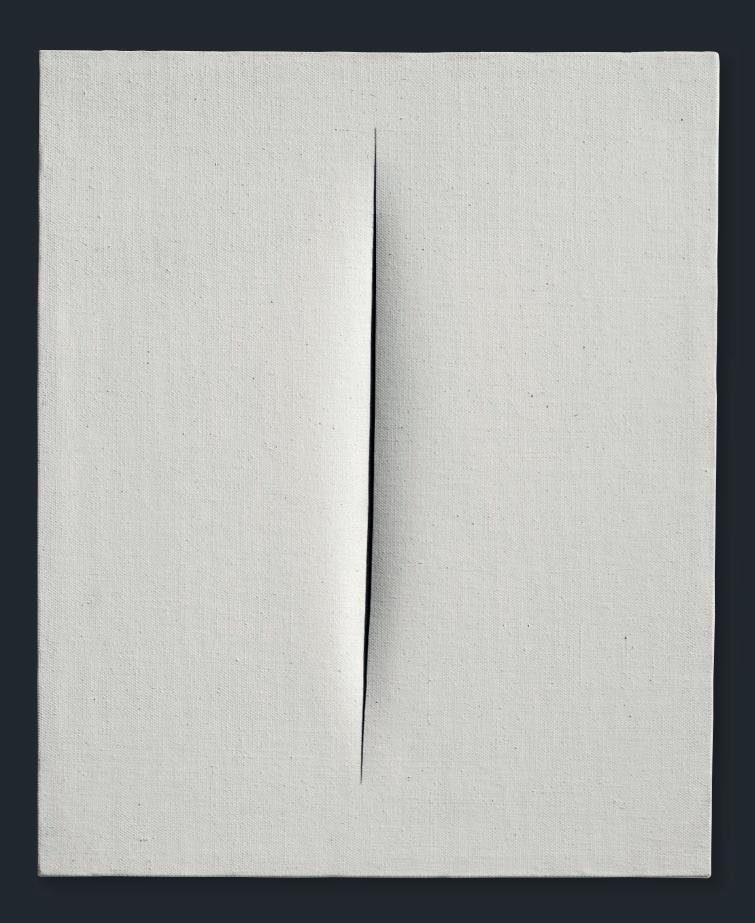
-Lucio Fontana

PROVENANCE:

E. Zagni Collection, Genoa. F. Battino Collection, Milan. Anon. sale, Brerarte Milan, 18 March 1982, lot 40. Galleria Pero, Milan. Galleria La Bottega del Quadro, Bergamo. Acquired from the above by the present owner in the second half of the 1980s.

LITERATURE:

E. Crispolti, Fontana. Catalogo generale, Milan, 1986, vol. II, no. 64 T 140 (illustrated, p. 542). E. Crispolti, Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni, vol. II, Milan, 2006, no. 64 T 140 (illustrated, p. 727).





Traversing almost the entire length of the canvas, the elegant, irrevocable cut of *Concetto spaziale*, *Attesa* offers a wealth of visual interpretations. Revealing a slim sliver of darkness, the incision provides a portal to another realm, an unknowable, indefinite and perhaps infinite spatial domain, a fourth dimension. Both violent and peaceful, destructive and creative, literal and conceptual, this gesture saw Lucio Fontana achieve his artistic aims, creating, in his own words, 'a formula that I think I cannot perfect... I succeeded in giving those looking at my work a sense of spatial calm, of cosmic rigour, of serenity with regard to the Infinite. Further than this I could not go' (Fontana, quoted in P. Gottschaller, *Lucio Fontana: The Artist's Materials*, Los Angeles, 2012, p. 58).

Fontana first discovered the cool, enigmatic and paradoxical aesthetic power of the cut in 1958. He had famously punctured the canvas just under a decade before this, when he inaugurated his *buchi* or holes. Supposedly frustrated by his inability to transcend the ever increasing materiality that defined his work in series such as the *barocchi* or *pietre*, he slashed through a canvas in a fit

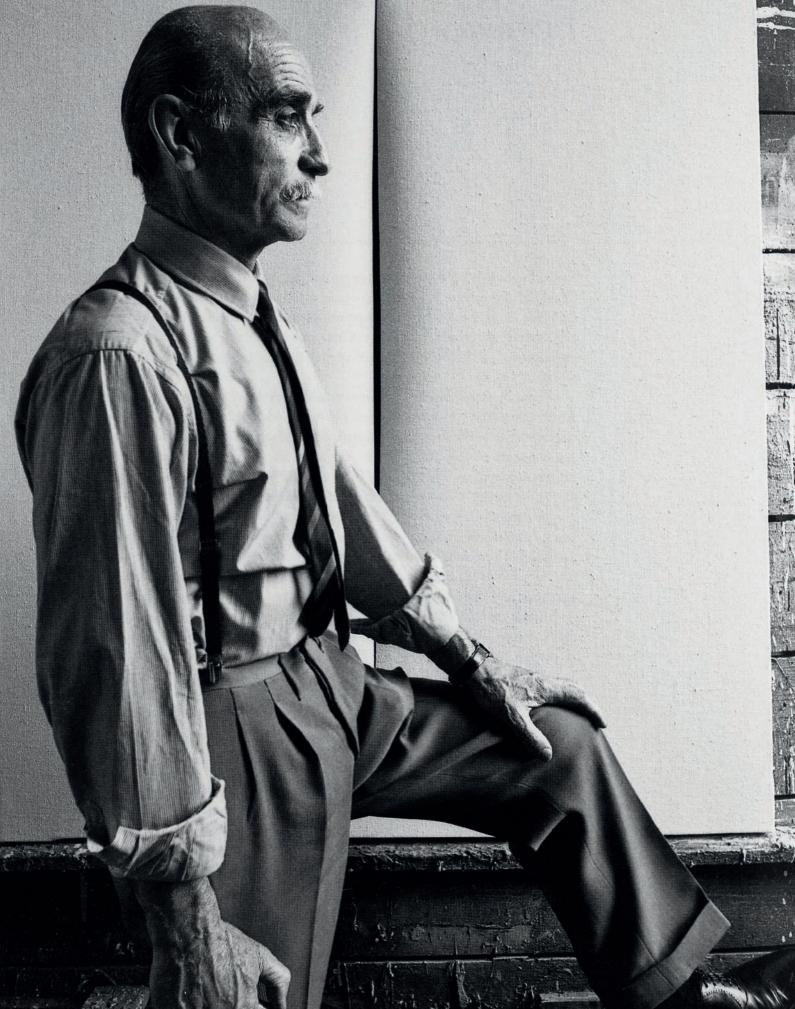
'I am seeking to represent the void. Humanity, accepting the idea of Infinity, has already accepted the idea of Nothingness. And today Nothingness is a mathematical formula'.

-Lucio Fontana

of rage. Upon realising what he had done, he started deliberately slicing down the previously inviolable flat surface of the canvas. In so doing, he found that he could incorporate physical space into the picture plane – as he had been doing with his punctured *buchi* – but at the same time, the elegant, cadenced, almost calligraphic gesture had a serenity and an aesthetic power that transcended the physicality of the act to instead embody a timeless beauty; as Fontana described, 'attesa is a timeless place, or nothingness... it is the pure idea embodied in the act, in the gesture of cutting, and at the same time it becomes... form, without passing through the medium of matter' (Fontana, in P. Campiglio, *Lucio Fontana: Lettere 1919-1968*, Milan, 1999, p. 25).

With the slash, Fontana believed that he had invented a gesture that would transcend the boundaries of earthly time. The cut was an eternal gesture that, unlike material itself, which would inevitably decay over years, existed without end. 'We plan to separate art from matter', he had declared in the *Primo Manifesto spaziale* of 1947, 'to separate the sense of the eternal from the concern with the immortal. And it doesn't matter to us if a gesture, once accomplished, lives for a moment or a millennium, for we are convinced that, having accomplished it, it is eternal' (*Primo Manifesto spaziale*, 1947, op. cit., p. 118). It was with works such as *Concetto spaziale*, Attesa that Fontana achieved an absolute clarity, the highly concentrated act of slicing the canvas serving as the climax of his artistic explorations.

The Attese are also the embodiment of the time in which they were created; powerful emblems of the spirit of discovery that defines the post-war era, as well as haunting reminders of the fear of the unknown that lay beneath the euphoria. The 1960s were a time of convulsive, turbulent change. With a rapt, near zealous fascination for science and technology, Fontana watched with ever increasing awe as the earth's atmosphere was breached, first with satellites, before man himself conquered space. Just as mankind was conquering new worlds, so Fontana believed that art had to breach new frontiers. He was determined, as the Futurists had been before him, that art should reflect these pioneering new times, quickly recognising that traditional forms of painting and sculpture were unable to aptly convey the new





Constantin Brancusi, *Bird in Space*, 1923. The Metropolitan Museum of Art, New York Artwork: © Constantin Brancusi, DACS 2019. Photo: © The Metropolitan Museum of Art/Art Resource/Scala, Florence.

concepts of space and time that had been discovered. In the face of explosive technological and scientific innovation and change, what use, he asked, did illusionistic painted representations on canvas have? 'Think about when there are big space stations', he asked. 'Do you think that the men of the future will build columns with capitals there? Or that they will call painters to paint?... No, art, as it is thought of today, will end' (Fontana, quoted in A. White, 'Art Beyond the Globe: Lucio Fontana's Spatial Identity' *emaj*, no. 3, 2008, p. 2).

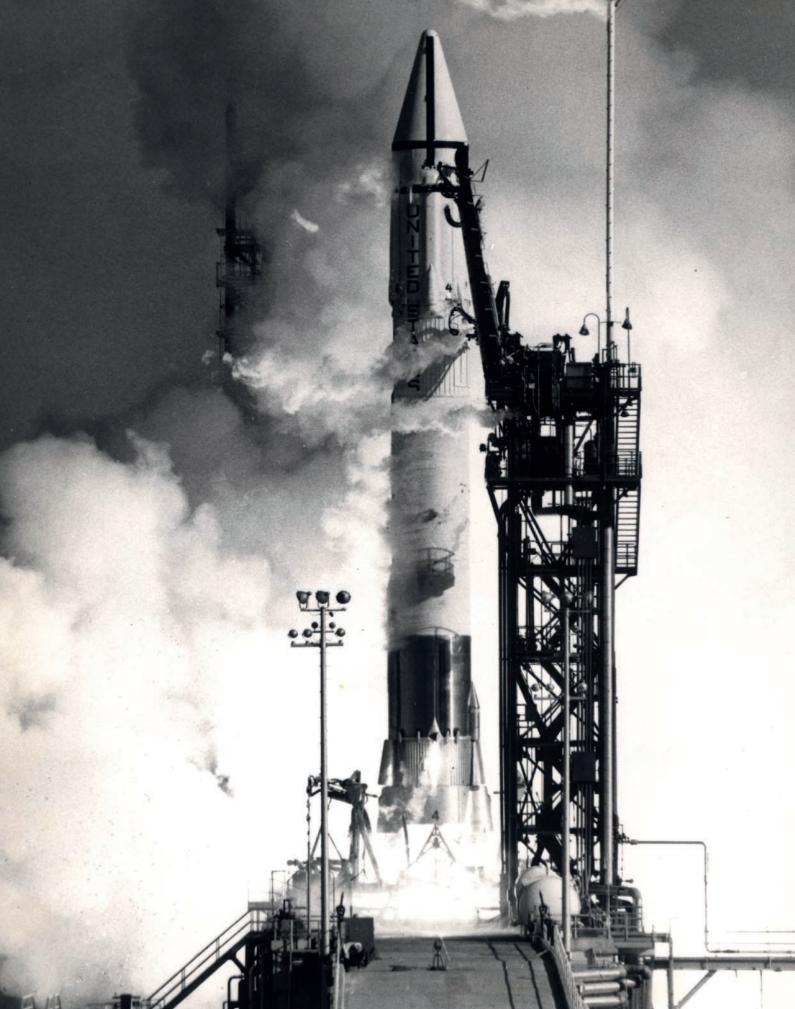
Contemporary art, Fontana believed, needed to come out of its frame and off its pedestal to instead incorporate and therefore exist in real time, space and movement. It was upon his return to Milan in 1947 following a seven-year sojourn in Buenos Aires that these ideas took shape. While in Argentina, he had already published a manifesto, the *Manifesto Blanco*, in which, borrowing the rhetoric of his Futurist forebears, Fontana

'We need a change in essence and in form. We need to go beyond painting, sculpture, poetry, and music. We need a greater art in harmony with the requirements of the new spirit'.

-Manifesto Blanco

denounced traditional forms of painting and sculpture, instead calling for an art that embodied the spirit of the intrepid, rapidly changing times. 'We need a change in essence and in form', the manifesto declared. 'We need to go beyond painting, sculpture, poetry, and music. We need a greater art in harmony with the requirements of the new spirit' (Manifesto Blanco, 1946 in E. Crispolti & R. Siligato, eds., Lucio Fontana, exh. cat., Rome, 1998, p. 115). A year later, Fontana presented a second tract entitled Primo Manifesto spaziale, which presented the central tenets of Fontana's newly founded Spatialism, the movement to which he would remain devoted for the rest of his career. 'We refuse to believe that science and art are two distinct facts, that the gestures accomplished by one of the two activities cannot also belong to the other', Fontana declared in this text, surmising the central aspects of the movement. 'Artists anticipate scientific gestures, scientific gestures always provoke artistic gestures' (Primo Manifesto spaziale, 1947, ibid., p. 118).

Perhaps more than any post-war artist, Fontana's work captures the anticipatory spirit of the epoch. A time of revelatory discoveries - both scientific and technological - man's place within the universe had been completely redefined and human potential radically reconsidered. Contemporary life was filled with new questions and possibilities: if man could leave the earth's atmosphere and exist in space, would it one day be possible for him to live on the moon? Space travel changed the course of the 20th Century and, by trying to capture and distil this same sense of pioneering exploration, Fontana too altered the course of post-war art. 'In future there will no longer be art the way we understand it', he declared. 'No, art, the way we think about it today will cease... there'll be something else. I make these cuts and these holes, these Attese and these Concetti... Compared to the Spatial era I am merely a man making signs in the sand. I made these holes. But what are they? They are the mystery of the Unknown in art, they are the Expectation of something that must follow' (Fontana, quoted in L. M. Barbero, 'Lucio Fontana: Venice/New York' in L. M. Barbero, ed., Lucio Fontana: Venice/ New York, exh. cat., New York, 2006, p. 47). Working in a time in which a new realm of human consciousness had been revealed, Fontana's Attese served to reflect this, offering, through a new art form, a spiritual liberation.



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GIORGIO MORANDI (1890-1964)

Natura morta

signed 'Morandi' (lower centre) oil on canvas 9½ x 14½in. (23.5 x 36cm.) Painted in 1946

£400,000-600,000 US\$500,000-740,000 €450.000-670.000 'Nature is no longer the model for this painter... He not only *chooses* his models, he *builds* them... It is nature that must bend to art and not art to nature'.

-Mario Broglio



Piet Mondrian, $Stilleven\ met\ gember pot\ II$, 1912. The Solomon R. Guggenheim Museum, New York.

PROVENANCE:

E. Vallecchi Collection, Florence, by 1956.
Galleria Toninelli, Milan.
Galleria dell'Obelisco, Rome, by 1963.
A. Donato Fergnani Collection, Rome, by 1977.
Acquired from the above by the present owner, in 1998.

LITERATURE:

G. Ballo, *Pittori italiani dal Futurismo a oggi*, Florence 1956, p. 237, no. 50 (illustrated in colour and titled 'Natura morta con lume', p. 50). L. Vitali, *Morandi, Catalogo generale*, vol. I, *1913-1947*, Milan 1983, no. 526 (illustrated, unpaged).







Giorgio Morandi, Natura morta, 1944. Centre Georges Pompidou, Paris. Artwork: © Giorgio Morandi, DACS 2019 Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / image Centre Pompidou, MNAM-CCI.

Giorgio Morandi's Natura morta encapsulates the artist's ability to transform a group of quotidian objects and vessels into a near-abstract composition of luminous colour and floating form. With rich, luxurious strokes of paint, Morandi has depicted four pieces - the small striped ball in the foreground one of his favourite protagonists - upon a pale tabletop, positioning them at eye level so that we the viewer are engaged in an intimate dialogue with these everyday objects. While each object is recognisable - two bowls, the ball and the lower half of an oil lamp - they appear simultaneously as a pattern of harmonious tones spread against the width of the canvas. Natura morta was painted in 1946, after the end of the Second World War, when Morandi had returned to Bologna from the Emilian countryside and had begun to teach once more at the Accademia di Belle Arti. It was during this period that Morandi's renown reached new levels, with his works fetching ever higher prices, and his art featured in a host of one-man shows across Europe.

Throughout his career, Morandi dedicated himself entirely to the depiction of nature. The still-life was therefore the primary vehicle for his artistic investigations, allowing him to discover through the intense, almost meditative study of objects, a world of abstraction, enigma, harmony and beauty. In many ways this artistic goal was akin to the great post-Impressionist, Paul Cézanne, an artist whom Morandi greatly admired. Just as

'People think a sugar bowl has no physiognomy, no soul. But that changes every day, too [as with people]. You have to know how to take them, coax them, those fellows'.

-Paul Cézanne

in Cézanne's revered still-lives, illusionism is replaced by the artist's desire to convey exactly what he saw in front of him, in Morandi's depictions of object-filled tabletops, the same pictorial ambiguities occur.

In the present *Natura morta*, the rim of the white pot in the centre is uneven, while the shadow between this and the blue bowl next to it appears dense and weighty, as if carving into the smooth white surface of the vessel. Indeed, even the tabletop is not as it seems; the edge dissolving into the dark background on the left of the composition. Just as his predecessor had done, Morandi shows that representation is an unstable concept; an artifice that can be distorted and shaped depending on the artist's will. If these objects are likened to a troop of actors lined up upon a stage, standing frontal and bathed in light, then they are not acting out reality, but are unreliable narrators taking part in a strange fiction of life.



