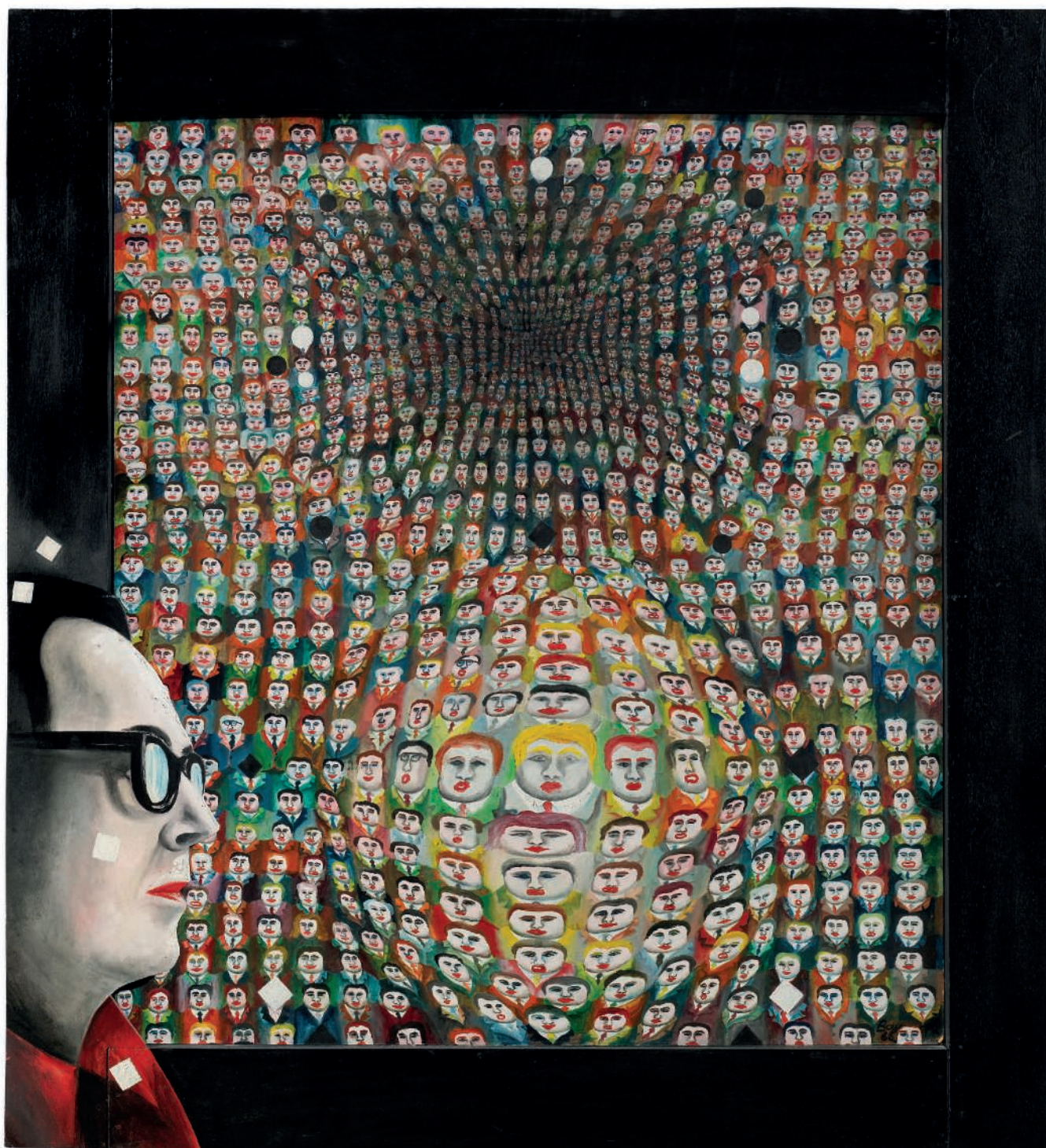
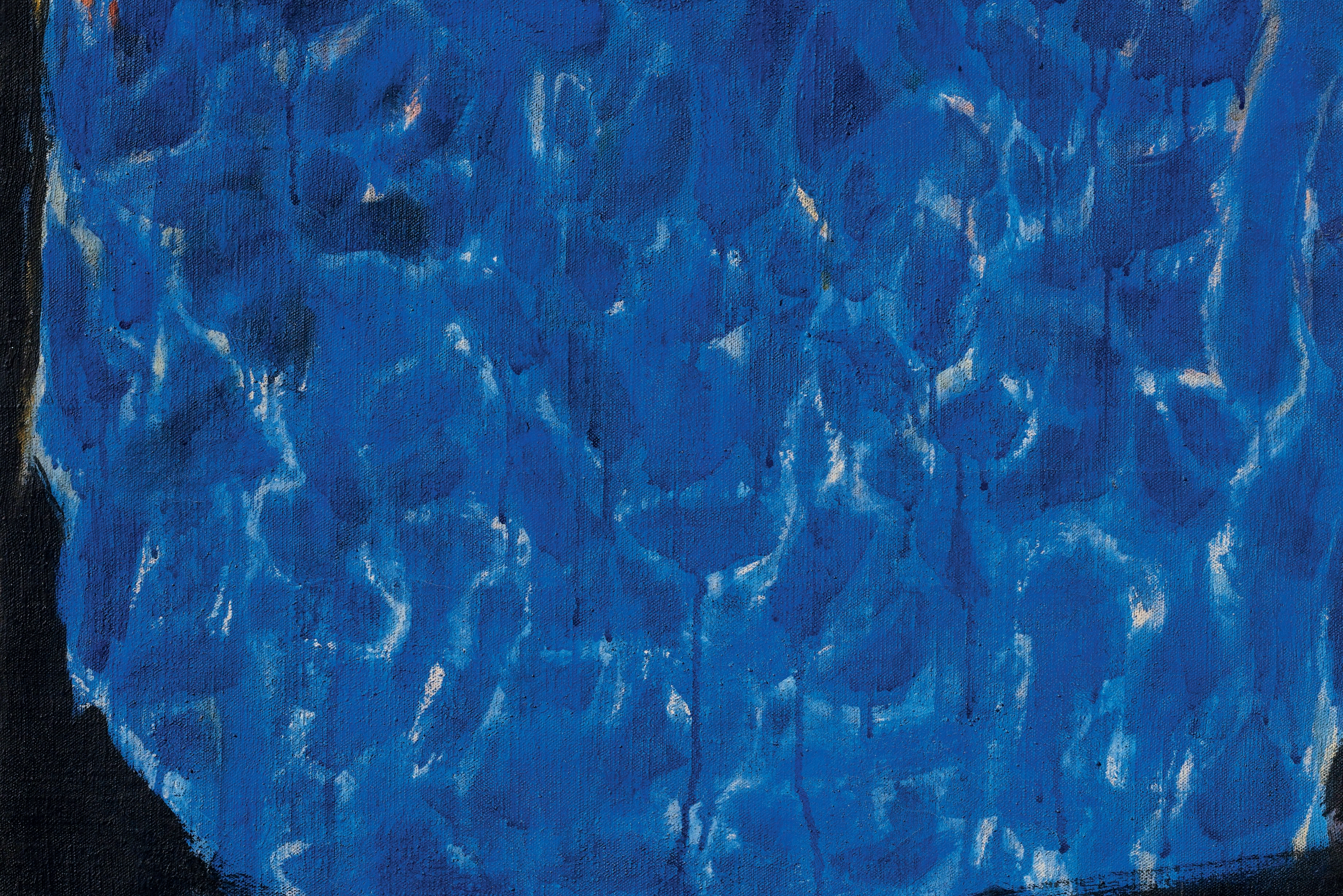


POST-WAR AND CONTEMPORARY ART
DAY SALE



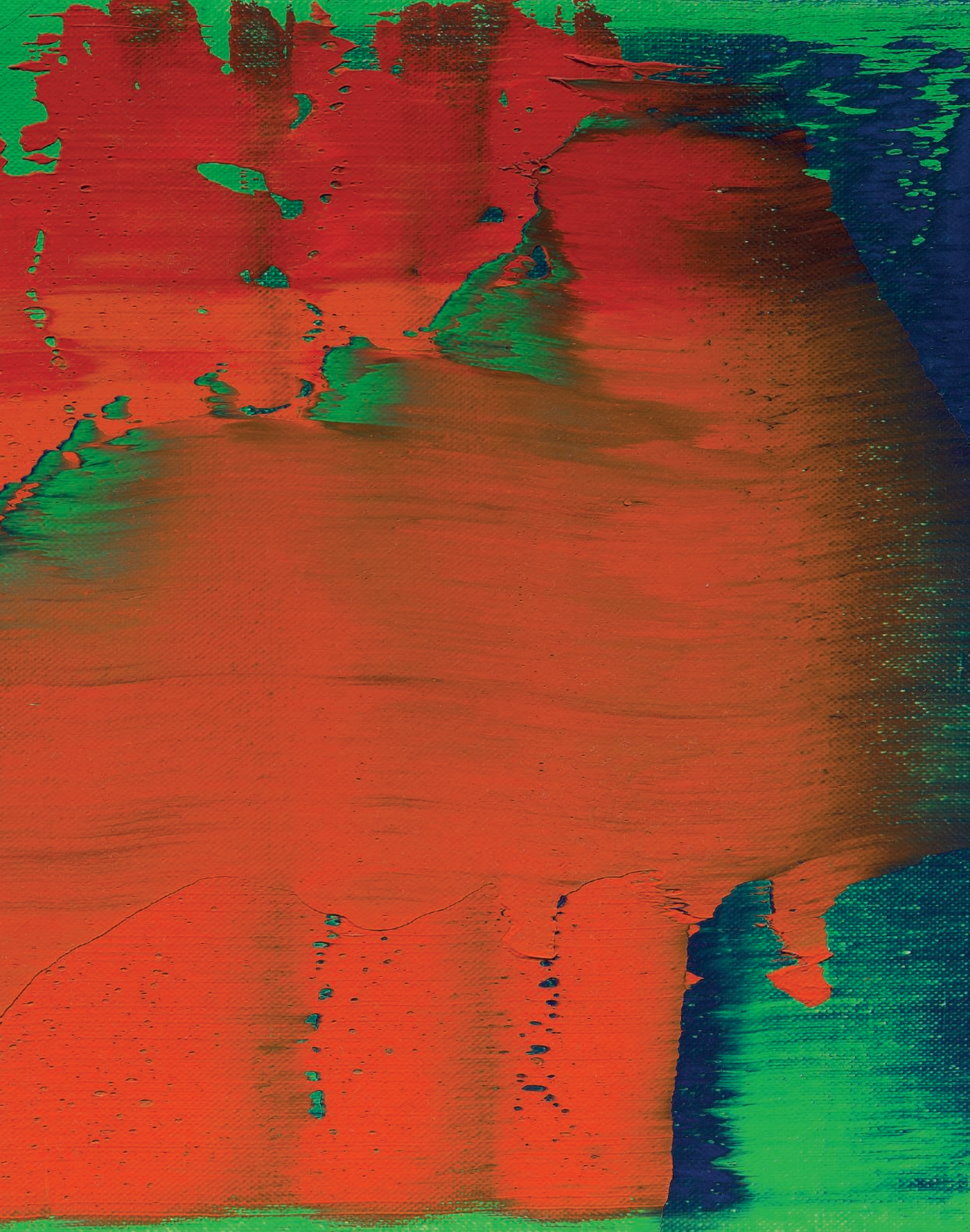
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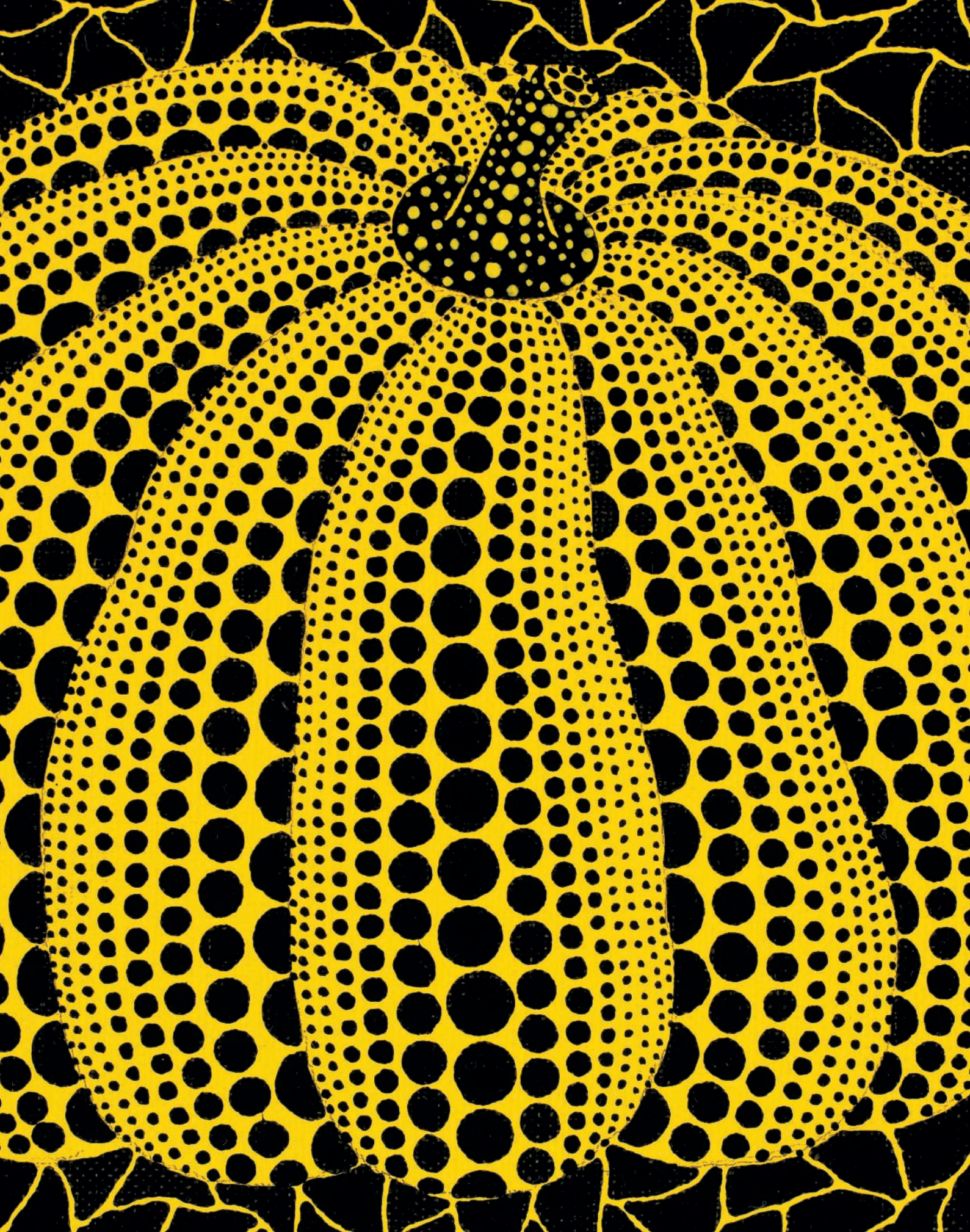


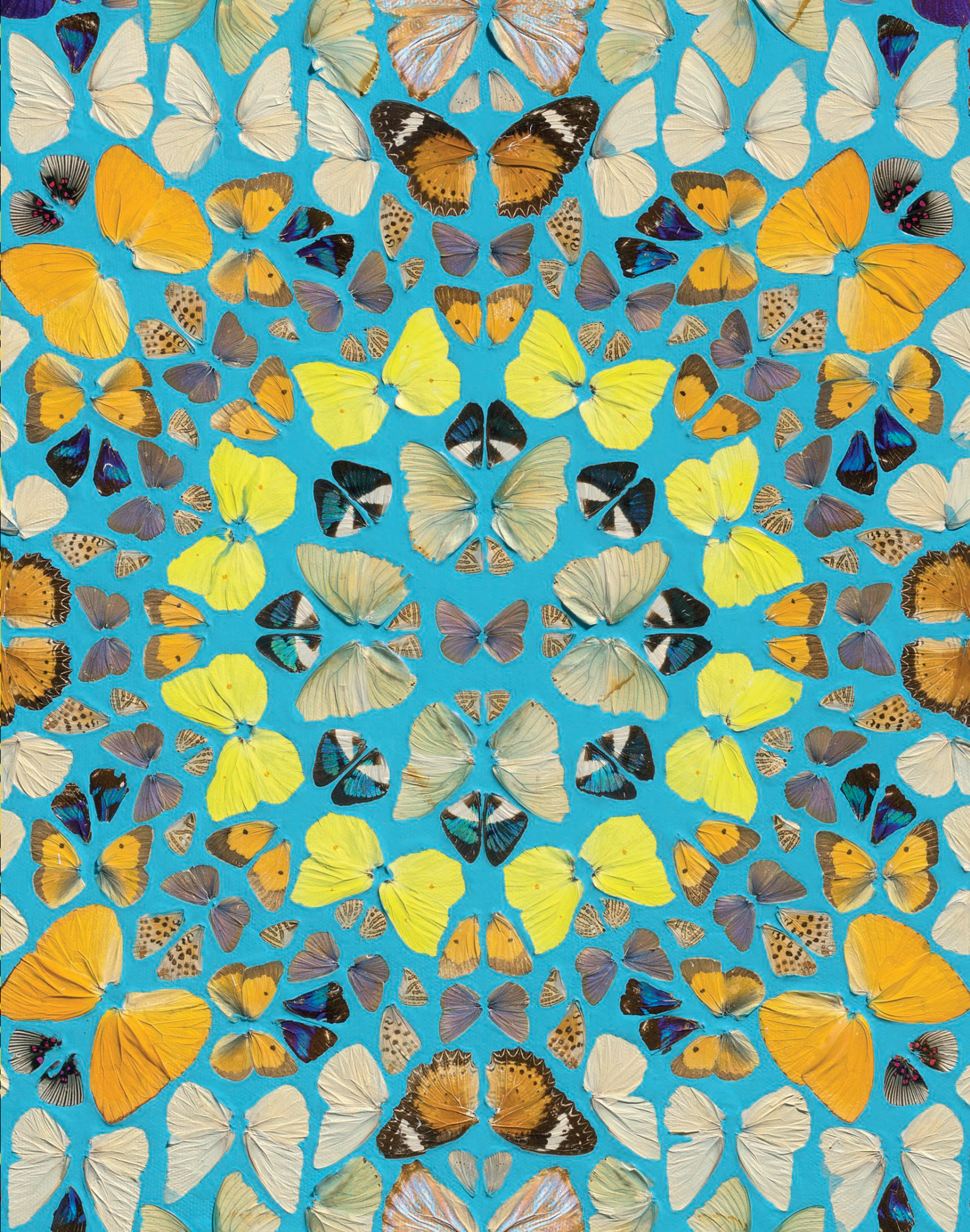














POST-WAR AND CONTEMPORARY ART DAY SALE

AUCTION

Thursday 13 February 2020

at 1.00 pm

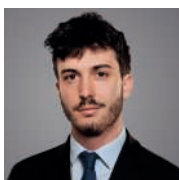
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Saturday	8 February	12:00 pm – 5:00 pm
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Monday	10 February	9:00 am – 4:30 pm
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Wednesday	12 February	9:00 am – 3:00 pm

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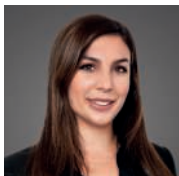
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+44 (0)20 7389 2866
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+44 (0)20 7389 2414
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Jeremy Morrison and Arlene Blankers

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For storage and collections, please refer to page 283

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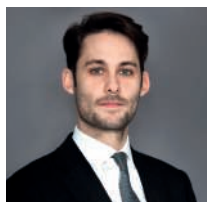
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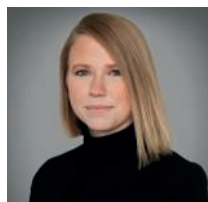


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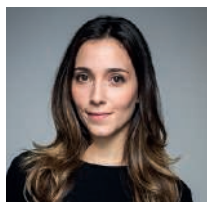
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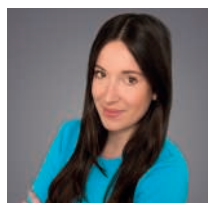
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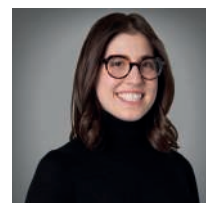
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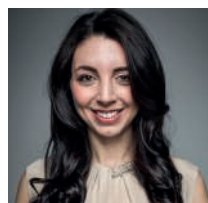
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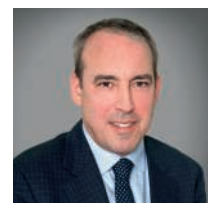
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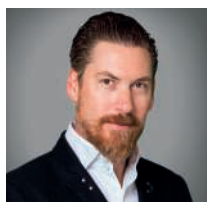
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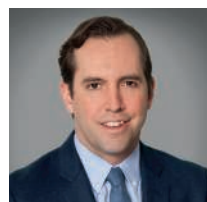
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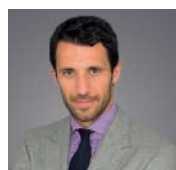


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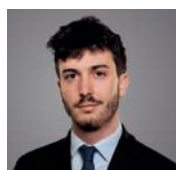
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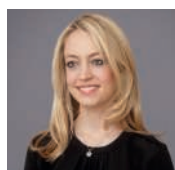
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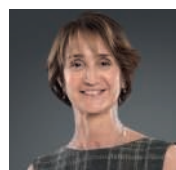
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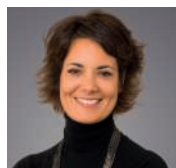
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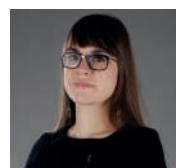
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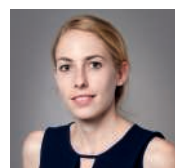
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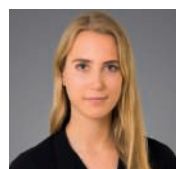
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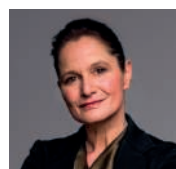
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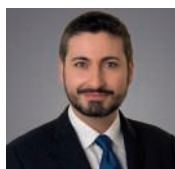
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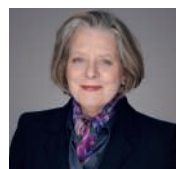
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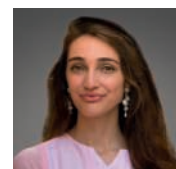
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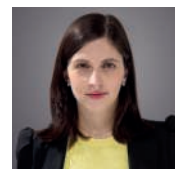
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Deputy Chairman, Post
War & Contemporary,
Europe





λ101

JULIE CURTISS (B. 1982)

The Weaning

signed, titled and dated 'The Weaning, 2018 Julie Curtiss' (on the reverse)
acrylic and oil on canvas
26½ x 20½in. (66.5 x 51cm.)
Painted in 2018

£50,000-70,000
US\$65,000-91,000
€59,000-82,000

PROVENANCE:

T293, Rome.

Acquired from the above by the present owner.

EXHIBITED:

T293, Rome, *Predatory Behaviour* - Julie Curtiss, Petrit Halilaj, Lin May Saeed, Virginia Russolo, Lorenzo Scotto di Luzio, Sophie Vallance, 2018.



λ102

GENIEVE FIGGIS (B. 1972)

17th Century Family

signed and dated 'Genieve Figgis 2018' (on the reverse)

acrylic on canvas

39% x 55%in. (100 x 140cm.)

Painted in 2018

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Almine Rech Gallery, Paris.

Acquired from the above by the present owner.

EXHIBITED:

Dijon, Consortium Museum, *Genieve Figgis: L'Almanach*, 2018.



λ*103

CAROLINE WALKER (B. 1982)

Desayuno

signed, titled and dated 'DESAYUNO Caroline Walker 2017' (on the reverse)

oil on linen

74¾ x 90½in. (190 x 230cm.)

Painted in 2017

£18,000-25,000

US\$24,000-32,000

€22,000-29,000

PROVENANCE:

Anat Ebgi Gallery, Los Angeles.

Acquired from the above by the present owner.

EXHIBITED:

Los Angeles, Anat Ebgi Gallery, *Caroline Walker*, 2018.

TSCHABALALA SELF

IN FOCUS

‘The fantasies and attitudes surrounding the black female body are both accepted and rejected within my practice, and through this disorientation, new possibilities arise, I am attempting to provide alternative, and perhaps fictional, explanations for the voyeuristic tendencies towards the gendered and racialized body; a body which is both exalted and abject’

- Tschabalala Self

Tschabalala Self reimagines and narrates the experience of black female bodies in compositions which are monuments to a people and culture that society so often marginalises and degrades. For *Love to Saartjie*, 2015, the artist has turned to the life of Saartjie Baartman, a South African woman exhibited as the Hottentot Venus to 19th-century European audiences. Put on display for curious onlookers, Baartman was made into an inhuman object of fascination. Self’s *Love to Saartjie*, instead, celebrates her humanity; as the artist explained, ‘I recognize her as a real person and in making that painting I wanted to

picture a young woman. Not an object, not a corpse’ (T. Self, quoted in J. Mahmoud, ‘Tschabalala Self’s Avatars of Black Womanhood’, *Hyperallergic*, 4 March 2019). Similarly, *Colored 2*, 2015, venerates a voluptuous body. By rendering its figure as an icon, Self’s richly layered composition uses texture both compositionally and as a symbol of her subject’s complex identity. Partially inspired by her mother’s sewing, she incorporates fabric swatches into her dimensional compositions. Her ‘avatars transcend subjectivity’ by finding power in a variable, transformative embodiment (T. Self, quoted in J. Mahmoud,

‘Tschabalala Self’s Avatars of Black Womanhood’, *Hyperallergic*, 4 March 2019). Born in Harlem, New York, Self studied at Bard and then the Yale School of Art. Her trenchant criticism of the portrayal of women of colour has ensured that her own rise has been swift, and in the past few years she has had solo exhibitions at Parasol Unit Foundation for Contemporary Art, London, the Frye Art Museum, Seattle, and the Hammer Museum, Los Angeles, among others. Currently, she has a solo exhibition at the Institute of Contemporary Art, Boston.



PROPERTY OF A PRIVATE COLLECTOR

***104**

TSCHABALALA SELF (B. 1990)

Colored 1

signed, titled and dated "'Colored 1" tschabalala self 2015' (on the reverse)

oil, acrylic and gouache on monotype on paper

41¼ x 29¾ in. (104.8 x 75.6cm.)

Executed in 2015

£25,000-35,000

US\$33,000-45,000

€30,000-41,000

PROVENANCE:

Thierry Goldberg Gallery, New York.

Irena Hochman Fine Art, New York.

Acquired from the above by the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY OF A PRIVATE COLLECTOR

***105**

TSCHABALALA SELF (B. 1990)

Love to Saartjie

signed and dated 'tschabalala self 2015' (on the stretcher)

oil and acrylic on stitched canvas collage on dyed canvas

66 x 26in. (167.6 x 66cm.)

Executed in 2015

£50,000-70,000

US\$65,000-91,000

€59,000-82,000

'I'm depicting the black female body in new ways, where the body is abstracted or exaggerated. I'm seeing how people respond to that imagery and also how that imagery affects me. I feel like everyone's body signifies something culturally; people's bodies and appearances are used as symbols and signifiers the same way that language or any other symbol can be used'

- Tschabalala Self

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Seattle, The Frye Art Museum,
Tschabalala Self, 2019, p. 4.





λ106

IDA EKBLAD (B. 1980)

Untitled

signed with the artist's initials 'I.E.' (lower right)

oil on linen

78¾ x 63in. (200 x 160cm.)

Painted in 2011

£12,000-18,000

US\$16,000-23,000

€15,000-21,000

PROVENANCE:

Greene Naftali Gallery, New York.

Private Collection, Europe (acquired from the above).

Anon. sale, Christie's London, 29 September 2016, lot 44.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Greene Naftali Gallery, *Ida Ekblad*, 2011.

LITERATURE:

H. Amirsadeghi and S. Braine, *Nordic Contemporary: Art from Denmark, Finland, Iceland, Norway, Sweden*, London 2014 (illustrated in colour, p. 119).



*107

EDDIE MARTINEZ (B. 1977)

El Barto

signed with the artist's initials and dated 'EM. 2015' (upper right)
oil, silkscreen ink and spray paint on canvas
72 x 60 in. (182.9 x 152.3 cm.)
Executed in 2015

PROVENANCE:
Kohn Gallery, Los Angeles.
Acquired from the above by the present owner in 2015.

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



***108**

TOMOO GOKITA (B. 1969)

Pig Breeding

signed, titled and dated 'PIG BREEDING Tomoo Gokita 2012'

(on the reverse)

acrylic and gouache on canvas

17½ x 21in. (45.4 x 53.3cm.)

Executed in 2012

£18,000-25,000

US\$24,000-32,000

€22,000-29,000

PROVENANCE:

Bill Brady Gallery, Miami.

Private Collection.

Acquired from the above by the present owner.

EXHIBITED:

Miami, Bill Brady Gallery, *Tomoo Gokita: Secret Life*, 2012.



***109**

LUCAS ARRUDA (B. 1983)

Untitled

oil on canvas
9½ x 11⅞ in. (24 x 30cm.)
Painted in 2011

£50,000-70,000
US\$65,000-91,000
€59,000-82,000

PROVENANCE:

Mendes Wood DM, São Paulo.

Acquired from the above by the present owner in 2011.



110

SHARA HUGHES (B. 1981)

Water Tower

signed, inscribed and dated 'Shara Hughes 2007 Vermont'
(on the reverse)
acrylic, metallic paint, spray enamel and glitter on canvas
48 x 50in. (122 x 127cm.)
Executed in 2007

£20,000-30,000
US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Rivington Arms, New York.
Private Collection, Los Angeles.
Private Collection.
Anon. sale, Phillips New York, 26 September 2018, lot 6.
Acquired at the above sale by the present owner.

EXHIBITED:

New York, Rivington Arms, *Everything, Always*, 2007.



2111

HAROLD ANCART (B. 1980)

Untitled (Seascape)

oilstick on paper, in artist's frame
25 $\frac{7}{8}$ x 31 $\frac{1}{4}$ in. (65.8 x 80.7cm.)
Executed in 2014

£40,000-60,000
US\$52,000-78,000
€47,000-70,000

PROVENANCE:

Xavier Hufkens, Brussels.

Acquired from the above by the present owner in 2014.

PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION

*112

DANA SCHUTZ (B. 1976)

Set Up

signed and dated 'Dana Schutz 2007' (on the reverse)
oil on canvas with velvet
72 x 90¼in. (182.9 x 229.2cm.)
Executed in 2007

£80,000-120,000

US\$110,000-160,000

€94,000-140,000

‘Images can be used like material and not just as appropriation or pastiche; they can be more slippery and nuanced. When they actually begin to play off each other and open up new meanings, it can be the best feeling in the world’

- Dana Schutz

PROVENANCE:

Zach Feuer Gallery, New York.

Acquired from the above by the present owner
in 2007.

Partially obscured by black, oblong forms, two nude models pose candidly within a Wunderkammer in paint in Dana Schutz’s *Set Up*, 2007. The scene overflows with objects: a plaster bust, a woven basket, a regal pineapple surrounded by a cornucopia of fruit. In the background, a turquoise curtain tumbles dramatically to expose a blackened chamber. Rendered in vibrant, sunny tones, Schutz’s *tableau* offers up a scene of artistic process, a meta picture within the larger work: in the foreground, a blue blanket reveals a platform onto which the models have arranged themselves, preparing for their portrait. Schutz often structures her paintings around hypothetical conditions about which a drama can be imagined and enacted. Operating

as both subject and backdrop, *Set Up* calls out for a plot, and how stories function in images is a fundamental consideration for the artist: ‘I think it’s interesting how narrative works in a painting – it’s not dictated in real time, but it does have its own time. Because paintings are typically still, it’s awkward to think of them as time-based, and it might be easier to think of a painting as fictional rather than narrative’ (D. Schutz quoted in conversation with J. Earnest, *Brooklyn Rail*, June 2012). Schutz’s revels in her powers as a creator of worlds, be they caustic, humorous or grotesque. If *Set Up* contemplates the act of painting, then the artist has fashioned herself simultaneously its maker and chief protagonist.



PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION

113

HAMRA ABBAS (B. 1976)

Lessons on Love

acrylic on high-density resin and wood
88% x 38% x 62%in. (225 x 98 x 159cm.)
Executed in 2007-2008, this work is
number two from an edition of two,
plus one artist's proof

£10,000-20,000

US\$13,000-26,000

€12,000-23,000

PROVENANCE:

Acquired directly from the artist by the
present owner.

EXHIBITED:

Istanbul, Istanbul Foundation for Culture and
Arts, *10th International Istanbul Biennial: Not
Only Possible but Also Necessary; Optimism in
the Age of Global War*, 2007 (another version
exhibited, illustrated in colour, p. 292).
Ludwigshafen am Rhein, Wilhelm-Hack-
Museum, *LIEBE / LOVE*, 2014.

LITERATURE:

A. Dawood & S. Pereira (eds.), *Hamra Abbas:
Object Lessons*, Singapore 2009, p. 68
(another version illustrated in colour, p. 48).





114

TALA MADANI (B. 1981)

(i) *Orange Burn*

titled 'orange burn' (on the overlap); signed in Farsi (on the reverse)
oil and ballpoint pen on canvas
9 $\frac{5}{8}$ x 11 $\frac{1}{8}$ in. (24.4 x 30.2cm.)
Executed in 2006

(ii) *Burning Hair*

signed in Farsi and dated '06' (on the overlap)
oil on canvas
9 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (25.2 x 25.2cm.)
Executed in 2006

£20,000-30,000
US\$26,000-39,000
€24,000-35,000

(iii) *Pull Over*

titled 'pull over' (on the stretcher); signed in Farsi and dated '07' (on the reverse)
oil and crayon on canvas
12 x 8 $\frac{7}{8}$ in. (30.5 x 22.5cm.)
Executed in 2007

(iv) *Pink Cake*

signed in Farsi and dated '06' (on the stretcher)
oil on canvas
8 x 9 $\frac{1}{2}$ in. (20.3 x 24cm.)
Executed in 2006

PROVENANCE:

(i) Lombard Freid Gallery, New York.
Private Collection (acquired from the above).
Anon. sale, Phillips London, 11 April 2013, lot 18.
Acquired at the above sale by the present owner.
(ii-iv) Pilar Corrias, London.
Acquired from the above by the present owner in 2013.



*115

ABOUDIA (B. 1983)

Untitled

each: signed and signed with the artist's mark 'ABOUDIA' (lower edge)

ink, acrylic and oilstick on paper, in eighteen parts

each: 22% x 16%in. (58.2 x 41.5cm.)

Executed in 2019

£25,000-35,000

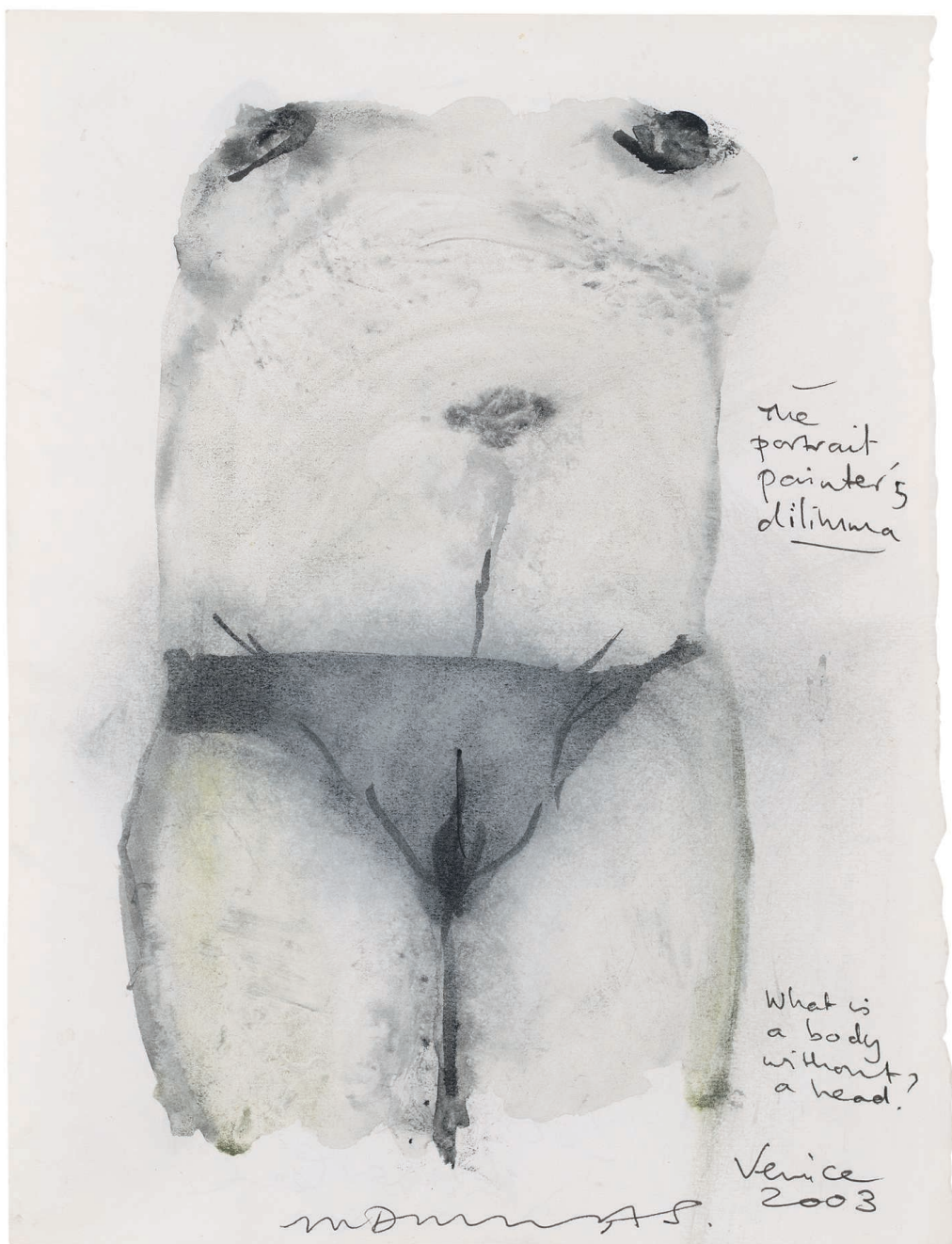
US\$33,000-45,000

€30,000-41,000

PROVENANCE:

Acquired directly from the artist by the present owner.





λ116

MARLENE DUMAS (B. 1953)

The Portrait Painter's Dilemma

signed 'M Dumas' (lower centre); titled, inscribed and dated 'The portrait painter's dilemma What is a body without a head? Venice 2003' (right edge)
ink and watercolour on paper
11¼ x 9¼ in. (30 x 23.5cm.)
Executed in 2003

£8,000-12,000
US\$11,000-16,000
€9,400-14,000

PROVENANCE:
Private Collection, Venice.
Le Case D'Arte, Milan.
Acquired from the above by the present owner.



