

POST-WAR AND CONTEMPORARY ART
EVENING SALE



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Bridget Riley in her London studio.
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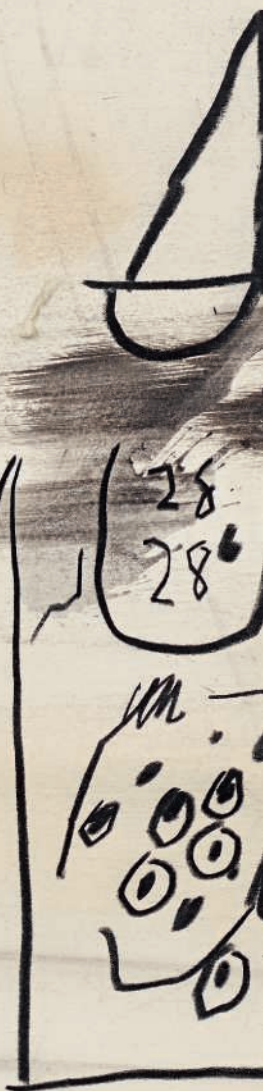
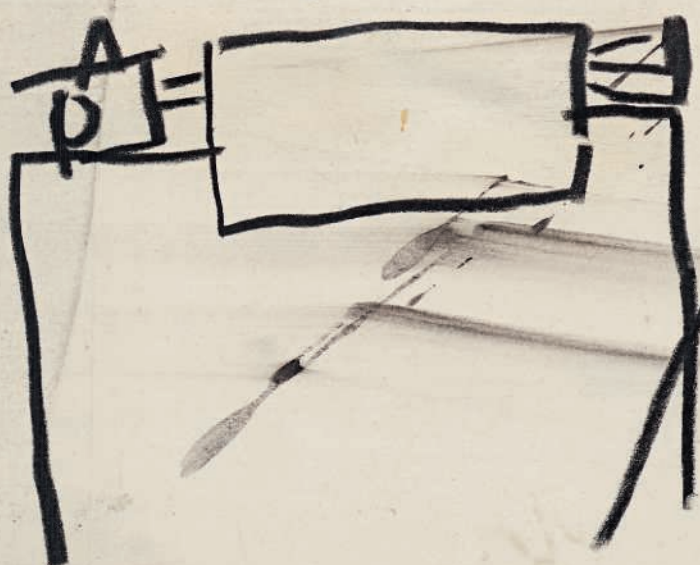


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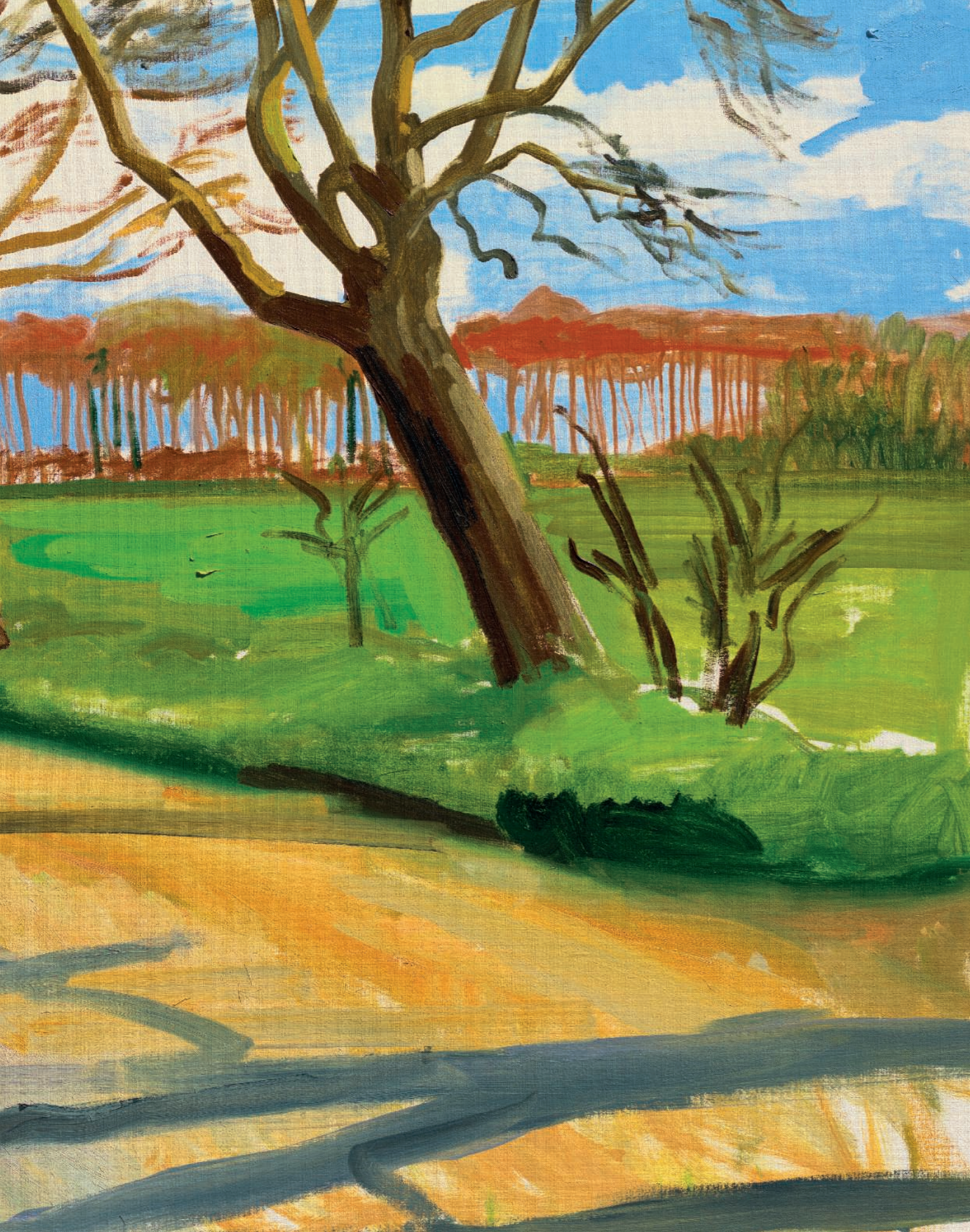
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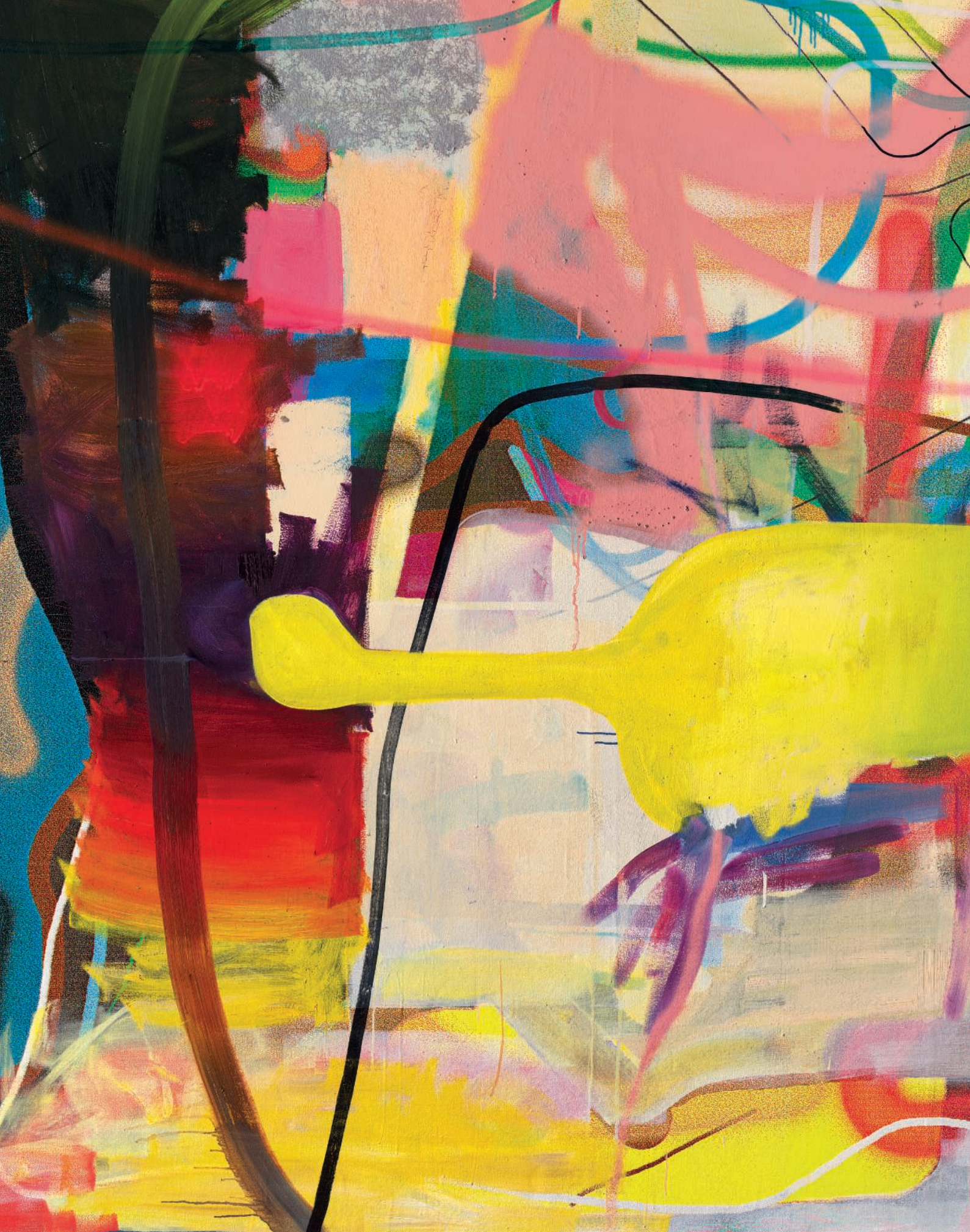












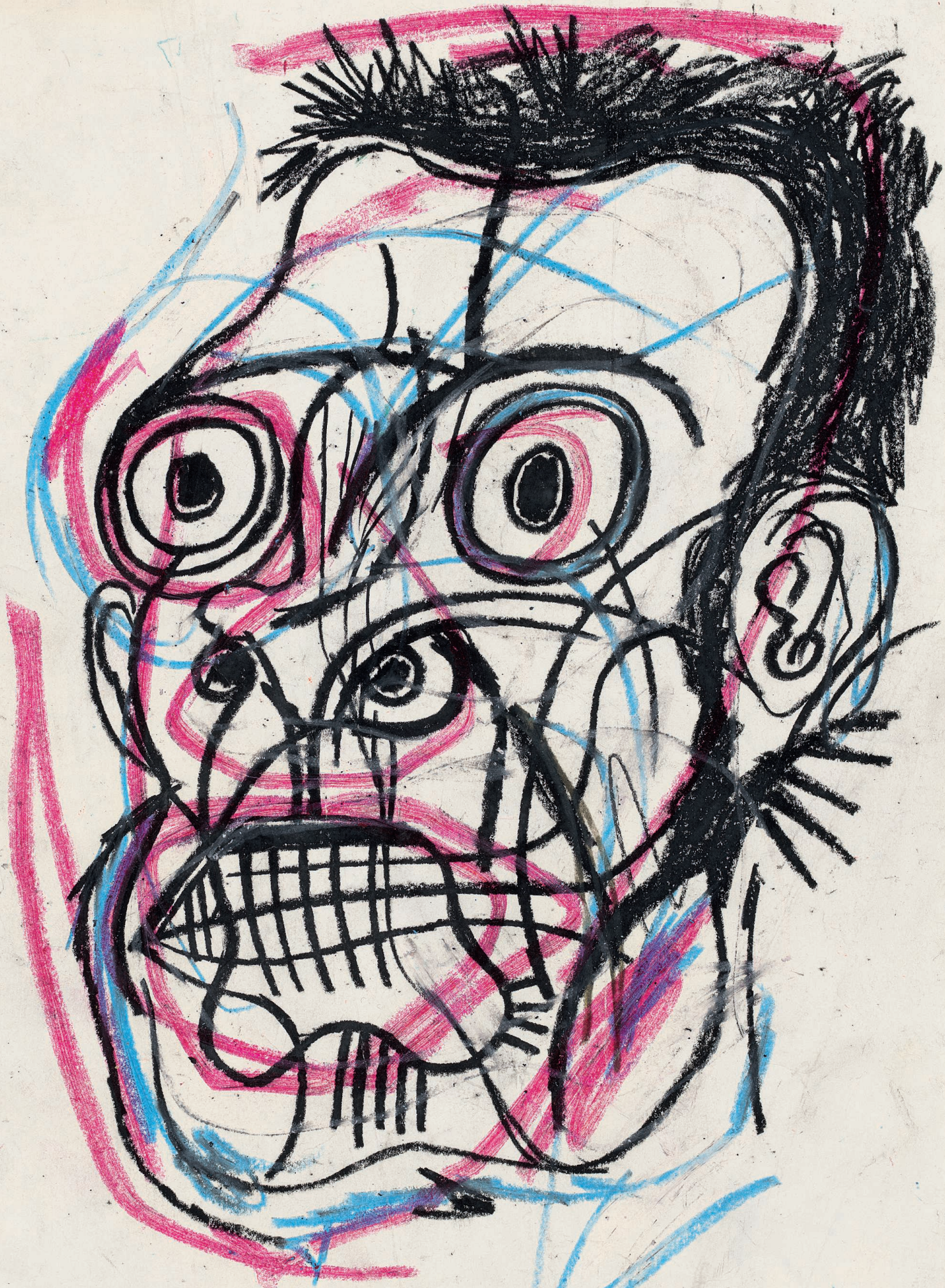
















POST-WAR AND CONTEMPORARY ART EVENING SALE

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Wednesday 12 February 2020
at 7.00 pm

(Lots 1-57)
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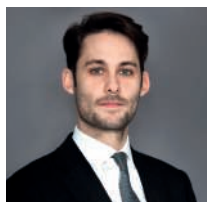
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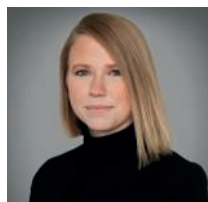


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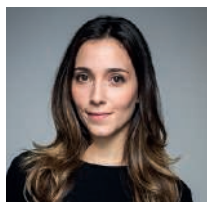
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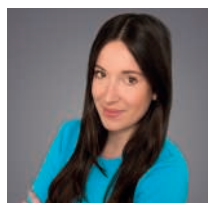
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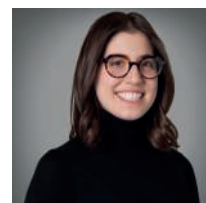
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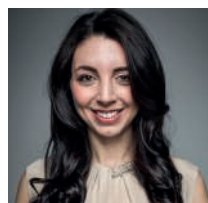
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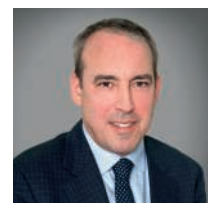
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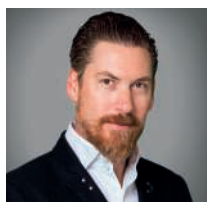
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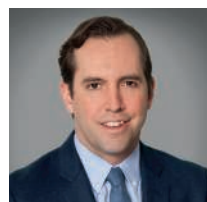
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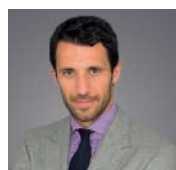


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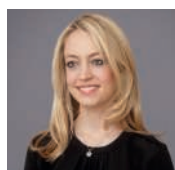
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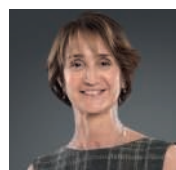
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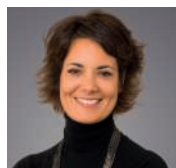
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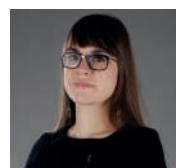
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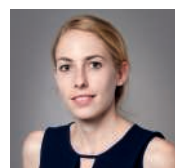
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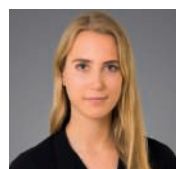
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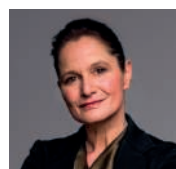
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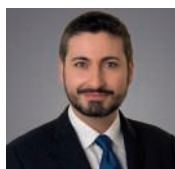
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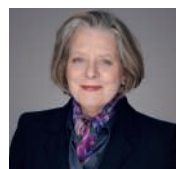
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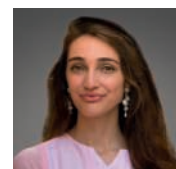
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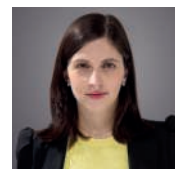
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JORDAN CASTEEL (B. 1989)

Mom

signed and dated '2013 Jordan Casteel' (on the reverse)
oil on canvas
48 x 36in. (121.9 x 91.4cm.)
Painted in 2013

£180,000-250,000

US\$240,000-320,000

€220,000-290,000

'[My mom was] a real model for me of how to use your voice actively in the world'

—Jordan Casteel

Included in Jordan Casteel's first institutional solo exhibition at the Denver Art Museum between 2019 and early 2020, the present work is a poignant tribute to the artist's mother, Lauren Young Casteel. Painted in 2013, at the dawn of her practice, it demonstrates the rich, sensual painterly language for which she has achieved widespread critical recognition. With intuitive brushwork and deep, warm colours, Casteel captures a moment of peaceful solitude, registering the play of light and shadow across her face, clothes and hands. It is a rare example of a female portrait in her early practice; a testament, perhaps, to the inspiration her mother had on her outlook. As President and CEO of the Woman's Foundation of Colorado, as well as a noted philanthropist and activist, Lauren Young Casteel became the first black woman in the state to head a foundation. She also hosted a variety of community TV shows, interviewing guests including Muhammad Ali and more recently, in 2017, Michelle Obama on the stage of the Pepsi Center for the Women's Foundation of Colorado's 30th anniversary. 'She was the Oprah of Denver', explains Casteel, 'and a real model for me of how to use your voice actively in the world' (J. Casteel, quoted in D. Kazanjian, 'In Her First Solo Museum Show, Jordan Casteel's Humanizing Portraits Get Even Closer', *Vogue*, 15 January 2019). Indeed, her mother's devotion to social justice resounds throughout her practice, which focuses on highlighting figures who might otherwise remain unseen. Offered on the brink of Casteel's upcoming major solo exhibition at the New Museum, New York, the present work is a tender celebration of the woman who helped to shape her social and artistic values.

PROVENANCE:

Acquired directly from the artist by the present owner in 2014.

EXHIBITED:

Denver, Denver Art Museum, *Jordan Casteel: Returning the Gaze*, 2019-2020, p. 56, no. 1 (illustrated in colour, p. 17). This exhibition later travelled to Stanford, Cantor Arts Center at Stanford University.





The roots of Casteel's practice run deep within her maternal heritage. Her grandfather was civil rights hero Whitney Moore Young Jr., while her grandmother Margaret Buckner Young was a noted educator, author and activist. Casteel's mother, however, encouraged her to find her own voice. 'The thing that my mother always instilled in us coming of age was that it's not necessarily about being the "granddaughter of" or the "daughter of"', recalls Casteel; 'it's about living the values through the work that you're doing ... Long before I became Jordan Casteel the painter, I was Jordan Casteel who understood the value of everyday stories and people and creating voices for people and room for people who might otherwise feel that there's no room for them' (J. Casteel, quoted at <https://www.denver.org/blog/post/jordan-casteel/> [accessed 18 December 2019]). As a child, her creative instincts were nourished by her grandmother's collection of works by artists such as Jacob Lawrence and Romare Bearden; later, she discovered Alice Neel, Lynette Yiadom-Boakye, Henri Matisse and Kerry James Marshall, whose influence is palpable in the present painting. Populated by friends, family and unassuming figures from her local neighbourhood, her practice seeks to capture the feeling of simply being in another's company. 'The magic rests in the moment', she explains. 'My intent is to highlight the magic of our existence as black bodies, and the physical spaces we occupy' (J. Casteel, quoted in A-N. Wheeler, 'Jordan Casteel's Harlem portraits shine a magical light on black experience', *i-D: The Radical Issue*, No. 351, Spring 2018). Saturated with glowing familial warmth, the present work is an exquisite overture to a practice grounded firmly in this ambition.

'Jordan was drawn to shape and colour for as long as I can remember ... Oil painting brought her the greatest joy'

—Lauren Young Casteel

Above:
Kerry James Marshall, *Untitled*, 2009.
Yale University Art Gallery, Connecticut.
Artwork: © Kerry James Marshall.

Opposite: detail of present lot.



DANA SCHUTZ (B. 1976)

Kissing in the Dump

signed and dated 'Dana Schutz 2004' (on the reverse)
65¼ x 71½in. (165.7 x 181.6cm.)
oil on canvas
Painted in 2004

£350,000-550,000
US\$460,000-710,000
€410,000-640,000

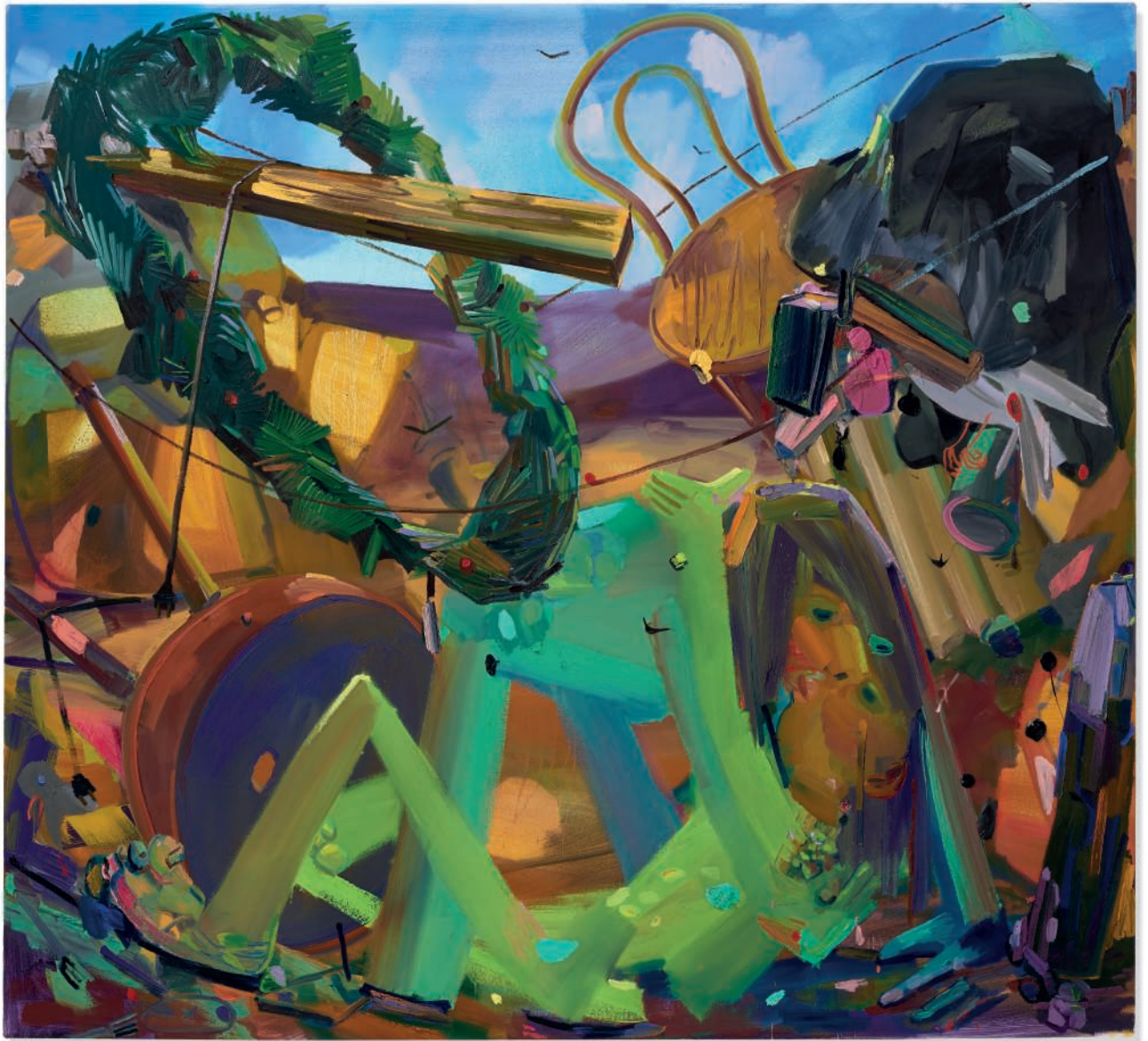
'Schutz's painting mind goes places where few if any have gone before'

—David Salle

A profusion of vibrant colour and fractured form, *Kissing in the Dump* (2004) exemplifies Dana Schutz's glorious brand of painterly breakdown. Two figures – their bodies bold strokes of green and turquoise paint – embrace in a kaleidoscopic junkyard. The riot of garbage includes a chair, a vast frying pan and a discarded wreath; wires and mains plugs loop across the composition, which is flecked with dabs of thick impasto. To the right, a black binbag bursts open, deluging an unfortunate pigeon with rubbish. Aglow in a warm array of saturated gold, purple and green tones, the landfill becomes a splendid landscape, giving way to a spectacular blue sky. Schutz's brushwork fragments objects and bodies into bold, geometric planes, structuring the work with crystalline painterly logic: her pictures, which pull narrative ideas from pop culture, art history, current events and the realms of private fantasy, have a sense of life being rebuilt before our eyes. Like many of her works, *Kissing in the Dump* depicts a subject likely never before tackled in paint, conjuring an escapist, humorous vision of romance among the wreckage.

PROVENANCE:

Zach Feuer Gallery, New York.
Acquired from the above by the
present owner in 2004.





'Although the paintings themselves are not specifically narrative,' Schutz has said, 'I often invent imaginative systems and situations to generate information. These situations usually delineate a site where making is a necessity, audiences potentially don't exist, objects transcend their function and reality is malleable' (D. Schutz, quoted at https://www.saatchigallery.com/artists/dana_schutz.htm). With its sense of objects repurposed or reimagined, the scrapheap in the present work is just such a site. Throwaway items take on a scenic grandeur as they accompany the dump-dwellers' amorous encounter. Schutz's paint has a sensual, metamorphic magic. Resourceful and omnivorous, her other human subjects have included people sneezing, giving birth, or eating their own faces: products of what David Salle has called 'a kind of "what if-ness"'. If kissing in the dump isn't a conventionally glamorous pursuit, Schutz's formal audacity makes her painting of it into something wonderful. 'These decidedly un-narcissistic images of humanity', Salle writes, 'are not bleak or overly critical; they're not particularly shocking or cruel. They have the look of feelings made external. They give a sense of the great freedom of mind at the core of painting, the exhilaration of it' (D. Salle, 'Dana Schutz', *Artforum*, December 2011).

'Still lifes become personified, portraits become events and landscapes become constructions. I embrace the area between which the subject is composed and decomposing, formed and formless, inanimate and alive'

–Dana Schutz

Above:
Cecily Brown, *1000 Thread Count*, 2004.
Deichtorhallen, Hamburg, Germany.
Artwork: © Cecily Brown.
Photo: © Wolfgang Neeb / Bridgeman Images.

Opposite: detail of present lot.



TSCHABALALA SELF (B.1990)

PROPERTY OF A PRIVATE COLLECTOR

Spare Moment

oil, pigment, fabric and acrylic on canvas
62 x 44in. (157.4 x 111.7cm.)
Executed in 2015

£80,000-120,000

US\$110,000-160,000

€95,000-140,000

‘[Self] offers paintings that at times literally look back at you, as in *Spare Moment* (2015), forcing you to reckon with your own voyeuristic gaze’

–Kemi Adeyemi

Included in Tschabalala Self’s acclaimed exhibition at the Frye Art Museum last year – her solo debut in an American institution – *Spare Moment* is a virtuosic large-scale work dating from the dawn of her practice. Executed in 2015, it demonstrates the vibrant multi-media language that would propel her onto the global stage the following year. Two resplendent characters emerge from a textured tangle of fabric and paint, tantalisingly poised mid-conversation. Abstract eye-like forms – motifs that recur throughout her work – float hypnotically in the background, pushing the composition to the brink of dissolution. Currently the subject of a major exhibition at the Institute of Contemporary Arts, Boston, Self draws upon her experience of growing up in Harlem to confront issues surrounding race, sexuality and gender. By deliberately exaggerating her subjects’ physical features, she highlights the stereotypes and expectations surrounding the black female body, reclaiming it on her own terms. In the present work, Self’s women take full ownership of their forms and the space they inhabit. Their fabric bodies loom majestically into three dimensions; the eyes in the background stare out from the canvas, boldly challenging our gaze. ‘My subjects are fully aware of their conspicuousness and are unmoved by their viewers’, she asserts. ‘Their role is not to show, explain, or perform but rather “to be”. In being, their presence is acknowledged and their significance felt’ (T. Self, quoted at <https://tschabalalaself.com/about> [accessed 11 December 2019]).



René Magritte, *Le Faux Miroir* (*The False Mirror*), 1928.
Museum of Modern Art (MoMA), New York.
Artwork: © René Magritte, DACS 2020.
Photo: © 2020. Digital image, The Museum of Modern Art,
New York/Scala, Florence.

PROVENANCE:

Thierry Goldberg Gallery, New York.
Irena Hochman Fine Art Ltd., New York.
Acquired from the above by the present owner.

EXHIBITED:

New York, Thierry Goldberg Gallery, *Tschabalala Self: Out of Body*, 2015.
London, Parasol Unit, *Tschabalala Self*, 2017, p. 83 (illustrated in colour, p. 37).
Seattle, Frye Art Museum, *Tschabalala Self*, 2019, p. 4 (details illustrated in colour on the front and back covers; illustrated in colour, p. 6).

LITERATURE:

H. Andersen, 'Emerging artist Tschabalala Self and the collective fantasies surrounding the black body', in *Conceptual Fine Arts*, 2016 (illustrated in colour, unpagged).





Initially conceived as ‘avatars’ for herself, though later acknowledged as members of a wider fictional community, Self’s subjects are heavily rooted in her own observations. As a teenager at a predominantly white high school, she felt profoundly aware of her race, noting in particular the different ways in which black and white women were sexualised by society and the media. During her early years at art school – first Bard, and later Yale – she began to experiment with manipulating images of black women from magazine cut-outs and music videos, drawing inspiration from artists such as Faith Ringgold and Jacob Lawrence. Ultimately, however, it was closer to home that Self found her artistic voice: in the medium of textiles. Her mother, she recalls, was a talented seamstress who would create outfits for her and her three older sisters, often repurposing scraps of old fabric and turning them into new garments or furnishings. After her death, Self took up the sewing machine herself, using her mother’s collection of swatches to explore ways in which painting and textiles might join hands. Treating the canvas as simply another fabric, her multi-layered visions breathe new life into centuries of figurative tradition. Simultaneously personal and universal, her characters are composites of different textures and patterns that meld and collide: ciphers, she suggests, for the notion of ‘one individual being made from lots of distinct elements’ (T. Self, quoted in ‘An Individual Is Made of Many Parts: Tschabalala Self Interviewed by Sasha Bonét’ *Bomb Magazine*, 20 November 2018). In the rich, chaotic tapestries of the present work, this notion finds joyful expression.

‘I think that this is a time for black people and people of colour to reclaim our power ... We have to recreate a whole new rhetoric around our identities’

–Tschabalala Self

Above:
Installation view of *Tschabalala Self* at the Frye Art Museum, January 26–April 28, 2019.
Photo: © Jueqian Fang.
Artwork: © Tschabalala Self.

Opposite: detail of present lot.



GRAYSON PERRY (B. 1960)

Emotional Landscape

glazed earthenware
23 x 14½ x 14½in. (58.5 x 37 x 37cm.)
Executed in 1999

£80,000-120,000
US\$110,000-160,000
€94,000-140,000

‘The statement “No More Art” is key ... I had a photograph taken, too, with me holding the placard up outside the Tate Gallery. I was being humorous, but there’s a seriousness to it as well’

–Grayson Perry

Created in 1999, *Emotional Landscape* is an important example of Grayson Perry’s celebrated vases, demonstrating his transformation of pottery into a vehicle for social and political commentary. Unveiled at his first major solo exhibition at the Stedelijk Museum, Amsterdam in 2002, it captures the lively anti-establishment rhetoric that has come to be synonymous with his practice. A central placard proclaims ‘No More Art’, foreshadowing the famous banner that Perry himself would brandish outside the Tate Britain the following year. It is situated, however, within the context of a somewhat different protest: the fight against the M11 link-road in the early 1990s. ‘I had a studio in Leytonstone at the time’, he recalls. ‘... I was entranced by the imaginative ways people found to protest. One guy booby-trapped his house with secret tunnels and doors that came down like drawbridges. Others would build scaffolding towers out of the top of their houses, with flags flying on them like medieval fortresses. When the police arrived, the protestors would scurry up and padlock themselves in. I took part in an exhibition in one of the abandoned houses, put on by the protestors. I made a pot for it that got stolen later, when there was another big road protest. This work harks back to that pot’ (G. Perry, quoted in J. Klein, *Grayson Perry*, London 2009, p. 220). Merging personal and public provocations, the present work demonstrates Perry’s ability to move seamlessly between multiple emotional registers, all the while celebrating the rich creative possibilities of ceramics.



Grayson Perry outside the Tate in 2000.

PROVENANCE:

Laurent Delaye Gallery, London.
Acquired from the above by the
present owner circa 2000.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Grayson Perry: Guerrilla Tactics*, 2002, p. 104, no. 33 (illustrated in colour, p. 38). This exhibition later travelled to London, Barbican Centre.
Manchester, Manchester Art Gallery, *Grayson Perry: Visual Dialogues*, 2011-2012.

LITERATURE:

J. Klein, *Grayson Perry*, London 2009 (illustrated in colour, p. 220).





Perry's relationship with the art world has always been complex. On one hand, he credits it with providing a safe space in which to explore his female alter-ego Claire: indeed, it was she who would stand in protest outside the Tate, and she who would accept the Turner Prize in 2003. Elsewhere, he has spoken of his fascination with the art world's ceremonies, rituals and pageantry – 'a sort of folk culture worthy of protection and celebration', explains Jacky Klein (J. Klein, *ibid.*, p. 199). At the same time, however, he maintains a critical distance from its assumptions, institutional values and, indeed, many of its practitioners. For Perry, whose chosen medium has a long association with craft-based traditions, the term 'art' is a loaded one. Though his vases have certainly become part of its currency, they look back to a variety of decorative and ornamental forms, plundering ancient, classical and folk vernaculars using traditional coiling methods. Their surfaces, by contrast, deploy a virtuosic blend of techniques, ranging from embossing, relief and slip trailing to incision and photographic transfer. The result is a polyphonic chorus of associations, transforming pottery's utilitarian connotations into statements of satire, rebellion and personal expression. The present work's title captures this shift: the pot becomes a place for confession and self-reflection, casting doubt on the purpose of art even in the process of creating it.

'I had a studio in Leytonstone at the time of the M11 link-road protests in the early 1990s. I was entranced by the imaginative ways people found to protest'

–Grayson Perry

Above:
Dolly in her front garden during the M11 Link-Road protest, Leyton, 1994.
Photo by Photofusion / Universal Images Group via Getty Images.

Opposite: detail of present lot.



JEAN DUBUFFET (1901-1985)

Alentour la maison (Around the House)

signed and dated 'J. Dubuffet 57' (upper right);
signed, titled and dated 'Alentour la maison
J. Dubuffet juin 57' (on the reverse)
oil on canvas
35½ x 45½in. (89 x 116cm.)
Painted on 3 June 1957

£1,100,000-1,600,000
US\$1,500,000-2,100,000
€1,300,000-1,900,000

'In this series of paintings the theme of the *house* constantly recurs. It often has the appearance of a ship, or a wagon tightly closed and impermeable ... The entrance door is treated with special emphasis'

—Jean Dubuffet

With its raw painterly terrain spiked with jewelled flashes of red and green, Jean Dubuffet's *Alentour la maison* (*Around the House*) is a mesmeric composition from the *Lieux cursifs* series that occupied his output between April and September 1957. Incised into the work's marbled earthen surface with a knife, a narrative sequence unfolds, like ancient graffiti carved into a rockface. Two figures amble around a house at the centre of the painting, their orientation skewed to the point of abstraction. Painted on 3 June, the work stems from an important period in the artist's career, during which long sojourns in the countryside at Vence were interspersed with regular trips back home to Paris. Though the rural corners of Southern France had been Dubuffet's preferred location since 1955, imbuing his work with a new rustic vitality, he missed the busier pace of the city, and sought to channel its dynamic rhythms into the *Lieux cursifs*. With examples held in the Staatliche Museen zu Berlin, the Los Angeles County Museum of Art and the Scottish National Gallery of Modern Art, Edinburgh, the series may be seen to prefigure the artist's legendary *Paris Circus* cycle, begun four years later after returning to the city on a more permanent basis. Contemporaneous with Dubuffet's first solo museum exhibition, held that year at the Schloß Morsbroich in Leverkusen, West Germany, *Alentour la maison* bears witness to a practice poised on the brink of a transformation: one that would secure the artist's international reputation for decades to come.

PROVENANCE:

Galerie Daniel Cordier, Paris.
Galleria Apollinaire, Milan.
Collection Achille Cavellini, Brescia.
Acquired from the above by the
present owner in the 1970s.

EXHIBITED:

Francfort-sur-le-Main, Galerie Daniel
Cordier, *Jean Dubuffet: Lob der Erde*,
1958-1959, no. 9.
Milan, Galleria Blu, *Opere di Dubuffet*, 1960,
no. 8.
Paris, Musée des arts décoratifs, *Jean
Dubuffet 1942-1960*, 1960-1961, no. 164.
Cortina d'Ampezzo, Circolo artistico,
*30 pittori contemporanei della collezione
Cavellini*, 1962, no. 9.
Milan, Galerie Tommaso Calabro, *Jean
Dubuffet: between music and painting*, 2019.

LITERATURE:

J. Dubuffet, *Jean Dubuffet: catalogue des
peintures faites à Vence du 1er avril au 31 août
1957*, Paris 1958, no. 6 (illustrated, unpagged).
F. Russoli and A. Martini (eds.), *Capolavori
nei Secoli*, vol. XLL: *Correnti contemporanee*,
Milan 1964 (illustrated in colour, p. 94).
F. Meyer, 'Macchia e materia: Fautrier, Wols,
Dubuffet, Burri, Tapiès', in *L'arte Moderna*,
vol. XII, no. 105, Milan 1967 (illustrated in
colour, p. 216).
M. Loreau (ed.), *Catalogue des travaux de
Jean Dubuffet. Fascicule XIII: Célébrations
du sol I, lieux cursifs, textuologies,
topographies*, Lausanne 1970, p. 152,
no. 47 (illustrated, p. 38).
M. Loreau, *Jean Dubuffet: délits,
déportements, lieux de haut jeu*, Paris 1971
(illustrated, p. 231).
J. Dubuffet, 'Une charlereuse visite à Vence',
in *La Vernice*, May 1984 (illustrated, p. 61).





United by the theme of coming and going, the *Lieux cursifs* have something of an autobiographical quality, capturing Dubuffet's own itinerant existence during this period. They frequently depict scenes of homecoming, often with faces at the windows or keys being turned in locks. As the artist explains, 'In this series of paintings the theme of the *house* constantly recurs. It often has the appearance of a ship, or a wagon tightly closed and impermeable ... The entrance door is treated with special emphasis' (J. Dubuffet, 'Mémor on the Development of My Work from 1952', reproduced in *The Work of Jean Dubuffet*, exh. cat., Museum of Modern Art, New York, 1962, p. 128). Whilst prevalent as a subject, however, the concept of 'home' could hardly be said to describe Dubuffet's aesthetic compass during these years, which – inspired by the allure of city life – became increasingly exotic and cosmopolitan in its outlook. The present work invites comparison with the schismatic compositions of Cy Twombly, who had trawled the ancient streets of Rome during the 1960s. At the same time, its buoyant, colourful surface – redolent of chalk pavement drawings, or contemporary graffiti – seemed to herald the dawn of a new urban language: one that would later find expression in the work of artists such as Jean-Michel Basquiat. The method employed in these paintings, which involved applying multiple layers of paint with a putty knife before scoring and scraping the surface, certainly channelled the spirit of street art.

'With the tip on a rounded knife, trace the graffiti. Finally, scrape the area of the sky'

–Jean Dubuffet

Above:
Jean Dubuffet, *L'Effacement des Souvenirs*, 1957.
LACMA, Los Angeles.
Artwork: © Jean Dubuffet, DACS 2020.
Photo: © LACMA MUSEUM ASSOCIATES 2020.

Opposite:
Jean Dubuffet in the studio, 1951.
Photo: © Robert Doisneau / GAMMA RAPHO.
Artwork: © Jean Dubuffet, DACS 2020.





Dubuffet's time in Vence had reignited his passion for *art brut*: a term that denoted art created by those outside the parameters of traditional society, including mental health patients, children and psychics. The artist felt that such unschooled images might allow us to recover the human spirit in its purest form: a raw, primeval energy buried by centuries of academic teaching. In the linear freedom and uninhibited naivety of Dubuffet's figures, the influence of this body of work continues to assert itself. His rich textures and near-sculptural strata of paint also hark back to early 1949 series *Paysages grotesques*, as well as the *Topographies* and *Texturologies* inspired by the landscapes surrounding Vence. For Dubuffet, *art brut* and nature were deeply connected, both embodying an unadulterated truth that he felt had been eclipsed by society's reverence for artistic tradition. As Dubuffet explains, 'The *personnages* and other elements suggested in [the *Lieux cursifs*] are drawn with very hasty strokes, even precipitate and uncontrolled strokes, corresponding to the vague idea which has haunted me for a great many years that such an excessively rapid way of drawing, brutal even ... eliminating as it does all affectations and all mannerisms, might bring into being a sort of innocent and primordial figuration' (J. Dubuffet, quoted in *The Common Man: Works by Jean Dubuffet*, exh. cat., Montreal Museum of Fine Arts, Montreal, 1970, p. 40). This dream is palpable in the present work, whose surface quivers with the primal joy of mark-making.

'The *personnages* and other elements suggested in [the *Lieux cursifs*] are drawn with very hasty strokes ... corresponding to the vague idea which has haunted me for a great many years that such an excessively rapid way of drawing, brutal even ... might bring into being a sort of innocent and primordial figuration'

–Jean Dubuffet

Above:
Prehistoric rock cave painting with people and animals,
Domboshawa National Park, Mashonaland, Zimbabwe.
Photo: © Bildarchiv Steffens / Bridgeman Images.

Opposite: detail of present lot.



JEAN DUBUFFET (1901-1985)

PROPERTY FROM A EUROPEAN CONNOISSEUR

Panorama

signed with initials and dated 'J.D. 78' (lower left)
acrylic and collage on paper mounted on canvas
82¾ x 111½in. (210.2 x 283.4cm.)
Executed on 20 January 1978

£2,000,000-3,000,000
US\$2,600,000-3,900,000
€2,400,000-3,500,000

'The collage technique that Mr. Dubuffet has used in constructing these tapestry-like pictures allows swift transitions from image to image, from theme to theme, from memory to memory; the visual pace is rapid, cheerful and dreamlike'

—Hilton Kramer

A joyous cacophony of figures, shapes and spaces, *Panorama* (1978) is a striking example of Jean Dubuffet's *Théâtres de mémoire* ('Theatres of memory'), the reflective series created in the triumphant final decade of the artist's life. Truly panoramic in scale – it is over two metres high, and almost three metres wide – the work consists of myriad individually painted paper elements collaged onto a vast canvas ground. Each component, rendered in striking monochrome, conjures the visual language of earlier series in Dubuffet's career: there are the playful human figures that had populated his work since the 1940s, echoes of the swirling, cellular *Hourloupe* language he conceived in 1962, and snatches of the scribbled *Parachiffres* of 1974. The overall composition, like a pile-up of abstracted 'rooms' crowded with characters and motion, recalls the teeming urban environments of his early-1960s *Paris Circus* works. Rather than drawn from the archives of the past, however, each constituent part of the *Théâtres de mémoire* was made specifically for this series. Using a ladder, magnets and a large sheet of metal, Dubuffet would arrange them into monumental compositions – a great physical effort for a man in his late seventies – before having them carefully transferred to canvas, providing detailed instructions to the technical specialist Pierre-Emile Rostain. More than merely retrospective in spirit, the *Théâtres de mémoire* are a rich expression of Dubuffet's conception of memory, capturing the chaotic, altered transcription of the visual world into the mind. A crowning moment at the end of his career, the series evokes the collaged grandeur of Henri Matisse's late, great 'cut-outs'. At the same time, these works' jumbled semiotics, gestural scrawls and graphic immediacy would be a direct inspiration for the young American artist Jean-Michel Basquiat, who was eighteen years old when they were first exhibited in New York in 1979.

PROVENANCE:

Pace Gallery, New York.
Steven Shalom, New York.
Private Collection, Columbus.
Private Collection, Freiburg.
Galerie Beyeler, Basel.
Anon. sale, Sotheby's London,
1 July 2008, lot 40.
Acquired at the above sale by the
present owner.

EXHIBITED:

Paris, Galerie Claude Bernard,
Dubuffet: Théâtres de mémoire, 1978.
New York, The Pace Gallery, *Dubuffet -
Théâtres de mémoire Scènes champêtres,
paintings and drawings*, 1979.
New York, PaceWildenstein, *Dubuffet /
Basquiat: Personal Histories*, 2006,
pp. 18 and 54 (illustrated, p. 19).

LITERATURE:

M. Loreau (ed.), *Catalogue des travaux de
Jean Dubuffet. Fascicule XXXII: Théâtres
de mémoire*, Paris 1982, p. 206, no. 73
(illustrated, p. 77).





Panorama's 'all-over' composition presents no start, finish or narrative. The figures – facing us, in profile, gesticulating, talking, staring – summon a dreamlike whirl of disjunctive conversations, incidents, places and characters. They are framed in discrete windows or chambers of line, like cells cut and shuffled from a film-strip. The swathes of calligraphic pattern might invoke the automatic writing of the subconscious, memories in the fog of recollection, or memories dissolving into formlessness. Memory is pictured not as a clear image, but as a fabric of kaleidoscopic energy. As Gilbert Lascault has written, 'The *Théâtres de mémoire* attack habits, attack notions pulled from the dictionary. They insist on confusion, on the richness of our perceptions. They underline the instability of things' (G. Lascault, 'Autour des *théâtres de mémoire*', 13 June 1978, in M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet: Théâtres de mémoire, fascicule XXXII*, Paris 1982, p. 189).

The title of the *Théâtres de mémoire* was inspired by *The Art of Memory*, a 1962 book by Frances Yates. The book claims that that visual or spatial memory is more vivid than the realm of ideas, and explores the 'memory palaces' – imagined buildings in which rooms represent specific ideas or arguments – used by orators and scholars from ancient times through to the Middle Ages. Dubuffet's works similarly express a 'spatialised' vision of remembering, but they do not claim any organisational clarity. Indeed, Dubuffet reported that while he enjoyed Yates' book, he found it useless for trying to improve his memory. The *Théâtres de mémoire* collapse the structural order of a 'memory palace' into an experience of scintillating chaos, laid

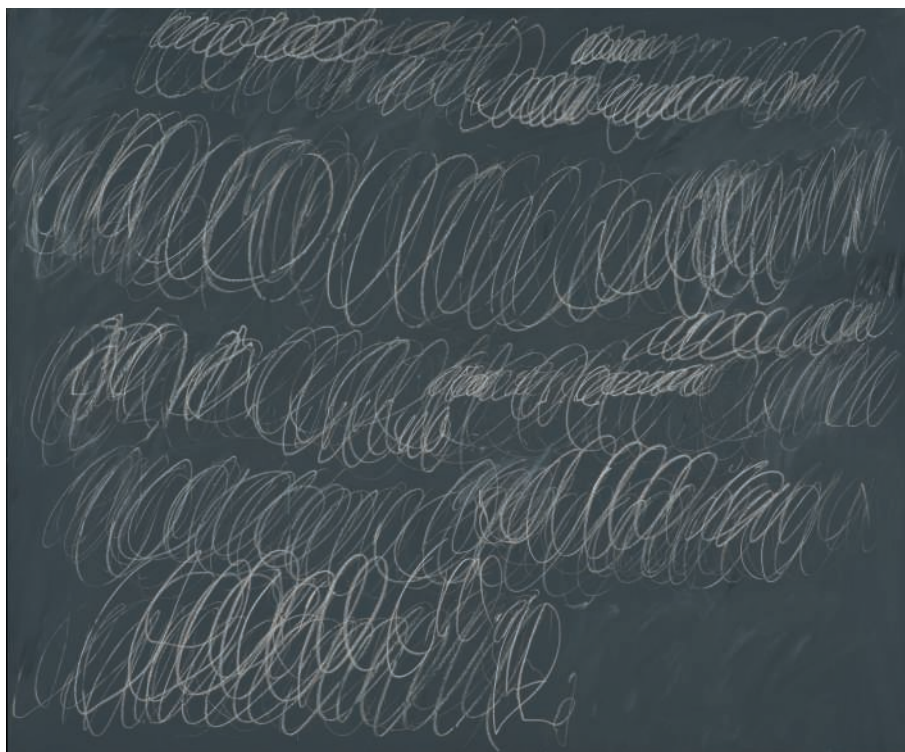
'... these diagrammatic paintings represent the fabric of memory itself, simultaneously fleeting and concrete. The units forming the whole are not specific memories from Dubuffet's experiences but the patterns of seeing and recalling memories in all their manifestations'

–Arne Glimcher

Above:
Jean-Michel Basquiat, *Melting Point of Ice*, 1984.
The Broad Art Foundation. Santa Monica.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2020.
Photo: © 2020 Adagp Images, Paris, / SCALA, Florence.

Opposite:
Jean Dubuffet at work on drawings of the series *Situations*, *Annales*, *Mémoires*, Paris, 1978.
© Archives Foundation Dubuffet, Paris (Photo: Kurt Wyss).
Artwork: © Jean Dubuffet, DACS 2020.





flat to the canvas as a continuous, tumultuous surface. As the artist explained, 'The mind totalises; it recapitulates all fields; it makes them dance together. It shuffles them, exchanges them, everything is astir. It also transforms them, cooks them in its sauces. It favours certain places, abolishes others. There is a great loss in what the eyes have caught when the mind gets hold of things. There is also a great addition; for the mind has quickly transfigured, substituting its own images for the ones it receives, mingling its own secretions with what the eyes send it' (J. Dubuffet, 1976, quoted in *Théâtres de Mémoire*, exh. cat. Pace Gallery, New York 2018, p. 9).

For Dubuffet, the visualisation of memory's pulsating disorder and metamorphoses opened up larger ideas about subjectivity, and how the waking mind relates to the real world at large. That world, he began to think, might be no less of an illusion than the images that dance around our heads. The mind could be a projector or a screen. 'What are they like, the things our eyes have caught once the mind seizes upon them, making them food for its thought and drawing its quota? But the ultimate question is: do the eyes receive other things than what the mind projects on them; aren't they really mirrors reflecting the mind's emissions? Perhaps we live in a world invented by ourselves. Or might it not even be a world invented by others who have insidiously introduced it into our heads, and which we take for real? The mind would then be operating on those specious data, grafting its own figments on them. After all that, one can expect some effect of cacophony' (J. Dubuffet, *ibid.*). *Panorama*, with its gleeful, dissonant jostle of reminiscences, reels a cinematic tapestry from this uncertainty, and shows an artist looking back at his past with a dynamic new sense of his place in the present.

'These assemblages have mixtures of sites and scenes, which are the constituent parts of a moment of viewing. Viewing by the mind, let us say, if not the immediate viewing by the eyes. We mustn't confuse the thing the eyes apprehend with what results when the mind receives them'

—Jean Dubuffet

Above:
Cy Twombly, *Untitled*, 1967.
The Museum of Contemporary Art, Los Angeles.
Artwork: © Cy Twombly Foundation.
Photo: © The Museum of Contemporary Art.

Opposite: detail of present lot.



ED RUSCHA (B. 1937)

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

Raging, Psychotic

signed and dated 'Ed Ruscha 1989' (lower right)
 acrylic on paper
 40 1/8 x 60 1/8 in. (102 x 152.6 cm.)
 Executed in 1989

£300,000-500,000**US\$390,000-650,000****€360,000-580,000**

'I like the idea of a word becoming a picture, almost leaving its body, then coming back and becoming a word again'

-Ed Ruscha

Charged with film-noir intrigue and exemplary of the artist's cool, complex semiotic wit, *Raging, Psychotic* (1989) is an unmistakable text painting by Ed Ruscha. Its mysterious words hover before an airbrushed background that depicts the dark, velvety shadow of a casement window. Ruscha had started using an airbrush in the mid-1980s in a quest for 'strokeless' paintings, and these gridded shadows are formally related to his monochrome 'silhouette' and 'city lights' works of the same technique, which likewise display a deepening fascination with light, shade and cinematic imagery. The window-shadow functions as what Ruscha has called a 'suggestor': rather than creating an illusory pictorial space, it is an evocative, iconic backdrop that introduces tension and an oblique narrative slant to the words that float in front of it. In *Raging, Psychotic*, those words play off one another with typical atmosphere and ambiguity. Crisply graphic and placed centrally as on a title-screen, 'RAGING MAINTAINENCE BUILDINGS' is declared in three lines of large, white lettering. A trio of smaller words in red, 'PSYCHOTIC SERVICE RAMPS', overlays the white text. Letters fall into sharper or softer focus against the hazy light and dark of the background; the red is slightly translucent, heightening the sense of simultaneous or shifting relations between phrases. The adjectival pair of 'raging' and 'psychotic' – the stuff of lurid headlines or violent pulp fiction – seem drawn from an entirely different field to the abstract and concrete nouns below, which have the functional ring of construction-industry signage. The red sounds what might be a note of danger. The deliberate misspelling of 'maintainence', as if lifted from a found handwritten notice, heightens the painting's dissonance and mystery.

PROVENANCE:

Leo Castelli Gallery, New York.
 Rhona Hoffman Gallery, Chicago.
 Private Collection, Chicago (acquired from the above in 1989).
 Anon. sale, Sotheby's New York, 15 May 1998, lot 226.
 Acquired at the above sale by the present owner.