PROPERTY FROM AN IMPORTANT JAPANESE PRIVATE COLLECTION

ALBERTO BURRI (1915-1995)

Sacco

signed and dated 'BURRI 53' (lower right) burlap, fabric, oil, gold and Vinavil on canvas 39¼ x 33½in. (99.8 x 86cm.) Executed in 1953

£3,000,000-5,000,000 US\$3,800,000-6,200,000 €3,400,000-5,600,000 'I could achieve that same shade of brown, but it wouldn't be the same because it wouldn't contain everything I want it to contain. It has to comply as a surface, as a material and idea, which would be impossible using paint'.

-Alberto Burri

PROVENANCE:

H. Rubinstein Collection, New York (acquired directly from the artist in 1953).
Galleria dell'Oca, Rome.

Private Collection, Japan, acquired around 1980.

EXHIBITED:

Rome, Galleria dell'Obelisco, Twenty imaginary view of the American Scene by twenty young Italian Artists, 1953 (illustrated in colour and titled Jazz, unpaged). This exhibition later travelled to Capri, Casa Cerio and New York, Helena Rubinstein Collection.

Saint Louis, City Art Museum of St. Louis, Contemporary Italian Art: Painting, Drawing, Sculpture, 1955, no. 16 (illustrated, titled Jazz and dated 1954, p. 9). This exhibition later travelled to Minneapolis, Minneapolis Institute of Art. Rome, Galleria Editalia, Qui arte contemporanea dieci anni, 1976–1977 (illustrated, unpaged).

LITERATURE:

L'America "vista" dai pittori che mai hanno varcato l'atlantico, in La Stampa, no. 143, 17 June 1953 (titled Jazz, p. 5).

America immaginaria, in Giovedì, no. 26, 25 June 1953.

Alla sala Cerio a Capri la mostra dei venti pittori scelti da Helena Rubinstein, in Il Mattino, 2 July 1953.

La Collezione Rubinstein a Capri, in Il Mattino, 9 July 1953.

America immaginaria, in Domus, no. 286, September 1953, (ilustrited and titled Jazz, p.42). Imaginary View of America by Italian Painters, in Vogue, vol. 122, no. 7, 15 October 1953 (illustrated in colour and titled Jazz, p. 69).

Fondazione Palazzo Albizzini (ed.), *Burri. Contributi al catalogo sistematico*, Città di Castello 1990, no. 250 (illustrated in colour, p. 67).

M. G. Tolomeo, "Gli esordi di Burri", in *Burri Opere* 1944–1995, Rome 1996, pp. 22, 260. M. de Sabbata, *Burri e l'Informale*, Milan 2008,

p. 43 (titled Jazz).





Robert Rauschenberg, Untitled (Gold Painting), (circa) 1953. Solomon R. Guggenheim Museum, New York. Artwork: © Robert Rauschenberg Foundation/VAGA at ARS, NY and DACS, London 2019. Photo: © 2019. The Solomon R. Gugaenheim Foundation/Art Resource. NY/ Scala. Florence.

At once otherworldly and yet insistently earthbound, Alberto Burri's Sacco is a rare, early example of the artist's famed Sacchi, the iconic series that he began in 1950. Comprising a groundbreaking combination of burlap sacking and pigment, this work, executed in 1953, is one of the first to include gold leaf in its composition; this opulent material redolent with symbolic meaning and creating a rich visual contrast with the textured sacking. Held in the legendary collection of cosmetics magnate, Helena Rubinstein, and included in her international 1953 exhibition, Twenty Imaginary Views of the American Scene by Twenty Young Italian Artists, Sacco was Burri's answer to Rubinstein's request for contemporary Italian artists to, in her words, 'portray, entirely from the imagination, what appealed to them most about the American scene' (H. Rubenstein, quoted in E. Braun, Alberto Burri: The Trauma of Painting, exh. cat., New York, 2015-2016 p. 109). Titled Jazz by Burri for the show, Sacco can therefore be seen to embody the artist's impression of America in the years immediately following the war, offering a fascinating and rarely seen glimpse into the artist's mind in his seminal early years as an artist.

With its highly textured, multifaceted surface, punctuated by a suture-like seam that runs down the centre, as well as tears, holes and accumulations of paint, *Sacco* has a wealth of visual associations. Burri's title, *Jazz*, invokes myriad interpretations: the gold leaf reflecting light with a playful lyricism reminiscent perhaps of the lilting notes of jazz music, or perhaps serving as a symbol of the newly ascendant position that America had assumed in the post-war period, the country standing golden and beacon-like while the rest of Europe picked through the ruins of war. The surface as a whole appears like an image of the earth seen from the above, as if an aerial view of a war-torn landscape

'I have chosen humble materials to show that they can still be useful. The poverty of the material is not a symbol; it is a pretext for painting'.

-Alberto Burri

riven with blackened craters, trenches and debris. Yet within this scene of seeming destitution, Burri has conceived a work of compelling beauty and an almost Baroque grandeur. The three central holes open onto velvety black pools of darkness, drawing the eye into their seemingly infinite depths, while the gold leaf shimmers, exotic and ornate, a striking contrast to the sacking, which has been stretched taut, worn through and ripped open in places. The solitary spot of red paint looks viscous, catching the light and glimmering with an undeniable corporeality. With this assemblage of materials, Burri not only inaugurated a new form of material realism, but captured the zeitgeist of post-war Italy, the tears and punctures, stitches and openings a visual reflection of the existential angst that defined this period.

While Burri would later create work from wood, iron, plastic and vinavil, it is burlap sacking that is the material perhaps best associated with the artist. During his internment as a prisoner of war in Texas, Burri took up painting as a past time. Once the art supplies ran out, he began salvaging burlap sacks – a commonplace material there, used for food storage, tents, camouflage and more – from the camp to use as canvas. Returning to his native Italy in 1946, Burri found a country ravaged by invasion, civil war and Allied bombardment. He left behind his career as a doctor and instead dedicated himself to his art.



Burri's inherent interest in the material components and the structure of a painting became the abiding concern of his artistic practice. After a couple of years of experimentation, working with oil paint, as well as pumice stone and black tar – 'I was starting to feel the need to use a different material', he recalled of this time (Burri, quoted in S. Zorzi, *Alberto Burri. His Thoughts. His Words. A Life Story*, London, p. 25) – he once again turned to the all-purpose burlap as a material for his work. Thanks to the Marshall Plan, sacks filled with grain, sugar and other essentials, filled the many ruined Italian cities. This time, however, he would no longer use sack cloth as a surface over which to apply paint, but instead, the sacking became the entire sum of the work: the support and subject in its entirety.

In creating a painting from burlap sacking, Burri decisively broke with traditional modes of art making. While he was not the first to incorporate sack cloth into his art – Miró, Klee, Léger, Picasso, among others, had created works using this material as a support – Burri's practice was groundbreaking in that the sacking was the primary component of his art work. No longer was Burri using paint to imitate reality, but instead, he was creating art from reality: 'I could achieve that same shade of brown', he explained, 'but it wouldn't be the same because it wouldn't contain everything I want it to contain. It has to comply as a surface, as a material and idea, which would be impossible using paint' (Burri, quoted in B. Cora & C. Sarteanesi, *Alberto Burri, Catalogo Generale*, Città di Castello, 2016, p. 37).



Joan Miro, *The Birth of the World*, 1925. Museum of Modern Art (MoMA), NY. Artwork: © Successió Miró / ADAGP, Paris and DACS London 2019. Photo: © 2019. Digital Image, The Museum of Modern Art, New York / Scala, Florence.



Giotto di Bondone, *Crucifix from the Chapel of Isotta degli Atti, circa* 1312. Tempio Malatestiano, Rimini, Italy. Photo: © Raffaello Bencini / Bridgeman Images.

Although with his use of burlap Burri overturned centurieslong conventions of picture making, his practice was indelibly wedded to the universal principles of painting: compositional balance, the relationship between space and form and the power of expression, qualities which have underpinned artmaking for centuries. With its combination of shimmering gold, earthy browns, jet black and searing red, all of which coexist in a perfect pictorial harmony, Sacco can be regarded in the context of Tuscan and Umbrian Trecento and Quattrocento art. The composition evokes the dramatic palette of the altarpieces of Cimabue and Giotto, or the frescoes of Piero della Francesca in Arezzo, Assisi and Sansepolcro, sites that the artist had visited on numerous occasions from his home in Città di Castello. While Burri never outwardly acknowledged an influence of the past, many of the Sacchi evoke the unrivalled compositional proportion, sumptuous colour and visual harmony of these early Renaissance works, qualities that Burri valued above all others in his own practice.

Similarly, the tactile surfaces and the imposing physicality of many of these early masterpieces were of interest to Burri, an artist with an innate understanding of the material constitution of a painting. On the altarpieces of Cimabue and Giotto, gilding





Helena Rubinstein, five years after she founded the Helena Rubinstein Foundation, 1958.

illuminates the sumptuously coloured surfaces, with rows of punched holes or incised lines puncturing the support to add a tactile, decorative element. In addition, these centuries-old art works have succumbed in places to the passage of time, with cracks lining the flattened images or peeling passages of paint. Likely of great interest to the artist, Burri's works feature the same richly textured surfaces, each one created with a host of different techniques, as he stitched, glued, painted, ripped and later burnt his materials.

Sacco also calls to mind the work of Burri's contemporary, Lucio Fontana. Together considered to be the godfathers of postwar Italian art, these two pioneers, working in Rome and Milan respectively, created distinct yet undeniably related practices as they forged new directions for art making at this time. Both artists opened up the picture plane to incorporate real time and space, undermining the sacred, inviolable nature of the canvas to create revelatory new art forms. While Burri's art was earthbound, focusing on a new form of material abstraction that exalted the unadulterated power of the material, Fontana looked skywards, to space, the cosmos and the infinite in the pursuit of his Spatialist aims. It is often suggested that Burri's sutures, tears and seams were an important influence for Fontana. With its single, vertical seam running down the centre of the composition, Sacco can be likened to Fontana's iconic tagli or 'cuts', which he began several years after Burri had created the present work. Similarly, the gaping, amorphously shaped black holes that yawn open in the centre of the present work prefigure the visceral, fist-like punctures that rent open the surface of the artist's famed *Fine di Dio* series of 1963-64.

Yet, while the Sacco revels in the stark physicality of its component parts - the mottled texture of the burlap overpainted in parts by plumes of vaporous paint, the delicacy of the gold leaf and the intense opaque black pigment - when regarded as a whole, these composite parts take on an ethereal, otherworldly quality. The materials are both self-declaring, with a powerful physical presence that emphasises their utilitarian nature, but at the same time, their reappropriation into a pictorial form allows them to transcend their original function and embody an arresting artistic beauty. As Marcia E. Vetrocq described, 'the more determinedly Burri scavenged among the low and seemingly inexpressive materials of modern life, the greater seemed his power to transform those substances into organised expressions of feeling and value, expressions that were centred on an object that, for all its transgressions, insisted on being included within an enlarged category of "painting" (M.E. Vetrocq, 'Painting and Beyond: Recovery and Regeneration, 1943-1952', in The Italian Metamorphosis, 1943-1968, exh. cat., New York, 1994-1995, p. 26). In creating art from the ephemera of everyday life, Burri not only invented a new form of art making, but created a new type of beauty, one that perfectly befit and reflected the fragility, endurance and indomitable spirit of mankind in the post-war era.



λ118

MARIO SCHIFANO (1934-1998)

Paesaggio anemico III

signed, titled and inscribed 'Paesaggio anemico III Schifano GMarconi' (on the reverse of each element) enamel and graphite on two joined canvases overall: 78¾ x 86¼in. (200 x 219cm.) Executed in 1965

£350,000-500,000 US\$440,000-620,000 €400,000-560,000 'The silver grey and myosote blue empty the great clouds and large hills of meaning. No sky, no sunset, no panorama; or rather the spectre of a sunset or of the sky... The newfound geometry in every painting is almost a way of making the sidereal distance of those hills and clouds commensurable. Is it nature that is "geometricized", or rather is it geometry that is being naturalized and therefore made human?'

-Maurizio Fagiolo dell'Arco



Mario Schifano in front of his work. Courtesy Archivio Schifano, Rome.

PROVENANCE:

Studio Marconi, Milan.
Private Collection, Italy.
Anon. sale, Christie's London, 6 December 2000, lot 44.
Acquired at the above sale by the present owner.

EXHIBITED:

Milan, Studio Marconi, *Mario Schifano*. *Una collezione '60/'70*, 1990 (illustrated in colour and titled *Paesaggio anemico*, unpaged).
Milan, Fondazione Marconi, *Schifano 1964-1970*. *Dal paesaggio alla TV*, 2006 (illustrated in colour with incorrect medium, p.86).

This work is registered in the Archivio Mario Schifano, Rome, under no. 04046190706, and is accompanied by a certificate of authenticity.





Roy Liechtenstein, Landscape with Scholar's Rock. 1997. Private Collection. Artwork: © Estate of Roy Liechtenstein. Photo: © 2019 Adagp Images, Paris, / SCALA, Florence.

Constructed with distinct planes of boldly flattened colour, *Paesaggio anemico III* is a large and quintessential example of the iconoclastic, irreverent and compelling form of contemporary landscape painting – the so-called *Paesaggi anemici* or 'Anaemic landscapes' – that Mario Schifano pioneered in the mid 1960s. Painted across two canvases, in the present work, Schifano has quite literally deconstructed a depiction of the landscape, distilling the scene into three flattened bands of colour, which are interspersed with geometric striations and stencilled strutlike forms that reinforce the constructed nature of this painted representation. Passages of canvas are left bare, with gestural strokes and drips of paint filling the composition with a painterly beauty unique to Schifano's work.

Richard Diebenkorn, Seawall, 1957. Fine Arts Museums of San Francisco. Artwork: © The Richard Diebenkorn Foundation. Photo: © 2019 Fine Arts Museums of San Francisco.

'The landscapes are as if they had been analysed in a showcase, in a distant but near screen, before becoming imaginary: "anaemic", because deprived of apparent life, or rather of a mimetic reproductive concept of the image'.

-Luca Massimo Barbero

In the early 1960s, Schifano controversially left behind the large abstract monochromes and Pop-like images of Esso and Coca-Cola logos with which he had found international fame, and instead embraced the classical tradition of landscape painting. This was a radical move in an era when painting was coming to be regarded as obsolete. At the time, Schifano's contemporaries were shunning all signs of subjective expression in their work, creating neutral, objective and depersonalised works, that bore no trace of the artist's hand, nor held any connection to conventional modes of painting. With these landscapes, Schifano defiantly embraced figuration and the medium of painting as a way of exploring the very nature of pictorial representation itself. Just as almost a century before, Cézanne, Monet, Matisse and others had used landscape painting as a vehicle for their radical artistic explorations, so Schifano did the same, playfully invoking and exploring the concept and tradition of landscape painting from the vantage point of the dynamic, multi-faceted and rapidly changing post-war era. As such, these works serve as a parodic, post-modern re-interpretation, or reappropriation, of this centuries-old genre. Using unorthodox materials and a bold, brash painterly technique to create these Paesaggi anemici, Schifano emphasised the fiction that underpins art, literally deconstructing his compositions so that these supposed landscape paintings depict, as Claire Gilman has written, 'the act and fact of viewing itself; the material means by which we see' (C. Gilman, 'Mario Schifano: Beyond the Monochrome', in Mario Schifano 1960-67, exh. cat., London, 2014, p. 15).



λ119

GIOVANNI ANSELMO (B. 1934)

Torsione

concrete, wood and leather overall: 38% x 41% x 26in. (97.5 x 105 x 66cm.) base: 25½ x 26% x 26%in. (64 x 67 x 67 cm.) Executed in 1968

£800,000-1,200,000 US\$990,000-1,500,000 €890,000-1,300,000 'I, the world, things, life, we are situations of energy and the important thing is precisely not to crystallize these situations, but keep them open and alive in terms of our living. Since all manners of thinking or being must correspond to a manner of behaving, my works are really the physification (sic) of the force behind an action, of the energy of a situation or event etc. and not its experience in terms of annotated signs, or just still life. It is necessary, for example, that the energy in a torsion live with its true force; it would not live, of course, only through its form...'

-Giovanni Anselmo



Installation view of the present lot in an exhibition on experimental art at Kunsthalle Bern, Switzerland, 1969. Photo: Siegfried Kuhn @ StAAG/RBA1-1-10719 51.

PROVENANCE:

Sonnabend Gallery, Paris.
Acquired from the above in the 1970s and thence by decent to the present owner.

EXHIBITED:

Paris, Galerie Ileana Sonnabend, *Giovanni Anselmo*, 1969 (illustrated).

LITERATURE:

J. C. Ammann, *Giovanni Anselmo*, exh. cat., Basel, Kunsthalle Basel, 1979 (installation views illustrated, pp. 63-65).





Unknown, Giuseppe Penone, Giovanni Anselmo, Sarkis, Gilberto Zorio, Gian Enzo Sperone, and Paolo Mussat Sartor. Installation view of *Giovanni Anselmo*, Galerie Ileana Sonnabend, Paris, 1969. Photo: © Paolo Mussat Sartor.

Giovanni Anselmo's work articulates the hidden, often unseen, forces and energies that determine and control the nature of the world we live in: forces such as gravity, magnetism, torsion, and above all, entropy and time. *Torsione* from 1968 is one of Anselmo's best-known and most important works from the height of the Arte Povera period with which Anselmo is so associated. It is one of two versions of the work that Anselmo first exhibited at his first one-man-show held at the Sperone Gallery in Turin in 1969. Another version of this work, for example, is today housed in the collection of the Museum of Modern Art in New York.