117

JULIE MEHRETU (B. 1970)

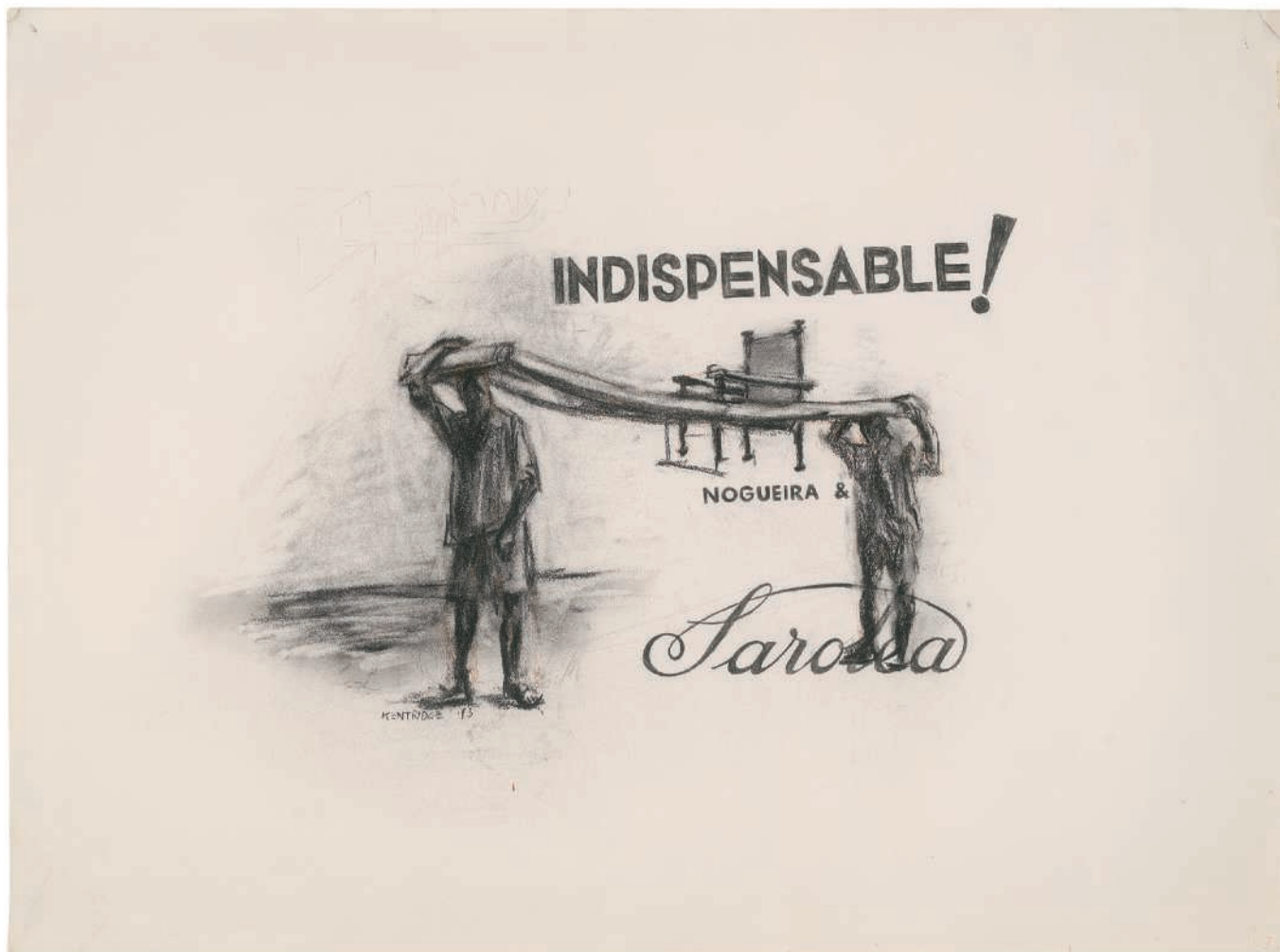
Untitled

ink on mylar paper
18¾ x 19½in. (47.6 x 50.5cm.)
Executed in 2001

£15,000-20,000
US\$20,000-26,000
€18,000-23,000

PROVENANCE:
White Cube, London.
Acquired from the above by the present owner in 2014.

EXHIBITED:
Denmark, Louisiana Museum of Modern Art, *On Line*, 2005.



118

WILLIAM KENTRIDGE (B. 1955)

Indispensable!

signed and dated 'KENTRIDGE '95' (lower left)
charcoal on paper
21 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in. (55 x 75.7cm.)
Executed in 1995

£25,000-35,000
US\$33,000-45,000
€30,000-41,000

PROVENANCE:

Private Collection (acquired directly from the artist).
Anon. sale, Sotheby's London, 8 February 2007, lot 455.
Acquired at the above sale by the present owner.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*119

WILLIAM KENTRIDGE (B. 1955)

Portrait

acrylic on wood, screws, clamps, nails, and metal wire on rotary metal stand
27 $\frac{1}{8}$ x 23 $\frac{3}{8}$ x 43 $\frac{1}{4}$ in. (69 x 60 x 110cm.)
Executed in 2009

£60,000-80,000

US\$78,000-100,000

€71,000-94,000

PROVENANCE:

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

EXHIBITED:

New York, Metropolitan Opera,
Ad Hoc: Works for The Nose, 2010.



BEN ENWONWU

IN FOCUS



Portrait of Ben Enwonwu
Photo: © Griffith J Davis, courtesy of The Ben Enwonwu Foundation

‘I will not accept an inferior position in the art world nor have my art called African because I have not correctly and properly given expression to my reality... European artists like Picasso, Braque and Vlaminck were influenced by African art. Everybody sees their art and is not opposed to it. But when they see African artists who are influenced by their European training and technique, they expect that African stick to his traditional forms even if he bends down to copying them. I do not copy traditional art’

- Ben Enwonwu

Christie's is pleased to offer two intimate works on paper by the internationally acclaimed Nigerian artist Ben Enwonwu. Renowned for his pioneering vision for African Modernism, Enwonwu sought to establish an idiom of cultural synthesis that represented a complex and multifaceted identity. Recognized from an early age for his artistic talent, he received a scholarship to study in the United Kingdom in 1944 at Goldsmiths College, Ruskin College Oxford, and the Slade School of Fine Arts, where he originally trained as a sculptor.

In 1956, Enwonwu became the first African artist commissioned to sculpt a portrait of Her Majesty, Queen Elizabeth II. He spent much of his life operating between and identifying with Nigeria and the United Kingdom, marrying Igbo and Western aesthetics in both art and cultural criticism. Enwonwu refused to be defined by a Western artistic ideal even as traces of these histories are present in his work, as seen, for example, in the pair of untitled watercolours from 1982. Eloquent and poignant, his calligraphic brushwork deftly articulates the

figures. As the artist avowed, ‘I do not copy traditional art. I like what I see in the works of people like Giacometti, but I do not copy them. I knew Giacometti personally in England, you know. I knew he was influenced by African sculptures. But I would not be influenced by Giacometti, because he was influenced by my ancestors’ (B. Enwonwu, 1989, quoted by the Ben Enwonwu Foundation). By celebrating his own cultural history, Enwonwu became a symbol of artistic autonomy whose legacy continues to empower.



λ120

BEN ENWONWU (1917-1994)

Untitled

signed and dated 'Ben Enwonwu 1989' (lower left)
gouache, ink, charcoal and watercolour on paper
29¾ x 9in. (74.5 x 23cm.)
Executed in 1989

£12,000-18,000
US\$16,000-23,000
€15,000-21,000

PROVENANCE:

Private Collection, London (acquired directly from the artist).
Thence by descent to the present owner.



λ121

BEN ENWONWU (1917-1994)

Untitled

signed and dated 'Ben Enwonwu 1989' (lower left)
gouache, ink, charcoal and watercolour on paper
29¾ x 9in. (74.5 x 23cm.)
Executed in 1989

£12,000-18,000
US\$16,000-23,000
€15,000-21,000

PROVENANCE:

Private Collection, London (acquired directly from the artist).
Thence by descent to the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY OF A PRIVATE COLLECTOR

λ*122

ANTONY GORMLEY (B. 1950)

Small Console III

incised with the artist's initials, number and date (on the underside)

cast iron

41⅞ x 8 x 6⅝in. (104 x 20 x 17.5cm.)

Executed in 2013

£150,000-250,000

US\$200,000-320,000

€180,000-290,000

PROVENANCE:

White Cube, London.

Acquired from the above by the present owner.

Antony Gormley's *Small Console III*, 2013, is part of the artist's celebrated Cast Blockworks series, for which he applies an architectural rigour to the human form. Gormley, the subject of last year's critically acclaimed solo exhibition at London's Royal Academy, is deeply invested in the relationship between a body and the space in which it moves and exists. In *Small Console III*, a succession of stacked iron cubes produces an interlocking structure suggestive of an upright human figure. Begun in 2005, the series grew out of the artist's earlier Blockworks, for which he assembled small blocks into 'physical pixelisations' (A. Gormley, quoted in *BLOCKWORKS, 2003 – 2018*). Over time, he progressed to larger and larger blocks, and in his renderings of the body as an abstract form, Gormley seeks a universality of experience

and image. As critic Skye Sherwin describes, 'Faceless or expressionless Gormley's figures may be, but their blankness is also an invitation to identify, appealing to our own experiences of the body, inner life and mortality' (S. Sherwin, 'Antony Gormley review', *The Guardian*, 16 September 2019). Forging an empathetic encounter between viewer and sculpture, Gormley invites self-reflection, situating his investigations within the long lineage of sculptural history: 'If we take the standing stone as the sort of 'Ur-sculpture', which I think it is, it is the ultimate witness of time and space and an attempt to mark the surfaces of the world with some indicator of the conscious mind' (A. Gormley, quoted in M. Iversen, 'Still Standing', *Antony Gormley: Still Standing*, exh. cat., The Hermitage State Museum, St Petersburg, 2011, p. 50).



HAEGUE YANG (B. 1971)

Kimono Temple

clothing rack on casters, venetian blinds, darklight louver,
lightbulbs and cable, cleaning sponges, plate and plastic ball
with dried garlic and seashells

65¾ x 44½ x 38⅝in. (167 x 113 x 98cm.)

Executed in 2010

£30,000-50,000

US\$39,000-65,000

€36,000-58,000

PROVENANCE:

Galerie Wien Lukatsch, Berlin.

Acquired from the above by the present owner.

EXHIBITED:

Bregenz, Kunsthhaus Bregenz, *Arrivals: Haegue Yang*, 2011
(illustrated in colour).

Haegue Yang is known for her dazzling, dizzying multimedia installations. In *Kimono Temple*, 2010, two venetian blinds – the artist's most recognizable motif – swing and cascade gracefully, inviting viewers to constantly re-negotiate their relationship to the work. Indeed, central to Haegue's hybrid practice is the idea of exchange, and she uses philosophical and spiritual ideas as alchemy to transform quotidian materials and negate their assumed meanings. As she explained, 'My driving interests and motivations are often concrete, but my artistic language is one of abstraction... Circulating around the installation becomes an experience of 'blind' or 'silent' communication, a negation of acquired knowledge and the opening of a new

space, a position of uncertainty that enables a discovery and a shift in perspective. I see this as manoeuvring the rules of experience, and it has become an important aspect of my blind installations' (H. Yang interviewed by A. Dickie, 'Haegue Yang in Conversation (Part One)', *Ocula*, 21 August 2014). Born in South Korea, Haegue has shown at the Centre Georges Pompidou, Paris, the New Museum, New York, Documenta 13, Kassel, among others and, in 2009, she represented South Korea at the 53rd Venice Biennale; currently, her exhibition, *Handles*, is on view at the Museum of Modern Art, New York, as part of the recently renovated museum's opening season.



THOMAS HOUSEAGO (B. 1972)

Woman

Tuf-Cal, hemp, iron rebar and graphite
85 x 28 x 32¼in. (216 x 71 x 82cm.)
Executed in 2007

£100,000-150,000

US\$130,000-190,000

€120,000-180,000

‘Sculpture is both terrifying and reassuring at the same time because it’s giving form, it’s giving space, to these things we feel, these things we dream about, these fears’

– Thomas Houseago

PROVENANCE:

Michael Werner, New York.
Private Collection, U.S.A. (acquired from the above in 2010).
Anon. sale, Sotheby's New York, 13 May 2015, lot 547.
Acquired at the above sale by the present owner.

EXHIBITED:

Oxford, Modern Art Oxford and Ashmolean Museum of Art and Technology, *Thomas Houseago: What Went Down*, 2010-2011, p. 234 (illustrated in colour, p. 48).

Thomas Houseago’s *Woman*, 2007, is a towering colossus, a roughly hewn idol. Constructed out of hemp and rebar, the figure is both fragile and resilient, a duality reinforced in her bent posture. Included in the artist’s 2011 exhibition at Modern Art Oxford and the Ashmolean Museum of Art and Archaeology, the first significant solo exhibition of his career, *Woman* reveals Houseago’s deft manipulation of a raw materiality. For Houseago, evidence of making is a fundamental theme: ‘I am strongly of the opinion that one of the powerful elements of sculpture is that it shows the presence of a body. Even if you aren’t making a figure, an element of performance occurs and you see the results of that’ (T. Houseago quoted in A. O’Reilly, ‘New Primitive: In the Studio

with Thomas Houseago’, *Art in America*, 21 January 2011). Houseago is renowned for his figural transformations, and these characters shapeshift from god to monster; his aesthetic is at once chaotic, humorous and grotesque. Mythic in both stature and scale, they refuse an easy definition or contemporary trends. Instead, they present an ongoing dialogue with avant-garde traditions, replete with references to Giacometti, Ernst and Picasso, among others. Yet if Houseago looks to Modernism, he does not seek to recuperate the past; rather, his monuments understand that history is always looking to the future. Indeed, his *Woman* both bows to the present moment and rises up optimistically, a bracing stride towards whatever is to come.





λ125

STIK (B. 1979)

Standing Embrace

signed and dated 'STIK 2009' (on the overlap); inscribed with the artist's insignia and dedicated 'comissioned for Russel by stik' (on the stretcher)
acrylic on canvas
84¼ x 59⅞in. (214 x 152cm.)
Painted in 2009

PROVENANCE:

Private Collection, U.K. (acquired directly from the artist in 2009).
Thence by descent to the present owner.

£50,000-70,000
US\$65,000-91,000
€59,000-82,000



*126

KEITH HARING (1958-1990)

Busted Head

signed and dated 'K. Haring Nov. 21 1984' (on the reverse)

Sumi ink on paper

22 $\frac{7}{8}$ x 28 $\frac{3}{4}$ in. (58 x 73cm.)

Executed in 1984

£50,000-70,000

US\$65,000-91,000

€59,000-82,000

PROVENANCE:

Martin Lawrence Galleries, New York.

Acquired from the above by the present owner in 1999.

λ127

BANKSY (B. 1974)

Toxic Mary

spray paint on two panels
74 x 70¼in. (180 x 188cm.)
Executed in 2003

£400,000-600,000

US\$520,000-780,000

€470,000-700,000

‘I’ve learnt from experience that a painting isn’t finished when you put down your brush – that’s when it starts. The public reaction is what supplies meaning and value. Art comes alive in the arguments you have about it’

- Banksy



Andy Warhol, *Marilyn Diptych*, 1962.
Tate Modern, London.

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

PROVENANCE:

Private Collection, Los Angeles.

Private Collection, U.K.

Acquired from the above by the present owner
in 2012.

EXHIBITED:

New York, The Vs. Project, *Banksy vs. T5S*, 2003.

London, Andipa Gallery, *Banksy*, 2009.

Milan, MUDEC, *The Art of BANKSY. A Visual
Protest*, 2018, p. 114 (illustrated in colour, p. 115).

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





Raphael, *The Virgin of the Rose*, c.1518.
Museo El Prado, Madrid.
Photo: © Bridgeman Images.

‘There is no contemporary artist who uses the power of street art and design to relay contentious political statements and moving messages quite like Banksy does. He has become a counter-culture icon in many social contexts’

- Harry Franklin

Painted on a monumental scale, *Toxic Mary*, 2003, is a forceful, rousing work from the infamous street artist Banksy, whose identity, even after more than twenty years of guerrilla graffiti on walls around the world, remains anonymous. *Toxic Mary*, Banksy’s reinterpretation of a Renaissance Madonna, is one of the artist’s most iconic motifs, first appearing in his clandestine exhibition *Turf War*, held in London’s Dalston neighbourhood in 2003. In the present work, he has depicted the Virgin Mary cradling baby Jesus, here shown as a double image that has been mirrored across the canvas. Both Marys feed their babies from orange hazard bottles, and, in the sky above, a ring of stars hangs as airplanes roar below; set against a gleaming white, all connotations of virtue and purity traditionally associated with the colour have been purged from the canvas. The work not only satirises the seemingly unimpeachable relationship between

mother and child, but also the role of religion more broadly, which, viewed through Banksy’s sardonic eye, is presented not as sheltering force, but as a social poison. If astral imagery has historically been used as a symbol of the heavens, in Banksy’s rendering, the divine circle has been broken; the *corona borealis* of *Toxic Mary* conjures an unreliable and noxious presence.

Instantly recognizable, Banksy’s signature style resulted from an altercation with the police at age eighteen. Fleeing the officers one evening, the artist hid beneath a garbage truck, where he studied the lettering on the side of the cabin door. Using both stencils and spray paint, he has developed a highly legible visual idiom evident in *Toxic Mary*. The resulting lines are matte and sharp, befitting an approach that is daring, brazen and political. Indeed, part of the appeal of the stencils comes from the inherited history of the repeatedly

traced image: as the artist explained, ‘As soon as I cut my first stencil I could feel the power there. I also like the political edge. All graffiti is low-level dissent, but stencils have an extra history. They’ve been used to start revolutions and to stop wars’ (Banksy quoted in W. Ellesworth-Jones, ‘The Story Behind Banksy’, *Smithsonian Magazines*, February 2013). Certainly, his subjects and philosophies are refracted through a wry and derisive lens through which myriad meanings unfold. For the artist, graffiti serves as both a tribute to the present moment and an outspoken demand for revolution. As Banksy said, ‘Imagine a city where graffiti wasn’t illegal, a city where everybody could draw wherever they liked. Where the street was awash with a million colours and little phrases... A city that felt like a party where everyone was invited, not just the estate agents and barons of big business’ (Banksy quoted in L. Collins, ‘Banksy Was Here’, *The New Yorker*, 7 May 2007).



*128

KENNY SCHARF (B. 1958)

Autoerotoejizzmic

signed, titled and dated 'Kenny Scharf '97 Autoerotoejizzmic' (on the reverse)
oil and acrylic on canvas, in artist's frame
78¼ x 54½in. (198.8 x 137.8cm.)
Executed in 1997

£80,000-120,000

US\$110,000-160,000

€94,000-140,000

'I love the surrealist. I coined the term Pop Surrealism to describe my work. It suggests that Pop Art is in my unconscious. It's like being a surrealist painter, but the imagery created is all pop imagery. I look at myself as the child of what Andy Warhol was about. He was painting what was around him at the time. But since I grew up in the '60s, I was living Pop. Pop was my world. It was inside of me. Over time it became a part of my subconscious, and now it's filtering into my paintings'

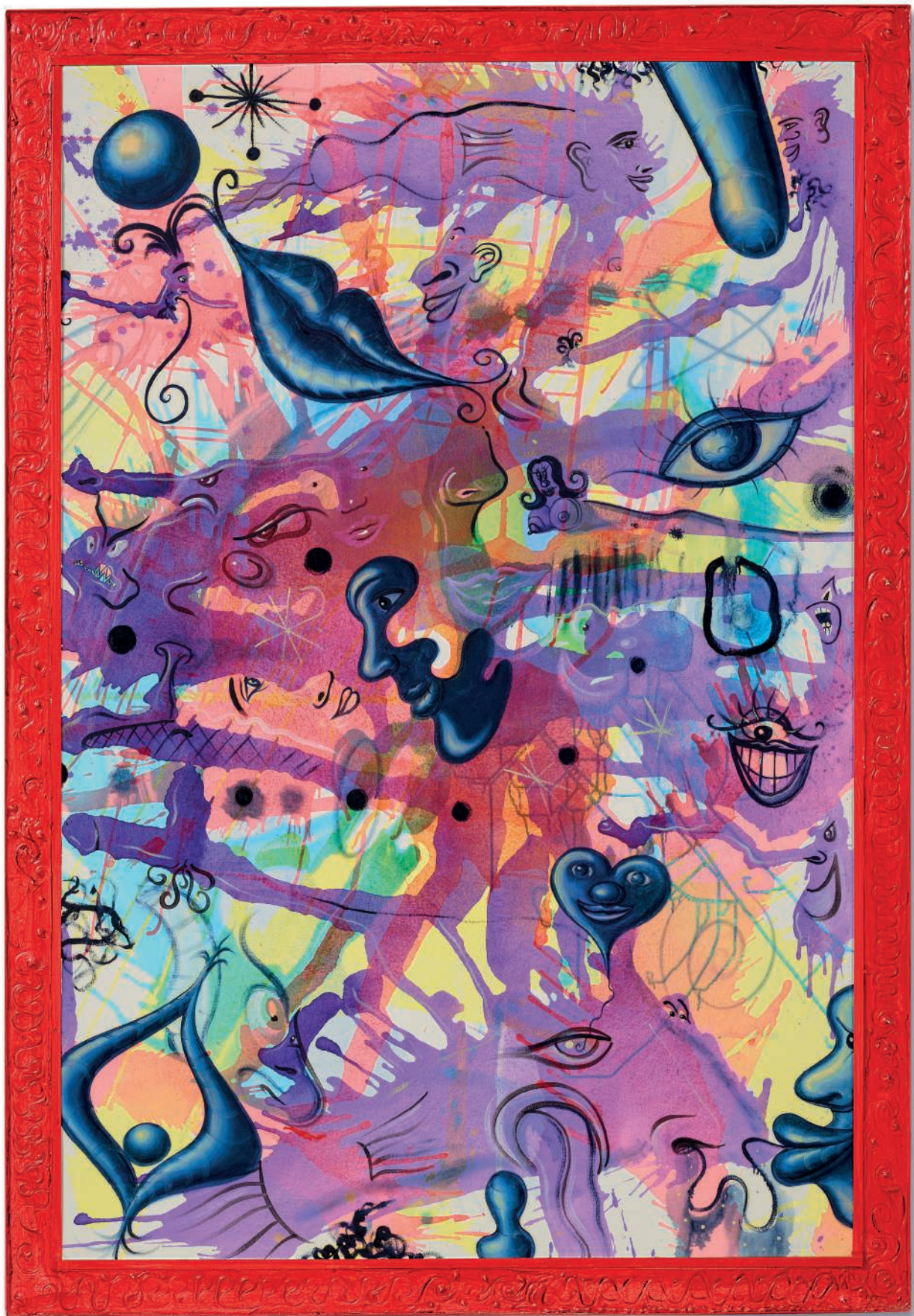
- Kenny Scharf

PROVENANCE:

Patrick Painter Gallery, Los Angeles.

Acquired from the above by the present owner
in 2006.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



*129

KEITH HARING (1958-1990)

Untitled (June 28, 1981)

signed and dated 'June 28-81 NYC' (on the reverse)

gold felt-tip pen on plastic

21¼ x 25½in. (54 x 63.8cm.)

Executed in 1981

£80,000-120,000

US\$110,000-160,000

€94,000-140,000

'I am intrigued with the shapes people choose as their symbols to create a language. There is within all forms a basic structure, an indication of the entire object with a minimum of lines that becomes a symbol. This is common to all languages, all people, all times'

- Keith Haring

PROVENANCE:

Estate of the Artist, New York.

Private Collection, Paris.

Galerie Jérôme de Noirmont, Paris.

Acquired from the above by the present owner in 2006.

EXHIBITED:

Paris, Galerie Jérôme de Noirmont, *Keith Haring: Sex Show*, 2002.

Paris, Galerie Jérôme de Noirmont, *Keith Haring*, 2006.





130

KAWS (B. 1974)

UNTITLED

signed and dated 'KAWS..99' (on the reverse)

acrylic on canvas

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

Painted in 1999

PROVENANCE:

Private Collection, London (acquired in 1999).

£50,000-70,000

US\$65,000-91,000

€59,000-82,000



131

KAWS (B. 1974)

UNTITLED (CHUM), PACKAGE PAINTING SERIES

signed and dated 'KAWS..01' (on the reverse)
acrylic on canvas in blister package with printed card
canvas: 15¼ x 15¼in. (40 x 40cm.)
package: 23¾ x 19¼in. (59.5 x 48.5cm.)
Executed in 2001

£60,000-80,000
US\$78,000-100,000
€71,000-94,000

PROVENANCE:

Guy Hepner Gallery, Los Angeles.
Acquired from the above by the present owner in 2009.

LITERATURE:

L. Gould, I. Lunna (eds.), *KAWS: 1993-2010*, New York, 2010 (illustrated, p. 17).



THE PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

°132

TAKASHI MURAKAMI (B. 1962)

(i, ii) Superflat Monogram

(i, ii) signed and dated 'Takashi 03' and stamped 'TAKASHI FIRST IN QUALITY AROUND THE WORLD TAKASHI CO, LTD. MADE IN JAPAN' (on the reverse)

(i, ii) acrylic on canvas mounted on board

(i, ii) 39% x 39% in. (100 x 100 cm.)

(i, ii) Executed in 2003

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

PROVENANCE:

Marianne Boesky Gallery, New York.

Private Collection.

Anon. sale, Phillips New York, 10 November 2005, lot 15.

Acquired at the above sale by the present owner.

EXHIBITED:

(i, ii) New York, Marianne Boesky Gallery, *Takashi Murakami Superflat Monogram*, 2003

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



Created in 2003, the year in which the artist began his iconic 13-year partnership with Louis Vuitton, Takashi Murakami's pair of *Superflat Monogram* paintings epitomise the artist's enduring fascination with the relationship between high art and fashion. Upon two panels, one each in black and white, Murakami has stencilled the fashion house's iconic logo in a medley of vivid colours. The bright pinks, blues and reds echo the design the artist used for his inaugural collection of handbags for Louis Vuitton, released that same year. These came to be known as the

Murakami Multicolore Monogram, and the collaboration catapulted Murakami from art world star to international celebrity. The aesthetic of overt merchandising evinced in *Superflat Monogram* is part of the artist's Superflat movement, which refracts the two-dimensional style of traditional Japanese art through the lens of consumer culture. Drawing on a combination of historical, commercial and popular imagery, Murakami uses these references to interrogate the social realities of a Japanese post-war culture dominated by Western

aesthetics. By looking to the tradition of mechanisation, first exploited by Andy Warhol, he produces 'a flawless mix of high art and lowbrow that can be bought in in any country and consumed anywhere – without diminishing the art's impact' (K. Chayka, 'WTF is... Superflat?' *Hyperallergic*, 29 October 2010). By meticulously handcrafting the internationally recognizable logo *Superflat Monogram*, Murakami riffs on these histories. His paintings both celebrate a globalised culture and rebuffs its ever-advancing force.

*133

YAYOI KUSAMA (B. 1929)

Pumpkin

signed, signed in Japanese and dated 'YAYOI KUSAMA 1995' (on the reverse)

acrylic on canvas

6⅞ x 8⅞in. (15.5 x 22.5cm.)

Painted in 1995

£120,000-150,000

US\$160,000-190,000

€150,000-180,000

'I love pumpkins because of their humorous form, warm feeling, and a human-like quality and form. My desire to create works of pumpkins still continues. I have enthusiasm as if I were still a child'

- Yayoi Kusama

PROVENANCE:

Anon. sale, JSL Auction Taipei, 17 December 2010, lot 83.

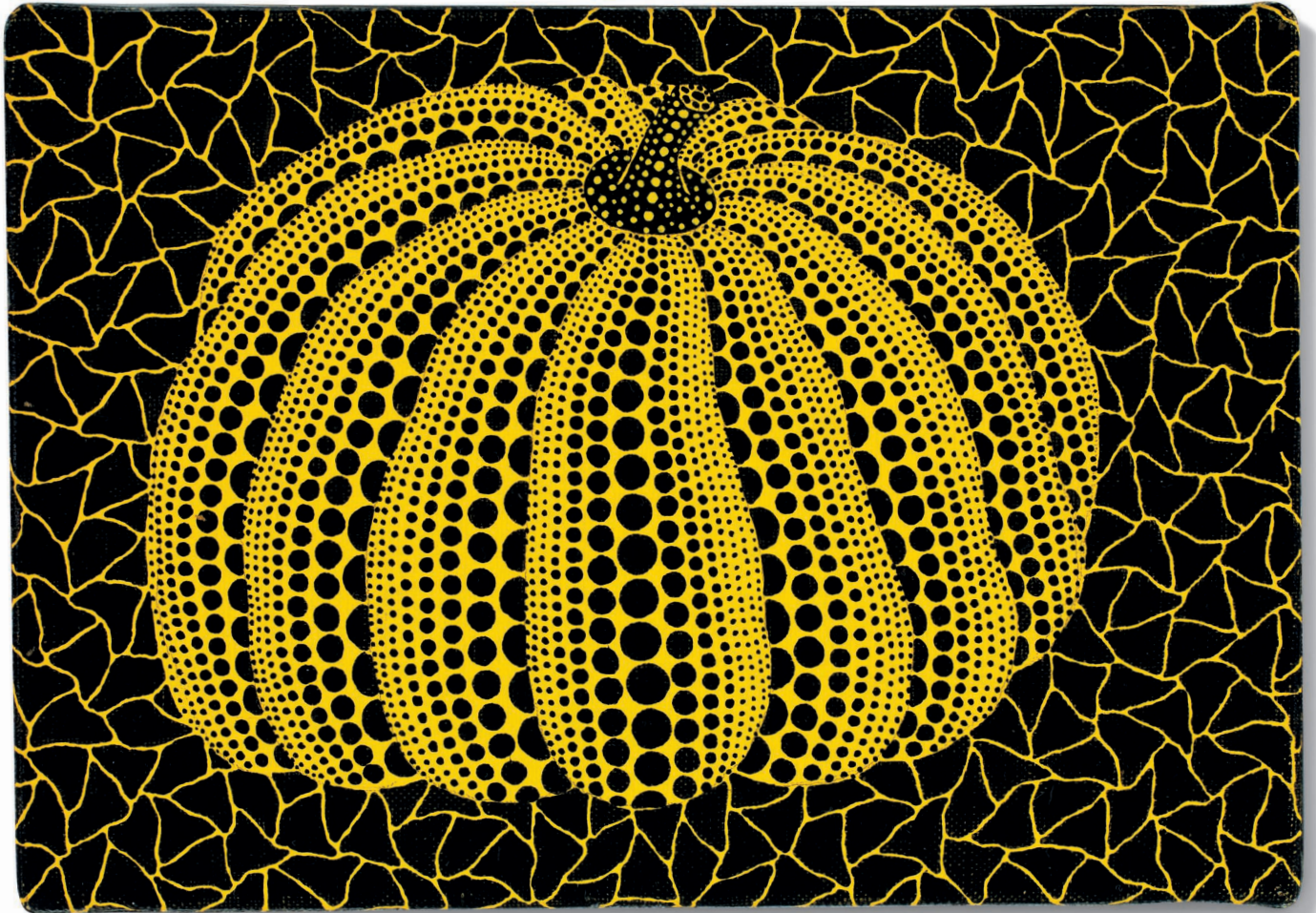
Private Collection, Asia (acquired at the above sale).

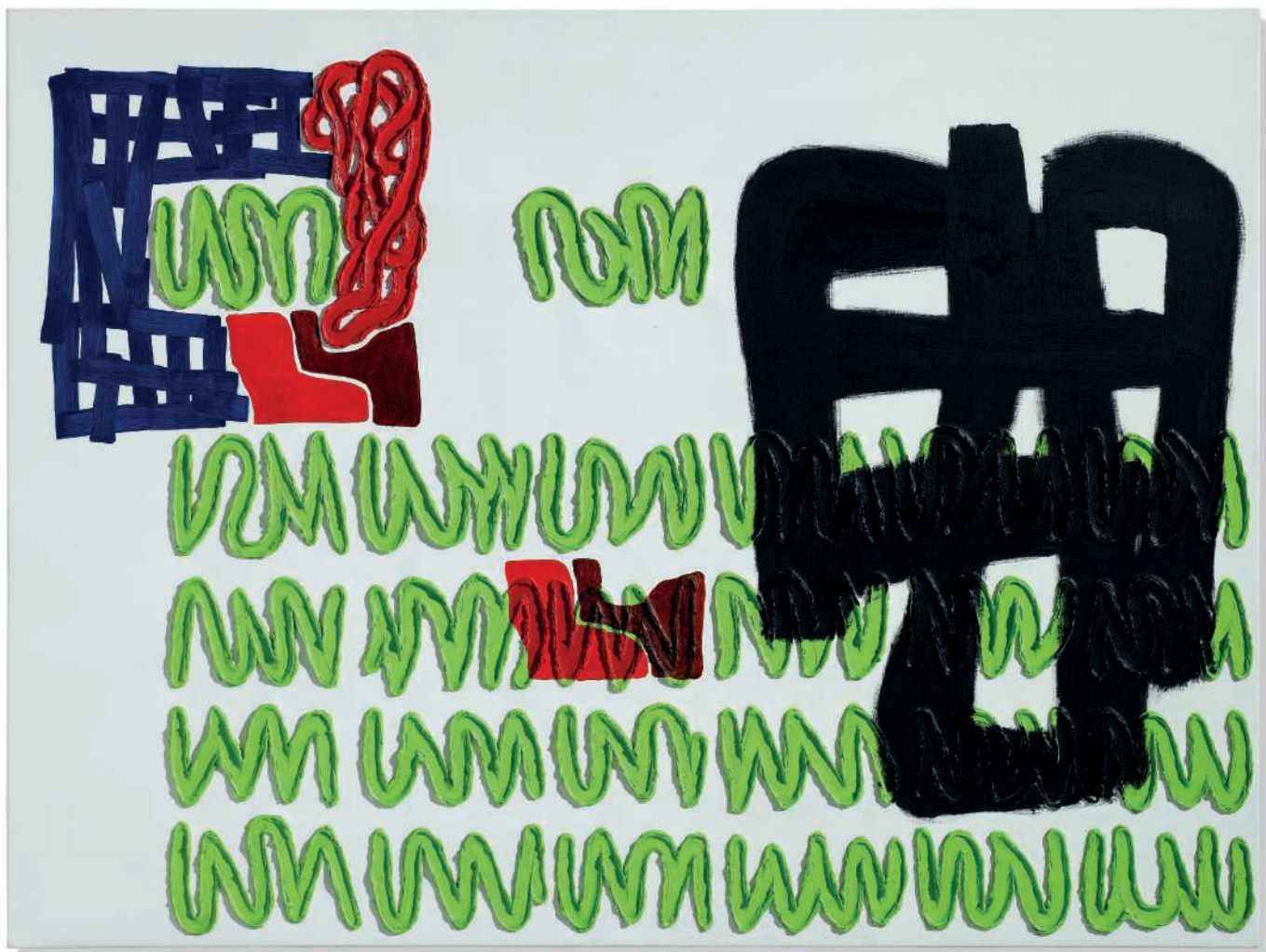
Thence by descent to the present owner.

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

Painted a golden yellow, *Pumpkin* by Yayoi Kusama is a joyful and charming incarnation of the artist's iconic motif. Kusama's obsession with pumpkins dates to her childhood, during which she identified a comfort in the humorous proliferating forms; their multiplicity echoed her own debilitating hallucinations, which she began to experience at the age of ten. Initially and briefly, she sketched the fruit in the traditional Japanese style of Nihonga, only to put aside the subject until 1975. Already world-renowned for her Infinity Nets, a painterly manifestation of her staggering visions, she began to cover the protuberant fruit with webs of polka-dots. For her acclaimed presentation at the Japanese pavilion at the 45th Venice Biennale, 1993, Kusama exhibited a mirrored room bursting with tiny pumpkin sculptures.

Following the Biennale, she continued to develop the motif in an array of sizes and media. Adorned with ribbons of black speckling, which parallel her all-consuming phantasms, *Pumpkin* represents the fullest integration of artist and object and serves as a token of solace. Repetition is a central technique for Kusama, who seeks a form of self-obliteration within its limitless sprawl: 'By obliterating one's individual self, one returns to the infinite universe,' she has said (Y. Kusama, quoted in G. Turner, "Yayoi Kusama," *Bomb*, no. 66, Winter 1999). A sustaining thread throughout Kusama's practice is her belief in art's curative powers, and her work encourages this unburdening. By embracing its own distinctiveness, *Pumpkin* emanates a profound vitality and offers a means for the artist's own liberation.





PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

134

JONATHAN LASKER (B. 1948)

An Artful Scene

signed and dated 'J. Lasker 1995' (on the reverse)
oil on linen
42 $\frac{1}{8}$ x 55 $\frac{1}{8}$ in. (107 x 142 cm.)
Painted in 1995

£35,000-50,000
US\$46,000-65,000
€41,000-58,000

PROVENANCE:
Sperone Westwater, New York.
Acquired from the above by the present owner.



135

EDDIE MARTINEZ (B. 1977)

Owl with Still Life

signed with the artist's initials and dated 'E.M 6-10' (lower right); signed 'E. MARTINEZ.' (on the stretcher); signed 'Martinez' (on the reverse)
oil, acrylic and silicone on canvas
48 x 36in. (121.9 x 91.4cm.)
Executed in 2010

£40,000-60,000
US\$52,000-78,000
€47,000-70,000

PROVENANCE:

Sorry We're Closed, Brussels.

Acquired from the above by the present owner in 2010.

EXHIBITED:

Brussels, Sorry We're Closed, *Stop the world and let me off*, 2016.

λ*136

VICTOR VASARELY (1906-1997)

Malna

signed 'Vasarely - ' (lower centre); signed twice, titled and dated
'VASARELY "MALNA" 1980 (1990) Vasarely' (on the reverse)

acrylic on canvas

41 x 29%in. (104 x 74,5cm.)

Painted in 1980 - 1990

£40,000-60,000

US\$52,000-78,000

€47,000-70,000

‘In an effort to perceive an invisible architecture that underlies reality, he began scrutinising everything from the motion of the tides to the organic pattern of cracks and fissures in subway tiles’

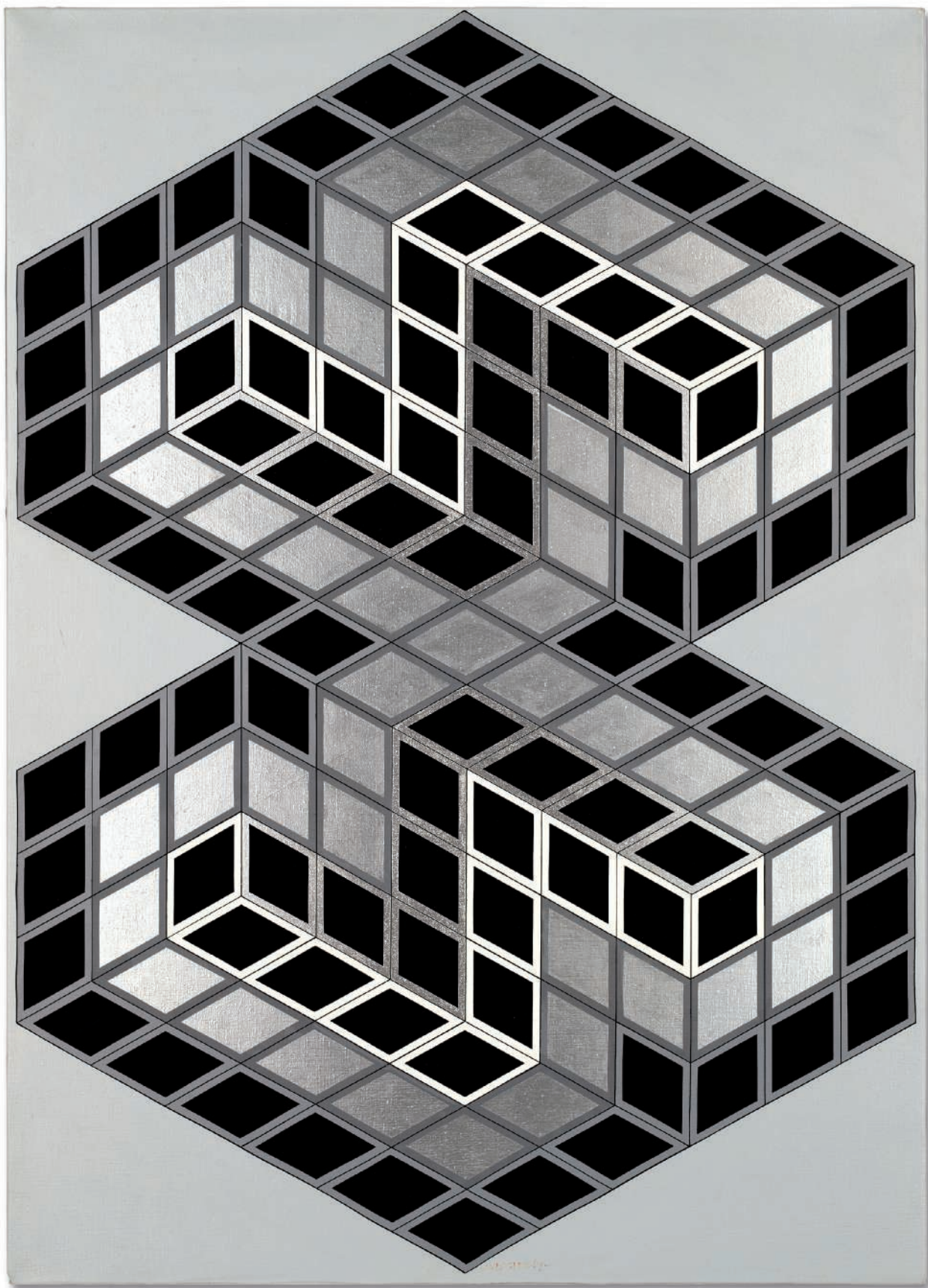
- Kelly Grovier

PROVENANCE:

Anon. sale, Susanin's Chicago, 5 December
2009, lot 6190.