EXHIBITED:

Chicago, Rhona Hoffman Gallery,
Ed Ruscha, 1989.

LITERATURE:

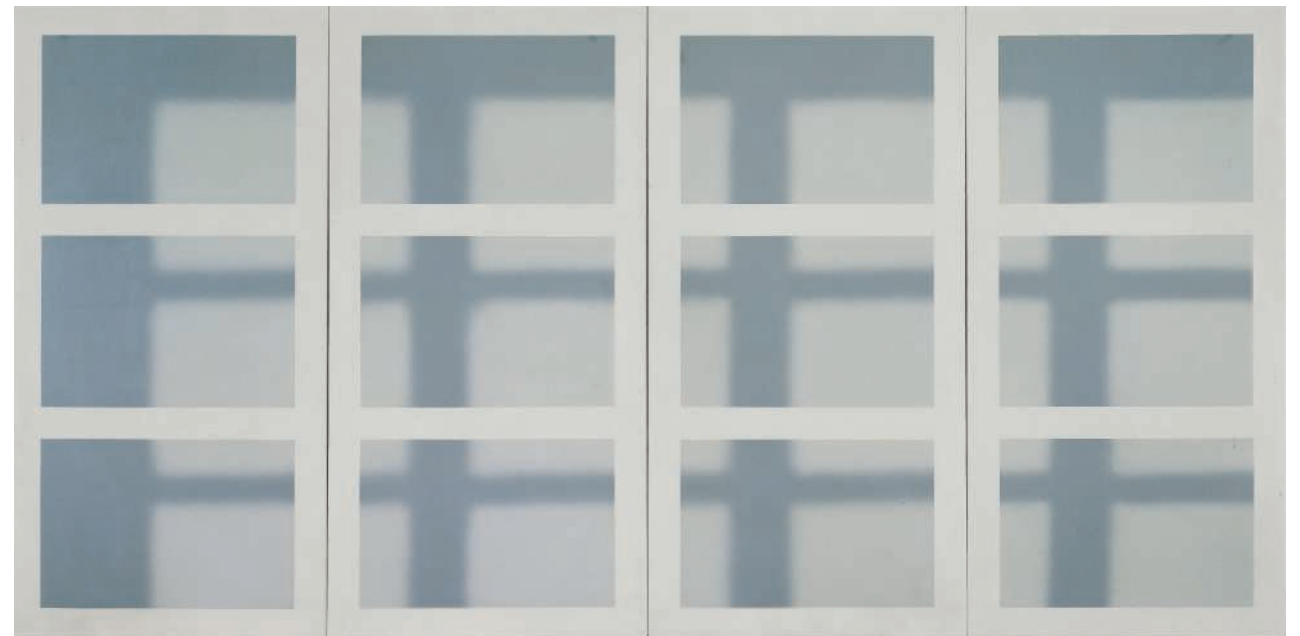
E. Ruscha, *They Called Her Styrene*, London 2000 (illustrated in colour, unpagged).
 L. Turvey (ed.), *Edward Ruscha Catalogue Raisonné of the Works on Paper Volume Two: 1977-1997*, New York 2018, no. D1989.01 (illustrated in colour, p. 281).

Opposite on flap:
 Ruscha at Foster & Kleiser Billboard Factory, Los Angeles, 1990.
 Photo: © Dennis Hopper,
 Courtesy of The Hopper Art Trust.

RAGING
PSYCHOTIC

MAINTAINENCE
SERVICE

BUILDINGS
RAMPS



Ruscha's words refuse to cohere into statements. He deploys them as sensual, pictorial objects, each with a physical voice as much as a contained meaning. As Peter Schjeldahl has observed, 'You can't look at a word and read it at the same time, any more than you can simultaneously kneel and jump. You may think you can, because the toggle between the two mental operations is so fast. Graphic advertisers play that switch back and forth. Ruscha learned to freeze it in mid-throw, causing a helpless, not unpleasant buzz at the controls of consciousness' (P. Schjeldahl, 'Seeing and Reading: Ed Ruscha at the Whitney', *New Yorker*, 26 July 2004). Ruscha, who has lived in Los Angeles ever since he moved there from Oklahoma in 1956, is a definitively West Coast artist, and the compelling 'buzz' of uncertainty in works like *Raging, Psychotic* relates closely to the L.A. imaginary. His is an environment defined by signs, shadows, artificial structures and a distinct permeability between fiction and reality. Since the 1960s, Ruscha had experimented with media as diverse as gunpowder, egg yolk and Pepto-Bismol in his text-based works, toying with *trompe-l'œil* and associative humour. With the airbrush, he arrived at an ideal vehicle for a particularly Hollywood cocktail of melodrama, kitsch and menace. Hinting at alarm amid the everyday, Ruscha's overlaid, multivalent words drip with film noir's stylish darkness and the wry nonchalance of Pop Art. *Raging, Psychotic* has a coolly conspiratorial air, speaking of the unknowable things that move behind the scenes – in movies and real life alike.

'The mode of Ruscha's art is the naturalism of signs, a quizzical and amused investigation of the behaviour of signs not in systems but in specific instances, caught red-handed in the act of signifying. He is the artist as semiotic hard-boiled detective'

–Peter Schjeldahl

Gerhard Richter, *Fenster (Window)*, 1968.
Hirshhorn Museum and Sculpture Garden,
Washington D.C.
Artwork: © Gerhard Richter 2020 (0010).

Opposite: detail of present lot.

RAGING
PSYCHOTIC
INTERVIEW
BUILDING

THE COLLECTION OF RICHARD L. WEISMAN



David Hockney, *American Collectors (Fred and Marcia Weisman)*, 1968.
Artwork: © David Hockney.
Photo: © Richard Schmidt Collection Art Institute of Chicago.

Richard L. Weisman was a prolific, passionate collector – a man whose love for art endeared him to some of the twentieth century’s most influential creative figures. Known for his eclectic taste and signature *joie de vivre*, Weisman’s prescient eye allowed him to assemble a remarkable collection of masterworks united by a wide-ranging connoisseurship – a grouping that spanned Post-War and Contemporary Art, Design, American Illustration, and more. ‘Richard bought paintings without reassurances or validations of any kind’, recalled friend Amy Fine Collins. ‘He was there in the beginning at Roy Lichtenstein and Clyfford Still’s exhibitions, not only with the foresight to buy but also with the instinct to select their best canvases.’ For Weisman, art represented an opportunity to explore the vast scope of human creativity, free from all constraints. ‘I personally don’t like to limit the scope of my collecting’, he stated simply. ‘I just love the art.’

Art and collecting were, in many ways, in Richard Weisman’s blood. ‘When you are young, you may feel that what you do as a collector has nothing to do with your family,’ Weisman told an interviewer, ‘but my family background must have had some impact on me.’ The son of the notable collectors Frederick and Marcia Weisman, Richard Weisman grew up surrounded by art and artists. His parents – famously depicted in David Hockney’s *American Collectors*, now at the Art Institute of Chicago – were two of California’s most distinguished connoisseurs and supporters of the Los Angeles County Museum of Art, the Museum of Contemporary Art, Los Angeles, and other institutions. Marcia’s brother, Norton Simon, too was a prominent California collector whose collection now resides in his eponymous museum in Pasadena. Richard Weisman’s first acquisition of his own came around his college years, when he purchased a work by the Chilean painter Roberto Matta.





Dealer Richard Feigen described how 'Richard's buoyant enthusiasm for art carried from Matta in 1962 – to the Ferus Gallery, Irving Blum's pioneering Los Angeles gallery – to Warhol and Lichtenstein – through to the 1980s.' 'He came to art more naturally', Feigen added, 'than anyone I know of his generation.'

During the formative years of Los Angeles's cultural development, Weisman became a frequent visitor to galleries and artist studios, building the many connections and friendships for which he would become known. 'Richard was very much there and always the careful observer', Irving Blum said of the early years of the Ferus Gallery. 'He quickly focused on the emerging Pop style, particularly Warhol and Lichtenstein. He chose carefully and assembled a distinguished collection by moving forward astutely.' In Los Angeles and New York, Weisman steadily assembled not only an exceptional grouping of masterworks – anchored by

artists such as Warhol, Rothko, de Kooning, Still, Motherwell, Picasso, and Lichtenstein – but also a remarkable coterie of friends. 'Artists, athletes, entertainers of all kinds', friend Peter Beard observed, 'ended up investing with his friendship and guidance.' Weisman became especially renowned for parties and gatherings in which individuals of all stripes came together in a joyous atmosphere infused with creative energy. 'Andy Warhol, Roy Lichtenstein, Barnett Newman, Rauschenberg, Rosenquist, Clyfford Still, George Segal, John de Andrea, Arman, Basquiat, Keith Haring, Botero, even de Kooning', Beard enthused. 'We met them all at Richard's.'

Among his many achievements in collecting, it is Richard Weisman's close relationship with Andy Warhol for which he is best remembered. 'Andy and I really got to be good friends in New York because of the social scene,' Weisman recalled, 'and we also had the art world as a connection.' The collector described how the artist would often arrive



at his apartment 'with a whole bunch of paintings under his arm as presents.' When Weisman began to consider how to connect his seemingly disparate interest in sports and art – 'I wanted to do something that would bring these two worlds together', he said – the collector came to Warhol with a major commission. The *Athletes* series, completed between 1977 and 1979, consisted of dozens of works depicting the major sports stars of the age – from Dorothy Hamill and Muhammed Ali to O.J. Simpson and Jack Nicklaus. 'I chose the sports stars', Weisman noted. 'Andy didn't really know the difference between a football and a golf ball.' The influential group of sports stars were justifiably intrigued by the enigmatic Warhol, and the feeling was mutual. 'Athletes really do have fat in the right places', the artist wrote in his diaries, 'and they're young in the right places.' Weisman, who would gift many of the *Athletes* series canvases to institutions, looked back fondly at the entire process. 'We had quite an adventure', he said. 'It was fun times.'

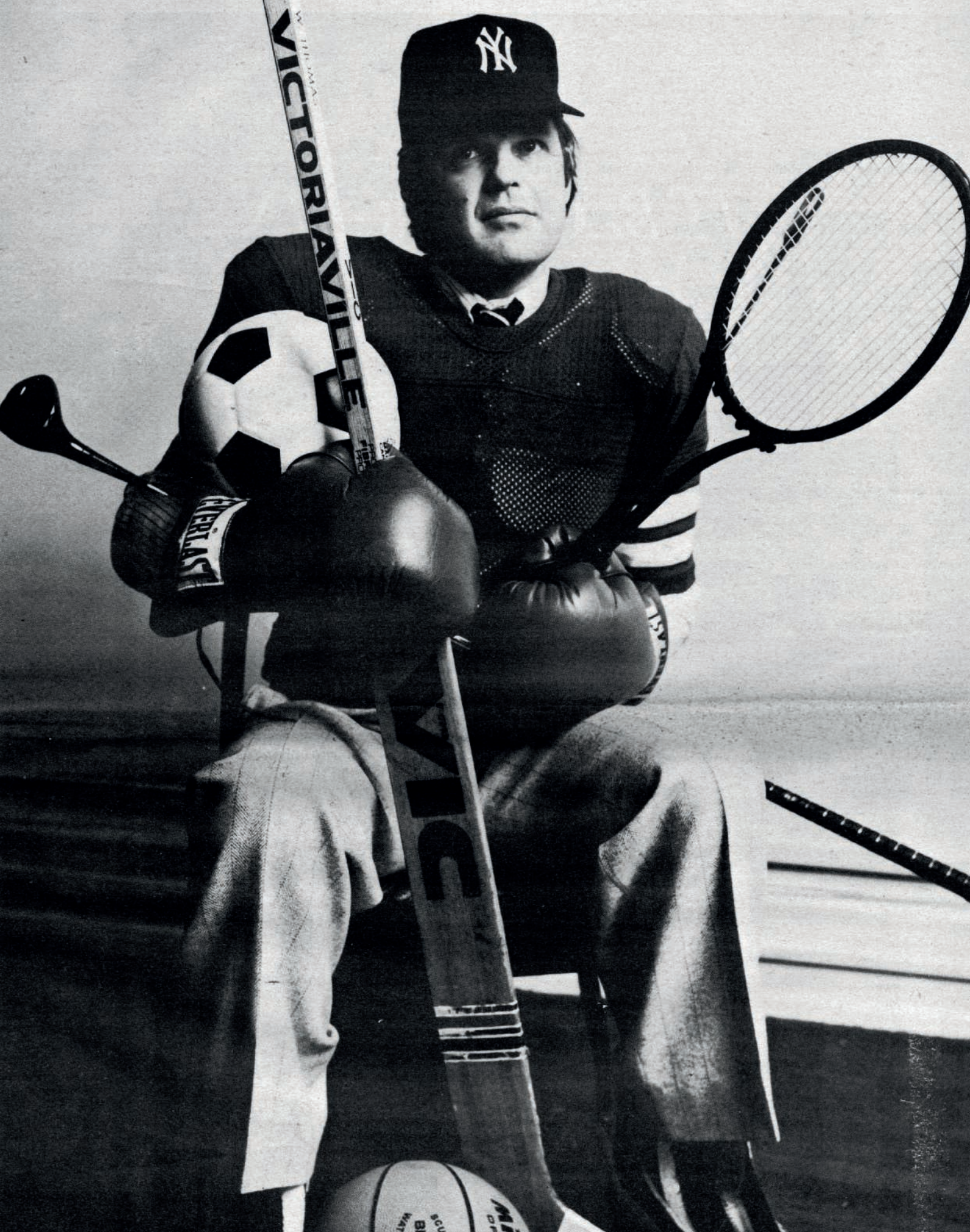
Richard Weisman's collection would evolve well into the twenty-first century, as his curiosity brought him to areas such as American Illustration – an area of the art-historical canon he appreciated for its unique narrative ability and aesthetic resonance. 'He makes decisions based on a gut level – his first intuitive response or impression', noted Los Angeles artist Laddie John Dill. 'There is eclecticism at work on a very high level with the Rockwell and Warhol ... It's an interesting mix. I really admire his approach to art. He is very much his own mind.' With Weisman's passing in December 2018, the art world lost not only one of its most ardent patrons, but one of its most steadfast friends. Across a lifetime of collecting and connoisseurship, he created a legacy in art that continues to resonate. 'Richard Weisman has had fun,' Peter Beard declared, 'and much, much more.'

THE ATHLETES SERIES

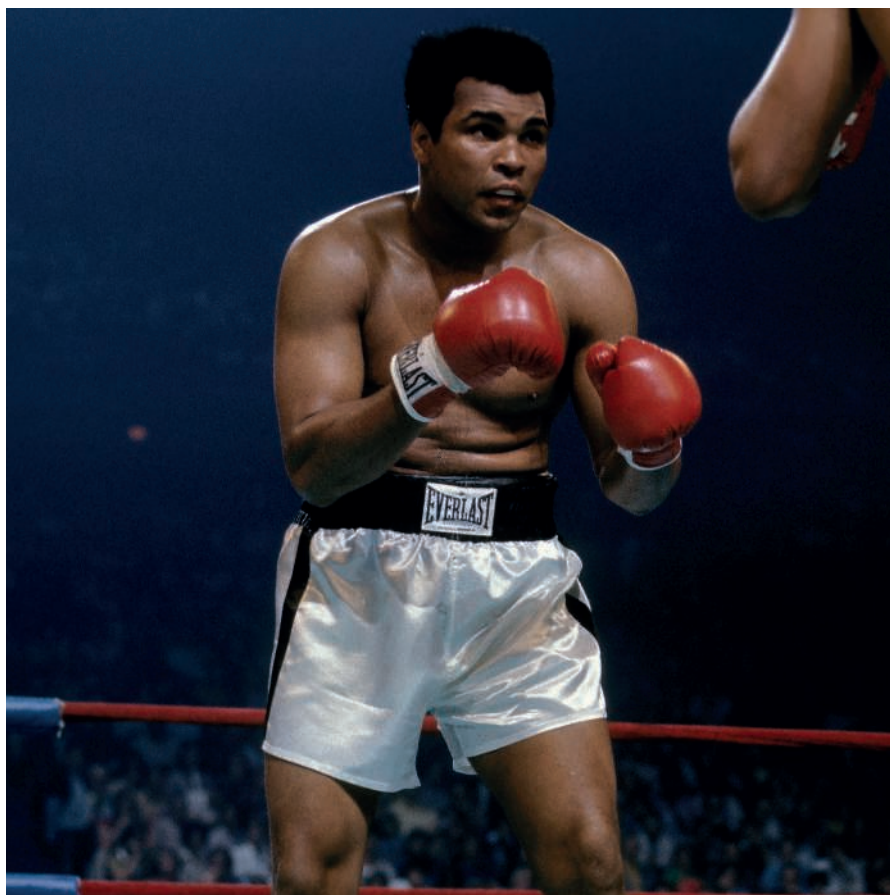
In 1977, the collector Richard L. Weisman approached Andy Warhol with an idea. He believed there was a new breed of superstar ripe for the artist's inimitable gaze: the athlete. Since the dawn of the decade, huge developments in broadcasting and product sponsorship had beamed images of sports figures across the world, creating vast global fanbases who revered their idols like deities. 'I've been really interested in both sports and art for some time,' said Weisman, 'and it occurred to me that the two areas which are probably the most popular leisure-time activities around have never been connected at the upper level ... Quite frankly, I believe that the athlete today is like the movie star of the past. These are the new movie stars' (R. Weisman, quoted in S. King-Nero and N. Printz (eds.), *The Andy Warhol Catalogue Raisonné of Paintings and Sculpture 1976-1978*, Vol. 5, New York 2018, p. 291). Warhol, who had previously expressed similar sentiments in his own writings, readily agreed. For an artist who had made his name with portraits of silver-screen icons such as Marilyn Monroe and Elizabeth Taylor, the prospect of a new pool of celebrity subjects was hugely exciting. Thus, the *Athletes* series was born: ten 40-by-40-inch multicoloured portraits that – like all Warhol's great works – captured the Zeitgeist of this thrilling new era.

Having known Warhol for some time, Weisman was tasked with securing the line-up of athletes. After a few alterations, the list was confirmed – and it was stellar. There was Willie Shoemaker, four-time winner of the Kentucky Derby; Tom Seaver, the New York Met's Hall of Fame pitcher; Jack Nicklaus, arguably the greatest golfer of all time; hockey Hall-of-Famer Rod Gilbert; the now-infamous football star O. J. Simpson; Olympic gold medal figure skater Dorothy Hamill; Chris Evert, the World No. 1 tennis player; Kareem Abdul-Jabbar, six-time winner of the National Basketball Association's 'Most Valuable Player' award; and Pelé, the FIFA Player of the Century. The jewel in the crown was the greatest of all: Muhammad Ali, the reigning world heavyweight champion, now revered as one of history's finest boxers. Warhol – by then a celebrity in his own right – went to meet each athlete in person, photographing them multiple times with his Polaroid Big Shot camera. Having previously relied on press images for his portraits of film stars, this was a liberating turn of events. Each athlete was captured with the tools of their trade: a racket for Evert, a football for Pelé, a baseball glove for Seaver and fists – poised on the brink of combat – for Ali.

Opposite:
Richard Weisman Sr., 1978.
Photo: © Steven Salmieri. Courtesy
BMP Media Holdings, LLC.







‘The sports stars of today
are the movie stars of
yesterday’

–Andy Warhol

Opposite:
Andy Warhol, 1979.
Photo: Bernard Gotfryd / Getty Images.
Artwork: © 2020 The Andy Warhol Foundation for
the Visual Arts, Inc. / Licensed by DACS, London.

Above:
Muhammad Ali v Alfredo Evangelista for the
Heavyweight Championship, Landover, 1977.
Photo: © Focus On Sport / Getty Images.
Muhammad Ali™; Rights of Publicity and Persona
Rights: Muhammad Ali Enterprises LLC. ali.com.

Despite having begun his silkscreen practice in 1962 with an image of the New York Yankees player Roger Maris – a seminal work entitled *Baseball* – Warhol knew comparatively little about sports. Jack Nicklaus was reportedly perturbed when the artist referred to his golf club as a ‘stick’: ‘does this guy know what he’s doing?’ he asked Weisman in despair (J. Nicklaus, quoted in P. Shea, *Picasso to Pop: The Richard Weisman Collection*, New York 2003, p. 24). What Warhol did know a lot about, however, was portraiture, and the trappings of fame. Raised as a Byzantine Catholic in Pittsburgh, he was conscious that the modern-day celebrity had replaced the religious icons of his youth. Certainly, as with his movie star portraits, an element of devotional grandeur pervades the *Athletes*: bathed in opulent, glowing hues, they loom before the viewer like saints presenting their emblems. Moreover, the commercialisation of these figures – who became spokespeople for everything from sportswear to cars and breakfast cereals – created a natural link with Warhol’s earlier portraits of American commodities. Just as Campbell’s Soup and Coca-Cola were available to everyone, regardless of their race, class or gender, so too could sports create heroes from homespun talent in a media-led world. Anyone in possession of a TV set, newspaper or radio, furthermore, could watch these stories unfold from the comfort of their own homes. It was, for Warhol, the ultimate embodiment of the American dream. In the luminous depths of the *Athletes*, he immortalises those who had – however temporarily – won the race for glory.



Andy Warhol at Muhammad Ali's training camp, Deer Lakes, 1977.

Photo: © Victor Bockris / Corbis via Getty Images.

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THE COLLECTION OF
RICHARD L. WEISMAN

*8

ANDY WARHOL (1928-1987)

Muhammad Ali

inscribed 'I certify that this is an original painting by Andy Warhol completed by him in 1978 Frederick Hughes' (on the overlap); signed by Muhammed Ali (on the reverse)
acrylic and silkscreen ink on linen
40 x 40in. (101.6 x 101.6cm.)
Executed in 1977

£3,000,000-5,000,000

US\$3,900,000-6,500,000

€3,600,000-5,800,000

'The biggest star in the world is Muhammad Ali'

–Andy Warhol

Described as 'truly iconic' by *The New York Times*, Andy Warhol's legendary depiction of Muhammad Ali captures a meeting of giants. Heir to the great portraits of Marilyn Monroe, Elvis Presley and Elizabeth Taylor that powered Warhol's rise to fame during the 1960s, it speaks of two extraordinary artists – and one visionary collector – at the tops of their games. One of the most venerated sportsmen of all time, nicknamed 'The Greatest', Ali became a global sensation for his distinctive style in the boxing ring. Alongside his athletic prowess, he was a charismatic public figure: an anti-war advocate and vocal champion of civil rights. By the 1970s, Warhol himself had achieved similar levels of fame, hailed for his depictions of commodities and celebrities that held a mirror up to contemporary society. With the rise of television broadcasting, the artist surmised that the sports figures of today were the movie icons of yesterday, and that Ali was the world's biggest star. It was a view shared by the great collector Richard L. Weisman, who commissioned Warhol's *Athletes* series and kept a number – including the present – for himself. Here, the boxer emerges from the shadows, confronting the viewer like a religious icon. His fists are bathed in opulent hues of purple and green, punctuated by streaks of red. Exuding power and humanity in equal measure, it is a fitting tribute to Ali's timeless maxim: 'float like a butterfly, sting like a bee.'

PROVENANCE:

Acquired directly from the artist by the late owner.

EXHIBITED:

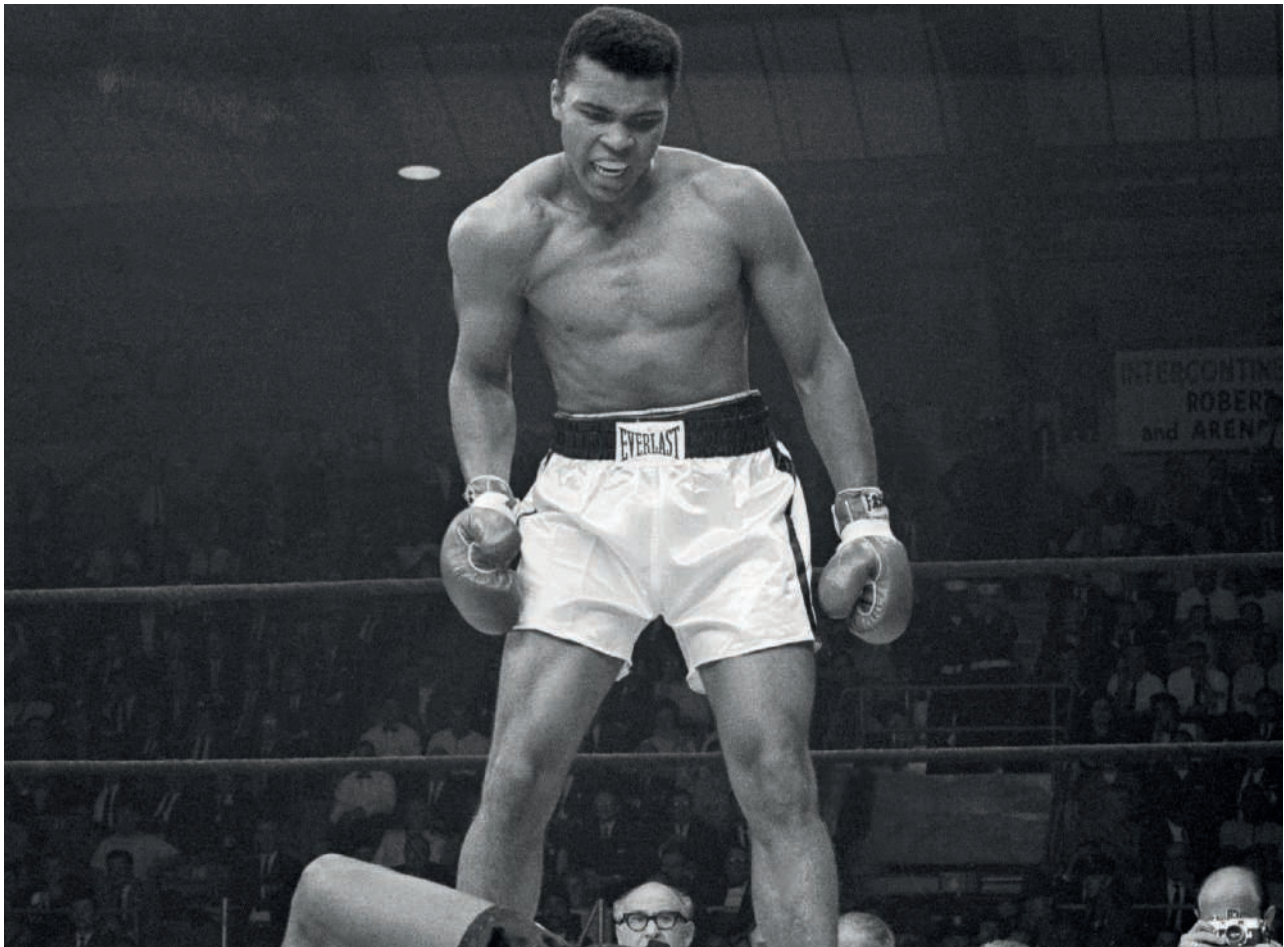
Richmond, Virginia Museum of Fine Arts, *Athletes by Andy Warhol*, 1978. This exhibition later travelled to Columbus, Columbus Gallery of Fine Arts.
Zurich, Kunsthaus Zurich, *Andy Warhol*, 1978.
Humblebaek, Louisiana Museum, *Andy Warhol*, 1978.
Venice, Palazzo Grassi, *Pop Art: evoluzione di una generazione*, 1980, no. 68 (illustrated in colour, p. 148).
Beijing, Galleri Fauschou, *Andy Warhol: Sports, Stars and Society*, 2008.
Sacramento, Crocker Art Museum, *American Pop: Featuring Andy Warhol's Athletes from the Richard Weisman Collection*, 2008.
Calgary, Museum of Contemporary Art Calgary, *Andy Warhol: The Athlete Series*, 2013.
Burlington, Robert Hull Fleming Museum, University of Vermont, *Andy Warhol's Athletes*, 2013.

Dayton, Dayton Art Institute, *Andy Warhol: Athletes and The Art of Sport, Highlights from the Collection of the Dayton Art Institute*, 2013.
Reno, Nevada Museum of Art, *Andy Warhol: Athletes*, 2013-2014.
San Antonio, San Antonio Museum of Art, *Andy Warhol: The Athletes*, 2014.
Oklahoma City, The Oklahoma City Museum of Art, *Warhol: The Athletes*, 2015.

LITERATURE:

LeRoy Neiman, *Andy Warhol: An Exhibition of Sports Paintings*, exh. cat., Los Angeles, Institute of Contemporary Art, 1981, p. 16, no. 2 (illustrated in colour, p. 25).
C. Ratcliff, *Andy Warhol*, New York 1983, no. 78 (illustrated in colour, p. 83).
N. Printz and S. King-Nero (eds.), *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York 2018, p. 340, no. 3714 (illustrated in colour, p. 337).





By the time of the present work, Ali was the reigning world heavyweight champion. In 1974, he had beat George Foreman in the legendary 'Rumble in the Jungle': one of the greatest sporting events in history, watched live by 60,000 spectators and broadcast to an estimated television audience of 1 billion. Foreman – at the time undefeated – was knocked out in the eighth round, prompting a wild response from the crowd. 'The great man has done it!', exclaimed commentator David Frost. 'This is the most joyous scene ever seen in the history of boxing!' (D. Frost, quoted in N. Mailer, *The Fight*, New York, 1975, p. 210). The following year, Ali took on Joe Frazier in the similarly historic battle 'Thrilla in Manila', defeating him by TKO after fourteen rounds. When Warhol met him in August 1977, he had defended his title an extraordinary nine times. Accompanied by Weisman, the artist travelled to the boxer's training camp at Deer Lakes, Pennsylvania, where they were given a grand tour. Anxious to get the photographs required for his portrait, Warhol asked tentatively whether he take some snapshots in between talking. The boxer went quiet; 'I thought he was going to punch me', recalled the artist. Instead, Ali began to laugh, putting up his fists in a pose. 'Do I look fearless?', he quipped. 'Very fearless. That's fantastic!', replied Warhol (A. Warhol and M. Ali, quoted in V. Bockris, *Warhol: The Biography*, New York 2003, pp. 506-8). In that moment, the work was born.

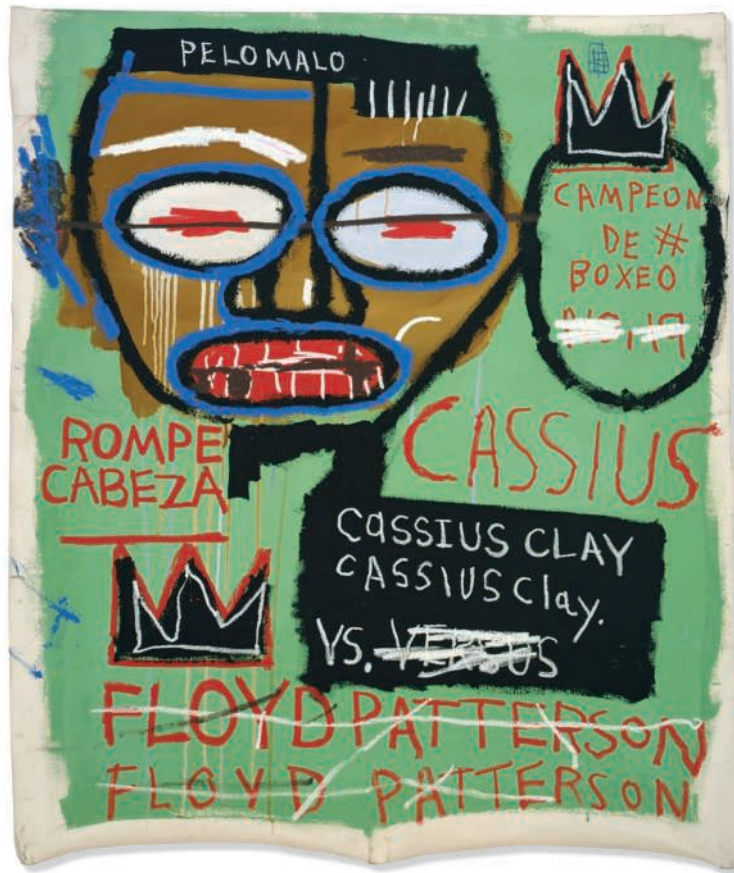
'By far the standout [of the *Athletes* series] is Muhammad Ali. It's truly iconic'

– Carol Vogel and Solomon Moore,
The New York Times

Above:
Muhammad Ali taunting Sonny Liston, 1965.
Photo: © Bettmann / Contributor / Getty Images.
Muhammad Ali™; Rights of Publicity and Persona
Rights: Muhammad Ali Enterprises LLC. ali.com.

Opposite:
Andy Warhol, *Muhammad Ali*, 1977
(source image for the present lot).
Artwork: © 2020 The Andy Warhol
Foundation for the Visual Arts, Inc. /
Licensed by DACS/Artimage, London.
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Persona Rights: Muhammad Ali Enterprises
LLC. ali.com.





Years before Jean-Michel Basquiat would include Ali in his line-up of black heroes – a hall of fame that featured Miles Davis, Charlie Parker and Sugar Ray Robinson – Warhol had elevated the boxer to the realm of art. On one hand, his depictions spoke with the same bold, bare-faced confidence as his unabashed reproductions of household brands: Coca-Cola bottles, Brillo Boxes and Campbell's Soup cans, whose brazen forms showed no remorse at their blatant reproduction. Ali himself spoke with a similar fighting rhetoric: 'I'm the greatest! I'm a bad man! And I'm pretty!', he famously claimed. At the same time, however, Warhol succeeded in capturing the human side of his subjects: a treatment to which he famously subjected his own image in his haunting self-portraits. This aspect of his practice was borne out by Ali's response to the painting, after being presented with a version of it as a gift from Weisman. 'This is by far the best painting I have ever had of myself', he enthused. 'It's a strong painting', Weisman acknowledged. 'I can also see a softness and a compassion', elaborated the boxer. 'As a matter of fact, I can see many moods' (M. Ali, quoted in V. Bockris, *Muhammad Ali: In Fighter's Heaven*, New York 1998, p. 127). Herein, ultimately, lies the strength of Warhol's portraiture: even the greatest show their true colours in his enigmatic hall of mirrors.

'Float like a butterfly,
sting like a bee'

–Muhammad Ali

Above:
Jean-Michel Basquiat, *Cassius Clay*, 1982.
Private Collection.
Artwork: © The Estate of Jean-Michel Basquiat /
ADAGP, Paris and DACS, London 2020.

Opposite: detail of present lot.



Art for Future

Selected Works from
the UniCredit Group

‘The idea is not to live forever,
it is to create something that will’

–Andy Warhol

Christie’s is delighted to have been appointed by UniCredit to manage the selected 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.

Beginning with the Post-War and Contemporary Art auctions in October 2019, a number of artworks have already been presented at various Christie’s international salerooms. Highlights have included an outstanding group of works by Gerhard Richter – led by a major *Abstraktes Bild* from 1984 – as well as pieces by artists such as Yves Klein, Enrico Castellani and Ernst Wilhelm Nay. Works from the bank will continue to be offered across a range of marquee week sales in 2020, and we are delighted to present Andy Warhol’s *Flowers* (1964) as part of the Post-War and Contemporary Art Evening Auction this February.

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. The rollout to 11 additional UniCredit countries started last year, 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.



ANDY WARHOL (1928-1987)

Flowers

signed and dated 'Andy Warhol 64' (on the overlap)
acrylic and silkscreen ink on canvas
24 x 24in. (61 x 61cm.)
Executed in 1964

£1,000,000-1,500,000
US\$1,300,000-1,900,000
€1,200,000-1,800,000

'What is incredible about the best of the flower paintings is that they present a distillation of much of the strength of Warhol's art – the flash of beauty that suddenly becomes tragic under the viewer's gaze'

–John Coplans

Against a rich, green ground, four vibrant flowers bloom in Andy Warhol's *Flowers* (1964). Painted during the same year as his legendary exhibition of *Flower* paintings at Leo Castelli's New York gallery – then the centre of the post-war art world – it stems from one of his most iconic series of works. Created at the apex of his artistic powers, Warhol's *Flowers* represent the culmination of his painterly development during the 1960s. Based on a seemingly innocuous image from a magazine, their subject was something of a reversal for the artist, who had for so long trained his eye on celebrity culture and consumerist iconography. Though their bright, joyful appearance ostensibly offered a departure from his recent *Death and Disaster* paintings, these serial reductions of nature ultimately gave rise to one of his most subversive critiques of contemporary image production. Their abstract, flattened petals and vivid cosmetic colouring undermine the romantic sense of wonder usually associated with the art-historical genre of flower painting. Like his portraits of Marilyn Monroe and Elizabeth Taylor, they shed a disarming and enthralling light on the notion of mass-produced beauty. As curator John Coplans wrote, 'What is incredible about the best of the flower paintings is that they present a distillation of much of the strength of Warhol's art – the flash of beauty that suddenly becomes tragic under the viewer's gaze' (J. Coplans, *Andy Warhol*, Pasadena 1970, p. 52).

PROVENANCE:

Leo Castelli Gallery, New York
(Leo Castelli number (LC 82) listed).
William Zierler Gallery, New York.
Galleria La Medusa, Rome.
Banca di Roma, Rome (acquired from
the above in 1974).

EXHIBITED:

Rome, Scuderie del Quirinale, *Pop Art 1956-1968*, 2007-2008, p. 262, no. 90
(alternate orientation illustrated in colour,
p. 263).
Vienna, Bank Austria Kunstforum, *Past
Present Future: Highlights from the
UniCredit Group Collection*, 2009-2010,
p. 114 (with incorrect measurements;
alternate orientation illustrated in colour,
p. 115; illustrated, p. 180).
Herford, MARTA Herford, *Things are
Queer: Highlights of Art Collection
UniCredit*, 2011, pp. 96 and 193 (alternate
orientation illustrated in colour, p. 97).
Pisa, Palazzo Blu, *Andy Warhol: una
storia americana*, 2013-2014 (alternate
orientation illustrated in colour, p. 69).
This exhibition later travelled to Tampere,
Sara Hildén Art Museum.

LITERATURE:

G. Frei and N. Printz (eds.), *The Andy
Warhol Catalogue Raisonné: Paintings
and Sculptures 1964-1969*, vol. 2A,
New York 2004, p. 302 (Leo Castelli
number (LC 82) listed).







Andy Warhol's silkscreen mechanical for *Flower* paintings, 1964. (source image for the present lot).
Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

'I looked around the studio and it was all Marilyn and disasters and death. I said, "Andy, maybe it's enough death now." He said, "What do you mean?" I said, "Well, how about this?" I opened a magazine to four flowers'

—Henry Geldzahler

Warhol derived his source image from an article in the June 1964 issue of *Modern Photography*, where it was used to illustrate Kodak colour processes. From the vivid photograph of hibiscuses, he flattened the details into a simplified silhouette, here rendered in orange, purple and blue. Hoping the artist would seek out an alternative to the dark subject matter that had occupied him for much of the 1960s, the curator Henry Geldzahler allegedly pointed Warhol in the direction of the magazine. 'I looked around the studio and it was all Marilyn and disasters and death', Geldzahler recalled. 'I said, "Andy, maybe it's enough death now." He said, "What do you mean?" I said, "Well, how about this?" I opened a magazine to four flowers' (H. Geldzahler, quoted in unpublished interview with J. Stein, 1973, Geldzahler Papers, Beinecke Library). For the *Flowers*, Warhol reduced the number of blossoms in the original shot from seven to four and cropped the image into a square. To further eliminate any details, the image was then run through The Factory's Photostat machine at least 'a dozen times'. His assistant, Billy Linich, remembered how Warhol 'didn't want it to look like a photo at all. He just wanted the shape, the basic outline, of the flowers' (B. Linich, quoted in T. Scherman and D. Dalton, *Pop: The Genius of Andy Warhol*, New York 2009, p. 327).

Opposite:
Andy Warhol with his assistants Philip Fagan and Gerard Malanga at the Factory, New York, 1964.
Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved.
Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.



Castelli recognised early on that Warhol's radical innovation extended far beyond the subjects of his images. 'I was interested in Pop art but for its formal qualities, you see', he explained. '... It was probably his serial imagery, the fact of repetition, that made something [to me] more important than what the images were about' (L. Castelli interviewed by P. Cummings, 14 May 1969 – 8 June 1973, Archives of American Art, Smithsonian Institute). Indeed, the possibility of permutation is what distinguishes Warhol's *Flowers* from art-historical interpretations of the subject. Unlike the floral still-lives of the Dutch Golden Age or Monet's waterlily paintings, Warhol's flattening and serialisation of the image counteracts the sentimentality, romance and singularity typically associated with the genre. The seemingly banal nature of his source, moreover, speaks to his desire to shift his commentary away from the subject itself, highlighting instead the macabre implications of mechanical reproduction. The magazine's cheerful reproduction of petals and grass suggested that nature, in the age of technology, was simply another commodity available for appropriation by the snap-happy consumer. In its serial transition into paint, this once-functional image took on a new kind of dark, seductive allure. 'They are so goddamn beautiful', wrote Peter Schjeldahl. 'And so simple. And their glamour was so intense ... That's why we reach for the word "genius" ... He sees clearly. He just does it' (P. Schjeldahl, quoted in T. Sherman and D. Dalton, *ibid.*, pp. 236-37).

'They are so goddamn beautiful. And so simple. And their glamour was so intense ... That's why we reach for the word "genius" ... He sees clearly. He just does it'

–Peter Schjeldahl

Above:
Gustav Klimt, *Bauerngarten mit Sonnenblumen*
(*Farm Garden with Sunflowers*), 1905-06.
Österreichische Galerie Belvedere, Vienna.
Photo: © Österreichische Galerie Belvedere,
Vienna, Austria / Artothek / Bridgeman Images.

Opposite: detail of present lot.



BRIDGET RILEY (B. 1931)

Gaillard

signed and dated 'Riley '89' (lower right turnover edge);
signed, titled and dated 'GAILLARD Riley 1989' (on the
overlap); signed, titled and dated 'GAILLARD Riley 1989'
(on the stretcher)
oil on linen
65 x 89%in. (165 x 228.2cm.)
Painted in 1989

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

'... in painting colour is the one material through
which everything is brought into existence'

–Bridget Riley

A scintillating optical panorama stretching over two metres in width, *Gaillard* (1989) is a majestic work from Bridget Riley's distinctive group of 'Rhomboid' paintings. Rendered in the largest format deployed throughout the series, it offers a shimmering cascade of colour, articulated through bold diagonal rhythms. One of Britain's greatest living artists, Riley was recently the subject of a major retrospective organised by the National Galleries of Scotland, Edinburgh, which completed its tour in January 2020 at the Hayward Gallery, London. Since the 1960s, she has pursued a meticulous enquiry into what she describes as 'the pleasures of sight', rigorously sequencing a variety of palettes through different geometric structures. Included in the artist's touring retrospective at the Kunsthalle Nuremberg in 1992, the present painting takes its place within an extensive cycle of works that occupied her practice between 1986 and 1997. Marking a departure from the thin stripes and curves that defined her earliest chromatic experiments, the rhomboids – or 'zigs', as they came to be known – introduced a new degree of complexity to her work, allowing each segment to interact with four colours rather than two. Though Riley eschews representation, her works are deeply connected to her own visual memories: the present work's title captures her love of France – where she has a studio – referring to a small town in the Auvergne-Rhône-Alpes region. Other works from the series are held in institutions worldwide, including Tate, London, the Museum für Gegenwartskunst, Siegen and the Neues Museum, Nuremberg.

PROVENANCE:

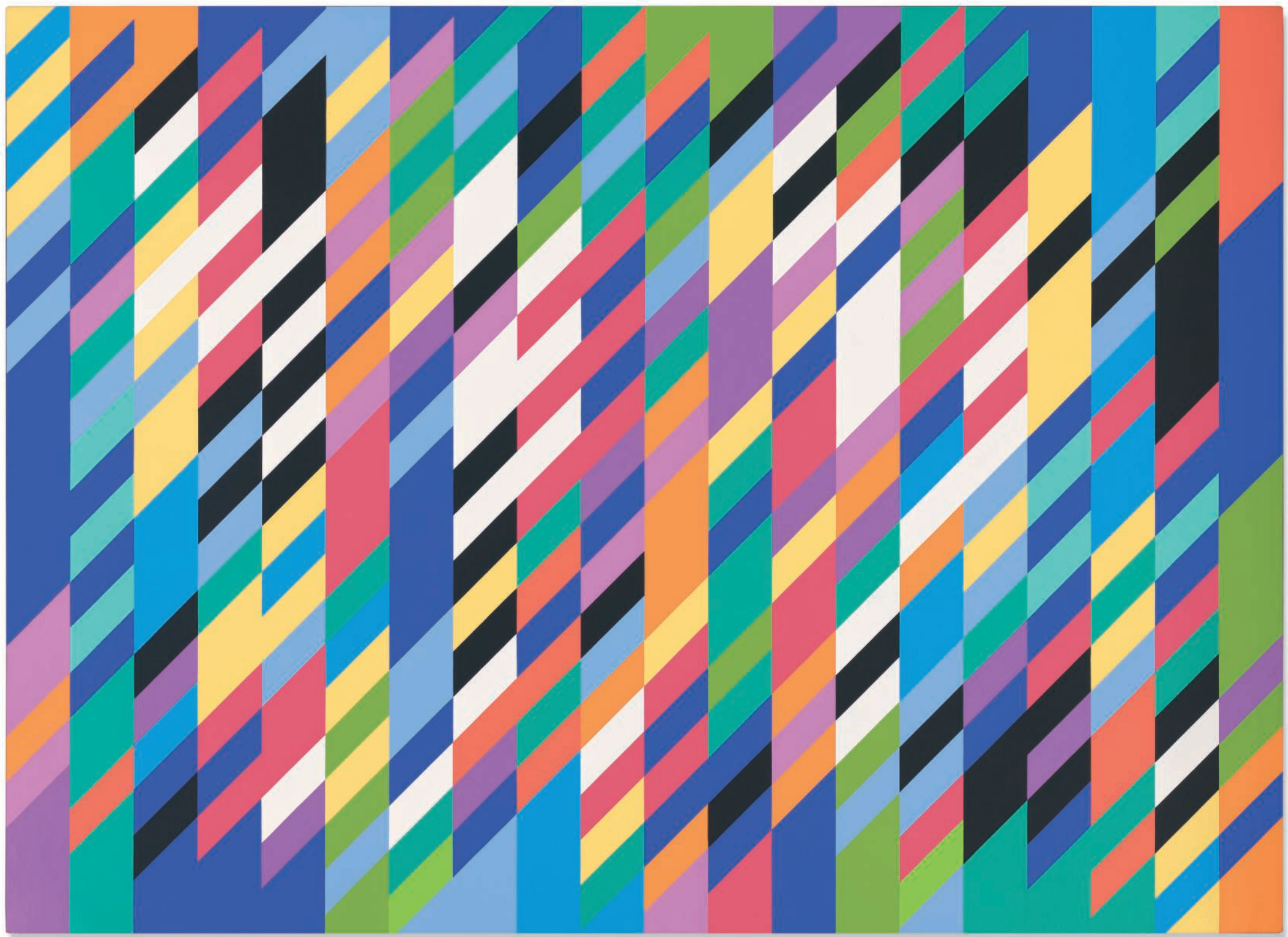
Galerie Heinz Teufel, Mahlberg.
Karsten Schubert, London.
Private Collection, London.
PaceWildenstein, New York.
Private Collection, USA.
Anon. sale, Christie's London,
14 October 2007, lot 139.
Private Collection, U.K.
Acquired from the above by the
present owner.

EXHIBITED:

Nuremberg, Kunsthalle Nürnberg,
Bridget Riley: Paintings 1982-1992, 1992-
1993, no. 18, pp. 36 and 62 (illustrated
in colour, p. 49). This exhibition later
travelled to Bottrop, Josef Albers
Museum; London, Hayward Gallery
and Birmingham, Ikon Gallery.

LITERATURE:

Bridget Riley, exh. cat., London,
Tate Britain, 2003, fig. 15 (illustrated
in colour, p. 24).
R. Kudielka, A. Tommasini and N. Naish,
Bridget Riley: Studies 1984-95, London
2015, p. 5 (illustrated in colour, p. 4).
R. Kudielka, A. Tommasini and N. Naish,
Bridget Riley: The Complete Paintings,
Vol. 2, 1974-1997, London 2018, no. BR
324 (illustrated in colour, pp. 820-821).





Riley came to prominence at the vanguard of Op Art, and achieved international recognition after being included in the seminal exhibition *The Responsive Eye* at the Museum of Modern Art, New York, in 1965. Her early studies of light and nature – influenced greatly by the work of Georges Seurat – gave way to a practice devoted to illuminating their mysteries. Beginning in black and white, before bursting through to colour in the mid-1960s, Riley sought to explore the interaction between chromatic values, using a variety of geometric shapes as vehicles for her optical investigations. Across her *oeuvre*, she teases out the physical energies inherent in different tonalities, relishing the rhythmic push-and-pull generated through juxtaposition of competing hues. Following a trip to Egypt in the winter of 1979-80, where she was entranced by the vibrant colours used in underground burial chambers, she began to work with a small selection of hues known collectively as her 'Egyptian palette'. By the time of the 'Rhomboid' series, however, she had expanded her repertoire to encompass more than one hundred carefully-mixed tones, grouped into unique colour brackets for each individual painting. The small slanted lozenge form demanded a new three-stage working method, which involved fracturing a two-toned ground both vertically and diagonally. As ever, Riley would plan these compositions meticulously through a series of drawings and mock-ups, or 'cartoons'. Robert Kudielka has likened her decision-making process to that of a musician selecting a key: an observation borne out in the near-sonorous vibrations of each cell.

'Cézanne and the great Venetians knew that the diagonal thrust helps to activate the slow backward and forward pulse of colour'

–Bridget Riley

Above:
Paul Cézanne, *The Large Pine*, 1895-97.
State Hermitage Museum, St. Petersburg.
Photo: © Bridgeman Images.

Opposite:
Bridget Riley in her London studio.
Photo: © Ian McKinnell / Alamy Stock Photo.
Artwork: © Bridget Riley 2020. All rights reserved.





Bridget Riley, East London studio with cartoon scale pieces, early 1990s.
Photo: Bill Warhurst.
Artwork: © Bridget Riley 2020. All rights reserved.

Riley's practice is fundamentally rooted in her experience of the world around her. Raised in Cornwall, she developed a keen sensitivity to natural phenomena: the play of light on the water, for example, or the rustle of wind in the dunes. Over the years, she cultivated a rich, analytical awareness of the ways in which various artists had sought to capture such enigmas, including Claude Monet, Henri Matisse and the Italian Futurists. In 1989, the year of the present work, Riley was invited to take part in the National Gallery's exhibition series *The Artist's Eye*, for which she curated a selection of works from their collection. Significantly, her selection focused on artworks organised according to diagonal structures: among them Veronese's *Adoration of the Magi* (1573) and Rubens' *Minerva Protects Pax from Mars* (1629-30), as well as paintings by Titian, El Greco, Poussin and Cézanne. 'Cézanne and the great Venetians knew that the diagonal thrust helps to activate the slow backward and forward pulse of colour', she explained in the exhibition catalogue. Rubens, she elaborated, '[builds] up a grid or lattice around which he can twist or through which he can pour his colours ... Making use of his lattice he twines a long curving garland of yellows down and across the painting' (B. Riley, quoted in 'The Colour Connection' (1989), reproduced in R. Kudielka (ed.), *The Eye's Mind: Bridget Riley Collected Writings 1965-1999*, London 1999, p.160). It is a statement that might almost apply to the present work, and a testament to the perceptive scrutiny that defines Riley's practice.

'Eventually I found what I was looking for in the conjunction of the vertical and diagonal ... this conjunction was the new form. It could be seen as a patch of colour – acting almost like a brush mark. When enlarged, these formal patches became coloured planes that could take up different positions in space'

–Bridget Riley

Opposite: detail of present lot.



DAVID HOCKNEY (B. 1937)

Walnut Trees

signed, titled and dated 'Wallnut [sic] Trees
David Hockney 29 April 06' (on the reverse)
oil on canvas
36 x 48in. (91.5 x 122cm.)
Painted on 29 April 2006

£2,500,000-3,500,000
US\$3,300,000-4,500,000
€3,000,000-4,100,000

'The paintings [Hockney] has made of the Wolds between 2005 and the end of 2008 are in purely technical terms – but also in their observational accuracy and evocation of space – the most commanding he has ever made'

–Marco Livingstone

Included in David Hockney's landmark exhibition *A Bigger Picture* at the Royal Academy of Arts in 2012, *Walnut Trees* is a radiant love letter to the East Yorkshire landscape. Painted in 2006, two years after his pivotal return from California, it captures the glorious late April sunshine on the track leading from Woldgate Woods to the village of Boynton. With loose, impressionistic, brushstrokes, Hockney pays tribute to the unspoiled beauty of his homeland: its lonely paths, wide blue skies and majestic, ancient woodlands, each as bright and vivid as his childhood memories. Described by Marco Livingstone at the time as 'the most commanding [works] he has ever made', Hockney's depictions of the Wolds between 2005 and 2008 marked a major new chapter in his forty-year-long career (M. Livingstone, 'Home to Bridlington: Routes to a Private Paradise', in *David Hockney: Just Nature*, exh. cat., Kunsthalle Würth, 2009, p. 188). The artist had made repeated visits home in the years leading up to his mother's death in 1999, and was struck by the ever-changing splendour of his native county. Returning in 2004, he began to work outdoors, channelling the influence of Constable, Van Gogh, Monet, Claude and Turner as he captured the shifting light and seasons. Though saturated with the same life-affirming glow as his Californian paintings, these canvases were poignant elegies to home, infused with new passion, grandeur and technical bravura. With its lyrical song of spring, *Walnut Trees* is a fitting testament to this rebirth.