With its twisted leather straps cast firmly into a cubic cement base, Torsione is a work that epitomises Anselmo's intention of making visible the innate and elemental functioning of hidden energies in material through his own physical interaction. In this case, Torsione represents what Anselmo has referred to as a 'physification' of the force or energy involved in the artist's act of twisting the embedded leather straps to a point of no return using a wooden pole that he made especially for the purpose. By twisting the straps as far as he was able to make them go and then leaving the tightened wooden pole to lean taut, like a spring, against a nearby wall Anselmo's energetic interaction with the materials of the work was left inherently visible in its resultant form. The weight of the cuboid cement base, the trapped, pent-up energy or torsion of the twisted leather straps and the overt physicality of the wall that freezes this action and holds its tension in balance all combine to simply and poetically make visible this energy through the innate nature of the materials involved. Here, therefore, as Anselmo has himself pointed out, the hitherto invisible energy of torsion has been made physically visible. 'Torsion exists', Anselmo has said, 'not only by virtue of its form but also by virtue of the energy that it contains, which is not visible, but which in fact gives the work energy. It is there.' (Giovanni Anselmo quoted in Johannes Meinhardt, 'Signs of a Fluid World. Giovanni Anselmo's Indices of Energy process' in *Arte Povera from the Goetz Collection*, exh. cat. Munich, 2001, p. 55).

Similarly, with its pent-up energy made visible and real, *Torsione*, also asserts itself as a counterpart to the situation of entropy that underpins the ultimate destiny of the world. Once installed,



Giovanni Anselmo, Galerie Ileana Sonnabend, Paris, 1969. Ileana Sonnabend and Arman Photo: © Paolo Mussat Sartor.









Piero Manzoni, Socle du Monde, 1961. HEART Herning Museum of Contemporary Art, Denmark. Artwork: Courtesy Fondazione Piero Manzoni. Photo: © Ole Bjorndal Bagger.

as Anselmo has observed, the work it is 'not inert' but effectively alive, since 'the energy that is accumulated and contained [in it] both has a real action and exercises a "real" thrust against the walls. This situation is the opposite of entropy, and, to maintain itself over time, it must be constantly reactivated or "stirred" up' (Giovanni Anselmo, 2006, quoted in *Giovanni Anselmo* exh, cat., Bologna, 2006, p. 214).

A memorable icon of Anselmo's practice as a whole, Torsione is a work that has appeared with regularity at the majority of the most important the major exhibitions of arte povera since the late 1960s. In 1979, in one of the first published texts on Anselmo, Jean-Christophe Amman wrote of the artist's two Torsione works that they signified a radically new approach to the whole idea of sculpture. 'In both these sculptures energy is pent up', he wrote. 'It concentrated energy as image and reality. The winding process is a visible component of the result; but it would no doubt be wrong to say that the sculptures exist only as the result of a process. This they do indeed, but solely within the conditions created by the artist. Theses conditions (the idea) represent time after time what is most specific, and it is from this basis that Anselmo aims at what is conceptually of a general nature (here, for example, energy) and fuses it into a unity. If we speak of sculpture in this context, that does not mean for a moment that Anselmo feels he is a sculptor and that what he is really concerned to achieve therefore takes place within the setting of sculpture. The sculptural is simply the three-dimensional consequence of his employment of the means which give expression to this concern of his. If Anselmo were a sculptor who thought in sculptural categories, it is probable that a much more pragmatic approach to the individual works might be presupposed in the artist's conception of them. Anselmo's intuitive procedure within the concepts of the completest possible generality at which he aims

shows that he draws on experience form life (or more explicitly, from the polarity of life and death), that categories do not exist for him, and that if they are to be related to concepts, the latter exhibit a degree of de-limitation, and that the whole themselves can never be an image of categories. This liberation of concept from its limits is consistent with intuitive discovery.' (Jean-Christophe Amman, 'Giovanni Anselmo', in *Giovanni Anselmo* exh. cat., Basel, Kusthalle, 1979 reproduced in *Giovanni Anselmo* exh cat, Castello di Rivoli, Turin, 2016, p. 108).



Alighiero Boetti, *Cubo*, 1969. Private Collection. Artwork: © Alighiero Boetti, DACS 2019. Photo: © Christie's Images Limited, 2019.



PROPERTY OF A PRIVATE GENTLEMAN

λ120

ALIGHIERO BOETTI (1940-1994)

Aerei

signed, inscribed and dated 'alighiero e boetti Un caro amico di Roma, uno dei pochi, tutta la mia simpatia ed affetto, con l'augurio di fare una passeggiata insieme all'inizio del secolo Roma, agosto 1984' (on the reverse of the second element) blue ballpoint on paper laid down on canvas, in three elements each: 275½ x 195½ in. (70 x 50cm.) overall: 275½ x 59in. (70 x 150cm.)

£350,000-500,000 US\$440,000-620,000 €400.000-560.000 "...for me it is not a problem, especially now, as to whether what I do is art or not. I use it to live, to have adventures..."

-Alighiero Boetti



Georgia O'Keeffe, Above the Clouds I, 1962-63. The Georgia O'Keeffe Museum, Santa Fe. Artwork: © Georgia O'Keeffe Museum / DACS 2019. Photo: © 2019. Photo Georgia O'Keeffe Museum, Santa Fe/Art Resource/Scala, Florence.

PROVENANCE:

Acquired directly from the artist by the present owner in 1984.

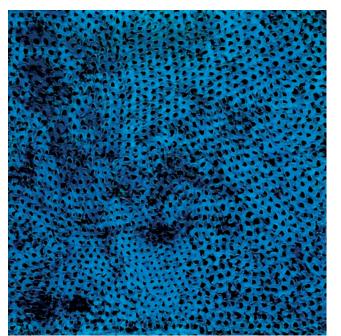
LITERATURE:

J. C. Amman, *Alighiero Boetti, Catalogo generale Tomo terzo/1*, Milan 2015, no. 1483 (illustrated in colour, p. 196).

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 6634, and is accompanied by a certificate of authenticity.







Yayoi Kusama, Blue 5, 1960. Private Collection. Artwork: © Yayoi Kusama. Courtesy of David Zwirner, New York; Ota Fine Arts, Tokyo / Singapore /Shanghai; Victoria Miro, London / Venice; YAYOI KUSAMA Inc. Photo: © Peter Horree / Alamy Stock Photo.

Filled with a dense array of exquisitely drawn airplanes flying in all directions across a richly pigmented blue sky, their forms crisscrossing and overflowing the boundaries of the canvas in a dynamic composition that is both visually cacophonous and elegantly orchestrated, Aerei is an elegant work from Boetti's seminal and instantly recognizable series of the same name. The inspiration for this decade-long project lay in Boetti's 1977 collaboration with the architect, cartoonist and illustrator Guido Fuga, during which the pair produced an almost encyclopaedic visual typology of modern and historical airplanes in watercolour, with each machine traced with great detail and precision from popular magazine sources collected by the artist. By translating the outlines of the airplanes from other printed material, Boetti believed he was removing himself from the direct creation of the artwork, an important concept that would underpin much of his subsequent œuvre. Indeed, the artist pushed this idea further by handing the creation of the Aerei over to his network of trusted collaborators, including both burgeoning artists and amateurs, who would then work to the artist's instructions to achieve the final composition.

'I'm always taking things from reality. Everything starts from reality, even things with minimal or insignificant beginnings'.

-Alighiero Boetti

The diversity of people involved in the creation of the artwork is reflected in the array of interpretations seen in the final series. When considered together, it is striking to see the variety of different backgrounds that have been created. From the distinctly monochrome to the subtly variegated, executed using fluid washes of watercolour, gestural strokes of biro, or variegated pools of ink, the *Aerei* are a study in variation and contrast. In the present example, the azure sky is achieved using common blue biros, the vast expanse of the canvas covered in gently rippling waves of ink, each subtle shift in tone and shade indicating the numerous different pens used to complete the composition

Rich with references to global mobility, exchange and travel, the Aerei also speak to Boetti's desire of transcending the artifice of geopolitical, ideological and cultural divisions in the world. One of the most striking aspects of the multitude of airplanes is their potential for movement beyond the boundaries of the composition. Just as a passenger jet may streak across the sky overhead and soon disappear from our view, the presence of these planes appears temporary, as if they may disappear off the edge of the canvas at any moment. Floating like model airplanes within an illusionary and fantastical space of action and movement, they are interwoven in a complex network of invisible paths, each leading to an unknown destination. The artist allowed this global vision to permeate both his personal life and artistic practice - integrating modes of cultural interchange, traditional craftsmanship and collaboration into the very fabric of his art objects, whilst also living a nomadic life of travelling and creating work around the world, notably in central and southern Asia. Reflecting on his nomadism. Boetti once stated: 'perhaps it comes from this schizophrenic idea that one cannot stay always in the same place' (A. Boetti, in P. Morsani, When 2 is 1: The Art of Alighiero e Boetti, exh. cat., Houston, 2002, p.93).



GIULIO PAOLINI (B. 1940)

Eco

each: numbered consecutively '1-9' (on the reverse) (ix): signed, titled, numbered and dated 'Giulio Paolini "Eco" 1976 1/3' (on the reverse) gelatin silver prints, in artist's frames, in nine parts each element: 9 x 13in. (23 x 33cm.) overall: 9 x 122%in. (23 x 311.5cm.) Executed in 1976, this work is number one from an edition of three plus one artist's proof

£100,000-150,000 US\$130,000-190,000 €120,000-170,000

PROVENANCE:

Studio Dabbeni, Lugano.
Private Collection, Lugano.
Acquired from the above by the present owner in 2013.

EXHIBITED:

London, Lisson Gallery, *Giulio Paolini*, 1977 (another from the edition exhibited).

Mannheim, Mannheim Kunstverein, *Giulio Paolini*, 1977 (another from the edition exhibited).

Naples, Museo Diego Aragona Pignatelli Cortes, *Giulio Paolini*, 1978 (another from the edition exhibited).

Modena, Galleria Civica, L'estetico e il selvaggio: associazioni, dissociazioni, dissezioni. L'obliquità dell'arte, 1979, p. 73 (another from the edition exhibited and illustrated, pp. 56-57, 73). Bern, Kunsthalle Bern, Fabro, Kounellis, Merz, Paolini. Materialien Zu Einer Asstellung, 1980 (another from the edition exhibited). Amsterdam, Stedelijk Museum, Giulio Paolini, 1980 (another from the edition exhibited and illustrated, pp. 52-53). This exhibition later travelled to Oxford, The Museum of Modern Art. Sydney, Power Gallery, University of Sydney, Spelt from Sibyl's Leaves, Explorations in Italian Art, 1982 (another from the edition exhibited and illustrated p. 67). This exhibition later travelled to Brisbane, University Art Museum, University of Queensland. London, Lisson Gallery, Giulio Paolini, Stanze, 1999 (another from the edition exhibited). Geneva MAMCO Musée d'Art Moderne et

Geneva, MAMCO, Musée d'Art Moderne et Contemporain, *Giulio Paolini, Salles d'attente*, 1999 (another from the edition exhibited). Winterthur, Kunstmuseum Winterthur, Giulio Paolini, Esposizione Universale, 2005, no. 14 (another from the edition exhibited and illustrated in colour, pp. 46-48, p. 87). This exhibition later travelled to Munster, Westfalisches Landesmuseum fur Kunst und Kulturgeshichte. Dallas, The Rachofsky House, Parallel Views: Italian and Japanese Art from the 1950s, 60s and 70s, 2013 (another from the edition exhibited). Dallas, The Warehouse, Thinking out loud: Notes for an evolving collection, 2017 (another from the edition exhibited).

LITERATURE:

Premio Bolaffi, *Giulio Paolini*, Turin 1980 (another from the edition illustrated, p. 18).

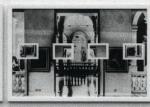
M. Disch, *Giulio Paolini Catalogo Ragionato*, Milan 2008, Tomo I, no. 341 (another from the edition illustrated, p. 18); Tomo II, no. 341 (another from the edition illustrated, pp. 954-955).

The work is registered in the Fondazione Giulio and Anna Paolini, Turin, under n. *GPO-0341* and is accompanied by a certificate signed by the artist.









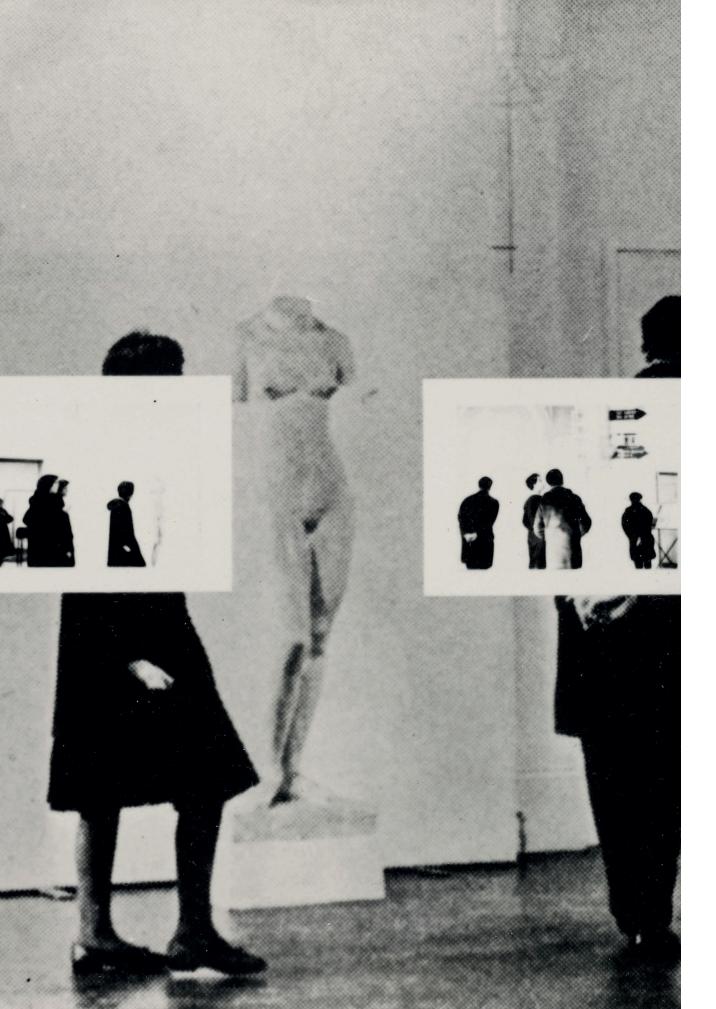














Cornelis de Baellieur, Le cabinet d'amateur dit la Galerie d'objets d'art On les appelait aussi les cabinets de curiosites, 1637. Musee des Beaux-Arts, France. Photo: © 2019. Photo Josse/Scala, Florence.

Mimesis and tautology are central themes in Giulio Paolini's continuing exploration of the relationship between the ways in which an image is perceived, created and understood. In this fascinating work from 1976, Paolini presents a pictorial treatise upon the strange echoing relationship between images of works of art, their viewers and the spatial environments in which they are presented to the world. This treatise is itself presented in the form of a work of art that comprises solely of different, spatially-constructed images of some of the Mimesis and tautology are central themes in Guilio Paolini's continuing exploration of the relationship between the ways in which an image is perceived, created and understood. In this fascinating work from 1976, Paolini presents a pictorial treatise upon the strange echoing relationship between images of works of art, their viewers and the spatial environments in which they are presented to the world. This treatise is itself presented in the form of a work of art that comprises solely of different, spatiallyconstructed images of some of the world's most famous galleries and museum spaces and of the spectators within them.

Entitled *Eco, (Echo)*, the work consists of nine framed images, each comprised of photographs of viewers at various art exhibitions. Within each of the nine, framed images are four smaller reproductions of spectators and exhibition spaces that echo the larger pictures. Some of these 'echoes' are photographs of other rooms in the gallery, others are details or fragments of the main image. To conform with the artist's instructions and intention, *Eco* is installed horizontally and at eyelevel, with short, equidistant spaces set between each element, so that the whole mimics or echoes the alignment of all the internal images. In this way the viewer, in the act of viewing these works, also participates in creating another echo of the scenes depicted within the work itself.

Eco was made in an edition of three works and one artist's proof in 1976, at a time when the artist was fascinated with questions of duplication, multiplication and reflection. The museums and galleries depicted begin with an image of the main entrance of the Stedelijk Museum in Amsterdam and end with one of the Print room in the same museum. The seven different galleries depicted in between these two representations of the Stedellijk Museum are the Yale Art Gallery in New Haven; the Museo Correr, Venice; the Palazzo Rosso, Genoa; the Sheldon Memorial Art Gallery at the University of Nebraska; the Art Gallery, Lund in Sweden and the Fondation Maeght, in St Paul-de-Vence.

'My whole œuvre turns on an image', Paolini has said, 'the image of our system of focusing (diaphragm) between the picture space and the object space; as in an ideal mirror, which reflects phenomena, but also lets us see that which constitutes it. The essence of this art tends towards a sort of paradoxical objectivity, because in the now, in the moment of perception, it introduces a temporary incompatibility; it compels a circular rather than a rectilinear reading and thus robs the manifest image of its evidence. All this up to the 'moment of truth', which always lies on the other side of each project. What remains is the pure presence (sublime or meaningless) of a work whose fate it is to widen the endless visionary series of discoveries that inspire the unfathomable path of art. The circular reading there we have it - the most subtle strategy of modern art, which defines itself as art and also proceeds from the art itself.' (Giulio Paolini, guoted in Giulio Paolini exh. cat. Museum of Modern art, Oxford, 1980, p. 4.)