Acquired at the above sale by the present owner.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence, under number 3758.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ137

THOMAS BAYRLE (B. 1937)

Vasarely

signed and dated 'Bayrle 65.' (lower right)

oil on hardboard and wood

48% x 43%in. (123 x 111cm.)

Executed in 1965

£70,000-100,000

US\$91,000-130,000

€82,000-120,000

‘I believe in total individualism, even in the largest mass. Even in billions, everything is singular and unique. Every cell, every atom, they are singular. I think that’s the richness of art, to define this singularity in the mass’

- Thomas Bayrle



Victor Vasarely in his studio.

Artwork: © Victor Vasarely.

Photo : © Ministère de la Culture - Médiathèque de l'architecture et du patrimoine, Dist.

RMN-Grand Palais / Denise Colomb

PROVENANCE:

Galerie Barbara Weiss, Berlin.

Acquired from the above by the present owner in 2014.

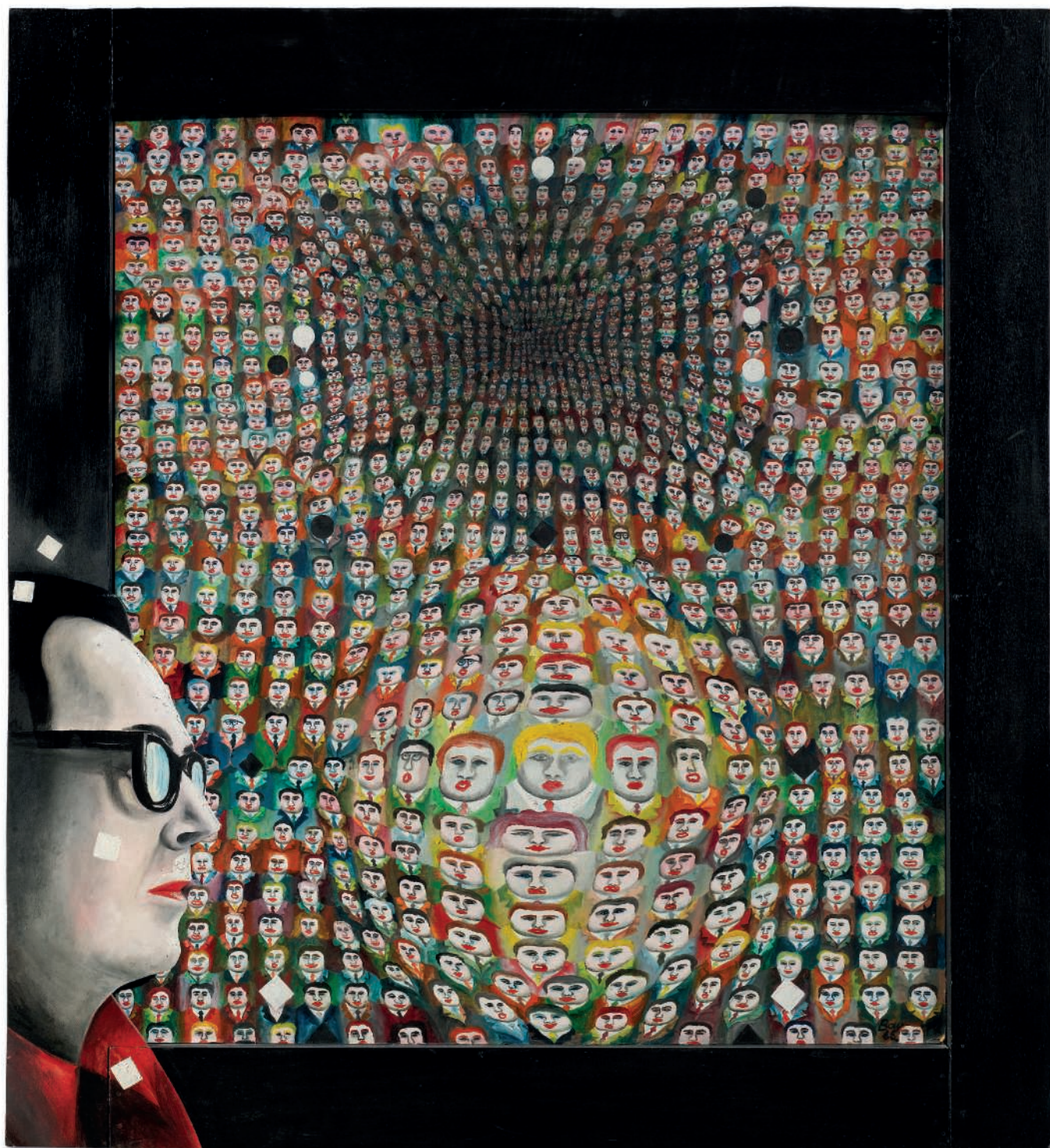
EXHIBITED:

Barcelona, Museu d'Art Contemporani de

Barcelona, *Thomas Bayrle: Diria que ja no som a Kansas*, 2009, p. 147 (illustrated in colour, p. 48).

Brussels, WIELS, *Thomas Bayrle: All-In-One*, 2013, p. 207 (illustrated in colour, p. 16).

This exhibition later travelled to Naples, Museo d'Arte Contemporanea Donnaregina.



‘Bayrle is a hybrid artist par excellence, divinely confusing our art categories along with some contemporary social issues and themes: obsession, consumption, computation, ecology, image pollution, religion... Typical of his oeuvre is the look of something by Andy Warhol... the crazy repetition of a single motif bending into strange almost three-dimensional representations. Something I imagine Warhol might have achieved with the computer, had he lived longer’

- Joseph Nechvatal



James Ensor, *Christ's Triumphant Entry into Brussels, 1888*.
J. Paul Getty Museum, Los Angeles, USA.
Photo: © Bridgeman Images.

A tapestry of faces ripples and winks across Thomas Bayrle's *Vasarely*, 1965, an homage to the pioneering Op artist Victor Vasarely, famed for his canvases of hypnotic, undulating colour. Bayrle has cited Vasarely as a key influence, and in his kaleidoscopic tribute, optical waves emerge from a grid of miniature heads, each adorned in a bright, cartoonish outfit. At the foreground, Bayrle has sculpted a relief portrait of Vasarely, gazing in profile at the tessellating pixelation. A key work painted in 1965, *Vasarely* was included in the artist's solo presentation *Thomas Bayrle: Diria que ja no som a Kansas*,

at the Museu d'Art Contemporani de Barcelona, as well as in his 2013 survey exhibition at WIELS Brussels and Museo d'Arte Contemporanea Donnaregina in Naples. During the late 1950s, Bayrle apprenticed in a weaving factory, an experience he referred to as an 'undergrowth of warp and weft' and whose legacy can be seen in the tightly-knit composition of *Vasarely* (T. Bayrle, quoted in M. Schwendener, 'This Artist Foresaw Our Digital Future in a Meadow of Dandelions', *New York Times*, June 2018). The textile motif also undergirds the artist's invented concept of the 'superform', a term

he coined to describe the sculptural quality of his paintings, in which he multiplies single images, distorting each slightly to produce another three-dimensional element. For Bayrle, 'repetition is the source of life and art', evident in the self-referential forms of *Vasarely* (T. Bayrle, in conversation with O. Laric, *Mousse* 36, December 2012 - January 2013). Uniting the physical profile of Vasarely with the illusion of sculptural depth, the present work is a striking encapsulation of Bayrle's signature motif, and a prescient representation of an atomised world.



PROPERTY OF A GENTLEMAN

λ138

MICHELANGELO PISTOLETTO (B. 1933)

Paolo Mussat Sartor

signed twice, titled and dated 'Michelangelo Pistoletto
- Paolo Mussat Sartor - 1962-88 Pistoletto' (on the reverse)
silkscreen on polished stainless steel
49¼ x 27½in. (125 x 70cm.)
Executed in 1962-1988

£250,000-350,000

US\$330,000-450,000

€300,000-410,000

'The beginning and end of this story is the wall. For it is on the wall that pictures are hung, but mirrors are fixed there, too. I believe that Man's first real figurative experience is the recognition of his own image in the mirror: the fiction that comes closest to reality'

- Michelangelo Pistoletto



René Magritte, *La reproduction interdite*, 1937.
Museum Boijmans van Beuningen, Rotterdam.
Artwork: © René Magritte, DACS 2020.
Photo: © Photothèque R. Magritte / Adagp Images, Paris, /
SCALA, Florence.

PROVENANCE:

Mussat Sartor Collection, Turin (acquired
directly from the artist).
Acquired from the above by the present owner.

EXHIBITED:

Asti, Fondazione Giov-Anna Piras, *Imaginae
1960-1990*, 2011 (illustrated, unpagged).
Turin, Biasutti & Biasutti, *Opere di Michelangelo
Pistoletto, Quadri Specchianti*, 2014 (illustrated
in colour, p. 28).





Michelangelo Pistoletto
Lucerna, 1970
Photo © Paolo Mussat Sartor

‘By empty I meant the boundless container that is the mirror, which is always filled virtually by every existing thing’

- Michelangelo Pistoletto

Held in the same collection since it was created, *Paolo Mussat Sartor* is a mesmeric tribute by Michelangelo Pistoletto. Against a lustrous ground of stainless steel, Pistoletto silkscreened a reverse portrait of his friend and collaborator, Paolo Mussat Sartor, the celebrated photographer who captured the Arte Povera movement. Formed in Italy at the end of the 1960s, Arte Povera was a radical group united by its rejection of rules and an embrace of commonplace materials. Sartor documented their ephemeral installations of melting ice, grass and felled trees, which were predominantly shown at the Galleria Sperone in Turin, the buzzing centre of bohemian life and experimentation, where Pistoletto also exhibited. A thrilling encapsulation of this artistic collaboration and influence, *Paolo Mussat Sartor* commemorates Italy’s daring post-war art scene.

Pistoletto has dedicated his career to exploring reflection and its implications in contemporary art.

According to the artist’s own legend, he caught sight of a face in the highly-polished black surface of one of his paintings, not realizing it was his own: ‘I was dumbfounded to see him coming toward me, detaching himself from the painted background,’ he recounted (M. Pistoletto, quoted in *Michelangelo Pistoletto: A Reflected World*, exh. cat., Walker Art Center, Minneapolis 1966, n. p.). Recognizing the potential of harnessing reflection, Pistoletto began to work on polished steel panels, hand painting portraits he copied from photographs; his Mirror paintings of the 1960s serve as the antecedent for the present work. Cutting each figure out from its background allowed the artist to create an endless space of open-ended possibility, where the viewer is integrated into the work; as Germano Celant noted, ‘Pistoletto’s mirror surface operates as a monitor of the present’ (G. Celant, ‘Reflections of Lava’, in *Pistoletto*, exh. cat., MoMA PS1, New York 1989, p. 20).

Pistoletto began to work with Sartor in the 1960s, using the photographer’s images as subjects for the Mirror works. After entirely renouncing painting, he turned to the mechanised possibilities opened up by the silkscreen; Pistoletto’s interest came not from the prospect of its endless reproduction, as favoured by Andy Warhol, but rather for the potential to eradicate all painterly marks in the merge of image and support. For the artist, breaching space was the end goal: ‘Warhol tackles the repetition of images on the surface of the painting as a social and cultural phenomenon of our time, while I place the repetition in terms of depth... On the surface which “stops up” history, I place it in depth, where there is space for history and for the future, on either side of the wall’ (M. Pistoletto, quoted in M. Pistoletto and G. Celant, ‘Continuum’, in *Pistoletto*, exh. cat., MoMA PS1, New York 1989, p. 119). *Paolo Mussat Sartor* is similarly self-reflexive, an eternal loop where photographer, viewer and artist all converge in infinite depth. What lies beyond the camera’s lens remains impossibly out of grasp.



λ139

GERHARD RICHTER (B. 1932)

Untitled (Park)

signed and dated 'Richter, 20.4.90' (lower left)

oil on colour photograph

19¾ x 25½in. (50.2 x 63.8cm.)

Executed in 1990

£150,000-200,000

US\$200,000-260,000

€180,000-230,000

‘The problem is now that all of nature, everything, is captured in photographs, so there is nothing to paint. This, for me, puts some fantasy back into it’

- Gerhard Richter

PROVENANCE:

Galerie Fred Jahn, Munich.

Private Collection, Germany (acquired from the above in 1990).

Thence by descent to the present owner.



Vincent van Gogh, *Field with Poppies*, 1889.

Kunsthalle, Bremen.

Photo: © Bridgeman Images.

The atmospheric palette, with ribbons of slate, orange and blue melting into kaleidoscopic rivulets, suggests a state of constant metamorphosis. Richter scraped and dragged this shimmering expanse across a photograph the artist took of a park in Cologne, and beneath the layers of paint, a wooded path can be seen. Through his painterly distortions and overlain pigments, Richter sought to question the perceived objectivity and truth-claims of photography. ‘I don’t mistrust reality, of which I know next to nothing’, Richter said. ‘I mistrust the picture of reality conveyed to us by our senses, which is imperfect and circumscribed’ (G. Richter, quoted in *Gerhard Richter: Text. Writings, Interviews and Letters 1961-2007*, London 2009, p. 60).

In 1989, Richter embarked upon a series of overpainted landscape photographs, a genre which has continued to be a fundamental touchstone throughout his career. Together, he sees the melting pictorial layers as forming a new reality more honest than that which can be observed. ‘If the Abstract Paintings show my reality,’ said Richter, ‘then the landscapes and still-lives show my yearning’ (G. Richter, ‘D. Elger, ‘Landscape as a Model’, *Gerhard Richter: Landscapes*, New York 1998, p. 21). To further underscore this relationship, Richter has begun to exhibit his landscapes and abstractions together. Individually fragmentary, together they reveal a more complete world view, an ethos captured by the liquifying, dazzling colours of *Untitled (Park)*.



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

λ140

GERHARD RICHTER (B. 1932)

Cage Grid (Complete Set)

each: signed with the artist's initials and numbered '15/16 R.' (on the reverse)

giclée print on paper mounted on aluminium, in sixteen parts

each: 29½ x 29½in. (75 x 75cm.)

overall: 119½ x 119½in. (304.5 x 304.5cm.)

Executed in 2011, this work is number fifteen from an edition of sixteen,

plus four artist's proofs

£600,000-800,000

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

€710,000-940,000

'The intention: to invent nothing – no idea, no composition, no object, no form – and to receive everything: composition, object, form, idea, picture'

- Gerhard Richter

PROVENANCE:

Private Collection, Europe.

Private Collection, Switzerland.

Anon. sale, Christie's London, 14 February 2014, lot 120.

Acquired at the above sale by the present owner.

EXHIBITED:

Berlin, me Collectors Room, *Gerhard Richter – Editionen 1965-2011*, 2012 (another from the edition exhibited).

Beirut, Beirut Art Center, *Gerhard Richter –*

Beirut, 2012, p. 138 (another from the edition exhibited and illustrated in colour, p. 139).

Turin, Fondazione Sandretto Re Rebaudengo, *Gerhard Richter: Edizioni 1965 - 2012 dalla Collezione Olbricht*, 2013, no. 1, p. 8 (another from the edition exhibited).

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

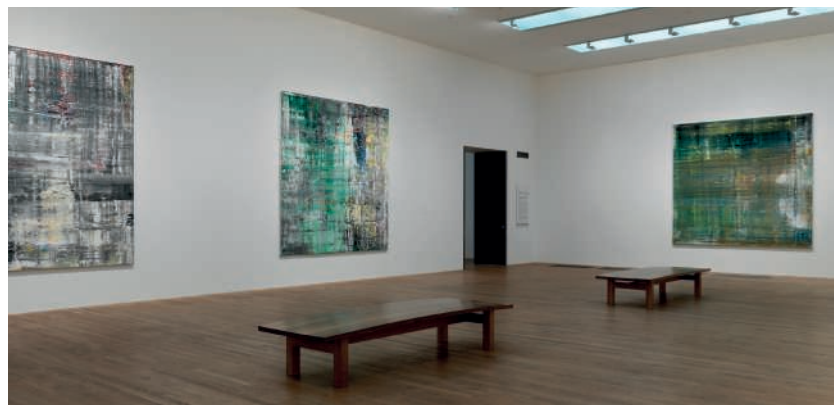
Essen, Museum Folkwang, *Gerhard Richter –*

Die Editionen, 2017 (another from the edition exhibited).

LITERATURE:

H. Butin, S. Gronert and T. Olbricht (eds.), *Gerhard Richter: Editionen 1965-2013 Catalogue Raisonné*, Ostfildern 2014, p. 122, no. 151 (another from the edition illustrated in colour, p. 323).

The present work can be installed in a variety of layouts.



Gerhard Richter, *Cage (1) - (6)*, 2006.

Tate Modern, London.

Artwork: © Gerhard Richter 2020 (16012020).

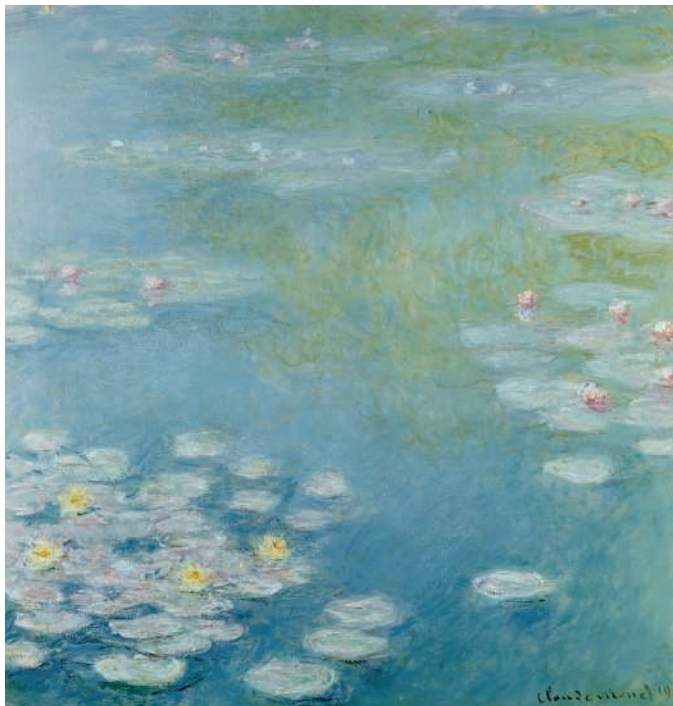
Photo © Tate.

Gerhard Richter's epic *Cage Grid (Complete Set)*, 2011, is a virtuosic reworking of his celebrated painting *Cage 6*, 2006. Veils of colour fill the sixteen panels of *Cage Grid (Complete Set)* with striations of teal, marigold and grey, flashes of pink, static ripples of chromatic wonder. Generous and ambitious, the work burns with a kaleidoscopic intensity. *Cage Grid (Complete Set)* re-imagines the earlier canvas, which is held on long-term loan at Tate Modern, London; *Cage 6* is part of a cycle of work dedicated to the



American avant-garde composer John Cage, whom Richter has long admired. Using the Giclée printing technique, Richter has meticulously replicated his earlier work with unbelievable detail, revealing every brushstroke, fleck, and thread of the canvas' weft; despite their flat surfaces, *Cage Grid (Complete Set)* is deceptively textured and seems more hyper-real than any actual painting. Fundamentally an abstracted abstraction, the work showcases the artist's boundless intellectual curiosity; Richter is a master of multiple media. Tellingly, the title of the work not only introduces the original painting, but also the perfecting process employed in this reincarnation: by referencing a 'complete set', Richter acknowledges his own advancement. In a challenge to preconceived hierarchies, the elements can be endlessly reconfigured into a crackling blaze of endless, vivid colour.

By citing Cage's embrace of spontaneity and indeterminacy as profoundly influential, Richter purposefully and indelibly linked their two practices together. He first encountered Cage and his work while a studying at the Düsseldorf Academy in the 1960s; there, Richter watched as the composer projected the sounds of a pen's scribbles: 'I can still see him at the Düsseldorf Art Academy. He wrote with a fountain pen to which a microphone was attached and that made a crackling nose. It was music. Yes, it was great' (G. Richter, quoted in R. Storr, *Gerhard Richter: The Cage Paintings*, exh. cat., Tate Modern, London, 2009, p. 51). Over the next thirty years, Richter would continue to attend Cage's performances, sharing a complete devotion to pushing their respective media to new heights as they allowed their materials – paint and sound – to guide and shape the final work. This dedication to progress and evolution is evident in *Cage Grid (Complete Set)*, in which Richter further challenged himself to ascend new artistic heights. As photography once offered up infinite possibilities to the artist, digital technologies now allow Richter to deconstruct and make afresh old propositions in his quest for new, unexplored horizons.



Claude Monet, *Nymphéas at Giverny*, 1908.
Private Collection.
Photo: © Bridgeman Images.

The Cage paintings represent a climactic moment within Richter's *Abstraktebilder*, the series of abstract compositions which he began in the early 1970s, yet it wasn't until he developed his squeegee technique that these works took on their fullest form. By dragging pigments across the canvas, Richter produces layers of painterly strata, thick pulls of chromatic streaks. In these unpredictable tugs, art historian Robert Storr sees a parallel to Cage's musical compositions: 'For as much as Cage affixed objects to the strings of his piano before playing a score, Richter "prepares" the flat-bed of his canvas with dollops of pigment

'With abstract painting...
we allow ourselves to see
the unseeable, that which
has never before been seen
and indeed is not visible'

- Gerhard Richter

before bringing the straight-edge to bear upon them' (R. Storr, *Gerhard Richter: The Cage Paintings*, exh. cat., Tate Modern, London, 2009, p. 74). Richter could only partially control the compositions as the squeegee's force dictates much of the final image. And like Cage's scores, these works too are equally fluid, where colour, like sounds, erupts, degrades, coalesces and disperses; for both Richter and Cage, the final output represents an enduring commitment to form. Consequently, *Cage Grid (Complete Set)* offered Richter an opportunity to revisit these aleatoric structures at once ambiguous and amorphous. If much of avant-garde art has been characterised by a simultaneous quest for obliteration and creation, the present work provides both. By reincarnating *Cage 6*, Richter simultaneously destroys an earlier image and makes it anew. For an artist who began his career copying photographs into paintings, *Cage Grid (Complete Set)* signifies a homecoming of sorts. The work is both a thoughtful and uncompromising homage to Richter's own history, and a sensitive tribute to Cage's luminous vision.



λ*141

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 91 (on the reverse)

acrylic on lead on wood

35% x 23%in. (90 x 60cm.)

Executed in 1991

£100,000-150,000

US\$130,000-190,000

€120,000-180,000

‘It is important to remember how he approached the surfaces, mediums, and techniques that informed his work. Instead of overthinking his legacy, or painting our own layers on top of it... we must, as he said, conduct only “the smallest intervention,” so that the natural beauty of the material is allowed to come through’

- Phillip Barcio

PROVENANCE:

Ben Brown Fine Arts, London.

Acquired from the above by the present owner in 2015.

EXHIBITED:

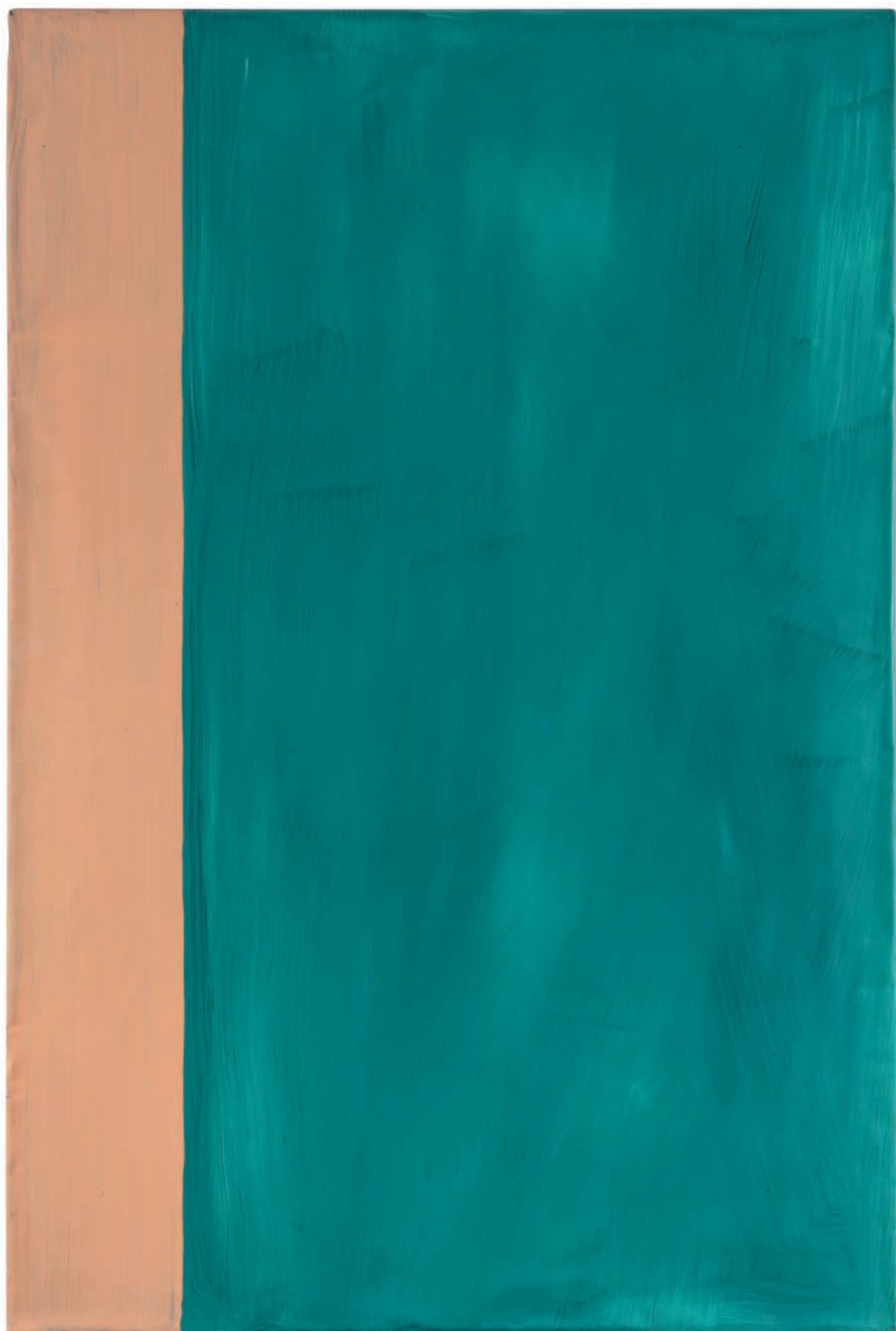
Hong Kong, Ben Brown Fine Arts, *Aspects of German Art Revisited (Part One)*, 2015.

London, Luxembourg & Dayan, *Förg: From and Against Modernism*, 2019 (illustrated in colour, unpagged).

The work is recorded in the Günther Förg archive with the number *WVF.91.B.0216*. We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.

Painted in 1991, *Untitled* is a resplendent example of Günther Förg's magisterial lead paintings, the hallmark series of his practice which he began in the early 1980s. The work is divided into two unequal yet balanced fields: a thin ribbon of pale pink next to a larger field of teal. With its vertical orientation, the abstract painting conjures a window, a portal to an unknown land. Förg chose to apply his pigments to a leaded surface, and the caustic ground produced mercurial and spectacular reactions of chromatic brilliance. Using lead, the artist explained, gave 'the colour a different density and weight... with the normal canvas you often have

to kill the ground, give it something to react against. With the metals you already have something - its scratches, scrapes' (G. Förg, quoted in D. Ryan, *Talking Painting*, Karlsruhe 1997). Oxidised naturally by the elements, the lead generates its own abstract depths, dappled with iridescent patterns that operate in mesmeric counterpoint to the rigid strips of paint; the lustrous field of *Untitled* vibrates with energy. By recuperating the volatility of chance, Förg's painting conveys a powerful physicality rooted directly in chemical combustion. Teeming with a raw, elemental power, the present work speaks directly to this cause.



CY TWOMBLY (1928-2011)

Untitled (at Sea)

signed, inscribed and dated 'Cy Twombly (at Sea) Nov 23, 1960' (upper left)
 graphite, wax crayon and ballpoint pen on paper
 11 x 14 in. (28 x 35.5 cm.)
 Executed in 1960

£70,000-100,000

US\$91,000-130,000

€82,000-120,000

'Beam of the sun, what far-reaching thing have you intended,
 O Mother of Sights, that the highest star of all
 Be hooded in daytime?'

- Pindar, after the Solar Eclipse of 463 BC

PROVENANCE:

Umberto Bignardi, Milan.
 Galleria Gariboldi, Milan.
 Acquired from the above by the present owner.

LITERATURE:

N. Del Roscio, *Cy Twombly Drawings, Cat. Rais. Vol. 2 1956-1960*, Munich 2012, no. 219 (illustrated in colour, p. 259).



Portrait of Cy Twombly, Val Gardena, 1971.
 © Fondazione Nicola Del Roscio,
 courtesy Archives Fondazione Nicola Del Roscio,
 photo by Nicola Del Roscio.

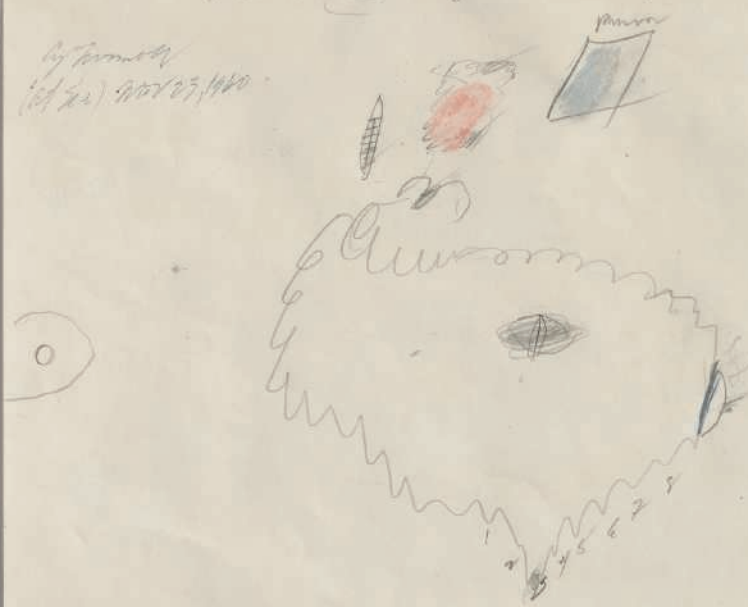
Created on November 23, 1960, Cy Twombly's *Untitled (at Sea)* is part of a suite of sixteen drawings that the artist made during his voyage from New York to Naples aboard the SS *Leonardo da Vinci*. The long journey took place just after Twombly had permanently relocated to Italy; his eagerness to return to his new home is reflected in the frenzied lines marks of the present work. For the artist, Italy was a font of inspiration, teeming with sights and smells that stirred a larger engagement with the mythical landscape of antiquity. In *Untitled (at Sea)*, Twombly scrawled a single line from Pindar, the celebrated ancient Greek poet, above a nebular island. Taken from *Paeon for the Thebans After the Solar Eclipse of 463 BC*, the line references the total solar eclipse which occurred that year. During the

few moments that the moon entirely obscured the sun, the ancient city of Thebes was blanketed in black, and the astral augury was recorded by the lyric poet. References to Classical texts were central in Twombly's burgeoning visual lexicon, which was defined by gestural flourishes, the integration of words-as-image, and a vitality of expression. Creating 'pentimenti and palimpsests of fragmented lines and words, half-surfacing and partly concealed like archaeological strata', Twombly's marks are a testament to the profound influence of Mediterranean culture on his nascent practice (N. Cullinan, "Et in Arcadia Ego," in N. Serota, *Cy Twombly: Cycles and Seasons*, exh. cat., Tate Gallery, 2008, p. 71). Like his celebrated paintings of the period, *Untitled (at Sea)* too invokes the ancient world in the present.

Pindar! (After the Solar Eclipse of 4138^{BC})

Beam of the sun, what far-reaching things have you intended -
(Allan) Continuing I walked in, with, of some things

By Thomas
(Ed. 22) Nov 23, 1910



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

143

SAM FRANCIS (1923-1994)

Blue and Black

oil on canvas

21¾ x 21¾in. (55.2 x 55.2cm.)

Painted in 1954

£180,000-250,000

US\$240,000-320,000

€220,000-290,000

‘Colour is light on fire. Each colour is the result of burning,
for each substance burns with a particular colour’

- Sam Francis

PROVENANCE:

Private Collection, London.

Paolo Marinotti Collection, Venice and Milan.

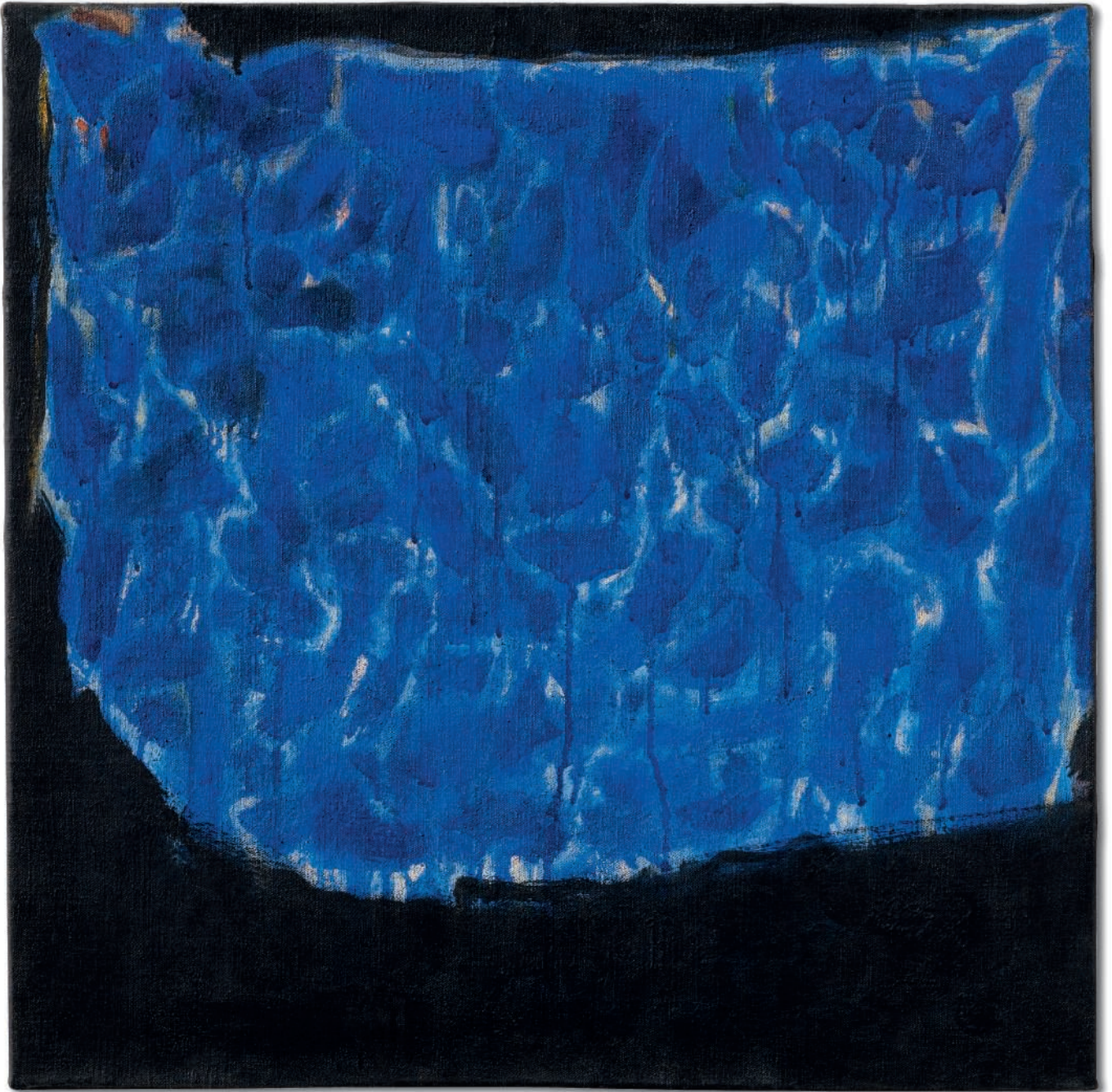
Galleria Levi, Milan.

Private Collection, Italy (acquired in the 1970s).

Thence by descent to the present owner.

LITERATURE:

D. Burchett-Lere (ed.), *Sam Francis: Catalogue
Raisonné of Canvas and Panel Paintings, 1946–
1994*, Berkeley 2011, cat. no. 157 (illustrated in
colour, DVD I).





Mausoleum of Galla Placidia (Vault mosaic), Ravenna.
Photo: © A. Dagli Orti / De Agostini Picture Library / Bridgeman Images.

‘Stars always appear when
the blue is fully saturated’

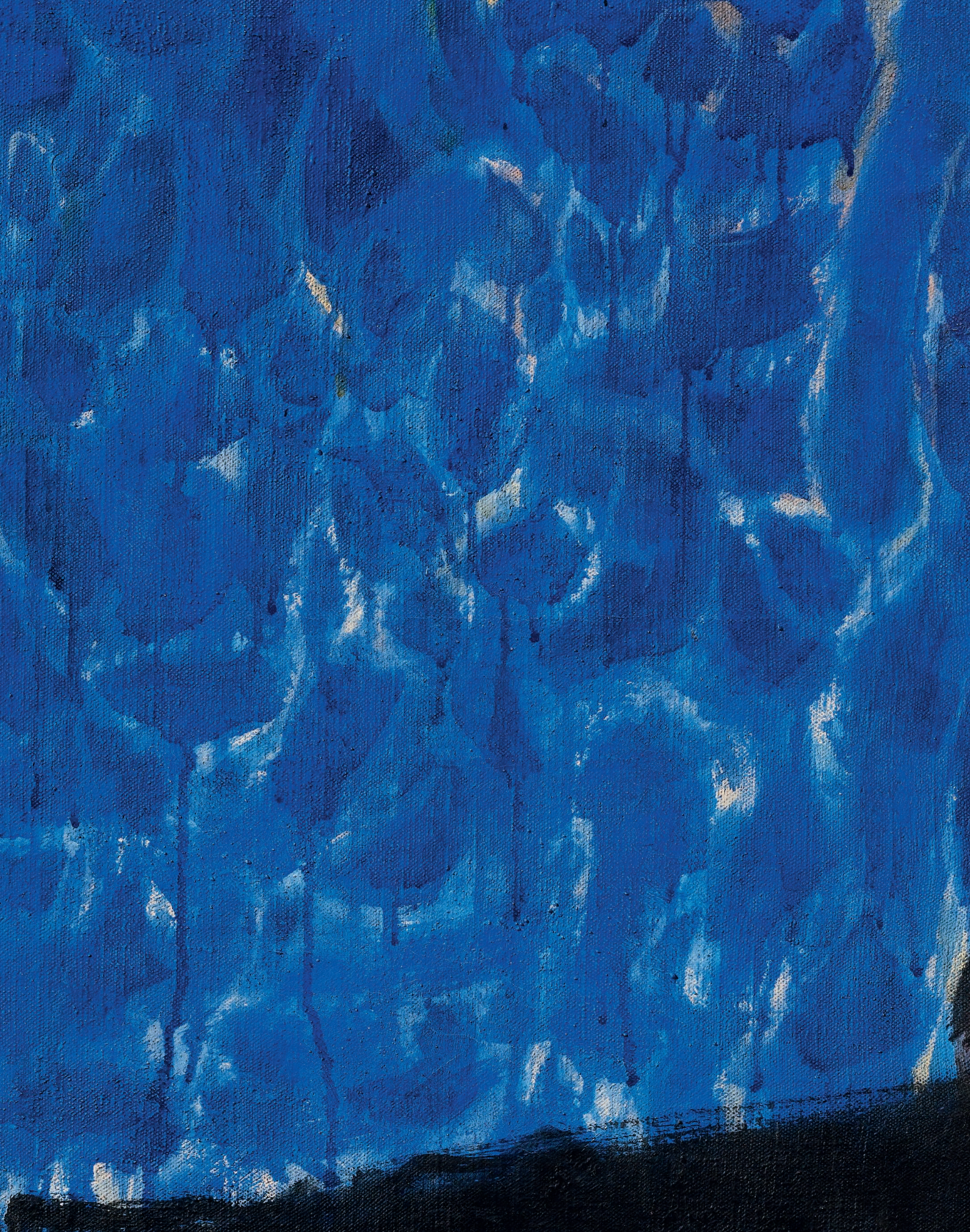
- Sam Francis

An iridescent tessellation of blue swells across Sam Francis’ stunning early painting *Blue and Black*. The work’s shimmering, jewel-like surface evokes a sparkling pool of water, a diaphanous cascade from a spring-fed grotto. Between the limitless black border and buoyant blue, Francis navigates a delicate balance, and in his translucent layers, there exists an ethereal presence flooding the canvas. Such mastery of paint impressed the art critic Peter Selz, who wrote, ‘With his trident brush, he has caused springs to well up on the dry support of the canvas or paper. In water, everything is in suspension, as it is in the sky, in space. His work is about suspension and levitation as opposed to gravity’ (P. Selz, *Sam Francis*, New York, 1975, pp. 13-14). *Blue and Black* is among the first works to highlight the blue that was to become Francis’ signature hue. For the artist, colour was a ‘series of harmonies

everywhere in the universe’ and he believed blue to be a life-sustaining force, both aquatic and celestial (S. Francis, quoted in P. Hulten, *Sam Francis*, Stuttgart 1993, p. 38).