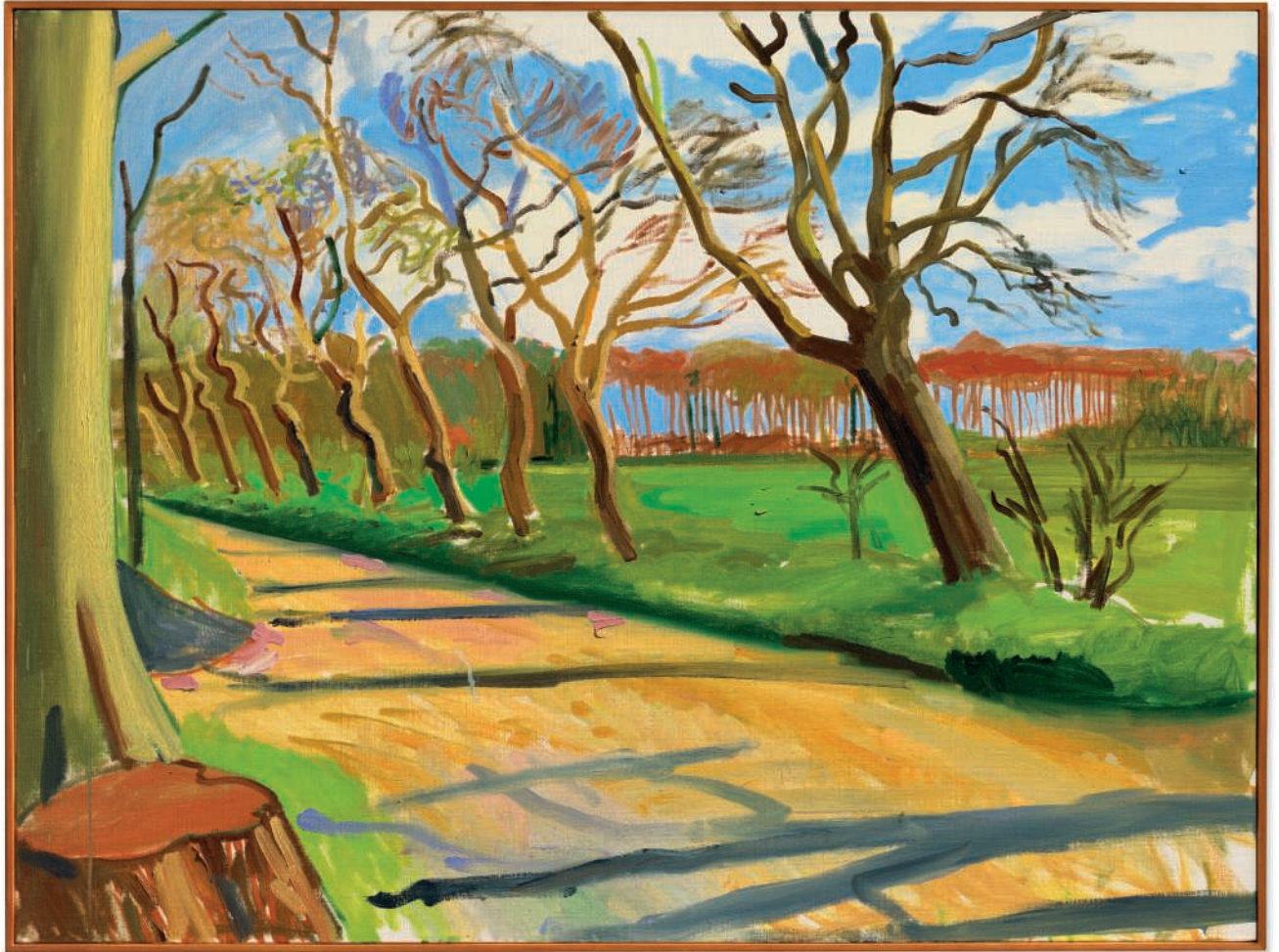
PROVENANCE:

L.A. Louver, Venice, California.
Acquired from the above by the
present owner.

EXHIBITED:

Venice, L.A. Louver, *East Yorkshire Landscape*, 2007, pp. 42 and 52
(illustrated in colour, pp. 43 and 53)
London, Royal Academy of Arts, *David Hockney RA: A Bigger Picture*, 2012, no. 52 (illustrated in colour, p. 128).
This exhibition later travelled to Spain, Guggenheim Museum Bilbao and Cologne, Museum Ludwig.

Following pages:
David Hockney painting in East Yorksire, 2007
(detail).
Artwork: © David Hockney.
Photo: © Jean-Pierre Gonçalves de Lima.







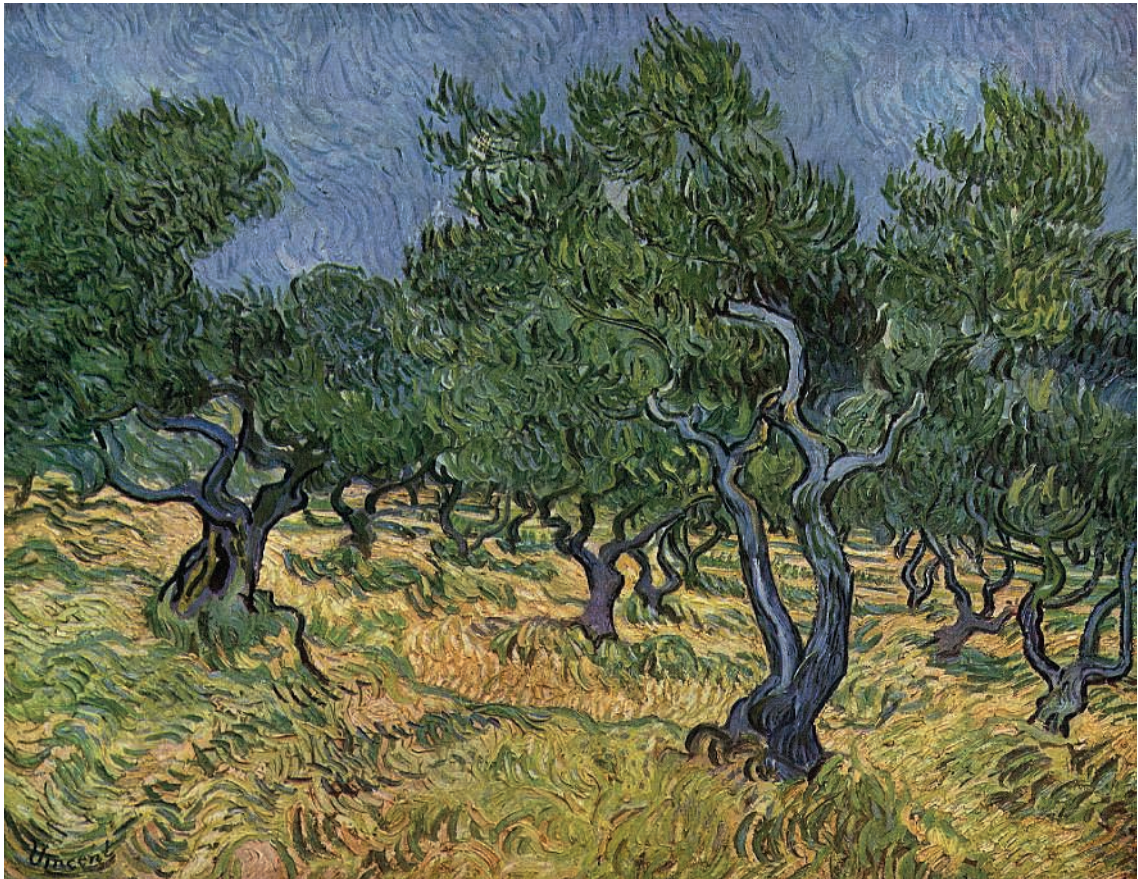


Hockney was born in West Yorkshire, but felt closely connected to the county's Eastern region. As a boy, he had spent two summers working on farms during the harvest in East Riding: 'even then I noticed that the scenery was quite beautiful', he recalls. 'The rolling hills, the little valleys' (D. Hockney, quoted in L. Weschler, 'Sometime Take the Time', in *David Hockney: Hand Eye Heart*, exh. cat., L. A. Louver Gallery, California, 2005, p. 45). Though Hockney would return to Yorkshire at various points throughout his career, it was not until the late 1990s that he began to paint it – initially at the request of his friend Jonathan Silver, who was battling the final stages of cancer at the time. Silver's death in 1997, closely followed by that of his mother, would ultimately give rise to a newfound yearning for northern England. Keen to explore landscape painting afresh, Hockney had toured Norway, Iceland, Spain and Italy during the early 2000s, before realising that he was simply 'painting views ... *sight-seeing*'. Returning to Yorkshire in 2004, where he spent time in Bridlington with his sister, he began to depict his surroundings again. Finally, he recalls, 'I was painting *the land*, land that I myself had worked. I had dwelt in those fields, so that out there, seeing for me, necessarily came steeped in memory' (D. Hockney, quoted in L. Weschler, *True to Life: Twenty-Five Years of Conversation with David Hockney*, Berkeley 2008, p. 199).

'I was painting *the land*, land that I myself had worked. I had dwelt in those fields, so that out there, seeing for me, necessarily came steeped in memory'

–David Hockney

Above:
John Constable, *The Cornfield*, 1826.
National Gallery, London.
Photo: © Bridgeman Images.



‘[Van Gogh] said that he had lost the faith of his fathers, but somehow found another in the infinity of nature. It’s endless. You see more and more’

–David Hockney

Above:
Vincent van Gogh, *Olive Grove*, 1889.
Rijksmuseum Kroller-Muller, Netherlands.
Photo: © Bridgeman Images.

Following pages: detail of present lot.

Over the following years, Hockney would explore the most rural corners of the East Yorkshire landscape in almost every available medium: from watercolour, paint and pencil to photography, film and digital inkjet print. The result was not only one of his most distinctive bodies of work, but also an extraordinary technical *tour de force* – from 2008, he would even make revolutionary use of the iPad and iPhone as drawing tools. Despite his forays into computer technology, however, Hockney’s work remained firmly grounded in the lessons of art history. In 2006, the year of the present painting, he attended a major Constable exhibition at the Tate Britain in London, where he was particularly inspired by the artist’s full-size oil sketches for his famous six-foot landscapes. He also stood in wonder before Monet’s *Nymphéas (Waterlilies)* on a trip to the newly refurbished Musée de l’Orangerie in Paris. One of his most important influences, however, remained Van Gogh: a long-standing source of inspiration. In particular, Hockney admired his ability to capture the eternal flux of the landscape. ‘[Van Gogh] said that had lost the faith of his fathers, but somehow found another in the infinity of nature’, he explained. ‘It’s endless. You see more and more’ (D. Hockney, quoted in M. Gayford, *A Bigger Message: Conversations with David Hockney*, London 2011, p. 32). In California, Hockney had missed the thrill of the changing seasons; back in Yorkshire, they seemed more beautiful and vital than ever before. Verdant and sun-kissed, *Walnut Trees* is alive with the joy of this revelation.





JEAN DUBUFFET (1901-1985)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

La robe à boutons
(*Button Dress*)

signed and dated 'J. Dubuffet 61' (lower left);
signed, dated and titled 'La robe à boutons J.
Dubuffet sept. 61' (on the reverse)
oil on board
25½ x 21½ in. (64.7 x 53.7 cm.)
Executed on 4 September 1961

£1,200,000-1,800,000
US\$1,600,000-2,300,000
€1,500,000-2,100,000

'Painting can illumine the world with magnificent discoveries. It can imbue man with new myths and new mystiques'

—Jean Dubuffet

Painted on 4 September 1961, *La robe à boutons* (*Button Dress*) is the first and largest in a sequence of five distinct character portraits that punctuate Jean Dubuffet's legendary *Paris Circus* series. Through thick, geological strata of impasto, the shape of a woman's body emerges, clad in a buttoned dress and hat. Vivid streaks of colour animate her form like graffiti, imbuing the image with a raw, tactile presence. Having returned to Paris in February after six years in the countryside, Dubuffet was struck by city's newfound *joie de vivre*: its swarming streets, bustling commerce and thriving fashion industry. His longstanding fascination with unschooled art forms – or *art brut* – was channeled into electrifying painterly tableaux, alive with the colours, rhythms and textures of cosmopolitan life. The present work and its companions offer a counterpoint to these cityscapes, focusing less on Paris itself than on its colourful inhabitants – among them 'le mal éduqué', 'l'erratique', 'Cousin Maurice' and 'Cousine Bernarde'. Loosely described by Dubuffet as the 'Nouvelles Hautes Pâtes', they extend the so-called 'haute pâte' technique first employed by the artist during the mid-1940s. Working on board, he layered paint with a variety of mixed media – sand, glass, cement – creating a mesmerising fossilised terrain into which he scraped and scratched his images. Like a chalk pavement drawing excavated from the rubble, the present work transforms its contemporary subject into a totemic urban relic, quivering with ancient mystery and power.

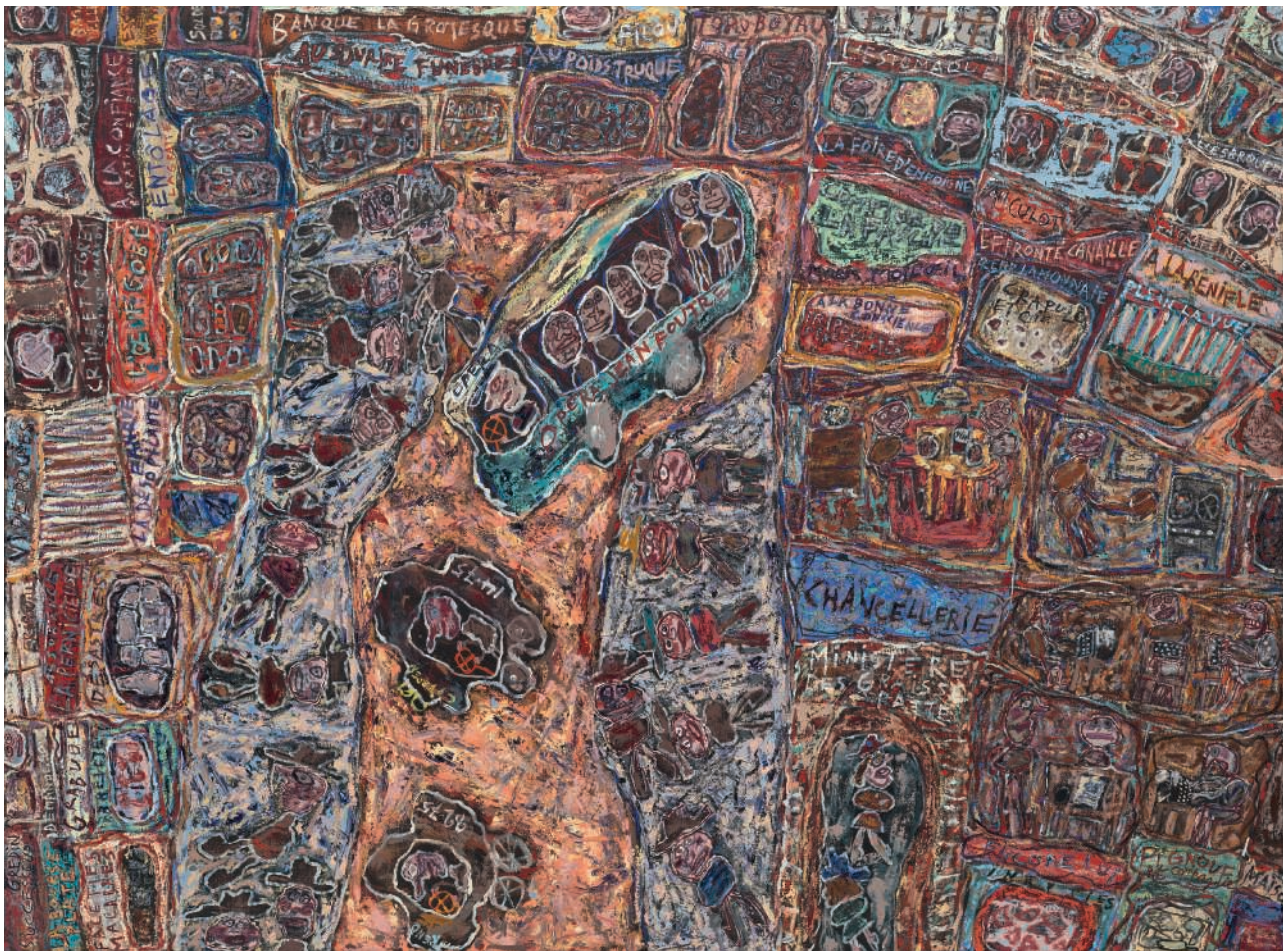
PROVENANCE:

Galerie Daniel Cordier, Paris.
Saidenberg Gallery, New York.
Richard L. Feigen & Co., New York.
Ruth Leder Shapiro, New York
(acquired from the above in 1971).
Her sale, Christie's New York,
13 November 2001, lot 53.
Acquired at the above sale by
the present owner.

LITERATURE:

M. Loreau (ed.), *Catalogue des Travaux
de Jean Dubuffet. Fascicule XIX: Paris
Circus*, Lausanne 1965, p. 225, no. 140
(illustrated, p. 76).





Directly contemporaneous with large-scale masterpieces including *La calipette* (31 August), *Aux bons principes* (2-7 September) and *Le gredin prospère* (5-6 September), *La robe à boutons* dates from a triumphant period in Dubuffet's career. His *Paris Circus* series, widely regarded as the pinnacle of his entire output, was in full swing, growing more vibrant and frenetic by the day. Having first depicted the city in its war-torn state during the 1940s, Dubuffet had returned in February 1961 to find it transformed. Gone were the ghosts of conflict, replaced instead by joyful currents of social and cultural change: a spirit that would fuel London's 'swinging sixties' and the heyday of American Pop Art. Abandoning the dark, earthy subject matter that had occupied him for the past few years in Vence, Dubuffet rejoiced in the thrill of metropolitan life, absorbing the characters, conversations and bright lights that surrounded him. Daubing his impressions on canvas, board and paper with ruthless vigour, he forged what would ultimately come to be recognised as a new form of contemporary urban art, heralding the work of artists such as Jean-Michel Basquiat and Keith Haring. The present work may be understood as a piece of this puzzle: a celebration of the new fashions and flaneurs who made their mark on the city during this period. Seemingly plucked straight from the ranks of *Paris Circus*, his protagonist is a symbol of this brave new world.

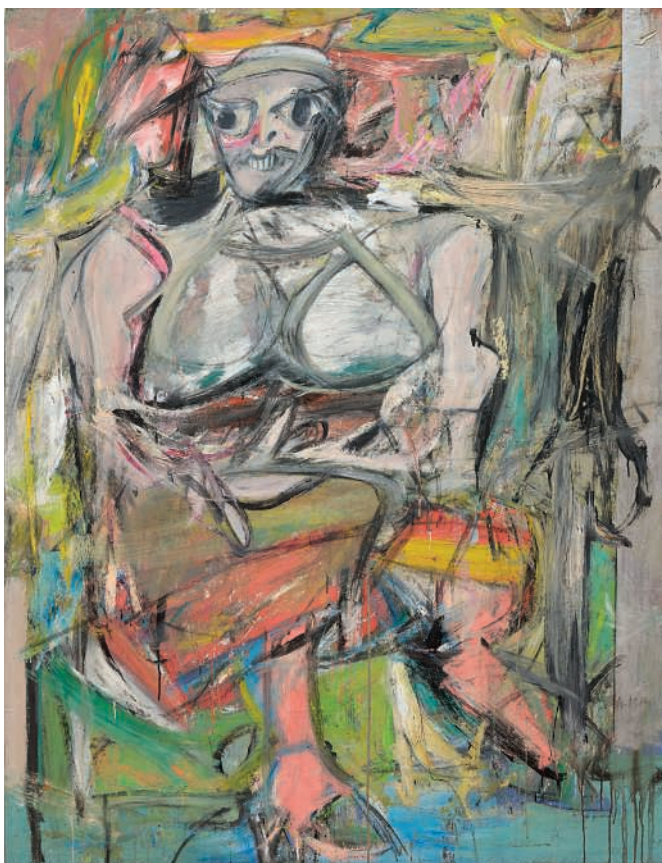
'To a foreigner, half an hour spent on the boulevards has the effect of an infinitely diverting theatrical performance'

—Augustus Hare

Above:
Jean Dubuffet, *Le commerce prospère* (*Business Prospers*) from the 'Paris Circus' series, 1961.
Museum of Modern Art (MoMA), New York.
Artwork: © Jean Dubuffet, DACS 2020.
Photo: © 2020, Digital image, The Museum of Modern Art, New York / Scala, Florence.

Opposite:
The Renault 10 Automatic with models, Paris, 1966.
Photo by KEYSTONE-FRANCE/Gamma-Rapho via Getty Images.





At the same time, *La robe à boutons* looks back to the earlier phases of Dubuffet's *oeuvre*: most notably his engagement with *art brut*. Beginning his practice in Nazi-Occupied Paris during the Second World War, he had sought a deliberate break with painterly tradition, looking instead to art created outside the restrictions of Western civilization. Over the following years, he would explore paintings by children, psychiatric patients and the visual culture of remote desert tribes, attempting to divine pure, unfettered modes of expression that channelled the raw essence of the human spirit. Throughout the 1940s and 1950s, his practice came to be populated by surreal primordial figures: pseudo-mythological beings who confronted the viewer like characters from an ancient pageant. They were nomads, magicians, prophets and jesters: romantic, archaic archetypes, who seemed to emerge organically from their material surroundings. Aside from the present work's connection to the early 'hautes pâtes', whose subjects resembled archaeological remains, it also recalls the artist's pivotal 1950 series *Corps de dames*, which reimagined the female body as a kind of sprawling abstract topography. Inviting comparison with Willem de Kooning's *Women*, these vast corporeal visions suggested an intrinsic connection between the human form and the landscape: a sense of mankind being reborn from the earth. The present work, with its surface like crumbled paving slabs, shares some of this optimistic power. With the shadows of war vanquished, it seems to suggest, humanity might begin its dance once again, dressed in its finest and best.

'I want portraits in which description makes use of the same mechanisms as those used in a landscape; here wrinkles, there ravines or paths; here a nose, there a tree; here a mouth, there a house'

—Jean Dubuffet

Above:
William de Kooning, *Woman I*, 1950–52.
Museum of Modern Art (MoMA), New York.
Artwork: © 2020 The Willem de Kooning
Foundation / Artists Rights Society (ARS),
New York and DACS, London.
Photo: © 2020 Digital image, The Museum of
Modern Art, New York/Scala, Florence.

Opposite: detail of present lot.



MAGDALENA ABAKANOWICZ (1930-2017)

Untitled

signed and dated with the artist's monogram
'M. Abakanowicz 1976' (on the reverse)
burlap and resin
37½ x 18¼ x 6¾in. (95 x 46.5 x 17cm.)
Executed in 1976

£80,000-120,000
US\$110,000-160,000
€94,000-140,000

'We are finally still questioning our own existence,
the problem of our existence because this is the
greatest question and the greatest mystery'

—Magdalena Abakanowicz

A hollow humanoid fragment rendered in raw, tactile swathes of burlap and resin, *Untitled* is a haunting existential vision from Magdalena Abakanowicz's seminal cycle *Alterations*. Executed in 1976, during a period of growing international acclaim for the artist, it is a rare example of a singular standing torso within her *oeuvre*, truncated at the arms, legs and head like a relic from antiquity. Beginning in 1973 and culminating in the landmark sequence 'Embryology', shown at the 1980 Venice Biennale, Abakanowicz's *Alterations* stand among the twentieth century's most poignant meditations on the human condition. Inspired by the horrors she witnessed as a child in war-torn Poland, as well as her wide-ranging interests in science, nature and materiality, they confront the viewer like organic remains, their surfaces wrinkled and worn as if by the passage of time. Cast from a live model on a human scale, these works marked a pivotal embrace of figurative subject matter, inaugurating an approach to art-making that would consume her for the rest of her career. Over time, her figures would proliferate in bronze, stone, wood and clay, gracing public locations including Chicago's Grant Park, New York Avenue in Washington D. C. and the roof of the Metropolitan Museum of Art. Widely considered one of Poland's most important artists, Abakanowicz will be celebrated in a major retrospective this summer at Tate, London, where a number of works from the *Alterations* series are currently housed.

PROVENANCE:

The Estate of the Artist.
Private Collection, Europe.
Acquired from the above by the
present owner.



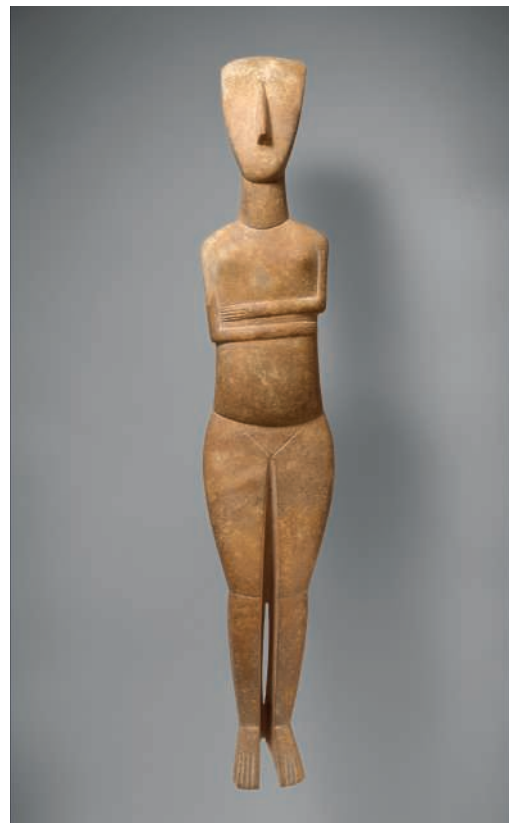


Magdalena Abakanowicz at the Venice Biennale XXXIX, 1980.
Unknown photographer.
Photo: Archivio Storico della Biennale di Venezia – ASAC.

‘When examining man, I am in fact examining myself
... My forms are the skins I strip off myself one by
one, marking the milestones along my road’

–Magdalena Abakanowicz

Treating found, everyday materials as an extension of her own body, Abakanowicz broke new ground with her sculptural and conceptual approach to textiles. As a student at the Academy of Fine Arts in Warsaw under the Stalinist regime of the 1950s, she railed against the limiting dogmas of Socialist Realism, turning initially to the politically-neutral medium of weaving. She rose to prominence in the mid-1960s with her series of *Abakans*: vast abstract woven structures, created from salvaged fibres, which were suspended from ceilings and walls. Extending the Duchampian legacy of the ‘readymade’ object, Abakanowicz would eventually begin to experiment with burlap – a medium favoured by Alberto Burri. Her humanoid figures responded directly to the material’s metamorphic, skin-like texture, shifting from ‘Heads’ to ‘Backs’ to ‘Seated Figures’ with a sense of organic evolution. Frequently, they multiplied into groups, assuming the dynamics of a biological ecosystem. Alone, however, they became totems of human frailty, weathered by forces beyond their control. The grandeur of Rodin, Michelangelo, the Belvedere torso and the great depictions of the Crucifixion linger in the shadows of the present work, yet Abakanowicz’s vision is ultimately anti-heroic. In its base materiality, it reminds us of the fleeting, elemental nature of existence – ‘the greatest question and the greatest mystery’ (M. Abakanowicz, quoted in M. Brenson, ‘Survivor Art’, *The New York Times Magazine*, 29 November 1992).



Bastis Master (attr.), *Marble female figure*, c. 2600-2400 B.C.
Metropolitan Museum of Art, New York.
Photo: © 2020 The Metropolitan Museum of Art/Art Resource/
Scala, Florence.



THOMAS SCHÜTTE (B. 1954)

PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

Stahlfrau No. 8

steel

53⅞ x 112¼ x 49¼in. (135 x 285 x 125cm.)

Executed in 2003

£1,200,000-1,800,000

US\$1,600,000-2,300,000

€1,500,000-2,100,000

‘The aim of my oeuvre is to introduce a twisted question mark into the world’

–Thomas Schütte

Carrying the weight of history in its graceful, undulating form, *Stahlfrau No. 8* (2003) is a vision of abstract beauty from Thomas Schütte’s landmark series of *Frauen* (Women). Unfurled upon a vast steel plinth, it offers an enigmatic reinterpretation of the reclining female nude, transforming its time-honoured subject into a site of otherworldly ambiguity. Though forged in the likeness of her ancestors – from the sculptures of Moore and Maillol to the lithe muses of Picasso and Modigliani – her raw embryonic form seems to speak of a new dawn. The work is one of eighteen such sculptures that Schütte began in 1998, each cast in steel, bronze and aluminum. Working at the turn of the millennium, the artist launched a powerful critique of monumental sculpture, challenging a genre that – since antiquity – had been loaded with ideological promise. In its most recent history, it had been exploited by the dictatorial regimes of the twentieth century, littering the European landscape with its totems. In his *Frauen*, Schütte sought to subvert these associations, transforming the heroic figure into what he described as a ‘question mark’. Faceless and formless, they are no longer statements – steadfast and unmoving – but rather elemental shape-shifters, open to scrutiny and reassessment. In works such as the present, they are captured in the process of creation, the steel plinth evoking an artist’s workbench or operating table. In the familiar yet alien form of *Stahlfrau No. 8*, Schütte overwrites the shadows of the past, leaving an image of liberation in their wake.



Amedeo Modigliani, *Reclining nude*, 1917-18.

Private Collection.

Photo: © Bridgeman Images.

PROVENANCE:

Galerie Nelson-Freeman, Paris.
Acquired from the above by the
present owner in 2004.

EXHIBITED:

Stockholm, Moderna Museet, *Thomas Schütte: United Enemies*, 2016-2017, p. 187 (another example exhibited; illustrated in colour, p. 133).
Paris, Monnaie de Paris, *Thomas Schütte*, 2019 (another example exhibited).





Despite their riposte to the lessons of history, Schütte's *Frauen* are nonetheless rooted in a deep respect for sculptural craft. 'Finding the right form,' he says, 'involves hard physical work' (T. Schütte, quoted in U. Loock, *Thomas Schütte*, Cologne 2004, p. 173). Their shapes were selected from 120 small ceramic maquettes made between 1997 and 1999, each of which was fashioned from a single piece of clay together with its base. At a foundry in Düsseldorf, these figures were recreated in Styrofoam on a large scale, and worked upon in further detail to produce a mould. Each sculpture subsequently took between six and eight months to complete, involving complex processes of carving, grinding and casting: techniques that had largely been side-lined in artistic practice following the Second World War. Over the course of the series, Schütte took increasing liberties with his figures, truncating their limbs and contorting their forms into metamorphic configurations. As Dieter Schwarz writes, 'In his treatment of the materials and of the theme of the female figure, which had become such a taboo in contemporary art, a whole array of ambivalent feelings broke through ever more powerfully – attraction and aggression, repulsion and fascination – all embedded in a form that no longer complied with any binding tradition and had to be reinvented time after time' (D. Schwarz, 'Figures in Waiting', in *Thomas Schütte: Frauen*, exh. cat., Castello do Rivoli, Museo d'Arte Contemporanea, Turin, 2012, p. 16).

'Schütte's aim is to breathe new life into this figurative world, which enjoyed such acceptance in the past that it was ultimately taken for granted'

–Dieter Schwarz

Above:
Henry Moore, *Reclining Figure: Festival*, 1951.
Private Collection.
Artwork: © The Henry Moore Foundation. All Rights Reserved, DACS / www.henry-moore.org 2020.
Photo: © 2020 Christie's Images Limited.

Opposite: detail of present lot.





Throughout his practice, Schütte has repeatedly probed the relationship between art and ideology. His *United Enemies*, begun during the early 1990s, were similarly interested in dismantling the heroism of sculpture, transforming proud effigies into warped, deformed monsters. During a trip to Rome at the time of the 'Clean Hands' scandal, Schütte became attuned to the long-standing connection between public monuments and political power. His upbringing in post-war Germany, too, was influential in this regard, furnishing him with a deep awareness of the intersection between art and authority. What hope was there, then, for the future of figurative sculpture? As Schwarz asks, 'Did the Fascist dictatorships in Europe, which appropriated figurative art for their own ends, destroy its legitimacy in the artistic consciousness once and for all, or is there a way to continue the figurative line, without descending into archaism or conservatism?' (D. Schwarz, *ibid.*, p. 18). Ultimately, Schütte's *Frauen* offer a hopeful response to this question. By quoting and undermining tradition, he refashions the human form as a site of creative potential: a place where art-making might begin afresh. Writhing with protean force, his figures break free from the narratives of the past, no longer demanding acceptance but rather inviting us to question them. Here, in the image of the female nude, Schütte makes a powerful case for sculpture's rebirth.

'I would rather talk with my hands and through forms and let these creatures live their own lives and tell their own stories'

–Thomas Schütte

Salvador Dalí, *La persistencia de la memoria* (*The persistence of memory*), 1931. Museum of Modern Art (MoMA), New York. Artwork: © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS, 2020. Photo: © 2020. Digital image, The Museum of Modern Art, New York/Scala, Florence.

Opposite: detail of present lot.



SIGMAR POLKE (1941-2010)

PROPERTY FROM THE COLLECTION OF ALEXANDRA AND MICHAEL STICH

Untitled

signed and dated 'Sigmar Polke 2000' (on the reverse)
acrylic and interference colour on canvas
39% x 31%in. (100 x 80cm.)
Executed in 2000

£2,800,000-3,500,000
US\$3,700,000-4,500,000
€3,300,000-4,100,000

'I like the way that the dots in a magnified picture swim and move about ... Lots of dots vibrating, resonating, blurring, re-emerging, thoughts of radio signals, radio pictures and television come to mind'

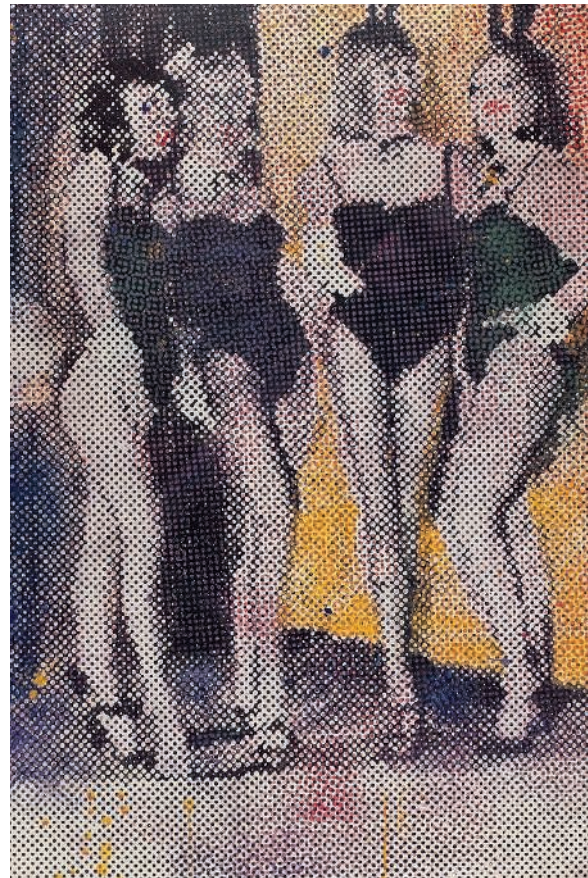
—Sigmar Polke

With its shifting, illusory surface, Sigmar Polke's *Untitled* is a mesmerising image of optical and erotic fantasy. Heir to the artist's iconic 1960s images of lingerie-clad pin-ups – notably *Bunnies* (1966) and *Girlfriends* (1965-66) – it combines his signature raster-dot technique with layers of interference pigment, reflecting a spectrum of shimmering metallic tones under varying light conditions. Perpetually unstable, the image morphs and mutates before the viewer's eyes: surface, texture and colour are held in a permanent state of flux. Created in 2000, it was acquired shortly afterwards by the German tennis player and former Wimbledon champion Michael Stich, who gave it as a wedding present to his wife. The work harks back to Polke's early Pop-inspired output, which used imagery culled from advertisements and magazines to subtly critique consumerist society in post-war Germany. His use of interference colour, meanwhile, draws upon the alchemical experiments that came to define his practice in the 1980s, extending his enquiries into the volatile nature of all imagery. Made shortly after Polke's *Druckfehler* (*Printing Mistake*) series – which involved enlarging and manipulating printing errors found in newspapers – the work embraces chance as a guiding principle, relishing the abstract fluctuation of the surface under the viewer's gaze. The atmospheric wash of opalescent paint interacts with the raster-dots to evoke multiple intertwined realities, each as elusive as the last. The work's alluring subject matter becomes a metaphor for this process: as the eye moves over the picture plane, the girls fade in and out of obscurity, forever just beyond reach.

PROVENANCE:

Gallery Erhard Klein, Bonn.
Acquired from the above by
Michael Stich in 2000.
Given as a wedding present to
his wife Alexandra Stich.





Polke's fascination with the raster-dot as a means of representation grew out of an enduring interest in how information is transmitted, both physically and pictorially. Primarily used in reprography – the technique of reproducing visual imagery through monochromatic dots – they also became a subject of interest for Roy Lichtenstein, who mimicked them in his comic strip paintings of the 1960s. Unlike Lichtenstein's dots, however, which were pristinely and crisply rendered, Polke used a pencil eraser to hand-daub his paint, allowing for a smudging, streaking and diffusion of colour. His dots purposefully varied in scale and tone, calling into question the veracity of the image itself. Though alluding to the perceived authenticity of newspaper printing, they ultimately betray their own artifice. As critic Donald Kuspit explained, the artist used dots as an 'abstract, if mechanical process – to punch holes in the representation of social reality', thereby suggesting that the image they form 'is a mass deception' (D. Kuspit, quoted in *Sigmar Polke: Alibis*, exh. cat., Museum of Modern Art, New York, 2014, p. 74). Polke, for his part, explained, 'I like the way that the dots in a magnified picture swim and move about. The way that motifs change from recognisable to unrecognisable, the undecided, ambiguous nature of the situation, the way it remains open ... Many dots vibrating, swinging, blurring, reappearing: one could think of radio signals, telegraphic images, television come to mind' (S. Polke, quoted in D. Hülsmanns, 'Kulter des Rasters: Ateliergespräch mit dem Maler Sigmar Polke', *Rheinische Post*, 10 May 1966).

'Painting, far from being a redundant practice in an era of mechanical, electronic and digital communications is shown by Polke to be a resourceful medium equipped to investigate the complexities of contemporary experience'

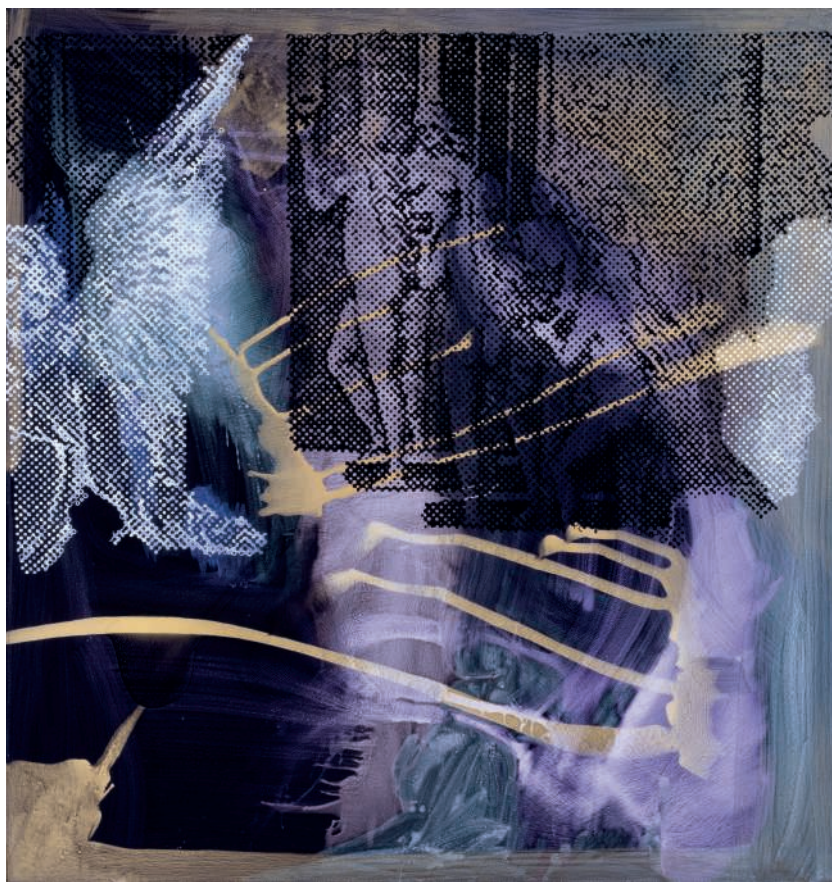
–Sean Rainbird

Above left:
Roy Lichtenstein, *Girl with Ball*, 1961.
Museum of Modern Art, New York.
Artwork: © Estate of Roy Lichtenstein, DACS 2020.
Photo: © 2020. Digital image, The Museum of Modern Art, New York/Scala, Florence.

Above right:
Sigmar Polke, *Bunnies*, 1966.
Hirshhorn Museum and Sculpture Garden, Washington D.C.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2020.
Photo: © 2020 Hirshhorn Museum and Sculpture Garden

Opposite:
Bunny Girls during a performance in London, 1963.
Photo by KEYSTONE-FRANCE/Gamma-Rapho via Getty Images.





Polke's exploration of volatile non-painterly substances during the 1980s took these investigations to a new level. Working in the manner of a modern-day alchemist, the artist took his cue from Werner Heisenberg's 'Uncertainty Principle': the fundamental law of particle physics, first established in the 1920s, which posited that reality was not a fixed phenomenon but rather revealed itself through a series of shifting contexts. Inspired by his own experiments with consciousness-enhancing drugs during the 1960s and 1970s, Polke began to play with a vast array of unusual materials, including silver nitrate, uranium, meteor dust, resins, lacquers and Tyrian purple: a rare dye extracted from a sea snail. In his 1982 *Negativwert* (*Negative Value*) series he experimented with a violet dispersion pigment that could flicker into bronze or green from different angles. For a Reichstag commission in 1999 he made lightboxes with a prismatic polymer surface that effected the visual motion of a holographic '3D' postcard. In the present work, his use of interference colour – a commercially available paint incorporating the light reflective mineral mica – continues this trajectory. Its fluid, prismatic surface changes according to the light conditions in which it is set, perhaps recalling Polke's early training as an apprentice in a stained-glass workshop. Its violet tint also signals the artist's particular interest in the colour: the last hue in the light spectrum before invisible ultraviolet rays. 'In introducing violet into the colour field of the painting', notes Jean-François Chevrier, 'Polke was going to the boundaries of the visible' (J-F. Chevrier, 'Between terror and ecstasy', *Tate Etc.* 24, Spring 2012).

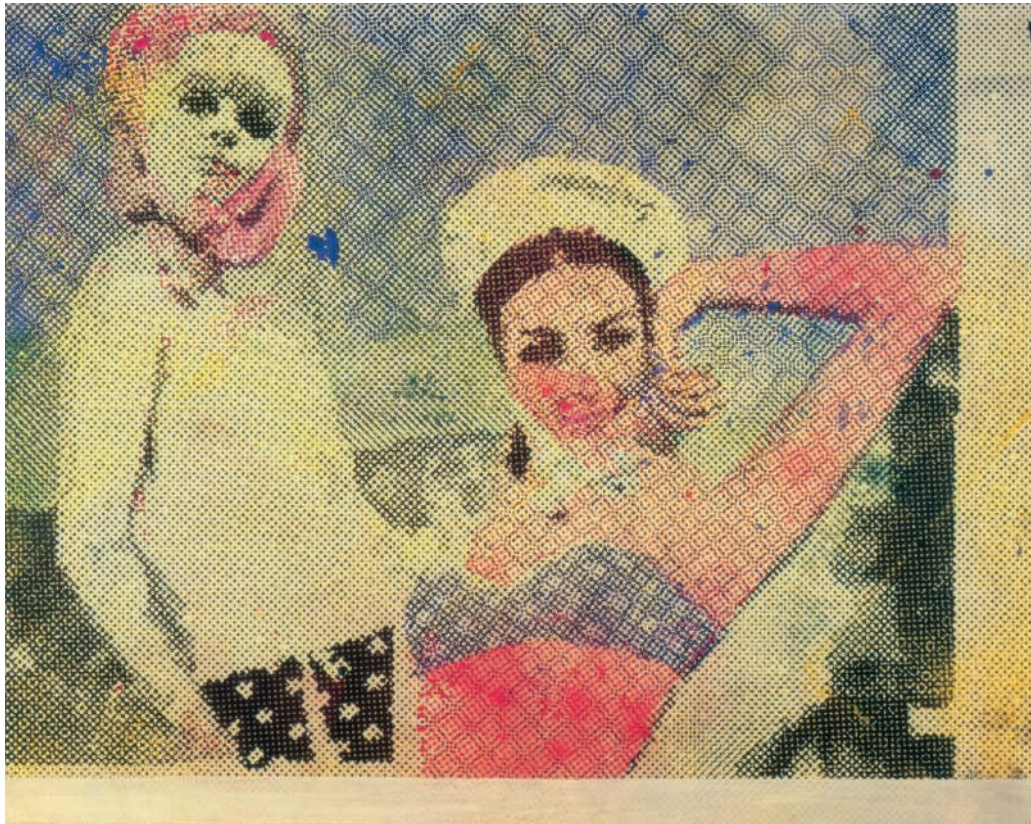
'[In Polke's work] paint acts like a living, transformable material – the alchemy of the paint is at the same time the mimesis of living nature'

–Martin Hentschel

Above:
Sigmar Polke, *Untitled (Square 2)*, 2003.
Tate Modern, London.
Artwork: © The Estate of Sigmar Polke, Cologne,
DACS 2020.
Photo © Tate.

Opposite: detail of present lot.





Polke's fascination with the precarity of imagery, however, may ultimately be traced back to his youth. Born in East Germany, the artist was twelve years old when he escaped to West Berlin in 1953. His early upbringing under Communist rule fuelled him with a wry scepticism and politicised detachment, further intensified by the consumer-oriented culture he faced in the West. Upon enrollment into the Dusseldorf Art Academy, he befriended fellow student Gerhard Richter and together with Konrad Fischer-Lueg, they founded 'Capitalist Realism': a German vision of Pop Art, and a tongue-in-cheek riposte to the Socialist Realist paintings promoted by the Communist State. Like Lichtenstein and Warhol, Polke and his contemporaries borrowed imagery from the media, advertisements and fashion, simultaneously aping their reproduction mechanisms. While Richter faithfully mimicked black-and-white photographs, Polke's dots seem more superficially aligned with American Pop. Yet while Warhol and Lichtenstein seemed to glorify products and celebrity culture, Polke took a more cynical stance. He aimed instead to consider questions of 'dissolution or corruption' as he tried to make sense of a German society in the process of rebuilding itself (M. Godfrey quoted in A. Sooke, 'Sigmar Polke: the artist who made Germany go Pop', *The Telegraph*, October 7, 2014). Though the artist's political perspective had become far more globalised by 2000, the legacy of this body of work continued to linger. Still quivering with the Zeitgeist of the 1960s, the present painting seduces and subverts in equal measure, repeatedly demanding that we refocus our gaze.

'In Polke's chemistry
... we see the Internet
with its endless depths
of images welling
up. What's more, his
paintings are not
cynical; they re-enchant
the world of images
and the possibilities of
picture-making'

—Maika Pollack

Above:
Sigmar Polke, *Freundinnen*, 1965.
Fröhlich collection, Stuttgart.
Artwork: © The Estate of Sigmar Polke, Cologne,
DACS 2020.

Opposite: detail of present lot.



GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 07' (upper right)
oil and acrylic on canvas
79 x 158in. (200.7 x 401.3cm.)
Painted in 2007

£600,000-800,000
US\$780,000-1,000,000
€710,000-940,000

'[Förg] creates sublime works from something that is already sublime'

—Albert Oehlen

A monumental vision spanning four metres in width, the present work is a vibrant large-scale painting by Günther Förg. With its scrubbed patches of colour spattered against a white background, it belongs to the series of so-called 'spot paintings' that the artist created between 2007 and 2009. Standing among his final works, they represent the grand culmination of a practice that, since the 1980s, had rigorously interrogated the interaction between colour, material and form. Offering a scintillating counterpart to Förg's celebrated works on lead, his canvas paintings continued his exploration of painting's alchemy, scrutinising the relationship between pigment and fibre through different abstract formations. By the time of the 'spot paintings', his works had moved away from the density of his 'window' and 'grid' works, embracing light, space and vast scale. 'One cannot even begin to appraise the effect of floating, dancing colours', enthuses Rudi Fuchs. 'Their sparkling behaviour, elusive as light on splashing water, is a main source for the elusive energy in these paintings' (R. Fuchs, *Günther Förg: Back and Forth*, Cologne 2008, pp. 9-10). In the present work, the artist rejoices in the primal, electric charge of his chosen hues: red, pink, green, purple, blue, orange, ochre and black are swept into a loud symphonic chorus, vibrating with near-sonorous intensity.

PROVENANCE:

Galerie Bärbel Grässlin, Frankfurt.
Acquired from the above by the present owner in 2013.

LITERATURE:

R. Fuchs, *Günther Förg Back and Forth*, Cologne 2008, p. 159 (illustrated in colour, pp. 74-75).

This work is recorded in the archive of Günther Förg as No **WVF.07.B.0219**

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





Förg came to prominence in a world desperately seeking new directions for painting. Among his contemporaries were artists such as Martin Kippenberger, Albert Oehlen and Werner Büttner – the so-called ‘Hetzler boys’ – who congregated around Max Hetzler’s gallery in Cologne during the 1980s. Whilst many of these artists championed a wild, subversive dismantling of painting’s traditions, cultivating a genre known colloquially as ‘bad painting’, Förg pursued a more rigorous, thoughtful agenda. Abandoning painting for much of the 1980s in favour of photography, he eventually returned to the medium, harnessing a variety of different supports including wood, copper and bronze as well as lead and canvas. Grounding his approach in art history, his early influences included Georg Baselitz, Robert Ryman and Blinky Palermo: all artists who had systematically disrupted the medium’s conventions. Visually, however, his works invited greater comparison with Colour Field painters such as Barnett Newman and Mark Rothko, who engaged with notions of transcendence and the sublime. Unlike his predecessors, however, Förg was less interested in the metaphysical power of the medium than in its raw physical properties: ‘Really, painting should be sexy’, he explained. ‘It should be sensual. These are things that will always escape the concept’ (G. Förg, quoted in D. Ryan, ‘Talking Painting: Interview with Günther Förg Karlsruhe 1997’, <http://www.david-ryan.co.uk/Gunther%20Förg.html> [accessed 6 September 2019]). With its pure, unfettered celebration of paint’s chromatic brilliance, the present work brings this conviction to a thrilling crescendo.

‘Painting should be sexy.
It should be sensual’

–Günther Förg

Above:
Cy Twombly, *Lepanto VII*, 2001.
Bayerische Staatsgemäldesammlungen,
Munich.
Artwork: © Cy Twombly Foundation.
Photo: © 2020. Scala, Florence/bpk,
Bildagentur fuer Kunst,
Kultur und Geschichte, Berlin

Opposite: detail of present lot.

Fr 07



GOTTHARD GRAUBNER (1930-2013)

PROPERTY OF A DISTINGUISHED GERMAN COLLECTION

ohne Titel (Untitled)

signed and dated 'Graubner 95/97' (on the reverse)
acrylic and mixed media on canvas over synthetic
wool on canvas
88% x 72%in. (225 x 185cm.)
Executed in 1995-1997

£250,000-350,000
US\$330,000-450,000
€300,000-410,000

'Colour unfolds as a colour organism. I observe
it taking on a life of its own; I respect its own
set of laws'

—Gotthard Graubner

Included in the artist's major retrospective at the Kunstakademie Düsseldorf – which opened just months after his death in May 2013, and starred the present work on its catalogue cover – *ohne Titel (Untitled)* (1996-97) is a sumptuous example of Gotthard Graubner's *Farbraumkörper* ('Colour space bodies'). These glowing explorations of light, volume and colour are painted on soft-edged canvases stuffed with textile, taking the legacies of Turner, Rothko and Caspar David Friedrich to a newly tactile realm. Applied in many layers – informed by the 'coloured shadows' technique of Veronese and Titian, as well as the scientific colour theories later explored by Goethe and Paul Klee – *Untitled*'s scarlets, crimsons and carmines percolate, saturate and melt into one another, shifting in temperature and tone. Without a frame and projecting into space, the work transcends optical depth, envisioning colour in three dimensions. Its vaporous, modulated hues breathe with living splendour, conjuring a rich, bodily experience of manifold red. Looming over two metres in height, Graubner's colour-field invites the viewer into a contemplative zone that resounds with the spiritual power of his Romantic and Abstract Expressionist forebears.



Mark Rothko, *Light red over dark red*, 1955-57.
Bellas Artes Museum, Buenos Aires.
Artwork: © 1998 Kate Rothko Prizel &
Christopher Rothko ARS, NY and DACS, London.
Photo: © Bellas Artes Museum.

PROVENANCE:

Acquired directly from the artist
by the present owner.

EXHIBITED:

Dusseldorf, Akademie Galerie, *Gotthard Graubner: Magier der Farbe*, 2013-2014, pp. 40 and 62 (illustrated in colour on the cover; illustrated in colour, p. 41).





Caspar David Friedrich, *The monk by the sea*, 1808-1810.
Nationalgalerie - Staatliche Museen zu Berlin.
Photo: © 2020. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

‘Movement – out, flowing, streaming, getting held up, being blocked, pushing through, flowing again, finding peace. That is the organic painting process’

–Gotthard Graubner

Born in 1930 in Saxony, Graubner studied in the 1950s at the Kunstakademie Düsseldorf. Here he began to paint what he called *Farbräume* (‘Colour spaces’): vast, diffuse planes of a single nuanced colour, whose blur and flow evoked the fog of Friedrich’s skies. ‘I was fascinated by their figural elements,’ said Graubner of Friedrich’s work, ‘but mainly in regard to the spiritual space they helped to create and into which the material, objective world was translated, as it were’ (G. Graubner, quoted in P. Iden, *Fortunate To Be An Artist: Peter Iden Interviews*, Leipzig 2008, p. 74). Around the same time, Mark Rothko – another great admirer of Friedrich – had begun to make similar use of hovering, weightless colour across the Atlantic, his works sharing in Graubner’s chromatic sense of the sublime.

Exploring ever more direct sensory experience, in the 1960s Graubner began to mount his canvases over pillows of soft

textile, creating *Farbkissen* (‘Colour cushions’) similar to the present work; in 1968 he made his first *Nebelraum* (‘Fog space’), which allowed viewers to enter a gallery room with white fog, as if moving around within one of his canvases. In 1970, he stopped using these terms and began referring to all of his works as *Farbraumkörper*, collapsing distinctions of medium into the somatic triad of colour, space and body. Works like *Untitled* witness his move beyond the boundaries of conventional painting, allowing colour and light to unfold in spectacular, unhindered diversity.