ALIGHIERO BOETTI (1940-1994)

Untitled

signed, inscribed and dated 'Alighiero e Boetti "quattordici giugno" Peshwar 1988' (on the embroidery on canvas 41% x 451/4in. (105 x 115cm.) Executed in 1988

£250.000-350.000 US\$310,000-430,000 €280,000-390,000

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

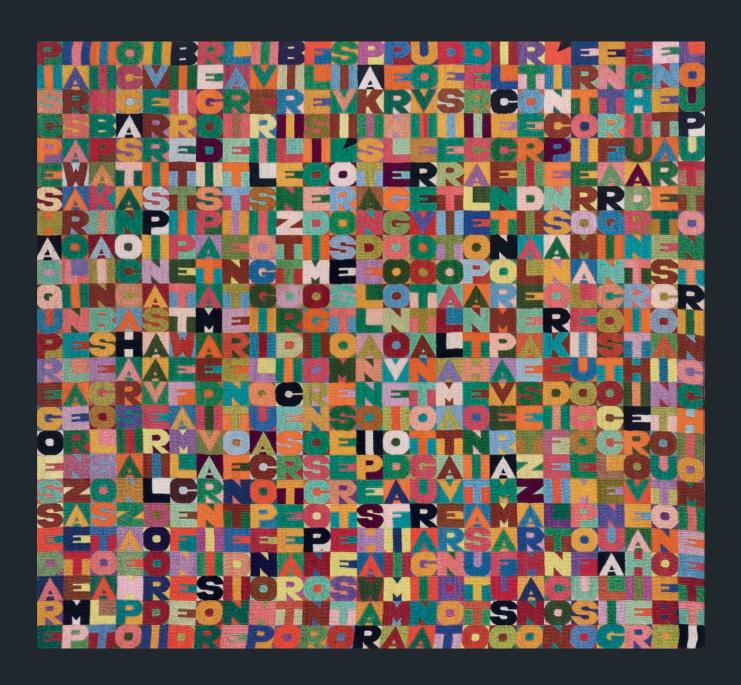
-Alighiero e Boetti



Paul Klee, Castle and Sun, 1928 (no 201), 1928. Private Collection.

PROVENANCE: Galleria Pio Monti, Rome. Acquired from the above by the present owner

138





 $Rosetta\ stone, British\ Museum, London.\ Photo: @\ Pictures\ from\ History\ /\ Bridgeman\ Images.$

An ornate example of Alighiero Boetti's rich, polychromatic tapestries known as arazzi, Untitled from 1988 is comprised of a multi-coloured grid of twenty-five by twenty-five squares, the majority of which are overlaid with a contrastingly coloured letter. At first glance, these letters appear as a chaotic jumble of independent shapes, appreciated not for their linguistic meaning, but rather purely as autonomous geometric forms. However, concealed behind the colourful multiplicity of the squares and letters there exists a highly regulated internal system, in which a series of the artist's favourite statements and axioms are enciphered. Boetti arranges these phrases in individual subsquares, collapsing the gaps between the words so that they appear as a continuous stream of letters, with each section intended to be read from top to bottom and not left to right as is typical in Western culture. In this way, the arazzo straddles the border between legibility and illegibility, the letters clearly identifiable but their coded messages hidden to all but those familiar with Boetti's complex system, and willing to decipher the pattern.

Untangling the tapestry's dense web of colourful letters, certain playful phrases jump out at the viewer - 'Dare tempo' al tempo' (give it time), 'Avere fame di vento' (to be hungry for the wind) and 'Pisciarsi in bocca' (piss in your mouth), aphorisms and sayings which reappeared across Boetti's multifaceted practice again and again. Others explore the intriguing quirks of language, placing two words similar in sound and construction but of opposing meanings alongside one another, such as 'incontri e scontri' (meetings and clashes), 'coperte e scoperte' (covers and discovers), and 'rispetti dispetti' (respect teasing). By splitting each of these texts into their own constituent parts - the individual letters which together give them meaning - and removing the traditional structures through which they can be read, Boetti exposes language as a sophisticated but nonetheless artificial systematic arrangement of form. In this way, Untitled embodies one of Boetti's most important guiding principles - his belief that the unity of the world rests on a delicate balance of ordine e disordine (order and disorder): 'There is an exact order innate in each and every thing,' he proclaimed, 'even if it manifests in a disorderly manner' (Boetti, quoted in L. Rolf, Alighiero Boetti: Mettere al Mondo il Mondo, Cantz, 1998, p. 29).

While the arazzi were printed or drawn out in Boetti's Roman studio, they were then transported thousands of miles east, to be embroidered by teams of Afghan women living in Peshawar Pakistan, refugees from the ongoing conflict in their homeland. The women formed special working groups to complete the intricate designs, sometimes working two or three at a time on a single tapestry, with several hands starting from different points in the fabric and stitching alongside one another to complete the artwork. Boetti never met the women responsible for the creation of his designs, as they lived in an extremely private feminine universe, protected by tradition and cultural mores. As such his designs were translated to them through a number of collaborators and assistants, while certain aspects of the design were left deliberately unspecified so as to allow for opportunities of creative chance. For example, Boetti admired the Afghan women's instinctual contrasting and pairing of colours, and often relinquished the control of tone and pigment choice entirely to them. In this way, Boetti opens the artwork to an endless array of potential colour permutations and serendipities, whilst simultaneously granting these traditionally invisible craftswomen a new presence in the artwork, highlighting their integral contributions to the realisation of final design.

'There isn't any contact with others, only the representation of multiple realities, 'ononime,' that is without a name but with the same name, that is each with their own temperament but at the same time without any form of collaboration, in as much as there is their reality and my own'.

-Alighiero e Boetti



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FAUSTO MELOTTI (1901-1986)

Tema e variazioni V

signed 'Melotti' (on the steel base); signed and numbered 'Melotti 03 PA' (on the base) gold 20% x 31½ x 15¾in. (53 x 80 x 40cm.) Executed in 1972; this work is the artist's proof from an edition of three plus one artist's proof

£150,000-200,000 US\$180,000-250,000 €170,000-230,000 'Nature itself unites with geometry in the mysterious catharsis of the order of the phases, and rejects modelling for the module, it becomes a crystal which enchants it'.

-Fausto Melotti



Alexander Calder, *Rock*, 1960. Private Collection. Artwork: © 2019 Calder Foundation, New York/DACS London. Photo: © 2019.

PROVENANCE:

Melotti Collection, Milan. Barbara Mathes Gallery, New York. Acquired from the above by the present owner in 2007.

EXHIBITED:

Turin, Galleria La Parisina, Fausto Melotti, 1974, no. 26 (another from the edition illustrated with title Tema V, unpaged). Seul, Wahuki Museum, Fausto Melotti, 1995. Rovereto, Archivio del '900, Melotti nella collezione Mart, 1996.

Darmstadt, Institut Mathildenhöhe, Fausto Melotti. Ratio und Strenge, Spiel und Poesie, Retrospektive 1928-1986, 2000 (another from the edition illustrated in colour with incorrect orientation, p.107). This exhibition later travelled to Duisburg, Wilhelm Lehmbruck Museum.

New York, Acquavella Gallery, Fausto Melotti, 2008, no. 47 (another from the edition illustrated in colour, p. 116). Brussels, Gladstone Gallery, Fausto Melotti, 2008.

LITERATURE:

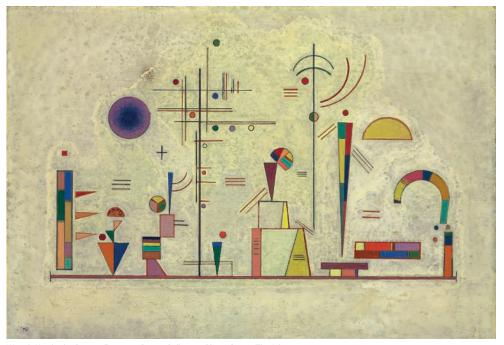
Fausto Melotti. Planetario, Frankfurt 1987 (another from the edition illustrated with incorrect orientation and titled *Tema V*, unpaged).

G. Celant, *Melotti Catalogo generale, Tomo I, Sculture 1929-1972*, Milan 1994, no. 1972 67 (another from the edition illustrated, pp. 335).

MART Museo di Arte Moderna e
Contemporanea di Trento e Rovereto. Cinque
anni di attività 1990-1995, exh. cat., Milan
1995, (another from the edition illustrated
with incorrect orientation, p. 53).
S. Roncaglia, Liberate l'alchimista, 20 storie
a regola d'arte, 2000 Modena, no. 3 (another
from the edition illustrated in colour with
incorrect orientation, unpaged).
Omaggio a Melotti, in Arte e Dossier, no.
244, May 2008 (another from the edition
illustrated in colour, unpaged).
www.fondazionefaustomelotti.org/
catalogo/1972-67/







Wassily Kandinsky, Serious-Fun, 1930. Private Collection. Photo: © 2019 The Athenaeum.

In the late 1950s, Fausto Melotti's sculpture underwent a dramatic evolution, shrugging off the enclosed spaces of the teatrini that had dominated his œuvre in the wake of the Second World War, and instead embracing a new sense of lightness and dynamism with a series of beautifully ordered. precise yet lyrical metal sculptures built from thin sheets and delicate threads of brass, gold and steel. Exploring the various rhythms and harmonies possible within a carefully cadenced sequence of geometric forms, Melotti used these works to examine the expressive potential of a minimal. pure visual language that connected back to his pre-war experiments in abstraction. Encapsulating this renewed focus on space, geometry and the line in Melotti's artistic practice, Tema e variazioni V radiates an elegant, almost mathematical, precision, whilst simultaneously revealing the enduring influence that music and its structures had on the artist's creative process.

Created in 1972, the sculpture features a series of delicate gold geometric elements – a mixture of rectangles, ellipses, curving parabolas, thin circles and independent lines – arranged in a variety of vertical configurations along a horizontal plane. Positioned atop thin, spindly rods, these elements appear held together by almost imperceptible connections, linked by the thinnest of threads, lending the composition a certain fragility and lightness of form. Indeed, in *Tema e variazioni* the empty space that surrounds each of these elements appears as important as the metallic forms themselves, each gap and break in the sequence imbued with an invisible tension. Throughout his career, Melotti had been fascinated by the visual oppositions of movement and stasis, rigidity and flexibility, solidity and weightlessness, as a means of challenging traditional conceptions of the

sculptural medium. The artist saw metals such as gold, brass and steel as dynamic materials, capable of being transformed from heavy, cold metals into a malleable fabric, or pared back into impossibly thin rings and strips while still retaining the essential tensile strength of the material. By eschewing the traditional volumetric language of sculpture in this way, opening his structure out to include the play of light and negative space in its composition, Melotti imbued his works with a diaphanous quality that causes the dynamics of the various internal elements to shift and alter as the eye moves around, and through, the work.

At the same time, the arrangement of the forms appears to echo the visual structure of a musical score, the individual vertical components appearing like a series of notes delineating a mysterious melody. A keen pianist, Melotti had always been captivated by the internal rules and complex structures of musical compositions, and sought to translate a sense of this intricate language into his art. Chief amongst his musical inspirations was the concept of the counterpoint, a complex melodious structure most commonly present in classical music, and a primary concept underpinning the structure of *Tema e variazioni V*. The creation of harmonies presents a particular challenge in contrapuntal music as it involves multiple voices, or parts, following independent melodies while remaining interdependent at the same time. Melotti is faced with a similar challenge in the present work, as he strives to create a coherent sculpture from the complex sequence of motifs and symbols that populate its length, ensuring they correspond to one another while also retaining their individual identities. Delicately balancing each of these elements, Tema e variazioni V appears as a chorus of geometric voices, turned into a symphony of lines that shimmer across space, a sculpture that is at once dynamic and still, absorbing and contemplative.

'Slowly music has ensnared me, disciplining me with its laws, distractions and digressions in a balanced discourse...'

-Fausto Melotti



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ124

GIORGIO MORANDI (1890-1964)

Fiori

signed 'Morandi' (lower left) oil on canvas 14 x 12in. (35.5 x 30.4cm.) Painted in 1950

£200,000-300,000 US\$250,000-370,000 €230.000-330.000 'I am essentially a painter of the kind of still life composition that communicates a sense of tranquillity and privacy, moods which I have always valued above all else'.

-Giorgio Morandi



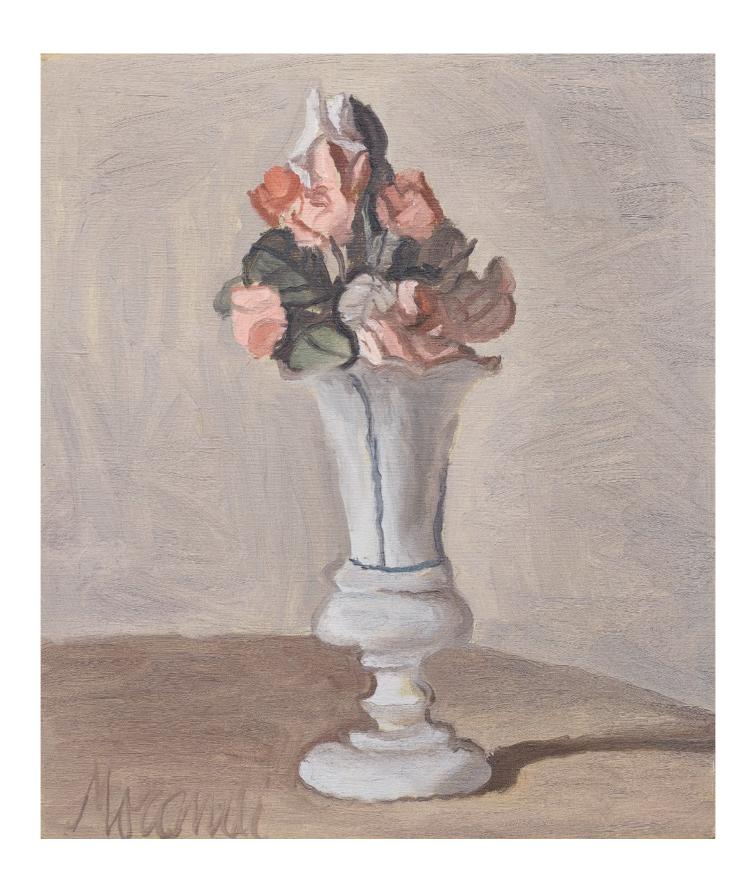
 $House \ and \ studio \ of painter \ Giorgio \ Morandi \ after \ restoration, October \ 16\ 2009. \ Bologna, \ Italy.$ $Artwork: @\ Giorgio \ Morandi, DACS\ 2019. \ Photo: @\ Roberto\ Serra-Iguana\ Press/Getty\ Images.$

PROVENANCE:

L. Venturi Collection, Rome.
Private Collection, Rome, and thence by descent to the present owners.

LITERATURE:

L. Vitali, *Morandi, Catalogo generale*, vol. II, 1948-1964, Milan 1983, no. 720 (illustrated, unpaged).





Gerhard Richter, *Roses*, 1994. Private collection. Artwork: © Gerhard Richter 2019 (0201)

Like his contemplative still-life compositions consisting of carefully constructed arrangements of bottles and objects, Giorgio Morandi's paintings of flowers are suffused with an ambience of stillness and a sense of meditative contemplation. The floral stilllife remained an important subject to which Morandi returned at intervals throughout his career, often presenting these intimate, timeless paintings as gifts to his family, friends or admirers. First owned by renowned art historian and critic Lionello Venturi, Fiori was painted in 1950, one of a small group that feature the same bouquet of roses in a solitary fluted vase. Rendered with a rich impasto that evokes the blousy, blooming roses, the pale blush pinks and creams of the petals appear luminous amidst the delicate greens of the foliage and soft neutral tones of the vase, background and tabletop. Within this composition of chromatic harmony, this carefully constructed composition resonates with a dignified restraint and calm tranquillity; the qualities that define Morandi's œuvre.

Morandi approached the depiction of flowers in the same way as his still-life arrangements: with considered observation and careful scrutiny. Instead of living bouquets, the artist often used dried or silk flowers as his models, so that they would not wilt or die while he spent time intensively scrutinising their forms and the effects of light before he embarked on painting them. These floral arrangements remained in Morandi's studio, gradually accumulating the layers of dust that accumulated upon his collection of bottles, vases, pots and cups. In Fiori, Morandi has depicted the delicate rose petals with swirling brushstrokes of muted tones, creating the crinkled, organic shapes of the opulent, sensuous blooms; a contrast to the often-regulated order of his still-lifes populated with bottles, jugs and vases. There is no trace of wilting petals or fallen foliage in the painting; instead the petals appear frozen in time, heightening the pervading sense of stillness that fills the composition.

'There is little or nothing new in the world. What matters is the new and different position in which an artist finds himself seeing and considering the things of so-called nature and the works that have preceded and interested him'.

-Giorgio Morandi

For Morandi, these works were not, as is usually associated with floral still-lifes, meditations on the transience of beauty, nor the ephemerality of life, but instead they allowed him to capture the essence of his subject as it exists in reality, in painterly form. Morandi's friend, Vitale Bloch, writing on the occasion of Morandi's first retrospective in 1954, described these flower paintings: 'For his flower still lifes he generally uses paper roses. These are like *vers d'occasion* and in them the gracefulness, the stillness, and the resignation which are eloquent of the soul of this artist find their most direct expression (V. Bloch, 'Introduction', in *Giorgio Morandi: Paintings and Prints*, exh. cat., London, 1954, n.p.).



Edouard Manet, Roses mousseuses dans un vase, 1882. Sterling and Francine Clark Institute, Williamstown, Massachussettes. Photo: © Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, USA / Bridgeman Images.



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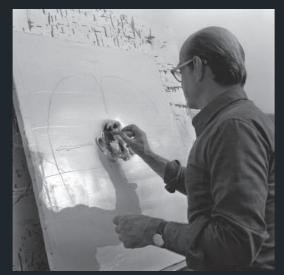
LUCIO FONTANA (1899-1968)

Concetto spaziale

signed 'l. fontana' (lower right); signed and titled 'l. fontana "Concetto Spaziale"' (on the reverse) oil on canvas 44¾ x 43½in. (113.5 x 100.5cm.) Executed in 1962

£800,000-1,200,000 U\$\$990,000-1,500,000 €900,000-1,300,000 'I was thinking of those worlds, of the moon with these...holes, this terrible silence that causes us anguish, and the astronauts in a new world. And so...in the artist's fantasy these immense things have been there for billions of years...man arrives, in mortal silence, in this anguish, and leaves a vital sign of his arrival...were these not still forms with a sign of wanting to make inert matter live?'

-Lucio Fontana



Lucio Fontana in Comabbio, 1960s. Photograph by Jean Ferrero. Photo: © Jean Ferrero, DACS 2019.

PROVENANCE:

Private Collection, Milan (acquired directly from the artist). A. Porro, Vicenza.

Anon. sale; Sotheby's, London, 28 June 2001, lot 339. Private Collection, Paris.

Vedovi Gallery, Brussels.