Painted in 1954 and held in the same collection for over four decades, *Blue and Black* represents a pivotal moment for Francis, who had moved to Paris only four years prior. These years were marked by an exhilarating experimentation: in the French capital, Francis found a wellspring of inspiration and, captivated by the luminous paintings of Pierre Bonnard and Henri Matisse as well as Claude Monet’s magnificent *Nymphaes*, a vibrant saturation entered his canvases. Moving away from the muted tones of his earlier paintings, Francis brought a sensuousness to his compositions, making a decisive break from the gestural works of the Abstract Expressionists that he had left behind in

the United States. The works produced during these years catapulted Francis into international acclaim; a year after *Blue and Black* was created, the Museum of Modern Art, New York, acquired a painting by the artist, the first by Francis to enter a public collection. With his ongoing interest in the materiality of colour, Francis was anointed the heir of Impressionism: describing his lifelong exploration, art historian Pierre Schneider, who knew Francis in Paris, claimed that it was not self-expression that interested the artist, but ultimately, a ‘conditioning of space, so that the viewers would find new energies when experiencing the work’ (P. Schneider, in conversation with Peter Selz, 1972, reprinted in P. Selz, *Sam Francis*, New York 1975, p. 42). Indeed, many of Francis’ best canvases seem to escape earth’s gravitational pull, and in the liquid tones of *Blue and Black*, space is weightless.



JEAN-PAUL RIOPELLE (1923-2002)

Clairons

signed and dated 'Riopelle 56' (lower right); signed and dated 'riopelle "Clairons"' (on the reverse)
oil on canvas
28½ x 36¼in. (72.5 x 92cm.)
Executed in 1955-1956

£180,000-250,000

US\$240,000-320,000

€220,000-290,000

PROVENANCE:

Galerie Jacques Dubourg, Paris.
Arthur Tooth & Sons, London.
Private Collection, London (acquired from the above in 1956).
Thence by descent to the present owner.

EXHIBITED:

Paris, Galerie Jacques Dubourg, *Riopelle, Oeuvres récentes*, 1956, no. 2.

Yseult Riopelle has confirmed the authenticity of the work.



Robert Delaunay, *Fensterbild (Window Picture)*, 1912.
Hamburger Kunsthalle – Hamburg.
Photo: © 2020. Photo Scala, Florence/bpk,
Bildagentur für Kunst, Kultur und Geschichte, Berlin.

The eye roves wildly across Jean-Paul Riopelle's *Clairons*, a saturated vortex of impasto, streaking colour. Scraping with a palette knife, Riopelle dragged his marbleised whites, red and bright blues across the canvas, creating a chromatic web of tectonic plates. *Clairons* is an orchestral painting, a detonation of sonic joy rendered in vibrant, striking tones. Painted between 1955-1956, the painting represents a triumphal period for the artist. After emigrating from Quebec to Paris in 1947, Riopelle quickly settled into the city's dazzling post-war art scene, becoming a key figure of the École de Paris. In 1954, he participated in the 27th Venice Biennale and, the following year, in the São Paulo Biennial. Previously reliant upon a dense and darker palette, which drew comparisons to Jackson Pollock's all-over technique, Riopelle

began to lighten his colours, striving to use contrasting pigments which he applied directly from the tube. The thick, dense strokes of the present work embody Riopelle's new aesthetic; *Clairons* is an accretion of jagged strata, of hollows, peaks and ravines, a translation of the terrestrial which would anticipate what he referred to as the 'abstract landscapism' of his later canvases. Reflecting upon his approach, the artist said, 'Abstract: abstraction, pulling from, taking from... I take the opposite approach. I do not take from Nature, I go towards Nature' (J.-P. Riopelle, in Y. Riopelle, Jean Paul Riopelle. *Catalogue raisonné 1939-1953. Tome 1*, Montréal, 1999). In showing the world from above, the layered surface of *Clairons* reveals a dynamic exchange between sky and earth, a world entirely subjected to the desires of its painter.



λ145

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 09' (upper right)
acrylic on canvas
43¾ x 39¼in. (111 x 100cm.)
Painted in 2009

£150,000-200,000

US\$200,000-260,000

€180,000-230,000

PROVENANCE:

Acquired directly from the artist by the present owner.

The work is recorded in the Günther Förg archive with the number *WVF.09.B.0011*. We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.

With a medley of marks and painterly gesticulations, Günther Förg's *Untitled*, 2009, summons a chromatic luminosity. Between 2007 and 2009, during a period of great critical acclaim, Förg produced a new series of playful and enthusiastic abstractions, to which the present work belongs; *Untitled* is one of the last paintings the artist ever made. Across the white expanse of the present work, Förg scribbled and splashed a flurry of prismatic forms which effervesce and dissolve into a lyrical composition of colour. The artist was sensitive to chromatic rhythms, which art historian Rudi Fuchs called 'thoroughly unique' writing, 'I believe that he goes about the selection of colours in an instinctive and impulsive manner; that is to say, that he relies on his natural dialect. The colours in Förg's paintings have stared at me for years, while I remained unable

to pinpoint them' (R. Fuchs, *Günther Förg*, exh. cat., Stedelijk Museum, Amsterdam 1995, p. 45). Employing an abstracted idiom influenced by Modern artists including Edvard Munch and Mark Rothko, Förg devoted his practice to the exploration of colour. Describing this lifelong dedication, critic Lloyd Wise wrote that Förg's was a career 'unencumbered by the twin deadweights of irony and melancholy and filled with a serious and sustained (though never fully credulous) commitment to the twentieth century's endlessly generative legacy' (L. Wise, 'Günther Förg: A Fragile Beauty', *Artforum*, May 2018). Förg was captivated by colour's materiality and *Untitled* bears witness to this experimentation. The dappled canvas brims with new harmonies, a spray of tonalities that seem to arise directly from the surface of *Untitled* itself.

Fair, 09



λ*146

GERHARD RICHTER (B. 1932)

Abstraktes Bild

signed, numbered and dated 'Richter 1986 605-1' (on the reverse)

oil on canvas

20¼ x 28¾in. (51.5 x 71.5cm.)

Painted in 1986

£400,000-600,000

US\$520,000-780,000

€470,000-700,000

‘When I look out of the window, then truth for me is the way nature shows itself in various tones, colours and proportions. That’s a truth and has its own correctness. This little slice of nature, and in fact any given piece of nature, represents to me an ongoing challenge, and is a model for my paintings’

- Gerhard Richter



Gerhard Richter, *Wiesental (Meadowland)*, 1985.
The Museum of Modern Art (MoMA), New York.
Artwork: © Gerhard Richter 2020 (0015).

PROVENANCE:

Galerie Liliane & Michel Durand-Dessert, Paris.
Private Collection, Belgium.

Anon. sale, Sotheby's London, 26 June 2003,
lot 250.

Schönewald Fine Arts, Xanten and Anthony
Meier Fine Arts, San Francisco.

Private Collection, New York.

A gift from the above to the New-York
Historical Society.

LITERATURE:

Gerhard Richter: Catalogue raisonné 1962-1993,
vol. III, Bonn 1993, no. 605-1 (illustrated in
colour, unpagged).

D. Elger (ed.), *Gerhard Richter Catalogue
Raisonné Volume 3 Nos. 1976-1987*, Ostfildern
2013, no. 605-1 (illustrated in colour, p. 518).





Jackson Pollock, *Number 16*, 1949, 1949.
Private Collection.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2020.
Photo: © 2020 Christie's Images Limited.

‘Somewhere along the line it no longer satisfied me to paint photographs; I took stylistic devices of photographs – accuracy, blurring, illusoriness – and made doors, curtains, and pipes with them’

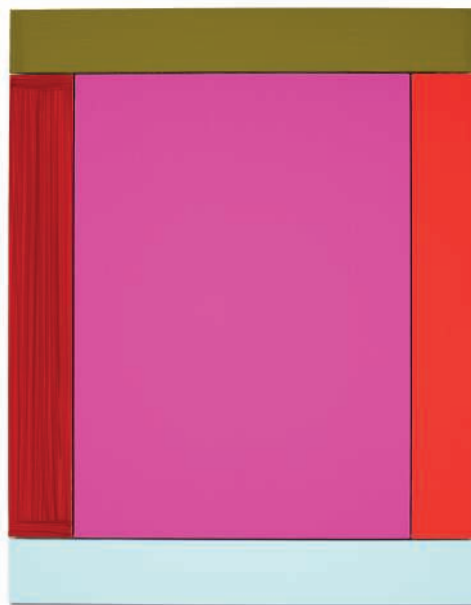
- Gerhard Richter

Gerhard Richter's *Abstraktes Bild* is a dreamscape, a glimpse of the world through half-closed eyes. Thick smears of forest green, streaks of pink and a dense pool of ice blue fill the canvas; a single sliver, a cascade of slate, rushes from the upper edge. The painterly renderings summon a wooded landscape, and Richter's masterful application of paint transports the viewer to an illusory land of rich colour and texture. For his celebrated series *Abstraktes Bilder*, Richter became captivated by a rhythmic application of paint, and these works are the product of a protracted investigation into the material's potential. Richter chose his series' nomenclature purposefully to unify each canvas no matter the supposed figural imagery; as the critic Robert Storr observed, 'The choice of title is significant in that it reinforces the impression conveyed by the illusionistic description of shoals, riptides, and cresting waves of pigment that these are pictures of gestural paintings, not of the spontaneously eventful real thing' (R. Storr quoted in D. Elger, *Gerhard Richter: A Life in Painting*, London 2009, p. 251).

Richter's journey towards complete abstraction was an incremental process defined by technical prowess and conceptual innovation. The *Abstraktes Bilder* developed out of his series of photorealist works, and in both, he played with obfuscation and concealment, submerging reality under increasingly thicker layers of untamed paint. As curator Richard Cork noted, 'The blurring that resulted from the horizontal or diagonal striations seemed to have connections with his earlier habit of pulling a brush over the wet surface of his photo-based canvases. So, a continuity became apparent, founded above all on his perennial need to alter the image he had already constructed' (R. Cork, 'Through a Glass, Darkly: Reflections on Gerhard Richter', *Gerhard Richter*, exh. cat., Anthony d'Offay Gallery, London 1991, p. 8). This progression makes clear Richter's understanding of painterly themes, for he sees abstraction and representation not as duelling opposites, but instead as complimentary forces.

For the artist, images develop, be they naturalistic or abstract, purely through an accumulation of paint. Within this conceptual framework, art does not imitate reality; art generates new realities. As he explained, 'Paintings always depict something that they are not. We even read into abstract paintings, examining them to find out what is being shown. If it were just about colour, after all, that would be boring' (G. Richter quoted in D. Elger, 'Abstraction and Semblance in Gerhard Richter's Oeuvre', *Gerhard Richter: Abstraction*, exh. cat., Museum Barberini, Potsdam 2018, p. 23). In *Abstraktes Bild*, there is a clear sense of discovery layered in the glossy brushwork, a central element of Richter's approach. Shifting away from the 'unreal' as constructed in both photography and the historical German Romanticism, Richter locates the 'real' within his abstractions. Enveloping its viewer in this new existence, the painting conjures a dense thicket which challenges both orientation and vision. As an abstracted rendering of the experience of place, the work presents the eloquent negotiation between reality and representation, fiction and truth, which has come to define Richter's practice.





PROPERTY OF A PRIVATE COLLECTOR

λ*147

IMI KNOEBEL (B. 1940)

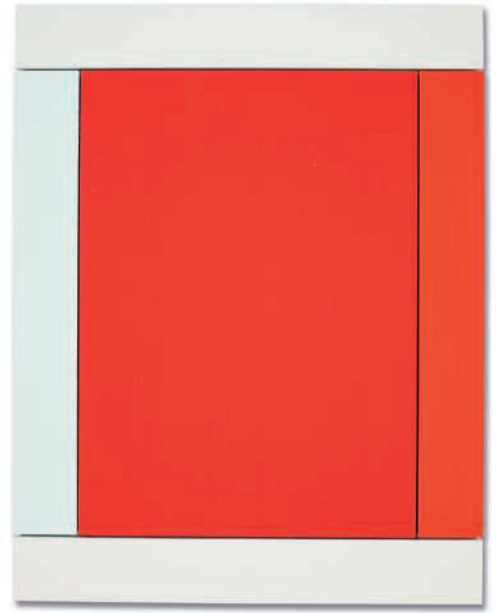
Anima Mundi 62-4

signed and dated 'imi 2015' (on the reverse of the fourth part)
acrylic on aluminium, in four parts
each: 14 $\frac{5}{8}$ x 11 $\frac{5}{8}$ x 2 $\frac{1}{4}$ in. (37.1 x 28.9 x 5.7cm.)
overall: 14 $\frac{5}{8}$ x 69 $\frac{1}{4}$ x 2 $\frac{1}{4}$ in. (37.1 x 175.9 x 5.7cm.)
Executed in 2015

£70,000-100,000
US\$91,000-130,000
€82,000-120,000

PROVENANCE:
White Cube, London.
Acquired from the above by the present owner in 2015.

EXHIBITED:
London, White Cube, *Imi Knoebel*, 2015 (illustrated in colour, pp. 58-59).



‘Knoebel’s paintings bring us to the heart of Kandinsky’s reflection on the power of colours on our soul: “Colour is the keyboard, the eyes are the hammers, the soul is the piano with its many chords. The artist is the hand that, by touching this or that key, causes vibrations in the soul”’

- Jill Silverman van Coenegrachts

PROPERTY OF A GERMAN COLLECTOR

λ148

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 1989' (upper left); signed and dated 'Förg 89' (on the reverse)

acrylic on board, in artist's frame

50 $\frac{3}{4}$ x 34 $\frac{5}{8}$ in. (128 x 88cm.)

Executed in 1989

£70,000-100,000

US\$91,000-130,000

€82,000-120,000

‘The authority of Günther Förg’s paintings, and the uniqueness, is in their colour. Their abstract composition is resolute and striking, but also traditional’

- Rudi Fuchs

PROVENANCE:

Galerie Bärbel Grässlin, Frankfurt.

Acquired from the above by the present owner.

The work is recorded in the Günther Förg archive with the number *WVF.89.B.0879*. We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.



PROPERTY OF A GERMAN COLLECTOR

λ149

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg '88' (upper centre); signed and dated 'Förg 88' (on the reverse)

acrylic on board, in artist's frame

50 $\frac{3}{8}$ x 34 $\frac{5}{8}$ in. (128 x 88 cm.)

Executed in 1988

£70,000-100,000

US\$91,000-130,000

€82,000-120,000

‘The effects of these unusual, solemn and noble colours are indescribable. One thing is certain: Günther Förg is not an abstract painter; he is a romantic expressionist, the language of forms laconically borrowed, the colours singing ponderously, like a bronze church bell’

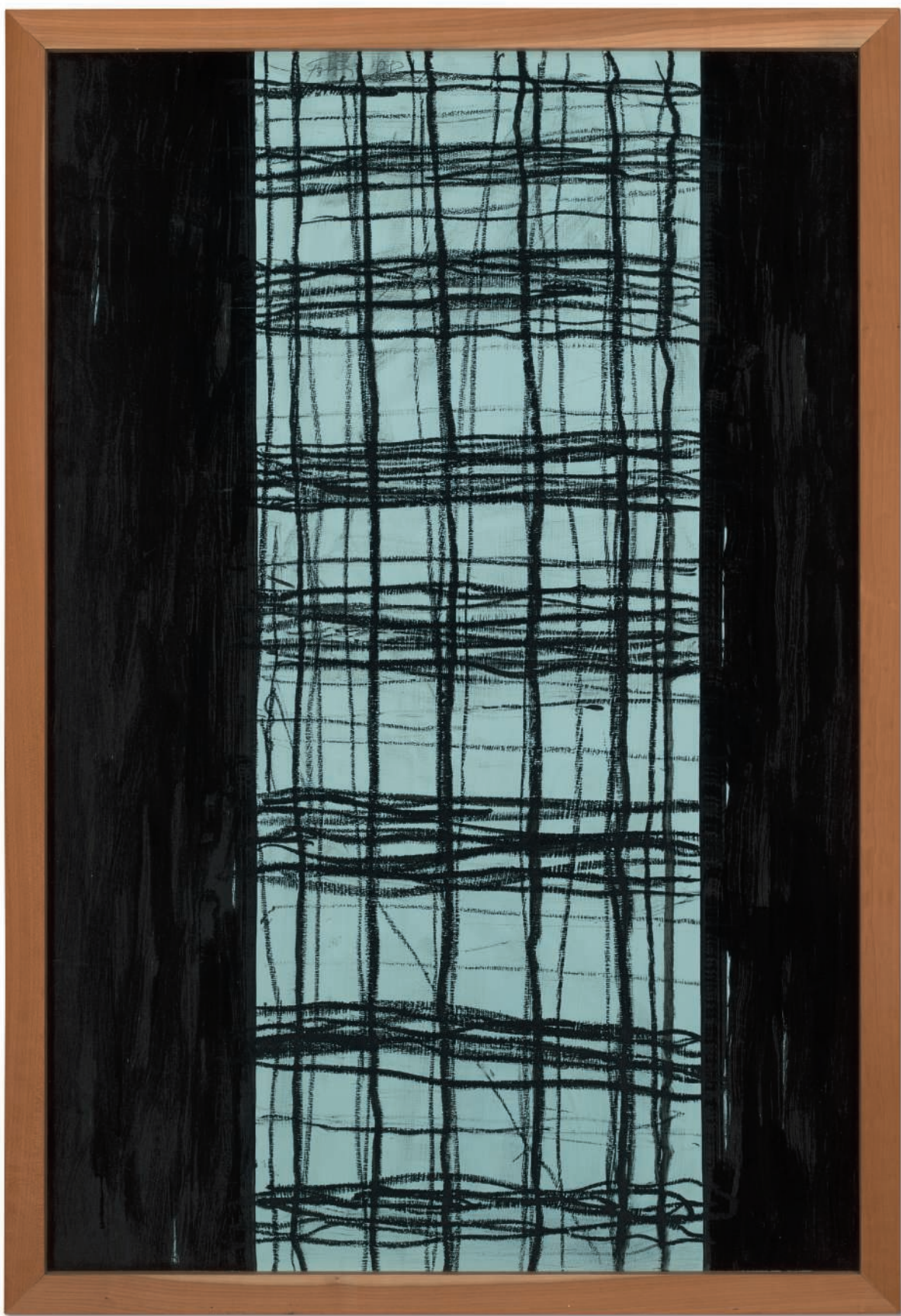
- Rudi Fuchs

PROVENANCE:

Galerie Bärbel Grässlin, Frankfurt.

Acquired from the above by the present owner.

The work is recorded in the Günther Förg archive with the number *WVF.88.B.0638*. We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.



PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

λ150

ANISH KAPOOR (B. 1954)

Untitled

Belgian black stone with two chambers
29½ x 20⅞ x 22⅞in. (75 x 53 x 58cm.)
Executed in 2002

£150,000-200,000

US\$200,000-260,000

€180,000-230,000

‘There is a history in the stone, and through this simple device of excavating the stone, it’s just as if a whole narrative sequence is suddenly there’

- Anish Kapoor

PROVENANCE:

Lisson Gallery, London.

Acquired from the above by the present owner in 2002.



(alternate view)

Emerging from the overwhelming, velvety blackness of Belgian black stone, Anish Kapoor's *Untitled* professes a profound physicality within its twinned hollows. The tactile, roughly hewn exterior complements the smooth, polished cavities that Kapoor has carved from the black stone. Created in 2002, the year of the artist's celebrated installation *Marsyas* at the Turbine Hall, Tate Modern, London, *Untitled* is a sensitive articulation of presence and an extension of decades-long enquiry into the unique essence and transformative qualities of sculpture. Although a key to this sculpture are its hollowed recesses, Kapoor never views these voids as vacant or silent expanses; rather, he understands them to be 'transitional spaces' that have 'much to do with time.' Reflecting, he said, 'I have always been interested as an artist in how one can somehow look again for that very first moment

of creativity where everything is possible, and nothing has actually happened. [The void] is a space of becoming... 'something' that dwells in the presence of the work... that allows it or forces it not to be what it states it is in the first instance' (A. Kapoor, in conversation with H. Bhabha, 1998, reprinted in *Anish Kapoor*, exh. cat. Hayward Gallery, London 1998, p. 32). Kapoor allows his materials to be mutable and unfixed, suspended together in delicate equilibrium, and *Untitled* operates as an existential portal, a meeting point between the tangible and intangible worlds. In his search for new ways of harnessing the sublime, Kapoor crafts a physical and eloquent expression of the void; it is his desire to create objects which are not objects, 'to make a hole in the space, to make something which actually does not exist' (A. Kapoor, quoted in C. Lewallen, 'Anish Kapoor', *View*, vol. 8, no. 4, 1991).



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

λ151

ANTONI TÀPIES (1923-2012)

Marró i blanc amb dos claus (Brown and White and Two Nails)

signed 'tapiés' (on the reverse)
oil and cement on board with fabric and nails
106¼ x 78¾in. (270 x 200cm.)
Executed in 1974

£250,000-350,000

US\$330,000-450,000

€300,000-410,000

‘Sometimes people have the idea that art should be highly refined. But I always believed that one could make art out of simple, humble things... Small things can be transcendental. They can change our way of looking at the world. I think it’s important to make art out of almost anything’

- Antoni Tàpies

PROVENANCE:

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

EXHIBITED:

Barcelona, Galeria Maeght, *Tàpies, obra recent*,
1975, no. 9.
Zurich, Galerie Maeght, *Tàpies, Peintures*,
gouaches, 1975, no. 6.
Barcelona, Galeria Maeght, *Tàpies*, 1987, no. 15.

LITERATURE:

J. Marín-Medina, *Tàpies / Meditaciones*,
Madrid 1976 (illustrated in colour, p. 43).
A. Agustí, *Tàpies, The Complete Works, Volume*
3: 1969-1975, Barcelona 1992, p. 560, no. 2745
(illustrated in colour, p. 387).





Antoni Tàpies in his studio, 1973. Photograph by Lee Miller.
© Lee Miller Archives, England 2020. All rights reserved. leemiller.co.uk
Artwork: © Foundation Antoni Tàpies, Barcelone/VEGAP, Madrid
and DACS, London 2020.

‘The dramatic sufferings of adults and all the cruel fantasies of those of my own age, who seemed abandoned to their own impulses in the midst of so many catastrophes, appeared to inscribe themselves on the walls around me’

- Antoni Tàpies

A dense, endless brown covers Antoni Tàpies’ monumental *Morró i blanc amb dos claus* (*Brown and White and Two Nails*). At the top, a single band of white fabric is nailed to the board, a strip of light against the darkness. The painting seems to have been plucked from the Catalan streetscapes of his childhood, a labyrinth of posted fliers pinned to the crumbling city walls. Fittingly, Tàpies means ‘walls’ in Catalan, and the artist was endlessly fascinated by how the architectural motif could be used as an instrument of expression; his was an aesthetic rooted in the urban landscape. The painting is richly physical, in part owing to a deliberately restrained palette rendered in dense texture. Indeed, the darkness of the canvas calls to mind still lifes by Francisco de Zurbarán and Juan Sánchez Cotán, the Spanish Baroque painters. In the vibrant clarity of these compositions exist precedents for

Tàpies’ own intense starkness, in which every shadow and gesture is poignant, unambiguous and gripping.

Painted in 1974, the year that the artist was awarded the British Arts Council Prize, *Morró i blanc amb dos claus* exemplifies Tàpies’ continued aim to reveal the sublime beauty of the every day. Beginning in the 1960s, the artist began incorporating commonplace materials into his canvases. Frequently, Tàpies used discarded objects that he discovered on the street, which he then integrated sparingly into his compositions. Describing the effect, art historian Sarah Whitfield wrote, ‘The isolation in which these objects are invariably shown gives them the dignity of a relic or a votary offering. Touch is important and things are chosen because they appeal to the hand as well as the eye’ (S. Whitfield, ‘Antoni

Tàpies: The Last Oasis’, in *Antoni Tàpies: Recent Paintings*, exh. cat. Waddington Galleries, London 2001, p. 5). Tàpies believed that close attention to life’s details was necessary for making the world anew: ‘Look at the simplest object,’ he commanded. ‘Look, for example, at an old chair. It does not seem to be much. But think about the whole universe that it contains: the hands and the sweat of the person who carved the wood, which was once a robust tree, full of energy, in the middle of a thick forest high up in the mountains... All, absolutely all of that represents life and has importance’ (A. Tàpies quoted, ‘The Game of Looking’, 1967, reprinted in *Antoni Tàpies: Selected Work 1973-1974*, exh. cat., Martha Jackson Gallery, New York 1975, p. 5). In *Morró i blanc amb dos claus*, a tactile history is built into the brown. Enthralling and auratic, the work is a testament to Tàpies’ material mastery.



EDUARDO CHILLIDA (1924-2002)

Elogio de la luz XIV (In Praise of Light XIV)

incised with the artist's signature and monogram 'CHILLIDA E' (lower right)

alabaster

12¼ x 6½ x 4¼in. (31 x 15.5 x 12cm.)

Executed in 1969

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

'I use alabaster because of a direct call from architecture. On working it, what I have tried since 1965 is a more architectural positing of my problems, as well as a new look at light. I had been deeply imbued in darkness, far from Greece. Alabaster provided a possibility of an encounter with light and architecture'

- Eduardo Chillida

PROVENANCE:

Private Collection, Paris.

Private Collection, Switzerland.

Acquired from the above by the present owner.

EXHIBITED:

Bilbao, Galería Colón XVI, *Eduardo Chillida*, 2003, p. 103, no. 15 (illustrated in colour, p. 39).
Barcelona, Fundació Joan Miró, *Chillida*, 2003-2004, p. 153 (illustrated in colour, p. 90).

LITERATURE:

O. Paz, E. Chillida and G. Michelin (eds.), *Chillida*, Paris 1979, no. 150 (illustrated, p. 163).
X. Triado Subirana, *Genios del Arte, Chillida*, Madrid 2006, p. 26.
I. Chillida and A. Cobo (eds.), *Eduardo Chillida. Catálogo Razonado de Escultura*, San Sebastian 2014, no. 1969007 (illustrated in colour, p. 289).

This work is registered in the archives of the Museo Chillida-Leku under no. 1969007.

A poetics of space carved from solid alabaster, Eduardo Chillida's *Elogio de la luz XIV (In Praise of Light XIV)* is a mesmerising delineation of shadow and light. Crenellations extrude from the pastel stone, curving subtly in a play of positive and negative space. Sculpted in 1969, the work presents a sensitive articulation of the relationships between space and materiality in milky, translucent stone. Alabaster is both dense and incandescent, a paradox manifest in the present work. Chillida began using the material in 1965, following travels in France, Greece and Italy in the early 1960s, during which he became entranced by the glowing quality of the stone as it reflected and absorbed the bright Mediterranean light. The artist began his career by studying architecture, a training evident in his sculptural aesthetic and material considerations. His choice to use alabaster was

directly influenced by the structural configurations he had observed; the poet Octavio Paz described these works as 'blocks of transparency in which the form becomes space and the space dissolves in oscillations of light' (O. Paz, quoted in K. Baranano (ed.), *Chillida 1948-1998*, exh. cat., Museo Nacional Centro de Arte Reina Sofía, Madrid 1998, p. 86). It was a transformative medium for an artist who, up until his travels, had privileged materials local to his native Basque region. Speaking retrospectively, he said, 'I had been deeply imbued in darkness, far from Greece. Alabaster provided a possibility of an encounter with light and architecture' (E. Chillida, quoted in K. de Barañano, 'Homage to Eduardo Chillida,' *Homage to Chillida*, exh. cat., Guggenheim Bilbao, Bilbao, 2006, p. 72). In expressive, delicate geometries, *Elogio de la luz XIV* captures a luminous physicality, the immaterial rendered tangible.



TONY CRAGG (B. 1949)

Good Face

incised with the artist's signature 'Cragg' and stamped with the foundry mark and date '2007 KAYSER DÜSSELDORF' (lower edge)

bronze with black patina

80¾ x 43¾ x 43¾in. (205 x 110 x 110cm.)

Executed in 2007

£170,000-250,000

US\$230,000-320,000

€200,000-290,000

PROVENANCE:

Private Collection (acquired directly from the artist in 2009).

Anon. sale, Sotheby's London, 1 July 2014, lot 418.

Acquired at the above sale by the present owner.

EXHIBITED:

Karlsruhe, Staatliche Kunsthalle Karlsruhe,

Tony Cragg: Second Nature, 2009, no. 187

(illustrated in colour, pp. 220 & 221). This exhibition later travelled to Salzburg, Museum der Moderne am Mönchsberg.

Merano, Merano Arte, Edificio Cassa di

Risparmio, *Tony Cragg: in 4D, From Flux to*

Stability, 2011 (illustrated in colour, pp. 146-148).



(alternate view)

Tony Cragg's *Good Face* is twisting, writhing form, a fragmented being rising from a tempest of bronze. Created in 2007, the work is part of Cragg's series Rational Beings, which probes the relationship between what is logically and mathematically constructed, and the fluidity of emotion. For Cragg, the human being is the clearest illustration of this opposition, at once expressive and capable of great pathos, and rigorously regimented by a biological determination. To create his abstracted forms, Cragg uses formulas to distort his figures so that only the vaguest hint of a face can be seen in the columnar sculptures. Part of the enchantment of *Good Face* lies in its rich tactility, and the darkened bronze almost glows. It seems an act of magic, to change bronze into a rich, liquid

black, yet material transformation is characteristic for Cragg, who believes that 'material is everything'. As he has noted, 'We consist of material and ... so I can't think of any reality that isn't material. That includes light and electricity as phenomena of the material, that includes the thought processes of our intellects which are also properties of material, that includes our emotions, which are also caused... by highly evolved material processes' (T. Cragg, quoted in Tony Cragg, *In and Out of Material*, exh. cat., Akademie der Künste, Berlin 2006, p. 12). These material connections are what links the duelling forces of the Rational Beings, acutely felt in *Good Face*. Defying gravity yet governed by a centrifugal force, the life-size sculpture seems at once a chance product and a material's destiny.





PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

λ154

TRACEY EMIN (B. 1963)

How could I ever forget you

appliquéd blanket
10¾ x 43in. (27.3 x 109.2cm.)
Executed in 2002

£20,000-30,000
US\$26,000-39,000
€24,000-35,000

PROVENANCE:
White Cube, London.
Acquired from the above by the present owner in 2004.

EXHIBITED:
New South Wales, Art Gallery of New South Wales, *Tracey Emin*, 2003.

λ*155

REBECCA WARREN (B. 1965)

E.V

hand-painted bronze on artist's plinth

bronze: 28 x 3.4/8 x 2.6/8in. (71 x 9 x 7cm.)

overall: 73.2/8 x 13 x 13in. (186 x 33 x 33cm.)

Executed in 2018, this work is from an edition of two, each uniquely painted, plus one artist's proof

£60,000-80,000

US\$78,000-100,000

€71,000-94,000

PROVENANCE:

Galerie Max Hetzler, Paris.

Acquired from the above by the present owner.

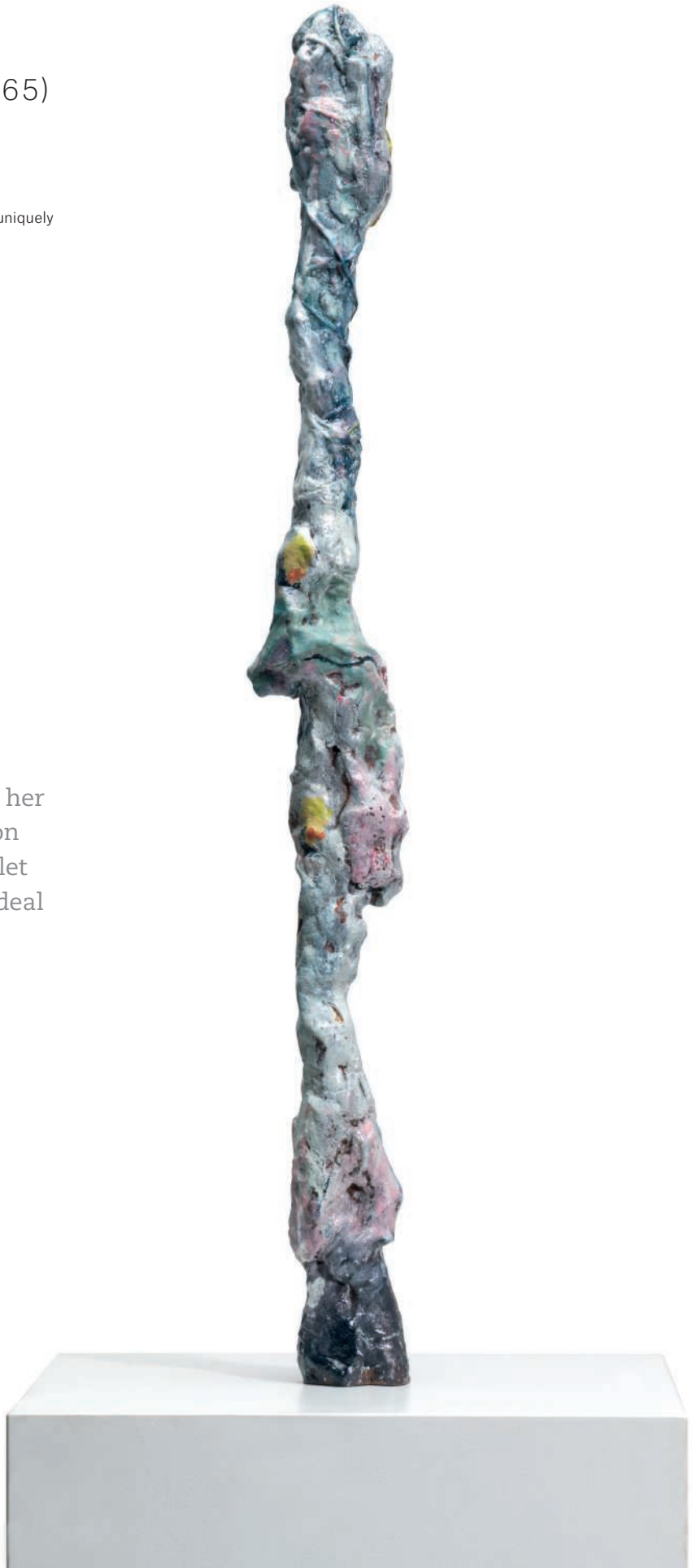
EXHIBITED:

Paris, Galerie Max Hetzler, *Rebecca Warren*, 2018

(this work exhibited).

‘Warren... has decided to embrace her anxiety, let her fingers, imagination and sense of humour rip, and not let herself be restrained by trying to deal with influence reasonably’

- Jennifer Higgie



λ156

GRAYSON PERRY (B. 1960)

Another Place...

glazed ceramic
16 x 13¾in. (40.5 x 35 x 35cm.)
Executed in 1990

£40,000-60,000
US\$52,000-78,000
€47,000-70,000

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



GRAYSON PERRY (B. 1960)

Vase *Using My Family*

signed with the artist's monogram (lower edge)
glazed ceramic
23 $\frac{7}{8}$ x 12 $\frac{5}{8}$ x 12 $\frac{5}{8}$ in. (60.5 x 32 x 32cm.)
Executed in 1998

£60,000-80,000
US\$78,000-100,000
€71,000-94,000

PROVENANCE:

Jay Jopling, London.
Hazlitt Holland-Hibbert, London.
Acquired from the above by the present owner in 2012.

EXHIBITED:

Edinburgh, City Art Centre, *The British Art Show 5*, 2000-2001. This exhibition later travelled to Southampton, John Hansard Gallery; Cardiff, Centre for Visual Arts and Birmingham, Birmingham Museum and Art Gallery.
Amsterdam, Stedelijk Museum, *Grayson Perry: Guerilla Tactics*, 2002, no. 31, pp. 78, 98 & 104 (illustrated in colour, p. 28). This exhibition later travelled to London, Barbican Centre.
London, Tate Britain, *Turner Prize 2003*, 2003-2004.
Kanazawa, 21st Century Museum of Contemporary Art, *Grayson Perry*, 2007.

LITERATURE:

J. Klein, *Grayson Perry*, London 2009, p.182 (illustrated in colour).



(alternate view)



λ158

HOWARD HODGKIN (1932-2017)

La Vie en Rose

signed, titled and dated twice 'La Vie en Rose 1999-2002 Howard Hodgkin

1999-2002' (on the reverse)

oil on wood

12½ x 17½in. (31.8 x 44.4cm.)

Painted in 1999-2002

£100,000-150,000

US\$130,000-190,000

€120,000-180,000

PROVENANCE:

The Artist.

Gagosian Gallery, New York.

Acquired from the above by the present owner in 2008.

EXHIBITED:

New York, Gagosian Gallery, *Howard Hodgkin*, 2003-2004, p. 39 (illustrated in colour, p. 40).

This exhibition later travelled to Los Angeles, Gagosian Gallery.

LITERATURE:

M. Price, *Howard Hodgkin: The Complete Paintings*, London 2006, no. 385 (illustrated in colour, p. 357).

La Vie en Rose is a poignant and incandescent example of Howard Hodgkin's painterly idiom. The title of the work is taken from Edith Piaf's signature song of the same name. Characteristic of Hodgkin's output in the late 1990s, during which he abandoned all representational form, *La Vie en Rose* is assuredly abstract. Composed on a wood panel, which

Hodgkin had used since 1960, the work centres around a glowing sunset scene. Broad swathes of orange and red sweep across a painterly field contained by a thick border of chestnut brown. In his signature style, Hodgkin has extended the painting directly onto its frame, which

he saw as essential to the painting's content as any chromatic choice. Hodgkin's paintings are nearly always inspired by a memory, which he has then distilled into a single image built up over many years; indeed, the three-year gestation period of *La Vie en Rose* reflects this introspective, thoughtful working process. Although their titles may contain allusions to real places or people, very little in Hodgkin's paintings is ever explicit: 'I am a representational painter, but not a painter of appearances,' he remarked. 'I paint representational pictures of emotional situations' (H. Hodgkin, quoted in M. Price, *Howard Hodgkin: The Complete Paintings Catalogue Raisonné*, Fort Worth 2006, p. 14). Instead, the viewer is left with an overwhelming and potent sensation of a remembered feeling, fortified and solidified through the unification of support and image. In the case of *La Vie en Rose*, Hodgkin has captured a waning sun, the pleasant warmth of the day fading into dark.



Edvard Munch, *Train smoke*, 1900.

Munch museum, Oslo.

Photo: © De Agostini Picture Library / M. Carrieri / Bridgeman Images.