In their search for purity and infinity, Graubner’s paintings also aligned with the ethos of the Zero movement, founded in Düsseldorf in 1957. His classmate Günther Uecker was a key member of Zero, and Graubner taught art alongside the group’s cofounder Heinz Mack for several years of the 1960s. These artists considered light a primary condition for healing in postwar Europe: ‘a zone of silence and of pure possibilities for a new beginning’ (O. Piene, ‘The Development of the Group “Zero,”’ *The Times Literary Supplement*, 3 September 1964, pp. 812–13). While Graubner had no programmatic goal, his works conjure a meditative zone that seems to speak to a world of potential beyond our own. Serene, timeless and vivid, *Untitled* is born of a unique, transcendent devotion to life lived in colour.

λ18
GÜNTHER FÖRG (1952-2013)

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

Untitled

each: signed and dated 'Förg 90' (on the reverse)
acrylic on lead on wood, in twenty-two parts
each: 23⁷/₈ x 16in. (60.5 x 40.5cm.)
Executed in 1990

£1,000,000-1,500,000
US\$1,300,000-1,900,000
€1,200,000-1,800,000

'I am a classicist at heart. I want to use a medium
in the best manner possible'

–Günther Förg

Seen in public for the first time since its creation, Günther Förg's *Untitled* (1990) is an enthralling and beautiful suite of twenty-two paintings. Each measuring 60 by 40 centimetres, the panels are executed in Förg's signature medium of acrylic on lead. Their compositions are serene and orderly – rectilinear bars, windows, or stripes of solid colour – and, although some echo one another, each is unique, with no one format repeated. They share a lyrical palette of blues, yellows, browns, greens and oranges, offset by notes of gleaming silver. Rare in its great number of parts – one other twenty-two-panel work, the masterpiece *Untitled* (1991), is held at the Stedelijk Museum, Amsterdam, where it was a highlight of the major retrospective *Günther Förg: A Fragile Beauty* in 2018 – the group assembles an orchestral play of similarity and difference. Förg seems to look back over the lead paintings that are so central to his practice, forging a grand, reflective compendium into one majestic work. Ranging from ripples, dents and pockmarks to sleek flatness, the lead's pliable, uneven texture shows through the pigment in spectacular variety, creating an alive, almost sculptural surface; the paint shifts between fine washes and thick layers, chalkboard-matt and gleaming gloss. A landmark work in Förg's prolonged investigation into the limits of painting, *Untitled* epitomises his unique synthesis of conceptual intrigue and physical sensuality. As he observed, 'one could say quite concretely that the composition of my lead pictures is anonymous whereas the manner in which they have been painted is expressive' (G. Förg, quoted in D. Dietrich, 'An Interview with Günther Förg', *The Print Collector's Newsletter*, Vol. 20, No. 3, July–August 1989, p. 82).

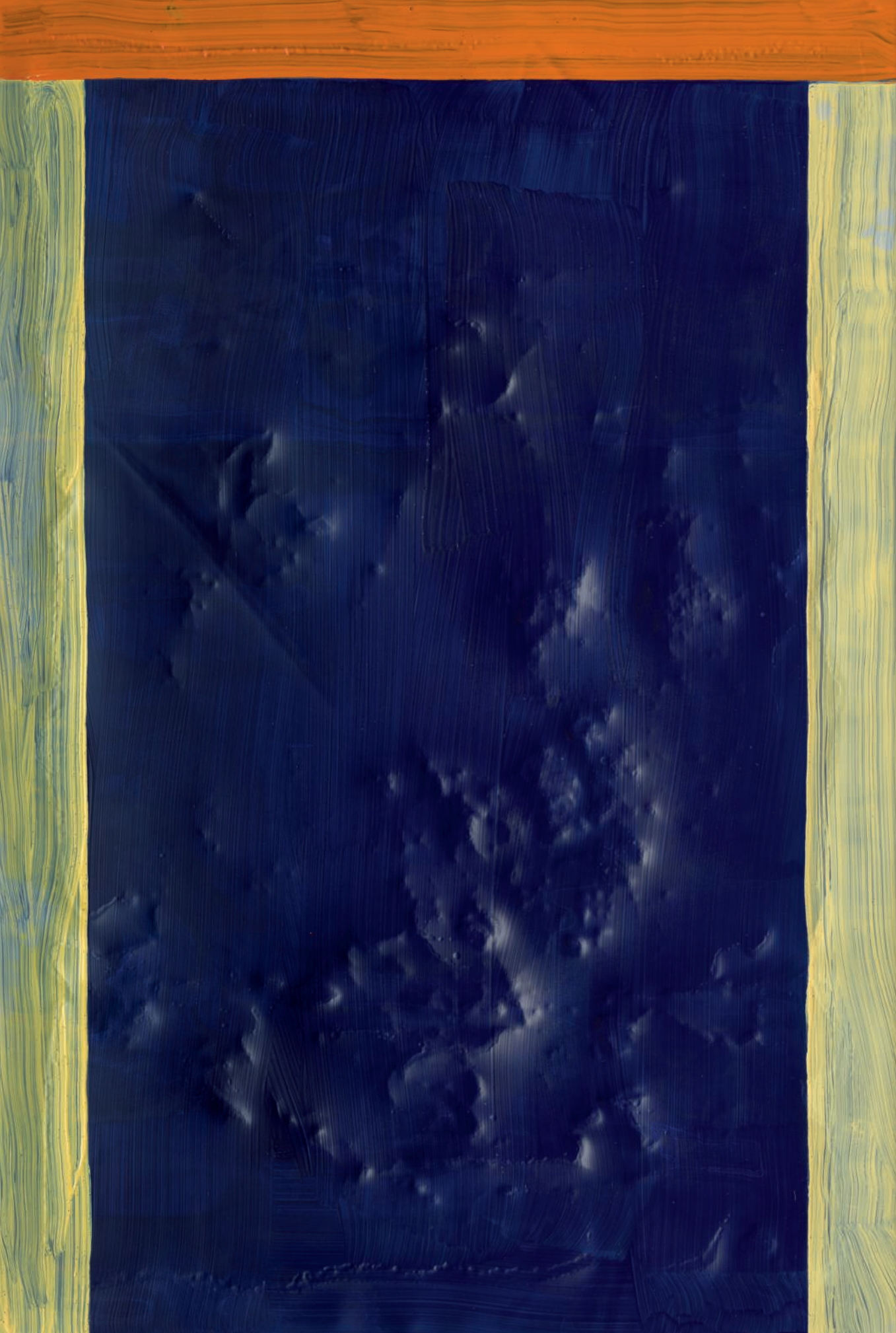
PROVENANCE:

Acquired directly from the artist
by the present owner in 1991.

This work is recorded in the archive of
Günther Förg as No. **WVF.90.B.0076**.

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





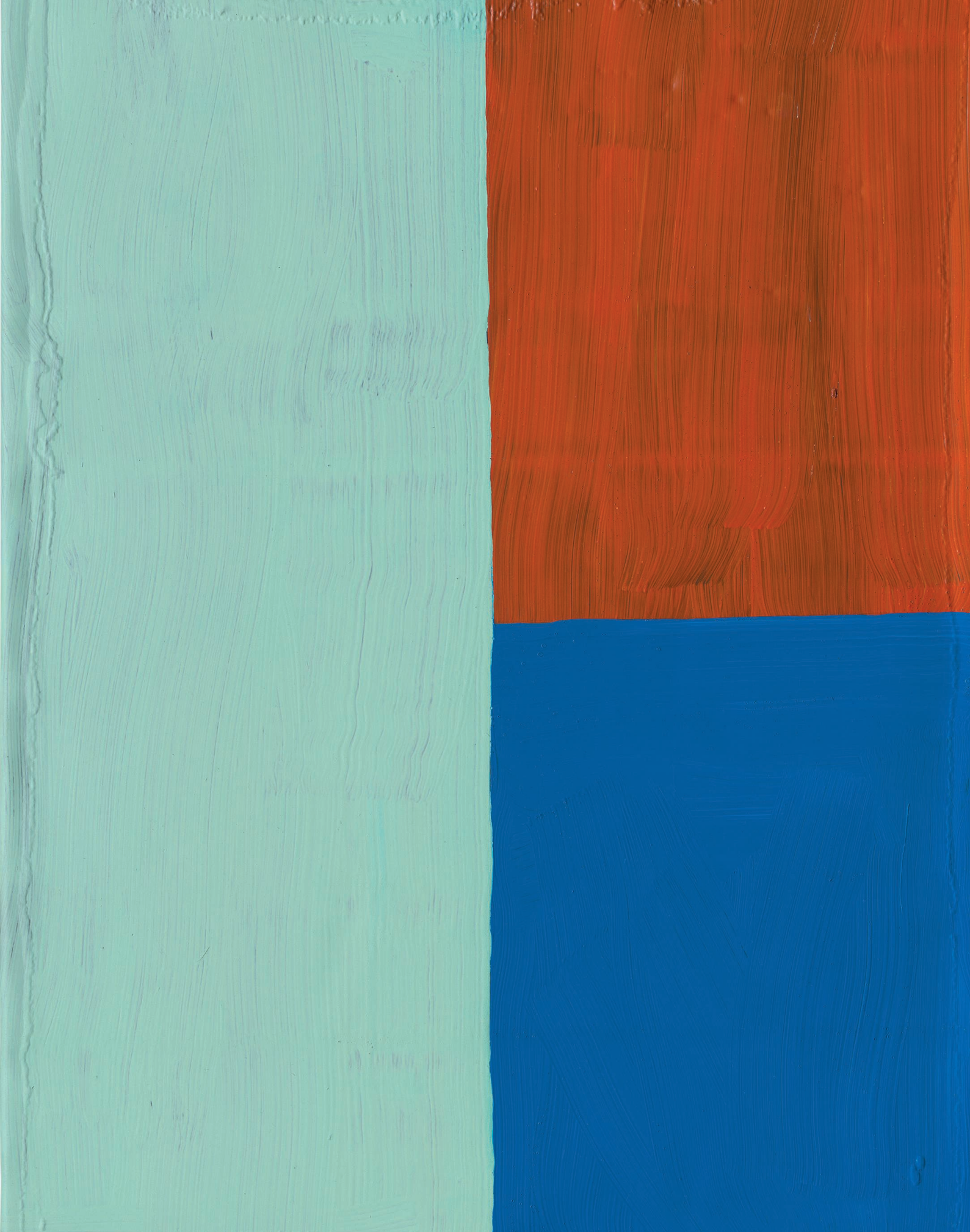
Günther Förg, *Ohne Titel*, 1991.
Stedelijk Museum Amsterdam.
Photo: © Gert Jan van Rooij / Courtesy Stedelijk Museum Amsterdam.
Artwork: © Estate Günther Förg, Suisse / DACS 2020.

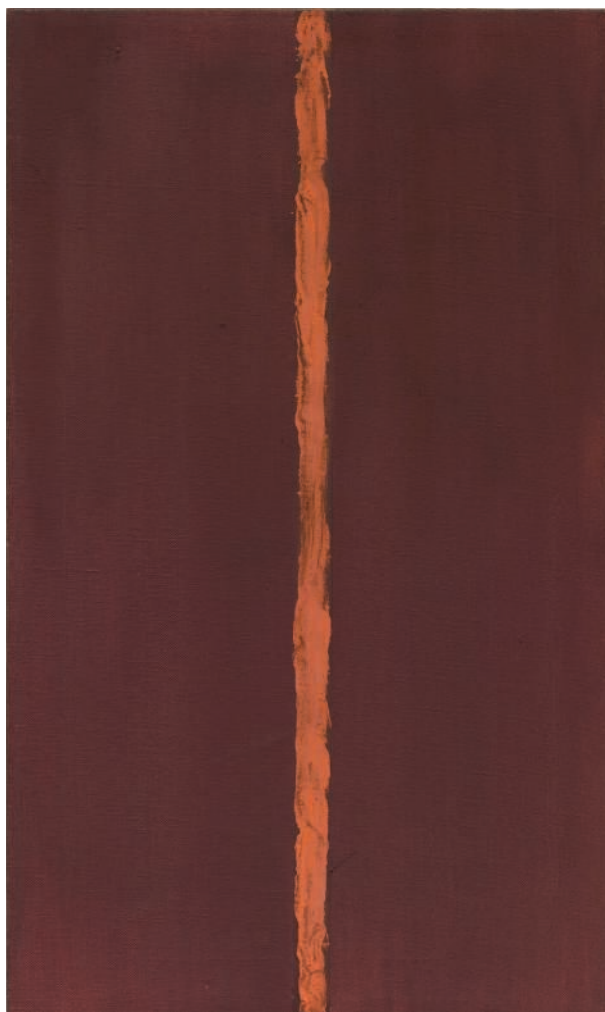
‘ I am seeing more and more that we were wrong in art school when we thought that one’s life had to reflect one’s artistic practice, that you could only make Minimalist works if you also adopted a Minimalist lifestyle ... that is an error. One has to give oneself the chance to develop and not allow anything to wither’

–Günther Förg

As a rich symphony of contradictions, the lead paintings were vital to Förg’s intricate, protean and multifaceted *oeuvre*. He cross-examined painting as a problematic genre, culling tropes of colour, composition and gesture from their place in traditional Modernist narratives. More complex than pastiche – ‘I am closer to origins than quotations’, the artist once said – works like *Untitled* display a blend of appropriation, influence and interrogation in relation to the work of artists who have gone before (G. Förg, quoted in K. Ottman, ‘Günther Förg’, *Journal of Contemporary Art*, vol. 2, no. 1, 1989, p. 75). The stripes appear to revive the ‘zips’ of Barnett Newman; yet where Newman’s sublime chromatic fields expand to seeming infinity, Förg’s colours are occluded in serial, delimited zones of dense metal. If the panels’ chromatic edges echo the hard-edged forms of American Minimalists like Donald Judd, they are undermined

by Förg’s delight in finding elegant rhythm, tempo and assonance within his chorus of hues and shape, and his compositional wink at the concept of the painting as window or door. The panes of lead are ambivalent: neither merely objects nor entirely paintings, neither mystical nor bathetic. As with much of Förg’s work – including his large-scale 1980s photographs of buildings, which were framed to echo windows and glazed to incorporate reflections of the viewer – they also operate in dialogue with their surroundings. As Catherine Quéloz has put it, ‘The work of Günther Förg projects the spectator into a multidimensional space in which a variety of practices (painting, photography, sculpture, architecture) constitute parts of a single but divided and fragmentary text’ (C. Quéloz, ‘At the Crossroads of Disciplines: An Economy of Regard’, *Parkett* 26, 1990, p. 56).





For all its sharp logic, Förg's approach is not aridly theoretical. His practice is underpinned by a pure joy in the act of creation, and open to the shifting, variation and cross-pollination of ideas. Even as he explores the collapse of the Modernist paradigm, he revels in its profusion of modes and methods. 'Some works are concerned with dissolution,' he reflected in 1989, 'but there are also the reliefs and freestanding sculptures, where I have all the diversity and richness that I negate in the other works. It all belongs together, and I enjoy the possibility of going back and forth between them. Sherrie Levine's art is pure quotation. I enjoy painting. For example, I very much like the work of Baselitz, who is interested in an abstract expressionism. People are often amazed at that, and they have accused me of having returned to traditional painting. But painting is really important. There are, of course, times when one negates that, but today I see my work as more aligned with the classical tradition in art' (G. Förg, quoted in D. Dietrich, 'An Interview with Günther Förg', *The Print Collector's Newsletter*, Vol. 20, No. 3, July–August 1989, pp. 82–83). Keenly conceptual yet immediate in its sensory appeal, *Untitled* sees Förg plumbing the very foundations of modern painting, and finding strains of beauty both in and beyond the surface.

'Well, yes, one could say quite concretely that the composition of my lead pictures is anonymous whereas the manner in which they have been painted is expressive'

–Günther Förg

Above:
Barnett Newman, *Onement I*, 1948.
Museum of Modern Art (MoMA), New York.
Artwork: © 2020 The Barnett Newman Foundation,
New York / DACS, London.
Photo © 2020. Digital image, The Museum of Modern Art,
New York/Scala, Florence. Acc. n.: 390.1992.

Opposite: detail of present lot.

GERHARD RICHTER (B. 1932)

PROPERTY FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

Sternbild (Constellation)

signed and dated 'Richter 1969' (on the reverse)
oil on canvas
78¾ x 59¼in. (200 x 150.4cm.)
Painted in 1969

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

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

—Gerhard Richter

Painted in 1969 – the year that man first landed on the moon – Gerhard Richter's *Sternbild (Constellation)* is a beautiful and enigmatic picture of the stars. This vast canvas, unseen in public since its creation, is one of the artist's celebrated 'photo-paintings', which are based on printed photographs. By placing the image at this remove from direct observation, Richter troubles the impact of his subject matter, and questions the power of paint to bridge the divide between man and nature. *Sternbild* envisions space not as a zone of infinity where we might ponder our place in the universe, but as a painted object based on a mechanical capture of light. Fine scrapes run through the work's black pigment like clouds of TV static, underscoring its physical texture. Its stars are hazy and indistinct, as if out of focus. Its striking vertical composition – standing two metres high by one-and-a-half wide – is more a monolith than an open expanse. Painting at a moment when space was unfolding to human exploration like never before, Richter makes the heavens feel profoundly remote.

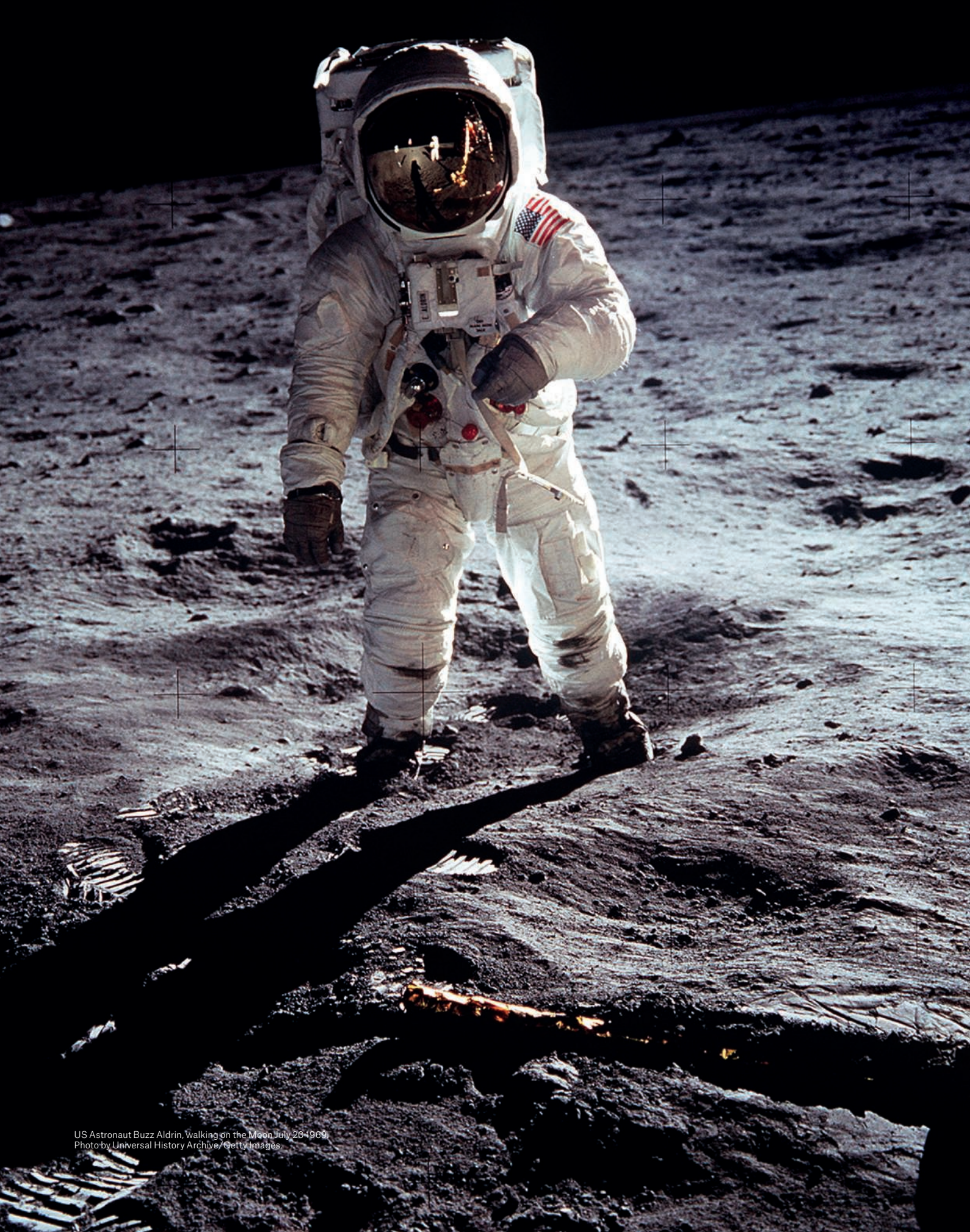
PROVENANCE:

Galerie Heiner Friedrich, Munich.
Acquired from the above in 1971, and
thence by descent to the present owner.

LITERATURE:

Gerhard Richter, exh. cat., Venice, XXXVI
Esposizione Internazionale d'Art - La
Biennale di Venezia, 1972, p. 42, no. 255-2.
J. Harten and D. Elger (eds.), *Gerhard
Richter Bilder: Paintings 1962-1985*, exh.
cat., Dusseldorf, Städtische Kunsthalle,
1986, p. 376, no. 255-2 (illustrated, p.
115).
Kunst-und Ausstellungshalle der
Bundesrepublik Deutschland (ed.),
*Gerhard Richter, Werkübersicht/
Catalogue Raisonné: 1962-1993*, vol. III,
Ostfildern-Ruit 1993, p. 160, no. 255-2
(illustrated in colour, unpagged).
D. Elger (ed.), *Gerhard Richter Catalogue
Raisonné, Nos. 198-388, 1968-1976*,
Vol. II, Berlin 2017, p. 204, no. 255-2
(illustrated in colour, p. 204).
H. Miess, *Die Freiheit der Dinge.
Ergänzungen zu Gerhard Richters
Werkserie 48 Portraits*, Bielefeld 2018
(illustrated, p. 84).





US Astronaut Buzz Aldrin, walking on the Moon July 20 1969
Photo by Universal History Archive/ Getty Images



Lucio Fontana, *Concetto spaziale, La fine di Dio (Spatial Concept, The End of God)*. 1963.
Private Collection.
Artwork: © Lucio Fontana/SIAE/DACS, London 2020.
Photo: © 2020 Christie's Images Ltd.

Much as Richter's photo-based landscape paintings subvert German Romantic ideals of the sublime, *Sternbild* denies the night sky any transcendent grandeur. We are a far cry from Caspar David Friedrich's 19th-century composition *Two Men Contemplating the Moon*, which invites us to join the observers in considering the glory of nature and the unending cosmos. At the same time, *Sternbild*'s nebulous 'all-over' surface of white, grey and black at once evokes and refutes Abstract Expressionism's later painterly strain of the sublime, snuffing out the emotive pyrotechnics of Pollock or de Kooning with cold, meticulous monochrome. Indeed, several of Richter's other *Sternbilder* – there are nine in total, painted between 1969 and 1970 – are entirely 'in-painted' with thick grey brushstrokes, aligning them with his contemporaneous 'grey paintings': inscrutable, neutral abstract surfaces that reduce painting to iterated statements of empty anomie. Despite the nihilistic cast to Richter's thought in this period, however, works like the present harbour a glow of hope in their subtle, ambiguous

beauty. 'A painting can help us to think something that goes beyond this senseless existence', he would later say. 'That's something art can do' (G. Richter, quoted in R. Storr, 'Interview with Gerhard Richter', 2001, in *Gerhard Richter: Doubt and Belief in Painting*, Museum of Modern Art, New York 2003, p. 112).

Outer space and hope for humanity were closely aligned in 1960s thinking. In 1957 – the year that Sputnik, the first artificial Earth satellite, was sent into orbit – the ZERO group had been founded in Düsseldorf by Otto Piene and Heinz Mack. Sharing in the 'Spatialist' vision of Lucio Fontana in Italy, these artists saw space as a *tabula rasa* for the wrecked world of postwar Europe, a countdown to zero from which art could relaunch. Many of their works were dedicated to the exploration of light and of monochrome white, the ecstatic primary condition that Piene called 'a zone of silence and of pure possibilities for a new beginning' (O. Piene, 'The Development of the Group "Zero,"' *The Times*



Gerhard Richter, *Wolken (Clouds)*, 1970.
Museum Folkwang, Essen, Germany.
Artwork: © Gerhard Richter 2020 (0009).

'I pursue no objectives, no system, no tendency; I have no program, no style, no directions. I have no time for specialised concerns, working themes, or variations that lead to mastery. I steer clear of directions. I don't know what I want. I am inconsistent, non-committal, passive; I like the indefinite, the boundless; I like continual uncertainty'

–Gerhard Richter

Literary Supplement, 3 September 1964, pp. 812-13). When Richter arrived in Düsseldorf from East Germany in 1961, he entered an artistic environment invigorated by ZERO's activity. That same year saw a major development in the Space Race between the Soviet Union and the USA, with Yuri Gagarin becoming the first man to enter outer space.

Although he would become friends with some of ZERO's affiliates – he gave his 1966 painting *ZERO-Rakete* (*Zero-Rocket*) to Heinz Mack in exchange for one of Mack's

own works, and collaborated with Günther Uecker in 1968 – Richter was not convinced by their ideas. In a compromised postwar landscape, painting, for him, had forever lost its innocence. 'It was too unbroken, too esoteric – the pure light, the pure white', he said of ZERO. 'One would have to be very faithful in order to create and propagate something like that' (G. Richter, quoted in D. Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 34). Like his haunted visions of the German countryside, *Sternbild* ultimately figures a loss of faith in painting as an unclouded view onto reality. A restrained and powerful work, it takes its place in what Robert Storr has called 'Richter's masterful but abrupt cooling down of the rhetoric of postwar art ... a puzzling iconoclastic enterprise, which exploited reflex feelings of existential or transcendental identification only to quell them with a dazzling display of painterly ability conspicuously free of any drama, struggle, or ecstatic abandon. In contrast to Pollock, the painter was never "in" his painting nor, given Richter's opinions on the matter, did he ever think of himself as "nature". In contrast to Rothko, the absolute was not merely veiled by Richter, it had retreated beyond reach – into painting' (R. Storr, *ibid.*, pp. 110-11).

ALBERT OEHLLEN (B. 1954)

Mission Rohrfrei (Down Periscope)

signed and dated 'A. Oehlen 96' (on the reverse)
acrylic, oil and inkjet on canvas
84¼ x 107½ in. (214 x 273.5 cm.)
Executed in 1996

£1,800,000-2,500,000
US\$2,400,000-3,300,000
€2,200,000-2,900,000

'I like very much if you do things that seem to be forbidden and seem to be impossible, like a test of courage'

—Albert Oehlen

A thrill-ride through the ruin and rebirth of painting, *Mission Rohrfrei* (Down Periscope) (1996) is a spectacular, anarchic abstraction by Albert Oehlen. Compositionally, it relates to the artist's 'John Graham Remix' series, recently the subject of his major show at the Serpentine Gallery, London, from October 2019 to February 2020. First exhibited in 1997, these works derive from Oehlen's obsession with an obscure painting by John Graham, a largely forgotten figure who played an important role in Surrealist and Abstract Expressionist circles in mid-century America. Graham's mysterious *Tramonto Spaventoso* (Terrifying Sunset) (c. 1940), which Oehlen first saw in a book about the New York School by Dore Ashton, became 'some kind of vehicle for me', he explains. 'It's like a construction kit of motifs' (A. Oehlen in conversation with H-U. Obrist, in *Albert Oehlen*, exh. cat. Serpentine Gallery, London 2019, n.p.). The work features a moustachioed self-portrait, a busty mermaid, scattered symbols, and a structure of curious perspectival rays. *Mission Rohrfrei* sees Oehlen subject these 'motifs' to pyrotechnic dissolution. Graham's profile lingers in lemon-yellow, distorted into a bottle-like shape common to the 'Remixes'. Looping lines of green, blue, brown, magenta and black crisscross amid vivid washes of colour, running through hazy pallor to deep, fiery maelstroms that recall the 'sunset' of Graham's title. Patches of gleaming silver meet bruised tangles of khaki, tangerine and purple. Oehlen has applied pixelated forms with an inkjet printer – linking the work to his revolutionary *Computer Paintings*, begun in 1990 – and painted variously using a spraycan, roller and brush, conjuring textures that range from hard-edged to vaporous. The work's overlapping beams, filaments and flashes of hue create a distinct pictorial depth; there is a sense of system, of cables or powerlines inside a mechanism burst open to reveal its workings. Indeed, this is just what constitutes Oehlen's practice at large. Undermining, critiquing and ultimately revitalising painting in a post-painting world, he dismantles his medium to expose its beating heart.

PROVENANCE:

Galerie Max Hetzler, Berlin.
Acquired from the above by the present owner in 1996.

LITERATURE:

H. W. Holzwarth (ed.), *Albert Oehlen*, Cologne 2009, p. 651 (illustrated in colour, p. 322).







Willem De Kooning, *Untitled XIX*, 1977.
Museum of Modern Art (MoMA), New York.
Artwork: © 2020 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London.
Photo: © 2020. Digital image, The Museum of Modern Art, New York/Scala, Florence.

Mission Rohrfrei's chaotic, explosive composition displays the artist in freewheeling improvisatory flow. Like a musician reworking a standard, Oehlen forges something radically, unrecognisably new by riffing on the structures of Graham's painting. Oehlen himself has noted the parallels between his work and musical performance. 'I see it this way: it's the confluence of earnestness and ridiculousness that allows the artist to run riot', he says. 'It's comparable to a classic jazz soloist. He runs riot within his harmony and stretches it as far as it can go' (A. Oehlen, quoted in 'Fred Fischli and Niels Olsen in conversation with Albert Oehlen', *Albert Oehlen: Home and Garden*, exh. cat., New Museum, New York 2015, p. 102). That same spirit of 'earnestness and ridiculousness' is precisely what attracted Oehlen to *Tramonto Spaventoso*. He was fascinated with the idea that the talented, highly-educated Graham – a mentor to the relatively inarticulate

Jackson Pollock, who would create work of real importance – could himself have created such a bizarre and impenetrable painting. 'I didn't understand it at all. I found it ugly and at the same time a vehicle for endless interpretation' (J. Corbett, 'Terrible Sunset: Albert Oehlen's John Graham Remixes', in H-W. Holzwarth, ed., *Albert Oehlen*, Cologne 2017, p. 230). The title of the present work highlights the absurdist edge to Oehlen's project. *Mission: Rohr frei!* is the German name for the movie *Down Periscope!*, a zany Kelsey Grammer comedy set on a military submarine and released the same year this work was made. As with many of Oehlen's titles – which often echo the lyrics of songs played in the background as he paints – this nod to a piece of humorous pop-culture creates a clang of incongruity, destabilising the received grandeur and seriousness of large-scale abstraction.



Oehlen's post-punk iconoclasm is in full force in *Mission Rohrfrei*, overwhelming John Graham in a tumultuous, kaleidoscopic blaze. It is a feverish vision of painting gone haywire. 'I define a vocabulary of qualities,' Oehlen has said, 'that I want to see brought together: delicacy and coarseness, colour and vagueness, and, underlying them all, a base note of hysteria' (A. Oehlen, quoted in *Albert Oehlen: Home and Garden, ibid.*, p. 99). This manic energy doesn't, however, in fact seem entirely at odds with the mythic, shapeshifting ambiguity of Graham's work. Like Oehlen, Graham danced dizzily between styles and modes, making art of mysterious and mercurial impact. If Oehlen has dismantled Graham in *Mission Rohrfrei*'s cacophony, he has also in an important sense given him new life. As John Corbett has written, 'An original exists, in dub reggae and techno alike, not only to be adored and enjoyed, but to be messed up, to be altered, to be smoothed over and zoned out and ridiculed and made into something completely different from – maybe at odds with – its former self. If there is anything to be learned from an obsessive relationship, it is not only through revering the object, loving and stroking and protecting it, but by breaking down and remaking it. For an underachiever like Graham, the Oehlen remix may eventually turn out to be his biggest hit' (J. Corbett, 'Terrible Sunset: Albert Oehlen's John Graham Remixes', in *Albert Oehlen, ibid.*, p. 231).

'If there is anything to be learned from an obsessive relationship, it is not only through revering the object, loving and stroking and protecting it, but by breaking down and remaking it'

–John Corbett

Above:
Elfie Semotan, *Albert Oehlen, Madrid*, 1996.
Private Collection.
Artwork: © Elfie Semotan.
Courtesy Galerie Mezzanin, Geneva.

Opposite: detail of present lot.



CHRISTOPHER WOOL (B. 1955)

Tales of Captain Black

signed, numbered and dated 'WOOL 2000 (P341)'
(on the stretcher); signed, numbered and dated
'WOOL 2000 (P341)' (on the overlap)
enamel on linen
108 x 72in. (274.3 x 182.9cm.)
Executed in 2000

£3,000,000-5,000,000
US\$3,900,000-6,500,000
€3,600,000-5,800,000

'It's easier to define things by what they're not than
by what they are'

—Christopher Wool

Whimsically titled after the 1979 album by American guitarist James Blood Ulmer, *Tales of Captain Black* is a monumental example of Christopher Wool's grandiloquent painterly dramas. Spanning over two and a half metres in height, it captures the tension between creation and erasure that lies at the heart of his practice. A barely-legible pattern is effaced with sweeping layers of black enamel, which coalesces into dense pools and loops in freewheeling scrawls. Executed at the turn of the millennium, the work takes its place within an *oeuvre* that, since the 1980s, has rigorously questioned the nature of art-making. Working in the shadow of Jackson Pollock and Andy Warhol, Wool combines both painterly and mechanical procedures, asking what may be said to constitute an 'image' in the long aftermath of Abstract Expressionism and Pop Art. Like the so-called 'grey' paintings of this period, creating by smearing spray-painted gestures with turpentine, the work oscillates between declaration and denial. Though blasted across the surface with the bold assertiveness of graffiti, its dark, void-like surface is simultaneously a vision of doubt, vacancy and ambiguity. As the artist explains, 'It's easier to define things by what they're not than by what they are' (C. Wool, quoted in *Birth of the Cool: American Painting from Georgia O'Keeffe to Christopher Wool*, exh. cat., Kunsthaus Zürich, Zurich, 1997, pp. 32-34).

PROVENANCE:

Luhring Augustine, New York.
Private Collection, New York.
Acquired from the above by the
present owner.

EXHIBITED:

New York, Luhring Augustine,
Christopher Wool, 2001.
Vienna, Secession, *Christopher Wool*,
2001 (illustrated in colour, unpagged).
Annandale-on-Hudson, Hessel Museum
of Art, *If You Lived Here, You'd Be Home*
by Now, 2011.

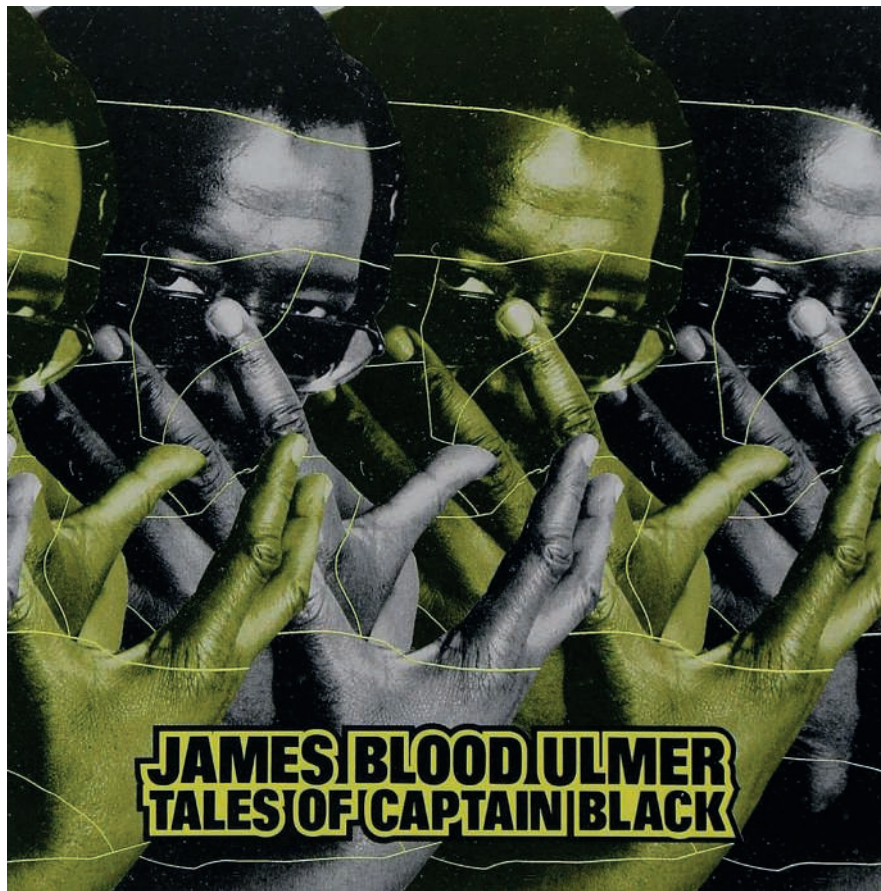




Musicians play their instruments on a New York City street, circa 1982.
Photo: © Jill Freedman / Contributor / Getty Images.







‘The literal loss enacted in the realisation of these paintings endows them with the character of a lamentation’

–Katherine Brinson

Above:
Album cover of James Blood Ulmer,
Tales of Captain Black, 1979.
Photo: © Disk Union.

Opposite: detail of present lot.

Coming to prominence in post-punk New York, Wool’s conceptual engagement with painting coincided with a global resurgence of interest in the medium. Following the publication of Douglas Crimp’s seminal 1981 essay ‘The Death of Painting’, artists on both sides of the Atlantic were quick to promote its revival: from the notion of ‘bad painting’ championed by Martin Kippenberger and Albert Oehlen in Germany, to the streetwise urban idioms of Jean-Michel Basquiat and Keith Haring. Wool’s early word paintings of the 1980s took their place within this context: with their oversized stenciled slogans, they transformed letters into visual patterns, thereby removing their signifying power. His wallpaper paintings of this period performed the same move in reverse: decorative ornamental motifs were rearranged into semi-grammatical formations, taking on the quality of language. Gradually, these destabilising processes led Wool into the realm of abstraction. In his artist’s book *Cats in Bag Bags in River*, he dragged photographs of his word and pattern paintings repeatedly through a photocopier, revelling in the grainy effect of reproduction. By 1993, Wool had transferred this technique onto a larger scale, deploying silkscreen methods to create ruptured versions of his earlier works and increasingly painting over his efforts with rollers and brushes. With its layers of ornament barely visible beneath the rivers of black, the present work represents the grand culmination of this trajectory. The ‘grey’ paintings, begun that year, would take the notion of obfuscation into new, destructive territory.



Jackson Pollock, *Number 34*, 1949, 1949.
Munson-Williams-Proctor Arts Institute, New York.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2020.
Photo: 2020. Munson Williams Proctor Arts Institute/Art Resource, NY/Scala, Florence.

Despite their air of conceptual cool, Wool's paintings harbour a mournful lyricism. As curator Katherine Brinson writes, 'When asked in an interview to explain his use of erasure in various forms, Wool responded with four words: *change, doubt, indecisiveness*, and, perhaps surprisingly on the face of it, *poetry*. The literal loss enacted in the realisation of these paintings endows them with the character of a lamentation, chiming with the potent strands of angst and melancholia that have always run close to the surface of his work' (K. Brinson, 'Trouble is my Business', in *Christopher Wool*, exh. cat., Solomon R. Guggenheim Museum, New York, 2014, p. 47). With their bold embrace of layman's tools – paint rollers, wallpaper patterns, spray cans – his paintings seem to grieve for the spiritual rhetoric that once surrounded the medium. Gone are the days when grand painterly gesture could function as a portal to the sublime; instead, as in the present work, Wool's redacting swathes of enamel seem to suggest there was nothing there in the first place. The faith and sincerity that once lay at the heart of abstract painting are replaced with indecision and uncertainty, leaving the viewer to stare into the abyss. Yet, as the artist himself suggests, there is 'poetry' to be found even here: in the act of scrubbing over the past – an action taken to the extreme in the 'grey' paintings – we may begin again.

'Christopher Wool takes it to the bridge, spanning abstract expressionism and pop, drama and comedy, funk and the sublime. The emblem of his advanced funkiness is his spray squiggle – with all the innocence of an amateur doodle yet all the stealth of a master brushstroke'

– Glenn O'Brien

Opposite: detail of present lot.



GLENN LIGON (B. 1960)

Stranger #50

signed, titled and dated 'Glenn Ligon Stranger
#50 2011' (on the reverse)
oil, acrylic and coal dust on canvas
96 x 72in. (243.8 x 182.9cm.)
Executed in 2012

£750,000-950,000
US\$980,000-1,200,000
€880,000-1,100,000

'It is from that position, that of the outsider, from
which you can actually say the most'

—Glenn Ligon

A monumental painting by Glenn Ligon, *Stranger #50* is a trenchant exploration of racial and aesthetic histories. Across the colossal canvas, Ligon has inked an excerpt from James Baldwin's 1953 essay 'Stranger in the Village', which recounts the writer's visit to a remote Alpine village. Using his encounters with the townspeople as a framing device, Baldwin teases out a nuanced discussion of his experience as an African American man in the United States. Rendered in black oil atop a black ground, Baldwin's letters blur enigmatically together in Ligon's velvety reproduction. In a laborious process of overwriting and painting, the artist then covered *Stranger #50* in coal dust, which Ligon uses for its multiple connotations: 'Coal dust is an interesting material for me because it's beautiful', he explains. 'It's a black, shiny material, but it's also a waste product ... leftover from coal processing. I am drawn to it because of all of the contradictory readings it engenders. Worthless. Waste. Black. Beautiful. Shiny. Reflective. I think it's interesting also because Baldwin takes this sense of perceived negatives being black, being gay, and being poor and sees them as "hitting the jackpot." It is from that position, that of the outsider, from which you can actually say the most' (G. Ligon, quoted in *Glenn Ligon: stranger*, exh. cat., The Studio Museum of Harlem, New York, 2001, n. p.). Ligon first used Baldwin's text as source material in 1996; *Stranger #50* is part of a larger series of works, examples of which are held in the collections of the Museum of Modern Art, New York, and the Art Institute of Chicago, among others.

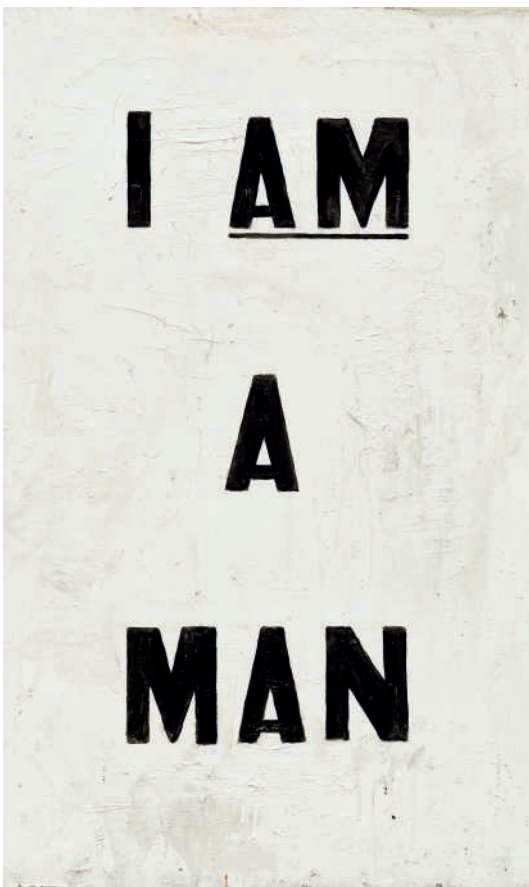
PROVENANCE:

Regen Projects, New York.
Acquired from the above by the
present owner in 2012.

from all available evidence, no black man had ever seen
me in this tiny village before. I came at a dark hour
and was that I could not have been at night. For the village
people this to mean that people of my complexion are
rare even in Saskatchewan and also that city people are
always something in a "shift" outside of the city. It
did not occur to me possibly because I am an American
that there could be anyone who had never seen a
Negro. It is a fact that I could be explained in the
basis of the indifference of the village. The village
is very high, but it is only four miles from the
and three miles from the lake. It is true that it is
virtually unknown to people in any plans for a
holiday would elect to come here on the other hand
the villagers are also occasionally to come and go at
they place which they go to another town at the
foot of the mountains with a population of approx-
imately five thousand the nearest place to see a
movie or go to the bank in the village there is
no movie house, no bank, no library, no theatre,
very few radios, one jeep, one station wagon,
and at the moment one typewriter, mine, an typewriter
which the woman next door to me here had never
seen. Here are about six hundred people living
here, all scholars, I estimate this from the fact that
the athletic club is open all year round whereas
the football chapel, set off on a hill a little removed
from the village is open only in the summertime when
the tourists arrive here are four or five hotels, all
closed now, are four or five houses, of which, however,
only two do any business during the winter. Here you do
not see a great deal, for life in the village seems to
end around nine or ten o'clock. There are a few stores,
hardware, books, optics, a hardware store and a money
changer, who cannot change foreign checks, but
that said there down to the bank and operations
in general of these days. There is something called the
"Patrol" and, which is the winter and used for all
knows what, certainly not better, during the summer
there seems to be only one school in the village
and this for the little young children. I expected
this to mean that there were older brothers and sisters, at
least, would be around from these mountains in order
to complete their education possibly again in the
town just below. It is, however, a complete forbidding
program, lowering of all other sides as and snow as
the snow comes and goes in the white wilderness.



Ernest C. Withers, *I Am A Man*, Sanitation Workers Strike, Memphis, Tennessee, 1968.
Photo: © Earnest C. Withers.



Glenn Ligon, *Untitled (I Am a Man)*, 1988.
National Gallery of Art, Washington D.C.
Artwork: © Glenn Ligon, Courtesy Regen Projects, Los Angeles.

‘In all of this, in which it must be conceded there was the charm of genuine wonder and in which there were certainly no element of intentional unkindness, there was yet no suggestion that I was human: I was simply a living wonder’

—James Baldwin

Ligon’s investment in text as a visual device is a central component of his practice, and he has quoted from writers including Zora Neale Hurston, Gertude Stein and Richard Pryor, among others. Baldwin serves as a profound and distinct source of inspiration for the artist, who sees parallels with his own work in his use language. In *Stranger #50*, Ligon renders Baldwin’s text only partially legible, a strategy that the artist deliberately employs to produce an experience of reading that is both physically and philosophically demanding. ‘Text demands to be read’, he explains, ‘and perhaps the withdrawal of the text, the frustration of the ability to decipher it, reflects a certain pessimism on my part about the ability and desire to communicate. Also, literature has been a treacherous site for Black Americans because literary production has been so tied with the project of proving our humanity through the act of writing. Ralph Ellison says that Louis Armstrong made poetry out of being invisible, and I am always interested in the ways black people have inhabited these over determined, ambivalent spaces’ (G. Ligon quote by L. Firstenberg, ‘Neo-Archival and Textual Modes of Production: An Interview with Glenn Ligon’, *Art Journal*, Spring 2001, pp. 43). By purposefully obscuring the text, Ligon formally evokes the uncanny sense of visibility and invisibility that underscores Baldwin’s time in Switzerland. Suspended between an obfuscation, erasure and uncomfortable exposure, *Stranger #50* collapses the act of seeing and being seen in a meditation on estrangement and identity for black Americans.

ANDY WARHOL (1928-1987)

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

Brillo Soap Pads Box

silkscreen ink and house paint on plywood
16¼ x 17 x 14in. (41.3 x 43.2 x 35.7cm.)
Executed in 1964

£300,000-500,000
US\$390,000-650,000
€360,000-580,000

‘... it was Brillo Box that converted Castelli to Warhol’s side’

–Arthur C. Danto

Held for over two decades in Leo Castelli’s personal collection before it was acquired by the present owner in 1987, *Brillo Soap Pads Box* (1964) marks the moment that Andy Warhol joined forces with the supreme gallerist of the Pop era. These iconic sculptures – perfect silkscreened plywood replicas of boxes of Brillo scouring pads – were first exhibited in April 1964 at a major solo show at Stable Gallery, New York. Warhol filled the gallery space with stacks of recreated wholesale supermarket cartons, also including Campbell’s tomato juice, canned Del Monte peach halves, Heinz tomato ketchup, Mott’s apple juice and Kellogg’s Cornflakes. The installation, Warhol’s first sculptural project, was a pivotal moment in art history. It was met with bewilderment and controversy at the time, and few of the works were sold. Several months later, when Warhol partnered with the powerhouse dealer Castelli, a number of unsold Brillo boxes were consigned to his new gallerist. One of the most revered figures of New York’s post-war art scene, Castelli bridged the gap from 1950s proto-Pop artists such as Jasper Johns and Robert Rauschenberg to fully-fledged Pop Art, and is widely credited with the comprehensive launch of the movement. He used the present *Brillo Soap Pads Box* – protected in Plexiglas – as a side table in his living room, where it supported his telephone and kept company with masterpieces such as Johns’s *Target with Plaster Casts* (1955) and Rauschenberg’s *Bed* (1955), which he later gifted to the Museum of Modern Art, New York.

PROVENANCE:

Leo Castelli Collection, New York
(acquired directly from the artist *circa* 1964/65; Leo Castelli number (LC 950) listed).
Acquired directly from the above by the present owner in 1987.

EXHIBITED:

Athens, "The Factory", Athens School of Fine Arts, *Everything That's Interesting is New: Works from the Dakis Joannou Collection*, 1996 (illustrated in colour, p. 279).

LITERATURE:

J. Deitch (ed.), *Monument to Now: The Dakis Joannou Collection*, Athens 2004, p. 425 (illustrated in colour, p. 427).
G. Frei and N. Printz (eds.), *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, vol. 2A, New York 2004, p. 72, no. 642.



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Leo Castelli as he poses in the living room of his home with the present lot in the background, New York, 1975.
Photo by Arnold Newman Properties/Getty Image.
Artwork: © Jasper Johns, DACS 2020 and © Robert Rauschenberg Foundation/VAGA at ARS, NY and DACS, London 2019.



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The present lot with telephone in Leo Castelli's NYC apartment, 1965.
Photo: © Bob Adelman.

'The Pop artists did images that anybody walking down Broadway could recognize in a split second – comics, picnic tables, men's trousers, celebrities, shower curtains, refrigerators, coke bottles – all the great modern things that the Abstract Expressionists tried so hard not to notice at all'

–Andy Warhol

With its bold blue-and-red branding, *Brillo Soap Pads Box* epitomises the visual environment of 1960s commerce that Warhol so ingeniously appropriated. It represents a move forward from the Duchampian 'readymade' object to the simulacrum, remaking an everyday item as an artwork of provocative formal impact. The philosopher-critic Arthur C. Danto was one of the few to recognise the boxes' significance in 1964. 'Mr. Andy Warhol, the Pop artist, displays facsimiles of Brillo cartons, piled high, in neat stacks, as in the stockroom of the supermarket', he wrote. 'They happen to be made of wood, painted to look like cardboard, and why not? To paraphrase the critic of the *Times*, if one may make a facsimile of a human being out of bronze, why not the facsimile of a Brillo carton out of plywood?' (A. C. Danto, 'The Art World', 1964, in S. H. Madoff (ed.), *Pop Art: A Critical History*, Berkeley & London 1997, p. 275).

The genesis of this series can be traced to 1962, when Warhol made boxes featuring the infamous paintings of Campbell's Soup cans which he had exhibited earlier that year. 'I did the cans on the box, but it came out looking funny', he recalled. 'I had the boxes already made up. They were brown and looked

just like boxes, so I thought it would be great just to do an ordinary box ... Brillo liked it, but Campbell's Soup, they were really upset' (A. Warhol, quoted in G. O'Brien, 'Interview: Andy Warhol', *High Times*, 24 August 1977). Preparing for the Stable Gallery show, he asked his assistant Nathan Gluck to fetch cartons from a nearby grocery store as source material. Gluck returned with some garish boxes that had held exotic fruit, which Warhol rejected, demanding instead the most basic, quotidian packaging Gluck could find. He then had plywood boxes fabricated for the Brillo pads, peach halves and other household goods at the precise scale of the originals, which were subsequently screenprinted with imitation logos and lettering.

The Brillo boxes' graphic power and formal audacity has made them an enduring, emblematic image of Warhol's practice, rivalling even Marilyn Monroe or the Campbell's Soup can as his definitive icon. In an intriguing twist, the original Brillo design had been conceived by James Harvey, an artist of the Abstract Expressionist generation who worked in consumer branding on the side; Harvey was also responsible for the red-and-white packaging of Marlboro cigarettes. Warhol himself had worked as a commercial illustrator before his shift into fine art in 1961. With works like *Brillo Soap Pads Box*, he would forever change the relationship between these fields. The groundbreaking serial, mechanised nature of his Pop production – centred at his 'Factory' on East 47th Street – collapsed the boundary between art and everyday life. Indeed, the Brillo boxes were so convincing that when a number were shipped to Canada for an exhibition in early 1965, customs officials insisted they be taxed as merchandise rather than sculpture. In Warhol's hands, art was no longer a depiction of the world, but its uncanny double.