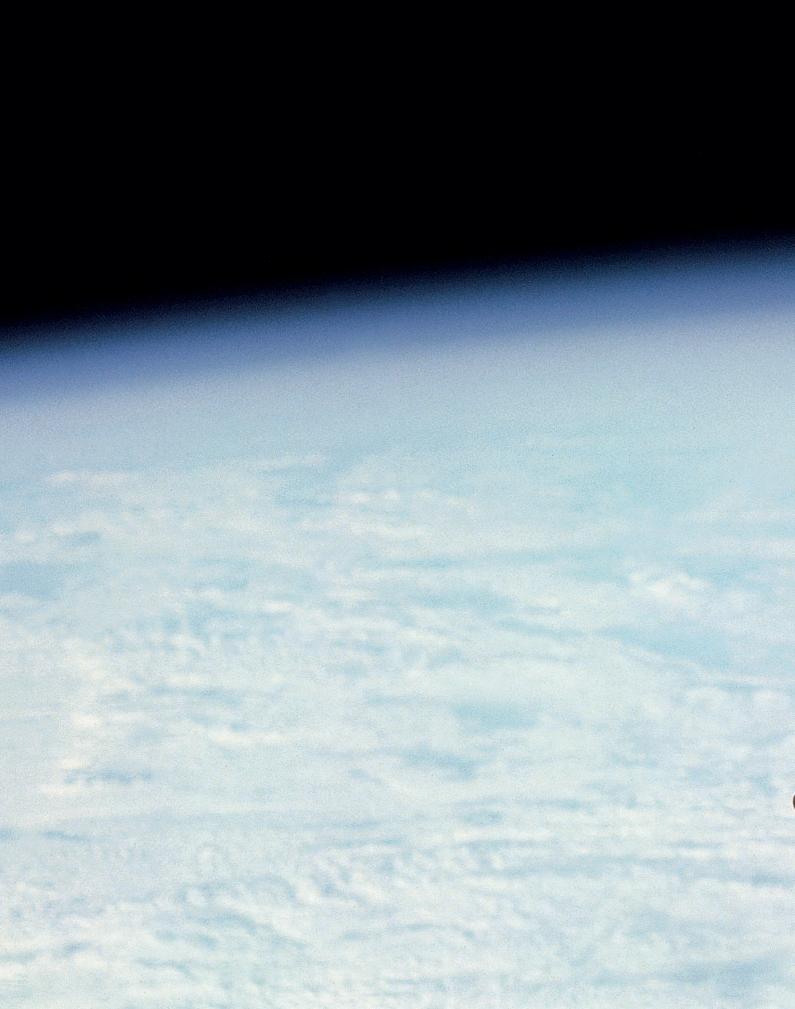
Acquired from the above by the present owner.

LITERATURE:

S. Whitfield, *Lucio Fontana*, London 1999, exh. cat., no. 5 (illustrated with incorrect date, p.19).

E. Crispolti, Lucio Fontana, Catalogo ragionato di sculture, dipinti, ambientazioni, vol. II, Milan 2006, no. 62 O 96 (illustrated, p. 595).









Yves Klein, ANT 130 Anthropometrie sans titre, 1960. Museum Ludwig, Cologne. Artwork: © Yves Klein, DACS 2019. Photo: © Adagp Images, Paris, / SCALA, Florence.

Amidst a luscious, lavishly rendered surface of luminous white oil paint, a series of visceral holes and tears rip through the canvas with a raw, primal power in Lucio Fontana's Concetto spaziale of 1962, a work of dramatic, compelling beauty. Incised within this rich surface, marked by soft ripples and ridges left from the lyrical sweep of the palette knife, are a number of gestural striations, imprints of the artist's fingers seemingly pulling and tearing open the wound-like holes. With an exuberant sensuality, the present work belongs to the Olii, a landmark series that Fontana began in 1960, which paved the way for the Venezie, Metalli and the Fine di Dio that followed. Standing as the apogee of material extravagance in the artist's œuvre, the Olii not only featured Fontana's defining gestures - the hole and the cut - but, with their lavish accretions of paint, they are visual exaltations of the artist's supreme handling of this medium. Throughout his career, Fontana continually oscillated between a zealous embrace of matter and a spare rejection of it. Created with a visceral abandon, the Olii serve as the antithesis of the concurrent tagli, their rich materiality and gesturality encompassing the dialectic poles of Fontana's art. Distinctly haptic, organic 'spatial concepts', they are works that explore

both the plastic and textural possibilities of the artist's Spatialism through a forceful contrasting of the fleshy, fluid materiality of oil paint and the evocative, singular nothingness of the spatial hole at their centre.

The year before Fontana executed the present work, history had been made when Soviet astronaut, Yuri Gagarin, became the first human to leave the earth's orbit and enter space. With the Space Race now firmly underway, this monumental event sent shockwaves through every level of society, radically redefining man's conception of the world and their place within it. Space was no longer an intangible concept, a far-off realm of fantasy and imagination; it was now a new frontier in the development of humanity, a real place that could be conquered by satellites, rockets and, as had been proven, by man himself.

For Fontana, this event had enormous repercussions. An artist obsessed by the concept of space, both fantastical and scientific, the universe and its dark, unknowable depths, for just over a decade, he had been puncturing his canvases as a means of evoking the cosmos, creating works that he believed mirrored the sense of discovery and most importantly, the unknown. With Gagarin's voyage however, this changed. As the insignificance of man within the context of the boundless realm of the universe became increasingly apparent, an existential angst crept in to Fontana's conscious. In an interview in 1962, the same year that he created the present work, he explained: 'The cuts that I made so far represent above all a philosophical space. But that which I am seeking, now, is no longer philosophical space but rather physical space. Two or three years have been enough, in fact, and space is no longer an abstraction, but has become a dimension which man can even inhabit, violating it with jets, with Sputniks, with space ships. It is a human dimension that can generate physiological pain, a terror in the mind, and I, in my most recent canvases, am trying to give form to this sensation' (Fontana, quoted in L. Massimo Barbero, Lucio Fontana: Venice/New York, exh. cat., Venice & New York, 2006-2007, p. 24).

From seeking to embody the wondrous enigma and idealistic fascination for the cosmos, Fontana began to focus on the real, physical experience of this new realm and the existential questions that this advancement threw up. As a result, the philosophical, mystical conception of the cosmos that Fontana so perfectly captured in his Attese was replaced in the Olii by an immersion in physical space. He turned away from the sleek, minimal monochrome canvases that he had begun in 1958, which, with their clean, unblemished surfaces showed no trace of the artist's hand, and began the Olii, reembracing matter and exalting an earthbound materiality with the use of thick, viscose oil paint. By creating richly textured surfaces incised with corporeal, visceral cuts and holes, Fontana evoked the physical experience of man within space. 'In the most recent paintings', he explained, 'there is... a physical space, the man-space relation. Man has embarked on the conquest of space, but he is only at the beginning and before the infinite he feels dismayed, lost. Man has fear of space, he feels a physical pain from it' (Fontana, quoted in A. White, Lucio Fontana: Between Utopia and Kitsch, Cambridge, Massachusetts & London, 2011, p. 261).







Cy Twombly, Leda and the Swan, 1962. Private collection. Artwork: © Cy Twombly Foundation.

The holes themselves also imparted a new sense of haptic. human and emotional drama into Fontana's Concetto spaziali, powerfully evoking the 'cry of pain' that Fontana described. Up until the late 1950s, his buchi and tagli had been created with tools, depersonalising the act. In addition, the buchi often evoked a host of cosmic allusions, appearing like sparkling constellations, or delicate shimmering trails of lunar dust, while the tagli, slick and straight, conjured the same spatial images, whilst being calm and self-defining. In 1959 however, Fontana began a series of sculptures, the Nature, which featured large, pod-like balls of clay that were rent apart with large, visceral cuts. Fontana guickly followed this with the inauguration of the Olii, in which he transferred these wound-like incisions to canvas. Enacted amidst the sensual, flesh-like oil paint, the holes and cuts, surrounded by finger prints and oozing accretions of paint, now took on an undeniably corporeal appearance, offering myriad visual associations and interpretations: filled with eroticism and likened to genitalia, or to violence, regarded as wounds, or the stigmata of Christ. Barbara Hess suggested that this fascination with the corporeal in the Olii could also have been inspired by Fontana's interest at this time in life drawing. Every Sunday, Fontana worked from a nude model, creating drawings that he kept secret (these were not exhibited publicly until the late 1980s). It was perhaps this new interest in the human form that aided in inspiring the striking physicality of the Olii (B. Hess, Lucio Fontana: 1899-1968, 'A New Fact in Sculpture', Cologne, 2006, p. 69). Like cries of anguish within a rapidly changing world, the cluster of holes in the present work confront and immerse the viewer in a way that the artist's previous series had not. Through his deft handling and understanding of the medium, Fontana created a cycle of works that were replete with iconographic meaning, serving as a powerful illustration of man's place within the universe, and reflecting the convulsive, contradictory sentiments of the time, as mankind embarked on a new and unknown era. '[The Olii] represent the pain of man in space', Fontana said. 'The pain of the astronaut, squashed, compressed, with instruments sticking out of his skin, is different from ours... he who flies in space is a new type of man, with new sensations, not least painful ones' (Fontana, quoted in S. Whitfield, Lucio Fontana, exh. cat., London, 1999, p. 44).

ALIGHIERO BOETTI (1940-1994)

Piccolo medio grande

signed, inscribed and dated '3 carte Alighiero e boetti 74' (on the reverse of the left element) black ballpoint on paper laid down on canvas, in three elements each: 61¾ x 43¼in. (157 x 110cm.) overall: 61% x 129%in. (157 x 330cm.) Executed in 1974

£600,000-800,000 US\$750,000-990,000 €670,000-890,000

'All that is important is the rule. Anyone who does not know it, will never recognise the prevailing order in things, just as somebody who does not know the order of the stars will always see confusion where an astronomer has a very clear view of things'.

-Alighiero Boetti

PROVENANCE:

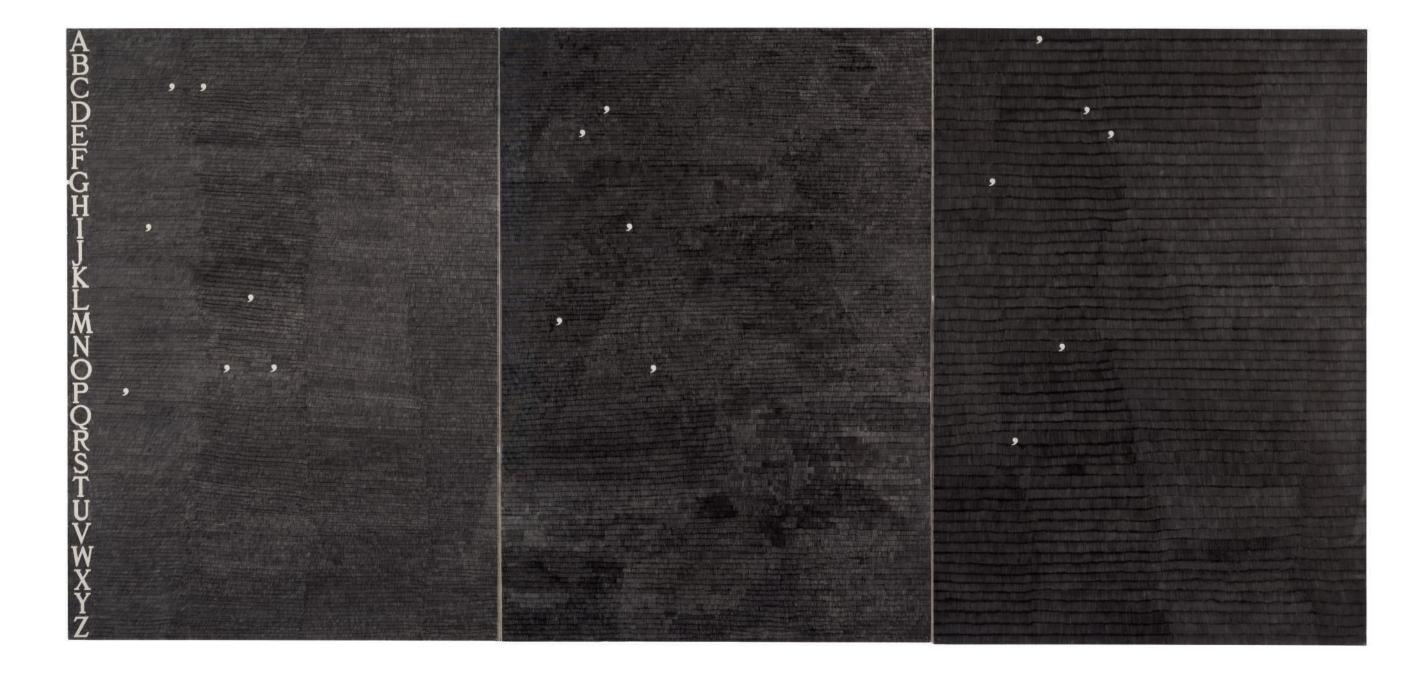
Monika Sprüth Galerie, Cologne. Leccese Gallery, Milan. Private Collection. Anon. sale, Christie's London, 16 October 2006, lot 245. Vedovi Gallery, Brussels. Acquired at the above sale by the present owner.

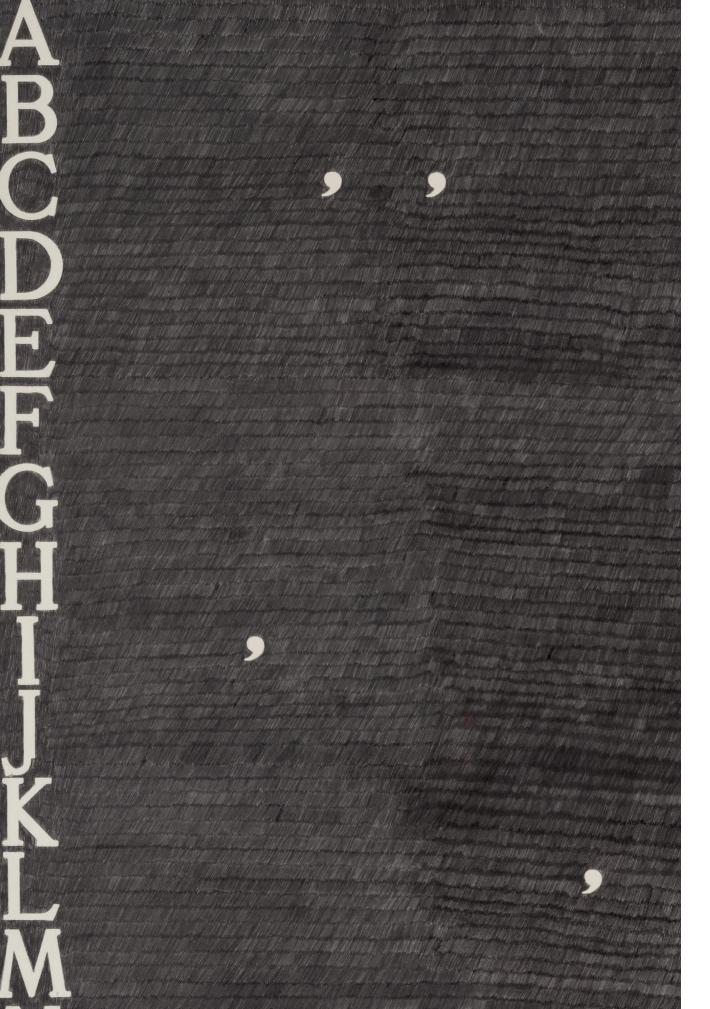
EXHIBITED:

Frankfurt am Main, MMK Museum für Moderne Kunst, Alighiero Boetti: Mettere al mondo il mondo, 1998 (illustrated in colour, p. 161), p.331 (with incorrect execution date 1976). Munich, Monika Sprüth/Philomene Magers, Alighiero Boetti - Works 1966-1988, 2002 (illustrated in colour with incorrect execution date 1976 and titled Untitled (Piccolo, medio, grande), pp. 26-27).

LITERATURE:

J. C. Ammann, Alighiero Boetti, Catalogo Generale Tomo secondo, Milan, 2012, no. 583 (illustrated in colour, p. 141).







Installation view of *Rothko Chapel*, Houston, 1971. Photo: © Nicolas Sapieha / Art Resource, NY. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.

Executed over the course of several months in 1974, Piccolo, medio, grande comes from Alighiero e Boetti's acclaimed series of ballpoint drawings (lavori biro) which explore the relationships between linguistic, numerical and visual systems of information and knowledge. Begun in 1972, these works utilise the simple medium of the ballpoint pen to create richly textured fields of colour, each panel filled with delicate strokes of ink, while a number of small, bright white commas are scattered across the large pieces of paper. Though seemingly dispersed at random, each comma is carefully placed so as to correspond to a particular letter of the alphabet, identifiable by tracing the order of their position and aligning them with the alphabetical key that marks the left hand side of the composition. Reading from left to right, the viewer is able to gradually decipher the coded message by tracing the invisible lines between the commas and the letters, revealing a self-reflexive spelling of the title of the work. Involving the viewer in the process of 'uncovering' the meaning of the artwork, Boetti creates a playful game that both deconstructs and celebrates the power of letters to convey information.