BRIDGET RILEY (B. 1931)

Three colours (Blue, Yellow and Turquoise) Precipitating Magenta

signed, titled and dated 'three colours, (Blue, Yellow and Turquoise) precipitating Magenta. Bridget Riley '82' (lower left)
gouache on paper
45½ x 33½in. (115.5 x 85.4cm.)
Executed in 1982

£150,000-250,000

US\$200,000-320,000

€180,000-290,000

‘Each band has a clear identity. Step back and the colours begin to interact, further away still a field of closely modulated harmonies cut by strong contrasts opens up’

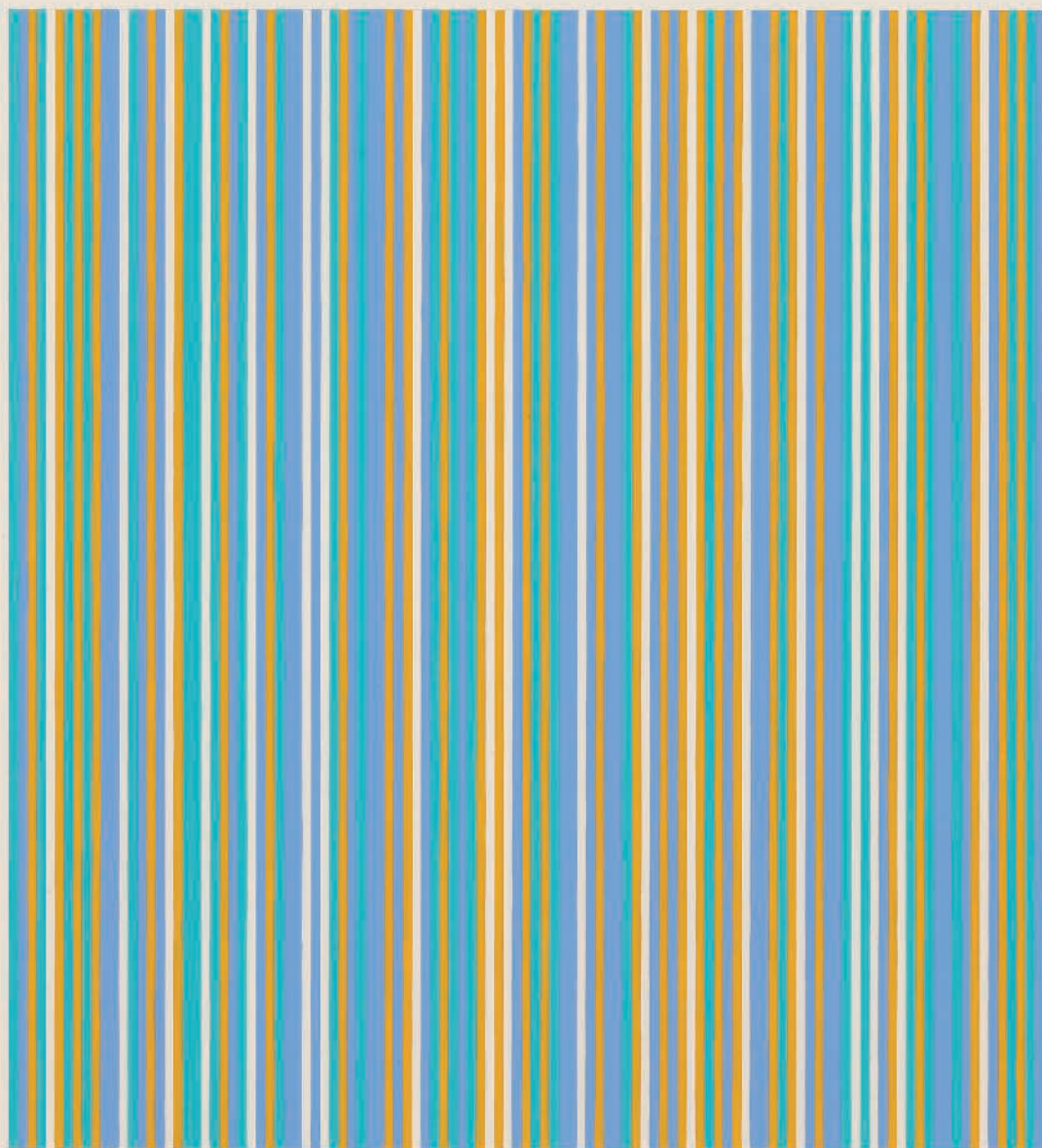
– Bridget Riley

PROVENANCE:

Juda Rowan Gallery, London.
Karsten Schubert Gallery, London.
Private Collection, U.K (acquired directly from the above).
Anon. sale, Sotheby's London, 23 June 2005, lot 134.
Private Collection (acquired at the above sale).
Anon. sale, Sotheby's London, 1 July 2014, lot 236.
Richard Green Gallery, London.
Acquired from the above by the present owner.

Blazing stripes of brilliant colour fill Bridget Riley's *Three colours (Blue, Yellow and Turquoise) Precipitating Magenta*, 1982. Slices of terracotta, yellow, blue, turquoise, and white cascade down the paper plane. Inspired by the dazzling colours of the ancient pyramids against a blinding Nile sky, the work is part of a cycle of striped works that Riley embarked upon after a trip to Egypt three years prior. Under the influence of Egypt, Riley abandoned the curved forms she had previously been painting and the series of stripe paintings represent a pivotal moment in the artist's career. Reflecting upon it, Riley has written, 'Right up to, and in some ways including, the stripe paintings I used to build up to sensation, accumulating tension until it released a perceptual experience that flooded the whole as it were. Now I try to take sensation as the guiding

line and build, with the relationships it demands, a plastic fabric which has no other *raison d'être* except to accommodate the sensations it elicits' (B. Riley, 'According to Sensation: in Conversation with Robert Kudielka', 1990, in *The Eye's Mind: Bridget Riley, Collected Writings 1965-1999*, London 1999, p. 79). Riley composed the present work by moving around paper strips so that she could best identify a radiant chromatic pattern. She has a profound, almost innate understanding of colour's mutability, see how its status is never fixed but rather determined by environmental context. As her utter fascination with the ancient Egyptian tombs makes clear, Riley's practice, although visually abstract, is rooted in the real, and the colour palette of *Three colours (Blue, Yellow and Turquoise) Precipitating Magenta* thrums with the energy of the ancient world.



Three Colors (Blue, Yellow and Orange)
Pencil, Ink, and Acrylic
Bridget Riley '82

DAMIEN HIRST (B. 1965)

Psalm 85: Benedixisti, Domine

signed, titled and dated 'Damien Hirst 2008 PSALM 85' (on the reverse)

butterflies and household gloss on canvas

18 x 18in. (45.7 x 45.7cm.)

Executed in 2008

£100,000-150,000

US\$130,000-190,000

€120,000-180,000

'I think rather than be personal you have to find universal triggers:
everyone's frightened of glass, everyone's frightened of sharks, everyone
loves butterflies'

- Damien Hirst

PROVENANCE:

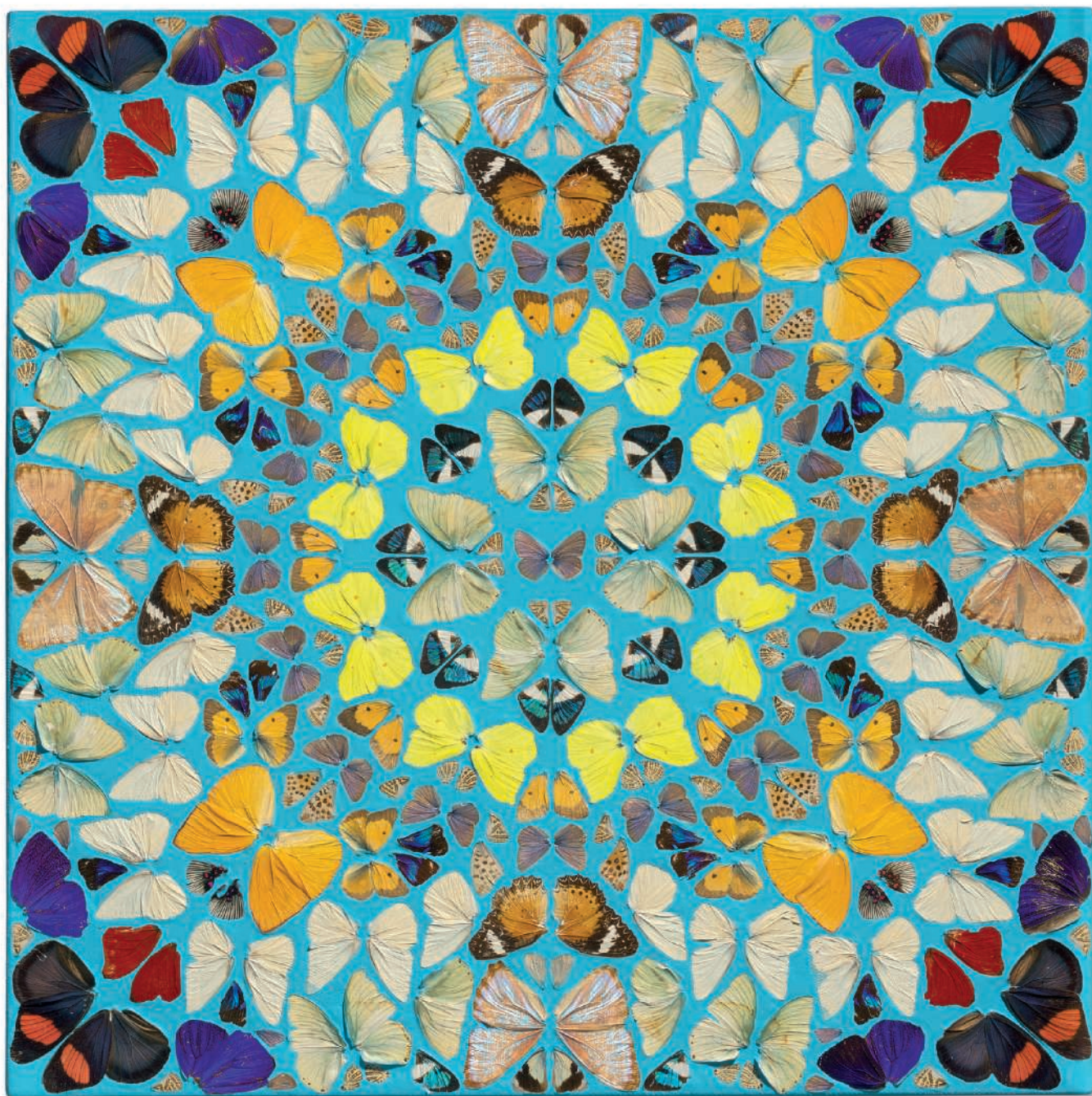
Acquired directly from the artist by the present owner.

LITERATURE:

D. Hirst, *The Complete Psalm Paintings*, London 2014 (illustrated in colour, p.183).

A delicate meditation on permanence and mortality, Damien Hirst's *Psalm 85: Benedixisti, Domine* was created as part of the artist's Psalm series, 2008. Against a blue background, a kaleidoscope of butterflies swirls beguilingly, their wings opened to reveal iridescent patterns. Titled after Psalm 85 of the Old Testament, a paean to truth and mercy, the work is part of Hirst's series which was inspired by a found Victorian tea tray, elegantly adorned with symmetrical butterfly patterns. For Hirst, the butterfly has long been an icon imbued with fragile beauty and he infamously turned to the creatures in 1991 for his exhibition *In and Out of Love* which embodied 'love and realism, dreams, ideals, symbols, life and death' (D. Hirst quoted in 'Damien Hirst & Sophie Calle', exh. cat., *Internal Affairs*,

Institute of Contemporary Arts, London 1991). A similar sense of a divine mysticism suffuses *Psalm 85: Benedixisti, Domine*, whose circular geometry mirrors the form of the Rose window, the circular stained glass principally used in France's Gothic churches. Like the meticulous tracery and multicoloured panels of those windows, the effect of Hirst's butterflies, writes Michael Bracewell, is similarly 'museological and poetic: the sense of a tiny life arrested, and of a transient, short lived beauty' (M. Bracewell, 'Requiem' in D. Hirst, *Requiem I*, exh. cat., PinchukArtCentre, Kiev 2009, p. 23). It is characteristic of Hirst to work with such a precarious and potent medium. Replete with lyricism and a sublime awe, the butterflies are both the image and subject of *Psalm 85: Benedixisti, Domine*.



ANISH KAPOOR (B. 1954)

Untitled

wood, Plexiglas and light
diameter: 23 3/4 in. (60 cm.)

Executed in 2004, this work is number one from an edition of six,
plus two artist's proofs

£150,000-200,000

US\$200,000-260,000

€180,000-230,000

'Red is a very physical colour... It's very much about earth, it's blood, obviously. It's very here... It also has to do with form. A flat red isn't the same as a round red or square red. If the context is controlled, if the context is a given one'

- Anish Kapoor

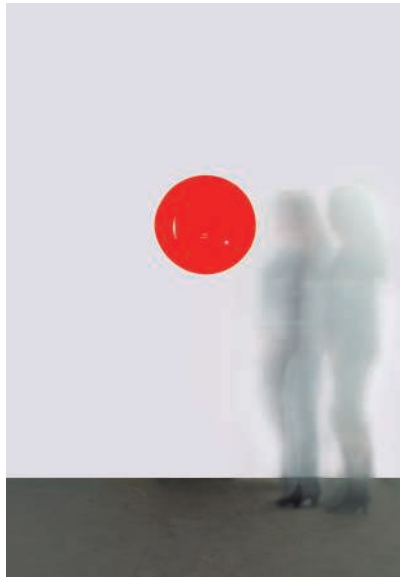
PROVENANCE:

Galleria Continua, San Gimignano.

Private Collection, U.S.

Anon. sale, Christie's New York, 15 November 2012,
lot 516.

Acquired at the above sale by the present owner.



(alternate view)

Anish Kapoor's *Untitled*, 2004, is a fiery sun burning against a gleaming white ground. A single scarlet void is hollowed from the sculptural ground; at once a marvel of engineering and a profound meditation on presence, *Untitled* harnesses a chromatic sublime through the artist's own deft manipulation of space. By exploiting the void's concavity, Kapoor reaches for an eternal presence in its concentrated light. The red of *Untitled* is a representative choice for an artist who moulds colour as an energetic force dependent upon its environment: 'Red is a very physical colour,' he reflected. 'It's very much about earth, it's blood, obviously. It's very here... It also has to do with form. A flat red isn't the same as a round

red or square red. If the context is controlled, if the context is a given one' (A. Kapoor interviewed by A. Meer, *Bomb*, no. 30, January 1990). Kapoor sees himself fundamentally as 'a painter working as a sculptor' (A. Kapoor, *ibid.*). Colour, for him, defines space, and by probing its material properties, he renders the ethereal as profoundly physical. In *Untitled*, the beguiling red appears almost limitless, a deep abyss of pure space onto which viewers can project their own narratives and experiences. For Kapoor, art can never be entirely representational or abstract; instead, within the crimson plunge of the present work, reality is never fixed but instead a glimmering, oscillating expanse of true consciousness.





λ*162

TRACEY EMIN (B. 1963)

Blinding

blue neon and acrylic
42¾ x 55½ in. (108.7 x 141.3 cm.)

Executed in 2000, this work is number three from an edition of three

£20,000-30,000
US\$26,000-39,000
€24,000-35,000

PROVENANCE: T
Galerie Gebauer, Berlin.
Private Collection (acquired from the above in 2000).
Anon. sale, Sotheby's London, 6 March 2019, lot 255.
Acquired at the above sale by the present owner.

EXHIBITED:

London, Hayward Gallery, *Tracey Emin: Love is What You Want*, 2011, p. 252 (another from the edition exhibited, illustrated in colour, p. 76).
Miami, Museum of Contemporary Art, *Tracey Emin: Angel Without You*, 2013-2014, pp. 96 & 214 (another from the edition exhibited, illustrated in colour, p. 99).

LITERATURE:

T. Emin & C. Freedman, *Tracey Emin: Works 1963-2006*, New York 2006, p. 412 (another from the edition illustrated in colour, p. 354).



PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

λ163

LOUISE BOURGEOIS (1911-2010)

The Hysterical Mother

signed 'Louise Bourgeois' (lower right)
gouache on paper
30 x 22¼in. (76.2 x 56.2cm.)
Executed in 2007

PROVENANCE:

Hauser & Wirth, London.

Acquired from the above by the present owner in 2014.

£50,000-70,000

US\$65,000-91,000

€59,000-82,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



λ164

DAVID HOCKNEY (B. 1937)

Man, Listening to Noise

signed with the artist's initials and dated 'D.H. 63' (lower right)
crayon and graphite on paper
12 $\frac{3}{8}$ x 10in. (31.5 x 25.4cm.)
Executed in 1963

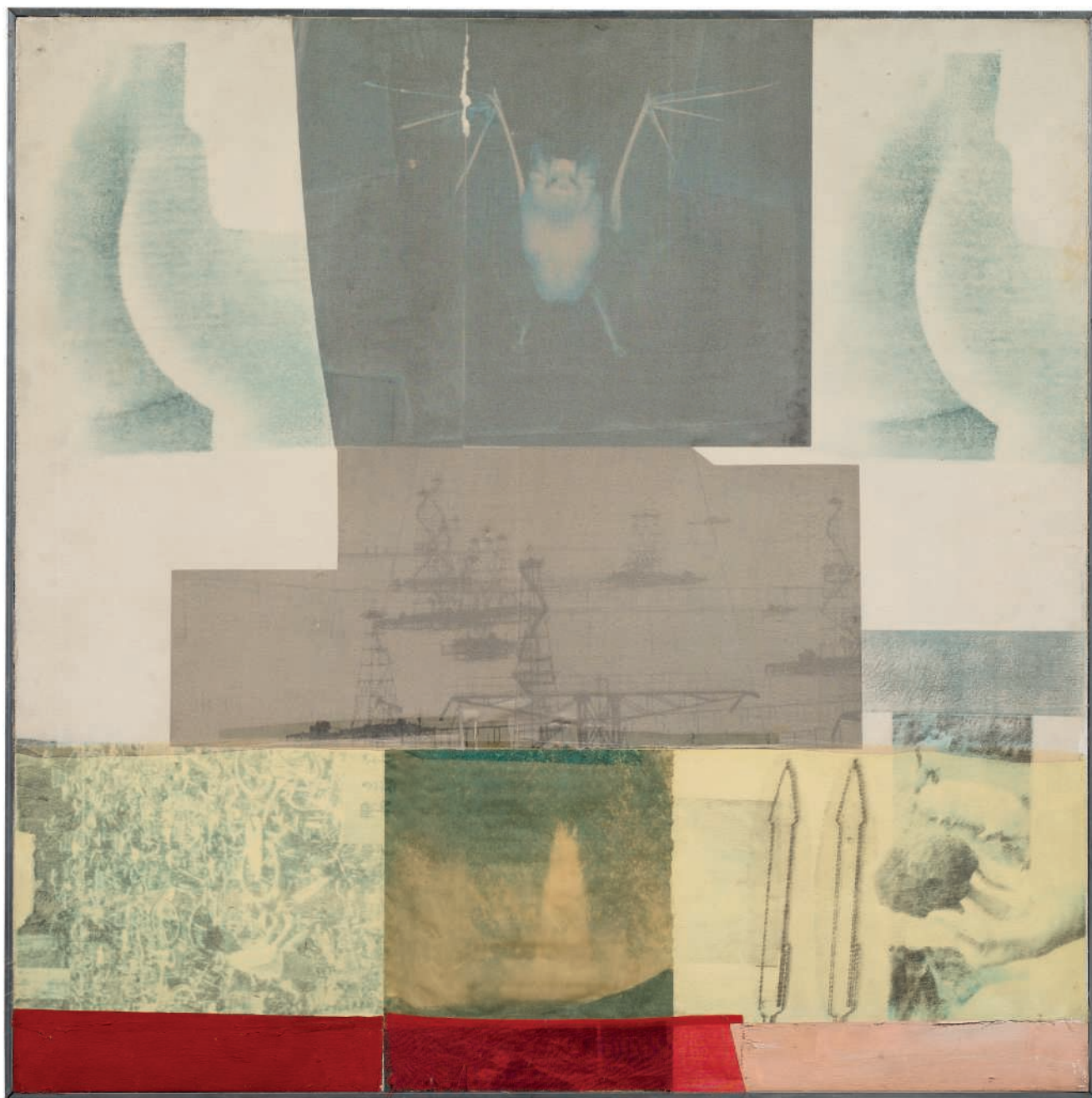
£30,000-50,000
US\$39,000-65,000
€36,000-58,000

PROVENANCE:

The Goodman Gallery, Cape Town.
Private Collection (acquired from the above in 1984).
Anon. sale, Sotheby's New York, 18 November 1999, lot 272.
Acquired at the above sale by the present owner.

LITERATURE:

D. Hockney, *75 Drawings by David Hockney*, Innsbruck 1977, no. 13
(illustrated, unpagged).



165

ROBERT RAUSCHENBERG (1925-2008)

Tintamarre (Signal)

signed, titled and dated 'RAUSCHENBERG 80 TINTAMARRE (SIGNAL)'
(on the reverse)

acrylic, solvent transfer, fabric, paper collage and printed photograph on panel
31½ x 31½ in. (80 x 80 cm.)

Executed in 1980

£50,000-70,000

US\$65,000-91,000

€59,000-82,000

PROVENANCE:

Leo Castelli Gallery, New York.

Private Collection, New York.

Anon. sale, Christie's New York, 18 November 1997, lot 104.

Private Collection, U.S.A. (acquired at the above sale).

Anon. sale, Christie's New York, 18 May 1999, lot 176.

Private Collection, France.

Acquired from the above by the present owner.

*166

TOM WESSELMANN (1931-2004)

1960 *Judy Trying on Clothes*

signed and dated 'Wesselmann 92' (on the reverse)

alkyd on cut-out aluminium

58½ x 77¼in. (146.7 x 198cm.)

Executed in 1986-1992

£180,000-250,000

US\$240,000-320,000

€220,000-290,000

PROVENANCE:

Galerie Guy Pieters, Knokke.

Galerie Rive Gauche, Paris.

Anon sale, Cornette de Saint-Cyr Paris, 13 April 2010, lot 49.

Acquired at the above sale by the present owner.

Rendered in enamelled steel, 1960 *Judy Trying on Clothes* transforms Tom Wesselmann's graphic practice into three-dimensions. In spare, elegant lines, Wesselmann has captured the contours of Judy, his principal model, her graceful curves exposed as she reaches to retrieve something from a sketched-in bureau. Using shaped aluminium allowed the artist to transpose his sketches into sculptural works, and each hatch mark of the present work has been faithfully reproduced in bright, snappy colour. Drawing was Wesselmann's entrée into the art world and remained the persistent force within his practice; returning again and again to the subject of the nude, he constantly sought new ways to represent the figure. In 1983, Wesselmann had the idea to draw in steel, and after years of researching and perfecting his

technique, he was able to cut metal with a nuanced precision to create forms that faultlessly reproduced the air of spontaneity. Initially, these were fashioned from black steel, but Wesselmann soon added colour; reflecting, he said, 'When a nude was done in black it was, forcefully, a drawing. When the same steel drawing was done in colour, it became a nude more than a drawing. The subject matter, that is, became the more dominant element' (T. Wesselmann quoted in S. Hunter, *Tom Wesselmann*, exh. cat. Galerie Tokoro, Tokyo, 1991, p. 7). Ultimately, these works blur the divide between drawing and sculpture, imbuing a surface image with a sense of physicality: born of audacious pencilled strokes, 1960 *Judy Trying on Clothes* possesses its own autonomous space.



***167**

ANDY WARHOL (1928-1987)

Diamond Dust Candy Box

stamped with the Estate of Andy Warhol and the Estate of Andy Warhol Foundation for the Visual Arts stamps and numbered 'PA13.014' (on the overlap); stamped with the Estate of Andy Warhol Foundation for the Visual Arts stamp (on the reverse); numbered twice 'PA13.014' (on the stretcher); stamped with the Estate of Andy Warhol stamp (on the reverse)
synthetic polymer, silkscreen ink and diamond dust on canvas
14 x 10in. (35.6 x 25.4cm.)
Executed in 1981

£90,000-150,000

US\$120,000-190,000

€110,000-180,000

‘When I was a child I never had a fantasy about having a maid, what I had a fantasy about having was candy. As I matured that fantasy translated itself into “make money to have candy,” because as you get older, of course, you get more realistic. Then, after my third nervous breakdown and I still didn’t have that extra candy, my career started to pick up, and I started getting more and more candy, and now I have a roomful of candy all in shopping bags’

- Andy Warhol

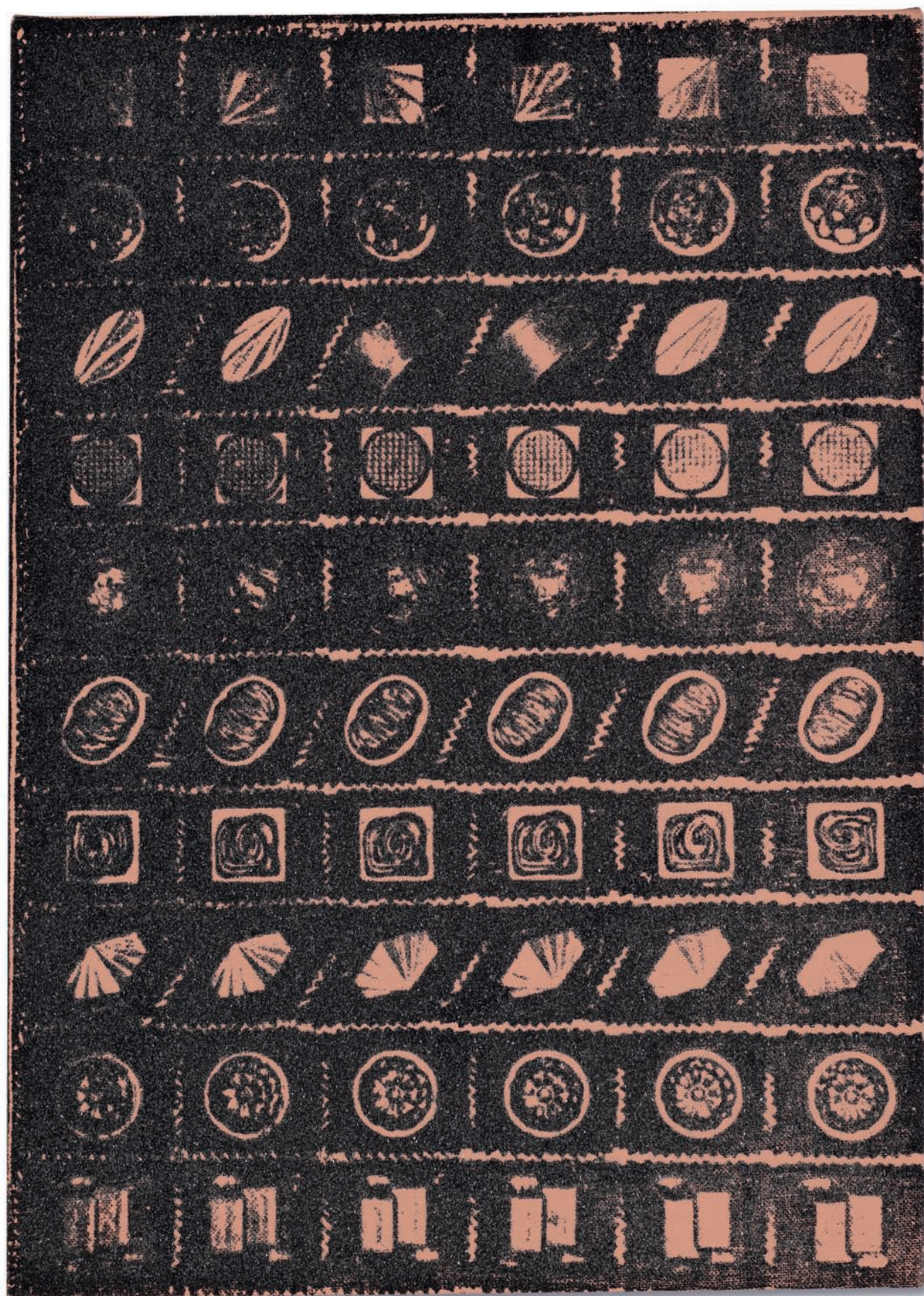
PROVENANCE:

Stellan Holm Gallery, New York.

Private Collection, Switzerland (acquired from the above).

Anon. sale, Christie's London, 17 February 2011, lot 245.

Acquired at the above sale by the present owner.



*168

ANDY WARHOL (1928-1987)

Knives

stamped with the Andy Warhol Authentication Board and the Andy Warhol
Estate stamps and numbered 'PA95.002' (on the overlap)
synthetic polymer paint and silkscreen inks on canvas
20 1/8 x 15 3/4 in. (51 x 40 cm.)
Executed in 1981-1982

£180,000-250,000

US\$240,000-320,000

€220,000-290,000

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

- Andy Warhol

PROVENANCE:

Leo Castelli, New York.
Jablonka Gallery, Cologne.
Private collection, Switzerland.
Sperone Westwater, New York.
Acquired from the above by the present owner.

EXHIBITED:

Cologne, Jablonka Galerie, *Andy Warhol Knives*,
1998.
New York, Sperone Westwater, *Andy Warhol
Knives*, 2001.



Janet Leigh Screaming in Psycho Shower Scene.
Photo: Bettmann / Contributor/Getty Images.
©1960 Shamley Productions, Inc.
Courtesy of Universal Studios Licensing LLC.

After largely avoiding representational imagery during the late 1970s, in 1981, Andy Warhol abandoned his abstract paintings for his series *Guns and Knives*. Initially drawn to daggers and épées, Warhol had planned to photograph the collection of blades owned by the musician Chris Stein, but after printing the preliminary photographs, he decided to use ordinary kitchen knives. Created in 1982, *Knives* features a shadowy pile of menacing chef knives, set against a shimmering silver ground. Printed through a screen, the flat forms of the knives are blurred, their soft outlines recalling the artist's earlier abstract compositions. Indeed, the capacity for misregistration by the silkscreening process greatly appealed to Warhol, and he actively exploited every distorted impression and blotch. If the mechanised image negates the details of the knives, it heightens the painting's ominous tones, by mimicking the

mass production techniques used by newspapers and magazines. Evidence of an uncommitted crime, the work screams out for a headline. Indeed, Warhol saw the simple household tool as symbolic of America's sinister underbelly, a paranoia that perhaps developed following the attempt on his life by Valerie Solanas in 1968; in the aftermath of the shooting, representations of violence, death and mortality became a leitmotif for the artist. By transforming such dangers into high art, Warhol gestured towards the paradoxes of contemporary life in which aesthetics routinely anesthetize provocation and violence. As his former assistant, Vincent Fremont, observed, the work remains a 'stark reminder of the violent society we live in, then and now' (V. Fremont, *Cast a Cold Eye: The Late Work of Andy Warhol*, New York, 2006, p. 157). *Knives* is both a blunt threat and emblematic of Warhol's fascination with death and disaster.



ROBERT LONGO (B. 1953)

Untitled (Cohu)

signed 'Robert Longo' (lower right)
 charcoal on paper
 30 x 46in. (76.2 x 116.8cm.)
 Executed in 2007

£100,000-200,000

US\$130,000-260,000

€120,000-230,000

'It's weird making a drawing of painting. I start to realize that charcoal is this incredibly fragile material. I'm making images of paintings out of dust'

- Robert Longo

PROVENANCE:

Metro Pictures, New York.

Galerie Edward Mitterrand, Geneva.

Acquired from the above by the present owner.

A roiling, frothy wave swells across Robert Longo's *Untitled (Cohu)*. Rendered in meticulous detail, the wave crests and crashes towards the shore in exquisite charcoal greys. On the hunt for the perfect wave, Longo merges his own photographs as well as those he culls from surf magazines. Showcasing the artist's photorealist draughtsmanship, Longo exploits the rich tonality of the charcoal, imbuing his seascape with the vivid *chiaroscuro* of the Old Masters whom he so admires. Created as part of a larger cycle of drawings that reflect upon the visual beauty and awe of natural phenomena, *Untitled (Cohu)* illustrates the artist's alarm for the precarious state of the

planet. As Longo himself has reflected, 'As you get older you obviously think about what you're going to leave behind. I'm not talking about how my work will be viewed in the future, but rather what kind of world, and what possibility for the future, we will leave behind' (R. Longo, quoted in 'Working Towards Affection: An Interview with Robert Longo', *Border Crossings*, no. 115, September 2010, p. 48). Capturing an awe-inspiring force, Longo's wave surges towards the viewer with impressive urgency. Dramatically cropping the oceanic expanse, Longo presents the viewer with an epic close up of salt spray and white sea foam, a thrilling sense of violence and power.





170

LOUISE LAWLER (B. 1947)

It Could be Elvis

Cibachrome print mounted on board
29 7/8 x 35 7/8 in. (74 x 91 cm.)

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

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Metro Pictures, New York.

Private Collection, Belgium (acquired circa 2009).

EXHIBITED:

Munich, Kunstverein München, *Louise Lawler - A Spot on the Wall*, 1995-1996, p. 54 (another from the edition exhibited, illustrated in colour, pp. 54-55; installation view illustrated in colour, p. 65). This exhibition

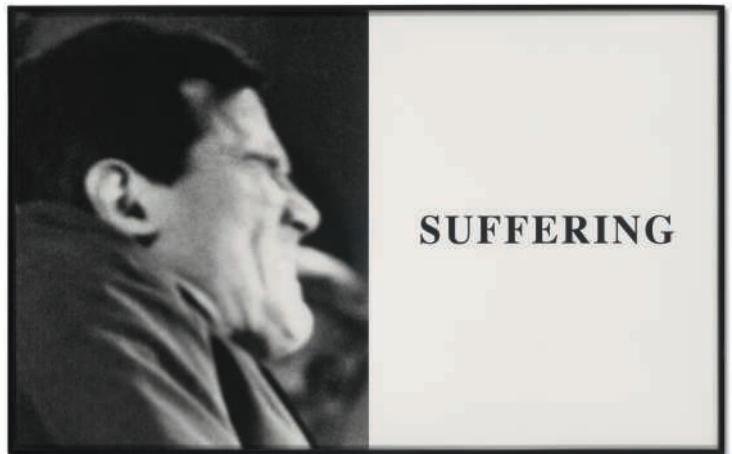
later travelled to Graz, Neue Galerie am Landesmuseum Joanneum and Amsterdam, De Appel.

Basel, Kunstmuseum Basel, *Louise Lawler and Others*, 2004 (another from the edition exhibited, illustrated in colour, p. 79).

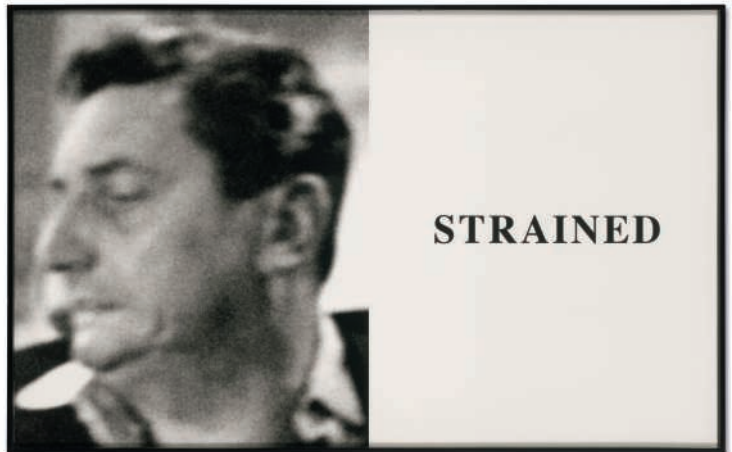
Frankfurt, Städel Museum, *Painting in Photography: Strategies of Appropriation*, 2012 (another from the edition exhibited).

New York, The Museum of Modern Art, *Louise Lawler: WHY PICTURES NOW*, 2017 (another from the edition exhibited, illustrated in colour, p. 155). Vienna, Vertical Gallery of the Sammlung Verbund Collection, *SHE'S HERE. Louise Lawler: Works from the Sammlung Verbund Collection*, Vienna, 2018-2019, pp. 113 & 117 (another from the edition exhibited, illustrated in colour, p. 34).

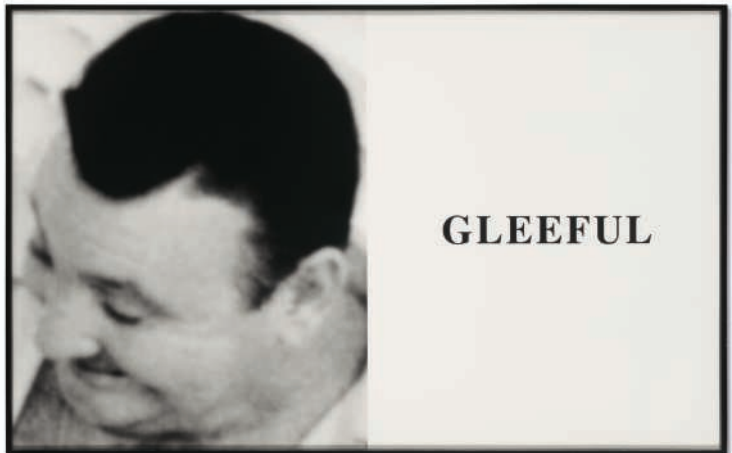
Another from the edition is in the collection of The Städel Museum, Frankfurt.



SUFFERING



STRAINED



GLEEFUL

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

***171**

JOHN BALDESSARI
(1931-2020)

Prima Facie: Suffering/ Strained / Gleeful

digital print mounted on board in artist's frame, in three parts
each: 26% x 42%in. (67 x 107.7cm.)

Executed in 2005, this work is unique

£40,000-60,000
US\$52,000-78,000
€47,000-70,000

PROVENANCE:

Margo Leavin Gallery, Los Angeles.

Skarstedt Gallery, New York.

Acquired from the above by the present owner in 2010.

EXHIBITED:

Los Angeles, Margo Leavin Gallery, *John Baldessari – Prima Facie*, 2005.

New York, Skarstedt Gallery, *Winter Group Show: Baldessari, Condo, Dumas, Haring, Kruger, Oehlen, Prince, Sherman*, 2010.

LITERATURE:

John Baldessari – The Prima Facie Series, exh. cat., Deurle, The Museum Dhondt-Dhaenens, 2006 (illustrated, p. 9).

P. Pardo & R. Dean, *John Baldessari Catalogue Raisonné*, vol. V, 2005-2010, London 2018, no. 2005.29 (illustrated, p. 49).

*172

RICHARD PRINCE (B. 1949)

Untitled (Bogota After Dark)

signed and dated 'Richard Prince 2009' (on the overlap)
inkjet and acrylic on canvas
62 x 78in. (157.5 x 198cm.)
Executed in 2009

£350,000-450,000

US\$460,000-580,000

€410,000-530,000

‘Look at all the people today making things using sampled images, mashing up video clips and photographs in ways that feel incredibly common to us, no one does it like Richard. He changed art practice in the 20th century’

- Nancy Spector



Night life in a pub of Bogota by Thierry Monasse, 2015.
Photo by Thierry Tronnel/Corbis via Getty Images.

PROVENANCE:

Gagosian Gallery, New York.

Acquired from the above by the present owner.

An abstract painting featuring a palette of warm, muted colors including peach, light orange, and pale yellow. The composition is characterized by broad, textured brushstrokes and numerous vertical drips of paint that create a sense of movement and depth. The overall effect is ethereal and atmospheric.

bogota

after dark



Illuminated like a sunset sky, a heady rush of brilliant, atmospheric pink fills Richard Prince's *Untitled (Bogota After Dark)*, 2009. In blocky stencilled letters, the artist has outlined the titular phrase while, to the left, a single whorl of vivid red drips downwards. Famed for his appropriations, Prince developed the idea for the series after perusing his own large collection of 1950s and 1960s pulp novels. An avowed bibliophile, he found inspiration in Roberto Orsi's *Rome After Dark*, a series originally published in 1962, which narrated adventures in the city's seamy underbelly. Scanning and enlarging the kitschy covers, Prince then transferred them to canvas, drenching the text and images in paint. By obscuring selected portions, Prince produced an ambiguous image unmoored from its original narrative. Reflecting on the series' beginning, he said, 'I also just remembered I had all these *After Dark* books in my

library and what I liked about them was, aside from the suggestion of what that actually means, the books had been written in all these different cities that I would find. I tried to hunt them down and every country seemed to have an *After Dark* book. I liked the little text that went with it and I liked the font' (Richard Prince, interviewed by N. Shakur, *Russh Magazine*, 2010). Filled with gestural brushwork, *Untitled (Bogota After Dark)* is sumptuous and effulgent, a feverish and exceptional work from the series.