ANDY WARHOL (1928-1987)

Knives

signed and dated 'Andy Warhol 82' (on the overlap)
acrylic and silkscreen on canvas
70 x 52½in. (177.6 x 133cm.)
Executed in 1982

£2,500,000-3,500,000
US\$3,300,000-4,500,000
€3,000,000-4,100,000

'Warhol chooses the common object, considered by most of us as nothing special, and elevates it to art. Kitchen knives never looked more interesting and beautiful'

– Vincent Fremont

A razor-sharp chorus of beauty and menace, *Knives* (1982) is a monumental work from one of Andy Warhol's most important late series. A trio of kitchen knives is silkscreened nine times in vibrant colour against a deep, black ground. Violet, green, lilac, orange, turquoise, yellow, blue and a vivid, bloody red light up the blades like fireworks in a night sky. Created towards the end of Warhol's life, the knife pictures were made alongside his iconic *Gun* works, and witness an artist increasingly preoccupied with mortality. The present work debuted with a suite of *Gun* and *Cross* paintings in Warhol's first solo show in post-Franco Spain, at Madrid's Fernando Vijande Galeria in 1982. 'This group of paintings spoke to the world about violence and religion', writes Vincent Fremont. 'Andy was Catholic, as were many of the people who worked for him' (V. Fremont, quoted in *Cast a Cold Eye: The Late Work of Andy Warhol*, exh. cat. Gagosian, New York 2006, p. 157). In concert with the *Crosses*, the knives' cruciform echoes would have been striking. In their bright tones and grid-like repetition, they verge on becoming abstract motifs; indeed, the almost two-metre-high canvas has the scale of an Abstract Expressionist painting. As their forms become clear, however, the work takes on a scintillating danger. At once

PROVENANCE:

Galeria Fernando Vijande, Madrid.
Private Collection, Barcelona.
Acquired from the above by the
present owner in 2012.

EXHIBITED:

Madrid, Galeria Fernando Vijande, *Andy Warhol. Guns Knives Crosses*, 1982-1983
(illustrated in colour, unpagued).





blank icons and threatening weapons, the knives are suspended in ambiguity, pushing to the limit Warhol's deadpan claim that 'The more you look at the same exact thing, the more the meaning goes away and the better and emptier you feel' (A. Warhol, in A. Warhol and Pat Hackett, *POPism: The Warhol Sixties*, Orlando 1980, p. 50).

For all their otherworldly glow, Warhol's knives are as domestic and universal as his Coca-Cola bottles or Campbell's Soup cans. 'At the beginning', remembers his studio manager Vincent Fremont, 'Andy wanted to photograph exotic knives and daggers. We knew that Chris Stein from Blondie collected handmade knives and unusual daggers. Chris brought some to the studio for Andy to photograph. But after reviewing the pictures, Andy asked Jay Shriver, his new art assistant, to buy some ordinary kitchen knives from a Bowery restaurant supply store. Jay came back with some Galaxy 8-inch slicers and, of course, a receipt. Andy photographed the ordinary knives in various formations and they were chosen' (V. Fremont, *ibid.*). The 'ordinary kitchen knives' were a choice of typical Warholian brilliance. Their familiarity creates a jolt of recognition, gesturing to a peril latent in the most everyday of settings. At the same time, Warhol conjures a startling grandeur from the mundane utensils, his serial chromatic treatment transforming them into spectacular dance of colour. Shining like neon crucifixes, the knives might even be objects of worship.

'I'm doing knives and guns. Just making abstract shapes out of them'

—Andy Warhol

Above:
Andy Warhol, *Gun*, 1981.
Tate Modern, London.
Artwork: © 2020 The Andy Warhol Foundation
for the Visual Arts, Inc. / Licensed by DACS/
Artimage, London.
Photo © Tate.

Opposite:
Andy Warhol and Edie Sedgwick and the Empire
State Building from the roof of David McCabe's
studio, NYC, 1965.
Photo: © David McCabe.





René Magritte, *La trahison des images*
(*Ceci n'est pas une pipe*), 1929.
Los Angeles County Museum of Art.
Artwork: © René Magritte, DACS 2020.
Photo: © 2020. Digital Image Museum Associates/ LACMA/Art Resource NY/Scala, Florence.

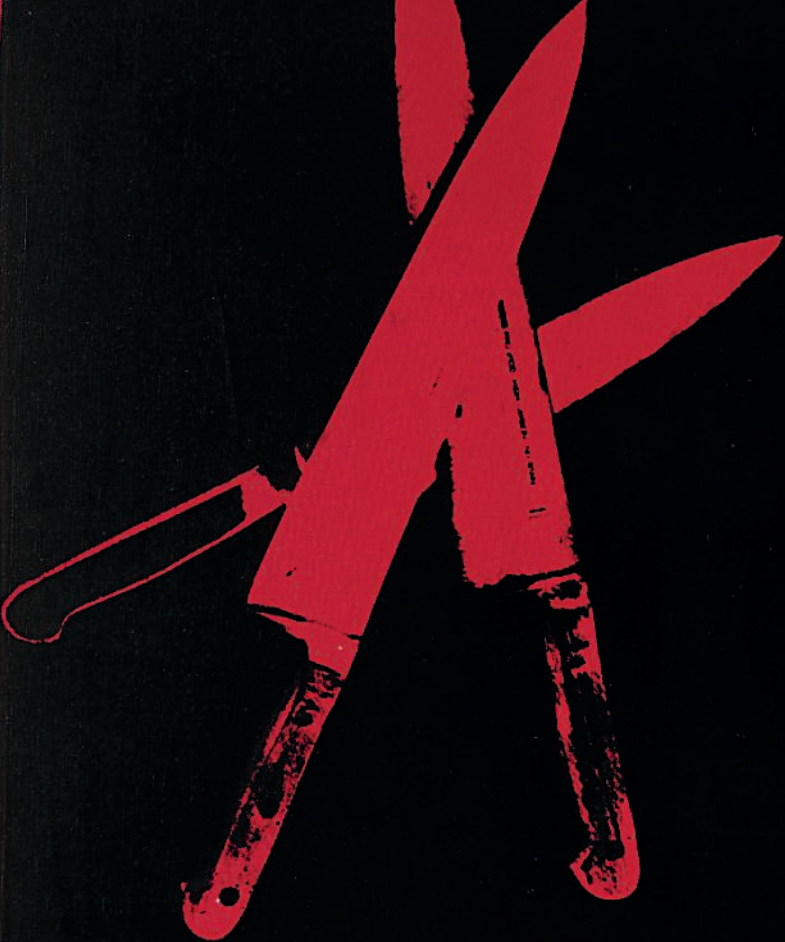
'Warhol would transform the sublime into the mundane and the mundane into the sublime'

—Ronnie Cutrone

In 1968, Warhol had survived an assassination attempt by the writer Valerie Solanas. His injuries were life-changing, and the last two decades of his work increasingly shadowed by death. His *Skull* still-lives of 1976 reimagined the *vanitas* on a vast scale; his wry homage to Hamlet, *Self-Portrait with Skull*, followed two years later. The *Guns and Knives* were completed in the reflective years of the early 1980s, at the same time as Warhol was looking back on his career in his *Reversal* and *Retrospective* works. 'Before I was shot,' he said, 'I always thought that I was more half-there than all-there – I always suspected that I was watching TV instead of living life. People sometimes say that the way things happen in movies is unreal, but actually it's the way things happen in life that's unreal. The movies make emotions look so strong and real, whereas when things really do happen to you, it's like watching television – you don't feel anything. Right when I was being shot and ever since, I knew that I was watching television. The channels switch, but it's all television' (A. Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)*, San Diego 1977, p. 91). This sense of numb unreality pervades the *Knives* paintings, which regard their subject with a dispassionate, dissociated eye.

It is as if Warhol is testing the power of the image: as flat shapes on a black screen, can the knives be emptied of their symbolic content? For an artist who had endured real bodily violence, there is perhaps a catharsis in Warhol's reducing these weapons to impersonal patterns of colour and form, attaining a sort of solace through surface.

For Warhol, fame and calamity had always gone hand in hand. He created his 1962 portraits of Marilyn Monroe in the weeks immediately following her death, and silkscreened Jackie Kennedy's image after her husband was assassinated one year later. Even before his first screenprint, his early Pop paintings like *I29 Die in Jet!* (1962) paid keen attention to the ghoulish obsessions of print media, where starlets and plane crashes alike make front-page news. His 1960s *Death and Disaster* series, which depicted electric chairs and fatal car crashes, were unflinchingly morbid. A film-noir sensibility runs through Warhol's entire career, yoking together the glamour and darkness of the American dream. The *Knives* epitomise this duality, their macabre overtones packaged in alluring, Technicolor splendour. Celebrity or not, death comes for us all: Warhol turns his gaze on a commonplace object and electrifies it with seductive, ambivalent potential. As Vincent Fremont has written, 'Kitchen knives never looked more interesting and beautiful' (V. Fremont, 'Galaxy 8" Slicer,' *Andy Warhol: Knives*, exh. cat. Jablonka-Galerie, Cologne 1998, p. 21).



THE COLLECTION OF
RICHARD L. WEISMAN

*25

MEL RAMOS (1935-2018)

Hunt for the Best

signed, titled, inscribed and dated "HUNT FOR THE BEST" 1966 BY Mel Ramos
 SACRAMENTO CALIF' (on the reverse)
 oil on canvas
 48 x 39 3/4 in. (121.9 x 101 cm.)
 Painted in 1966

£300,000-500,000
US\$390,000-650,000
€360,000-580,000

'The nudes are how Ramos figures in the popular imagination, like Warhol with soup cans and Monet with lily pads'

—Marc Weidenbaum

An icon of West Coast Pop art and a talisman in the story of two great collecting families, *Hunt for the Best* (1966) is a seminal nude by Mel Ramos. Previously owned by Richard Weisman's parents, Frederick and Marcia – famously immortalised in David Hockney's *American Collectors* (1968) – the work was commissioned by his father, and hung for many years in his home office in the Hollywood hills. 'Opposite his desk: a nude Mel Ramos cutie embracing a Hunt's catsup bottle', noted Jo Ann Lewis in a 1987 profile of Frederick. 'This is a man who takes art seriously, but not too seriously. He may, in fact, have more fun with it than any other contemporary collector around' (J. A. Lewis, 'In Search of a Collector's Showcase', *Washington Post*, 14 April 1987). Beyond the work's humour, the Hunt's label had special significance. Hunt Foods, where Frederick had been president and chief operating officer, was owned by Marcia's brother Norton Simon. A renowned collector of the Old Masters, Simon had a role in inspiring the couple to build their own collection of contemporary art, which by the 1960s was among the most important of its kind in the country. Celebrating this family connection, *Hunt for the Best* – named for Hunt's well-known advertising slogan – might also stand as an apt motto for the Weismans, who pursued the very finest artworks of their time.



Andy Warhol, *Coca-Cola* [3], 1962.
 Private Collection.
 Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.
 Photo: © 2020 Christie's Images Limited.

PROVENANCE:

David Stuart Galleries, Los Angeles.
 Marcia and Frederick Weisman,
 Los Angeles.
 Thence by descent to the late owner
 (acquired from the above in 1973).

EXHIBITED:

San Francisco Museum of Modern Art,
Painting and Sculpture in California: The Modern Era, 1976-1977, p. 148, no. 195
 (incorrectly dated '1965'; illustrated,
 p. 154). This exhibition later travelled
 to Washington D.C., Smithsonian
 Institution.
 Houston, The Menil Collection, *Pop Art: U.S./U.K. Connections 1956-1966*, 2001,
 p. 208, no. 49 (incorrectly dated '1965';
 illustrated in colour, p. 209).
 London, National Portrait Gallery, *Pop Art Portraits*, 2007-2008, p. 181, no. 43
 (incorrectly dated '1965'; illustrated
 in colour, p. 105). This exhibition later
 travelled to Stuttgart, Staatsgalerie
 Stuttgart.

LITERATURE:

E. Claridge, *The Girls of Mel Ramos*,
 Chicago 1975, p. 157 (incorrectly dated
 '1965'; illustrated, p. 102).
 T. Levy (ed.), *Mel Ramos: Heroines, Goddesses, Beauty Queens*, Bielefeld
 2002, p. 254 (incorrectly dated '1965';
 illustrated in colour, p. 201).
 P. Shea (ed.), *Picasso to Pop: The Richard Weisman Collection*, New York 2003,
 p. 20, no. 22 (illustrated in colour, pp. 20,
 40 and 125).
 D. Kuspit and L. K. Meisel, *Mel Ramos Pop Art Fantasies: The Complete Paintings*, New York 2004 (incorrectly
 dated '1965'; illustrated in colour, pp. 24
 and 98).
 T. Levy (ed.), *Mel Ramos: Catalogue Raisonné of the Paintings 1953-2015*,
 Bielefeld 2016, no. 65-21 (incorrectly
 dated '1965'; illustrated in colour, p. 195).





Tom Wesselmann, *Still Life #20*, 1962.
 Albright-Knox Art Gallery, New York.
 Artwork: © Estate of Tom Wesselmann/VAGA at ARS, NY and DACS, London 2020.
 Photo: © 2020 Albright Knox Art Gallery/Art Resource, NY/Scala, Florence.

‘Opposite his desk: a nude Mel Ramos cutie embracing a Hunt’s catsup bottle. This is a man who takes art seriously, but not too seriously. He may, in fact, have more fun with it than any other contemporary collector around’

–Jo Ann Lewis

Ramos, who was himself a lifelong California native, is famed for his surreal juxtapositions of nude women and oversized consumer objects. *Hunt for the Best*’s woman poses seductively behind a ketchup bottle almost as tall as she is; in playful bodily dialogue, its lip sits perfectly against her nipple. A blue circle hovers against a field of orange to form bright, flat backdrop. The woman’s glowingly contemporary hair and makeup, as well as her photorealistic depiction – achieved with fine brushwork and the aid of jeweller’s glasses – brings the language of erotica into fine art, troubling the distinction between a pin-up and an art-historical ‘nude’. As is typical, Ramos lavishes just as much care on her accompanying product: painted with careful nuances of light, shade and reflection, Hunt’s faceted glass bottle takes on a gleaming splendour.

Much like his Pop contemporary Andy Warhol – and his mentor Wayne Thiebaud, who taught him at Sacramento City College in the late 1950s – Ramos incorporated the mores of advertising into his work to smart satirical effect. Rather than objectifying women, his paintings parody the sexualised desire for consumer goods that flooded the magazines and billboards of postwar America. (Norton Simon had been a pioneer of such ads during World War II, filling full pages in *Life* and *Vogue* with colour photos of Hunt’s ketchup bottles that made the brand a household name). Ramos’s nudes are a provocative visualisation of the adage that ‘sex sells’, openly indulging in the carnal impulses that are inseparable from commerce’s language of longing, fantasy and gratification. *Hunt for the Best*’s background adds a further layer of critique: absent woman and bottle, it would look more than a little like a work by the Colour Field painter Kenneth Noland, whose flat circles were at the vanguard of 1960s post-painterly abstraction. Combining this idiom with his own Pop vision, Ramos wryly points up its parallels with the bright, crisp graphics of advertising – a realm from which such abstract art considered itself aloof. *Hunt for the Best* epitomises the complex beauty and burlesque wit of Ramos’s work, where a circle might equally be a Lucky Strike logo or a space for the sublime.



TOM WESSELMANN (1931-2004)

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

32 Year Old on the Beach

signed and dated 'Wesselmann 97' (upper right);
signed, titled and dated 'TOM WESSELMANN 1997
32 YEAR OLD ON THE BEACH' (on the overlap)
oil on canvas
48 x 65in. (121.9 x 165.1cm.)
Painted in 1997

£600,000-800,000

US\$780,000-1,000,000

€710,000-940,000

'Wesselmann's paintings are perhaps the most thoroughly and relentlessly "erotic" in contemporary art. Every curve and colour of it is made virtually to vibrate with exaggerated sensuality'

—Peter Schjeldahl

With the bold lines and bright colours of a stained-glass window, *32 Year Old on the Beach* (1997) is a luminous large-scale nude by Tom Wesselmann. Interlocking shapes of peach, pink, red, yellow and blue create a stylised, close-cropped image of a topless blonde, proudly baring her tanlines before sea and sky. Her red-lipped smile is the only part of her face depicted, as Wesselmann refines the female form to a bold assembly of erogenous symbols. *32 Year Old on the Beach* stems from a late series in which Wesselmann returned to works from the beginnings of his career some three decades earlier. Its playful title doesn't refer to the age of the woman depicted, but rather to that of the work it is based on: he used a preliminary sketch for a painting dating from 1965, *Drawing for Blonde on the Beach*. Projecting the small pencil drawing onto a canvas, he transformed its preparatory strokes into strong black outlines before filling the image with his signature flat, vivid hues. Inspired by the voluptuous forms of Henri Matisse – elegant echoes of whose *Large Reclining Nude* (1935, Baltimore Museum of Art) can be seen in the present painting – Wesselmann's iconic *Great American Nudes* of the 1960s eschewed the coolness of many of his Pop compatriots, exploring contemporary concerns through a lens of unabashed desire. *32 Year Old on the Beach* sees him take a sensuous pictorial pleasure in looking back on his own work.



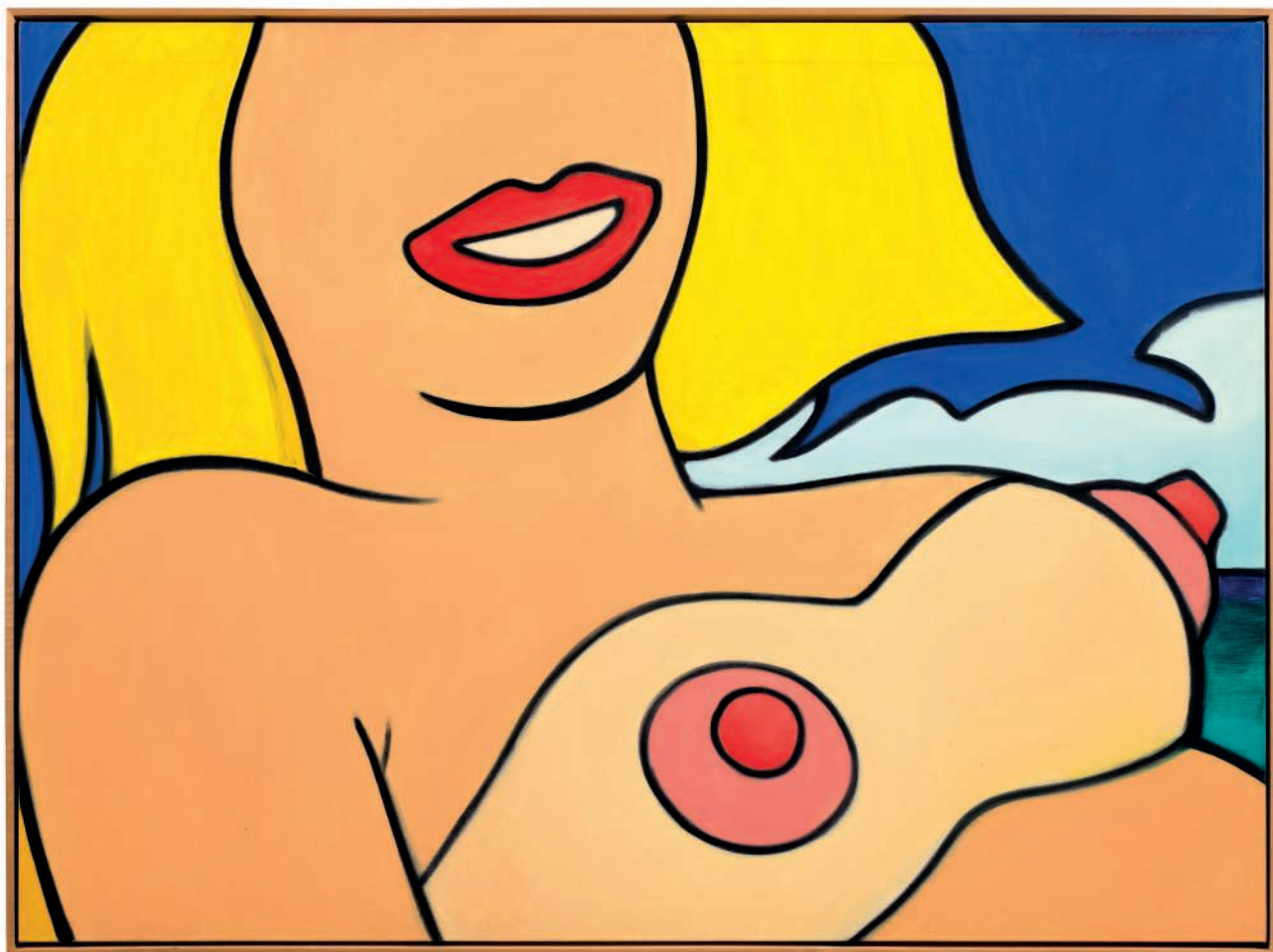
Henri Matisse, *Large Reclining Nude*, 1935.
Baltimore Museum of Art.
Artwork: © 2020 Succession H. Matisse/DACS, London.
Photo: © 2020 The Baltimore Museum of Art, All Rights Reserved.

PROVENANCE:

Miriam Shiell Fine Art, Ltd., Toronto.
Private Collection, New York.
Anon. sale, Christies New York,
12 May 2004, lot 187.
Private Collection, USA.
Anon. sale, Christie's New York,
13 November 2014, lot 274.
Acquired at the above sale by the
present owner.

EXHIBITED:

London, The Mayor Gallery, *Tom Wesselman Six Canvases on a Theme*, 1998, no. 4 (illustrated in colour, unpagged).





Wesselmann's *Great American Nudes* and *Bedroom Paintings* reimagined the nude for 1960s America. In a liberated age flooded with the exuberant colours of advertising and Abstract Expressionism alike, Wesselmann – a one-time student of Willem de Kooning – found fertile ground in the crossover between sex and consumerist pleasure. Unlike the detached approach taken to mass-media subject matter by artists like Andy Warhol, his pictures were brazenly luxurious, combining objects like cigarettes and Coca-Cola bottles with women in attitudes of languorous erotic bliss. He engaged in constant compositional innovation, reducing his nudes to a schematic vocabulary as seductive as it was formally audacious. Each element of *32 Year Old on the Beach* slots together with unerring structural logic. 'If all positive and negative areas became as strong as possible,' the artist once said, 'there would be no negative areas; the image could become one strong positive shape. What counted was that one final shape' (S. Stealingworth, *Tom Wesselmann*, New York 1980, p. 20). Indeed, *32 Year Old on the Beach*'s strength of image holds true, moving beyond the Pop era into timelessness. An elegant celebration of sex, style and colour, it captures the central tenet of Wesselmann's art: 'I'm still in favour of beauty; good, old-fashioned, no-holds-barred beauty' (T. Wesselmann, quoted in J. McEwen, *Tom Wesselmann: Paintings 1962–1986*, exh. cat. Mayor Gallery, London 1988, unpagged).

'It would be hard
not to recognise in
Wesselmann's works
his intense creative
imagination, his
chromatic force'


– Danilo Eccher

Above:
Tom Wesselmann, *Great American Nude, #57, 1964*.
Whitney Museum of American Art, New York.
Artwork: © Estate of Tom Wesselmann/VAGA at ARS,
NY and DACS, London 2020.
Photo: © 2020. Digital image Whitney Museum of
American Art / Licensed by Scala.

Opposite: detail of present lot.





A black and white photograph of the Brazilian footballer Pelé. He is standing against a plain, light-colored wall, smiling broadly at the camera. He is wearing a white long-sleeved shirt with dark stripes on the cuffs and white trousers. He is holding a Spalding soccer ball with both hands in front of his chest. The ball is white with dark panels and the word "SPALDING" is visible. To the left of Pelé, on the wall, is a dark rectangular electrical outlet.

Andy Warhol photographs Pelé, 1977.
Photo: © Claudia Larson / Associated Press.

THE COLLECTION OF
RICHARD L. WEISMAN

*27

ANDY WARHOL (1928-1987)

Pelé

signed 'Andy Warhol ©' and signed
by Edson Pelé (on the reverse)
acrylic and silkscreen ink on linen
40 x 40in. (101.6 x 101.6cm.)
Executed in 1977

£300,000-500,000

US\$390,000-650,000

€360,000-580,000

'Cabbed up to Rockefeller Plaza to the Warner Communications offices to see Pelé, the soccer player who was being photographed for *Interview*. He was adorable, he remembered meeting me at Regine's once. We were on the thirtieth floor. He's sort of funny-looking, but then when he smiles he looks beautiful. He has his own office up there, and they're making Pelé T-shirts and hats and cartoons'

—Andy Warhol



Pelé holding the Jules Rimet Trophy after Brazil wins the World Cup, Mexico City, 1970.
Photo: © Popperfoto / Contributor / Getty Images.

PROVENANCE:

Acquired directly from the artist
by the late owner.

EXHIBITED:

Dallas, University Gallery, Southern Methodist University, *Andy Warhol: Portraits*, 1978. This exhibition later travelled to Houston, Texas Gallery (exhibition titled *Andy Warhol: Athletes*). London, Institute of Contemporary Arts, *Athletes by Andy Warhol*, 1978. London, Martin Summers Fine Art, *Andy Warhol: The Athlete Series*, 2007, p. 64 (illustrated in colour, p. 65). Beijing, Galleri Faurischou, *Andy Warhol: Sports, Stars and Society*, 2008. Sacramento, Crocker Art Museum, *American Pop: Featuring Andy Warhol's Athletes from the Richard Weisman Collection*, 2008. Athens, Byzantine and Christian Museum, *Warhol Icon: The Creation of an Image*, 2009-2010, p. 60 (illustrated in colour, p. 40). Calgary, Museum of Contemporary Art Calgary, *Andy Warhol: The Athlete Series*, 2013.

Burlington, Robert Hull Fleming Museum, University of Vermont, *Andy Warhol's Athletes*, 2013. Dayton, Dayton Art Institute, *Andy Warhol: Athletes and The Art of Sport, Highlights from the Collection of the Dayton Art Institute*, 2013. Reno, Nevada Museum of Art, *Andy Warhol: Athletes*, 2013-2014. San Antonio, San Antonio Museum of Art, *Andy Warhol: The Athletes*, 2014. Oklahoma City, The Oklahoma City Museum of Art, *Warhol: The Athletes*, 2015.

LITERATURE:

E. Pelé, *Edson Arantes Do Nascimento Pelé*, London 2006 (illustrated in colour, unpagged).
N. Printz and S. King-Nero (eds.), *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York 2018, p. 380, no. 3771 (illustrated in colour, p. 377).



THE COLLECTION OF
RICHARD L. WEISMAN

*28

ANDY WARHOL (1928-1987)

Chris Evert

signed 'Andy Warhol' and signed by Chris Evert
(on the overlap)

acrylic and silkscreen ink on linen

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

Executed in 1977

£200,000-300,000

US\$260,000-390,000

€240,000-350,000

'I got a new camera because I had to take
pictures of Chrissie Evert later in the afternoon.
For the athletes series'

—Andy Warhol



Andy Warhol, *Chris Evert*, 1977 (source image for
the present lot).
Artwork: © 2020 The Andy Warhol Foundation for
the Visual Arts, Inc. / Licensed by DACS, London.

PROVENANCE:

Acquired directly from the artist
by the late owner.

EXHIBITED:

Columbus, Pace Gallery, *Athletes by
Warhol*, 1978.

LITERATURE:

P. Shea (ed.), *Picasso to Pop. The Richard
Weisman Collection*, New York 2003,
p. 125, no. 27 (illustrated in colour, p. 28).
N. Printz and S. King-Nero (eds.),
*The Andy Warhol Catalogue Raisonné:
Paintings 1976-1978*, vol. 5A, New York
2018, p. 348, no. 3726 (illustrated in
colour, p. 346).



THE COLLECTION OF
RICHARD L. WEISMAN

***29**

ANDY WARHOL (1928-1987)

Kareem Abdul-Jabbar

signed 'Andy Warhol ©' and signed by
Kareem Abdul-Jabbar (on the overlap)
acrylic and silkscreen ink on linen
40 x 40in. (101.6 x 101.6cm.)
Executed in 1977

£220,000-280,000

US\$290,000-360,000

€260,000-330,000

'Kareem was so big, I could walk through his legs.
He was fun to photograph'

—Andy Warhol

PROVENANCE:

Acquired directly from the artist
by the late owner.

EXHIBITED:

Sacramento, Crocker Art Museum,
*American Pop: Featuring Andy Warhol's
Athletes from the Richard Weisman
Collection*, 2008.
Calgary, Museum of Contemporary Art
Calgary, *Andy Warhol: The Athlete Series*,
2013.
Burlington, Robert Hull Fleming
Museum, University of Vermont,
Andy Warhol's Athletes, 2013.
Dayton, Dayton Art Institute, *Andy
Warhol: Athletes and The Art of Sport,
Highlights from the Collection of the
Dayton Art Institute*, 2013.
Reno, Nevada Museum of Art,
Andy Warhol: Athletes, 2013-2014.
San Antonio, San Antonio Museum of
Art, *Andy Warhol: The Athletes*, 2014.
Oklahoma City, The Oklahoma City
Museum of Art, *Warhol: The Athletes*,
2015.

LITERATURE:

N. Printz and S. King-Nero (eds.),
*The Andy Warhol Catalogue Raisonné:
Paintings 1976-1978*, vol. 5A, New York
2018, p. 333, no. 3708 (illustrated in
colour, p. 331).



JEAN-MICHEL BASQUIAT (1960-1988)

The Mosque

signed, titled and dated "THE MOSQUE" 1982
Jean Michel Basquiat' (on the reverse)
acrylic, oilstick and ink on paper collage and
canvas with tied wood supports
60 x 60in. (152.5 x 152.5cm.)
Executed in 1982

£4,000,000-6,000,000
US\$5,200,000-7,800,000
€4,700,000-7,000,000

'Basquiat's canvases are aesthetic dropcloths that
catch the leaks from a whirring mind'

—Jeffrey Deitch

Created in the milestone year of 1982, *The Mosque* is a poetic example of Jean-Michel Basquiat's celebrated 'stretcher paintings'. Twine-bound stretchers protrude from its corners, the hallmark of these emblematic works whose 'rough-hewn frames', as Phoebe Hoban notes, 'are still singled out as one of Basquiat's original innovations' (P. Hoban, *Basquiat: A Quick Killing in Art*, London 1998, p. 102). Basquiat mixes his media in an airy chromatic structure of white, cream, red, black and blue, drawing and painting an evocative array of imagery and text in ink, oilstick and acrylic over sheets of paper collaged to the canvas. A large, disembodied leg, circled in bright red and captioned 'FEET', reflects his preoccupation with *Gray's Anatomy*, and the anatomical drawings of Leonardo da Vinci. This earthly motif is countered by a pane of celestial blue to the upper right. The raised arm of an angular, toga-clad stick figure below – reminiscent of the carvings and paintings in Burchard Brentjes' *African Rock Art*, a 1969 book from which Basquiat often drew inspiration – echoes in a tall,



Jean-Michel Basquiat, *Early Moses*, 1983.
Private Collection.
Artwork: © The Estate of Jean-Michel Basquiat /
ADAGP, Paris and DACS, London 2020.
Photo: © 2020 Christie's Images Limited.

PROVENANCE:

Galerie Bruno Bischofberger, Zurich.
Private Collection, Milan.
Acquired from the above by the
present owner.

EXHIBITED:

Trieste, Museo Revoltella, *Jean-Michel Basquiat*, 1999 (illustrated in colour, p. 38).
Lugano, Museo d'Arte Moderna della Città di Lugano, *Jean-Michel Basquiat*, 2005, p. 26, no. 7 (illustrated in colour, p. 29; illustrated, p. 156).
São Paulo, Centro Cultural Banco Do Brasil, *Jean-Michel Basquiat: Works of the Mugrabi Collection*, 2018-2019 (illustrated in colour, p. 80). This exhibition later travelled to Brasília, Centro Cultural Banco Do Brasil; Belo Horizonte, Centro Cultural Banco Do Brasil and Rio de Janeiro, Centro Cultural Banco Do Brasil.

LITERATURE:

R. Marshall and J.L. Prat, *Jean-Michel Basquiat*, Paris 1996, vol. II, p. 79, no. 8. (illustrated in colour, p. 78)
R. Marshall and J.L. Prat, *Jean-Michel Basquiat*, Paris 2000, vol. II, p. 127, no. 8 (illustrated in colour, p. 126).

FEET



AYYA

↑ ↑
GOING TO HEAVEN.

INSPIRE.



MY APOLOGIES.





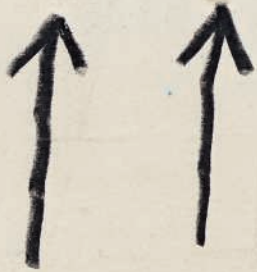
red-and-black building that rises up the centre of the canvas. Topped with twin aerials, the structure resembles the six-storey Masjid Al Farooq, a Brooklyn mosque close to Basquiat's childhood home. Two more figures, one wearing a halo, dance beneath it next to a tangle of diagrammatic arrows, circles and numbers. Another doubled drawing depicts a man on his deathbed, with his soul – captioned 'INSPIRIT' – lifting into the air. 'MY APOLOGIES' makes for a humorous epitaph. The atmosphere of ascension is heightened by vertical arrows, and the phrase 'GOING TO HEAVEN', from which hangs a pair of scales: amplifying the work's echoes of Ancient Egyptian tomb painting, these recall the scales of Anubis, the god of the dead, who weighed a person's heart against a feather to determine their fate in the afterlife. From crypt to cave to the skyline of 1980s New York, *The Mosque* sees Basquiat collapsing time and space with typical polyvocal brilliance. 'Basquiat reinvented the wall', writes Francesco Pellizzi, 'not just as a poetic ruin, but as a virtual presence, as suspended, dematerialised poetry' (F. Pellizzi, 'Jean-Michel Basquiat: The Writing on the Wall', in *Jean-Michel Basquiat*, exh. cat. Tony Shafrazi Gallery, New York 1999, p. 315).

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

–Phoebe Hoban

Above:
Ancient Egyptian, *The Singer of Amun Nany's Funerary Papyrus "Book of the Dead"*, c.1050 B.C.E.
Metropolitan Museum of Art, New York.
Photo: © 2020. Image copyright The Metropolitan Museum of Art/Art Resource/Scala, Florence.

Opposite: detail of present lot.



GOING TO HEAVEN.

10/





With other examples held in museum collections worldwide, including the Whitney Museum of American Art, the Broad Art Foundation, the Menil Collection and the Montreal Museum of Fine Arts, *The Mosque* takes its place in 'one of [Basquiat's] most important groups of paintings' (R. Marshall, *Jean-Michel Basquiat*, Paris 2000, p. 279). He arrived at his distinctive jerry-rigged frames in a breakthrough year of critical and commercial success, having made the transition from street graffitist to king of the New York art world. In 1981, the gallerist Annina Nosei had offered him studio space in the basement of her Prince Street gallery, where he swapped the city walls for canvas. By January 1982, the twenty-one-year-old artist had moved into a liberating seventh-storey loft studio at 151 Crosby Street, where he would produce some of the finest and most inventive works of his career. He instructed his assistant Stephen Torton to build stretchers from whatever materials he could find, then daubed and scrawled over the wild, salvage-yard results. 'I would go out in the middle of the night and find the stuff', Torton recalls. 'I was making things that looked like what the circus leaves behind ... It was such a relief to climb into Dumpsters and pull things out of them and make sculptures' (S. Torton, quoted in P. Hoban, *ibid.*, pp. 106, 173). At once objects and paintings, these works were an apt extension of the abandoned doors, fridges and other found surfaces on which Basquiat had first made his mark.

'Basquiat reinvented the wall not just as a poetic ruin, but as a virtual presence, as suspended, dematerialised poetry'

—Francesco Pellizzi

Above left:
Jean-Michel Basquiat, *Beef Ribs Longhorn*, 1982.
The Broad Art Foundation, Los Angeles.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2020.
Photo: © The Broad Art Foundation, Los Angeles.

Above right:
Jean-Michel Basquiat, *A Next Loin And/Or*, 1982.
The Menil Collection, Texas.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2020.

Opposite:
Jean-Michel Basquiat in his studio,
New York, 1983.
Photo: © Roland Hagenberg.





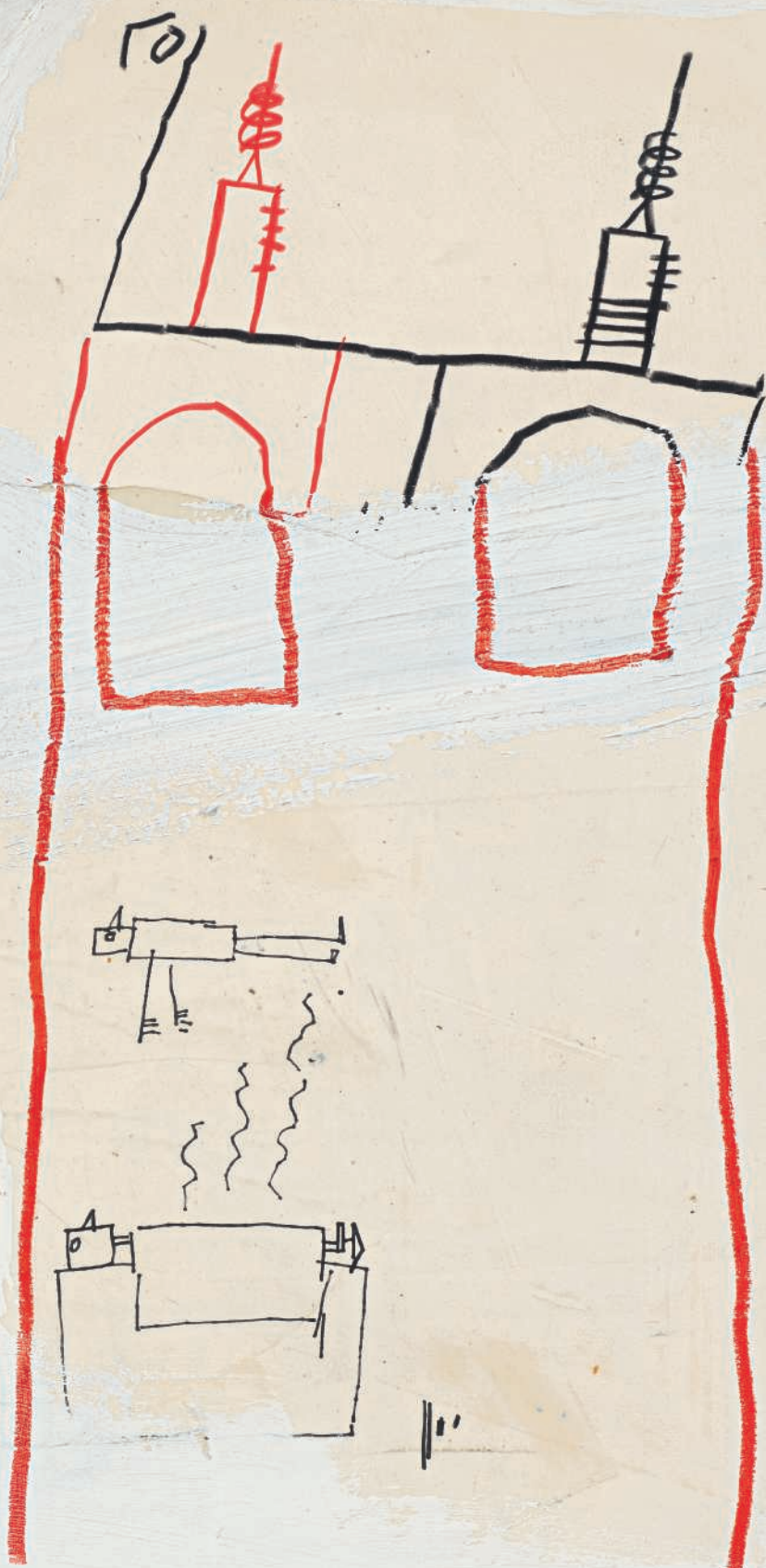
The artist's rugged new canvases were an instant hit. 'For a while it looked as if the very early stuff was primo, but no longer', marvelled Rene Ricard in 1982. 'He's finally figured out a way to make a stretcher ... that is so consistent with the imagery ... they do look like signs, but signs for a product modern civilisation has no use for' (R. Ricard, quoted P. Hoban, *ibid.*, p. 102). Richard Marshall enthused that 'The effect was raw, askew, handmade – a primitive-looking object that recalled African shields, Polynesian navigation devices, Spanish devotional objects, and bones that have broken through the surface skin' (R. Marshall, 'Repelling Ghosts', in *Jean-Michel Basquiat*, exh. cat. Whitney Museum of American Art, New York 1992, p. 18). To this vivid, free-associative response, the present work might add the suggestion of sail, sarcophagus or papyrus scroll. Ancient Egypt as the cradle of civilisation was a central subject for the Afrocentric movements of the 1980s, and Basquiat's art placed African and African-American identity in constant conversation. He directly conjured Egypt's old kingdoms in many of his works, depicting funeral ships, antiquities he had seen in New York's Metropolitan Museum of Art, and famous pharaohs, as in the 'RAMESES II' of another 'stretcher painting', *Kings of Egypt II* (1982, Museum Boijmans Van Beuningen, Rotterdam). Less explicit yet no less powerful, *The Mosque's* restrained, spacious composition shifts between realms and calls up multiple symbolic histories, hinting at hieroglyph, magic and ritual in its playful vision of the hereafter. Much as Cy Twombly channelled the energies of Classical myth into his outpourings of gestural abstraction, Basquiat's painting casts a lyrical, enigmatic spell that takes flight into timelessness.

'Basquiat lived his paintings; he slept on them, walked on them, ate on them. He scribbled the phone numbers of his friends on them, outstanding debts, take-out menus, names of people and places, lists from reference books, his idea of history'

–Phoebe Hoban

Above:
Cy Twombly, *School of Fontainebleau*, 1960.
Nationalgalerie im Hamburger Bahnhof -
Staatliche Museen zu Berlin.
Artwork: © Cy Twombly Foundation.
Photo: © 2020. Scala, Florence/bpk, Bildagentur
für Kunst, Kultur und Geschichte, Berlin

Opposite: detail of present lot.



JEAN-MICHEL BASQUIAT (1960-1988)

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

Untitled

oilstick on paper
14 x 9 7/8 in. (35.5 x 25 cm.)
Executed in 1982

£500,000-800,000
US\$660,000-1,000,000
€590,000-940,000

‘What drew Basquiat almost obsessively to the depiction of the human head was his fascination with the face as a passageway from exterior physical presence into the hidden realities of man’s psychological and mental realms’

–Fred Hoffman

Executed in the landmark year of 1982 – when the artist was at the height of his powers, and created many of his greatest masterpieces on paper and canvas alike – *Untitled* is a bold and vivid drawing by Jean-Michel Basquiat. A wild-eyed visage stares from a blank void. Scrawled, whirring lines of black, carmine, pink and blue layer to form his features: bristling black hair, gritted teeth, flared nostrils, wide pupils, a sloping brow. The picture seems to superimpose multiple structures, from the chassis of the skull to the powerlines of vein and muscle that run beneath the skin. Its sanguine colours heighten the punch of bodily vitality. The face, as dual subject of physiognomy and psychology – of outer appearances and what lies behind them – was a central subject for Basquiat. Through his distinctly anatomical gaze (first sparked by a copy of *Gray’s Anatomy* and a 1966 book of Leonardo’s drawings that he read while hospitalised as a child), *Untitled* not only presents a powerful mask-like apparition, but also explores the interior realms of the mind and pulsing vital functions. This X-ray approach strikes a keynote for Basquiat’s practice at large, which exposed the soul of contemporary American life through its layered, kaleidoscopic and polyvocal staging of word and image.

PROVENANCE:

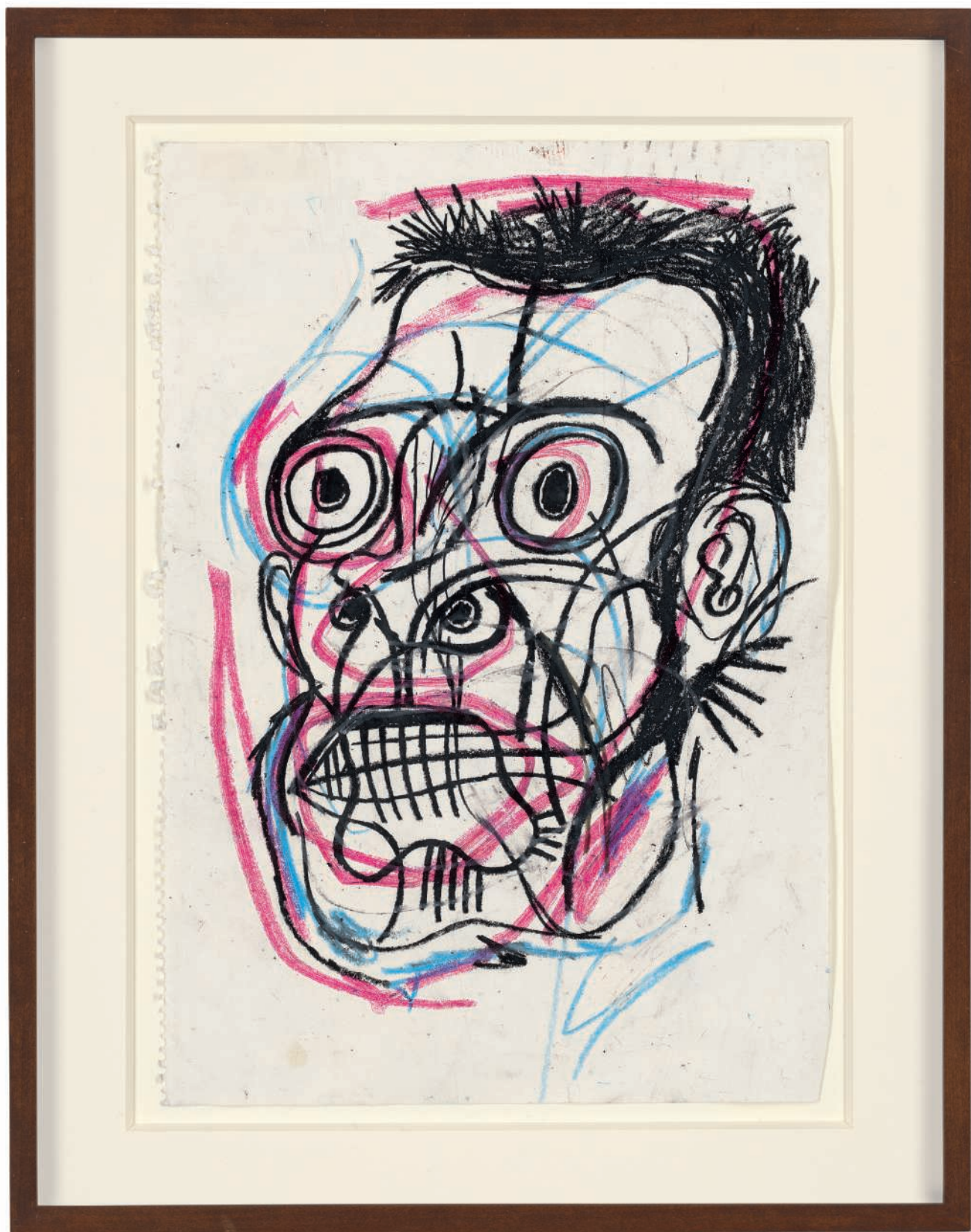
The Estate of the Artist.
Robert Miller Gallery, New York.
Acquired from the above by the
present owner in 1993.

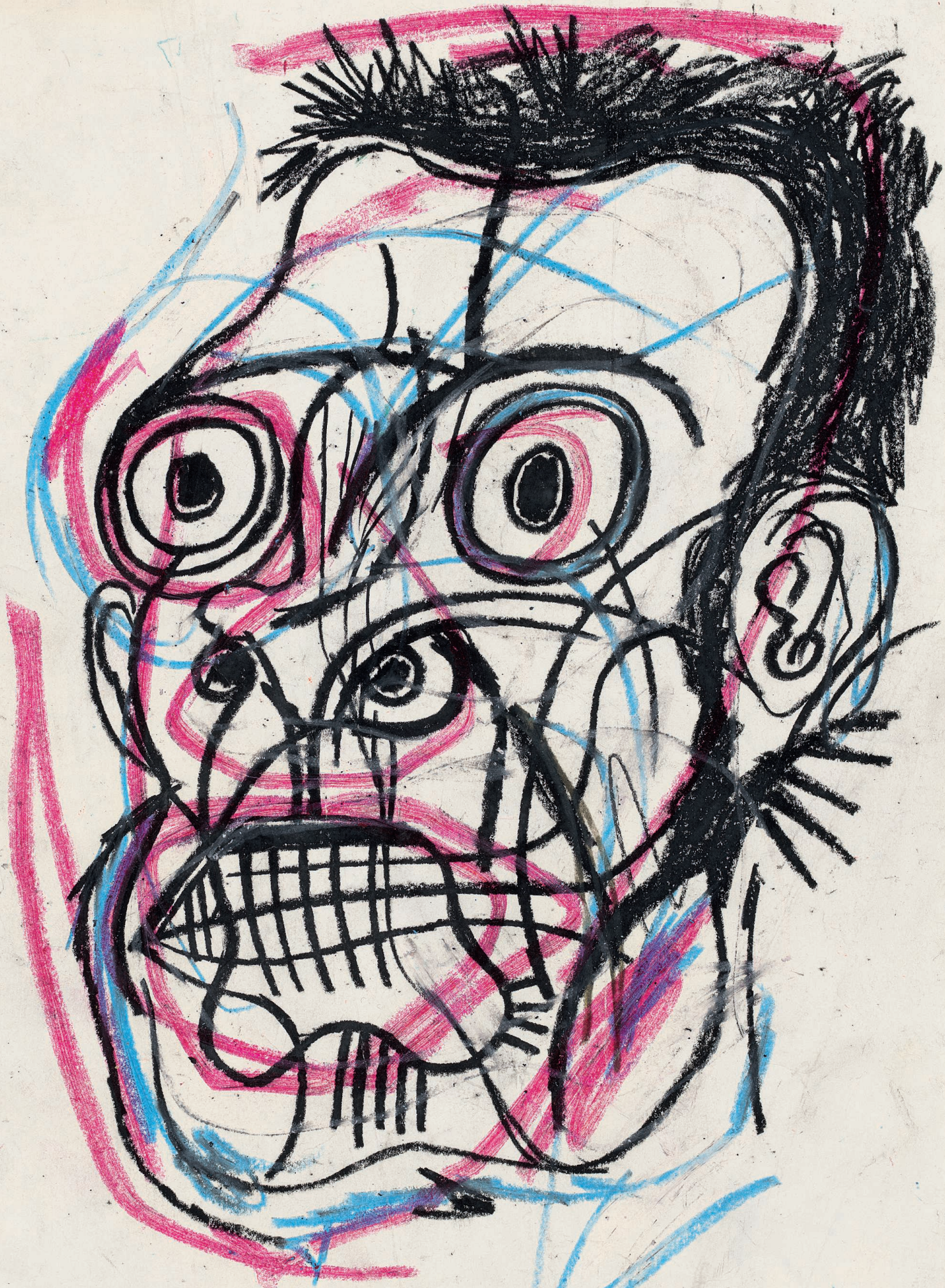
EXHIBITED:

New York, Robert Miller Gallery, *Jean-Michel Basquiat: Drawings*, 1990, no. 42
(illustrated in colour, unpagged).

LITERATURE:

Jean-Michel Basquiat. Oeuvres sur papier, exh. cat., Paris, Fondation Dina Vienerney-Musée Maillol, 1997 (installation view illustrated in colour with the incorrect orientation, p. 164).
Jean-Michel Basquiat Drawing. Works from the Schorr Family Collection, exh. cat., New York, Acquavella Galleries, 2014 (installation view illustrated in colour, pp. 84-85).
Jean-Michel Basquiat, exh. cat., Paris, Fondation Louis Vuitton, 2018 (installation view illustrated in colour, pp. 60-61).







Pablo Picasso, *Study for Guernica: a woman weeping*, 1937.
Museo Nacional Centro de Arte Reina Sofía, Madrid.
Artwork: © Succession Picasso / DACS, London 2020.
Photo: © 2020 Scala, Florence.



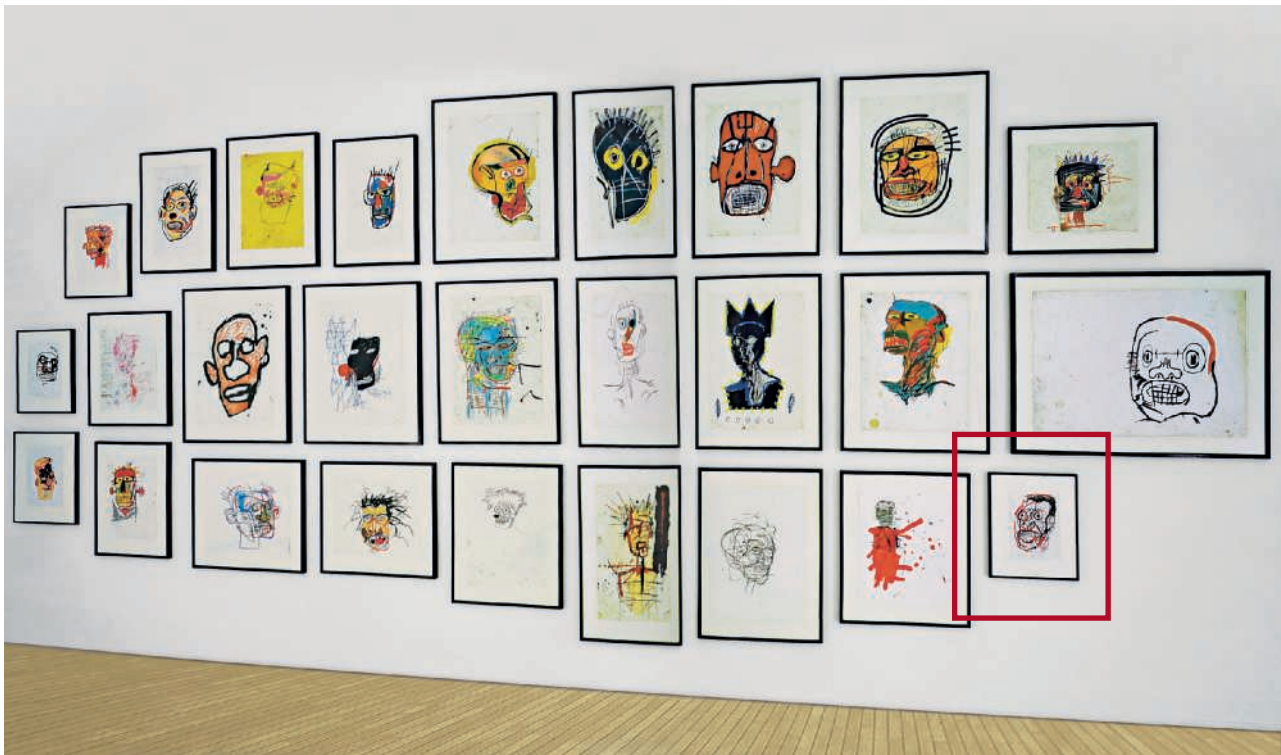
Jean-Michel Basquiat, *Untitled (Head of Madman)*, 1982.
Private Collection.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2020. Photo: © 2020 Christie's Images Limited.