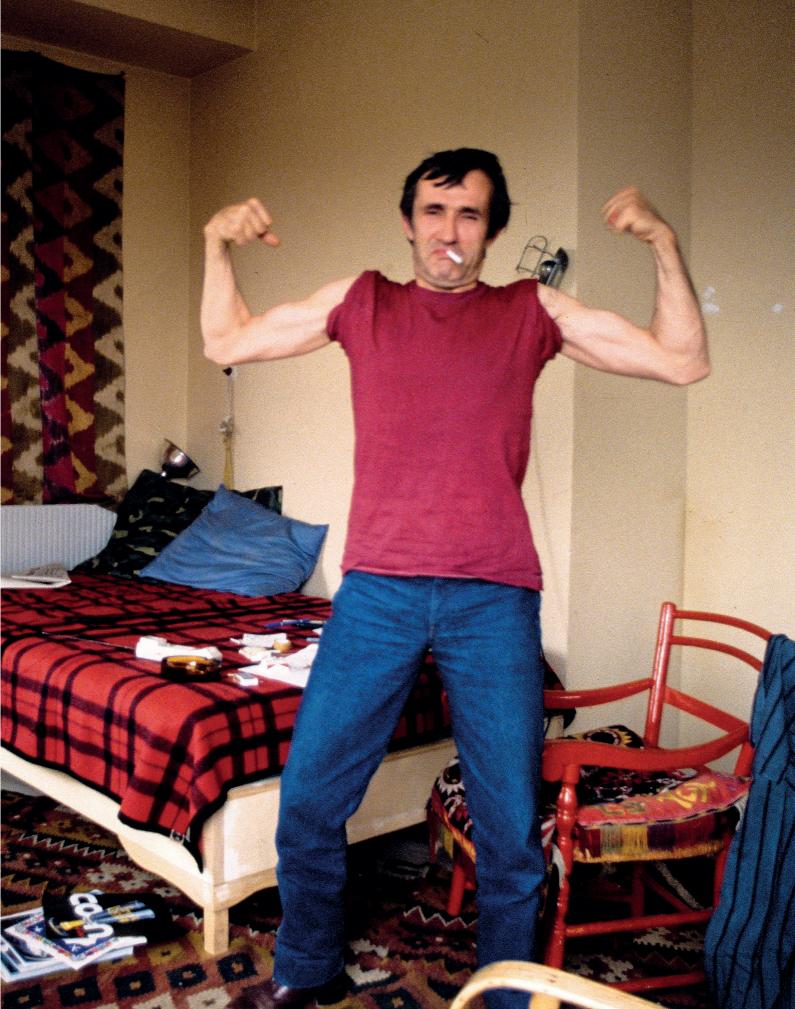
In each of the *lavori biro* Boetti employed a group of collaborators to realise his vision – while the artist developed the concept for each work, and planned and defined the basic grid pattern of the background, the actual execution of the composition was left to external craftspeople. A similar method was used in the artist's *Arazzi* and *Mappe* series, which both relied on the technical skills of a group of Afghan embroiderers for their fabrication. By adopting this process, Boetti established a form of relational aesthetics whereby he could explore the role of the artist as a conceiver but not ultimate creator of a work of art, undermining the perception of the artist as supreme

genius. In the case of the biro drawings Boetti recruited his assistants from his local neighbourhood of Trastevere in Rome, and requested that each alternating panel was coloured by a member of the opposite sex. Armed with a clearly defined set of rules, these anonymous collaborators would spend countless hours carefully filling the large panels with intricate layers of cross-hatching, a time intensive process which Boetti felt was intrinsic to the very nature of the biro drawings: 'The drawings in Biro are concentrates of time,' he explained, 'they convey to me a physical impression of extended, immense time' (Boetti, quoted in *Alighiero Boetti: Mettere al mondo il mondo,* exh. cat., Frankfurt, 1998, p. 59).

Made up of three individual panels, each painstakingly filled with rich, subtly gradated fields of dark black ink, Piccolo, medio, grande presents a shimmering vision of space, the white commas appearing like a mysterious astronomical constellation against a velvety midnight sky. While the laborious process demanded a heightened level of attention from Boetti's collaborators, to ensure the surface was filled as densely as possible without leaving any gaps or spaces, a number of subtle, textural shifts can be detected throughout. Indeed, each panel is imbued with the distinctive rhythm of its maker, their idiosyncratic approaches to the process resulting in fluctuating fields of colour which appear to undulate in a wave-like motion across the panels. These subtle variations are dependent on a number of different factors, from the quality of the ball-point pen used, to the varying amounts of pressure applied to the surface, the speed and length of each individual's stroke to their temperament on a given day, and even the gradual loss of pigment that occurred as a pen began to run out of ink. Revelling in the unexpected results proffered by chance, error or the peculiarities of the maker, Boetti embraced the guirks this form of collaboration brought to his vision, as his instructions were interpreted and executed differently by each individual

'A word turns into a sign, into a compilation of commas with a meaning. You see, that is a rule. You follow the thread of these commas. To follow the thread of a conversation is a tautology, and, quite apart from the rule, there is the structure of the transformation of the word into a sign. This is what you must make visible, you must render the comma as something that is not stable, that is unstable, and these small white points stand on a background hatched with pens by another hand'.

-Alighiero Boetti



PROPERTY FROM THE FOLCO COLLECTION

LUCIO FONTANA (1899-1968)

Concetto spaziale, Attese

signed, titled and inscribed 'ATTESE 1+1-78AET I. fontana "Concetto spaziale"' (on the reverse) waterpaint on canvas 28% x 23% in. (73 x 60cm.) Executed in 1962

£600,000-800,000 US\$750,000-990,000 €670.000-890.000 'I'm either a madman or a saint!!! However, I may be a saint. I have suffered so much oppression that by now I should be in a mental hospital, but these "Attese" give me peace!! In so many years of work, this is the happiest moment for me!'.

-Lucio Fontana



Umberto Boccioni, *Stati d'animo 1: quelli che restano*, 1911. Museo del Novecento, Milan. Photo: © Studio Fotografico Luca Carrà / Scala, Florence.

PROVENANCE:

G. Zini Collection, Bologna.
Anon. sale, Sotheby's, London, 2 July 1987, lot 664.
Gallery Art Point, Tokyo.
Private Collection, Japan.
Anon. sale, Sotheby's, London, 10
December 1999, lot 154.
Private Collection, Italy.
Acquired from the above by the previous owner, and thence by descent to the present owner.

EXHIBITED:

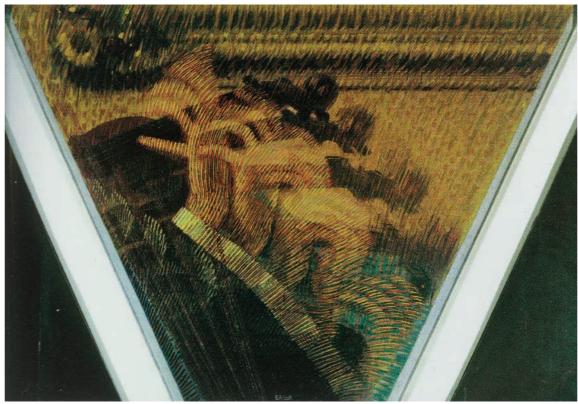
Tokyo, Tama Art University Museum, Lucio Fontana Spatial Conception, 1990, no. 43 (illustrated in colour, p. 47).

Tokyo, Mitsukoshi Museum of Art, Lucio Fontana. La penetrazione dello spazio, 1992. This exhibition later travelled to Kagoshima, Municipal Museum of Art and Nishinomiya, Otani Museum of Art.

LITERATURE:

E. Crispolti, Lucio Fontana Catalogue Raisonné des peintures, sculptures et environnements spatiaux, vol. II, Brussels 1974, no. 62 T 20 (illustrated, p. 132). E. Crispolti, Lucio Fontana Catalogo Generale, vol. I, Milan 1986, no. 62 T 20 (illustrated, p. 445). E. Crispolti, Lucio Fontana Catalogo Ragionato di Sculture, Dipinti, Ambientazioni, vol. II, Milan 2006, no. 62 T 20 (illustrated, p. 631).





Giacamo Balla, La mano del violinista o Ritmi del violinista, 1912. Estorick Collection of Modern Italian Art, London. Artwork: @ Giacamo Balla, DACS 2019.

A troupe of nine balletic cuts penetrates the surface of Lucio Fontana's enigmatic and otherworldly Concetto spaziale, Attese. Each carefully executed incision follows an intuitive rhythm and graceful momentum, sending ripples of energy, light and shadow across the monochrome green canvas, a colour rarely seen within Fontana's œuvre. With its proliferation of elegant slashes spread across the olive-hued surface, the present work is reminiscent of the earliest tagli Fontana made in 1958. Yet, unlike these works, here Fontana has mastered his gesture, attaining the perfect balance between gesture and material, light and space. It is in the striking contrast between the unblemished monochrome surface and the darkness of the enigmatic voids in Concetto spaziale, Attese that Fontana's Spatialism, the movement he founded in 1947, finds its greatest expression. With the dramatic gesture of the cut, Fontana opened up the two-dimensional surface of the canvas to incorporate the space surrounding it and reveal the limitless black void behind: the enigmatic fourth dimension. Revelatory in its concept and infinitely poetic in its appearance, Concetto spaziale, Attese immortalises the fleeting moment of the gesture for eternity; a crystallization of the artist's career-long formal and conceptual concerns.

Fontana began his series of *tagli* in 1958, four years before he created the present work. Having already punctured the canvas with constellations of small holes in a series known as *buchi*, Fontana extended this concept by slashing the canvas in vertical cuts. With the downward thrust of a razor blade, Fontana severed

through the site that had served as the basis of artistic creation for centuries. Splitting apart the haloed surface of the canvas, Fontana destroyed the traditional illusory space of the picture plane and revealed to the viewer the dark space that lies beyond the canvas. 'I make a hole in the canvas', the artist stated, 'in order to leave behind the old pictorial formula, the painting and the traditional view of art and I escape symbolically, but also materially, from the prison of the flat surface' (Fontana, quoted in T. Trini, 'The last interview given by Fontana', in W. Beeren & N. Serota, eds., *Lucio Fontana*, exh. cat., Amsterdam & London, 1988, p. 34). This performative act was one of the most decisive breakthroughs of Twentieth Century art; a radical innovation that revolutionised the conception of painting.

Fontana's fascination with the recent technological advancements that showed that the image of space had become an indeterminate universe without confines and external points of reference laid the basis for his own spatial research. Shocked by the overwhelming power of the atomic bomb that was dropped on Hiroshima and Nagasaki in 1945, the world acutely realised the huge potential nuclear technology, elemental particles and the atom itself possessed to alter the planet and open the door to an unknown reality. In the wake of these events, Fontana felt a change in art's essence and form was needed in order to arrive at a greater art, one which could conform to the needs of the spirit of the time. 'The quiet life has disappeared', the *Manifesto Blanco* of 1946 declared. 'The notion of speed is constant in the

'An act of rupture, beyond the limits imposed by habit, customs and tradition but – let this be clear – one that was born of an honest understanding of tradition, and the academic use of the chisel, of the pencil, of the brush and of colour'.

-Lucio Fontana

life of man. The artistic age of colours and paralytic forms is over. Man is increasingly insensitive to fixed images without signs of vitality. The old immobile images no longer satisfy the needs of the new man, who has been formed in the need for action, in coexistence with mechanics, which imposes constant dynamism... Appealing to this transformation in the nature of man, in psychic and moral terms and in all human relations and activities, we abandon the practice of all the forms of known art, we commence the development of an art based on the unity of time and space' (Manifesto Blanco, 1946 in E. Crispolti & R. Siligato, eds., Lucio Fontana, exh. cat., Rome, 1998, p. 116).

Fontana had been watching these innovations in space travel and quantum physics with fascination, and considered existing modes of painting and sculpture outdated, unable to reflect the accelerated process of contemporary change. In the new age of Space-exploration, mankind would gain, he believed, a new spiritual awareness that would ultimately transcend everything about the earth-bound world of matter and all materialistic thinking. In this new age, Fontana believed, the aesthetic or artistic expression of man's intelligence would take on new nonmaterial forms. Liberated from the stuff of matter, this new art would be made with light and space. Faced with this reality, Fontana called for artists to embrace this revolutionary, exciting age and produce a new art entrenched in the extraordinary developments of science and space travel.



ALBERTO BURRI (1915-1995)

Combustione

signed, dedicated and dated 'Buon Natale e buon anno BURRI Roma 60' (on the reverse) plastic, oil and combustion on canvas 2% x 51/4in. (7.3 x 13.2cm.)
Executed in 1960

£280,000-320,000 U\$\$350,000-390,000 €320,000-360,000 'For a long time I have wanted to explore how fire consumes, to understand the nature of combustion, and how everything lives and dies in combustion to form a perfect unity'.

-Alberto Burri



Alberto Burri, New York, 1957. Photo: © Tony Vaccaro/Hulton Archive/Getty Images. Artwork: © Fondazione Palazzo Albizzini Collezione Burri, Città di Castello – DACS 2019.

PROVENANCE:

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

LITERATURE:

Marca-Relli l'amico americano; sintonie e dissonanze con Afro e Burri, exh. cat., Galleria d'Arte Niccoli, Parma 2002 (illustrated in colour, p. 282).

Fondazione Palazzo Albizzini (ed.), Alberto Burri. General Catalogue, Città di Castello 2015, vol. II, no. 913 (illustrated in colour, p. 111); vol. VI, no. i6041





Installation view Alberto Burri: The Trauma of Painting, Solomon R. Guggenheim Museum, New York, October 9, 2015-January 6, 2016. Artwork: © Fondazione Palazzo Albizzini Collezione Burri, Città di Castello - DACS 2019.

Appearing like a scorching segment of a molten landscape, *Combustione* epitomises, on a miniature and highly intimate scale, the artist's radical embrace of unorthodox artistic materials and processes. Using fire as his brush and plastic as his ground, Burri has created a powerful composition that is at once wholly abstract but at the same time imbued with all the sweeping drama and grandeur of a Baroque painting. With its richly visceral, searing red and velvety black surface, riven by craters, accretions and indentations left from the fiery *inferno* that bore its creation, this work is a sensual celebration of its material parts, an exaltation of the humblest of materials and most elemental of processes.

Fire, an element traditionally associated with destruction rather than artistic creation, had first entered Burri's practice in mid-1950s. Unleashing the fearsome power of this force first on paper, then burlap, wood and metal, Burri subsequently moved to plastic, first experimenting with this ubiquitous modern material in 1957, three years before he created the present work. In harnessing fire as a means of artistic creation, Burri once again made a significant leap in pushing the boundaries of artmaking, conceiving of an entirely new mode of painting. Taking a sheet of plastic, Burri entered into an intimate dialogue with the material. Wielding a blowtorch, he sculpted, manipulated and shaped the plastic as it melted and charred, constantly in control and relishing the effects the fire made as the material succumbed to the heat wrought upon it. 'Nothing is left to chance', he described of his practice of burning. 'What I do here is the most controlled

'There is an element in Burri's fire paintings that reaches backward to primordial feelings and speaks to every person's experience of watching fires and of knowing the danger and pain in burning'.

-Gerald Nordland

and controllable type of painting... You need to control the material and this is achieved by mastering the technique' (Burri, quoted in E. Braun, *Alberto Burri: The Trauma of Painting*, exh. cat., New York & Dusseldorf, 2015-2016, p. 211).

Burri's practice of creating miniature versions of his series had begun in 1953 when he sent his friend, the then Guggenheim director, James Johnson Sweeney, a small-scale work as a Christmas and New Year present. The present *Combustione* was similarly given to the first owner as a holiday gift in 1960. With these small size versions of his various series, Burri was able to distil the central features of each group into a perfect, miniature format. As a result, each aesthetic detail becomes magnified and exaggerated as Burri manipulated his materials with perfect control; in the present work, for example, the shining surface of the plastic, its fiery ruptures and lacerations, and the dialogue between red and black are all heightened, the surface made all the more dramatic thanks to its small scale



PIERO MANZONI (1933-1963)

Achrome

cotton balls $7\% \times 9\%$ in. (18 x 25cm.) including the artist's frame: $14\% \times 16\%$ in. (36.1 x 42.2cm.) Executed in 1961-1962

£250,000-350,000 US\$310,000-430,000 €280,000-390,000 'Abstractions and references must be totally avoided. In our freedom of invention we must succeed in constructing a world that can be measured only in its own terms. We absolutely cannot consider the picture as a space on to which to project our mental scenography. It is the area of freedom in which we search for the discovery of our first images. Images which are as absolute as possible, which cannot be valued for what they record, explain and express, but only for that which they are: to be'

-Piero Manzoni



Joseph Beuys, Fat Felt Sculpture, 1963. Museum of Modern Art (MoMA), New York. Artwork: © Joseph Beuys, DACS 2019. Photo: © 2019. Digital image, The Museum of Modern Art. New York/Scala, Florence, 165, 1996.

PROVENANCE:

A. Maschera Collection, Milan.
Cochrane Collection, Turin.
G. Manzo Collection, Milan.
Studio Casoli, Milan.
Private Collection, Italy.
Eyes Wide Open: an Italian Vision, Christie's
London, 11 February 2014, lot 76.
Private Collection.

EXHIBITED:

Cannes, Casino Municipal, L'art actuel en Italie, 1965-1966, no. 46 (illustrated, unpaged). This exhibition later travelled to Rome, Galleria d'Arte Moderna; Dortmund, Fritz-Henssler-Haus Gartensaal; Bergen, Bergens Kunstforening and Oslo, Kunstnernes Hus.

Tokyo, The National Museum of Art, Exhibition of Contemporary Italian Art, 1967 (illustrated, p. 41).

Milan, Palazzo Reale, *Piero Manzoni. Milano et mitologia*, 1997, no. 65 (illustrated, p. 85).

LITERATURE:

T. del Renzio & U. Agliani Lucas, *Piero Manzoni*, Milan 1967 (illustrated, p. 65). G. Celant, *Piero Manzoni Catalogo generale*, Milan 1975, no. 11 bc (illustrated, p. 232). F. Battino & L. Palazzoli, *Piero Manzoni: Catalogue Raisonné*, Milan 1991, no. 744 BM (illustrated with incorrect orientation, p. 379). G. Celant, *Piero Manzoni Catalogo generale*, vol. II, Milan 2004, no. 934 (illustrated, p. 532).





Piero Manzoni with *Uova*, 1960. Photo: © Ole Bjorndal Bagger. Artwork: Courtesy Fondazione Piero Manzoni.