Provocation via cultural quotation has remained the consistent thread throughout Prince's wildly diverse practice. Over the past four decades, he has looted elements of American culture, veering deliberately toward the low-brow and mass produced. He first gained notoriety for his appropriated images of Marlboro cowboys taken from the cigarette

company's advertisements. Building on the legacy of Andy Warhol, who used popular images and transformed them into high art, Prince went one step further by re-photographing, and then presenting the unaltered cowboys alone. Abandoning his authorial anonymity, two decades later he reintroduced a painterly intervention with his Nurse paintings, whose tempestuous surfaces of blush tones and use of a literary source serve as the precursor to the After Dark series. Forever departing into the sunset, Prince's cowboys are perhaps also clever proxies for the artist himself, who, in highjacking the authority of an image, stands as a renegade. Like the roaming cowboys, who wandered the West unrestricted, *Untitled (Bogota After Dark)*, too, encourages a wild sense of wanderlust and reckless exploration as encapsulated by the title: a hot and lusty darkness in the South American capital.

Twombly, Cy, *Untitled*, 2001.
Museum of Modern Art (MoMA), New York.
Artwork: © Cy Twombly Foundation.
Photo: © 2020. Digital image, The Museum of Modern Art,
New York/Scala, Florence.



BARBARA KRUGER (B. 1945)

Untitled (Raw Material)

blue-tinted bromsilver photograph with silkscreen text, in artist's frame
 51% x 63% in. (130.5 x 161cm.)
 Executed in 1988

£100,000-150,000

US\$130,000-190,000

€120,000-180,000

‘Give your brain as much attention as you do your hair and you’ll be
 a thousand times better off’

- Malcom X

PROVENANCE:

Mary Boone Gallery, New York.

Private Collection, Germany.

Anon. sale, Christie's New York, 7 May 1993,
 lot 167.

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

Skarstedt Gallery, New York.

Acquired from the above by the present owner
circa 2000.

EXHIBITED:

Hannover, Sprengel Museum,

*Konstruktion*Zitat. *Kollektive Bilder in der*

Fotographie, 1993 (illustrated, p. 83).

Düsseldorf, Kunsthalle Düsseldorf, *Das fünfte*

Element - Geld oder Kunst, 2000, cat. no. 84

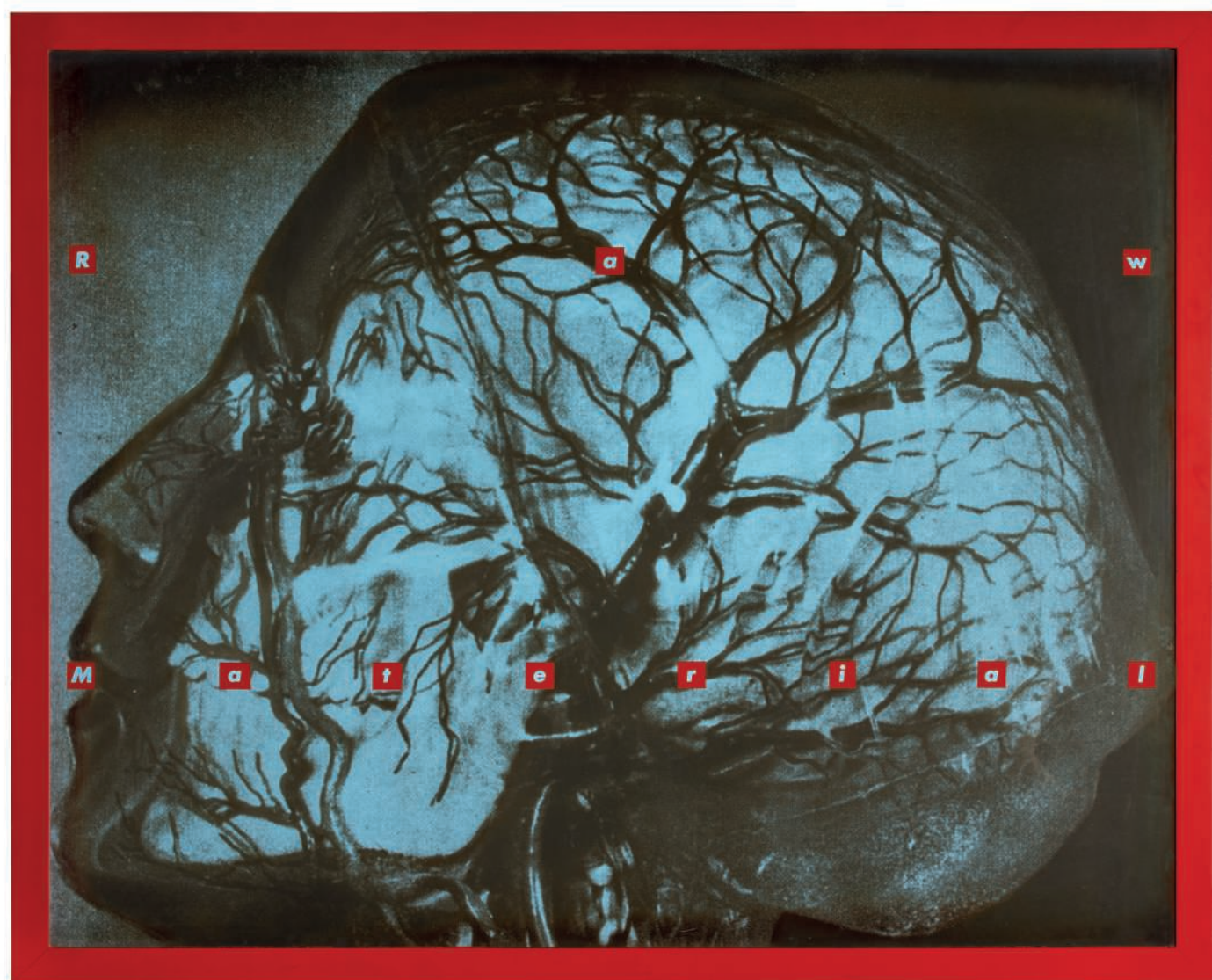
(illustrated, unpagged).

LITERATURE:

Barbara Kruger, exh. cat., New York, Whitney

Museum of Contemporary Art, 1999-2000

(illustrated in colour, p. 84).



***174**

ANDY WARHOL (1928-1987)

Human Heart

stamped with the Estate of Andy Warhol stamp (on the overlap); numbered 'PA77.020' (on the stretcher); stamped with the Warhol Foundation for the Visual Arts and the Estate of Andy Warhol stamps and numbered 'PA77.020' (on the reverse)

synthetic polymer paint and silkscreen ink on canvas

21 x 20in. (53 x 50.8cm.)

Executed in 1979

£70,000-100,000

US\$91,000-130,000

€82,000-120,000

PROVENANCE:

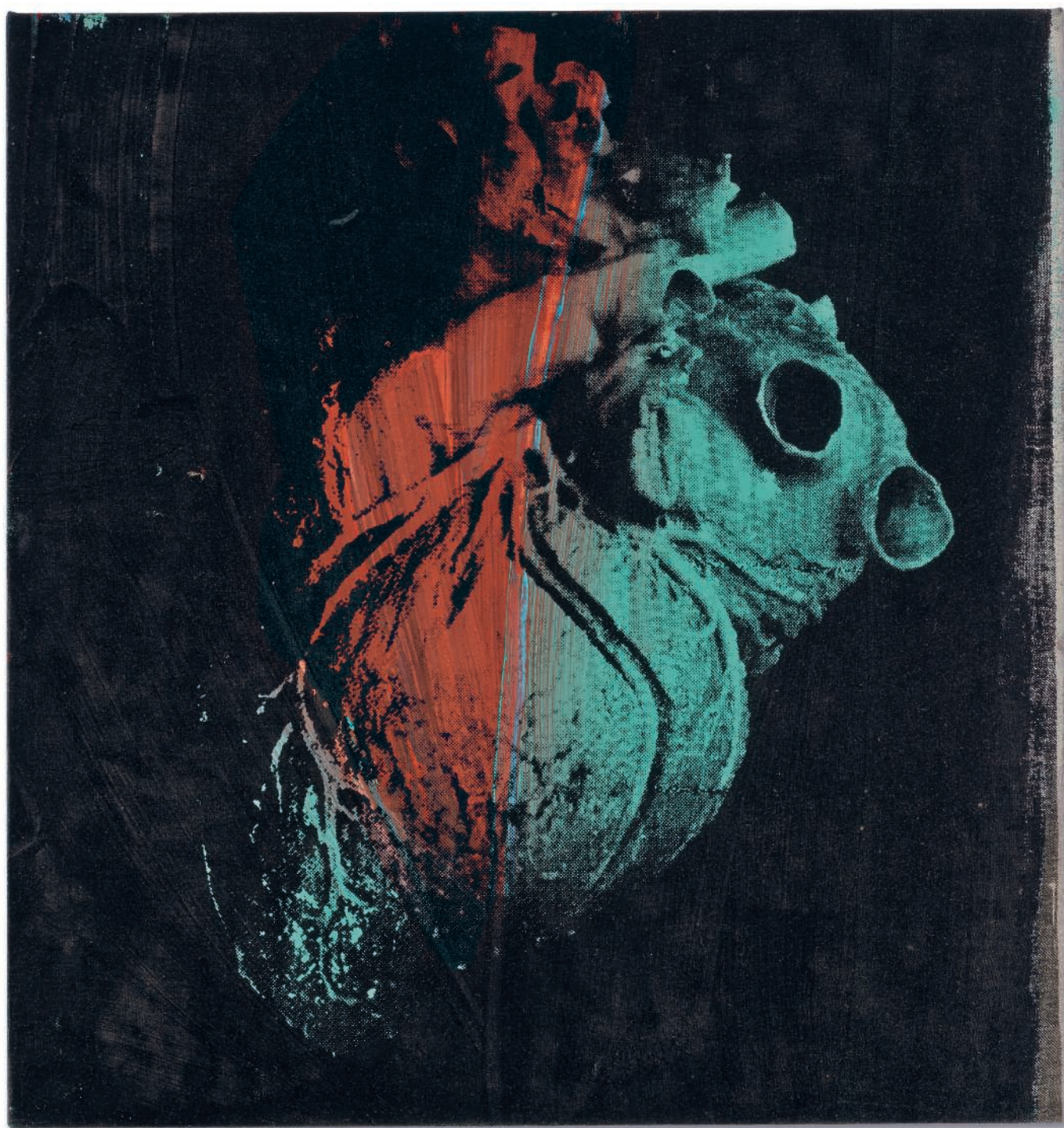
The Andy Warhol Foundation for the Visual Arts, New York.

Galerie Thaddaeus Ropac, Paris.

Acquired from the above by the present owner in 2002.

EXHIBITED:

Paris, Galerie Thaddaeus Ropac, *Andy Warhol Hearts*, 2002 (illustrated in colour, unpagged).





175

LOUISE LAWLER (B. 1947)

Pedestal

signed, numbered and dated 'Louise A. Lawler 4/5 2008/2010'
(on a label affixed to the reverse)

Cibachrome face-mounted on Plexiglas on museum box
55¾ x 45in. (141.6 x 114.3cm.)

Executed in 2008-2010, this work is number four from an edition of five,
plus one artist's proof

PROVENANCE:

Metro Pictures, New York.

Acquired from the above by the present owner in 2016.

£12,000-18,000

US\$16,000-23,000

€15,000-21,000



PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

°176

CINDY SHERMAN (B. 1954)

Untitled #176 (Disaster Series)

signed, numbered and dated 'Cindy Sherman 1987 3/6' (on the reverse)

c-print

70% x 46in. (180 x 116.8cm.)

Executed in 1987, this work is number three from an edition of six

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Metro Pictures, New York.

Studio Guenzani, Milan.

Acquired from the above by the present owner in 1989.

EXHIBITED:

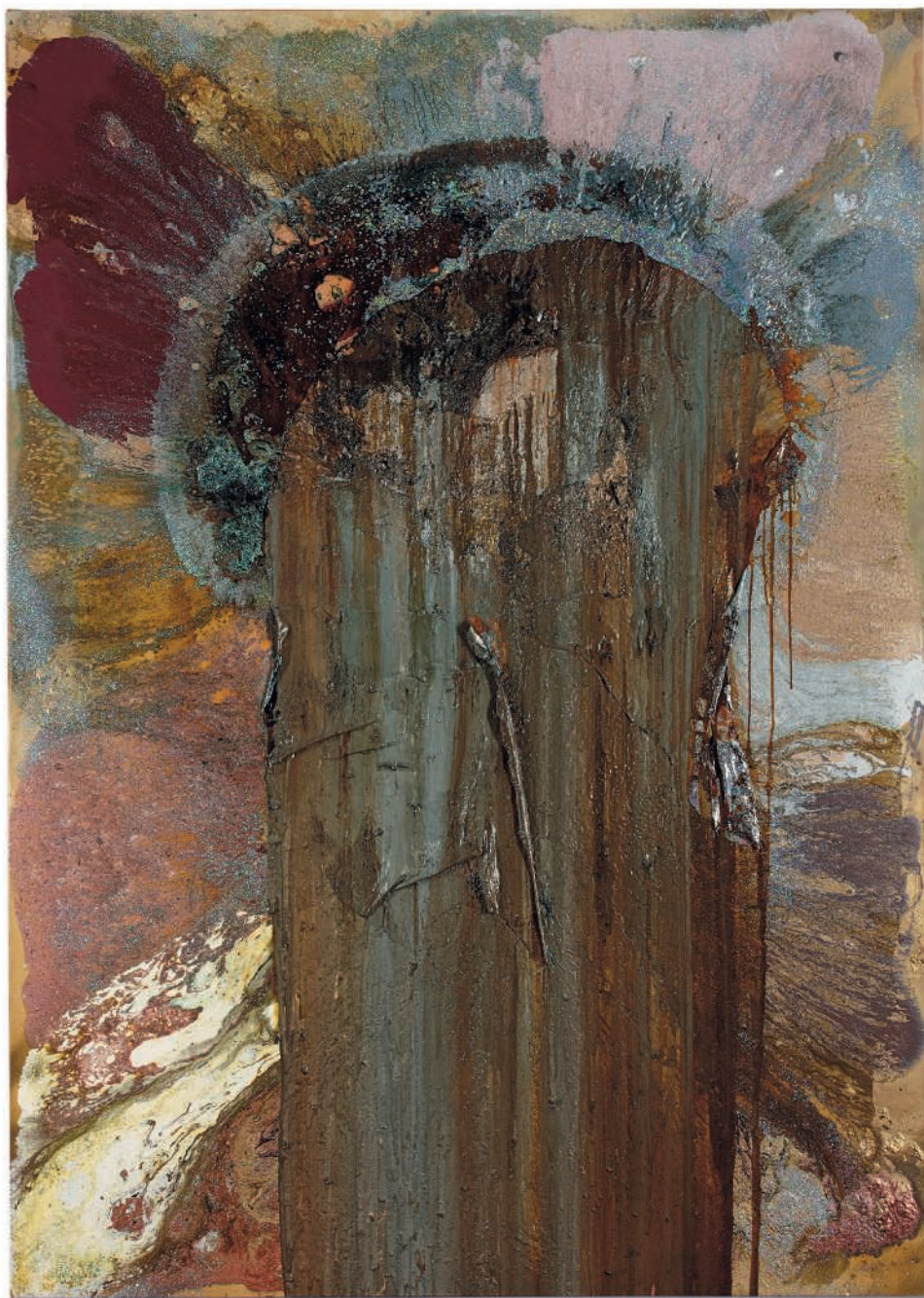
New York, Whitney Museum of American Art, *Cindy Sherman*, 1987, no. 127 (another from the edition exhibited).

Milan, Padiglione d'arte contemporanea, *Cindy Sherman*, 1990 (this edition exhibited).

New York, Metro Pictures, *A New Ballardian Vision*, 2017 (another from the edition exhibited).

LITERATURE:

R. Krauss, *Cindy Sherman: 1975-1993*, New York 1993, p. 230 (illustrated, p. 111).



*177

JOHN ARMLEDER (B. 1948)

Honu Manu

signed, titled and dated 'J Armleder HONU MANU 2006' (on the reverse)
acrylic, enamel, lacquer and glitter on canvas
94½ x 67in. (240 x 170cm.)
Executed in 2006

£25,000-35,000
US\$33,000-45,000
€30,000-41,000

PROVENANCE:
Art & Public, Geneva.
Private Collection, Paris.
Anon. sale, Christie's London, 26 June 2013, lot 289.
Acquired at the above sale by the present owner.

EXHIBITED:
Geneva, Art & Public, *John M. Armleder, Inondations*, 2006.
New York, Nahmad Contemporary, *John Armleder*, 2013.

*178

STERLING RUBY (B. 1972)

CAMFETAMINE CUP

signed with artist's initials and dated 'SR 14' (on the underside)

glazed ceramic

43¾ x 29½ x 24½in. (111 x 75 x 62.2cm.)

Executed in 2014, this work is unique

£30,000-50,000

US\$39,000-65,000

€36,000-59,000

PROVENANCE:

Hauser & Wirth, London.

Acquired from the above by the present owner.



λ*179

THOMAS HOUSEAGO (B. 1972)

Hermaphrodite

bronze

126 x 54 x 43in. (320 x 137.2 x 109.2cm.)

Executed in 2011, this work is the first artist's proof from an edition of three, plus two artist's proofs

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

PROVENANCE:

Hauser & Wirth.

Acquired from the above by the present owner.

EXHIBITED:

Norwich, Sainsbury Centre for Visual Arts,
Thomas Houseago: Where the Wild Things Are,
2012 (another from the edition exhibited).

LITERATURE:

H. W. Holzwarth (ed.), *Art Now! Vol. 4*, Cologne
2013 (another from the edition illustrated in
colour, p. 231).



(alternate view)

Cast in 2011, a year after the artist's acclaimed contribution to the Whitney Biennial, Thomas Houseago crafts a goliath in bronze in *Hermaphrodite*. The subject itself dates to the ancient Greeks, who typically represented Hermaphroditus in the nude. Towering over the viewer, Houseago's monumental sculpture has a compelling presence that reveals the process of its own incarnation. Serving as both an interrogation of the figure and the human condition, *Hermaphrodite* is a visceral contemplation of the role of sculpture within contemporary art. Born in Leeds, the artist studied at Central St. Martins, London, and then De Ateliers in Amsterdam. Despite the art world's predilection for conceptual art, Houseago began to concentrate entirely on the human figure and his

own subjectivity. 'You could argue that sculpture is a dramatization of the space between your eye and the world, between looking and recording, between what you see and feel and memory,' he observed. 'I try to allow as much as possible to happen while I'm working on the piece and yet keep it contained within a single object. That seems to get the most truthful results' (T. Houseago quoted in R. Rosenfield Lafo, 'Speaking: A Conversation with Thomas Houseago', *Sculpture*, November 2010, p. 29). Such duality is evident in *Hermaphrodite*, which presents an equilibrium of forces within a single form. Conferring a sense of humanity upon its subject, the work conveys a profound sense of a primal experience, distinctly human and bodily, and an enduring physical connection.





*180

GEORGE CONDO (B. 1957)

Untitled (Sculpture Study)

signed and dated 'Condo 04' (upper right)
charcoal on paper
30 x 22¼in. (76.2 x 56.5cm.)
Executed in 2004

£30,000-50,000
US\$39,000-65,000
€36,000-59,000

PROVENANCE:

Sprüth Magers, New York.
Private Collection (acquired from the above).
Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT COLLECTION

*181

GEORGE CONDO (B. 1957)

Memories of Pontormo

signed, titled, inscribed and dated 'Condo 09 Milano Memories of Pontormo'
(on the reverse)

oil on canvas

11¼ x 10in. (30 x 25.5cm.)

Painted in 2009

£45,000-55,000

US\$59,000-71,000

€53,000-64,000

PROVENANCE:

Massimo De Carlo, London.

Acquired from the above by the present owner in 2016.

EXHIBITED:

Beirut, Aishti Foundation, *Good Dreams, Bad Dreams: American Mythologies*, 2016-2017.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

182

RAYMOND PETTIBON (B. 1957)

No Title (My Wandering Mind...)

signed and dated 'Raymond Pettibon 2004' (on the reverse)

ink on paper

13¾ x 16¾in. (35 x 42cm.)

Executed in 2004

£6,000-8,000

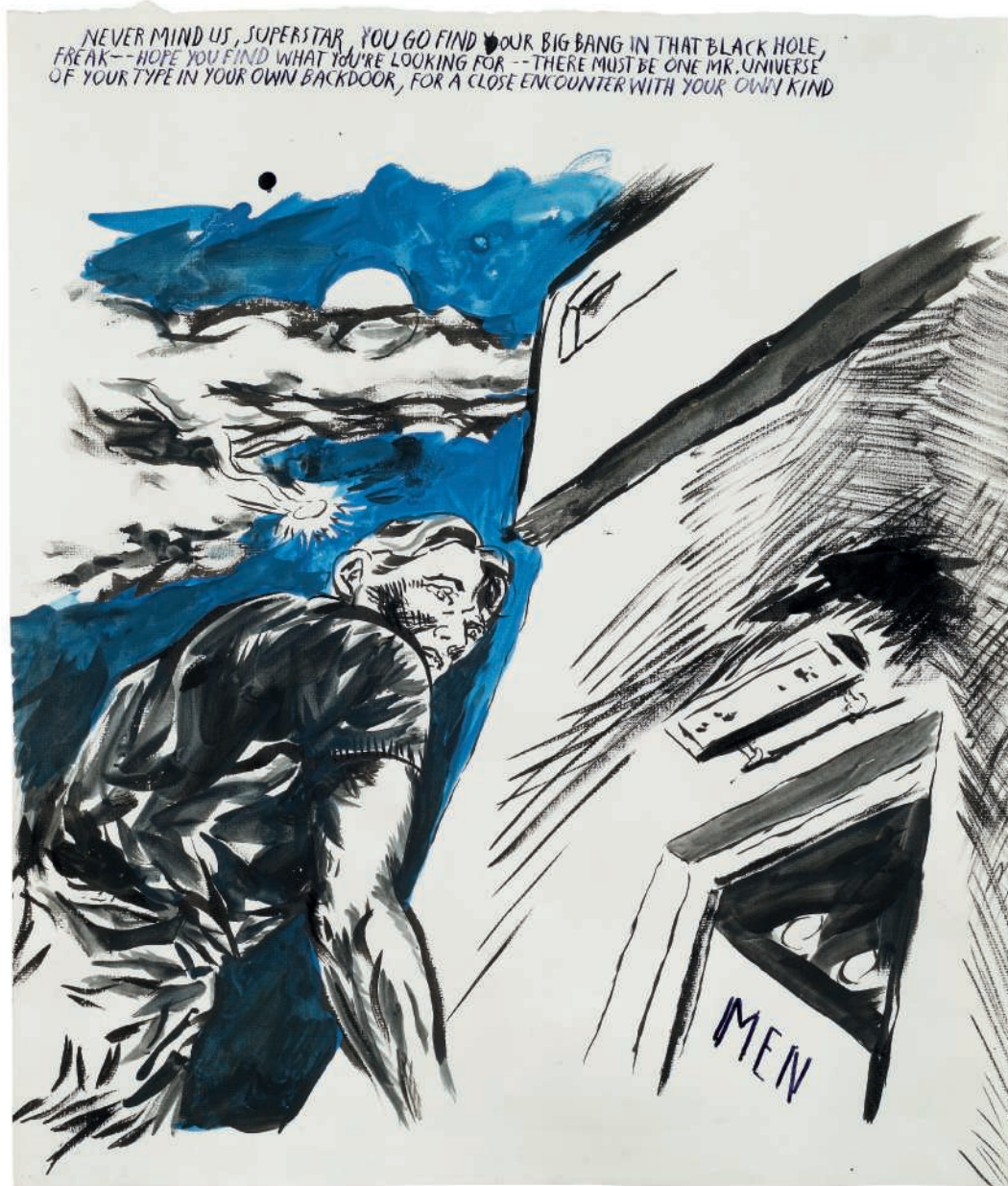
US\$7,800-10,000

€7,100-9,400

PROVENANCE:

Sadie Coles HQ, London.

Acquired from the above by the present owner in 2006.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

183

RAYMOND PETTIBON (B. 1957)

No Title (Never mind us...)

signed and dated 'Raymond Pettibon 2005' (on the reverse)

ink on paper

19¼ x 16¼in. (50 x 42.5cm.)

Executed in 2005

£7,000-10,000

US\$9,100-13,000

€8,200-12,000

PROVENANCE:

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner in 2014.

EXHIBITED:

Berlin, Contemporary Fine Arts, *Raymond Pettibon: No Title*, 2005, no. 60 (illustrated in colour, unpagged).

MEL RAMOS (1935-2018)

Tyra Tyre: The lost painting of 1965 #36

signed and dated 'Mel Ramos 2004' (on the reverse)

oil on canvas

47¼ x 35½in. (120 x 90cm.)

Painted in 2004

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

'I've only used the figure in my work as iconography, that is to say, as depictions of contemporary iconography. If you look around at the media, the figure is used in a myriad of ways for various purposes, advertising, in the form of billboards or on TV, magazines, you know, all around the American landscape. My interest in the figure grows out of that kind of situation, that is to say, an external situation that interests me visually'

- Mel Ramos

PROVENANCE:

Galerie Ernst Hilger, Vienna.

Acquired from the above by the present owner.

LITERATURE:

M. Ramos, *Mel Ramos: Catalogue Raisonné Der Bilder 1953-2015*, Berlin 2016, no. 04-2 (illustrated in colour, p. 241).



*185

ANDY WARHOL (1928-1987)

Cats and Dogs (Factory)

stamped with the Andy Warhol Foundation for the Visual Arts and the Andy Warhol Art Authentication Board stamps (on the overlap); numbered 'PA27.039' (on the stretcher)
acrylic and silkscreen ink on canvas
15 x 19in (38 x 48.5cm.)
Executed in 1975-1976

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

PROVENANCE:

The Andy Warhol Foundation for the Visual Arts, New York.
Stellan Holm Gallery, New York (acquired from the above in 2000).
Anon. sale, Sotheby's London, 12 December 2007, lot 133.
Acquired at the above sale by the present owner.

LITERATURE:

N. Printz and S. King-Nero (eds.), *The Andy Warhol Catalogue Raisonné: Paintings 1974-1976, vol. 4*, New York 2014, p. 371, no. 3229 (illustrated in colour, p. 370).

Painted a cheery coral, *Cats and Dogs (Factory)* is a whimsical delight by Andy Warhol, well known for his love of animals. His depiction of the feline is electric, displaying the characteristic smudges of the silkscreening process across the animal's peach-toned body. Created in 1976, the subject of the series was suggested to Warhol by his manager, Fred Hughes. Although the cycle appears to represent a departure from the glossy socialites for which the artist had gained international fame, ever the entrepreneur, Warhol loved the idea, in which he saw a means to 'open a new area for commission portraits' (A. Warhol, quoted in D. Woodward, 'Andy Warhol's Cats and Dogs', *AnOther*, 6 August 2013). Initially sketching stuffed animals, he quickly transitioned to live subjects, which

he rendered in his signature Day-Glo palette. Warhol had always loved cats, and he owned dozens throughout his life. In the 1950s, before reaching any sort of fame, Warhol had lived on Lexington Avenue with his mother and twenty-five cats, whose images they committed to paper in *25 Cats Name Sam and One Blue Pussy*, a collection of hand-coloured lithograph prints. This was subsequently followed by a second publication, *Holy Cats by Andy Warhol's Mother*, narrating the story of the cat Hester's adventures in heaven. Applying the same aesthetic treatment to *Cats and Dogs (Factory)* as he did to his portraits of celebrities conferred a similar importance onto the animal. For Warhol, even these domestic pets deserved fifteen minutes of fame.



*186

KAWS (B. 1974)

UNTITLED (MBFG8)

acrylic on canvas
58½ x 48½ in. (147.6 x 122.2 cm.)
Painted in 2014

£180,000-250,000

US\$240,000-320,000

€220,000-290,000

‘Icons like Mickey, the Simpsons, the Michelin Man, and Sponge Bob exist in a universal way that you forget their origin or even their narrative, and you just recognize them from the slightest glimpse of their image or sound’

- KAWS

PROVENANCE:

Acquired directly from the artist by the present owner.

Arguably one of the most visible and daring artists to emerge out of the street art upswell of the 1980s and 1990s, KAWS’ appropriations of celebrated cartoons re-cast these figures as complex beings. Seemingly abstract in appearance, *Untitled (MBFG8)*, 2014 features a closely cropped portrait of Spike, Snoopy’s brother from *Peanuts*, the beloved comic strip by Charles Schulz. Shown in profile in the present work, Spike has an X for his eye, the artist’s trademark rendered with exacting attention to the original animation style. Although recognizable characters dominate his *oeuvre*, drawn from a range of sources from high art to cartoons, they are often magnified and abstracted to the point of illegibility. ‘By giving the comics a new face,’ writes Germano

Celant, ‘the artist seems to aspire to update their past, which is not simply playful and lyrical, but can also be frightening and deathly. Hence the masks with ‘sewn’ eyes that do not look ahead but inside at their own stories...’ (G. Celant, “BD and K,” in *KAWS: 1993-2010*, exh. cat., Aldrich Contemporary Art Museum, 2010, p. 55). Quickly grasping the relationship between cartoons and consumerism, KAWS subverts their seemingly unimpeachable status as cultural icons. Early on, the artist looked to an image of Snoopy and Woodstock used in a MetLife advertisement, an image which prefigured *Untitled (MBFG8)*. Understanding their implicit connection, KAWS chooses to engage with consumer culture from within, calling into question the image’s social permanence.



DEXTER DALWOOD (B. 1960)

The Deluge

titled and dated 'The Deluge 2006' (on the stretcher); signed and dated 'Dexter Dalwood 2006' (on the reverse)

oil on canvas

107% x 179%in. (274 x 457cm.)

Painted in 2006

£50,000-70,000

US\$65,000-91,000

€59,000-82,000

PROVENANCE:

Gagosian Gallery, London.

Acquired from the above by the present owner in 2007.

EXHIBITED:

London, Gagosian Gallery, *Dexter Dalwood: Recent History*, 2006-2007, pp. 18, 21, 42 & 56 (studio view illustrated, inside cover; illustrated in colour, pp. 40-41).

London, Tate Britain, *Fighting History: 250 Years of British History Painting*, 2015, no. 34 (illustrated in colour, p. 55).

London, Saatchi Gallery, *Painters' Painters, Artists of Today Who Inspire Artists of Tomorrow*, 2016 (illustrated in colour, pp. 40-41).

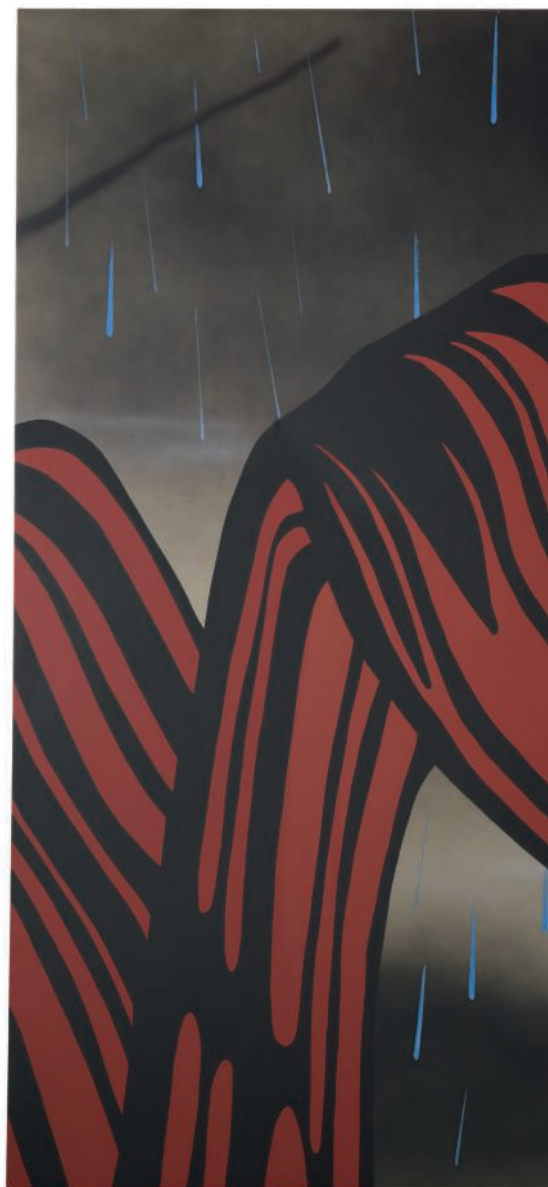
LITERATURE:

Dexter Dalwood, exh. cat., St. Ives, Tate, 2010, pp. 94, 142 & 155 (illustrated in colour, pp. 140-141).

E. Booth-Clibborn (ed.), *The History of the Saatchi Gallery*, London 2011 (illustrated in colour, pp. 366-367).

Torrents of rain lash the cowering land in Dexter Dalwood's *The Deluge*, an atmospheric commemoration rendered in epic scale. Painted in 2006, the work has been included in exhibitions at Tate Britain and the Saatchi Gallery, London. Dalwood paints tributes to events both large and minor, and in *The Deluge*, he memorialises Hurricane Katrina, the devastating tempest that wrought cataclysmic damage upon Florida and Louisiana in 2005. A darkened sky looms over *The Deluge*, as waves of red churn and crash upon the coast. Dalwood begins each of his paintings as a collage, rearranging the individual elements until he settles upon a final configuration, which he faithfully reproduces onto the painted canvas. Replete with allusions to other painting styles as well as art history itself,

his works both appear collaged and evince a collaged aesthetic. In *The Deluge*, the large, angular wave bearing down upon the shore was a Roy Lichtenstein brushstroke, reimagined in the present work as an all-powerful and unescapable threat. Because Dalwood searches through history, his paintings capture slippages in time; in doing so, writes Michael Bracewell, 'he places the viewer in the present tense of the past' (M. Bracewell, 'On the Art of Dexter Dalwood', in F. Derieux (ed.), *Dexter Dalwood*, exh. cat., Tate, St. Ives 2010, p. 30). Absent any people, his paintings remain, nevertheless, remarkably human; part history painting, part evocative memory, Dalwood's compositions entangle cultural, political and aesthetic narratives, and *The Deluge* displays a compassionate sense of place.





λ188

GERHARD RICHTER (B. 1932)

Betty

signed, numbered and dated 'Richter, 1991 17/25' (on the backing board)

colour offset print, in artist's frame

image: 38 x 26in. (96.5 x 66cm.)

overall: 50% x 40in. (128 x 101.5cm.)

Executed in 1991, this work is number seventeen from an edition of twenty-five,

plus five artist's proofs

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

PROVENANCE:

Galerie Fred Jahn, Munich.

Private Collection, Germany (acquired from the above in 1991).

Thence by descent to the present owner.

LITERATURE:

H. Butin (ed.), *Gerhard Richter: Editions 1965-2004, Catalogue Raisonné*, Ostfildern-Ruit 2004, no. 75 (another from the edition illustrated in colour, p. 223).

H. Butin, S. Gronert and T. Olbricht (eds.), *Gerhard Richter: Editions 1965-2013, Catalogue Raisonné*, Ostfildern-Ruit 2014, no. 75 (another from the edition illustrated in colour, p. 245).

Further cataloguing is available on the lot page on www.christies.com

Spectacularly and astonishingly lifelike, *Betty* depicts Gerhard Richter's daughter and is arguably the artist's most iconic image. Shown twisting away from the viewer to stare at one of her father's Grey paintings, *Betty* is as detailed as a photograph: every red flower of her jumper, every hair in her plait, is clearly defined with a mesmerising delicacy. Seen from behind, her pose recalls the Romantic trope in which artists positioned their models in the reverse as a means of beguiling the viewer. *Betty* is equally enthralling, and Richter has folded layers of reality into the image: the work is based upon the artist's 1989 painting, which knowingly blurs the division between paint and photograph, here translated once again as a lithographic print.

Reinvention is the defining thread of Richter's career, and in *Betty*, he found a means to deconstruct past work. Describing this aesthetic transformation, he said, 'in the photograph, I take even more focus out of the painted image, which is already a bit out of focus, and make the picture smoother. I also subtract the materiality, the surface of the painting, and it becomes something different' (G. Richter, quoted in R. Storr, *Gerhard Richter: 40 Years of Painting*, New York 2002, p. 291). Richter's use of photography critically engages with questions of reproduction and fact; both the printed *Betty* and the painted *Betty* provide a truthful interpretation of a constructed moment. As Richter has always argued, reality is never a single, fixed experience.



PROPERTY FROM THE ESTATE OF A PRIVATE GERMAN COLLECTOR

λ189

GEORG BASELITZ (B. 1938)

Der Jäger (The Hunter)

signed 'Baselitz' (upper right); signed and dated 'G. Baselitz 66' (on the reverse)

charcoal on paper

19¼ x 13⅝in. (49 x 34.5cm.)

Executed in 1966

£180,000-250,000

US\$240,000-320,000

€220,000-290,000

PROVENANCE:

Private Collection, Germany.

Thence by descent to the present owner.



Albrecht Dürer, *Hare*, 1502.
Graphische Sammlung Albertina, Vienna.

A dynamic early work from 1966, *Der Jäger (The Hunter)* represents the intersection of two of Georg Baselitz's most important early series. The titular hunter holds a rabbit, rendered in lively hatched lines. Drawn with the vigorous intuition that defines the artist's graphic practice, the present work arrests the moment at which his Heroes began to transform into the celebrated Fracture works. In 1966 Baselitz left Berlin and moved to the countryside, and his artistic output of the period reflect his new surroundings: its leafy trees, animals and woodsmen. Indeed, the Fracture series evolved out of his fascination with the forest as both a physical site and the symbolic

heart of German Romanticism. Reconciling the country's recent traumas with its aesthetic history was the theme that plagued German artists of Baselitz's generation: how to create art in the divided post-war landscape. Drawing upon eclectic sources, ranging from sixteenth-century woodcuts to Italian Mannerism and German Expressionism, the *Der Jäger* speaks directly to this sense of rootlessness. 'You found yourself suddenly in a very alien, chilly environment', Baselitz explained. 'When the traditional ties are gone, when there are no more teachers, no more fathers' (G. Baselitz, quoted in *German Art from Beckmann to Richter*, Berlin 1997, p. 120).



λ190

JÖRG IMMENDORFF (1945-2007)

Auge um Adler (An Eye for an Eagle)

signed 'Immendorff 81' (lower left), titled 'AUGE UM ADLER' (right)
oil on canvas
64% x 47¼in. (164 x 120cm.)
Painted in 1981

£40,000-60,000

US\$52,000-78,000

€47,000-70,000

‘Besides the many motifs, signs and types of his own making, the figures of this Immendorff world are the good old familiar ones of everyday German mass-media’

- Wolfgang Wittrock

PROVENANCE:

Galerie Michael Werner, Cologne.

Acquired from the above by the present owner in 2004.

EXHIBITED:

Zurich, Kunsthaus Zurich, *Immendorff*, 1983-1984, p. 170, no. 118 (illustrated, p. 146).

Warsaw, Muzeum Narodowe Warszawie, *Immendorff*, 1998, no. 25 (illustrated in colour, p.159).



λ*191

A. R. PENCK (1939-2017)

Sehnsucht (Longing)

signed 'ar. penck' (lower right)

acrylic on canvas

78¾ x 63in. (200 x 160cm.)

Painted in 2001

£100,000-150,000

US\$130,000-190,000

€120,000-180,000

PROVENANCE:

Galerie Michael Schultz, Berlin.

Leeahn Gallery, Daegu (acquired in 2008).

Acquired from the above by the present owner.



Fernand Léger, *Builders Workers on a construction site*, 1950.

Fernand Léger Museum, Biot, France.

Artwork: © Fernand Léger, DACS 2020.

Photo: © Photo Josse

Painted in 2001, A. R. Penck's *Sehnsucht (Longing)* thrums with a vibrant, arresting energy. Two bright blue figures stretch across the life-sized canvas, their limbs swaying in dance. Inked in black are the artist's iconic stick-figures: arms raised upwards and bodies crowned with triangular visages. Amongst these forms float diamonds, crosses, bars and boxes, a rhythmic swelling of black and blue. Rendered with graphic, energetic strokes, the German neo-Expressionist conjures a lively scene against a stark white backdrop.