‘He was a painter, but he was also a rock star. He wanted to blow minds the way Miles Davis and John Coltrane and Jimi Hendrix did. He wanted to take Picasso’s African mask-inspired visions and blast them with the blues’

–Glenn O’Brien

Opposite: detail of present lot.

In 1982, the twenty-one-year-old Basquiat completed his transition from street graffitist to undisputed king of the New York art scene. He moved out of his dealer Annina Nosei’s basement studio to work in a spacious, liberating loft space in SoHo. He cemented his position in the international art world with solo exhibitions in Los Angeles, Zurich, Rome and Rotterdam, which were followed by an invitation to *Documenta 7*, where he was the youngest artist within a line-up of contemporary masters including Gerhard Richter, Joseph Beuys and Cy Twombly. Amid this rising fame, he created what Fred Hoffman calls ‘an outpouring of unique and haunting images of heads in the first months of 1982 ... With a few exceptions, each work presents a fully frontal head seeming to float against the white background of the paper. While the works share the physiognomy of overly large, almost bulging eyes as well as an enlarged, wide-open, teeth-bearing mouth, each image is distinct, presenting a completely different and individualised personage’ (F. Hoffman, ‘Heads,’ in *Jean-Michel Basquiat Drawing: Work from the Schorr Family Collection*, exh. cat. Acquavella Galleries, New York 2014, p. 71). *Untitled* takes its place within this important group of drawings, and was among a suite of

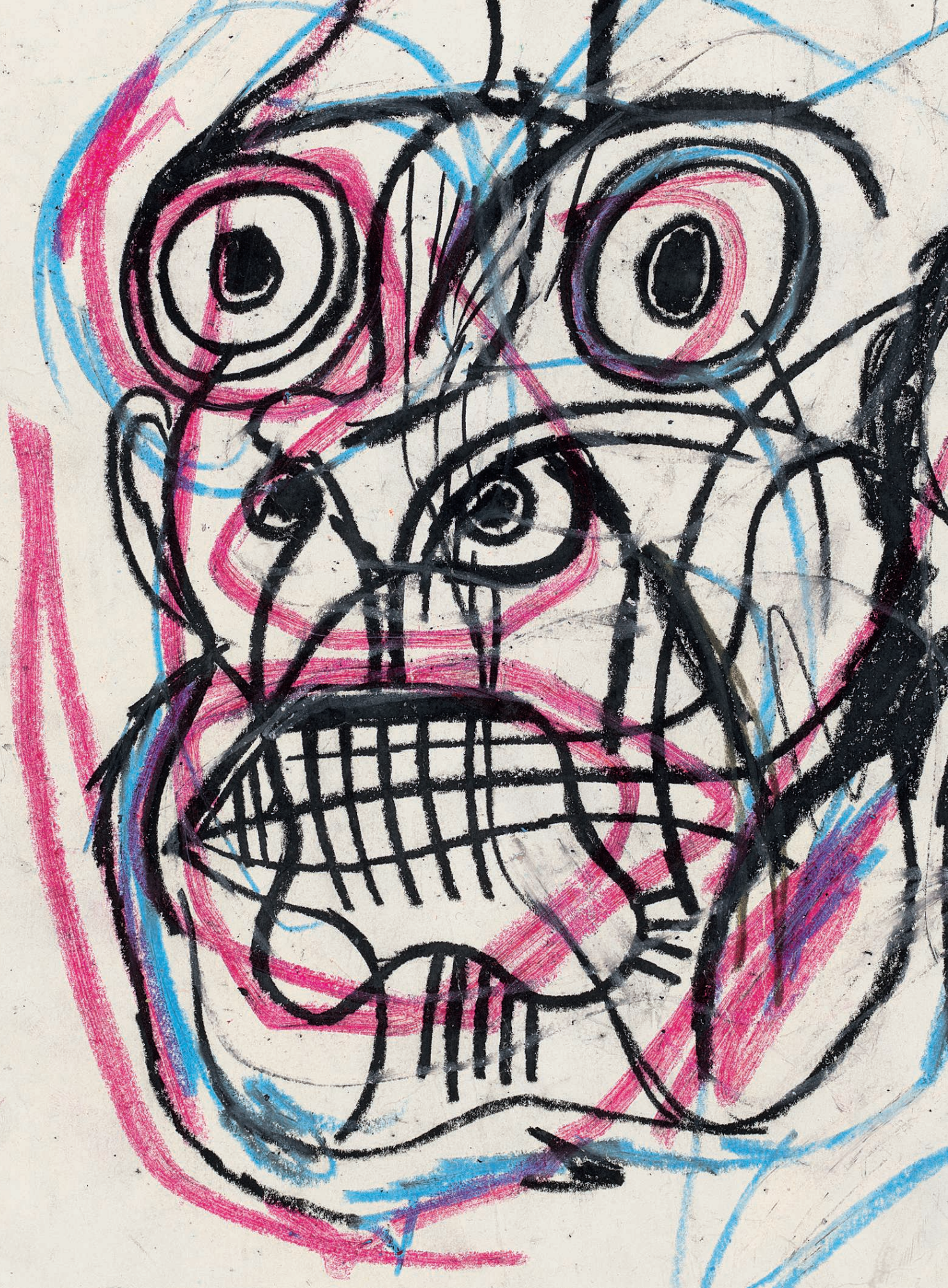


The present work included in an installation photo of *Jean-Michel Basquiat Drawings*, at the Robert Miller Gallery.
 Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2020.

them shown at Robert Miller Gallery, New York, in 1990. In its overlaid vision of inner and outer life, it also relates to the face of *Untitled* (1981), an iconic large-scale painting now held in the Broad Art Foundation. Framed with the linear precision of scientific drawing, this work's cavernous cranium jostles calligraphic sweeps of colour, primitivist mark-making, Cubist perspectival play and crackling rays of energy: Basquiat's virtuoso channelling of styles seems to figure the feverish workings of his own mind. As Diego Cortez puts it, Basquiat 'constructs an intensity of line which reads like a polygraph report, a brain-to-hand "shake." The figure is electronic-primitive-comic' (D. Cortez, quoted in R. D. Marshall and J-L. Prat, *Jean-Michel Basquiat*, vol. 1, Paris 2000, p. 160). Wired with luminous red, *Untitled* manifests just such a direct presence, creating a captivating portrait of a state of being.

It is tempting to search for elements of self-image in all of Basquiat's skulls and faces. The tense skeletal grin and structural breakdown of *Untitled* offer an all-too-easy reading of the young artist haunted by the spectre of early death. More complex than mere *vanitas* motifs, however, these heads are perhaps better viewed as a pictorial investigation into individuated mental or spiritual states, and as part of Basquiat's wider uncovering of the disjunctions, links,

boundaries and echoes between exteriors and what might be concealed within. As Jeffrey Hoffeld observes, 'Basquiat's repeated use of anatomical imagery – skeletons, musculature, and internal organs – coincides with an ever more widespread tendency in his work to turn things inside out. Inner thoughts are made public in graffiti-like litanies of words and other bursts of expression; distinctions between private spaces and public places are dissolved; past and present are interwoven, and levels of reality are multiplied and scrambled; the imagined realms of paradise, hell and purgatory become indistinguishable' (J. Hoffeld, 'Basquiat and the inner self', in *Jean Michel Basquiat, Gemälde und Arbeiten auf Papier (Paintings and works on paper)*, exh. cat. Museum Würth, Künzelsau 2001, p. 27). The eyes and mouth – respectively the windows to the soul, and the exit point for words and thoughts – are typically oversized in the present work, opening up the face's expressive potential to fever pitch. As if dissected for a medical textbook, inner mechanisms are glimpsed aglow behind its intense grimace. Basquiat's work is as alive with the grit of graffiti as it is busy with the illustrative fervour of a laboratory blackboard. With striking economy, *Untitled* captures the practice of an artist who plumbed reservoirs of imagery, energy and voice to charge his every line with the electric life of the mind.



YOSHITOMO NARA (B. 1959)

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

Dead of Night

signed in Japanese, titled, inscribed and dated 'NOWHERE
LAND/ DEAD OF NIGHT 2004' (on the reverse)
acrylic on cotton mounted on FRP
70 $\frac{7}{8}$ x 70 $\frac{7}{8}$ x 10 $\frac{3}{8}$ in. (180 x 180 x 26.5cm.)
Executed in 2004

£2,000,000-3,000,000
US\$2,700,000-3,900,000
€2,400,000-3,500,000

'In my lonely room, I would twist the radio dial to
the American military base station and out blasted
rock and roll music. One of history's first man-made
satellites revolved around me up in the night sky. There
I was, in touch with the stars and the radio waves'

—Yoshitomo Nara

In Yoshitomo Nara's *Dead of Night* (2004), a starry-eyed little girl stares out from a circular void. Submerged in a pool of rich burgundy paint, she fixes the viewer with a piercing glare, exuding defiance and insouciance in equal measure. Composed from patchwork squares of canvas on fibre reinforced plastic, the work belongs to the series of iconic concave discs that Nara began in 2001, shortly after returning to his native Japan from twelve years in Germany. It was during this period that the artist took his place on the international stage, buoyed by the success of his two-year touring exhibition that travelled to museums across America between 2003 and 2005. Due to be the subject of a major retrospective at the Los Angeles County Museum of Art in April 2020, Nara's work captures a unique spirit of occult rebellion and childlike imagination, embodied by the small feisty figure who has come to be synonymous with his *oeuvre*. Drawing inspiration from sources as diverse as rock album covers, Giotto, Walt Disney animations and traditional Japanese woodblock prints, his eclectic pictorial language reflects both Eastern and Western sensibilities. Resembling Renaissance tondo paintings and vinyl artwork in equal measure, the present work relates closely to Nara's *Shallow Puddle* series of the same period, whose protagonists appear to lurk within pools of water. Here, like a vision from a nightmare, his subject lies in wait, fiercely guarding her territory against the outside world.

PROVENANCE:

Galerie Johnen + Schöttle, Cologne.
Acquired from the above by the present
owner in 2004.

EXHIBITED:

Cologne, Galerie Johnen + Schöttle,
Yoshitomo Nara. Nowhere Land, 2004–
2005.

LITERATURE:

N. Miyamura and S. Suzuki (eds.),
*Yoshitomo Nara: The Complete Works,
Volume 1: Paintings, Sculptures, Editions,
Photographs 1984-2010*, Tokyo 2011,
p. 389, no. P-2004-010 (illustrated in
colour, p. 193).







‘Visions come to us through daydreams and fantasies. Our emotional reaction to these images makes them real’

–Yoshitomo Nara

Above:
Vincent van Gogh, *Starry Night*, 1888.
Musée d’Orsay, Paris.
Photo: © 2020 Photo Scala, Florence.

Opposite: detail of present lot.

Though critics have drawn parallels between Nara’s characters and Japanese manga, the artist has repeatedly distanced himself from such comparisons. Instead, he credits his childhood for much of his aesthetic outlook: a period of relative isolation, in which he was exposed to a stream of disparate influences. Born in 1959, Nara grew up as a ‘latchkey kid’ in rural post-war Japan, and spent a great deal of time in the company of his own imagination. Under U.S. occupation, the country had experienced an influx of Western culture, including Warner Brothers cartoons, punk music, American comic books and European fairy tales. It was a time of global discovery and change; ‘in my lonely room, I would twist the radio dial to the American military base station and out blasted rock and roll music’, he recalls. ‘One of history’s first man-made satellites revolved around me up in the night sky. There I was, in touch with the stars and the radio waves’ (Y. Nara, ‘Nobody’s Fool’, in N. Miyamura and S. Suzuki (eds.), *Yoshitomo Nara: The Complete Works*, Vol. 1., San Francisco 2011, p. 42). In his writings, Nara alludes to his artistic journey as an act of space travel – a metaphor, perhaps, for feelings of cultural alienation. References to nighttime and darkness recur throughout his practice, notably in the present work’s title, conjuring a sense of mystery, enigma and being alone with one’s thoughts. His willful, independent young subjects seek to recapture the free-wheeling imagination that defined his lonely childhood: they are avatars of fantasy, reverie and limitless creative freedom.



Much like the Superflat movement propagated by artists such as Takashi Murakami in the early 2000s, Nara's work claims a lineage in traditional Japanese art forms. His compositions invite comparison with Edo period *ukiyo-e* woodblock prints, as well as Okame theatrical masks. Where Superflat embraced the smooth surfaces of commercial imagery, however, Nara's works insist upon their hand-made quality, each typically created over a single night to a soundtrack of blaring music. Though superficially 'cute' (or *kawaii*), his creations also possess a supernatural, spiritual dimension which the artist has linked to Shinto beliefs in animism – the notion that all objects are fundamentally alive. 'I want people to feel the commotion beneath the surface of my pictures', he has explained (Y. Nara, quoted in M. Matsui, 'An interview with Yoshitomo Nara,' *Index*, February-March 2001, p. 63). Elsewhere, Nara has related such properties to his fascination with Renaissance art, which he encountered while living in Europe. 'I've learned a lot from Renaissance fresco painting', he explains; 'I especially love the translucent colours of Giotto and Piero della Francesca. The surface texture of fresco painting contains a space that I can enter easily' (Y. Nara, quoted in interview with M. Matsui, 2001, http://www.indexmagazine.com/interviews/yoshimoto_nara.shtml [accessed 18 December 2019]). The viewing experience, then, is one of dualities: the flat two-dimensional figures, whose forms appear to hover illusively on the surface, are underscored by a sense of restless animation, hinting at the troubled waters lurking within their depths.

'I've learned a lot from Renaissance fresco painting. I especially love the translucent colours of Giotto and Piero della Francesca'

–Yoshitomo Nara

Above:
Giotto di Bondone, *The Prophet John the Baptist*
(from the ceiling vault), c.1305.
Scrovegni Chapel, Italy.
Photo: © Alinari / Bridgeman Images.

Opposite: detail of present lot.



RUDOLF STINGEL (B. 1956)

PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

Untitled

signed and dated 'Stingel 2011' (on the reverse)
oil on linen
25¾ x 20in. (65.5 x 50.8cm.)
Painted in 2011

£600,000-800,000
US\$780,000-1,000,000
€710,000-940,000

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

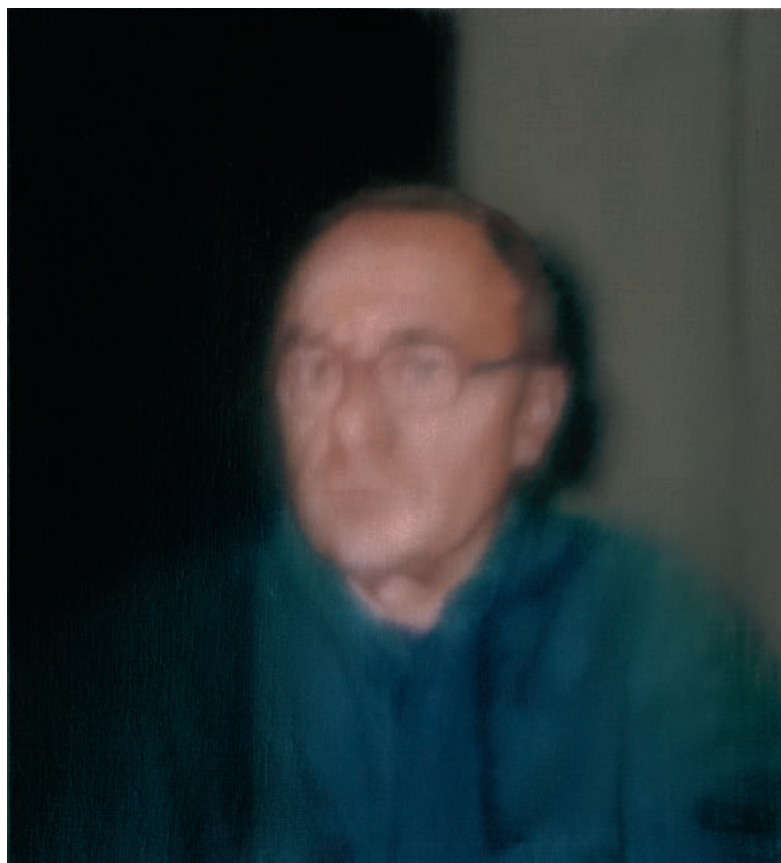
—Francesco Bonami

A triumph of photorealist *trompe l'oeil*, the present work stems from the series of self-portraits that – according to Francesco Bonami – mark 'the apogee of Stingel's work'. Painstakingly rendered in oil paint, it meticulously reproduces a black-and-white photograph of the artist as a young man, mimicking not only its image but also the creases and surface marks of the original object. Begun in 2005, and based on different source images over the years, Stingel's self-portraits represent a grand culmination of the artist's conceptual enquiries: namely, the way in which art is authored and received. Throughout his earlier abstract canvases, his hand had been deliberately absent, transferring a great deal of creative control to the viewer. In the self-portraits, Stingel finally reveals the maker, only to recast himself as an impossible illusion. While the ghosts of tradition hang heavy in the air – from Dürer and Rembrandt to Warhol and beyond – Stingel's image is wholly impenetrable: uniform, smooth, devoid of gestural expression. Though posing as a window onto the soul, it is merely an index of a body that has since disappeared, like the footprints in his Styrofoam works or his graffitied Celotex walls. As Bonami explains, a shift occurs: ultimately, 'the subject is not the artist himself, but the bipolar state of the subject of painting' (F. Bonami, *Rudolf Stingel*, exh. cat., Museum of Contemporary Art, Chicago, 2007, p. 20). The artist's youthful likeness is thus less a revelation of the self than a conceptual device: a historically-charged vehicle through which to contemplate the nature of art-making.

PROVENANCE:

Gagosian Gallery, New York.
Acquired from the above by the
present owner in 2011.





Stingel came to prominence in the late 1980s, at a time when many had proclaimed painting dead. Following his abstract works, which denied all authorial input, his self-portraits offered a metaphor for progressive rejuvenation. In the first series, the artist presents himself in a state of melancholic decline, sprawled upon a bed in the manner of Mantegna's *Lamentation of Christ*, smoking a cigarette or staring bleakly into a mirror. The second series, *Untitled (Bolega)*, depicts Stingel in the throes of mid-life crisis, drowning his sorrows in front of a birthday cake. In the *Alpino* series, he reproduces his identification card from his time in military service – a self-portrait of a self-portrait. By the time of the present work, all external trappings are stripped away: the artist stares out of the canvas, radiant with youth. Time, seemingly, has reversed itself. At the same time, however, this tale of rehabilitation is held in tension with a pervasive sense of authorial doubt. Like Gerhard Richter before him – whose greyscale photo-paintings are a clear precedent – Stingel empties his works of romantic fiction, highlighting the constructed artifice of the image. On the other hand, he professes an almost vulnerable sense of self-exposure, claiming that he wanted 'to go back to a more psychological platform ... It also seemed to me to be the bravest thing I could do' (R. Stingel, quoted at <http://www.rbge.org.uk/the-gardens/edinburgh/inverleith-house/archive/inverleith-house-archive-mainprogramme/2006/rudolf-stingel> [accessed 25 January 2017]). Martyring his own likeness to the cause of painting, Stingel holds the conceptual and the personal in perilous tension, asking where we might go from here.

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

–Rudolf Stingel

Above:
Gerhard Richter, *Self Portrait*, 1996.
Museum of Modern Art (MoMA), New York.
© Gerhard Richter 2020 (0022).
Photo © Tate.



ON KAWARA (1933-2014)

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

Sept. 17, 1975

signed 'On Kawara' (on the reverse)
Liquitex on canvas and handmade cardboard box
with newspaper clipping from Chicago Tribune
8 x 10 in. (20 x 25.6 cm.)
Executed in 1975

£300,000-400,000
US\$390,000-520,000
€360,000-470,000

'Kawara is a master of calligraphy, a man of belief
and, of course, one of the great artists of our time'

—Christian Scheidemann

Included in On Kawara's touring retrospective at the Moderna Museet, Stockholm, in 1980, *Sept. 17, 1975* stems from his celebrated series of *Date Paintings*. Begun in 1965 and pursued until the artist's death in 2014, this deeply existential sequence of works came to represent the single most important strand of his conceptual practice. Defined by the day on which they were created – and destroyed if not completed before midnight – they insist upon the impeachable truth of the calendar. Like time capsules, each is accompanied by a hand-crafted box which includes cuttings from the day's local newspapers: the present work includes a snippet from the *Chicago Tribune*, which addresses the practice of desegregation busing in the 1970s – transporting students to schools outside their local neighbourhood in a bid to reduce racial segregation. Kawara's desire to capture lived moments stems from the intense feelings of alienation and loss he experienced as an adolescent. Born in Japan in 1933, shortly before the outbreak of the Second World War, he was just 13 when the atomic bomb fell on Hiroshima and Nagasaki. Fuelled by his readings of post-war existentialist philosophy, he spent much of his youth trying to comprehend this devastating event. Over time, he started to channel his doubt into painting, systematically recording his existence with as much neutrality as possible. The *Date Paintings* are concrete repositories of an otherwise intangible, inconceivable and ephemeral substance: time, the single unifying constant within a painfully fractured world.

PROVENANCE:

The artist.
Private Collection, Switzerland.
Acquired from the above by the
present owner.

LITERATURE:

On Kawara: Continuity/Discontinuity
1963-1979, exh. cat., Stockholm,
Moderna Museet, 1980.

SEPT.17.1975



The immaculate surface of these works is the result of a precise, near-calligraphic process, in which Kawara slowly builds up and then reduces layers of acrylic paint to produce a flawless finish. With almost ritual solemnity, four coats of paint are carefully applied to the surface of the canvas, each permitted to dry before slowly being rubbed down in preparation for the subsequent layer. Initially applied with a coarse brush, migrating down to a finer gradation of hairs with each new coat, Kawara's painstaking treatment of paint produces a right intensification of colour – an impenetrable void upon which his uniform sans-serif text is indelibly inscribed. Using a ruler, set-square and an X-Acto blade, Kawara draws the outline of each character before adding several coats of white paint with a tapered brush. Each completed *Date Painting* is registered in a journal, using a swatch of the paint mixture applied to a small rectangle and glued to a chart. Unwaveringly systematic, they are pristine records of time laid down by a universal scribe. As Christian Scheidemann has asserted, 'Kawara is a master of calligraphy, a man of belief and, of course, one of the great artists of our time' (C. Scheidemann, quoted in J. Watkins, R. Denizot et al, *On Kawara*, London 2002, p. 30).

'Kawara's art evokes a cosmic perspective, by which his own life and, by extension, the lives of us all register as a negligible spark in time'

–Peter Schjeldahl

Above:
Felix Gonzalez-Torres, *"Untitled" (Perfect Lovers)*, 1991.
Museum of Modern Art (MoMA), New York.
Artwork: © Felix Gonzalez-Torres.
Courtesy of the Felix Gonzalez-Torres Foundation.
Photo: © 2020 Digital image, The Museum of Modern Art,
New York/Scala, Florence, Acc. n.: 177.1996.a-b.

Opposite:
On Kawara's 13th Street Studio, New York, 1966.
Photo: Courtesy On Kawara's studio, David Zwirner,
New York/London

JUNE 17, 1966

APR. 4, 1966

JUNE 12, 1966

MAY 24, 1966

APR. 9, 1966

JUNE 21, 1966

JUNE 20, 1966

OCT. 17, 1966

NOV. 18, 1966

NOV. 25, 1966

NOV. 26, 1966

DEC. 28, 1966

DEC. 9, 1966

DEC. 10, 1966

DEC. 11, 1966

DEC. 19, 1966

DEC. 12, 1966

DEC. 16, 1966

DEC. 23, 1966



KEN

ANTONI TÀPIES (1923 - 2012)

PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

Pintura del Cubell (Painting with Laundry Bucket)

signed 'tàpies' (on the reverse)
mixed media and assemblage on wood
84¼ x 102½in. (214 x 260.5cm.)
Executed mid-1970

£300,000-400,000

US\$390,000-520,000

€360,000-470,000

'Art is a sign, an object, something that suggests reality in our spirit'

—Antoni Tàpies

Last seen publicly at the 1993 Venice Biennale, where the artist was awarded the prestigious Golden Lion prize for painting, *Pintura del cubell (Painting with Laundry Bucket)* is an important example of the object assemblages that dominated Antoni Tàpies' oeuvre between 1970 and 1975. Above a vast textured surface, incised with symbols, markings and footprints, a solitary bucket protrudes into space, poised above a splash of vibrant blue paint. Following on from his abstract 'matter' paintings of the 1950s and 1960s, the artist began to incorporate everyday objects into his works, extending his quest to distill the raw essence of human reality. Included in his 1973 retrospective at the Musée d'Art Moderne de la Ville de Paris, and subsequently shown in solo exhibitions at the Nationalgalerie Berlin (1974), the Hayward Gallery, London (1974) and the Museo Español de Arte Contemporáneo, Madrid (1980), the present work captures the dawn of this new approach. Part sculpture, part painting, it transforms the humble bucket into an enigmatic, spiritual vessel, haunted by signs of human life. Combining base materiality with mystical allusion, Tàpies' assemblages aligned his practice with developments in both Europe and America, echoing the spirit of *Arte Povera* and Post-Minimalist sculpture, as well as the Pop-inflected *Combines* of Robert Rauschenberg. Speaking of the present work, the critic Andreas Franzke notes that the artist 'equates the integrated object with the painterly material surface', thereby uniting the physical and metaphysical worlds (A. Franzke, *Antoni Tàpies. Werk und Zeit*, Stuttgart 1979, p. 30).



Robert Rauschenberg, *Gift for Apollo*, 1959.
The Museum of Contemporary Art, Los Angeles.
Artwork: © Robert Rauschenberg Foundation/VAGA at ARS, NY and DACS, London 2020.
Photo: © The Museum of Contemporary Art, Los Angeles - The Panza Collection.

PROVENANCE:

Galerie Maeght, Paris.
Galeria Maeght, Barcelona.
Acquired from the above by the present owner in 1988.

EXHIBITED:

Zurich, Galerie Maeght, *Antoni Tàpies*, 1971, no. 5.
Humblebæk, Louisiana Museum, *Antoni Tàpies*, 1974, no. 59.
Paris, Musée d'Art Moderne de la Ville de Paris, *Antoni Tàpies, Exposition Rétrospective, 1946/1973, 1973-1974*, p. 67, no. 59 (illustrated, p. 52). This exhibition later travelled to Geneva, Musée d'Art et d'Histoire/Musée Rath and Charleroi, Palais des Beaux Arts.
Berlin, Nationalgalerie Berlin, *ANTONI TÀPIES Retrospektive 1946-1973. Bilder, Objekte und Zeichnungen*, 1974, p. 81, no. 54 (illustrated, p. 63).
London, Hayward Gallery, *Antoni Tàpies*, 1974, p. 21, no. 52. This exhibition later travelled to Swansea, Glynn Vivian Art Gallery.

Madrid, Museo Español de Arte Contemporáneo, *Antoni Tàpies Exposición Retrospectiva*, 1980, p. 37, no. 91 (illustrated, pp. 68-69).
Saint Étienne du Rouvray, *34 Exposition de l'Union des Arts Plastiques*, 1982, no. 3.
Barcelona, Galerie Maeght, *Tàpies, Matèries i grans formats 1962-1979*, 1987, p. 30, no. 10 (illustrated in colour, pp. 12-13).
Venice, XLV La Biennale di Venezia - Pabellón de España, *Antoni Tàpies*, 1993, p. 97 (illustrated, p. 47).

LITERATURE:

C. Linhartová, 'Faser og baggrund', in *Louisiana Revy*, vol. 14, no. 2, December 1973, p. 38, no. 59 (illustrated, p. 37).
P. Gimferrer, *Tàpies and The Catalan Spirit*, Barcelona 1974, p. 371, no. 284 (illustrated in colour, p. 265).
A. Franzke and M. Schwarz, *Antoni Tàpies, Werk und Zeit*, Stuttgart 1979, no. 20 (illustrated, p. 31).
A. Agustí, *Tàpies, The Complete Works, Volume 3: 1969-1975*, Barcelona 1992, p. 551, no. 2183 (illustrated in colour, p. 137).





Inspired by his youth in war-torn Catalonia, whose streets bore the visible scars of conflict, Tàpies was fascinated by the notion of human trace. Believing that earthly matter could act as a cipher for invisible existential forces, he began to forge raw mixed-media apparitions, inscribing his surfaces with a range of mysterious symbols, letters and forms. Having achieved widespread international recognition with these creations, by the late 1960s Tàpies began to make increasing use of found objects, including furniture, clothes and household paraphernalia. He saw these worn, worldly items as 'soaked with life', imbued with a kind of elemental purity and truth. 'Let us take, for example, an old chair', he explained. 'Although it seems to be nothing in particular, think of the whole universe it contains: the hands and sweat involved in cutting the wood of what was once a robust tree, full of energy, in the middle of a verdant forest high up in the mountains, the toil of the carpenter who lovingly made it, the thrill of the purchaser, the weariness it has relieved ... All, all of this is part of life and has its own importance. Even the oldest chair carries inside it the initial force of the sap that rose from the ground' (A. Tàpies, *La Pràctica del Arte*, Barcelona 1973, p. 87). The bucket in the present work is similarly charged: seemingly once full of paint – now discharged upon the ground below – it becomes a signifier for limitless creative possibility.

'... in the assemblage *Pintura del cubell* from 1970 the artist elevates the non-image object to an equivalent effect and compositional value. He equates the integrated object with the painterly material surface'

–Andreas Franzke

Installation view of *Antoni Tàpies* exhibition at the Berlin Neue Nationalgalerie, 1974.
Photo by Binder/ullstein bild via Getty Images.
Artwork: © Foundation Antoni Tàpies, Barcelona/
VEGAP, Madrid and DACS, London 2020.

Opposite: detail of present lot.



SAM FRANCIS (1923-1994)

Black and Red

oil on canvas
45½ x 35 in. (115.8 x 88.9 cm.)
Painted in 1954

£800,000-1,200,000
US\$1,100,000-1,600,000
€950,000-1,400,000

‘I like to fly, to soar, to float like a cloud ... Painting is a way in and out’

—Sam Francis

With its vivid streaks of colour glimmering through a lustrous dark expanse, Sam Francis' *Black and Red* takes its place within the artist's rare series of 'black paintings'. Painted in Paris in 1954, during the significant early years of his rise to acclaim, it demonstrates the exploration of colour and light that would come to define his practice. Though profoundly influenced by the great French colourists Claude Monet and Pierre Bonnard, Francis turned to black in 1953, conceiving of it as the root of all visual experience. He was one of the first artists of his generation to employ the colour as a principal element in his work: Ad Reinhardt began his own iconic series of black paintings in 1954, and Pierre Soulages would also dedicate his career to exploring its properties. Unlike many of his contemporaries, who viewed black as a means of returning painting to an abstract 'ground zero', Francis saw it as 'intense, glossy' and luminous', creating a 'feeling of being a light source itself' (S. Francis, quoted in 'New Talent', in *Time*, 16 January 1956, p. 72). Here, the artist's translucent layers of black heighten the radiance of the colours beneath, which glow through the darkness like fire or lava. The work was unveiled in a travelling group exhibition that opened at the San Francisco Museum of Art in 1959; other notable black paintings from this period are currently held in the Kunstmuseum Basel and the Solomon R. Guggenheim Museum, New York.



The present work in the artist's Rue Tiphaine studio, circa, 1954-1955, Paris. Photographer unknown.
Image courtesy of Sam Francis Foundation.
Artwork: © Sam Francis Foundation, California / DACS 2020.

PROVENANCE:

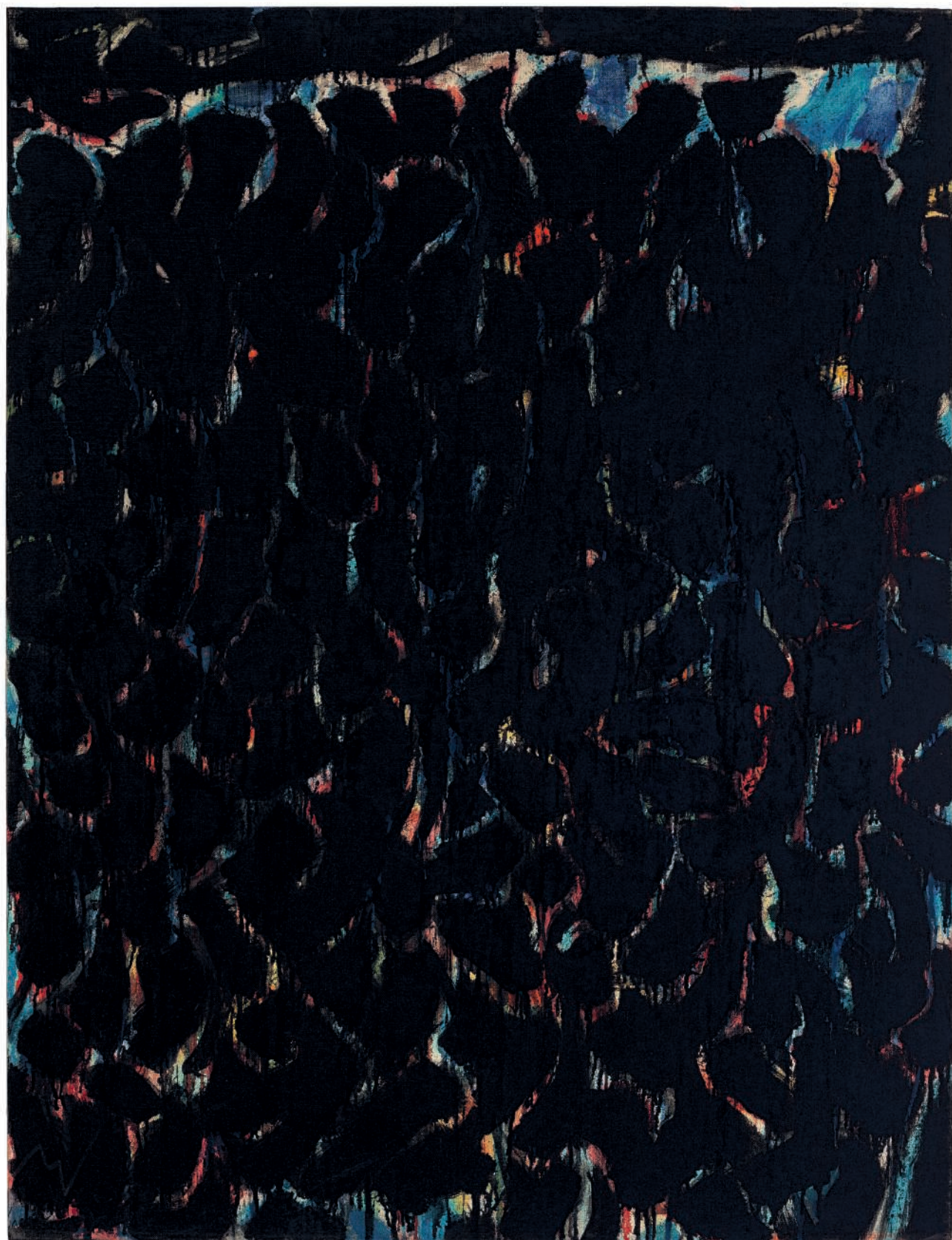
Private Collection, Belgium (acquired directly from the artist in 1955).
Anon. sale, Christie's London, 11 December 1997, lot 16.
Private Collection, California.
Anon. sale, Christie's London, 1 July 2014, lot 22.
Acquired at the above sale by the present owner.

EXHIBITED:

San Francisco, San Francisco Museum of Art, *Paintings by Sam Francis, Wally Hedrick and Fred Martin; Sculpture by Wally Hedrick and Manuel Neri*, 1959. This exhibition later travelled to Pasadena, Pasadena Art Museum and Seattle, Seattle Art Museum.

LITERATURE:

D. Burchett-Lere (ed.), *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley 2011, DVD I, no. SFF.152 (illustrated in colour and studio view illustrated).
D. Burchett-Lere (ed.), *Sam Francis: Online Catalogue Raisonné Project*, 2020, no. SFF.152.





Pierre Soulages, *14 Avril 1956, 1956*.
Centre Georges Pompidou, Paris.
Artwork: © Pierre Soulages, DACS 2020.
Photo: © Bridgeman Images.

Francis took up painting in 1944. Hospitalised whilst serving in the US Army Air Corps, he became intrigued by the patterns of light that shifted across the ceiling above his bed, and began to experiment with painterly effects. Though studying medicine at the time, Francis made the bold decision to commit his life to art. In 1950 he moved to Paris, where he drew inspiration from his contemporary Jean-Paul Riopelle, as well as the great French Impressionist masters. The black paintings offered a counterpart to the so-called 'white paintings' that he produced during these early years; indeed, the two series shared common roots. 'I start by painting the entire canvas white', Francis explained. 'As other colours are added, it becomes less intense. I add black to bring back the intensity' (S. Francis, quoted in *Sam Francis Paintings: 1947-1972*, exh. cat., Albright, Knox Gallery, New York, 1972, p. 19). Back at home in America, Abstract Expressionism and Colour Field painting were on the rise, and in 1953 Francis was included in the seminal exhibition *Twelve Modern American Painters and Sculptors* at the Museum of Modern Art New York. Though shown alongside artists such as Jackson Pollock and Arshile Gorky, however, his European sensibilities were evident: William C Agee compared him to Cézanne, praising his 'sublime touch' (W. C. Agee, quoted in D. Burchett-Lere (ed.), *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, London 2011, p. 49). In the present work, colours intermingle with prismatic fluidity, made all the more brilliant by their blackened veil.



Jackson Pollock, *White Light, 1954*.
Museum of Modern Art, New York.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2020.
Photo © Fine Art Images / Bridgeman Images.



YVES KLEIN (1928-1962)

Peinture de feu sans titre (F 138)
(*Fire Painting (Untitled) (F 138)*)

signed and dated 'Yves Klein 1-1961' (lower right)
charred cardboard on board
31½ x 46¾in. (80 x 118.7cm.)
Executed in 1961

£400,000-600,000
US\$530,000-780,000
€480,000-710,000

'Fire for me is the future without forgetting the past.
It is the memory of nature'

—Yves Klein

Acquired the year after its creation, and held in the same private collection ever since, the present work is an exquisite example of Yves Klein's celebrated fire paintings. With its surface seared and scorched by flames, it demonstrates the triumphant fusion of science and art – physics and metaphysics – that came to a head during the last two years of his tragically short life. For Klein, fire was the ultimate expression of the mysterious, intangible void that he believed lay at the heart of existence. The centre of its flame embodied the holy trinity of colours – blue, gold and pink – that, by this stage, had come to define his *oeuvre*. Klein had made previous attempts to render nature's elemental forces visible to the naked eye: his series of *Anthropométries* saw him use human bodies as 'living brushes', whilst his *Cosmogonies* were created by exposing his canvases to the wind and rain. His ground-breaking collaboration with Gaz de France in 1961 allowed him, for the first time, to capture the volatile power of fire, recording its mesmeric properties upon compressed card. In the present work lies the residual trace of the force that had ignited mankind's very being: a triumph for an artist who believed that 'my paintings are the "ashes" of my art' (Y. Klein, *Overcoming the Problematics of Art: The Writings of Yves Klein*, New York 2007, p. 143). Examples from the series are held in museum collections worldwide, including the Museo Nacional Centro de Arte Reina Sofía in Madrid, the Hamburger Kunsthalle and the Menil Collection, Houston.

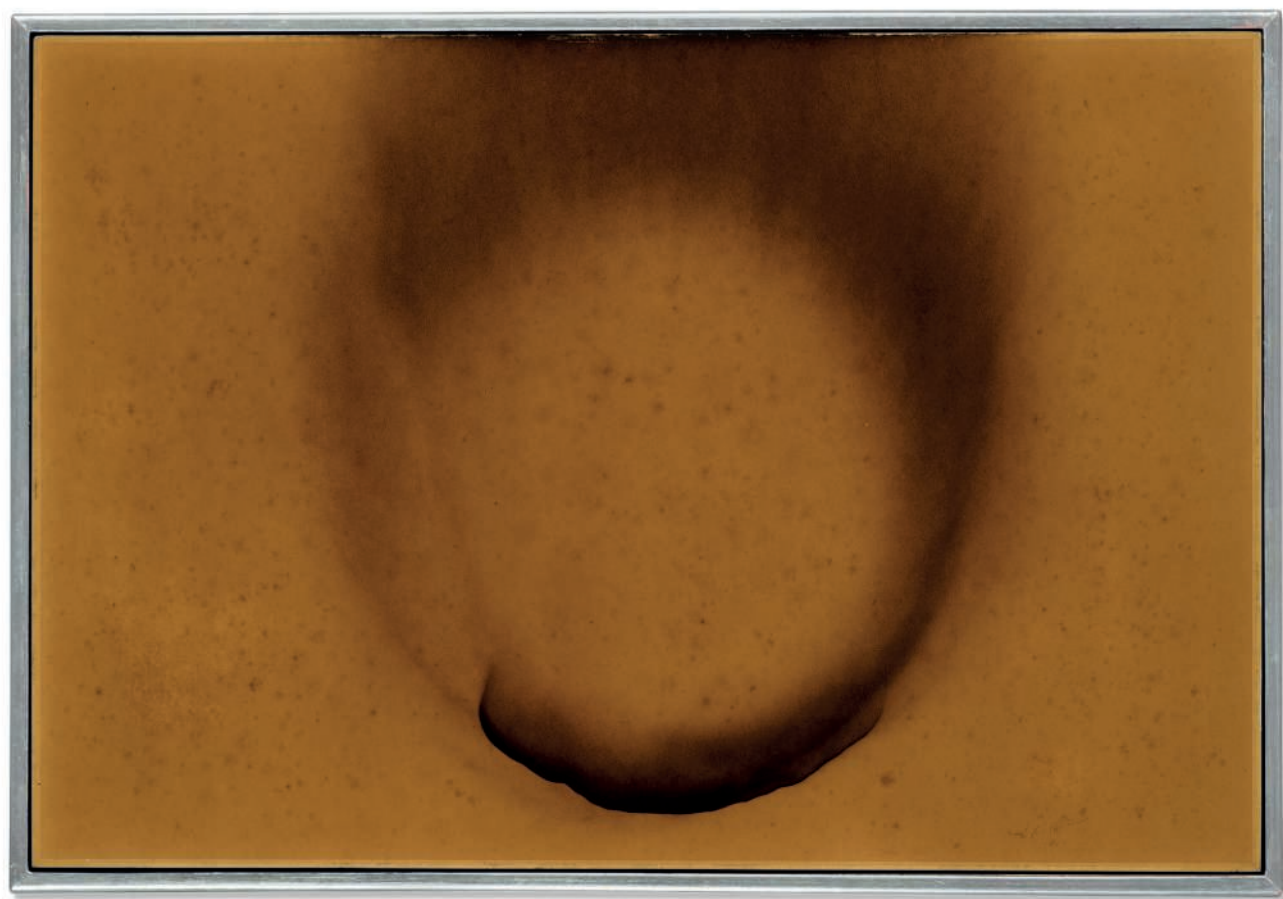


Alberto Burri, *Combustione plastica*, 1958.
Fondazione Palazzo Albizzini Collezione Burri,
Città di Castello, Italy.
Artwork: © Fondazione Palazzo Albizzini
Collezione Burri, Città di Castello - DACS 2020.
Photo: © 2020. White Images / Scala, Florence.

PROVENANCE:
Tokyo Gallery, Tokyo.
Acquired from the above by the
present owner in 1962.

EXHIBITED:
Tokyo, Tokyo Gallery, *Rétrospective Yves Klein*, 1962.
Tokyo, Fuji Television Gallery, *Yves Klein*,
1979, no. 20 (illustrated, unpagged).

This work is registered in the Yves Klein
Archive under the archive number F 138.







‘The fire paintings carried out in 1961 and 1962 ... are justly considered the synthetic thriving of Yves Klein’s cosmogony. The trilogy of the fundamental colours blue, gold, and pink finds its logical synthesis in the flame of fire’

–Pierre Restany

Above:
Yves Klein, *FC1 (Fire Color 1)*, 1962.
Private Collection.
Artwork: © Succession Yves Klein c/o ADAGP,
Paris and DACS, London 2020.
Photo: © 2020 Christie’s Images Limited.

Opposite:
Yves Klein making a *Fire Painting* at the Centre
d’Essais de Gaz de France, Saint Denis, 1961.
Photo: © Pierre Joly-Véra Cardot.
Artwork: © Succession Yves Klein c/o ADAGP,
Paris and DACS, London 2020.

Described by the critic Pierre Restany as ‘the synthetic thriving of Yves Klein’s cosmogony’, the fire paintings created between 1961 and 1962 are widely considered to represent the apotheosis of the artist’s practice (P. Restany, *Yves Klein: Fire at the Heart of the Void*, Putnam 2005, p. 1). Their origins may be traced to his 1961 exhibition *Yves Klein: Monochrome and Fire* at the Museum Haus Lange, Krefeld, where he debuted his legendary ‘fire wall’ – made of 50 Bunsen burner jets – and his three-metre high ‘fire columns’. As the show drew to a close in February, the artist began experimenting with holding sheets of card in front of these flames, relishing the unpredictable charred traces that appeared upon their surface. Between March and July, he continued this project at the testing centre for France’s national gas company: an unprecedented collaboration between art and industry that allowed him to take his creative vision to new heights. Using a giant fire torch and Swedish compressed board that had been treated for resistance, Klein refined his technique, gradually achieving greater control over the combustion process. As the series progressed, the artist began to fuse the fire paintings with the techniques developed in his *Anthropométries*, printing traces of the human body on top of his flame-scorched surfaces. Colour, too, came to play an increasingly prominent role, with strata of pink and blue swimming through the fiery depths of his works. Despite these advancements, however, Klein’s early fire paintings – such as the present – remain some of his most euphoric creations: raw expressions of the vast elemental power suddenly placed at his disposal.

LUCIO FONTANA (1899-1968)

PROPERTY OF A PRIVATE ITALIAN COLLECTOR

Concetto spaziale

signed 'l. fontana' (on the underside)
glazed terracotta
9⅞ x 9⅞ x 9⅞ in. (25 x 25 x 25 cm.)
Executed in 1965-1966

£180,000-250,000

US\$240,000-330,000

€220,000-290,000

'I am a sculptor, not a ceramicist. I have never turned a plate on a wheel nor painted a vase. I detest lacy designs and dainty nuances'

-Lucio Fontana

Lucio Fontana's *Concetto spaziale* (1965-66) is a captivating orb of lustrous, earthy ceramic. Its surface is scored round to create two hemispheres, and its upper half erupts with ragged, directional holes that seem to have burst from within. Below, Fontana has inscribed his signature in a large, exuberant hand. Revisiting the ideas of his *Nature* series of 1959, in which he gashed solid meteorites of terracotta or bronze with his distinctive *tagli* (cuts) or gouged them with *buchi* (holes), this work brings Fontana's Spatialist explorations of man's presence in the universe – a theme urgently relevant in the years following the first manned spaceflight of 1961 – into conversation with the sculptural roots of his practice. Evoking an asteroid or planet coursing through space, the work echoes the form of a globe, the mode of three-dimensional mapping by which humanity has situated its terrestrial existence for centuries. By rupturing this surface with a constellation of *buchi*, Fontana opens the infinite fourth dimension of space that he had explored through his slashed and punctured canvases since the early 1950s. The work's enigmatic presence is heightened by its warm, telluric glaze, which at once seems born of the earth and echoes the iron-red tint of Mars, our nearest planet.



Planet Mars from space.
Photo by Universal History Archive/Getty Images.

PROVENANCE:
Private Collection, Italy.
Galleria Artecentro, Milan.
Acquired from the above by the
present owner in 1970.

This work is registered at the
Fondazione Lucio Fontana, Milan,
no. 4208/1, and is accompanied by a
certificate.



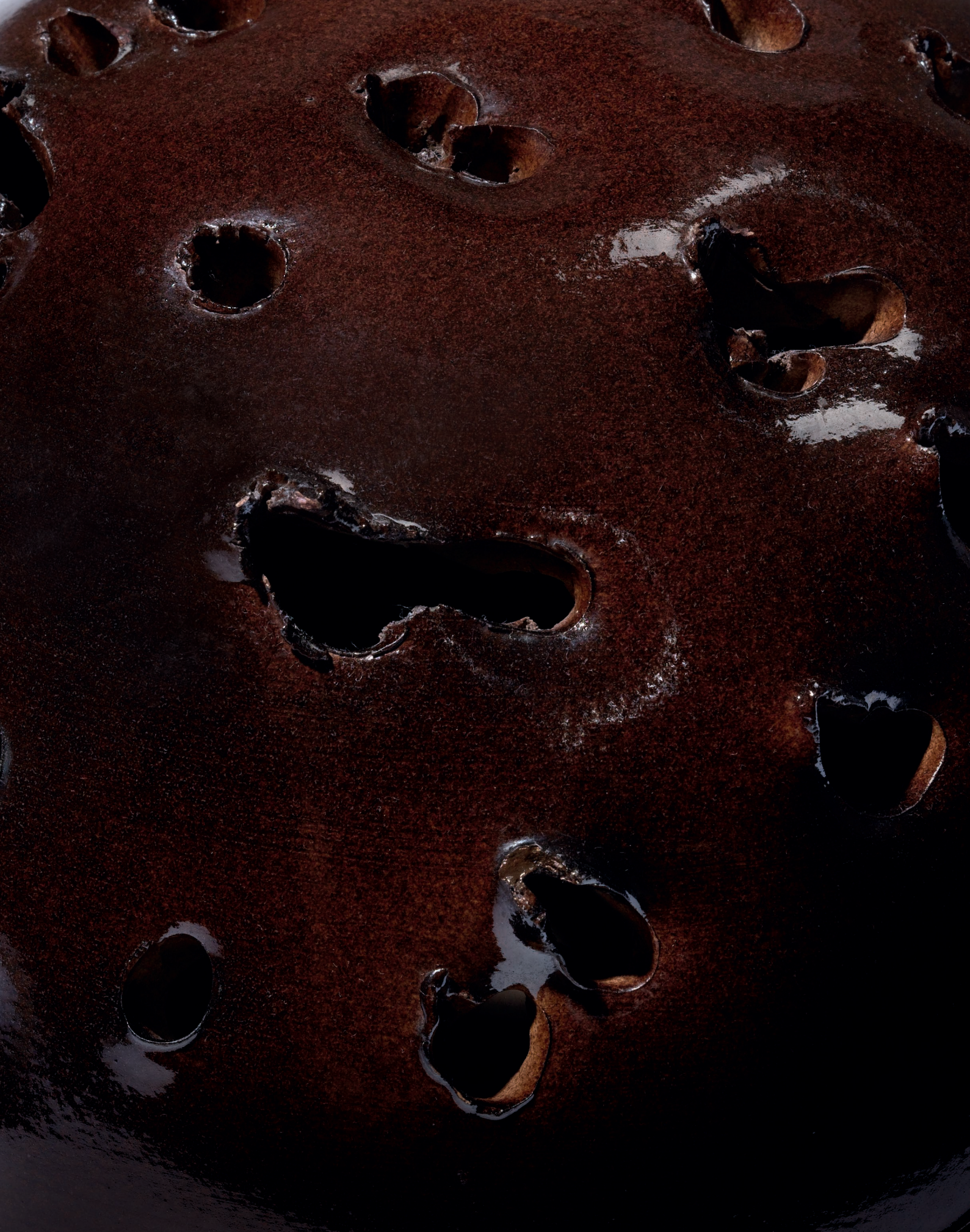


Lucio Fontana in his studio.
 Photo: © Ugo Mulas Heirs. All rights reserved.
 Artwork: © Lucio Fontana/SIAE/DACS, London 2020.

Fontana's earliest artworks were produced in ceramic. He spent the spring of 1936 at Albisola, a Ligurian coastal town where a circle of Futurist artists were experimenting with ceramic production; he also worked in pottery at Sèvres in France, and later in his birth country of Argentina, before his return to Italy in 1947. He would restlessly model sea creatures and baroque figures at high speed, enjoying the instantaneous fusion of pigment and surface when the glaze was fired. With their gaping and incised spheroid forms, the *Nature* of 1959 represented a later evolution in his sculptural practice, incorporating the Spatialist ideas set out in his 1946 *Manifesto Bianco*, which called for 'art based on the unity of time and space' (*Manifesto Bianco*, Buenos Aires 1946, in E. Crispolti et al. (eds.), *Lucio Fontana*, Milan 1998, p. 116). He imagined them as signs of human presence in the deathly silence of a new world, their primal, egg-like forms imprinted with the creative desire for inert matter to come alive.

Concetto spaziale, with its earthly equator and deftly cratered skin, revisits the ceramic medium to take these ideas even further. Fontana was particularly fascinated in the 1960s by the physical and mental tolls placed on astronauts, which had become matters of great public

interest since Yuri Gagarin's pioneering voyage into space. The welts in *Concetto spaziale*'s northern hemisphere echo canvases of the same period in which Fontana would enlarge holes with his fingers, as if tearing at a wound. Discussing the increasing violence of these works, Fontana said 'They represent the pain of man in space. 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' (L. Fontana, quoted in *Lucio Fontana*, exh. cat. Hayward Gallery, London 2000, p. 197). The bursting globe of *Concetto spaziale* can be seen to reflect not only Gagarin's historic orbit of the earth, but also the vulnerability of the body in space, and the heroic danger of human endeavours into the infinite unknown. The innocence and optimism of Fontana's 1940s Spatialist vision, fuelled by the gathering momentum of scientific knowledge, was scarred with corporeal drama once the physical reality of space travel was achieved. Much like the climactic, ovoid *Fine di Dio* canvases of 1963-64, *Concetto spaziale* embodies both the excitement of exploration and the grandeur of catastrophe as man journeys to the end of the universe.