Occupying the artist almost continuously from 1957 until his death in 1963, Piero Manzoni's Achromes sought to transform the picture plane from a field of illusion into an autonomous work of art in itself. Expelling all external references from the image and instead embracing the material dimension of the painting, Manzoni sought to bring art back to its primordial, absolute form in these works, thus opening the medium to infinite new possibilities. The stark beauty and purity of Manzoni's Achromes stood in direct contrast to the prevailing emotional outpouring and visceral energy of the Abstract Expressionists, whose dramatic paintings were imbued with the internal angst and turmoil that plagued their creators. Instead, Manzoni believed the canvas should be 'an area of liberty,' released from the conventions of figurative representation and artistic gesture (Manzoni, quoted in G. Celant, Piero Manzoni Catalogo Generale, Milan, 2004, p. LIII). To achieve this goal, he set out to eliminate all subjective emotion from the pictorial surface, instead endowing the very materials with which the artwork was created with a sense of potential and presence.

Dating from 1961-62, the present *Achrome* emerged during a moment of radical evolution in Manzoni's experimental series, as he began to explore the creative potential of readily available, commercially produced materials such as fibreglass, felt, polystyrene balls, and cotton wool. While Manzoni's earliest *Achromes* had been generated by soaking pieces of canvas in kaolin, a slow-drying soft form of clay which created an array of folds, wrinkles and layers as it set, by 1959 the artist had begun

'Art is not a matter of hedonism, but of bringing to light preconscious universal myths and reducing them to an image. Art therefore is not a descriptive phenomenon, but a scientific process of foundation'

-Piero Manzoni

to introduce textiles into his work, constructing grid-like, stitched structures from small squares of white fabric. In the present work, thirty-five pieces of tightly spiralled cotton wool are aligned in neat rows, their edges brushing against one another as they sit side by side in a compact, rectangular pattern. Set against an expansive background of rich red velvet, the ubiquitous bathroom staples are transformed by the artist into a precious object, their innocuous forms imbued with an aura of reverence akin to an ancient relic. By removing these everyday objects from their traditional context in this way, Manzoni invites the viewer to reexamine the soft, tactile roundness of their unique, yet intensely familiar materiality, giving the cotton wool a life beyond the utilitarian purpose for which they were created.

By embracing the potentials of readymade materials such as the cotton ball in these Achromes. Manzoni further reduced the artist's role in the act of creation to the bare minimum, thus extending the sense of autonomy within the artwork. Believing that the traditional illusionistic treatment of the canvas was artificial and limited the expressive possibilities of the artwork, Manzoni proclaimed: 'I am quite unable to understand those painters who, whilst declaring an active interest in modern problems, still continue today to confront a painting as if it was a surface to be filled with colour and forms according to an aesthetic taste which can be more or less appreciated, more or less guessed at. [...] Why shouldn't this receptacle be emptied? Why shouldn't this surface be freed? Why not seek to discover the the unlimited meaning of total space, of pure and absolute light?' (Manzoni, 'Free Dimension', Azimuth, no. 2, Milan 1960, reproduced in Piero Manzoni: Paintings, reliefs & objects, exh. cat., London, 1974, p. 46). This line of thinking led Manzoni to conclude that art should not be mediated by the artist, or intended as a representation of something else; instead, it should exist in an absolute, pure state, unfettered and autonomous. As a result, there is no evidence of the artist's hand in these Achromes: the surface appears completely untouched, devoid of expressive markings or spontaneous artistic gestures, denying the presence of their creator and instead revelling in the intrinsic qualities of their own materiality.



FRANCO ANGELI (1935-1988)

Grigio e Rosso

signed, titled, inscribed and dated 'angeli 1959 (GRIGIO E ROSSO) Roma' (on the stretcher) oil and tights on canvas and toile 66% x 41½ in. (170 x 105cm.)
Executed in 1959

£120,000-180,000 U\$\$150,000-220,000 €140,000-200,000 'Matter for me is a fragment of the enormous tear that overwhelmed Europe [...] My first painting looked just like that, like a wound after you have removed the bandage ... after blood has dried and there is no longer a vivid red mark'.

- Franco Angeli



Antoni Tàpies, Figure-landscape in Red, 1955–1956. Private Collection. Artwork: © Foundation Antoni Tapies, Barcelone/VEGAP, Madrid and DACS, London 2019.

PROVENANCE:

G. Franchetti Collection, Rome.
Private Collection, Florence.
Acquired from the above by the present owner.

EXHIBITED:

New York, The Murray and Isabella Rayburn Foundation, *Roma-New York 1948-1964*, 1994, p. 252 (illustrated, p. 166).

Castelluccio di Pienza, La Foce, *Gli anni originali*, 1995 (illustrated in colour and titled *Grigio e Nero*, p. 37).

Verona, Galleria d'Arte Moderna di Palazzo Forti, *Collezione Giorgio Franchetti*, 1999, no. 7 (illustrated in colour, p. 39).

Spoleto, Palazzo Arroni, *Gli amici del cuore a Giorgio Franchetti*, 2000 (illustrated in colour, p. 9). Rome, Galleria Erica Ravenna Fiorentini, *Roma anni '60: no-pop*, 2017 (illustrated in colour, p. 19).

LITERATURE:

Franco Angeli. A selection of artworks from Important European Collections, exh. cat., Ronchini Gallery, London 2017, no. 10 (illustrated in colour, p.70).

This work is registered in the Archivio Franco Angeli, Rome, under no. *P-260916*/786 and is accompanied by a certificate of authenticity.





Chaim Soutine, Schlachtkörper von Rindfleisch (Carcass of Beef), 1925. Minneapolis Institute of Arts, USA. Photo: © Bridgeman Images.

Created in 1959, Grigio e Rosso dates from a pivotal moment in Franco Angeli's career, in which he was actively questioning not only the subject of his art, but also the very materials and processes with which to create. One of the leading members of the later-named Scuola di Piazza del Popolo, Angeli had been politically active from an early age, and was deeply aware of the physical and mental scars that still remained in the wake of the Second World War. As such, Angeli's canvases of the late 1950s are often marked by a certain existential angst, as if they are trying to articulate the pain and devastation which still endured in the Italian psyche, years after the end of the conflict. 'Matter for me is a fragment of the enormous tear that overwhelmed Europe,' Angeli explained; 'my first painting looked just like that, like a wound after you have removed the bandage...after blood has dried and there is no longer a vivid red mark' (Angeli, quoted in G. De Marco, 'Piazza del Popolo: 1950-1960,' from La Tartaruga - Quaderno d'arte e di letteratura, n. 5/6, March 1989, pp. 105). A fundamental influence for the artist during this period was Alberto Burri, whose ground-breaking experimental canvases Angeli had first encountered in the mid-1950s. Intrigued by the manner in which Burri manipulated and repurposed the ubiquitous materials of everyday life - sacking, wood, or plastic - to create a new form of art, Angeli embraced the artistic potential of non-traditional materials, most notably fine layers of gauze, voile and nylon. Having worked in both a laundry and an upholstery shop in his youth, Angeli had been exposed to the sensual, tactile potentials of these synthetic textiles from an early age, and integrated lengths of fabric into both his abstract and representational images. Layering the gauze or nylon over the painted canvas, Angeli played with the very materiality of the semi-sheer fabrics, creating partially transparent screens that simultaneously conceal and reveal the painted surface beneath.

Similarly, it was Burri's experiments with the viscous properties of tar in his *Catrami* series that drove Angeli to explore the creative potential of deep, shadowy greys and blacks in works such as *Grigio e Rosso*. As he explained: 'I was intrigued by [Burri's] *Catrami* with their black on black and I often asked myself about the possibility of working in a single colour: I discovered in this way that even a monochrome painting is not then of a "single colour", but on the contrary can have a dynamic surface, enlivened by variations, transparencies, if the drafting is given in different ways' (Angeli, quoted in L. M. Barbero, 'Simbolo e Memoria. Il percorso di Franco Angeli negli anni Sessanta', in *Franco Angeli – gli anni '60*, exh. cat., pp. 19-20).

In Grigio e Rosso, a shock of red emerges from the depths of the rich, dark background, a phantom form suspended in the middle of the canvas, its contours indistinct and vaporous, exerting a ghostly presence as it hovers just beyond our perception. A series of perforations and tears punctuate its form, creating a shape that is hauntingly suggestive, shifting alternately between a mask, a torn piece of fabric, or the raw opening of a wound. The layers of soft, diaphanous gauze that cover the surface of the composition add to the mystery of the subject, rendering the form almost imperceptible, its presence only glimpsed through the hazy barrier of the veil. At the same time, the nature of the fabric calls to mind the process of healing, imbuing the canvas with a certain hopefulness: 'it is like after a long illness when healing finally arrives,' Angeli explained, 'and then rather than putting a bandage around a wound you prefer a light, thin veil' (Angeli, quoted in ibid, p. 20).



Alberto Burri, Catrame, 1949. Fondazione Palazzo Albizzini Collezione Burri, Italy. Artwork. © Fondazione Palazzo Albizzini Collezione Burri, Citta di Castello - DACS 2019. Photo: © 2019. White Images/Scala. Florence.

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MARINO MARINI (1901-1980)

Cavallo e giocoliere (Acrobata con cavallo rosso)

signed with the artist's initials 'MM' (lower right); signed, inscribed and dated 'MARINO MARINO MARINO MARINO MARINO MARINO 1957 23 PIAZZA MIRABELLO N2 MILANO' (on the reverse) oil on canvas 59 x 471/4in. (150.5 x 120cm.)
Painted in 1957-1958

£350,000-500,000 US\$440,000-620,000 €400,000-560,000 'For me, to conceive of a form is to perceive a colour – vision of colour, ardour of life, ardour of form. It's in colours I have looked for the point of departure for each idea which was to become a reality. Painting is to place oneself in the poetry of action; and action in coming about becomes true'.

-Marino Marini



Pablo Picasso, Meneur de Cheval Nu, 1905. Museum of Modern Art, (MoMA), NY. Artwork: © Succession Picasso/DACS, London 2019. Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala. Florence.

PROVENANCE:

Dominion Gallery, Montreal (no. C3322). Private Collection, North America, by whom acquired from the above, in 1964.

Anon. sale, Christie's New York, 1 May 1996, lot 363. Anon. sale, Sotheby's London, 21 October 2002, lot 13. Acquired at the above sale by the present owner.

LITERATURE:

H. Read, P. Waldberg & G. di San Lazzaro, *Marino Marini: Complete Works*, New York 1970, no. 264 (illustrated with inverted dimensions, p. 433). E. Steingräber & L. Papi, *Marino Marini, Paintings*, Johannesburg 1989, p. 316, no. 376 (illustrated, p. 196).





Female Dancer: Tomb Figurine, second half of the 7th century B.C., China, Tang dynasty. Photo: © Artokoloro Quint Lox Limited / Alamy Stock Photo.

Cavallo e giocoliere (Acrobata con cavallo rosso) focuses on a subject which had fascinated the artist since the 1920s – the theatrical drama of circus and acrobatic performers, captured in the midst of their act. Featuring the playful character of the juggler, executed in purple and yellow hues, standing next to a figure of a red horse against a blue and orange backdrop, the composition is a continuation of Marini's explorations into not only the dynamism and energy of these players, but also the darkness and sadness that often underpinned their lives. Characterised by a combination of humour and pathos, the juggler is a reoccurring character in the artist's œuvre, appearing time and again both in painting and sculpture, alongside the wonderful and bizarre world of the circus and the characters inhabiting it.

Here, the figure of the juggler is depicted with one arm lifted and the other cut off at the shoulder, eliminating one of the most instrumental body parts associated with his craft. The absence of the juggler's arm is contrasted by the stance he adopts, planting his feet firmly on the ground in order to establish a wider centre of gravity, ensuring he achieves the necessary balance and concentration for his performance. Similarly, the head of the figure is straight, arching slightly backwards and angling to the left – as if keeping tabs on a series of invisible objects he has tossed into the air. Appearing agile and playful, the one-armed juggler becomes an absurd figure – restricted by the physical limitations of his body, he nonetheless carries on with his

'And then I come back to colour... I dye and I paint, I paint and I dye, until I get to the incrustations, to superimpositions which give, by themselves, the texture'.

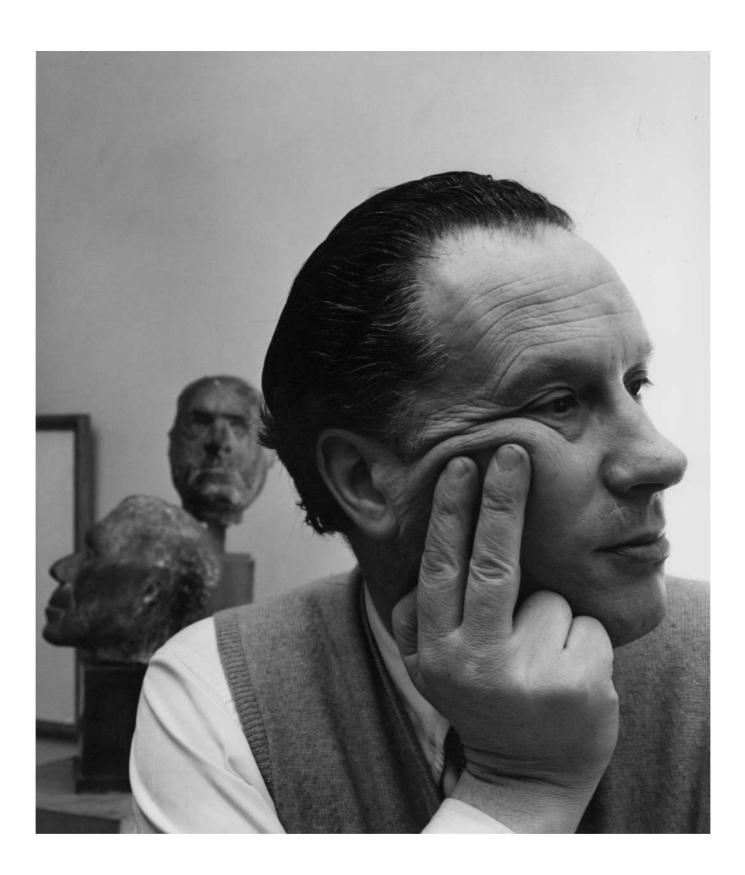
- Marino Marini

performance. Conveying both a sense of harmony and opposition, the present canvas cleverly toys with the beholder's perception of reality, creating a complex interplay between reality and illusion.

The theme of performance in Marini's œuvre is also closely associated with ancient rites and festivals, linking the present with past civilisations across different cultures. One of the earliest inspirations for the characters featuring in his circus-themed works were the statuettes of supple and graceful dancers from the Tang Dynasty - the ruling imperial dynasty of China between the 7th and 10th centuries AD. The small bronze votive figurines. along with surviving colourful fragments of frescoes depicting Minoan acrobats, provide a link between the iconography of Marini's compositions and the visual language employed by the earliest civilisations inhabiting the Mediterranean. Marini inherited from these ancient cultures a passion for the depiction of public games and festivities as well as the relationship between man and nature. Based on themes from the distant past, embedded into the collective memory of humanity, Cavallo e giocoliere (Acrobata con cavallo rosso) therefore embodies the distinctive timelessness that Marini portrayed throughout his artistic production.



Marino Marini, *Cavallo*, 1950. Sold, Christie's, London, 18 June 2013. Artwork: © Marino Marini, DACS 2019.



A WORK FROM THE WALTER FONTANA COLLECTION, MILAN

λ132

GIORGIO MORANDI (1890-1964)

Paesaggio

signed and dated 'Morandi 1937' (lower left) oil on canvas 21 x 18%in. (53.5 x 48cm.) Painted in 1937

£200,000-300,000 U\$\$250,000-370,000 €230,000-330,000 'The Emilian Apennines... at medium altitude, between the highest peaks and the low hills, unite two irreconcilables, sweetness and asperity; they are spare and sterile yet wonderfully luminous; their colours are few, hardly touched in and delicate, never violent, never contrasting, the shadows diffused, never dramatic'.

-Roberto Tassi

PROVENANCE:

Galleria del Secolo, Rome.
Galleria S. Solari, Rome.
Galleria La Medusa, Rome.
Galleria Annunciata, Milan.
Galleria Gissi, Turin (no. 2205), by 1962.
I. Pietra Collection, Milan, by 1977.
Galleria Nuova Codebò, Turin (no. 724-67).
Anon. sale, Finarte Milan, 9 December 1986, lot 229.
Galleria Annunciata, Milan (no. 5365).
Acquired from the above in 1987, and thence by descent to the present owner.

EXHIBITED:

Rome, Galleria Nazionale d'Arte Moderna, *Pittura italiana contemporanea*, 1958.

LITERATURE:

L. Vitali, *Morandi, Catalogo generale*, vol. I, 1913-1947, London 1983, no. 223 (illustrated, unpaged).





Paul Cézanne, Le Quartier du Four à Auvers-sur-Oise, circa 1873. Philadelphia Museum of Art

Just as Paul Cézanne's name is indelibly wedded to Aix-en-Provence, so that of Giorgio Morandi immediately calls to mind Bologna, the city where he was born and lived for the entirety of his life, as well as the surrounding Emilian landscape and the small, rural village of Grizzana. Over the course of his career, Morandi and his sisters made frequent trips to Grizzana, often spending the sweltering summer months there. This was one of the only variations to the artist's unchanging routine and simple lifestyle; the elusive artist rarely travelled and left Italy only twice during his lifetime. In his landscape painting, Morandi distilled the essence of Grizzana into painterly form, capturing the glowing, golden light, dusty green hues, terracotta-roofed farmhouses and the enveloping warmth of this corner of rural Italy. All of these characteristics can be found in Paesaggio of 1937, a work formerly held in the esteemed Italian twentiethcentury art collection of Walter Fontana.

Roberto Tassi described the hold that Grizzana had over Morandi, his words serving as a vivid description of a painting such as *Paesaggio*: 'The Emilian Apennines... at medium altitude, between the highest peaks and the low hills, unite two irreconcilables, sweetness and asperity; they are spare and sterile yet wonderfully luminous; their colours are few, hardly touched in and delicate, never violent, never contrasting, the shadows diffused, never dramatic; they combine the harsh, violet, desert of the exposed formations with the chestnut and beech woods, scattered rocks,

meadows... stone houses; they are not sacred like the summit, but familiar and intimate; nothing dramatic, but essential...' (R. Tassi, 'Le paysage de Morandi', in *Giorgio Morandi artista d'Europa*, exh. cat., Brussels, 1992, p. 20, quoted in *Giorgio Morandi 1890-1964*, exh. cat., New York & Bologna, 2008-2009, p. 160).