Born Ralf Winkler in 1939, Penck studied and worked in his home city of Dresden, until moving to East Berlin in 1963. It was there that he adopted Penck, one of several 'paint names', and, alongside George Baselitz, Jörg Immendorff and Markus Lüpertz, became a key

player in Germany's new figuration movement of the 1970s. Taking inspiration from cave paintings and hieroglyphs, Penck proposed a new idiom for communication combining text, image and symbol which he named *Standart*. The rudimentary stickman he first developed in the early 1960s would become its central motif. Relying on simple outlines and geometric patterning, Penck's *Standart* compositions explore a universal communication: as the artist himself said, 'Every *Standart* can be imitated and reproduced and can thus become the property of every individual. What we have here is a true democratisation of art' (A. R. Penck quoted in O. Basciano, 'AR Penck Obituary', *The Guardian*, 5 May 2017). Such a philosophy suffuses *Sehnsucht*, and the vivacious figures of the painting embody Penck's *Standart* ethos: independent, wild, uninhibited, free.



λ192

THOMAS SCHÜTTE (B. 1954)

Trio

bronze, in three parts on steel base
66½ x 23 x 20 in. (168 x 58 x 50 cm.)
Executed in 1994

£200,000-300,000
US\$260,000-390,000
€240,000-350,000

‘I would rather talk with my hands and through forms and let these creatures live their own lives and tell their own stories. Avoiding certain fixed positions is important to me, avoiding being too classical or too predictable’

- Thomas Schütte



(detail)

PROVENANCE:

Produzentengalerie, Hamburg.
Private Collection, U.S (acquired from the above).
Anon. sale, Sotheby's New York, 15 May 2014,
lot 242.
Acquired at the above sale by the present owner.

EXHIBITED:

Hamburg, Hamburger Kunsthalle, *Thomas Schütte: Figur*, 1994. This exhibition later travelled to Stuttgart, Württembergischer Kunstverein.
Basel, Fondation Beyeler, *Thomas Schütte*, 2013-2014, p. 189 (detail illustrated in colour, p. 55).





Auguste Rodin, *The Burghers of Calais*, 1884-89.
Hirshhorn estate in Greenwich, Connecticut.
Photo: © Gjon Mili / Contributor / Getty Images.

'I always hope that in the end the work will be physically present. That the works lead to essential questions is important. I don't feel the weight [of tradition] because when I do them, I'm not thinking about the history, I'm thinking about the future'

- Thomas Schütte

Created in 1994, Thomas Schütte's *Trio* belongs to one of the most important phases of the artist's figural practice and presents a wry commentary on the mechanics of power. The work was included in the artist's 1994 travelling exhibition, *Figur*, as well as in his celebrated 2013 solo presentation at the Fondation Beyeler in Basel. In *Trio*, three miniature figures stand atop a towering three-legged pedestal; every shadow, crinkle and fold of the titular group's coverings are nimbly revealed by the detail of the bronze casting. Grandiosely elevated upon an oversized stool yet deliberately diminutive in stature, *Trio* formally evokes works from the artist's acclaimed series *Respekt*, a cycle of work which for which Schütte sculpted groups of homeless men, elevating them as a subversive monument to the darker side of reality; together, these works function as an explicit

social critique and a challenge to the conventions of the genre. That these figures border on the absurd is deliberate: as curator Lynne Cooke wrote, 'Risking cliché... in their evocation of a Beckett-like bleakness, these monument to an otherwise undefined predicament are the product of a vision mordant and parodic in equal measure' (L. Cooke, 'Turning the Tables', in *Thomas Schütte: Hindsight*, exh. cat., Museo Nacional Centro de Arte Reina Sofía, Madrid 2009, p. 26). Although concerned with questions of identity, historical memory and politics, Schütte's work does not encourage an easy interpretation. By allowing for parody, humour and the grotesque, he renders an existential angst with extraordinary pathos.

In *Trio*, the empathy results from Schütte's nuanced and individualised likenesses, and portraiture, as a theme,

has remained a point of enduring consideration throughout his practice. Operating within this long history, his figures disturb, rebuke and upend accepted norms. Yet, as Julia Peyton-Jones and Hans Ulrich Obrist have observed, 'Schütte's work evades being read in terms of progression and development and is often lauded for presenting a resistance to traditional artistic values... These are works that allow the artist to create a figure "not distorted but contained within itself". This universe of protagonists becomes a *theatrum mundi*, presenting both the beautiful and romantic visions of the world, as well as Stoic or dystopian interpretations' (J. Peyton-Jones and H. Ulrich Obrist, *Thomas Schütte: Faces & Figures*, exh. cat., Serpentine Gallery, London 2012, p. 6). This spectacle of humanity is unmistakable in *Trio*, which presents a vision of the world at once harrowing and honest.



GERHARD RICHTER (B. 1932)

Grün-Blau-Rot (Green-Blue-Red)

signed, numbered and dated '789-73 Richter, 93' (on the reverse)

oil on canvas

11½ x 15½ in. (29.5 x 39.5 cm.)

Painted in 1993

£250,000-350,000

US\$330,000-450,000

€300,000-410,000

'Abstract paintings are fictive models, because they make visible a reality that we can neither see nor describe, but whose existence we can postulate. We denote this reality in negative terms: the unknown, the incomprehensible, the infinite'

- Gerhard Richter



Gustav Klimt, *Bauerngarten (Farm Garden with Sunflowers)*, 1907.

Private Collection.

Photo: © 2020 Christie's Images Limited.

PROVENANCE:

Parkett Verlag, Zurich.

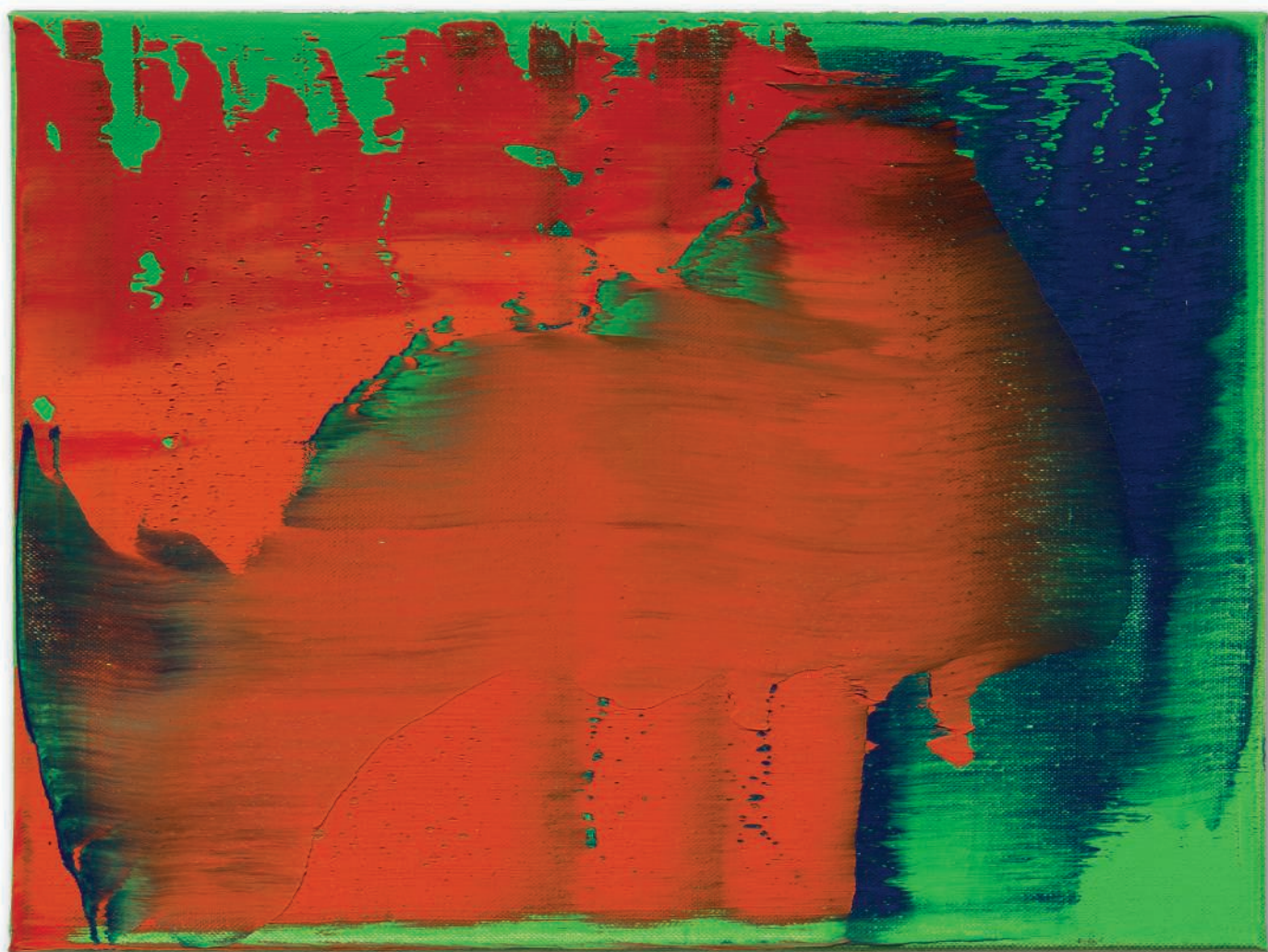
Galerie Leidel, Munich.

Acquired from the above by the present owner in 2009.

LITERATURE:

'Edition for Parkett', in *Parkett*, no. 35, Zurich 1993 (illustrated in colour, p. 100).

D. Elger (ed.), *Gerhard Richter Catalogue Raisonné Volume 4 Nos. 652-1 – 805-6, 1988-1994*, Ostfildern-Ruit 2015, no. 789-73 (illustrated in colour, p. 525).





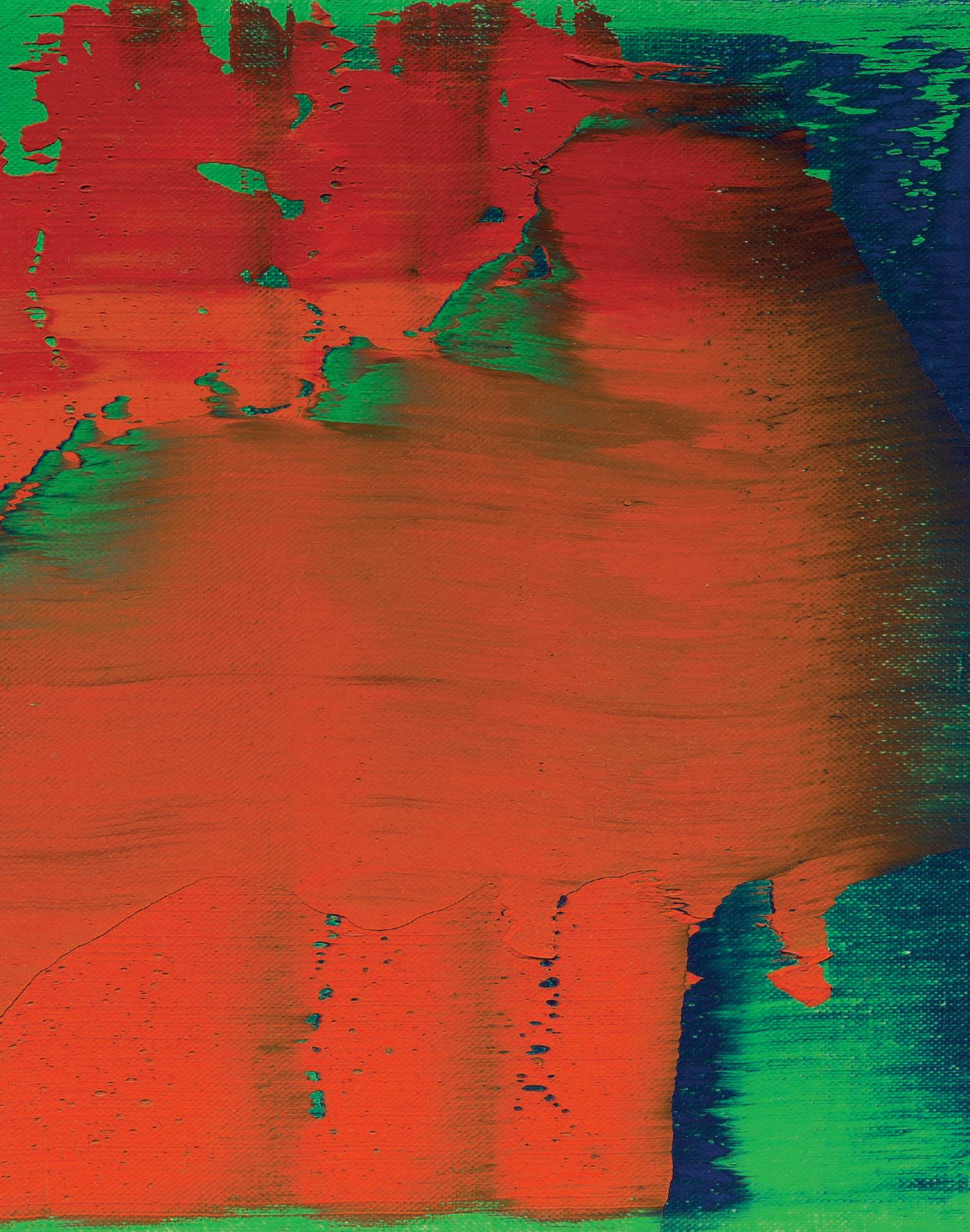
Gerhard Richter in his studio, 1994.
 Photograph Benjamin Katz. © 2019 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), NY.
 Artwork: © Gerhard Richter 2020 (16012020).

With its electric field of colour, Gerhard Richter's *Grün-Blau-Rot* (*Green-Blue-Red*) is a spectacular example of the artist's abstract practice. Painted in 1993, the work is part of a series of 115 paintings that Richter made in collaboration with *Parkett* magazine. Applying paint directly from the tube to the canvas, he pulled the pigments across the canvas using a squeegee, a signature technique developed during the 1980s. As a result of the squeegee's pull, the neon charges fracture, glow, merge and obscure. For Richter, the uncontrollable consequences of the tool are a particular thrill; as curator Dietmar Elger noted, 'For Richter, the squeegee is the most important implement for integrating coincidence into his art. For years, he used it sparingly, but he came to appreciate how the structure of paint applied with a squeegee can never be completely controlled. It thus introduces a moment of surprise that often enables him to

extricate himself from a creative dead-end, destroying a prior, unsatisfactory effort and opening the door to a fresh start' (D. Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 251). As Richter created over a hundred iterations for the series, all with the same basic structure of three colours, the squeegee exploits and encourages difference between the canvases. The vivid pigments of *Grün-Blau-Rot* are distorted by the method, and the painting bears witness to the act of its own creation, celebrating the inherent properties of paint.

Widely recognized as one of the most important periods in Richter's abstract practice, the 1980s and early 1990s were a time of great professional triumph. During the period, his first landmark retrospective in the United Kingdom was held at Tate Gallery, London in 1991; the following year, he presented work at Documenta IX. In 1993, the year of the present

work, his critically-acclaimed touring retrospective travelled from Paris to Bonn, Stockholm and Madrid, and a new *catalogue raisonné* was published in conjunction to the show. Throughout this international attention, abstract painting retained its visual and intellectual appeal, and these works are the manifestation of Richter's belief in art as a symbol: 'I can... see my abstracts as metaphors... pictures that are about a possibility of coexistence. Looked at in this way, all that I am trying to do in each picture is to bring together the most disparate and mutually contradictory elements, alive and viable, in the greatest possible freedom' (G. Richter in an interview with Benjamin Buchloh, 1986, reprinted in G. Richter, *The Daily Practice of Painting: Writings and Interviews 1962-1993*, London, 1995, p. 166). Freedom, in *Grün-Blau-Rot*, takes the form of self-determination as the squeegeed ribbons and blazing ripples chart their own explosive and instinctive course.



GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 1987' (on the reverse)
acrylic on copper on wood
74¾ x 35½in. (190 x 90cm.)
Executed in 1987

£80,000-120,000

US\$110,000-160,000

€94,000-140,000

‘The materials would be explicitly visible as grounds. I like to react on things, with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something – its scratches, scrapes...’

- Günther Förg

PROVENANCE:

Private Collection, San Francisco.

Anon. sale, Grisebach Berlin, 27 May 2006, lot 407.

Acquired at the above sale by the present owner.

The work is recorded in the Günther Förg archive with the number *WVF.87.B.0443*. We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ195

ANSELM KIEFER (B. 1945)

(i) Kyffhäuser

(ii) Bilderstreit

(iii) Parsifal

(iv) Lokomotive

(i) titled 'Kyffhäuser' (upper centre)

(ii) titled 'Bilderstreit' (lower centre)

(iii) titled 'Parsifal' (lower left); inscribed 'Herzelinde' (lower right)

(iv) inscribed 'Kohle für die nächsten 2000 Jahre' (lower edge)

oilstick on photograph in artist's frame, in four parts

each: 41½ x 70½in. (70.5 x 105.5cm.)

Executed in 1988-2011

£80,000-120,000

US\$110,000-160,000

€94,000-140,000

‘Ruins, for me, are the beginning. With the debris, you can construct new ideas. They are symbols of a beginning’

- Anselm Kiefer

PROVENANCE:

Hilfe für ALS-krank Menschen Benefit Auction,
Berlin, 17 September 2013.

Acquired at the above sale by the present owner.





λ196

MICHAEL KREBBER (B. 1954)

Untitled

signed and dated 'Krebber 91' (on the stretcher); signed and dated
'Krebber 91' (on the reverse)
oil on canvas
27 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in. (70.2 x 49.5cm.)
Painted in 1991

PROVENANCE:
Galerie Christian Nagel, Cologne.
Acquired from the above by the present owner.

£18,000-25,000
US\$24,000-32,000
€22,000-29,000



197

MARTIN KIPPENBERGER
(1953-1997)

Oldtimer

signed and dated 'M Kippenberger 82' (on the reverse)
acrylic on canvas
19 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in. (50 x 70cm.)
Executed in 1982

£60,000-80,000
US\$78,000-100,000
€71,000-94,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Munich, Galerie Seiler, *Martin Kippenberger*, Gabriele Dziuba, Irmgard Zeitler, 2009.

λ198

ISA GENZKEN (B. 1948)

Weltempfänger (World Receiver)

signed twice and dated 'Genzken Isa Genzken 1990' (on the underside)
concrete with telescopic metal antenna
38½ x 11 x 2¼in. (98 x 28 x 7cm.)
Executed in 1990

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Private Collection, Europe.





λ199

ALBERT OEHLÉN (B. 1954)

Untitled

signed and dated 'A. Oehlen 82' (lower right)
acrylic, printed paper and gelatin silver print collage on canvas, in artist's frame
20½ x 16½ in. (52.2 x 42 cm.)
Executed in 1982

PROVENANCE:
Galerie Schöttle, Munich.
Acquired from the above by the present owner.

£22,000-28,000
US\$29,000-36,000
€26,000-33,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***200**

RICHARD TUTTLE (B. 1941)

Drawing, Forward III

signed, titled and dated "'Drawing, Forward". III Richard Tuttle, 2001'
(on the reverse of the backing board)
metallic paint, gouache, graphite and adhesive tape on paper, in artist's frame
27 x 27in. (68.5 x 68.5cm.)
Executed in 2001

PROVENANCE:
Sperone Westwater, New York.
Pace Gallery, New York.
Acquired from the above by the present owner in 2012.

£10,000-15,000
US\$13,000-19,000
€12,000-18,000



λ201

FRANZ ERHARD WALTHER (B. 1939)

Über Haupt (Over Head)

sewn dyed canvas
73 $\frac{3}{4}$ x 27 $\frac{1}{2}$ x 12 $\frac{3}{4}$ in. (187 x 70 x 31.5cm.)
Executed in 1984

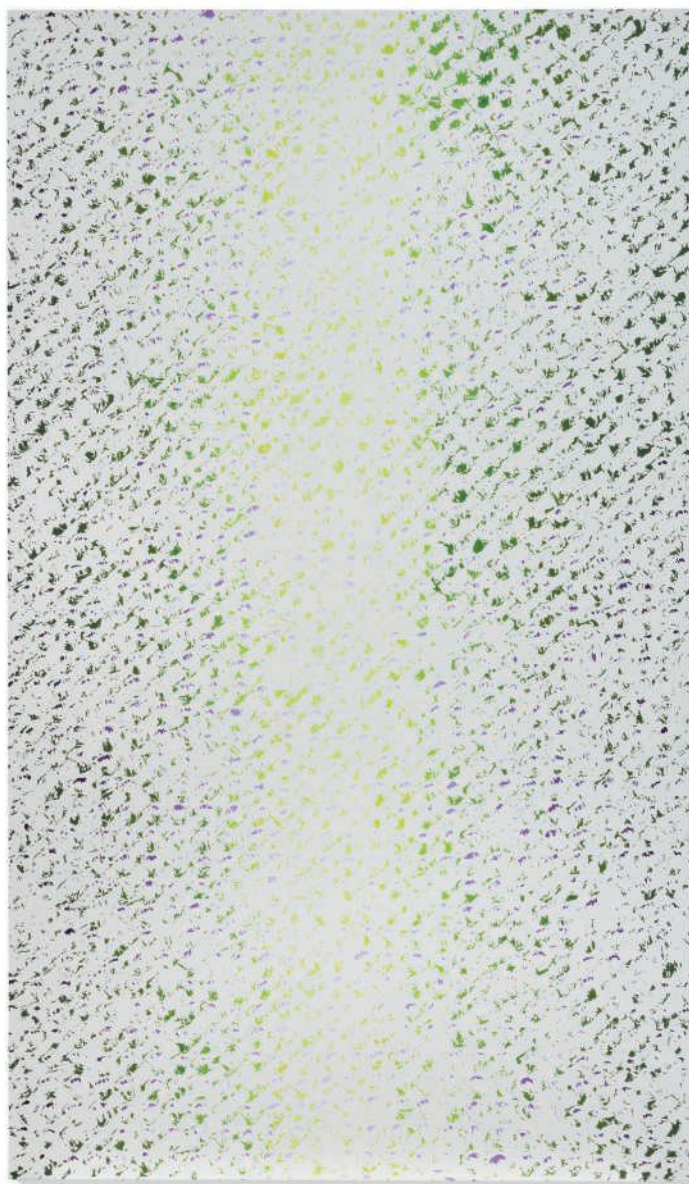
£18,000-25,000
US\$24,000-32,000
€22,000-29,000

PROVENANCE:

Galerie Jocelyn Wolff, Paris.
Peter Freeman, Inc., New York.
Acquired from the above by the present owner.

EXHIBITED:

Esslingen, Galerie Villa Merkel der Stadt Esslingen am Neckar, *Franz Erhard Walther: Antwort der Körper - Configurations, Wandformationen und Zeichnungen 1984 bis 1993*, 1993-1994 (installation view illustrated in colour, p. 53).



***202**

CHEYNEY THOMPSON (B. 1975)

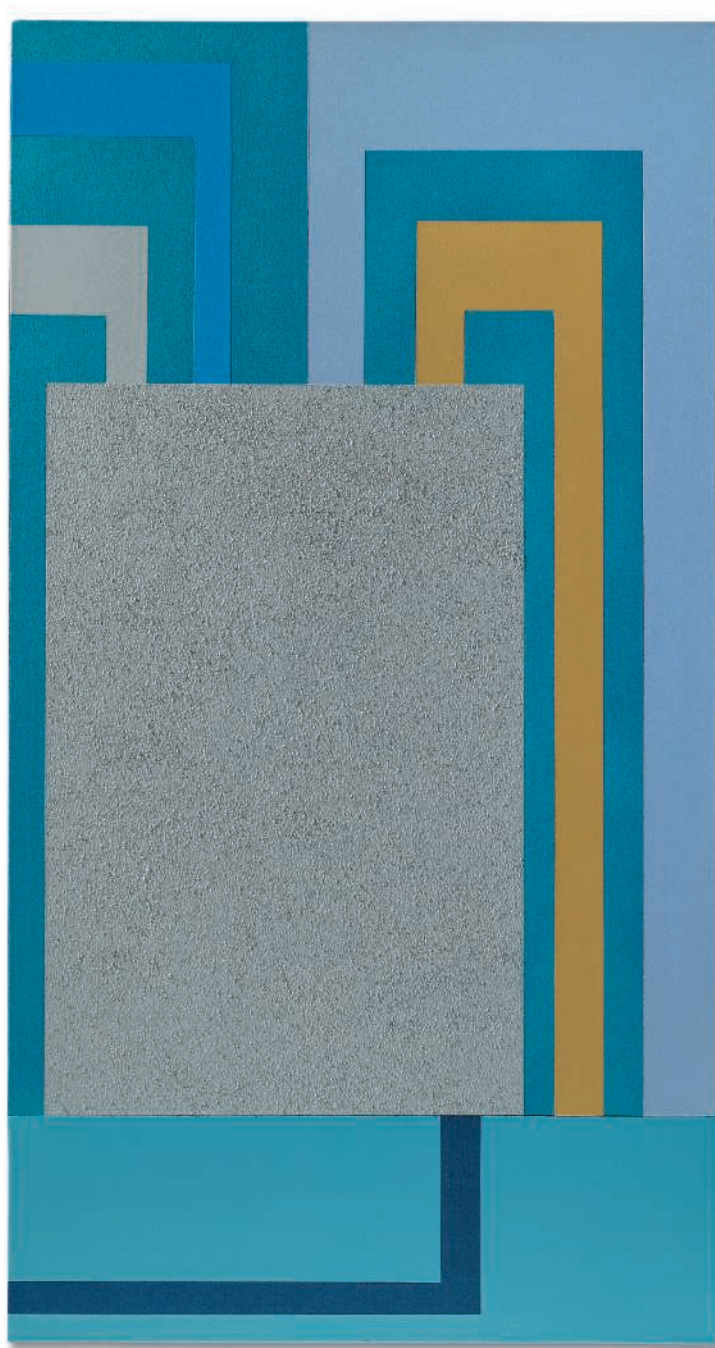
Chronochrome IV

signed and dated 'Cheyney Thompson 2009' (on the overlap)
oil on canvas
55½ x 32½ in. (140 x 81.5 cm.)
Painted in 2009

£40,000-60,000
US\$52,000-78,000
€47,000-70,000

PROVENANCE:
Galerie Buchholz, Berlin.
Campoli Presti, London.
Acquired from the above by the present owner in 2017.

EXHIBITED:
Berlin, Galerie Buchholz, *Pedestals, Bias-cut; /Robert Macaire/, Chronochromes*, 2009.



203

PETER HALLEY (B. 1953)

Special Project

signed twice and dated 'Peter Halley Peter Halley 2000' (on the reverse)
acrylic, metallic acrylic, pearlescent acrylic and Roll-A-Tex on two attached
canvases

81 $\frac{1}{8}$ x 44in. (208 x 112cm.)

Executed in 2000

£50,000-70,000

US\$65,000-91,000

€59,000-82,000

PROVENANCE:

Galleria Massimo Minini, Brescia.

Acquired from the above by the present owner in 2001.

EXHIBITED:

Brescia, Galleria Massimo Minini, *Peter Halley*, 2000.

λ*204

WOLFGANG TILLMANS (B. 1968)

Urgency XIV

signed and numbered 'Wolfgang Tillmans 1/1 +1' (on a label affixed to the backing board)

c-print flush-mounted on Dibond, in artist's frame

image: 89% x 67% in. (227.5 x 171cm.)

overall: 94½ x 71¼ in. (240 x 181cm.)

Executed in 2006, this work is number one from an edition of one, plus one artist's proof

£70,000-100,000

US\$91,000-130,000

€82,000-120,000

‘What connects all my work is finding the right balance between intention and chance, doing as much as I can and knowing when to let go, allowing fluidity and avoiding anything being forced’

- Wolfgang Tillmans

PROVENANCE:

Maureen Paley, London.

Acquired from the above by the present owner in 2017.



°λ205

THOMAS STRUTH (B. 1954)

Louvre IV, Paris 1989

signed, titled, numbered and dated 'Musée du Louvre 4 Paris 1989 3/10 1990

Thomas Struth' (on the reverse)

c-print in artist's frame

image: 72% x 85%in. (184.5 x 217.5cm.)

overall: 73% x 86%in. (187.2 x 220.3cm.)

Executed in 1989-1990, this work is number three from an edition of ten

£80,000-120,000

US\$110,000-160,000

€94,000-140,000

‘The idea behind the museum photographs was to retrieve masterpieces from the fate of fame, to recover them from their status as iconic paintings, to remind us that these were works which were created in a contemporary moment, by artists who had everyday lives. They can be admired but revering the artists and their work can also be an impediment. In essence, I wanted to bring together the time of the picture and the time of the viewer’

- Thomas Struth

PROVENANCE:

Marian Goodman Gallery, New York.

Acquired from the above by the present owner in 1994.

EXHIBITED:

New York, Marian Goodman Gallery, *Thomas Struth*, 1990 (another from the edition exhibited).

Washington D.C., Hirshhorn Museum and Sculpture Garden, *Directions - Thomas Struth: Museum Photographs*, 1992 (another from the edition exhibited).

Hamburg, Kunsthalle, *Thomas Struth: Museum Photographs*, 1993-1994, (another from the edition exhibited, illustrated in colour pp. 34-35).

Kibbutz Hazorea, Wilfreid Israel Museum, *Quotations in Art from Michelangelo to Hitchcock*, 1997-1998, p. 7 (another from the edition exhibited, illustrated). This exhibition later travelled to Petach Tikva Museum and Ashdod Museum.

New York, The Museum of Modern Art, *The Museum as Muse: Artists Reflect*, 1999-2000,

p. 119 (another from the edition exhibited, illustrated). This exhibition later travelled to San Diego, Museum of Contemporary Art. Minneapolis, The Walker Arts Center, *The Cities Collect*, 2000-2001 (another from the edition exhibited).

Zurich, Kunsthau, *Thomas Struth Photographs 1978-2010*, 2010-2012, p. 199 (another from the edition exhibited, illustrated in colour pp. 122-123 and p. 199). This exhibition later travelled to Düsseldorf, Kunstsammlung Nordrhein-Westfalen; London, Whitechapel Gallery; Porto, Museu de Serralves; Porto, Museu de Arte Contemporânea.

Munich, Haus der Kunst, *Thomas Struth: Figure Ground*, 2017, p. 314 (another from the edition exhibited, illustrated in colour p.141)

LITERATURE:

'The Frame of Reference: At the Hirshhorn, Struth's Watchful Photos', *The Washington Post*, 1992, p. B2.

V. Grosenick and B. riemschneider, *Art at the Turn of the Millenium*, Cologne 1999, p. 486 (another from the edition illustrated).

H. Belting, W. Grasskamp and C. Seidel, *Museum Photographs: Thomas Struth*, Munich 2005 (another from the edition illustrate in colour, p. 27)

Others from the edition are in the collections of The National Museum of Modern Art, Kyoto; Bard Center for Curatorial Studies, Annandale-on-Hudson; Hamburger Kunsthalle, Hamburg and Zentrum für Kunst und Medientechnologie, Karlsruhe.





PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

°λ206

ANDREAS GURSKY (B. 1955)

Mercedes (Rastatt)

signed, titled, numbered and dated 'Mercedes Raststatt 1993 2/5 Andreas Gursky' (on the reverse); signed, titled, numbered and dated 'Mercedes Raststatt 1993 2/5 Andreas Gursky' (on the reverse of the frame)
c-print face-mounted on acrylic, in artist's frame
image: 48 $\frac{7}{8}$ x 68 $\frac{7}{8}$ in. (124 x 175cm.)
overall: 63 x 80 $\frac{3}{4}$ in. (164.7 x 212.7cm.)
Executed in 1993, this work is number two from an edition of five

£100,000-150,000

US\$130,000-190,000

€120,000-180,000

‘The issues of our time – climate change, the exploitation of natural resources, working conditions, the monopolisation of distribution structures – they’re all themes in my work. But I don’t have solutions to offer... I keep awareness of the problems simmering without losing sight of the beauty and complexity of the world so that interest in it doesn’t disappear’

- Andreas Gursky

PROVENANCE:

Galerie Monika Sprüth, Cologne.
Acquired from the above by the present owner in 1995.

EXHIBITED:

Hamburg, Deichtorhallen, *Andreas Gursky Fotografien 1984-1993*, 1994, p. 125, no. 113 (another from the edition exhibited, illustrated in colour, p. 113). This exhibition later travelled to Amsterdam, De Appel Foundation.
Paris, Centre National d'Art et de Culture Georges Pompidou, *Les Peintres de la vie moderne*, 2006 (another from the edition exhibited).
Karlsruhe, ZKM Zentrum für Kunst und Medien, *Faster! Bigger! Better!*, 2006-2007, p. 42 (another from the edition exhibited, illustrated in colour p. 143).
Dortmund, Dortmunder U Center for Arts and Creativity, *Bild für Bild - Film und zeitgenössische Kunst*, 2011 (another from the edition exhibited).
Amsterdam, Huis Marseille Museum for Photography, *Bernd, Hilla and the Others - Photography from Dusseldorf*, 2018 (another from the edition exhibited).

LITERATURE:

J-P. Criqui, 'Von der Melancholie der Standorte', in *Parkett*, vol. 44, 1995, pp. 61, 62 and 65 (another from the edition illustrated, p. 62).
A. Alberro, 'The Big Picture: The Art of Andreas

Gursky', in *Artforum*, vol. 39, no. 5, 2001, p. 110.
E. Witzel, *Die Konstitution der Dinge: Phänomene der Abstraktion bei Andreas Gursky*, Bielefeld 2011, pp. 167 and 185.

Another from the edition is in the collection of the Centre national d'art et de culture Georges-Pompidou, Paris.

Presented on a monumental scale, Andreas Gursky's *Mercedes (Rastatt)* depicts the humming frenzy of the Mercedes-Benz plant in Rastatt, Germany, the company's main production site. A lattice of endless conveyor belts and half-finished cars fills the photograph, crisply captured in the bright fluorescent light. Created in 1993, another edition from the series is held in the collection of the Centre Pompidou, Paris. Turning a characteristically dispassionate lens onto the factory floor, Gursky stitches together a heightened reality in which microscopic details are rendered alien and abstract. *Mercedes (Rastatt)* is

flooded with information, owing to the artist's 'god-like' vantage point: 'I stand at a distance,' Gursky has said, 'like a person who comes from another world. I just record what I see' (A. Gursky, quoted in C. Squiers, 'Concrete Reality', *Ruhr Works*, September 1988, p. 29). Gursky's images bear the hallmarks of Bernd and Hilla Becher's tuition, his instructors at the Düsseldorf Kunstakademie whose deadpan photographic aesthetic was hugely influential for the young artist. Like the Bechers, who documented architectural typologies across Europe, Gursky too embraces a sense of objectivity, producing sharp and utterly absorbing images that transcend what the eye can observe. Exploiting the photograph's capacity as both an engine of construction and a vehicle for truth, he offers a thrilling visual spectacle and composite understanding of a complex reality. *Mercedes (Rastatt)* shows the world as uncanny and disquieting, but also sublime.





λ207

THOMAS RUFF (B. 1958)

Portrait (V. Liebermann)

signed, numbered and dated 'Th Ruff 2/4 1999' (on the backing board)
c-print face-mounted on Diasac, in artist's frame
image: 62¾ x 47in. (159.5 x 119.3cm.)
overall: 82¾ x 65¾in. (210.5 x 165.5cm.)
Executed in 1999, this work is number two from an edition of four,
plus two artist's proofs

£12,000-18,000
US\$16,000-23,000
€15,000-21,000

PROVENANCE:

Galerie Rüdiger Schöttle, Munich.
Private Collection, Portugal (acquired from the above).
Anon. sale, Christie's London, 29 September 2016, lot 107.
Acquired at the above sale by the present owner.

LITERATURE:

M. Winzen, *Thomas Ruff Fotograien 1979-heute*, exh. cat., Baden-Baden, Staatliche Kunsthalle Baden, 2001-2002, no. POR114 (another from the edition illustrated in colour, p. 189).

Another from the edition is in the collection of the National Gallery of Victoria, Melbourne.



208

GREGORY CREWDSON (B. 1962)

Untitled (Railway Children), from the series 'Beneath the Roses'

signed 'Gregory Crewdson' (on a label affixed to the reverse)

digital pigment print

58½ x 89½in. (148.6 x 227.3cm.)

Executed in 2003, this work is number two from an edition of six, plus two artist's proofs

£18,000-25,000

US\$24,000-32,000

€22,000-29,000

PROVENANCE:

Luhning Augustine, New York.

Acquired from the above by the present owner.

EXHIBITED:

Berlin, C/O Berlin, *Gregory Crewdson: In a Lonely Place*, 2011-2013, pl 1 (another from the edition exhibited and illustrated in colour, unpagged). This exhibition later travelled to Stockholm, Kulturhuset; Copenhagen, The Black Diamond; Oslo, The Stenersen Museum; Melbourne, Centre for Contemporary Photography; Brisbane, The Institute of Modern Art; Wellington, City Gallery Wellington and Dunedin, Dunedin Art Gallery.

LITERATURE:

G. Crewdson, *Beneath The Roses*, New York 2008, pl. 4 (another from the edition illustrated in colour, unpagged).



209

HIROSHI SUGIMOTO (B. 1948)

In Praise of Shadow

signed 'Sugimoto' and with printed title, number and date 'IN PRAISE OF SHADOW 1998 EDITION 2/5' (on a label affixed to the backing board)

gelatin silver print flush-mounted on board

image: 58¾ x 47in. (148.5 x 119.2cm.)

Executed in 1998, this work is number two from an edition of five

£35,000-55,000

US\$46,000-71,000

€41,000-64,000

PROVENANCE:

Pace Gallery, London.

Acquired from the above by the present owner.

LITERATURE:

Hiroshi Sugimoto, exh. cat., Tokyo, Mori Art Museum, 2005, p. 210 (another from the edition illustrated).



1210

THOMAS RUFF (B. 1958)

00h 46m/-30°

signed, titled, numbered and dated '00h 46m/-30° Th Ruff 2/2 1992'
(on the backing board)

c-print face-mounted on Diasac, in artist's frame

image: 78% x 52% in. (199 x 132.5cm.)

overall: 101% x 73% in. (258.2 x 186.5cm.)

Executed in 1992, this work is number two from an edition of two,
plus one artist's proof

£40,000-60,000

US\$52,000-78,000

€47,000-70,000

PROVENANCE:

Galerie Konrad Fischer, Düsseldorf.

Acquired from the above by the present owner in 2012.

LITERATURE:

M. Winzen (ed.), *Thomas Ruff: Fotografien 1979-heute*, exh. cat.,

Baden-Baden, Städtische Kunsthalle, 2001-2002, no. STE 3.38

(another from the edition illustrated in colour, p. 197).



λ211

GERHARD RICHTER (B. 1932)

Loo Paper

signed and numbered 'Richter 7/24' (on a label affixed to the backing board)

Cibachrome print mounted on board, in artist's frame

image: 28 x 26in. (71 x 66cm.)

overall: 38½ x 35½in. (98 x 91cm.)

Executed in 1994, this work is number seven from an edition of twenty-four plus one artist's proof

£40,000-60,000

US\$52,000-78,000

€47,000-70,000

PROVENANCE:

Anthony d'Offay Gallery, London.

Galerie Sies + Höke, Düsseldorf.

Acquired from the above by the present owner.

LITERATURE:

H. Butin (ed.), *Gerhard Richter Editions 1965-2004 Catalogue Raisonné*, Ostfildern-Ruit 2004, no. 83 (another from the edition illustrated in colour, p. 231).

Kunstsammlung Nordrhein-Westfalen (ed.), *Gerhard Richter Catalogue Raisonné 1993-2004*, Düsseldorf 2005, (another from the edition illustrated in colour, p. 43).

D. Elger, *Gerhard Richter: Maler*, Cologne 2008 (another from the edition illustrated in colour, p. 133).

H. Butin, S. Gronert and T. Olbricht (eds.), *Gerhard Richter Editions 1965-2013 Catalogue Raisonné*, Ostfildern-Ruit 2014, no. 83 (another from the edition illustrated in colour, p. 254).

Further cataloguing is available on the lot page on www.christies.com



*212

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

Untitled (Car)

black rubber
7½ x 23¼ x 9½ in. (19 x 59 x 24 cm.)
Executed in 1986-1987

£50,000-70,000
US\$65,000-91,000
€59,000-82,000

PROVENANCE:
Galerie Walcheturm, Zurich.
Hauser & Wirth, Zurich.
Acquired from the above by the present owner.

Known for grappling with the ordinary and everyday, Fischli and Weiss deliberately and humorously blur the lines between high art and mass culture, and *Untitled (Car)* is a droll take on technology and progress. Stripped to its most essential form absent any stylised detailing, the automobile has been reduced to an anonymous model. By casting the car in matte black rubber, the artists have rendered it impotent; as the ultimate symbol of freedom, *Untitled (Car)* remains eternally fixed in place.