GERHARD RICHTER (B. 1932)

PROPERTY FROM THE ESTATE OF A PRIVATE GERMAN COLLECTOR

Umgeschlagenes Blatt
(Turned Sheet)

signed and dated 'Richter 27.III.66' (on the reverse)
oil on canvas
8½ x 7½in. (21.5 x 18cm.)
Painted in 1966

£600,000-800,000
US\$790,000-1,000,000
€710,000-940,000

'At some point it no longer satisfied me to paint photographs; I took the stylistic devices of photos – the accuracy, lack of focus, illusion-like quality – and applied them to images that examine the limitations of our visual and perception'

–Gerhard Richter

Laden with desire and despair in equal measure, *Umgeschlagenes Blatt* (Turned Sheet) stands among Gerhard Richter's most complex commentaries on the fictive nature of representation. Painted in 1966, it occupies pivotal territory in the artist's journey from his early photo-paintings to his later abstractions. With its meticulous *trompe l'oeil* image of furling paper, the work belongs to a series of canvases Richter created between 1965 and 1966 – one of which resides in the Museum Kurhaus Kleve, Germany – depicting a series of turning and torn pages. Executed the year after Richter saw Marcel Duchamp's major touring retrospective at the Museum Haus Lange, Krefeld, the work marks a new phase in his engagement with the legacy of the 'readymade'. Where the artist had previously relied upon photographic source material, the mid-1960s saw him begin to relinquish his grasp on pre-existing supports. A new group of works – known collectively as the *Constructions* – strove to achieve the same degree of photo-illusionism without the use of direct prototypes. As well as turned pages, Richter painted doors, windows, curtains and iron rods, rendering their invented forms with disarming verisimilitude. Built with the technical precision of realist painting, yet pushed to the brink of abstraction by its subject matter, the present work invites rapt scrutiny from the viewer, only to reveal itself as a constructed illusion. As the page turns to reveal only further blankness, the work lifts the veil on art's true nature: namely, that its claim to reality is fundamentally void.

PROVENANCE:

Private Collection.
Anon. sale, Kunsthaus Lempertz
Cologne, 19 November 1991, lot 1028.
Acquired at the above sale and thence by
descent to the present owner.

LITERATURE:

D. Elger, *Gerhard Richter: Catalogue
Raisonné, Volume 1, Nos. 1–198, 1962–
1968*, Ostfildern 2011, p. 170, no. 70-13
(illustrated in colour, p. 170).





By 1965, Richter was beginning to make waves in the art world. That year, the critic Rolf-Gunter Dienst published one of the earliest discussions of his work in a volume entitled *Pop Art: A Critical Report*. 'He is no longer concerned solely with copying the image', he wrote. 'Through his manner of representation, Richter wants to awaken deep-seated emotions and associations in the viewer, who may not have been aware of them before' (R. G. Dienst, *Pop Art: A Critical Report*, Wiesbaden 1965, p. 70). Despite their apparently innocuous subjects, the *Constructions* offered a deeply poignant message: that, in the wake of the Second World War, art could no longer lay claim to truth. By removing the support of pre-existing imagery, Richter took one step further towards the free abstractions he would fully embrace in the 1980s: works created without props, plans or scaffolding. In these paintings, as in the present, the tantalising promise of what might lie beyond the screen is held in tension with an inability to penetrate its depths. The work and its construction are one and the same. In *Umgeschlagenes Blatt*, Richter spells in figurative terms the notion that would guide the rest of his practice: that however much we might attempt to peel back its layers of illusion, the image was no longer a gateway to the outside world. Its only claim to reality began and ended with the picture plane itself.

'Perhaps [they] are metaphors for despair, prompted by the dilemma that our sense of sight causes us to apprehend things, but at the same time restricts and partly precludes our apprehension of reality'

—Gerhard Richter

Above:
René Magritte, *La clef des champs*, 1936.
Museo Nacional Thyssen-Bornemisza, Madrid.
Artwork: © René Magritte, DACS 2020.
Photo: © 2020. Museo Nacional Thyssen-Bornemisza/Scala, Florence.

Opposite: detail of present lot.



HOWARD HODGKIN (1932-2017)

PROPERTY FROM THE JEREMY LANCASTER COLLECTION

Like an Open Book

signed twice, titled and dated 'Howard Hodgkin-Like an open book Howard Hodgkin 1989-90' (on the reverse)
oil on wood
20½ x 24¾in. (52 x 63cm.)
Executed in 1989-1990

£180,000-220,000
US\$240,000-290,000
€220,000-260,000

'It is an assertively enigmatic picture ... really a closed book, or perhaps, rather, it is a book written in a foreign language'

—Andrew Graham-Dixon

Acquired the year it was made by Jeremy Lancaster – whose group of works by Howard Hodgkin formed the core of his remarkable collection of twentieth-century art, and spanned seven decades of the artist's career – *Like an Open Book* (1989-90) is a painting that transforms memory into a blazing, jewel-like object. For more than twenty years, Lancaster lent the painting first to the Birmingham City Museum and Art Gallery and subsequently to the Ashmolean Museum, Oxford. Its heavy wooden frame is brushed with lilac. A phosphorescent green form, aglow with pale yellow, gleams out from the centre's shadowy embers of red, black and blue, and flashes over the frame's dark lower edge. The painting is as condensed as a haiku, its small scale resounding with lyrical impact. Luminous, evocative and enigmatic, it playfully belies its name, as Andrew Graham-Dixon has observed. 'The self-evidence that the painting's title promises turns out to be an obscurity. The picture is really a closed book, or perhaps, rather, it is a book written in a foreign language' (A. Graham-Dixon, *Howard Hodgkin*, London 1994, p. 146). Hodgkin distils reminiscence into a deeply personal picture that is universal in its appeal, and immediately, wordlessly eloquent in its beauty.



Joseph Mallord William Turner, *Lifeboat rescuing vessel in distress with Manby Apparatus*, c. 1831.
Victoria and Albert Museum, London.
Photo: © Victoria and Albert Museum, London

PROVENANCE:

Galerie Michael Werner, Cologne.
Acquired from the above by the present owner in 1990.

EXHIBITED:

Cologne, Galerie Michael Werner, *Howard Hodgkin: Recent Paintings*, 1990, no. 11 (illustrated in colour, unpagged). This exhibition later travelled to New York, Knoedler & Company. Oxford, Ashmolean Museum of Art and Archeology (on long term loan since 2002).

LITERATURE:

W. Crozier, 'Howard Hodgkin: The Artist's Eye', in *Modern Painters*, vol. 3, Winter 1990-1991, p. 21.
A. Graham-Dixon, *Howard Hodgkin*, London 1994, pp. 146 and 190 (illustrated in colour, p. 144).
M. Price (ed.), *Howard Hodgkin Paintings*, London 1999, no. 245 (illustrated, p. 194).
W. Dickhoff, 'Howard Hodgkin: The Carnal Presence of Emotion', in *After Nihilism: Essays on Contemporary Art*, Cambridge 2000 (illustrated, p. 60).
A. Graham-Dixon, *Howard Hodgkin*, London 2001, pp. 146 and 229 (illustrated in colour, p. 144).
M. Price (ed.), *Howard Hodgkin: The Complete Paintings*, London 2006, no. 245 (illustrated in colour, p. 255).





By enshrining his works in painted frames, Hodgkin sought to make them into autonomous, self-sufficient presences. While they may echo figures, architectural settings, or even the features of a landscape, the elements of his compositions always recede into a theatre of pure colour and form. These are abstracted pictures of memory, melding sensory impressions with elegiac feeling. 'I am a representational painter, but not a painter of appearances', he explained. 'I paint representational pictures of emotional states' (H. Hodgkin, quoted in E. Juncosa (ed.), *Writers on Howard Hodgkin*, London 2006, p. 104). While some of his titles name people or places, *Like an Open Book* omits any sense of event. We witness an outpouring of emotion in a vocabulary entirely Hodgkin's own, tethered to no specific reading. The painting's richly felt radiance, its sense of devotion, is its only certainty. These vivid, dynamic hues might picture a human relationship, a remembered room, a complexity of longing or love. The essential privacy of Hodgkin's work is not at odds with its emotive power. 'Obviously, my language of forms has far more than a physical purpose,' he once said. 'Alone in my studio, working on my pictures, more than anything, I long to share my feelings' (H. Hodgkin, London, 13 March 1995, in J. Elderfield and H. Hodgkin, 'An Exchange', in *Howard Hodgkin Paintings*, London 1995, p. 80).

'All Hodgkin's pictures can be thought of as the grit of some experience pearled by reflection. They begin where words fail, evocations of mood and sensation more than visual records'

—John McEwen

Above:
Pablo Picasso, *Femme couchée lisant* - Marie-Therese Walter
(*Reclining woman reading*), 1939.
Musée National Picasso, Paris.
Artwork: © Succession Picasso/DACS, London 2020.
Photo: © Bridgeman Images.

Opposite: detail of present lot.



SEAN SCULLY (B. 1945)

Wall of Light Red Bar

signed, titled and dated 'WALL OF LIGHT RED BAR
 Sean Scully 1.13' (on the reverse)
 oil on canvas
 85¼ x 75in. (216.5 x 190.5cm.)
 Painted in 2013

£600,000-800,000
US\$790,000-1,000,000
€710,000-940,000

'Seeing the Mexican ruins, the stacking of the stones,
 and the way the light hit those facades, had something
 to do with it, maybe everything to do with it'

—Sean Scully

Spanning nearly two metres in both height and width, the present work is an absorbing vision from Sean Scully's celebrated *Wall of Light* series. Shimmering bricks of red, ochre, russet, blue and black intersect in vertical and horizontal rows, creating a glowing abstract cavern of light and shade. Initiated in 1998, and pursued as a centerpiece of his *oeuvre* ever since, the series was inspired by a trip to Mexico in 1983, where Scully was fascinated by the play of light on the Yucatan ruins. Their stone surfaces, scorched by the rays of the sun, seemed saturated with tales of the past: he would later describe the Maya as a 'culture of walls and light'. The large-scale paintings grew out of a series of watercolours that Scully produced at the time, and seek to capture the artist's emotive response to his memory of these spectacular phenomena. Moving away from the long stripes that had previously characterised his *oeuvre*, he surrendered to loose blocks of colour that interlocked in arbitrary patterns. Rejecting all sense of narrative or geometric hierarchy, they glimmer before the viewer like disembodied specks of light, rendered with fluid, gestural layers of colour. In 2006, the series was the subject of a major touring exhibition organised by the Phillips Collection, Washington D. C., which travelled to various locations across America. Today, examples from the series are held in institutions worldwide, including the Metropolitan Museum of Art and the Solomon R. Guggenheim Museum, New York.

PROVENANCE:

Acquired directly from the artist by the
 previous owner.





It was around the time of his trip to Mexico that Scully's work began to gain international recognition, following his permanent move to America during the early 1980s. His fundamental artistic outlook, however, owed much to an earlier trip abroad: to Morocco in the late 1960s, where he was struck by the vibrant North African light and the ubiquity of brightly-coloured striped textiles that dominated local neighbourhoods. Though his style was abstract in appearance, he rejected the rigorous perceptual concerns of Minimalism and Op Art, instead embracing the spiritual chromatic poetry espoused by artists such as Mark Rothko and Barnett Newman. Unlike the meticulous striped paintings of Bridget Riley, for example, his works consciously emphasised the trace of his own hand, rejoicing in the physical, tactile properties of paint. 'The light in the paintings has to be opened up, pulled out', he has explained. 'And it is exactly this difficulty that gives the work its interior life. It is an incarnation, not an explanation' (S. Scully, quoted in F. Ingleby (ed.), *Sean Scully. Resistance and Persistence: Selected Writings*, London 2006, p. 36). In the *Wall of Light* paintings, this approach took on a new sense of urgency: the bricks of colour quiver as if held together by some ancient, mystical force, powered by the light that appears to seep through the cracks between them. In the present work, the memory of the Mayan ruins is conjured afresh, as vivid and potent as it had been to Scully thirty years previously.

'Paintings speak with the language of light ... An outer light which is the image and an inner light which is the soul'

–Sean Scully

Above:
Mark Rothko, *No. 3/No. 13*, 1949.
Museum of Modern Art (MoMA), New York.
Artwork: © 1998 Kate Rothko Prizel & Christopher
Rothko ARS, NY and DACS, London.
Photo: © 2020. Digital image, The Museum of
Modern Art, New York/Scala, Florence.

Opposite: detail of present lot.



NEO RAUCH (B. 1960)

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

Kalter Mai (Cold May)

signed and dated 'RAUCH 10' (lower right)
oil on canvas
82½ x 118½ in. (209.9 x 300 cm.)
Painted in 2010

£500,000-700,000
US\$660,000-910,000
€590,000-820,000

'The most important quality features in painting for me are peculiarity, suggestiveness and timelessness'

–Neo Rauch

Spanning three metres in width, *Kalter Mai (Cold May)* (2010) is a monumental, dreamlike canvas by Neo Rauch. In apparent homage to Manet's *Le déjeuner sur l'herbe* (1863), two men and a woman sit at a picnic table amid dark, lush foliage. One man, wearing a smoking cap and brown coat, gestures towards the other, who seems unconcerned by the bright purple tentacle emerging from his companion's sleeve. The purple is echoed in the second man's shoes, completing a garish green and orange outfit. The woman looks calmly ahead. On some orange steps in the foreground rest the remains of their meal, including a bean-pod and what looks like a black bar of soap. Parts of the trees burn out into flat, amorphous abstraction – flares of off-white ringed with mauve – as if scrubbed with turpentine or over-brightened in Photoshop. In the distance, a church is flanked by two vast, black monoliths, which glow ominously into the sky. Though his compositions frequently harbour the sense that a story is being told, Rauch warns against attempts to decipher their content. He pulls source material from the deep subconscious currents of his dreams and the magical worldview of childhood memory, and arranges these elements according to pictorial rather than narrative logic. 'My basic artistic approach to the phenomena of this world is that I let things permeate through me, without any hierarchical pre-selection', the artist has explained. 'And from the material I filter out, I then construct a private, very personal mosaic' (N. Rauch, quoted in H. Liebs, 'Nothing Embarrasses me Now', in *Neo Rauch: para*, exh. cat., Metropolitan Museum of Art, New York, 2007, p. 18). Painted without any preparatory sketches or underdrawing, *Kalter Mai* witnesses this flow in miraculous action, its chromatic rhymes and fairytale atmosphere creating a compelling scene of total, mesmerising mystery.

PROVENANCE:

Galerie EIGEN + ART, Leipzig/Berlin.
Private Collection, New York.
David Zwirner, New York.
Acquired from the above by the present owner in 2014.

LITERATURE:

Neo Rauch: Ausgewählte Werke Selected Works 1993-2012, exh. cat., Berlin, Galerie EIGEN + ART, 2013, p. 177 (illustrated in colour, pp. 38-39).





'Inexplicable zones are necessary,' says Rauch, 'because otherwise the image will dry out, because it will become completely disinfected. I have to keep on deciding at which point in the process of making a painting I have to make that cut and put in fields of interference. That always happens when the feeling arises that the spelled-out parts have taken the upper hand' (N. Rauch, quoted in *ibid.*). His compositions thrive on cross-contamination, intrusion and enigma – to make an image legible would be to deprive it of its magic. If no one picture can be decoded, however, his *oeuvre* is punctuated by recurring motifs and structures. The forces of Surrealism, advertising, Surrealism and Pop can all be felt, while his figural style takes cues from Socialist Realist propaganda – a legacy of his upbringing in Leipzig, East Germany. Indeed, the divisions of German history come alive in the disjunctions of his paintings. *Kalter Mai*'s densely realised trees echo the country's heritage of 19th-century Romanticism, which sought sublime meaning in the natural world; the men's Biedermeier outfits have a similarly period flavour. In contrast, the stark, looming black buildings in the distance speak of the utilitarian aesthetic of Communist housing blocks. Along with the tentacle, they lace the work with a distinct edge of sci-fi. The trees' pictorial burnout, meanwhile, threatens to dissolve the entire mirage. 'The half-waking moment,' says Rauch, 'in which matter adrift gets caught up in my filter chambers and is organised into new arrangements, is the essence of my painterly work' (N. Rauch, quoted in *Neo Rauch: Neue Rollen. Paintings 1993-2006*, exh. cat. Kunstmuseum Wolfsburg 2006, p. 166). *Kalter Mai* enacts the enchanted, liminal state of that 'half-waking moment'. Its metamorphic figures and setting conjure overlaid parallel worlds, fantasising a simultaneity of past, present and future. Where even our most fantastic dreams often fade from memory once we open our eyes, Rauch fixes the motions of his subconscious onto canvas, suspending incongruity in a spellbinding, impossible fabric of painterly invention.

'Painting has its strongest effect on me when it appears as an unpremeditated, spontaneous thing like an act of nature, and makes me realise the force of amazement and of sensual experience. I can only hope that, some way, with some of my works, I can communicate something to all those people who are open on that level'

–Neo Rauch

Above:
Edouard Manet, *Le déjeuner sur l'herbe*, 1863.
Musée d'Orsay, Paris.
Photo: © 2020 Photo Scala, Florence.

Opposite: detail of present lot.



CECILY BROWN (B. 1969)

Girl Trouble

signed 'Cecily' (lower left); signed and dated 'Cecily Brown 99' (on the reverse)
oil on canvas
100 x 110½in. (254 x 279.7cm.)
Painted in 1999

£1,400,000-1,800,000
US\$1,900,000-2,300,000
€1,700,000-2,100,000

'The viewer is a living, breathing being that moves about in space and I want the painting to be experienced like that. I want my painting to imitate life in that way'

–Cecily Brown

A vast, erotically-charged vision spanning nearly three metres in width, Cecily Brown's *Girl Trouble* (1999) is a bacchanal of fiery hues, enigmatic figural forms and rich, gestural abstraction. Rendered with intuitive, sensual brushstrokes, it demonstrates the orgiastic painterly language for which she is celebrated. In the lower right-hand corner, a nude woman gazes at her reflection in a mirror; above her, a second figure emerges from a tangle of wispy red and orange strands. Paint coalesces to suggest limbs, flesh and undulating curves, which intermingle and collide before fading back into obscurity. Like glowing flames, Brown's pigment burns with incandescent fervour, alive with seductive, tactile textures. Allusively titled after a romantic comedy from Hollywood's Golden Age – a touchstone for the artist during the late 1990s – *Girl Trouble* is a cornucopian painting, inviting the viewer to lose themselves in its intricate depths. Though suffused with carnal suggestion, Brown leaves the interactions between her characters opaque, allowing her painterly pageant to be interpreted at will. 'The paintings are like doors flung open suddenly to reveal something shocking', writes Robert Evrén. 'Because they are so energetic they might also be viewed as moments of a movie whose sudden arrest causes the mind's eye to trip over itself in its own voracity, tangling in dense webs of coloured light, striving to mark order of intense and disordered sensations' (R. Evrén, quoted in *Cecily Brown*, exh. cat., Gagosian Gallery, Rome, 2011, p. 1).

PROVENANCE:

Gagosian Gallery, New York.
Private Collection (acquired from the above in 1999).
Denver Art Museum, Denver (gifted from the above in 2001).
Their sale, Christie's New York, 18 May 2018, lot 847.
Acquired at the above sale by the present owner.







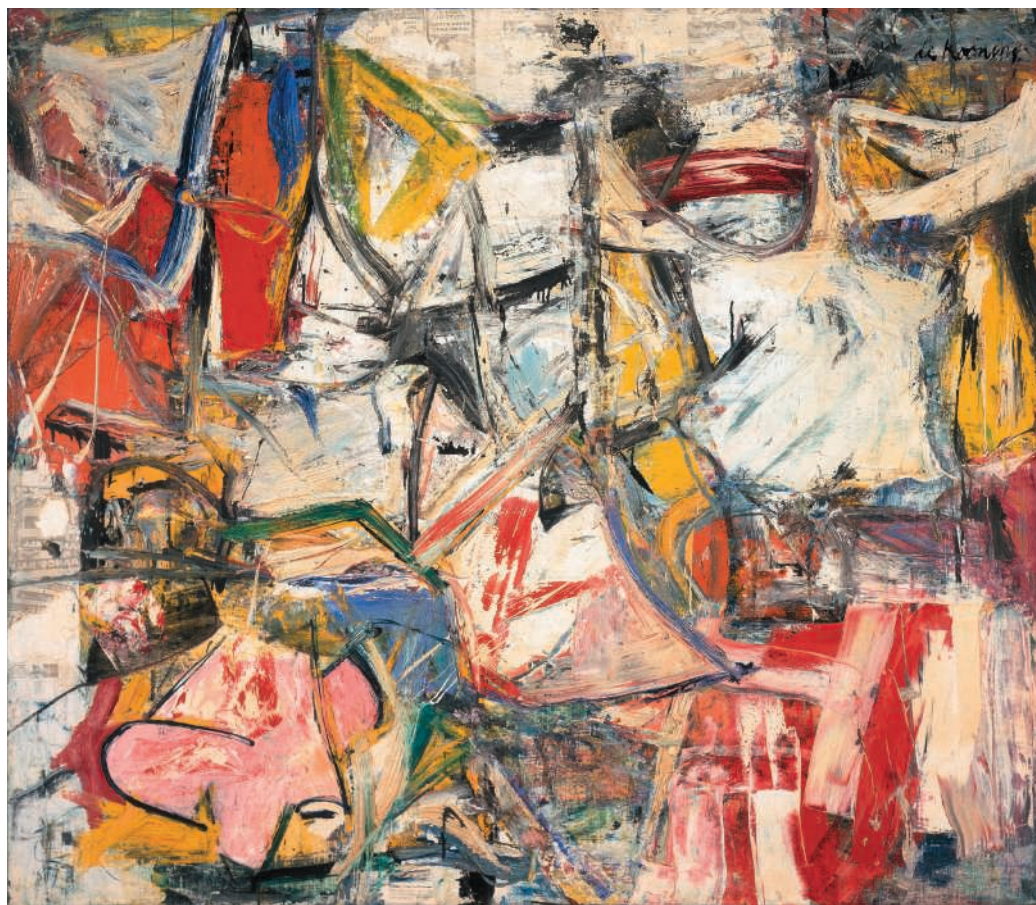
Diego Velázquez, *The Rokeby Venus*, c. 1648–51.
National Gallery, London.
Photo: © Bridgeman Images.

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

—Cecily Brown

Opposite:
Cecily Brown in her studio.
Photo: © Juergen Frank/Corbis via Getty Images.
Artwork: © Cecily Brown.

Brown's uninhibited and ravenous aesthetic was an outlier during her studies at the Slade School of Art in London. In contrast to the biting, iconoclastic tendencies of her classmates, many of whom would later become known as the Young British Artists (YBAs), Brown maintained an earnest interest in figuration born out of a studied regard for the history of painting. In the canvases of Rubens, Titian and others, she found sumptuous and striking figural groupings rendered in bold colour: 'I have always been drawn to dramatic subjects', she has explained (C. Brown interviewed by A. Elkann, *Alain Elkann Interviews*, 24 February 2019, <https://www.alainelkanninterviews.com/cecily-brown/> [accessed 21 January 2020]). Her paintings evince an enduring fascination with the human form, in particular the canonical representation of the nude. In using a mirror to reflect a nude, for instance, *Girl Trouble* can be placed in a lineage that includes both Diego Velázquez's sumptuous *Rokeby Venus* (1647–51) and Pablo Picasso's *The Mirror* (1932). The exposed muscles of the standing figure are redolent of the male nudes of the great French romantic Eugène Delacroix, who depicted idealised, heroic bodies with a dramatic sense of motion. Brown's love for the Old Masters is unironic, but in her refusal to shy away from overt sexuality, her canvases are a provocative continuation of this lineage.

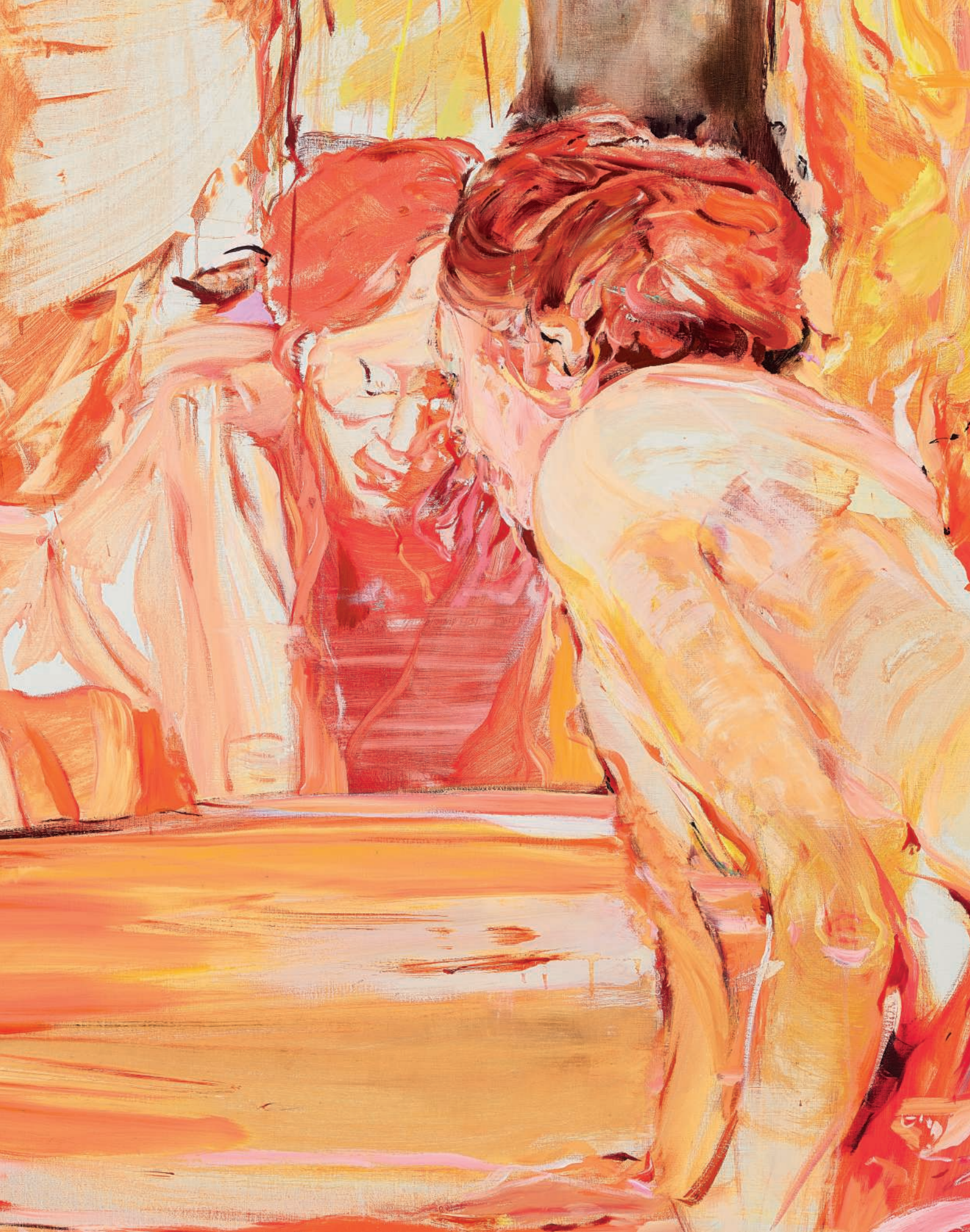


William de Kooning, *Gotham News*, 1955.
Albright-Knox Art Gallery, New York.
Artwork: © 2020 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London.
Photo: © 2020. Albright Knox Art Gallery/Art Resource, NY/Scala, Florence.

Leaving London for New York, first as an exchange student in 1992 and then permanently a few years later, provided Brown with new visual stimulation. 'SoHo was still very alive with galleries', she recalls, 'and there was loads of good art, stuff that I hadn't seen before, like Koons, Richard Prince, and Mike Kelley. I couldn't believe how much art there was everywhere' (C. Brown quoted in R. Wetzler, "Now I can steal from myself as much as from other artists" – an interview with Cecily Brown', *Apollo*, 3 November 2018). However, it was in the canvases of the Abstract Expressionists and especially those by Willem de Kooning that Brown found a means of liberating the nude from its traditional representation. 'Looking at [his paintings] so closely', she explained, 'I feel like a student again in that I realise what I've been after is to combine a similar level of freedom with the incredible control that results in such tight, amazing paintings' (C. Brown quoted in 'Willem De Kooning: Conversation with Cecily Brown', *Border Crossings*, vol. 121, February 2012, n. p.). The two share an affinity for depicting flesh; indeed, for both, skin is as much a subject as a ground for chromatic discovery. Like de Kooning's rapacious figures who are never fully fixed in place, Brown's canvases, too, exhibit a sense of flux. Governed by their own gravity, her paintings seem to be constantly expanding and forever unresolvable. Like an astral burst, *Girl Trouble*, too, is spellbinding, as the tactile paint reaches for a corporeal physicality.

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

–Robert Evrén



GLENN BROWN (B. 1966)

*Titania Awakes/
Love-in-Idleness*

signed, titled and dated 'Glenn Brown
Titania Awakes/ Love-in-Idleness 2014'
(on the reverse)
oil on panel
72 x 48in. (183 x 122cm.)
Painted in 2014

£500,000-700,000
US\$660,000-910,000
€590,000-820,000

'[My paintings] exist in a dream world, a world that is made up of all the accumulated images stored in our subconscious that coagulate and mutate when we sleep'

–Glenn Brown

Riddling together painting and theatre, Glenn Brown's *Titania Awakes/Love-in-Idleness* is a vision of enchanted strangeness. A visceral bundle of organic matter is suspended against a sparkling night sky, expertly rendered with smooth, photorealist swirls of pigment. Painted in 2014, it demonstrates the masterful blend of painterly illusion and historical appropriation that has defined the artist's practice since the 1990s. The work's title is sampled from William Shakespeare's *A Midsummer Night's Dream*: 'love-in-idleness' is the flower with which Oberon bewitches the sleeping Titania, fating her to fall in love with the first living creature she sees upon waking. Its subject matter, meanwhile, is drawn from Jean-Baptiste Oudry's early eighteenth-century work *Still Life with a Leg of Veal*, echoing the contours of the painting's raw meat. There are overtones, too, of Henry Fuseli's 1794 canvas *Titania Awakes*: his own depiction of the Shakespearean scene, featuring Bottom as a donkey – the unlikely object of Titania's misguided affections – with his arms clasped around his knees. Myriad associations are born of these collisions: of reverie, seduction, animal instinct and the primal allure of the flesh. Brown's allusion to *A Midsummer Night's Dream*, moreover – a play set in the twilight zone between waking and slumber – speaks to the central conceit of his practice. '[My paintings] exist in a dream world', he explains, 'a world that is made up of all the accumulated images stored in our subconscious that coagulate and mutate when we sleep' (G. Brown, quoted at <https://gagosian.com/exhibitions/2014/glenn-brown/> [accessed 6 January 2020]).



Jean-Baptiste Oudry, *Still Life with a Leg of Veal*,
18th Century.
State Hermitage Museum, St. Petersburg.
Photo: © Bridgeman Images.

PROVENANCE:

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

EXHIBITED:

New York, Gagosian Gallery, *Glenn Brown*,
2014 (illustrated in colour, pp. 105 and 150;
details illustrated in colour, pp. 99 and 100-101;
installation view illustrated in colour, p. 106).

LITERATURE:

J.-P. Stonard, 'Glenn Brown', in *The Burlington Magazine*, August 2014, p. 559.





Henry Fuseli, *Titania Awakes, Surrounded by Attendant Fairies, Clinging Rapturously to Bottom, Still Wearing the Ass's Head*, c. 1793.
Kunsthaus, Zürich.
Photo: © Bridgeman Images.

A student of Michael Craig-Martin at Goldsmiths, and a contemporary of artists such as Damien Hirst, Chris Ofili and Peter Doig, Brown came to prominence amid the rise of the YBA (Young British Artist) generation. Among his early influences were Gerhard Richter – whose photorealist technique inspired much of Brown's own – as well as 'Pictures Generation' appropriation artists such as Richard Prince, Cindy Sherman and Sherrie Levine. His works start life as sketches, which determine size, colour and form; he then spends time leafing through art-historical images, trying to find a match for his proposed painting. Like Francis Bacon, he favours printed reproductions, delighting in their remove from the original. Frequently, he employs digital technology to bend the image to his parameters, stretching and molding it to his will. Artists such as Asger Jorn and Georg Baselitz were among his earliest victims: Brown relished the *trompe l'oeil* effect of flattening their thick impasto strands to a smooth, hyperreal sheen. Over time, he would come to appropriate a huge variety of artists – from the Old Masters to the Impressionists, Expressionists and Surrealists – pairing his deformed images with mismatched titles. 'I'm rather like Dr Frankenstein, constructing paintings out of the residue or dead parts of the artists' works', he explains (G. Brown, quoted in R. Steiner, 'Interview with Glenn Brown', in *Glenn Brown*, exh. cat., Serpentine Gallery, London, 2004, p. 96). The present painting, with its glowing image of translated flesh, speaks directly to this assessment.

'Yet marked I where the bolt of Cupid fell.

It fell upon a little western flower,
Before milk-white, now purple
with love's wound.

And maidens call it "love-in-
idleness."

Fetch me that flower. The herb I
showed thee once.

The juice of it on sleeping eyelids
laid

Will make or man or woman
madly dote

Upon the next live creature that
it sees'

–Oberon – William Shakespeare, *A Midsummer
Night's Dream*, 1595-96, Act II Scene I



HOWARD HODGKIN (1932-2017)

Rhode Island

signed, titled and dated twice 'Howard
Hodgkin 2000 2002 RHODE ISLAND
Howard Hodgkin RHODE ISLAND
2000 2002' (on the reverse)
oil on wood
79 $\frac{7}{8}$ x 105 $\frac{1}{8}$ in. (203 x 267cm.)
Executed in 2000-2002

£600,000-800,000
US\$790,000-1,000,000
€710,000-940,000

'*Rhode Island*, completed in 2002, with its hellfire reds, its stanchion of hard black, and its leafy strewings at the base, could well be the most opulent tribute ever paid to that state'

—Anthony Lane

With its vivid panorama of colour and texture spanning more than four square metres, *Rhode Island* is a spectacular large-scale work by Howard Hodgkin. Painted over a two-year period between 2000 and 2002, the work was unveiled at the artist's 70th birthday exhibition at the Scottish National Gallery of Modern Art shortly after its completion, and subsequently featured in his major touring retrospective in 2006. Affirming Hodgkin's status as one of the great colourists of his generation, it contrasts bold, saturated hues with deep strains of black, articulated through a series of sweeping gestures that allow glimmers of light to peer through. 'With its hellfire reds, its stanchion of hard black, and its leafy strewings at the base', writes the critic Anthony Lane, '[*Rhode Island*] could well be the most opulent tribute ever paid to that state' (A. Lane, 'True Colours: Howard Hodgkin Returns to New York', *The New Yorker*, 24 November 2003). The work belongs to a group of paintings whose titles evoke Hodgkin's love affair with America. Having spent time with his aunt in Long Island as boy during the 1940s, he returned to the U. S. throughout his career, admiring its art, absorbing its landscapes and enjoying critical acclaim in its galleries and museums. Hodgkin was particularly buoyed by passionate reaction of American audiences to his works, whose carefully-wrought surfaces sought to distil personal feelings and experiences into paint. In the fiery depths of *Rhode Island* – alive with the glow of an untold memory – this ambition is made plain.

PROVENANCE:

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

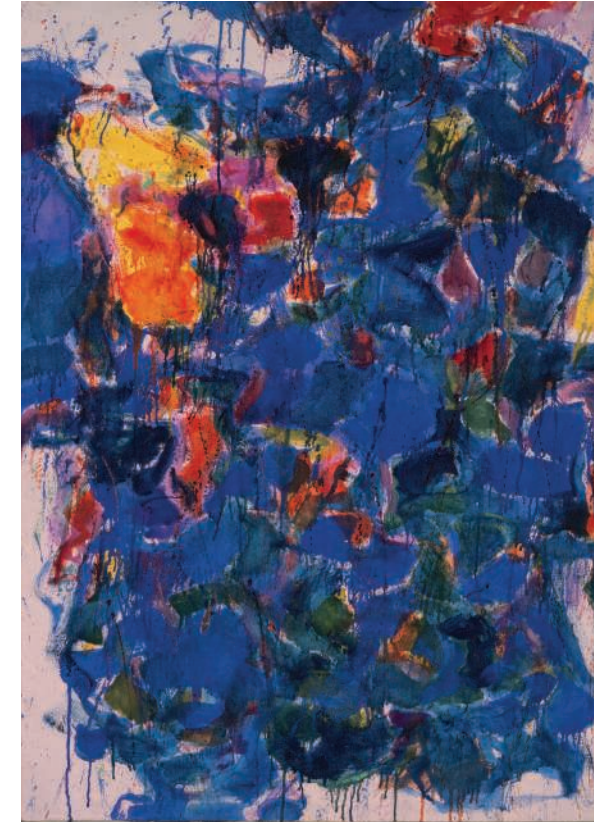
EXHIBITED:

Edinburgh, Scottish National Gallery of Modern Art, *Howard Hodgkin: Large Paintings, 1984-2002*, 2002, p. 68, no. 20 (illustrated in colour, p. 69).
New York, Gagosian Gallery, *Howard Hodgkin Paintings, 2003-2004*, p. 44 (illustrated in colour, p. 45). This exhibition later travelled to Los Angeles, Gagosian Gallery.
Berlin, Galerie Haas & Fuchs, *Howard Hodgkin Paintings*, 2004 (illustrated in colour, unpagd).
Dublin, Irish Museum of Modern Art, *Howard Hodgkin Paintings Retrospective*, 2006-2007, pp. 54, 190 and 221, pl. 58 (illustrated in colour, pp. 146 and 147). This exhibition later travelled to London, Tate Britain and Madrid, Museo Nacional Centro de Arte Reina Sofía.

LITERATURE:

M. Price (ed.), *Howard Hodgkin: The Complete Paintings*, London 2006, p. 361, no. 391 (illustrated in colour, p. 360).





‘I am a representational painter, but not a painter of appearances’, asserted Hodgkin. ‘I paint representational pictures of emotional states’ (H. Hodgkin, quoted in E. Juncosa (ed.), *Writers on Howard Hodgkin*, London 2006, p. 104). Working slowly and thoughtfully over long periods of time, the artist sought visual expression for sensations buried deep in his psyche. America – the subject of the artist’s very first documented painting in 1948 – played a central role in the development of this approach. As a child, evacuated from England during the war, he saw works by Picasso and Matisse hanging in the halls of the Museum of Modern Art in New York. During the 1950s, he was entranced by major exhibitions of Abstract Expressionist painting that toured to London, enthusing that ‘the New York school ... taught us that more is more’. Absorbing these influences into his own idiom, Hodgkin made his solo debut in America in 1973 to rapturous acclaim. ‘They realised at once what sort of artist I was’, he explained; ‘the reaction was such that I felt I was communicating with an audience’ (H. Hodgkin, quoted at <https://howard-hodgkin.com/resources/chronology/> [accessed 16 January 2020]). By the time of the artist’s major retrospective at the Metropolitan Museum of Art towards the end of the millennium, his practice had evolved, growing looser in gesture and grander in scale. Gone were the thick, heavy borders of his earlier works, replaced by fluid, expansive surfaces that seemed to relinquish some of their closed interiority. In *Rhode Island*, certainly, ‘more is more’; Hodgkin’s admiration for his transatlantic peers had come full circle.

‘*Rhode Island*, wildly and emphatically painted, is made up mainly of such heavy but purposeful curtain-like forms, vertical masses that sweep and teeter above a floor of blown russet leaves. If they are features of landscape and weather, they signify too, one feels, things seen only by the inward eye, the semi-abstracted looming and flaring of figures in the memory’

–Alan Hollinghurst

Above:
Sam Francis, *Blue and Yellow*, 1954.
The Phillips Collection, Washington, D.C.
Artwork: © Sam Francis Foundation, California / DACS 2020.
Photo: © Bridgeman Images.

Opposite: detail of present lot.



EDDIE MARTINEZ (B. 1977)

Cannibal Eyes

signed, inscribed and dated 'UNDER PRESSURE
MARTINEZ 14' (on the reverse)
oil, spray paint, enamel, collaged R + F wrappers,
preservative packet on canvas
72 x 60in. (182.9 x 152.4cm.)
Executed in 2014

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

'It's sort of like a boxing ring ... it's a very physical
process'

—Eddie Martinez

A frenetic explosion of colour, texture and line, *Cannibal Eyes* captures the high-octane painterly drama that defines Eddie Martinez's practice. Raw swathes of red, orange, yellow, green and blue collide with muted tones of grey and white, splashed, dripped and smeared across the picture plane. Thinned passages of colour intermingle with rich strands of impasto, creating a complex illusion of depth. Rough black lines loop and swirl across the canvas in calligraphic ecstasy, articulating a series of indistinguishable forms that seem to peer through the furor like the titular 'eyes'. Collaging oil and spray paint with found materials including wrappers and packets, Martinez combines the urban language of graffiti with influences drawn from Abstract Expressionism, Surrealism and CoBrA. Coming to prominence in the mid-2000s, he has received critical acclaim for his ability to merge art-historical allusion with impulsive painterly intuition, creating bold abstract topographies that feel almost alive. 'It's sort of like a boxing ring', he says of his approach; '... it's a very physical process' (E. Martinez, quoted at *Artnet News*, 27 December 2018). Executed in 2014, the present work alludes to this sense of internal combat: the artist destroys and creates in equal measure, creating a surface that appears to 'cannibalise' its own making. Widely celebrated over the last decade, Martinez was recently the subject of a major exhibition at the Yuz Museum, Shanghai – his first solo show in mainland China – until January 2020.

PROVENANCE:

Kohn Gallery, Los Angeles.
Acquired from the above by the
present owner.

EXHIBITED:

Los Angeles, Kohn Gallery, *Nomader*, 2014.





Born in Connecticut in 1977, and now based in Brooklyn, Martinez credits history as his mentor. Abstract Expressionism was a primary influence: 'not just the men, but the women too', he explains (E. Martinez, quoted in K. Tiernan, 'Eddie Martinez: "I just want people to interpret the work how they want"', *Studio International*, 20 April 2014). Asger Jorn became an important source of inspiration after the artist encountered his work in Denmark's Louisiana Museum, where he instantly fell in love with the vitality of his brushwork. Popular and street culture, too, offered wellsprings of visual stimulation: 'I learned a massive amount from graffiti that I've taken into the studio', he explains, 'in terms of scale and how to make large marks and how to take a small drawing and make it large' (E. Martinez, quoted at *Artnet News*, *ibid.*). Indeed, Martinez is celebrated as a draughtsman as much as a painter, and the two media merge organically in his work. His interests in sculpture, meanwhile, are evident in his three-dimensional approach to the picture plane, which quivers with layers of found ephemera: elsewhere, he has used thumb tacks, baby wipes and rubber hoses. The restless dynamism with which Martinez navigates, mutilates and amputates his resources – both material and historical – is written into the very fabric of the canvas. In *Cannibal Eyes*, the result is both virtuosic and visceral, bristling with raw, primal energy.

'I learned a massive amount from graffiti that I've taken into the studio'

–Eddie Martinez

Above:
Graffiti covered buildings near PS1 (MoMA),
New York City, 2009.
Photo: © VW Pics / Contributor / Getty Images.

Opposite: detail of present lot.



DAVID SALLE (B. 1952)

Mr. Lucky

oil and acrylic on canvas and linen
93 $\frac{7}{8}$ x 134 in. (238.6 x 340.5 cm.)
Painted in 1998

£120,000-180,000
US\$160,000-230,000
€150,000-210,000

‘I feel that the only thing that really matters in art and in life is to go against the tidal wave of literalism and literal-mindedness – to insist on and live the life of the imagination. A painting has to be the experience, instead of pointing to it. I want to have and to give access to feeling’

–David Salle

Spanning over three metres wide, *Mr. Lucky* (1998) is a rich and compelling painting by David Salle. It is constructed of three large canvases, which interact in a dreamlike panorama of juxtaposition and association. A horizontal top panel sets a pair of golden angel busts amid a downpour of white brushstrokes reminiscent of Robert Rauschenberg; a vertical panel depicts a still life of fish on a plate, hovering in an abstract blue field; the largest section holds a bleached picture of a Modernist living room, over which float the ghostly outline of a guitar and an orange, raindrop-filled star. The star is in fact itself a shaped, separate canvas, set flush within the larger panel. This complex construction is typical of Salle’s works from this period, which would bring the millennium to a close with a major travelling European retrospective opening at the Stedelijk Museum, Amsterdam in 1999. Suggestive formal rhymes infect *Mr. Lucky*’s composition. The dabs of white, the star’s droplets and the vertical blue strokes – together curiously evocative of rainfall – are echoed in the rustic stone wall-cladding of the living room: abstract pattern and depicted surface are placed on the same decorative plane. Dabs of gold within the blue panel answer the warm hue of the angels. The interior, ranging



Giorgio De Chirico, *I Pesci sacri (The sacred fishes)*, 1919.
Private Collection.
Artwork: © Giorgio de Chirico, DACS 2020.
Photo: © 2020 Christie's Images Ltd.

PROVENANCE:

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

EXHIBITED:

New York, Gagosian Gallery, *David Salle: Bears Interiors*, 1999, p. 18 (illustrated in colour, p. 19).
Monterrey, Museo de Arte Contemporáneo de Monterrey, *Pinturas y obras sobre papel, 1981-1999*, 2000, p. 132, no. 34 (illustrated in colour, p. 111).
London, Saatchi Gallery, *Painters' Painters*, 2017 (illustrated, p. 125; illustrated in colour, pp. 136-137).

LITERATURE:

Artforum International, May 1999 (illustrated in colour, p. 155).
E. Booth-Clibborn (ed.), *The History of the Saatchi Gallery*, London 2011 (illustrated in colour, p. 445).





Robert Ryman, *Untitled*, 1962.
Whitney Museum of American Art, New York.
Artwork: © Robert Ryman, DACS 2020.
Photo: © 2020 Digital image Whitney Museum of American Art / Licensed by Scala.

from the stone wall to a Navajo rug, Modernist furniture and slick glass conservatory, has a mid-century eclecticism that speaks to Salle's own signature clashing of styles, images and pastiche. Yet as with all of Salle's work, *Mr. Lucky* refuses to be decoded. Despite layering them with captivating, ambiguous figuration, he intends his paintings to be only about themselves. He regards his second-hand sources, which often include advertisements and magazines of the fifties and sixties, as no more than a pretext for the relational music of form, scale and colour. 'Images are just stuff', he reflected recently. 'Experience – and, in an even more heightened way, painting – is the ordering of stuff. In a way, that's the only distinction that has to be made' (D. Salle, quoted in B. Walsh, 'What Words Fail to Describe: The Paintings of David Salle', *Forbes*, 29 September 2017).

Salle came of age in the explosive 1980s New York scene, where Neo-Expressionism and Appropriation Art reigned supreme. Having been declared dead during the Minimal and Conceptual dominion of the preceding decades, painting roared back to life. 'In Salle's case,' wrote Peter Schjeldahl in 1982, 'withering hyperconsciousness of painting's historically deadened condition, made manifest with painting's own tools, ends up giving painting a vitality

and conviction it hasn't enjoyed in many years' (P. Schjeldahl, 'David Salle', in *The Hydrogen Jukebox: Selected Writings of Peter Schjeldahl, 1978-1990*, Berkeley 1991, p. 120). Salle's works, however, while often spoken of as the first to explicitly tackle 'postmodernity' in art, were not merely commentaries on a specific moment in visual culture. Their content and modus operandi have remained remarkably consistent over the following years, bespeaking an intense, suspended focus that sits apart from the real world, and stamps these seemingly impersonal paintings with a sensibility as distinct as it is elusive. Art, for Salle, needn't have a 'subject' any more than a piece of music. His approach to the canvas is that of a composer or performer. 'I am trying to do two things that are seemingly contradictory,' he explains, 'but are actually complimentary. One is immediate visual impact. The second is that the image unfolds slowly over time, and repays prolonged looking. To that end, there is a great deal of consideration put into the structural underpinnings. How the compositions are made to work as structures that hold these things, or contain these things. There are certain rhythms and velocities, and directions that the eye gets engaged with' (D. Salle, quoted in B. Walsh, *ibid.*). With its hallucinatory aura and subtle, commanding assonances of shape and tone, *Mr. Lucky* sees a maestro of simultaneity at play.



HENRY TAYLOR (B. 1958)

*She might have loved those
summer days but later she
cried out!*

signed, titled and dated 'Henry Taylor TRUE STORY
2017 + Before' (on the reverse)
acrylic on canvas
71⅞ x 71⅞in. (182.7 x 182.7cm.)
Painted in 2016

£120,000-180,000
US\$160,000-230,000
€150,000-210,000

'If I know I'm telling the truth, if I'm being honest,
that's all I've got to do'

—Henry Taylor

Henry Taylor's *She might have loved those summer days but later she cried out!* (2016) is a compelling, wistful evocation of sunlit youth. Facing the viewer, two children stand knee-deep in a lake. The painting is almost two metres high, and the figures larger than life. While their features are sparsely sketched, they radiate personality through their stances. We can read in both a shy pause, a certain caution in posing for the camera; perhaps a sulk in the slumped shoulders of the smaller child to the left. The water is glinting caramel, giving way to a broad, cool band of greenery in the background. Another figure sits further back in the lake. With swift, fluid strokes that mirror the sunny immediacy of his scene, Taylor has conjured a captivating rhythm of form and colour. Amid the gold and green of lake and foliage, the children echo one another: the smaller child's cyan swimming costume is answered by a bright yellow for the taller, darker child to the right. Haloed by flashes of white outline, their bodies appear almost collaged in. Their shadows, running off to the left, blend into one line. As Zadie Smith has written, to discuss Taylor's work in conceptual terms 'is to pass over the difference between thinking with language and thinking with images, when Taylor's own approach to a canvas suggests an artist who thinks primarily in colours, shapes and lines – who has a spatial, tonal genius' (Z. Smith, 'Promiscuous painting: Henry Taylor all over the damn place', in *Henry Taylor*, New York 2018, p. 7). The painting – derived from a photograph, perhaps a snapshot from Taylor's own Californian childhood – has a dreamlike, nostalgic glow, and powerfully evokes the shimmering heat and light of a West Coast summer. If it holds a specific story (as the intriguing title seems to hint), Taylor renders it a universal image. It is a picture of humanity, alive with the bold, lucid warmth for which he is renowned.

PROVENANCE:
Galerie Eva Presenhuber, Zurich.
Acquired from the above by the
present owner in 2017.

EXHIBITED:
Zurich, Galerie Eva Presenhuber, *Henry
Taylor: A Portrait Show*, 2017.

LITERATURE:
Z. Smith, S. Lewis, C. Gaines & R.
Ghansah, *Henry Taylor: The Only Portrait
I Ever Painted of My Momma Was Stolen*,
New York 2018, p. 315 (illustrated in
colour, p. 224).





For Taylor, no subject is off-limits, and his works draw energy from his diverse surroundings in downtown Los Angeles. 'I think I just hunt and gather', he has said. 'I feel sort of voracious' (H. Taylor quoted in H. Walker, 'Artist Henry Taylor takes Europe', *Cultured*, 12 June 2017). He paints friends, family and passers-by – as well as pictures inspired by newspaper articles and stories – with a keen eye for character and symbolism. Behind his often local and urban focus, Taylor's tight compositions, lyrical use of colour and smart deployments of the human form reveal a deep art-historical awareness, stirring up references from Manet to Matisse, Beckmann to Basquiat. His bright and balanced attention to all walks of life is partly informed by his time as a journalist, and by the decade he spent working, while also studying at CalArts, as a psychiatric assistant at the Camarillo State Hospital. Here he began to draw and paint his patients, the boundaries between art and daily life dissolving. 'I learned not to dismiss anybody,' he has said of this time. 'It just made me a little more patient, a little more empathetic. It taught me to embrace a lot of things. A lot of people will avoid a person who doesn't appear normal, but I'm not like that' (H. Taylor, quoted in K. Rosenberg, 'Henry Taylor on His Profoundly Empathetic Early Portraits of Psychiatric Patients,' *Artspace.com*, 2 April 2016). Refracted through the hazy mirage of memory, *She might have loved those summer days but later she cried out!* declares Taylor's empathy loud and clear, its gentle humour and golden colour singing at perfect pitch.

'This is painting that goes beyond the brute fact of a body. Other people look; Taylor sees'

–Zadie Smith

Above:
Paul Gauguin, *Nave Nave Moe* (*Spring or Sweet Dreams*), 1894.
Hermitage Museum, St. Petersburg.
Photo: © 2020 Scala, Florence.

Opposite: detail of present lot.



PETER FISCHLI (B. 1952) & DAVID WEISS (1946-2012)

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

Animal

polyurethane, cheesecloth and paint
22 x 38 x 23 in. (55.8 x 96.5 x 58.4 cm.)
Executed in 1986

£150,000-200,000
US\$200,000-260,000
€180,000-240,000

'Fischli and Weiss's work casts doubt but also invites wonderment, that rare state that only great art can incite'

—Nancy Spector

Created for their first New York solo show at Sonnabend Gallery in 1986, *Animal* is a charming work from Fischli & Weiss's seminal series of 'Grey Sculptures'. With their distinctive humour and philosophical intent, the Swiss duo bring an amiable creature to life. Fischli & Weiss worked together for over three decades until David Weiss's death in 2012, ranging across disciplines including video, photography, artists' books, installations, and sculpture. Often engaging with ordinary objects, they combined an ethnographic scrutiny of the everyday with a sense of childlike joy in art's transformative magic. *Animal* is one of three unique versions of this sculpture, the other two of which were included in Fischli & Weiss's major retrospectives at the Tate Gallery, London (2006-7) and the Solomon R. Guggenheim Museum, New York (2016). It is a totemic, benevolent presence, carrying the aura of an idol or ritual artefact. The hollow body is formed of polyurethane and cloth and painted a stony grey. Its features are highly schematic, reduced to four stocky legs, an ovoid abdomen and a round, mask-like face. Nine apertures indicate the eyes, mouth, nostrils, ears and rear, following human anatomical principles. Like the other 'Grey Sculptures', it seems to be something like a platonic object: the metaphysical idea of an animal, refined to its most fundamental form. It also shares with the rest of the series – like *Equilibrium Organ (Ear)*, a model of the human inner ear canal, *Tube*, a simple conduit, and the architectural model of *Furnished Apartment* – an interest in interior space. The viewer of *Animal*, as Nancy Spector and Nan Trotman note, 'can peer into either

PROVENANCE:

Sonnabend Gallery, New York.
Acquired from the above by the present owner in 1989.