Rendered with thick strokes of rich green paint, Paesaggio, as so many of the artist's landscape paintings, is endowed with a sense of silence, as if time was standing still. Embalmed in a gentle, unmodulated light and void of sky, Paesaggio becomes, like Morandi's still-lifes, a timeless and abstracted evocation of reality. As Cesare Brandi has described these works: 'Those landscapes will never give the sense of a moment seized and subtracted from nature, as in a photograph or the paintings of Macchiaioli... The immediacy of his vision... is not instantaneity. The duration of these landscapes is infinite: the image of them goes back indefinitely, in determinate focus; they are primarily mental images conserved and reactivated by memory. Landscapes reflected on over time, fixed and established as they are, without any particular purpose. They lend their undergrowth and meadows, their density of shadows and open expanses, to an internal process and he readapts them in a sequence of simple colours and rearranges them in changed spatial relationships' (C. Brandi, quoted in *Giorgio Morandi 1890-1964*, exh. cat., New York & Bologna, 2008-2009, p. 160).



PROPERTY FROM A PRIVATE COLLECTION, ROME

λ133

GIORGIO DE CHIRICO (1888-1978)

Le muse inquietanti

signed 'G. de Chirico' (lower left) oil on canvas 38½ x 25½in. (97 x 66cm.) Painted in 1962

£400,000-600,000 US\$500,000-740,000 €450.000-670.000 'The picture attracts and repels, beguiles and frightens, conveys a warm nostalgic aura but at the same time suggests an impending catastrophe. There is no action; the piazza is still; the figures wait'.

-J.T. Soby



Andy Warhol, The Disquieting Muses (After de Chirico), 1982. Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

PROVENANCE:

Generale Martini, Turin, by 1972. Private Collection, Italy.

Private Collection, Brescia, by whom acquired *circa* 1980. Anon. sale, Christie's Milan, 28 November 2006, lot 334. Private Collection. Rome.

LITERATURE:

C. Bruni Sakraischik, *Catalogo Generale Giorgio de Chirico*, vol. III, *Opere dal 1951 al 1971*, Milan 1972, no. 407 (illustrated, unpaged).





Giorgio de Chirico, *Le muse inquietanti*, 1917. Sammlung Moderne Kunst in der Pinakothek der Moderne, Munich. Artwork: © Giorgio de Chirico, DACS 2019. Photo: © bpk / Bayerische Staatsgemäldesammlungen.

In Le muse inquietanti (Disquieting Muses) Giorgio de Chirico revisits one of his most famous and enduring subjects, which he had first explored at the height of his metaphysical period. Set on a stage-like wooden platform in front of the red-bricked Castello Estense in Ferrara, a group of classically inspired mannequins stand, their dark shadows heightening the plunging perspective of this compellingly enigmatic and perplexing scene. The artist had first introduced the Le muse inquietanti to his paintings while stationed in Ferrara during the First World War, originally entitling the work Le vergini inquietanti (Disquieting Virgins). However, he later altered the title, identifying the figures as the Muses: the mythological figures, daughters of Zeus and Mnemosyne and goddesses of inspiration in knowledge and the arts.

The strangely adorned figures are composed of modern day mannequin heads, and stiff, classical bodies, which distort their mythological identity, rendering their role in the painting indecipherable and obscure. These disquieting muses occupy an equally unfathomable setting: the juxtaposition of the mythological past with the theatrical yet eerily modern world creates a surreal scene of hidden meanings and mysterious signs, an encapsulation of de Chirico's Metaphysical work. James Thrall Soby, one of the earliest scholars of the artist's work, wrote of the enduring captivation of the *Le muse inquietanti*: 'The picture attracts and repels, beguiles and frightens, conveys a warm nostalgic aura but at the same time suggests an impending catastrophe. There is no action; the piazza is still; the figures wait' (James Thrall Soby, *Giorgio de Chirico*, exh. cat., New York, 1966, p. 136).

The dreamlike, melancholic world that de Chirico conjured in this painting enchanted the Surrealists. André Breton greatly admired this painting and the poet Paul Eluard, who had amassed a large collection of works by the artist, was keen to buy it. In a letter from 24 March 1924, de Chirico explained to Éluard's wife Gala, in answer to her request to buy I pesci sacri and Le muse inquietanti, both of which he had already sold: 'If you would like exact replicas of these two paintings, I can make them for you for 1,000 Lira each. These replicas will have no fault other than having been executed with a more beautiful material and a more skilful technique' (de Chirico, letter to Gala Éluard, in P. Baldacci, Betraying the Muse: De Chirico and the Surrealists, New York & Milan, 1994, p. 201). The Éluards agreed to de Chirico's controversial idea of replicating his own painting, and their version of Le muse inquietanti would prove to be the first of several versions of this theme.

De Chirico continued to repeat, replicate and quote from his own compositions and paintings throughout the 1920s and beyond, believing that the original idea expressed in a painting was more important than the artefact itself. In copying his own work, de Chirico challenged the modernist compulsion for authenticity and uniqueness, and in so doing, prefigured the work of the Pop artists of the 1960s and the subsequent post-modernist movement. When, in 1979, the Museum of Modern Art in New York held a retrospective of de Chirico's work, Andy Warhol came across a reproduction of the many variants of Le muse inquietanti, and recognised in de Chirico the same concern with appropriation that he was exploring in his own work: 'De Chirico repeated the same images throughout his life. I believed he did it not only because people and dealers asked him to do it, but because he liked it and viewed his repetition as a way of expressing himself. This is probably what we have in common... The difference? What he repeated regularly, year after year, I repeat the same day in the same painting' (Warhol, quoted in 'Industrial metaphysics: Interview with Andy Warhol by Achille Bonito Oliva', in Andy Warhol (After de Chirico), exh. cat., London, 1998, p. 8).



Eustache Le Sueur, *Clio, Euterpe and Thalia, circa* 1652-1655. Musée du Louvre, Paris. Photo: © akg-images / Erich Lessing.







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 hyddwish of birthe safeton ydd mast legister o'r a huinnest hidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

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

(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™

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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.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. NAT 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 country, or locate to which the town be simpled. Successful blocked claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate In certain countries, local laws 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 \(\lambda\) next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the hammer price of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price in euros!

(in euros)

4% up to 50,000

3% between 50.000.01 and 200.000

1% between 200,000.01 and 350,000

0.50% between 350.000.01 and 500.000 over 500,000, the lower of 0.25% and 12,500 euro.

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

F WARRANTIES

1 SELLER'S WARRANTIES

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

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

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our authenticity warranty). If, within five years of the date of the auction, you give notice to us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
(b) It is given only for information shown in **UPPERCASE type** in the

first line of the **catalogue description** (the **'Heading**). It does not apply to any information other than in the **Heading** even if shown 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 carsings on the security of the control of the carsings on the plage unit 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 Christle's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a

lot's full catalogue description before bidding.

(d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion

(f) The authenticity warranty does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**. (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity** warranty may not be transferred to anyone else.

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

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

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

(i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you or us.

We will not, in any circumstances, be required to pay you more than
the purchase price nor will we be liable for any loss of profits or
business, loss of opportunity or value, expected savings or interest,
costs, damages, other damages or expenses.

(i) Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; (iii) books not identified by title;

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return: or

(vi) defects stated in any condition report or announced at the time of sale.

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

South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

Calligraphy and Painting.

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided they the original buyer orifice we with full expecting 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

3 YOUR WARRANTIES

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

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

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. 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

F PAYMENT

1 HOW TO PAY

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

(i) the hammer price; and

(ii) the buyer's premium; and

(iii) any amounts due under section D3 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

(b) We will only accept payment from the registered bidder. Once to we will only accept payment from the registered bluder. Only issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

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

You must make payments to

Tou must make payments ou: Lloyds Bank PIc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies. com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment. (iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to condition (iv)Banker's draft

You must make these payable to Christie's and there may be conditions (v) Cheaue

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, 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

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due; UK Lloyds Bank base rate from time to time on the unpaid amount due; (ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
(iv) we can hold you legally responsible for the **purchase price** and

may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us); (vi) we can, at our option, reveal your identity and contact details to

the seller:

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holdin security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you

have made full and clear payment of all amounts due to us).
(b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

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

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

(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 procee 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 manufacturer;

(ii) a work created within a particular period or culture, if the lot is cribed 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 in source it the lot is described in the Heading as being of that origin or source; or (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section 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.

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 of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot. saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned. UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making

it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

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.
† 0	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium.
*	These 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 *I 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 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.	
	\star 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 .	
	st 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 Cleint 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
- (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

buyer (as applicable) must:

- (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.
 We charge a processing fee of £35.00 per invoice to check shipping/export documents. We

will waive this processing fee if

- you appoint Christie's Shipping Department to arrange your export/shipping. 5. If you appoint Christie's
- 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
- Ali 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. 195 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'.

0

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

Δ

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

•

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

λ.

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

.

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

~

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

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(q) 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

Δ Property Owned in part or in full by Christie's

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

o Minimum Price Guarantees

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

○ 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 the symbol $^{\circ} \bullet$.

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.

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

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

"Circle of ..."

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

*"Follower of ..."

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

*"Manner of ..."

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

*"After ...'

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

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

"Inscribed ...'

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

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

"With inscription ...

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

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

*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 strictly by appointment collection. from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

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

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

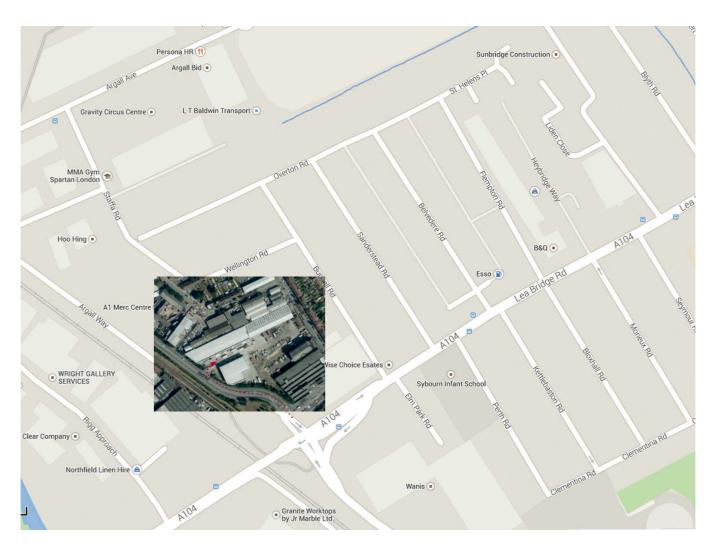


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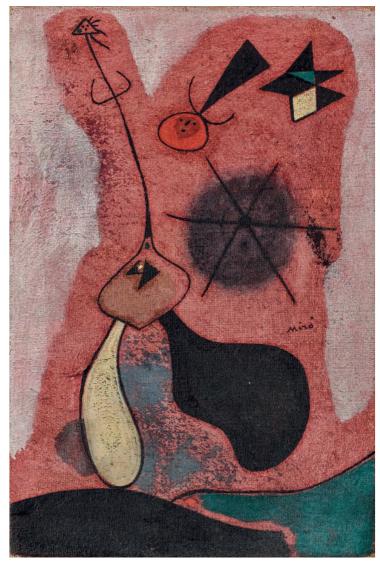
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197



06/08/18



JOAN MIRÓ (1893-1983)

Jeune fille courant

signed 'Miró' (centre right); signed, dated and titled 'JOAN MIRÓ. "jeune fille courant" 22-8-939.' (on the reverse)

oil on canvas

9½ x 6¾ in. (24.2 x 16.3 cm.)

Painted in Varengevile-sur-Mer on 22 August 1939

€350,000-550,000

ART MODERNE

Paris, 18 October 2019

VIEWING

12-17 October 2019 9, Avenue Matignon 75008 Paris

CONTACT

Valérie Hess vhess@christies.com +33 1 40 76 84 32





POST-WAR & COMTEMPORARY EVENING AUCTION

25 September-4 October 2019 8 King Street London SW1Y 6QT

Tessa Lord tlord@christies.com +44 (0)20 7389 2683

CHRISTIE'S



THE JEREMY LANCASTER COLLECTION

EVENING AUCTION

London, 1 October 2019 Viewing 25 September-1 October 2019 8 King Street London SW1Y 6QT CONTACT Tessa Lord tlord@christies.com +44 (0)20 7389 2683 GIORGIO MORANDI (1890-1964)

Natura morta

oil on canvas 10¼ x 16½ in. (26.4 x 41cm.) Painted in 1946 £400,000-600,000



ARNALDO POMODORO (B. 1926) Rotante Massimo, III bronze on artist's perspex box 31½in. (80cm.) diameter £180,000-250,000

PROPERTY FROM A EUROPEAN ROYAL HOUSE

London, 15th October 2019

VIEWING

11th - 14th October 2019 8 King Street London SW1Y 6QT

CONTACT

Adrian Hume Sayer ahume-sayer@christies.com +44 (0)20 7389 2696





Property from the estate of Bianca Carraro FULVIO BIANCONI (1915-1996)

A rare 'Scozzese' vase, model no. 4592, circa 1957 mould-blown fused coloured and lattimo glass canes 11% x 7 x 51/4 in. (30 x 18 x 13.5 cm.) £120,000 – 180,000

DESIGN

London, 16 October 2019

VIEWING

11-16 October 2019 8 King Street London SW1Y 6QT

CONTACT

Marta De Roia MDeRoia@christies.com +44 (0)20 7752 3261





LEONARDO LEONCILLO (1915-1968)

Taglio (Cut)

partially glazed terracotta

23% x 7½ x 5½in. (59.5 x 18.5 x 14cm.)

Executed in 1961

POST-WAR AND CONTEMPORARY ART DAY AUCTION

London, 5th October 2019

VIEWING

25th September - 4th October 2019 8 King Street London SW1Y 6QT

CONTACT

Zoë Klemme zklemme@christies.com +44 (0)20 7389 2249





Property from a Private New York Collection
PIERRE SOULAGES (B. 1919)

Peinture 12 Avril 1969

oil on canvas

32 x 39½ in. Painted in 1969.

€600,000-800,000

POST-WAR AND CONTEMPORARY ART EVENING SALE

Paris, 3 December 2019

VIEWING

30 November - 3 December 2019 9, Avenue Matignon 75008 Paris

CONTACT

Paul Nyzam pnyzam@christies.com +33 (0)1 40 76 84 15





GIO PONTI (1891-1979)

A rare 'Lattes' coffee table, executed for a private commission, Milan, circa 1955 painted brass, brass, glass, rubber produced by Giordano Chiesa, Milan, Italy 14½ x 32 in. diameter (37.5 x 81.5 cm.) £100,000-150,000

THINKING ITALIAN DESIGN

London, 16 October 2019

VIEWING

11 - 16 October 2019 8 King Street London SW1Y 6QT

CONTACT

Simon Andrews sandrews@christies.com +44 (0)20 7752 3380



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Italian Modern Art and Design

3-4 October 2019



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Villa La Vagnola, Cetona, Tuscany, Italy

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WRITTEN BIDS FORM

CHRISTIE'S LONDON

FRIDAY 4 OCTOBER AT 8.00 PM APPROXIMATELY

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

CODE NAME: BABELE SALE NUMBER: 17213

THINKING ITALIAN

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

UK£100 to UK£2,000 by UK£100s
UK£2,000 to UK£3,000 by UK£200s
UK£3,000 to UK£5,000 by UK£200, 500, 800

(eg UK£4,200, 4,500, 4,800)

 UK£5,000 to UK£10,000
 by UK£500s

 UK£10,000 to UK£20,000
 by UK£1,000s

 UK£20,000 to UK£30,000
 by UK£2,000s

UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000

(eg UK£32,000, 35,000, 38,000)

UK£50,000 to UK£100,000 by UK£5,000s UK£100,000 to UK£120,000 by UK£10,000s

Above UK£200,000 at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- 1. I request Christie's to bid on the stated ${\bf lots}$ up to the maximum bid I have indicated for each ${\bf lot}.$
- 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. 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.
- 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.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

17212

		1/213	
Client Number (if applicable)	Sale Number	
Billing Name (please print)			_
Address			
			Postcode
Daytime Telephone		Evening Telephone	
Fax (Important)		E-mail	
Please tick if you prefer	not to receive information abou	t our upcoming sales by	e-mail
	his written bid form and the Co		
Signature			
identity card, or passpo example a utility bill or lous business structures suc Compliance Departmer If you are registering to Christie's, please attach you are bidding, togeth who have not made a p wishing to spend more	rt) and, if not shown on the coank statement. Corporat has trusts, offshore computed at +44 (0)20 7839 9060 bid on behalf of someone identification documents or with a signed letter of a curchase from any Christie	e ID document, proo e clients: a certificate panies or partnership) for advice on the in who has not previou for yourself as well uthorisation from the 's office within the k is will be asked to su	e of incorporation. Other see please contact the formation you should supply. usly bid or consigned with as the party on whose behalf at party. New clients, clients ast two years, and those upply a bank reference. We
Name of Bank(s)			
Address of Bank(s)			
Account Number(s)			
Name of Account Officer(s)			
Bank Telephone Number			
PLEASE PRINT CLEARL	Υ		
Lot number Ma	aximum Bid £ ccluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

18/01/19



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INDEX

Α

Angeli, F., 130 Anselmo, G., 119

В

Boetti, A., 114, 120, 122, 126 Burri, A., 113, 117, 128

С

Castellani, E., 107, 111 de Chirico, G., 133

D

Dorazio, P., 112

Fontana, L., 108-109, 115, 125, 127

Œ

Gallo, G., 110

Lai, M., 101

M

Manzoni, P., 129 Marini, M., 131 Melotti, F., 123 Morandi, G., 116, 124, 132

P

Paolini, G., 121

R

Rotella, M., 104

S

Scarpitta, S., 106 Schifano, M., 105, 118

ī

Tancredi, 103

V

Vedova, E., 102