EXHIBITED:

New York, Sonnabend Gallery, *Stiller Nachmittag*, 1986.
Athens, House of Cyprus, *Psychological Abstraction*, 1989 (illustrated, pp. 23 and 50).
Thessaloniki, Harbor Storehouse A, *Eliminating the Atlantic*, 1990 (installation view illustrated, pp. 8-9).
Athens, House of Cyprus, *Post-Human*, 1992-1993.
Athens, "The Factory", Athens School of Fine Arts, *Everything That's Interesting is New: Works from the Dakis Joannou Collection*, 1996 (illustrated in colour, p. 99).
Cyprus, Nicosia Municipal Arts Center, *Forever*, 2001-2002.

Turin, Fondazione Sandretto Re Rebaudengo, *Investigations of a Dog. Works from the FACE Collections*, 2009-2011, p. 43 (illustrated on the cover and p. 42). This exhibition later travelled to Cascais, Ellipse Foundation; Paris, La maison rouge-Fondation Antoine de Galbert; Stockholm, Magasin 3 Stockholm Konsthall and Athens, DESTE Foundation.
Geneva, Museum of Art and History of Geneva, *Urs Fischer - False Friends*, 2016, p. 117 (illustrated in colour, p. 39).

LITERATURE:

Peter Fischli and David Weiss: In a Restless World, exh. cat., Minneapolis, Walker Art Center, 1996, p. 127 (another version illustrated, pp. 56-57).
J. Deitch (ed.), *Monument to Now: The Dakis Joannou Collection*, Athens 2004, p. 113 (illustrated in colour, p. 114).

R. Fleck, B. Sontgen and A.C. Danto, *Peter Fischli David Weiss*, London 2005 (another version illustrated in colour, p. 85).
Fischli & Weiss Flowers & Questions. A Retrospective, exh. cat., London, Tate Modern, 2006, p. 78 (another version illustrated, p. 82).
K. Marta, N. McClister and E. Michaelidi (eds.), *DESTE 33 Years: 1983-2015*, Athens 2015 (illustrated in colour, pp. 134-135; installation views illustrated in colour, pp. 185 and 325; installation views illustrated, p. 136).
Peter Fischli David Weiss: How to Work Better, 2016, exh. cat., New York, The Solomon R. Guggenheim Museum, p. 71 (another version illustrated in colour, p. 74; installation view illustrated in colour, pp. 72 and 77).







Bice Curiger with Fischli/Weiss's sculpture *Animal*, 1986.
Sonnabend Gallery, New York.
Photo: © Trix Wetter.

‘Viewers can peer into either end of this charmingly rotund creature in order to read the light-filled inverse of the opposite orifice, one of which shows an almost human countenance. The hollow volume inside the work becomes, therefore, a charged sculptural space’

–Nancy Spector & Nan Trotman

end of this charmingly rotund creature in order to read the light-filled inverse of the opposite orifice, one of which shows an almost human countenance. The hollow volume inside the work becomes, therefore, a charged sculptural space’ (N. Spector and N. Trotman, ‘Peter Fischli and David Weiss: Work’, in *Peter Fischli David Weiss: How to Work Better*, exh. cat. Solomon R. Guggenheim Museum, New York 2016, p. 71).

The New York debut of *Animal* followed several years of success in Europe, where Fischli & Weiss had first made a major impact in 1981 with *Plötzlich diese Übersicht* (*Suddenly This Overview*), a group of over two hundred small, figurative sculptures in unfired grey clay. They depicted scenes from the monumental to the mundane: flashpoints of ancient history, climactic cultural moments, clichéd vignettes, stories from the Bible and episodes from the artists’ own lives. At once crude, intimate and refreshingly unpretentious, this playful survey of our times proposed a new vision of sculpture and catapulted the duo to fame. *Animal* shares the quietly radical wit of *Suddenly This Overview*, transforming its seemingly anodyne or empty form into a resonant chamber of reflection. Gazing into the creature, the viewer might see a version of their own visage staring back at them as light streams through its face. Entry, exit, interior and exterior are brought into new conversation. With gleeful sleight of hand, Fischli & Weiss have made a sculpture that does not confront us in space but invites us in, allowing us, perhaps, to look inside ourselves.

Opposite: detail of present lot.

WADE GUYTON (B. 1972)

PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

Untitled

signed and dated 'Wade Guyton 2014' (on the reverse)
 Epson UltraChrome inkjet on linen
 128¼ x 108¼in. (325.6 x 274.8cm.)
 Executed in 2014

£350,000-550,000
US\$460,000-710,000
€410,000-640,000

'Guyton's large new paintings exude a kind of haphazard grandeur, the result of constant negotiation between technical failure and mastery, physical accident and control'

—Scott Rothkopf

A vast black monolith stretching over three metres in height, the present work is a monumental example of Wade Guyton's dialogue with technology. Created by feeding canvas through an industrial Epson inkjet printer, the work transforms the black monochrome – the ultimate modernist archetype – into a plane littered with glitches, smudges and errors. Pulled into the twenty-first century against its will, the work poses a question that has long haunted image-making: can art be created by machines? Extending the legacy of artists such as Andy Warhol and Christopher Wool – both of whom exploited technology in their re-evaluations of contemporary image production – Guyton's mechanically-induced surfaces are almost painterly in their profusion of ruptures, rivulets and nuances. No longer wielding a brush, the artist's fingers instead manipulate the canvas, working in disruptive tandem with the halting efforts of the printer. Sourced from a single digital drawing – a simple black rectangle – the present work is bisected by a thin white line: a scar from where the material was folded to be printed first on one side and then the other, thus allowing a double width to be covered. As man and machine rage against one another in a battle for artistic control, Guyton drags painting and technology into unholy alliance.

PROVENANCE:

Galerie Francesca Pia, Zurich.
 Acquired from the above by the
 present owner in 2014.





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

–Ann Temkin

Above:
Barnett Newman, *Black Fire I*, 1961.
Private collection.
Artwork: © 2020 The Barnett Newman
Foundation, New York / DACS, London.
Photo: © 2020 Christie's Images Limited.

Opposite: detail of present lot.

Guyton's earliest experiments with printing as a medium stemmed from his frustration with the tedium of drawing. The artist would create designs in Microsoft Word which he then printed onto pages ripped from books and journals, noting that 'the printer did a much better job' (W. Guyton, quoted in D. Armstrong, 'Wade Guyton', *Interview*, June-July 2009, p. 79). In 2005, the artist extended this process to the creation of large-scale 'paintings', which involved printing pre-designed imagery – letters, symbols and other motifs – onto blank canvas. Sourcing high-quality pre-primed linen from Provence, the artist describes how he was obliged to coax the machine into printing, by folding and taping the canvas in order to override the printer's sensors. 'Fabric is tricky because it bunches, so you have to trick the printer into thinking that it's printing on something else', explains Guyton. 'Because it has a sensor, it actually can figure out what it's not supposed to be printing on ... It does have problems, but I've figured out how to trick the machine' (W. Guyton, quoted in D. Armstrong, 'Wade Guyton', *Interview Magazine*, June-July 2009, p. 81). The black monochrome was once hailed as art's new 'ground zero', worshipped by the likes of Malevich, Rodchenko and Reinhardt. Here, it proclaims a similarly brave new world. Painting, once consigned to the scrapheap, is given a terrifying, uncertain lease of life in its stuttering encounter with the future.

ANTONY GORMLEY (B. 1950)

PROPERTY FROM AN IMPORTANT COLLECTION

STRETCH

cast iron
 11¼ x 77½ x 36¼in. (30 x 197 x 92cm.)
 Executed in 2015

£220,000-280,000
US\$290,000-370,000
€260,000-330,000

‘What makes us human is our ability to communicate those intense moments of aliveness to others in the stories we share of our individual adventures’

—Antony Gormley

Lying prone and outstretched *Stretch* evokes a feeling of arrested internal movement and acute tension.

An important work from Antony Gormley's acclaimed exhibition, *Human*, which was presented at the Forte Di Belvedere in Florence in 2015, *Stretch* is an exceptional example of the artist's *Cube Works* series (2012 - 2018). Intrigued by the ways in which iron pyrite naturally aggregates, the artist began to experiment by using offset cubes to create body masses. The aim was to translate the volumes of the body into strict cubic frames or solids, using a sculptural language borrowed from geology to replace anatomy.

Having its basis in the rational logic of geometry, in the 20th century the cube became the basis of modernist construction and the minimalist unit. In contrast to these conventions Gormley uses it here to evoke strong emotion and bring the viewer back to the body. This work is powerful proof of the artist's claim that as his 'work becomes more abstract it engages our empathy more completely'.

Implying a dialogue between human nature and planetary matter this lifesize work is cast in iron, an earth material found at the core of the planet and which when exposed at its surface reacts to time and the elements, fusing both into the meaning and material of the sculpture.

PROVENANCE:

Galleria Continua, San Gimignano.
 Acquired from the above by the present owner in 2016.

EXHIBITED:

Florence, Forte di Belvedere, *Human Antony Gormley*, 2015, p. 171 (installation view illustrated in colour, pp. 160-161 and 163).
 Beirut, Metropolitan Art Society, *Wind and Art Don't care about border*, 2015-2016.

Opposite:
 Antony Gormley, *STRETCH*, 2015.
 Photograph by Stephen White, London
 © The Artist



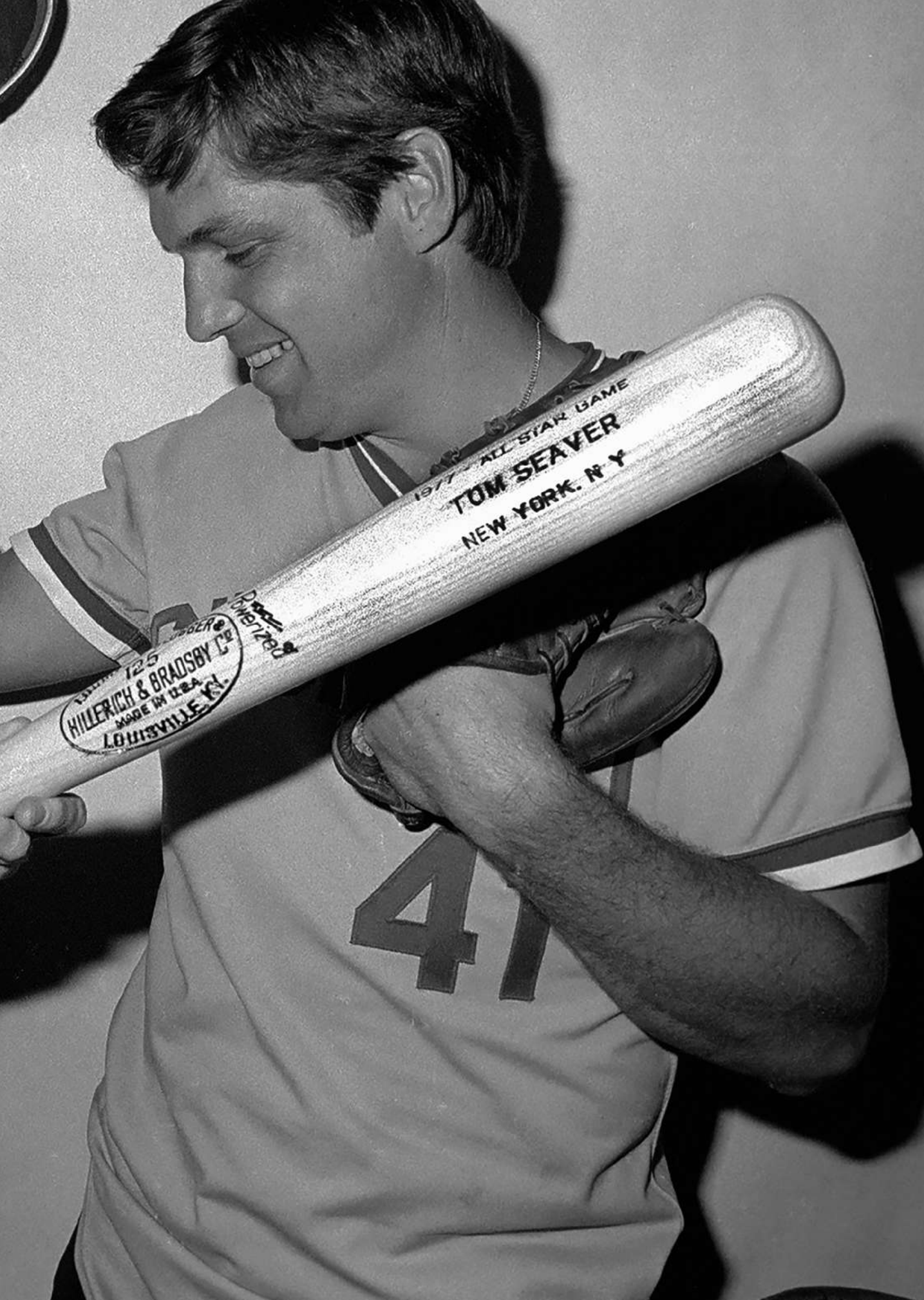


Antony Gormley, *HUMAN*, Forte di Belvedere, Florence, Italy, 2015 (the present lot exhibited).
Photograph by Pietro Savorelli.
Courtesy Galleria Continua and White Cube.
© The Artist.





Andy Warhol and Tom Seaver, 1977.
Photo: © Christopher Makos Christopher 1977 makostudio.com.



THE COLLECTION OF
RICHARD L. WEISMAN

*52

ANDY WARHOL (1928-1987)

Tom Seaver

signed 'Andy Warhol ©', signed by Tom Seaver,
stamped with the Andy Warhol Authentication
Board, Inc. stamp and numbered 'A193.101' (on
the overlap)

acrylic and silkscreen ink on linen

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

Executed in 1977

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

'Tom Seaver came down to pose for an Athletes portrait. Richard Weisman came, too, in a limo that parked downstairs. Athletes really do have the fat in the right places and they're young in the right places. The person taking the photographs was Mr. Johnson, a nice man who did the story on Jamie Wyeth and me once. He wanted Tom to wear a Mets hat, so they went out and bought one, and then he wanted Tom to do a Cincinnati uniform-with-a-Mets-hat picture, half and half, but he refused. Tom's wife Nancy was calling on the phone. He hates the Mets now. He'd just bought a new house in Connecticut and everything when they traded him'

-Andy Warhol



Andy Warhol, *Tom Seaver*, 1977 (source image for the present lot).

Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

PROVENANCE:

Acquired directly from the artist
by the late owner.

EXHIBITED:

New York, Coe Kerr Gallery, *Athletes*
by Andy Warhol, 1977-1978.
Richmond, Virginia Museum of Fine
Arts, *Athletes by Andy Warhol*, 1978. This
exhibition later travelled to Columbus,
Columbus Gallery of Fine Arts.
London, Institute of Contemporary Arts,
Athletes by Andy Warhol, 1978.
Sacramento, Crocker Art Museum,
American Pop: Featuring Andy Warhol's
Athletes from the Richard Weisman
Collection, 2008.
Athens, Byzantine and Christian
Museum, *Warhol Icon: The Creation of an*
Image, 2009-2010, p. 60 (illustrated in
colour, p. 41).
Calgary, Museum of Contemporary Art
Calgary, *Andy Warhol: The Athlete Series*,
2013.

Burlington, Robert Hull Fleming
Museum, University of Vermont,
Andy Warhol's Athletes, 2013.
Dayton, Dayton Art Institute, *Andy*
Warhol: Athletes and The Art of Sport,
Highlights from the Collection of the
Dayton Art Institute, 2013.
Reno, Nevada Museum of Art,
Andy Warhol: Athletes, 2013-2014.
San Antonio, San Antonio Museum of
Art, *Andy Warhol: The Athletes*, 2014.
Oklahoma City, The Oklahoma City
Museum of Art, *Warhol: The Athletes*,
2015.

LITERATURE:

N. Printz and S. King-Nero (eds.),
The Andy Warhol Catalogue Raisonné:
Paintings 1976-1978, vol. 5A, New York
2018, p. 387, no. 3776 (illustrated in
colour, p. 382).



THE COLLECTION OF
RICHARD L. WEISMAN

*53

ANDY WARHOL (1928-1987)

O.J. Simpson

signed 'Andy Warhol ©' and signed by O.J.

Simpson (on the reverse)

acrylic and silkscreen ink on linen

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

Executed in 1977

£200,000-300,000

US\$260,000-390,000

€240,000-350,000

'He had a five-day beard and I thought the pictures would be awful but Fred [Hughes] said no, that they'd be sexy, and he was right, they were. O.J. is so good looking'

—Andy Warhol

PROVENANCE:

Acquired directly from the artist by the late owner.

EXHIBITED:

Los Angeles, Institute of Contemporary Art, *LeRoy Neiman, Andy Warhol: An Exhibition of Sports Paintings*, 1981-1982, no. 13.

Beijing, Galleri Faurischou, *Andy Warhol: Sports, Stars and Society*, 2008 (illustrated in colour, p. 16).

Cranbrook, Cranbrook Art Museum, *Andy Warhol: Grand Slam Paintings, Photographs, Prints and Films Featuring The Athlete Series from the Collection of Richard Weisman*, 2008-2009.

Calgary, Museum of Contemporary Art Calgary, *Andy Warhol: The Athlete Series*, 2013.

Burlington, Robert Hull Fleming Museum, University of Vermont, *Andy Warhol's Athletes*, 2013.

Dayton, Dayton Art Institute, *Andy Warhol: Athletes and The Art of Sport, Highlights from the Collection of the Dayton Art Institute*, 2013.

Reno, Nevada Museum of Art, *Andy Warhol: Athletes*, 2013-2014.
San Antonio, San Antonio Museum of Art, *Andy Warhol: The Athletes*, 2014.
Oklahoma City, The Oklahoma City Museum of Art, *Warhol: The Athletes*, 2015.

LITERATURE:

N. Printz and S. King-Nero (eds.), *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York 2018, p. 404, no. 3810 (illustrated in colour, p. 402).





Andy Warhol photographs Jack Nicklaus in Cincinnati, 1977.
Photo: © Associated Press.



THE COLLECTION OF
RICHARD L. WEISMAN

***54**

ANDY WARHOL (1928-1987)

Jack Nicklaus

inscribed 'I certify that this is an original painting by Andy Warhol completed by him in 1978 Frederick Hughes' (on the overlap); signed by Jack Nicklaus (on the overlap)

acrylic and silkscreen ink on linen

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

Executed in 1977

£150,000-200,000

US\$200,000-260,000

€180,000-230,000

'... when I was taking the pictures, there wasn't a golf club around, they were all down on the course. He went around to some of the offices asking if anyone had clubs and finally came back with some that he said were just like his, and I didn't know that golf clubs have hats on them with drawstrings'

—Andy Warhol



Andy Warhol, *Jack Nicklaus*, 1977.
Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

PROVENANCE:

Acquired directly from the artist by the late owner.

EXHIBITED:

New York, Coe Kerr Gallery, *Athletes by Andy Warhol*, 1977-1978.

Richmond, Virginia Museum of Fine Arts, *Athletes by Andy Warhol*, 1978. This exhibition later travelled to Columbus, Columbus Gallery of Fine Arts.

Beijing, Galleri Faurschou, *Andy Warhol: Sports, Stars and Society*, 2008 (illustrated in colour, p. 9).

Cranbrook, Cranbrook Art Museum, *Andy Warhol: Grand Slam Paintings, Photographs, Prints and Films Featuring The Athlete Series from the Collection of Richard Weisman*, 2008-2009.

Athens, Byzantine and Christian Museum, *Warhol Icon: The Creation of an Image*, 2009-2010, p. 60 (illustrated in colour, p. 40).

LITERATURE:

N. Printz and S. King-Nero (eds.), *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York 2018, p. 371, no. 3751 (illustrated in colour, p. 364).





Rod Gilbert of the New York Rangers skates against the Boston Bruins at Boston Garden, Boston, 1970.
Photo: © Steve Babineau/NHLI via Getty Images.



THE COLLECTION OF
RICHARD L. WEISMAN

*55

ANDY WARHOL (1928-1987)

Rod Gilbert

signed 'Andy Warhol ©' and signed by
Rod Gilbert (on the overlap)
acrylic and silkscreen ink on linen
40 x 40in. (101.6 x 101.6cm.)
Executed in 1977

£200,000-300,000

US\$260,000-390,000

€240,000-350,000

'I felt it was a photograph, that it was exactly me –
only better ... I've looked in the mirror all my life.
These paintings are me'

–Rod Gilbert



Andy Warhol, *Rod Gilbert*, 1977 (source image for the present lot).
Artwork: © 2020 The Andy Warhol Foundation for the
Visual Arts, Inc. / Licensed by DACS, London.

PROVENANCE:

Acquired directly from the artist by the
late owner.

EXHIBITED:

Richmond, Virginia Museum of Fine
Arts, *Athletes by Andy Warhol*, 1978. This
exhibition later travelled to Columbus,
Columbus Gallery of Fine Arts.
Beijing, Galleri Faurschou, *Andy
Warhol: Sports, Stars and Society*, 2008
(illustrated in colour, p. 17).
Cranbrook, Cranbrook Art Museum,
*Andy Warhol: Grand Slam Paintings,
Photographs, Prints and Films Featuring
The Athlete Series from the Collection of
Richard Weisman*, 2008-2009.

LITERATURE:

N. Printz and S. King-Nero (eds.),
*The Andy Warhol Catalogue Raisonné:
Paintings 1976-1978*, vol. 5A, New York
2018, p. 354, no. 3733 (illustrated in
colour, p. 351).







Willie Shoemaker, 1981.
Photo: © Bettmann / Contributor / Getty Images.

THE COLLECTION OF
RICHARD L. WEISMAN

*56

ANDY WARHOL (1928-1987)

Willie Shoemaker

signed twice 'Andy Warhol © Andy Warhol', signed by Willie Shoemaker and inscribed 'I certify that this is an original painting by Andy Warhol completed by him in 1978 Frederick Hughes' (on the overlap)
acrylic and silkscreen ink on linen
40 x 40in. (101.6 x 101.6cm.)
Executed in 1977

£250,000-350,000

US\$330,000-450,000

€300,000-410,000

'At 4:00 I went to Fred's room to photograph Willie Shoemaker the jockey. Richard Weisman's commissioned me to do a series of athletes' portraits. Richard will keep some of the portraits and some will be for sale and the athletes will get to keep some. So Willie was the first athlete. Had to get some film'

—Andy Warhol



Andy Warhol, *Willie Shoemaker*, 1977 (source image for the present lot).
Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

PROVENANCE:

Acquired directly from the artist by the late owner.

EXHIBITED:

Richmond, Virginia Museum of Fine Arts, *Athletes by Andy Warhol*, 1978. This exhibition later travelled to Columbus, Columbus Gallery of Fine Arts.
Beijing, Galleri Faurschou, *Andy Warhol: Sports, Stars and Society*, 2008 (illustrated in colour, p. 14).
Cranbrook, Cranbrook Art Museum, *Andy Warhol: Grand Slam Paintings, Photographs, Prints and Films Featuring The Athlete Series from the Collection of Richard Weisman*, 2008-2009.
Athens, Byzantine and Christian Museum, *Warhol Icon: The Creation of an Image*, 2009-2010, p. 60 (illustrated in colour, p. 41).
Calgary, Museum of Contemporary Art Calgary, *Andy Warhol: The Athlete Series*, 2013.

Burlington, Robert Hull Fleming Museum, University of Vermont, *Andy Warhol's Athletes*, 2013.
Dayton, Dayton Art Institute, *Andy Warhol: Athletes and The Art of Sport, Highlights from the Collection of the Dayton Art Institute*, 2013.
Reno, Nevada Museum of Art, *Andy Warhol: Athletes*, 2013-2014.
San Antonio, San Antonio Museum of Art, *Andy Warhol: The Athletes*, 2014.
Oklahoma City, The Oklahoma City Museum of Art, *Warhol: The Athletes*, 2015.

LITERATURE:

D. Bourdon, *Warhol*, New York 1989, no. 287 (illustrated in colour, p. 362).
N. Printz and S. King-Nero (eds.), *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York 2018, p. 397, no. 3794 (illustrated in colour, p. 392).





THE COLLECTION OF
RICHARD L. WEISMAN

*57

ANDY WARHOL (1928-1987)

Dorothy Hamill

signed 'Andy Warhol' and signed by
Dorothy Hamill (on the reverse); signed
'Andy Warhol' (on the overlap)
acrylic and silkscreen ink on linen
40 x 40in. (101.6 x 101.6cm.)
Executed in 1977

£200,000-300,000

US\$260,000-390,000

€240,000-350,000

'Up to Massachusetts to photograph Dorothy Hamill
for the *Athletes* portfolio. It was nice to photograph
someone really pretty'

—Andy Warhol



Andy Warhol, *Dorothy Hamill*, 1977 (source image for the present lot).
Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

PROVENANCE:

Acquired directly from the artist by the late owner.

EXHIBITED:

Richmond, Virginia Museum of Fine Arts, *Athletes by Andy Warhol*, 1978. This exhibition later travelled to Columbus, Columbus Gallery of Fine Arts.

Calgary, Museum of Contemporary Art Calgary, *Andy Warhol: The Athlete Series*, 2013.

Burlington, Robert Hull Fleming Museum, University of Vermont, *Andy Warhol's Athletes*, 2013.

Dayton, Dayton Art Institute, *Andy Warhol: Athletes and The Art of Sport, Highlights from the Collection of the Dayton Art Institute*, 2013.

Reno, Nevada Museum of Art, *Andy Warhol: Athletes*, 2013-2014.
San Antonio, San Antonio Museum of Art, *Andy Warhol: The Athletes*, 2014.
Oklahoma City, The Oklahoma City Museum of Art, *Warhol: The Athletes*, 2015.

LITERATURE:

N. Printz and S. King-Nero (eds.), *The Andy Warhol Catalogue Raisonné: Paintings 1976-1978*, vol. 5A, New York 2018, p. 362, no. 3738 (illustrated in colour, p. 355).



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(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

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

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

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

2 TAXES

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

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

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price (in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

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

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

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

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

(a) This additional **warranty** does not apply to:

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

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

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

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

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

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

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

3 YOUR WARRANTIES

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

(b) where you are bidding on behalf of another person, you warrant that: (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

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

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

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

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

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

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

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

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

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

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

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

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

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) 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.

(f) Gold

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

(g) Jewellery over 50 years old

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

(h) Watches

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

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRTISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

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.
†	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.
Ø	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 † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (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.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU 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.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

- We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
- No VAT amounts or Import VAT will be refunded where the total refund is under £100.
- To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

- buyer (as applicable) must:
- 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**
 - 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.
- 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.
- 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.
- 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.
- All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

o	Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.	□	Bidding by interested parties.	ψ	Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.
Δ	Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.	λ	Artist's Resale Right. See Section D3 of the Conditions of Sale.	†, *, Ω, α, ‡	See VAT Symbols and Explanation.
◆	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.	•	Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.	■	See Storage and Collection Page.
		~	Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.		

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.

o◆ **Third Party Guarantees/Irrevocable bids**

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the 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 □. 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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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, 9.00am to 4.30pm.

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 is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.



MOMART

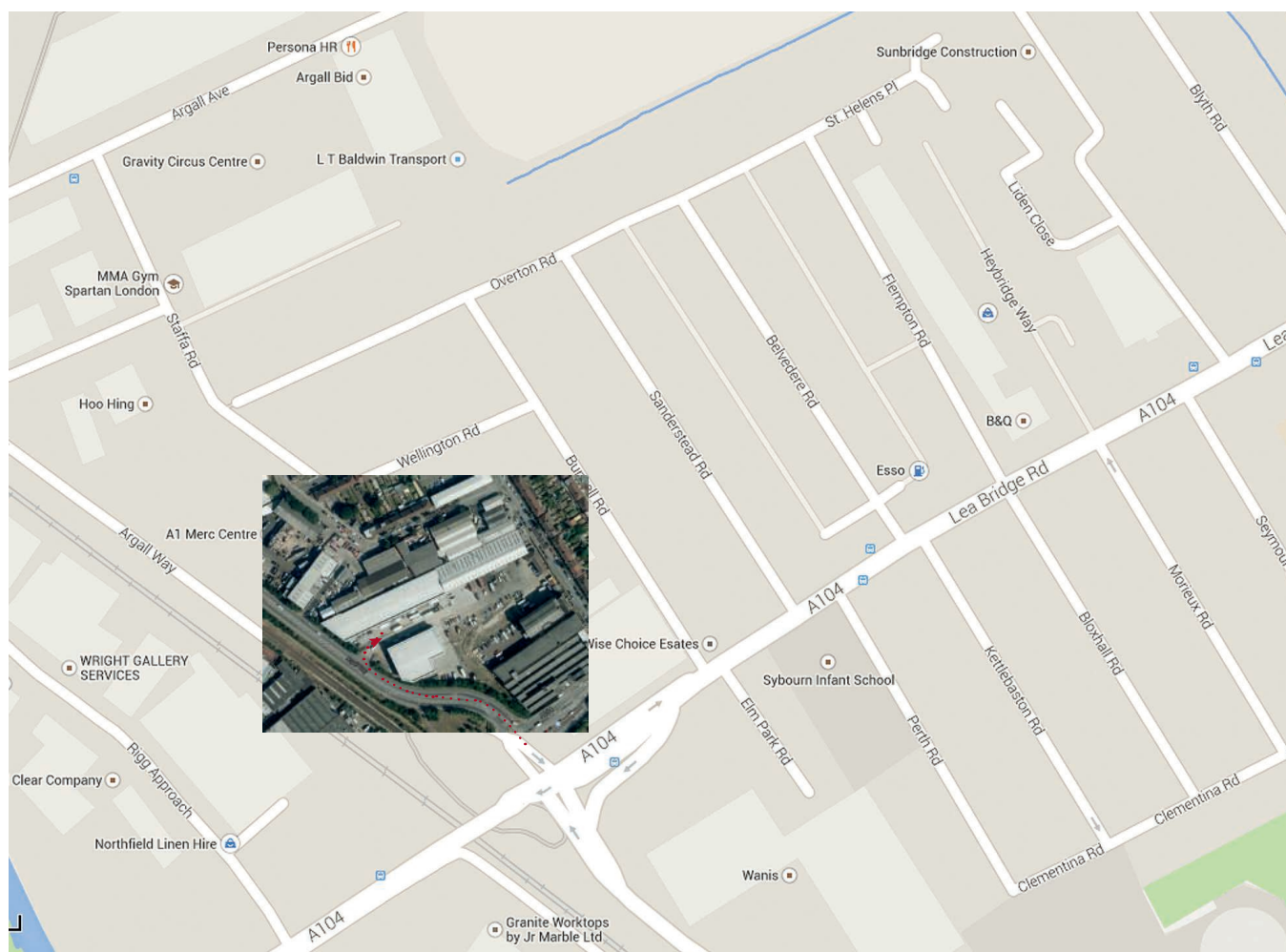
Moved by Art

Units 9-12, E10 Enterprise Park,
Argall Way, Leyton,

London E10 7DQ

Tel: +44 (0)20 7426 3000

Email: pcandauctionteam@momart.co.uk



ILLUSTRATIONS

FRONT COVER:

LOT 8

Andy Warhol, *Muhammad Ali*, 1977

Artwork: © 2020 The Andy Warhol Foundation
for the Visual Arts, Inc. / Licensed by DACS,
London.

FRONT FLAP:

LOT 24

Andy Warhol, *Knives*, 1982 (detail)

INSIDE FRONT COVER/FRONTISPIECE ONE:

LOT 10

Bridget Riley, *Gaillard*, 1989 (detail)

FRONTISPIECE TWO:

LOT 6

Jean Dubuffet, *Panorama*, 1978 (detail)

FRONTISPIECE THREE:

LOT 19

Gerhard Richter, *Sternbild (Constellation)*, 1969
(detail)

FRONTISPIECE FOUR:

LOT 30

Jean-Michel Basquiat, *The Mosque*, 1982 (detail)

FRONTISPIECE FIVE:

LOT 14

Thomas Schütte, *Stahlfrau No. 8*, 2003

FRONTISPIECE SIX:

LOT 11

David Hockney, *Walnut Trees*, 2006 (detail)

FRONTISPIECE SEVEN:

LOT 9

Andy Warhol, *Flowers*, 1964 (detail)

FRONTISPIECE EIGHT:

LOT 1

Jordan Casteel, *Mom*, 2013 (detail)

FRONTISPIECE NINE:

LOT 24

Andy Warhol, *Knives*, 1982 (detail)

FRONTISPIECE TEN:

LOT 22

Glenn Ligon, *Stranger #50*, 2012 (detail)

FRONTISPIECE ELEVEN:

LOT 20

Albert Oehlen,
Mission Rohrfrei (Down Periscope), 1996 (detail)

FRONTISPIECE TWELVE:

LOT 21

Christopher Wool, *Tales of Captain Black*, 2000
(detail)

FRONTISPIECE THIRTEEN:

LOT 16

Günther Förg, *Untitled*, 2007 (detail)

FRONTISPIECE FOURTEEN:

LOT 31

Jean-Michel Basquiat, *Untitled*, 1982 (detail)

FRONTISPIECE FIFTEEN:

LOT 39

Gerhard Richter, *Umgeschlagenes Blatt (Turned Sheet)*, 1966 (detail)

FRONTISPIECE SIXTEEN:

LOT 32

Yoshitomo Nara, *Dead of Night*, 2004 (detail)

FRONTISPIECE SEVENTEEN:

LOT 7

Ed Ruscha, *Raging, Psychotic*, 1989 (detail)

OPPOSITE PAGE:

LOT 43

Cecily Brown, *Girl Trouble*, 1999 (detail)

INSIDE BACK COVER:

LOT 18

Günther Förg, *Untitled*, 1990 (detail)

BACK FLAP:

LOT 19

Gerhard Richter, *Sternbild (Constellation)*, 1969
(detail)

BACK COVER:

LOT 15

Sigmar Polke, *Untitled*, 2000

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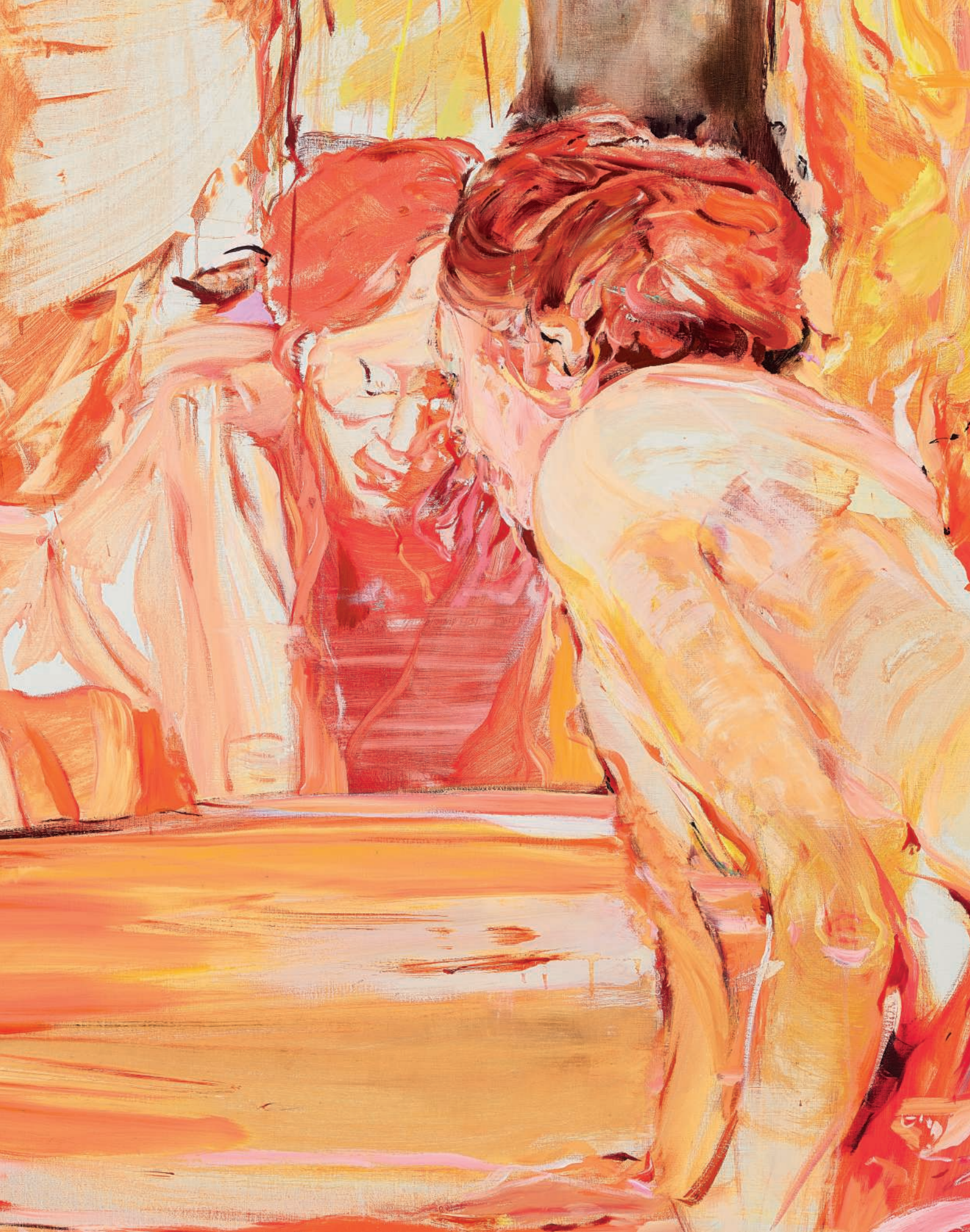
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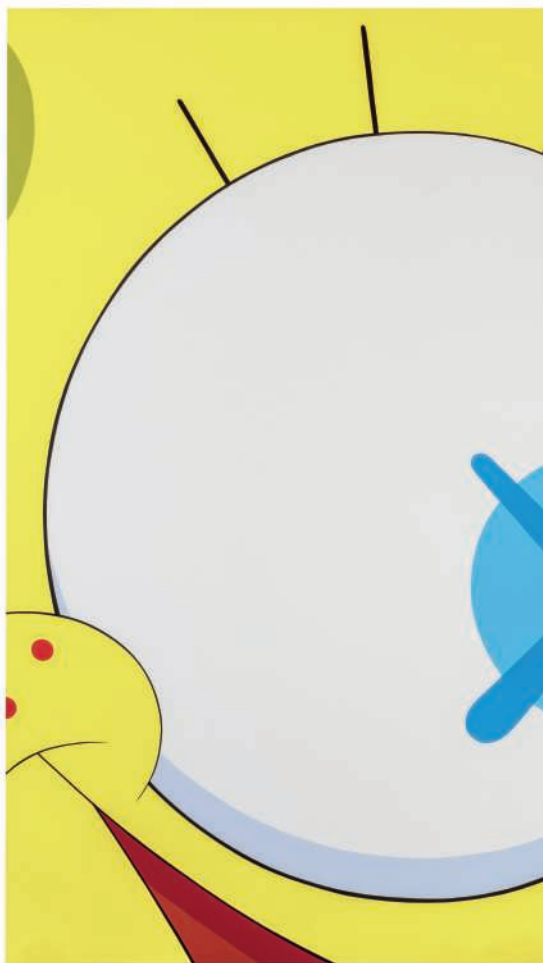
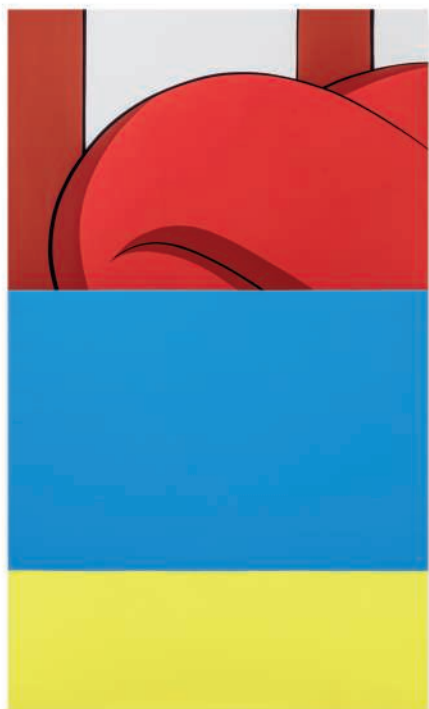
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KAWS (B. 1974)
Untitled
 acrylic on canvas
 213.4 × 121.9 cm. (84 × 48 in.)
 Executed in 2011
 HK\$5,500,000-8,500,000
 US\$700,000-1,000,000

20TH CENTURY & CONTEMPORARY ART EVENING SALE

Hong Kong, 19 March 2020

VIEWING

16-19 March 2020
 5/F, Pedder Building, 12 Pedder Street
 Central, Hong Kong

AUCTION

The James Christie Room
 22/F, Alexandra House, 18 Chater Road
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ANDY WARHOL (1928-1987)

Jackie

signed and dated 'Andy Warhol 64' (on the overlap)

acrylic and silkscreen ink on canvas

20 x 16 in. (50.8 x 40.6 cm.)

Painted in 1964.

\$600,000 – 800,000

POST-WAR TO PRESENT

New York, 5 March 2020

VIEWING

28 February – 4 March 2020

20 Rockefeller Plaza New York, NY 10020

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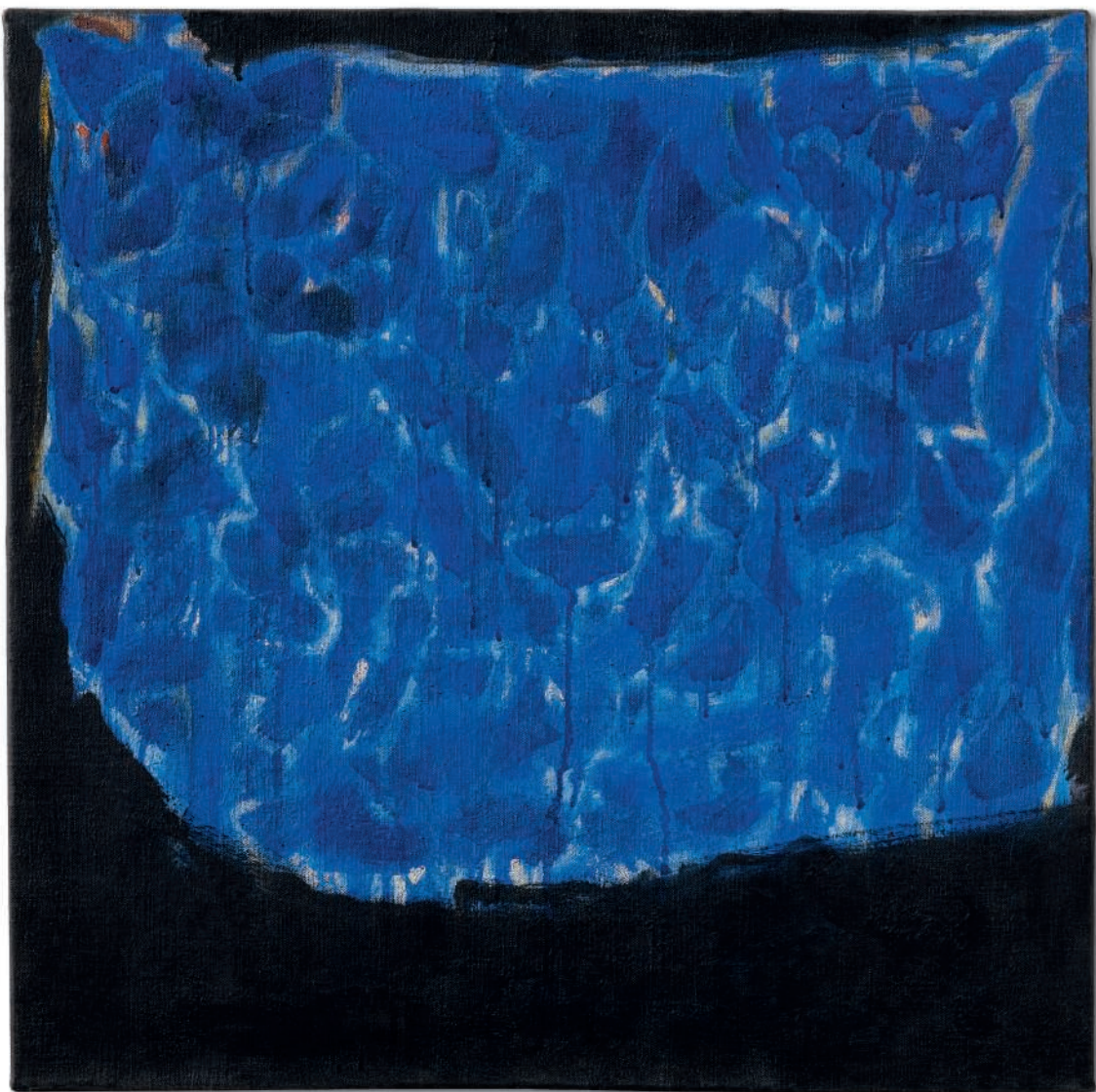
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Property from a Private Italian Collection
SAM FRANCIS (1923-1994)
Blue and Black
oil on canvas
21¼ x 21¼in. (55.2 x 55.2cm.)
Painted in 1954

POST-WAR & CONTEMPORARY ART DAY AUCTION

London, 13 February 2020

VIEWING

8 - 12 February 2020
8 King Street
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The Property of a Gentleman, formerly from the Collection of Wolfgang Joop

TAMARA DE LEMPICKA (1898-1980)

Portrait de Marjorie Ferry

signed 'LEMPICKA.' (lower left)

oil on canvas

39 $\frac{3}{8}$ x 25 $\frac{5}{8}$ in. (100 x 65 cm.)

Painted in 1932

£8,000,000 - 12,000,000

IMPRESSIONIST & MODERN EVENING SALE

London, 5 February 2020

VIEWING

30 January - 5 February 2020

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Property from a Private European Collection
 RENÉ MAGRITTE (1898-1967)

A la rencontre du plaisir

signed 'Magritte' (upper right); inscribed "À LA RENCONTRE DU PLAISIR" (on the reverse)

oil on canvas

18 $\frac{7}{8}$ x 21 $\frac{5}{8}$ in. (46 x 55 cm.)

Painted in 1962

£8,000,000 – 12,000,000

THE ART OF THE SURREAL EVENING SALE

London, 5 February 2020

VIEWING

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 London SW1Y 6QT

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ALIGHIERO BOETTI (1940-1994)

Senza titolo (Uno nove sette otto)

embroidery

91 x 98cm

Executed in 1978

€350,000-500,000

THINKING ITALIAN MILAN

Milan, 8-9 April 2020

VIEWING

3-7 April 2020

Palazzo Clerici, Via Clerici 5

Milan

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STEVEN PARRINO (1958-2005)

Entropic derelict

oil and enamel on canvas

18 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (46 x 46cm.)

Executed in 1991

INTO THE FOLD

A PRIVATE-SELLING EXHIBITION

London, 30 January - 14 February 2020

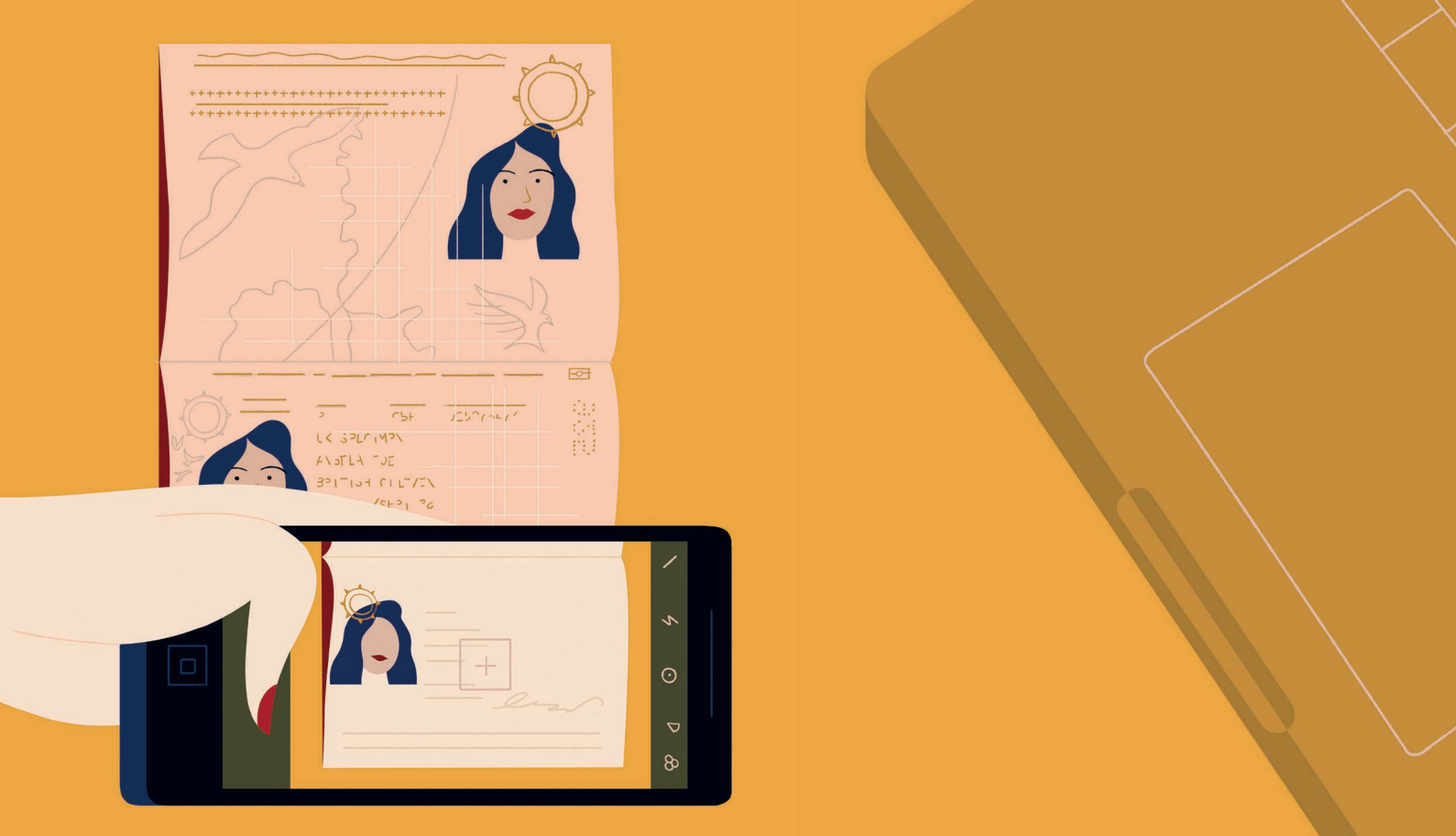
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SALE NUMBER: 18362

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

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

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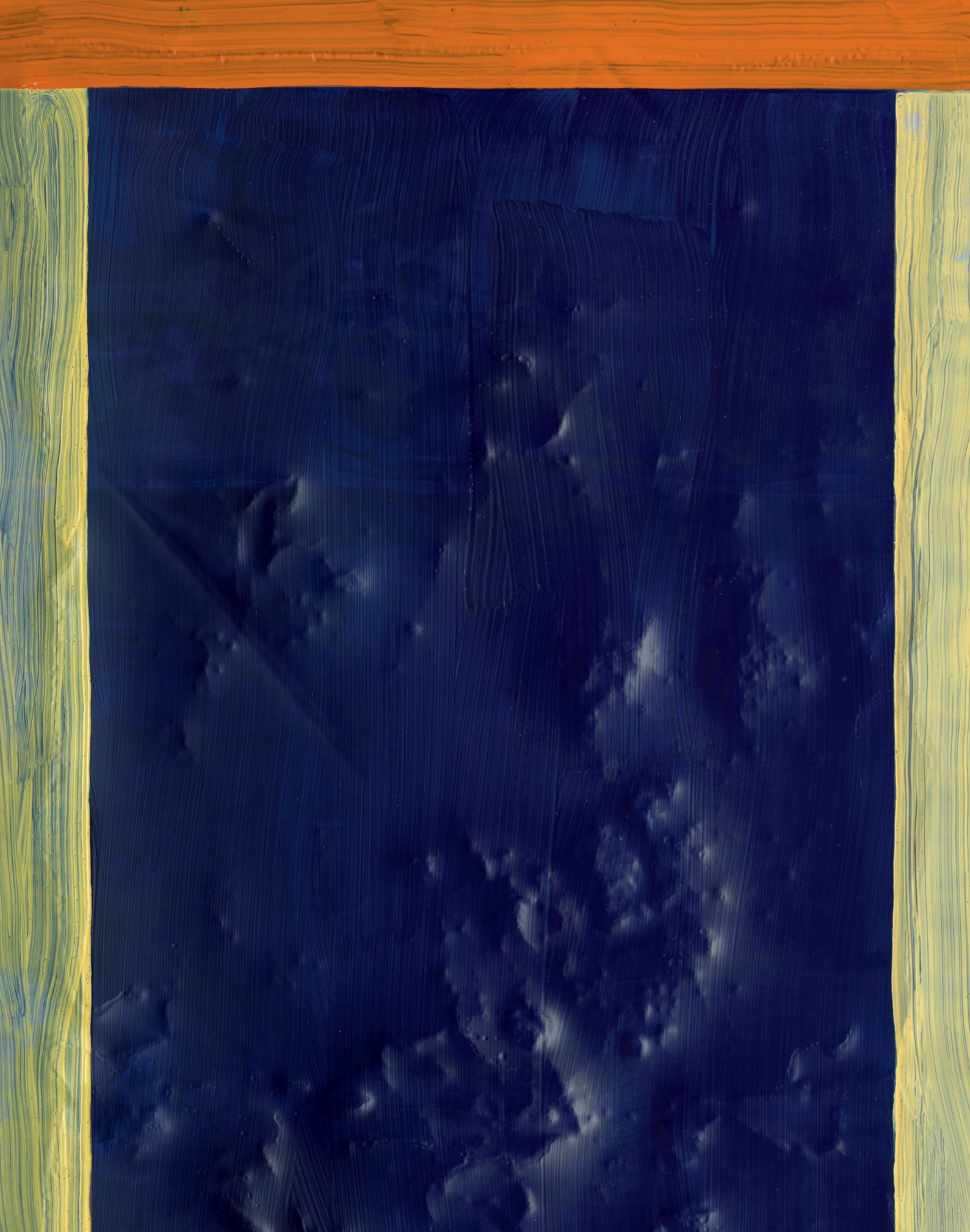
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