°213

URS FISCHER (B. 1973)

meme

galvanized cast bronze, bronze, two-component epoxy primer, polyester filler, two-component polyester body filler, urethane primer, polyester paint, acrylic polyurethane matte clearcoat, in two parts
left nail: 70½ x 14½ x 4¼in. (179 x 37 x 112.5cm.)
right nail: 75½ x 28½ x 16½in. (192 x 72 x 43cm.)
overall: 75½ x 88½ x 4¼in. (192 x 225 x 112.5cm.)
Executed in 2012

£180,000-250,000

US\$240,000-320,000

€220,000-290,000

'If I had a world of my own, everything would be nonsense. Nothing would be what it is, because everything would be what it isn't'

- Alice, *Alice in Wonderland*

PROVENANCE:

Sadie Coles HQ, London.

Acquired from the above by the present owner in 2013.

EXHIBITED:

Venice, Palazzo Grassi, *Madame Fisscher*, 2012.

Los Angeles, The Museum of Contemporary Art, *Urs Fischer*, 2013, p. 395 and p. 604

(illustrated in colour, p. 396).

Precisely accurate yet delightfully outsized, Urs Fischer's *meme*, 2012 is a humorous take on the Duchampian ready-made. Formed of two nails, this deceptively simple sculpture is an enchanting example of the artist's neo-Surrealist vocabulary, where the fanciful and the banal coexist, where objects grow and shrink with a Wonderland delight. When asked about his attraction to quotidian objects, Fischer said, 'I don't find them dull. Maybe it's an obvious choice, but those are the things I relate to. What if I did a Fabergé egg? Would that be better? Even if I have nothing to do with it? I just use stuff that's around me. And those objects, those domestic images, as you call them, are made in human scale, so they can also be

related to humans. They're made by humans and for humans. They speak about us. And they are things you are bound to deal with' (U. Fischer, quoted in M. Gioni, 'This is my Grandmother, She Makes Really Genius Cakes: An Interview with Urs Fischer', in *Urs Fischer: Shovel in a Hole*, exh. cat., New Museum, New York, 2010, p. 63). Although these tools may be recognizable, Fischer traffics in the outlandish and unexpected with the aim of disturbing the edges of reality. While the title of the present work may hint at a representational meaning, little is illuminated by the minimalist configuration. Instead, *meme* simply asks for a reconsideration of preconceived ideas, for the fantastical to be believable and concrete.



λ214

STEPHAN BALKENHOL
(B. 1957)

Frau mit blauem Kleid
(*Woman with Blue Dress*)

paint and glitter on carved Wawa wood
figure: 22 x 6 $\frac{5}{8}$ x 4 $\frac{3}{4}$ in. (56 x 17 x 12cm.)
overall: 65 $\frac{1}{8}$ x 13 $\frac{3}{4}$ x 11 $\frac{1}{8}$ in. (165.5 x 35 x 29.5cm.)
Executed in 2018

£25,000-35,000
US\$33,000-45,000
€30,000-41,000

PROVENANCE:
Galerie Löhrl, Mönchengladbach.
Acquired from the above by the present owner.





λ*215

GEORG BASELITZ (B. 1938)

13.XII.07

signed and dated '13.XII.07 G Baselitz' (lower left)

ink and watercolour on paper

26 3/8 x 19 1/4 in. (67 x 49 cm.)

Executed in 2007

£25,000-35,000

US\$33,000-45,000

€30,000-41,000

PROVENANCE:

Galerie Thaddaeus Ropac, Paris.

Acquired from the above by the present owner in 2008.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

FRANCISZKA THEMERSON

IN FOCUS



Franciszka Themerson painting in her studio.
Photo by Stefan.

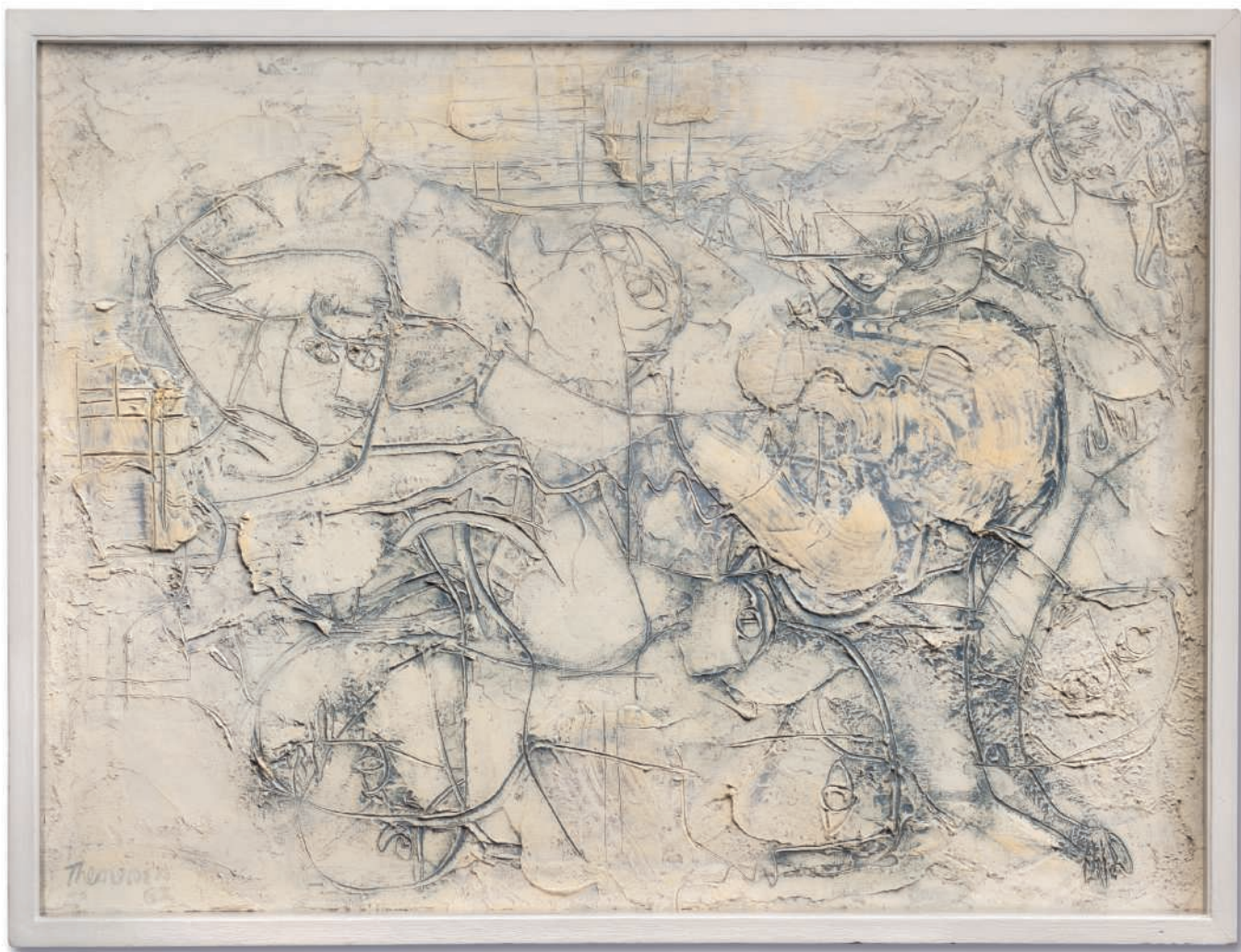
‘As usual the title of this very busy painting doesn’t seem to offer the clues we need to understand what is happening on the canvas. Or, am I wrong? Perhaps it does offer clues if you look at the painting very carefully and try to read the lines attempting to isolate the interdependent images, if you count the figures involved, each one busy in its own space. In between the excised lines there are people in profile, with round heads and delicate hands crowding each other out. We see a tumultuous world, which includes, as it happens from time to time in Franciszka Themerson’s paintings, the artist’s self-portrait. identified here by her very large incised eyes. In reality they were blue, but here there is no colour’

- Jasia Reichardt

Spectral forms emerge and vanish in the dense impasto and visceral scratched surface of Franciszka Themerson’s *Existences Impures* (*Impure Existences*). Painted in 1962 and included in the artist’s 2019 retrospective at CCA Łaźnia, Gdansk, *Existences Impures* is an uninhibited painting, a stunning vortex of form and figure. Characteristic of the works of this period, Themerson has bleached most of the colour from her canvas, and her figures emerge out of a predominantly monochromatic ground; as if summoned from the white expanse, the faces and bodies seem caught in a space of

eternal renewal and transformation revealed in the patterning. Using the handle of a paintbrush, she married image and medium by incising her grooved characters directly into the paint. The unwavering, fluid lines manifest the artist’s superb talent in draughtsmanship already in evidence during her student days at the Warsaw Academy. Born in Poland, Themerson moved first to Paris in 1938 to be at the epicentre of the art world and then to London thereafter. In addition to theatre design and painting, she also forged a thriving career as a children’s illustrator, and with her husband Stefan, co-founded

Gaberbocchus Press. That these caricatures and scenes appear almost whimsical belies their technical prowess; drawing underpinned nearly all elements of Themerson’s paintings. Describing her work during the 1960s, the artist’s most prolific years, critic Jasia Reichardt noted that Themerson’s geometries had become ‘subsumed by the human forms which invaded the total space of the canvas’ (J. Reichardt, interview on Franciszka Themerson, London, 2019). Although her images verged on the abstract, Themerson’s subject was always the human condition in all its manifold, intangible forms.



PROPERTY FROM THE STUDIO OF FRANCISZKA THEMERSON

λ216

FRANCISZKA THEMERSON (1907-1988)

Existences Impures (Impure Existences)

signed and dated 'Themerson 62' (lower left)
oil on canvas, in artist's frame
canvas: 30 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in. (76.5 x 102cm.)
overall: 31 $\frac{1}{8}$ x 41 $\frac{1}{8}$ in. (79.6 x 105cm.)
Painted in 1962

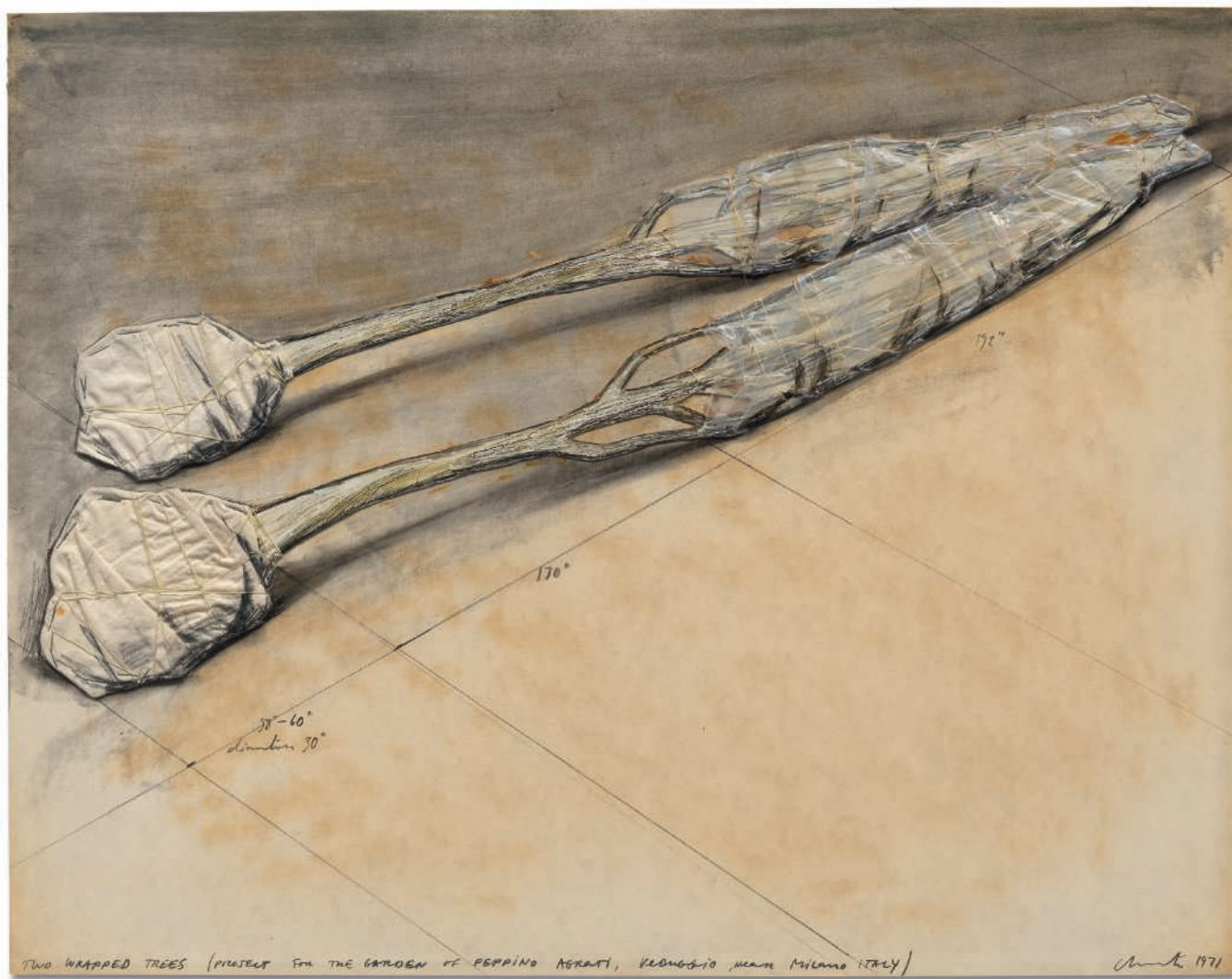
£25,000-35,000
US\$33,000-45,000
€30,000-41,000

PROVENANCE:

The Artist.
Thence by descent to the present owner.

EXHIBITED:

London, Drian Galleries, *A Retrospective Exhibition of Paintings and Drawings by Franciszka Themerson*, 1963, no. 45.
Gdansk, Łaźnia Centre for Contemporary Art, *Complex Existences*, 2019.



PROPERTY FROM THE ESTATE OF A DISTINGUISHED
SWISS COLLECTOR

λ*217

CHRISTO (B. 1935)

*Two Wrapped Trees (Project for the Garden of Peppino
Agrati, Veduggio, near Milano, Italy)*

signed, titled and dated 'TWO WRAPPED TREES (PROJECT FOR THE
GARDEN OF PEPPINO AGRATI, VEDUGGIO, Near MILANO ITALY)

Christo 1971' (lower edge)

charcoal, acrylic and graphite on card, polyethylene, fabric, twine and
staples collage on card laid on board
22¼ x 28¼in. (56.6 x 71.9cm.)

Executed in 1971

PROVENANCE:

Serge de Bloet, Brussels.

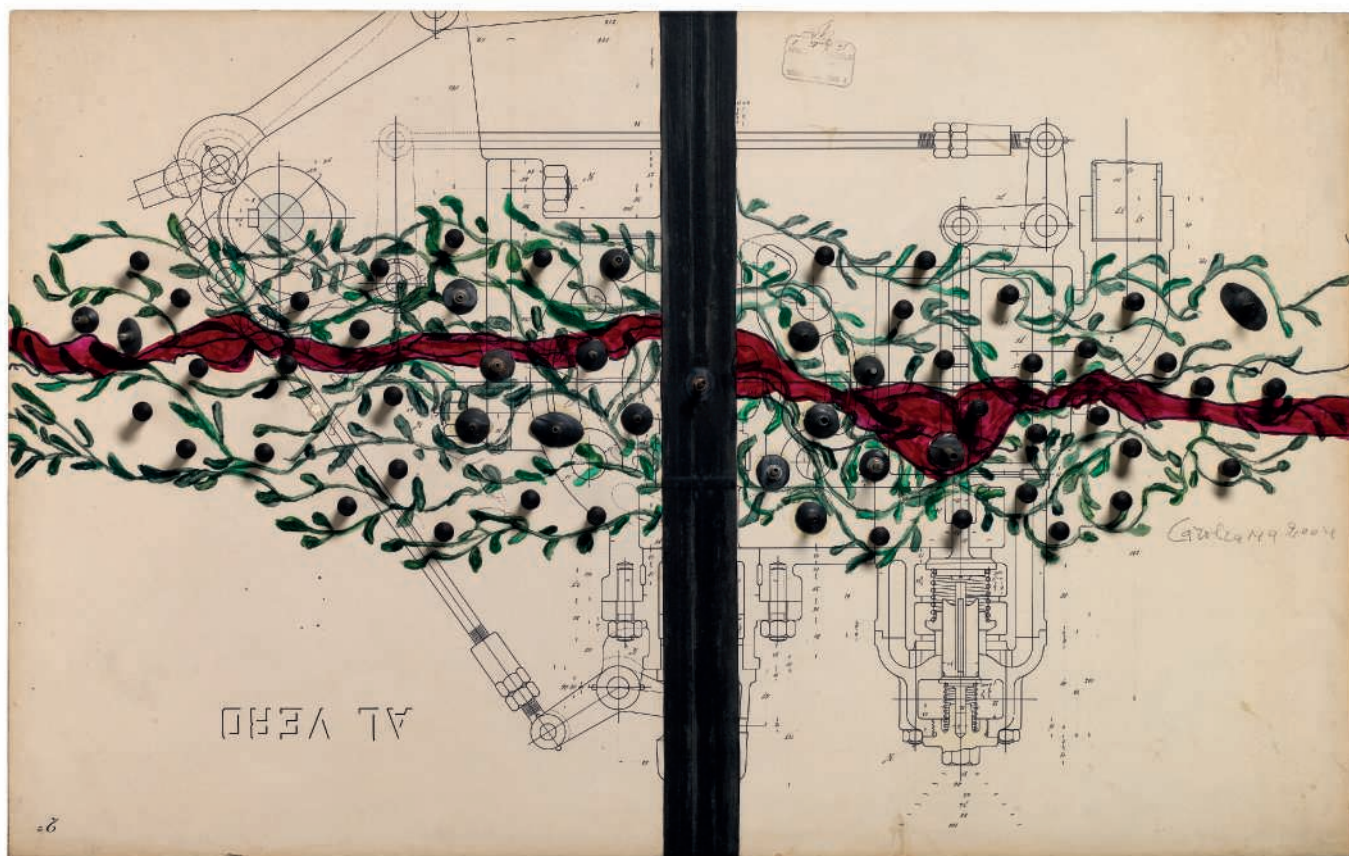
Private Collection, Switzerland.

Thence by descent to the present owner.

£20,000-30,000

US\$26,000-39,000

€24,000-35,000



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ218

CAROL RAMA (1918-2015)

Araldica Arabescata (Arabesque Heraldry)

signed and dated 'Carol rama 2004' (centre right); signed, titled and dated 'CAROL RAMA "ARALDICA ARABESCATA" 2004' (on the reverse)
rubber tyre, metal fittings, acrylic and charcoal on found technical drawing laid on canvas

27½ x 43¾in. (70 x 111cm.)

Executed in 2004

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Galleria Franco Masoero, Turin.

Acquired from the above by the present owner circa 2006.

This work is being registered in the Archivio Carol Rama.



PROPERTY FROM THE JEREMY LANCASTER COLLECTION

λ219

AVIGDOR ARIKHA (1929-2010)

Black Mat and Dry Bread

signed and dated 'ARIKHA 79' (lower left); titled 'BLACK MAT & DRY BREAD' (on the stretcher)

oil on canvas

25¾ x 32¾ in. (65.5 x 81.5cm.)

Painted in 1979

£40,000-60,000

US\$52,000-78,000

€47,000-70,000

PROVENANCE:

Marlborough Gallery, London.

Acquired from the above by the present owner in 1985.

EXHIBITED:

New York, Marlborough Gallery, *Avigdor Arikha*, 1980, no. 19 (illustrated, p. 10).



PROPERTY FROM THE ESTATE OF A DISTINGUISHED
SWISS COLLECTOR

λ*220

HORST ANTES (B. 1936)

Tisch Mit Zwei Köpfen (Table with Two Heads)

signed, titled and dated 'Tisch mit 2 Köpfen 1969 Antes' (on the reverse)

Aquatec on canvas

27½ x 41½in. (70 x 105cm.)

Painted in 1969

£30,000-40,000

US\$39,000-52,000

€36,000-47,000

PROVENANCE:

Galerie Gimpel & Hanover, Zurich.

Private Collection, Switzerland (acquired from the above in 1970).

Thence by descent to the present owner.

EXHIBITED:

Zurich, Gimpel & Hanover Galerie, *Horst Antes*, 1970, no. 12 (illustrated, p. 16).

LITERATURE:

V. Volkens, *Horst Antes : Werkverzeichnis der Gemälde, Band 3, 1969 bis 1971*,
Künzelsau 2014, no. 1970-47 (illustrated in colour, p. 161).

λ*221

SERGE POLIAKOFF (1900-1969)

Rouge et bleu (Red and Blue)

signed 'Serge Poliakoff' (lower right)

oil on canvas

36¼ x 28½in. (92 x 72.5cm.)

Painted in 1961

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

'Poliakoff's ability to fracture and mend space, illuminate flat planes, and structure abstract forms into a figural unity is as instructive to contemporary painting as it is awakening to witness'

- Rob Colvin

PROVENANCE:

Galerie Im Erker, St. Gallen.

Max Kreis Collection, Rebstein (acquired from the above in 1962).

Private Collection, Zurich (acquired from the above in 1989).

Thence by descent to the present owner.

EXHIBITED:

St. Gallen, Galerie Im Erker, *Serge Poliakoff*, 1962, no. 27 (illustrated, p. 2).

St. Gallen, Kunstmuseum, *Serge Poliakoff*, 1966, no. 64.

LITERATURE:

A. Poliakoff, *Serge Poliakoff, Catalogue Raisonné: 1959-1962*, vol. III, Munich 2011, no. 61-30 (illustrated in colour, p. 240).

Created in 1961 at the height of the artist's career and during a period of international recognition, *Rouge et bleu (Red and Blue)* is a masterful example of Serge Poliakoff's mature aesthetic. Formed of two interlocking geometries, a burning dusky red hangs over an urban blue, the painting swells lyrically in a harmonious equilibrium. Between 1957 and 1961, Poliakoff began reducing his compositions to two or three colours, and the simplified composition of *Rouge et bleu* represents a transitional moment in Poliakoff's *oeuvre*, as he moved away from his multicoloured, interlocking configurations towards the monochromatic canvases that would appear the following year. Born in Moscow, Poliakoff fled Russia after the 1917 revolution, eventually settling in Paris where he studied painting with Othon Friesz, a former Fauvist

who perhaps inspired the artist's burgeoning interest in colour's materiality. While in Paris, Poliakoff befriended Wassily Kandinsky and Robert and Sonia Delaunay; echoes of the Delaunays' interconnected chromatic tapestries can be seen in *Rouge et bleu*. By the 1950s, Poliakoff had ceased to use outlines in his paintings, preferring instead to allow his colours to converge and deviate from one another. Although such geometric and chromatic investigations underpinned his practice, Poliakoff nevertheless encouraged the intervention of his viewer's subjectivity, believing that 'a form should be listened to when it is seen' (S. Poliakoff, quoted in *Poliakoff*, exh. cat., Galerie Melki, Paris, 1975, p. 13). In the graceful fluidity of *Rouge et bleu*, the tonalities alone conjure the painting's space, a pictorial depth that can be both felt and observed.



JEAN DUBUFFET (1901-1985)

Mire G 90 (Kowloon)

signed with artist's initials and dated 'J.D. 83' (lower right)
acrylic on paper laid on canvas
26% x 39%in. (67.5 x 100cm.)
Executed in 1983

£100,000-150,000
US\$130,000-190,000
€120,000-180,000

'I want to free myself from the old nomenclature that I was led to believe catalogued reality. I want to transport my vision of what is around us in a different register, I want to live in an alternative reality'

- Jean Dubuffet

PROVENANCE:

Estate of the artist, France.
Waddington Galleries, London.
Private Collection, France.
Anon. sale, Sotheby's London, 24 June 2004, lot 166.
Acquired at the above sale by the present owner.

EXHIBITED:

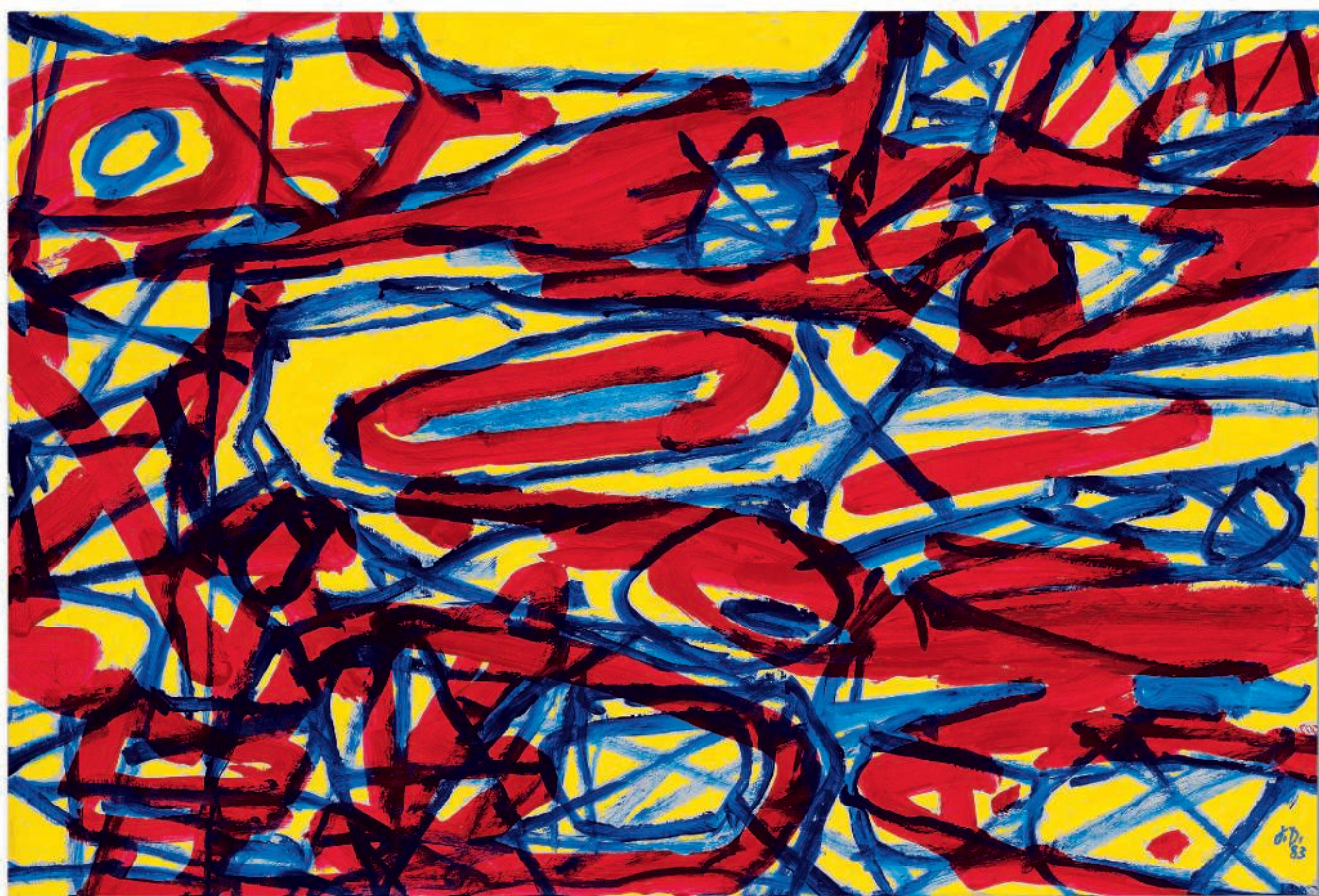
West Palm Beach Florida, Waddington Galleries & Tribby, *Jean Dubuffet: The Late Works*, 2001.

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXXVI: Mires*, Paris 1988, p. 114, no. 93 (illustrated, p. 42).

Energised strokes of red, yellow and blue coalesce into an excited vortex in Jean Dubuffet's *Mire G 90 (Kowloon)*. Channelling the artist's lifelong preoccupation with graffiti, the painting flickers with quixotic gestures and lines, redolent with an expressive force. Painted in 1983, during the last years of the artist's life, the present work is part of Dubuffet's series *Mires (Test Patterns)*, his penultimate visual triumph in a ceaseless quest to broaden the definitions of art; works from the series became part of his contribution to the 1984 Venice Biennale. Reflecting upon his all-encompassing, comprehensive vision, Dubuffet said, 'I want to free myself from the old nomenclature that I was led to believe catalogued reality. I want to transport my vision of what is around us in a different

register, I want to live in an alternative reality' (J. Dubuffet quoted in M. Loreau, *Catalogue of Works by Jean Dubuffet, issue XXXVI: Mires*, Paris, 1988, p. 98). Indeed, *Mire G 90 (Kowloon)* embodies this sense of boundlessness, untethered from the banal associations of what Dubuffet believed to be a rigid visual language. Writing after the artist's death in 1985, critic John Russel defined his work as 'an aesthetic of continual change' (J. Russell, 'Jean Dubuffet, Painter and Sculptor, Is Dead', *New York Times*, 15 May 1985). It is an evolution which continues to fascinate and will be the subject of a retrospective at the Barbican Art Gallery, London, in 2020. Released from the confines of representation, in the colours of *Mire G 90 (Kowloon)* exists a sense of regeneration and renewal.



SERGE POLIAKOFF (1900-1969)

Diptyque (Diptych)

each: signed 'Serge Poliakoff' (lower right)
oil on card laid on board, in two parts
each: 24½ x 18½ in. (61.2 x 46cm.)
Painted in 1956

£55,000-75,000
US\$72,000-97,000
€65,000-88,000

‘When a painting is silent it is successful. Some of my paintings start in turmoil. They are explosive. But I am only satisfied when they become silent. A form must be heard and not seen’

- Serge Poliakoff

PROVENANCE:

Galerie Der Spiegel, Cologne.
Galerie Heinz Berggruen, Paris.
Private Collection.
Anon. sale, Sotheby's London, 27 June 2002,
lot 228.
Acquired at the above sale by the present owner.

EXHIBITED:

Kassel, Museum Fridericianum, *Documenta II: Kunst nach 1945 internationale Ausstellung*, 1959, p. 322, no. 1.

LITERATURE:

D. Vallier, *Serge Poliakoff*, Paris 1959, no. 35 (illustrated, p. 68).
A. Poliakoff, *Serge Poliakoff, Catalogue Raisonné: 1955-1958*, vol. II, Munich 2010, no. 56-87 & no. 56-88, p. 148 (illustrated in colour, p. 148 & p. 327).

Painted in 1956, *Diptyque (Diptych)* is a rare and striking example of Serge Poliakoff's virtuosic handling of form, and one of the few works selected to represent the artist at *II. Documenta* in Kassel in 1959. In the painting, two monochromes of warm yellow and bright red emphasise Poliakoff's signature interlocking geometries. Unlike the clearly delineated colour fields that had defined his practice, *Diptyque*

reveals a singular expressive quality, a celebration of pure colour illuminated here by emotive, gestural brushwork. Swirling shapes and intertwined poetic forms suggest a spatial interplay, and though seemingly intuitive, they were not arbitrary. Rather, these were masterfully controlled by Poliakoff, who ground his own pigments to create his desired, dimensional colours. Together, the dynamic brushwork and chromatic vibration suggest a tangible depth. As Poliakoff once observed, 'If you let it, your colour will take charge of you.' (S. Poliakoff quoted in *Serge Poliakoff, Retrospective 1938-1963*, exh. cat., *Whitechapel Gallery*, London 1963, p. 15). Indeed, *Diptyque* marks the artist's return to the monochrome, where colour itself was both the medium and its only reference for expression.

By the beginning of 1956, Serge Poliakoff had already received significant public recognition: that year, the Museum of Modern Art, New York, acquired one of his works which, to commemorate the occasion, was reproduced in colour in the *New*

York Times. A few months later, art historian Michel Ragon published the first monograph dedicated to the artist. Poliakoff's embrace of colour and its effects dates to his studies at the Slade School of Art, London, which he embarked upon in 1935. He was also influenced by Robert Delaunay's chromatic theories, which explored the purity and independence of colour as a means for creating spatial depth and vibration. Poliakoff thought it futile to justify his abstractions, believing instead that a painting had to first and foremost be silent; it could not be explained, only felt and heard through its colour and form. As the artist said, 'When a painting is silent, it means that it is successful' (M. Ragon, *Le regard et la mémoire*, Paris 1956, p. 56). Indeed, Poliakoff did not draw inspiration from external or physical concepts; rather, his forms exist exclusively and uniquely within their frames, a means to inspire the viewer's mind. *Diptyque* is arresting, a harmonious and communicative work that speaks for itself.



MANOLO MILLARES (1926-1972)

Muro (Wall)

signed and dated 'MILLARES 56' (lower centre)
mixed media on burlap
32 x 45½in. (81 x 116cm.)
Executed in 1955-1956

£180,000-250,000

US\$240,000-320,000

€220,000-290,000

'My love of the unknown, my desire of these infinite holes of mystery'

- Manolo Millares

PROVENANCE:

The Artist.
Elvireta Escobio Collection, Madrid.
Galería Leandro Navarro, Madrid.
Acquired from the above by the present owner.

EXHIBITED:

Las Palmas de Gran Canaria, Club P.A.L.A.,
Exposición de arte contemporáneo, 1955, no. 12.
Barcelona, Palacio de la Virreina y Museo de
Arte Moderno, *III Bienal Hispanoamericana de
Arte*, 1955-1956, p. 176, no. 280.
Madrid, Ateneo de Madrid, *Millares*, 1957, no. IV
(illustrated, p. 19).

Informalismo. Arte de los años 50 en Madrid,
1991, no. 20 (illustrated in colour, p. 124).
Lanzarote, Museo Internacional de Arte
Contemporáneo, *Manolo Millares. Pictografías*,
1998, no. 13 (illustrated in colour, p. 47).
Alzuza, Museo Oteiza, *La sombra de Oteiza en el
arte español de los años cincuenta*, 2009-2010
(illustrated in colour, p. 125). This exhibition later
travelled to Zaragoza, Ibercaja Patio de la Infanta.

LITERATURE:

V. Aguilera Cerni, *Millares*, Madrid 1957, no. 5
(illustrated, p. 15).
C. A. Areán, *Millares*, Madrid 1972 (illustrated in
colour, p. 36).
R. Chávarri, *Manolo Millares (II)*, Madrid 1976, no.
4 (illustrated in colour, p. 4).
J-A. França, *Millares*, Barcelona 1977, no. 54
(illustrated in colour, p. 40).
Manolo Millares Werke Von 1951 Bis 1971, exh.
cat., Bielefeld, Kunsthalle Bielefeld, 1992, no. 6
(illustrated, p. 16).
Ministerio de Asuntos Exteriores (ed.), *Millares.
Luto de oriente y occidente*, Madrid 2003, no. 6
(illustrated in colour, p. 47).
A. de la Torre (ed.), *Manolo Millares Pinturas
Catalogo Razonado*, Madrid 2004, no. 77
(illustrated in colour, p. 106).
A. de Torre, *Manolo Millares, la destrucción y el
amor*, La Coruña 2006 (illustrated in colour, p. 68).



Alberto Burri, *Senza titolo - Muffa (Untitled - Mold)*, 1952.
Museo del Novecento, Milan.
Artwork: © Fondazione Palazzo Albizzini Collezione Burri, Città di Castello - DACS 2020.
Photo: © Mondadori Portfolio/Electa/Luca Carrà / Bridgeman Images.





Manolo Millares, 1959.
Photo: © Leopold Pomés.

‘In the basis for these new materials, in the sense that they are used for the first time as elements with artistic meaning... experiences take shape that are closely to man’s visionary and evolutionary process in which he seems to find a natural and necessary vehicle to spew forth his anguish into the vast cavities of his own decomposed, temporary, yet extremely palpable image’

- Manolo Millares

Inky rivers of paint teem down the sewn and scored façade of Manolo Millares’ *Muro* (Wall). Colour blocks and burlap folds form an evocative and visceral palimpsest, and like a wound sewn back together, *Muro* offers a duelling vision of destruction and salvation. Millares’ fascination with remnants and ruins dates to his childhood visits to the Canarian Museum in Las Palmas, Canary Islands. There, he discovered the mummified remains of the island’s native Guanches, whose population was decimated by colonial conquest;

recalling this profoundly affecting encounter, Millares said, ‘I discovered what man is and, above all, the “finitude” of man. I realised that what I saw – the extermination of a race – had been an injustice. That was the original starting-point for my sackcloths’ (M. Millares, quoted in J-A. França, *Millares*, Barcelona 1978, p. 94). This memory, along with the torn burlap creations of Alberto Burri which Millares discovered after he moved to Madrid in 1955, proved profoundly influential for his practice. Created in 1956, *Muro* is one of the artist’s first

paintings to feature the gouged burlap that would become his signature material. Frequently discussed in relation to Arte Povera and Art Informel, Millares’ aesthetic choices instead were fundamentally tied to the dark periods of recent history, notably World War II, Hiroshima and the Spanish Civil War. In an age marked by trauma, he sought to represent the human condition, offering redemption through his curative patchworks. In *Muro*, light streams through the canvas, a restorative, textured quilt that refuses to be extinguished.



LAPES

λ225

ANTONI TÀPIES (1923-2012)

L'hora del pastor (The Hour of the Shepherd)

signed and dated 'tàpies - 1952' (lower right)

oil on canvas

39¼ x 31⅞ in. (99.7 x 81cm.)

Painted in 1952

£65,000-85,000

US\$85,000-110,000

€77,000-99,000

‘Right from the outset, Surrealism contained a number of interesting elements which were directed against Spanish clericalism and reactionary politics. Dreams were perhaps a kind of tactic, a means of opposing the conservative tendencies which had persisted for centuries. That’s the side of Surrealism which is concerned with social and political opposition, but the movement also had other, cultural aims which have an importance for us today’

- Antoni Tàpies

PROVENANCE:

Private Collection, Barcelona.

Private Collection, Madrid (acquired from the above in 1980).

Anon. sale, Christie’s London, 28 February 2017, lot 133.

Acquired at the above sale by the present owner.

EXHIBITED:

Barcelona, Galeries Laietanes, *Tàpies*, May 1952, no. 2.

LITERATURE:

A. Agustí, *Tàpies: The Complete Works, Vol. I, 1943-1960*, New York 1989, p. 529, no. 416 (illustrated, p. 190).



ANTONI TÀPIES (1923-2012)

Porta-armari (Door-Wardrobe)

incised with the artist's monogram 'AT' (lower right); signed 'tàpies' (on the reverse)
mixed media and oilstick on wooden doors
64½ x 40½ x 2½ in. (163.8 x 103 x 6.6 cm.)
Executed in 1973

£100,000-150,000
US\$130,000-190,000
€120,000-180,000

PROVENANCE:

Martha Jackson Gallery, New York.
David Anderson Gallery, Buffalo.
Private Collection, New York.
Galeria Freites, Caracas.
Acquired from the above by the present owner
in 2000.

EXHIBITED:

Toronto, Gallery Moos, *New Paintings and Monotypes*, 1974.
Los Angeles, Ruth Schaffner Gallery, *Tàpies. Paintings & Collages from 1969 through 1974*, 1975.
New York, Martha Jackson Gallery, *Antoni Tàpies - Selected Work 1973-1974: Paintings, Objects, Works on Cardboard and Paper*, 1975, no. 5, p. 50 (illustrated, p. 22).
Buffalo, Albright-Knox Art Gallery, *Antoni Tàpies. Thirty-three Years of His Work*, 1977, no. 70 (illustrated, p. 41). This exhibition later travelled to Chicago, Museum of Contemporary Art; San Antonio, Marion Koogler McNay Art Institute; Iowa, Des Moines Art Center and Montreal, Musée d'Art Contemporain.
New York, Di Laurenti Gallery, *After Picasso, Tàpies, Gordillo, Guerrero*, 1987, no. 7 (illustrated in colour, front cover).

LITERATURE:

P. Gimferrer, *Antoni Tàpies i l'esperit català*, Barcelona 1974, no. 364 (illustrated in colour, p. 347).
V. Combalia Dexeus, *Tàpies*, Barcelona 1986, no. 52 (illustrated in colour, unpagged).
A. Agustí, *Tàpies: The Complete Works, Volume III: 1969 - 1975*, Barcelona 1992, no. 2712 (illustrated in colour, p. 365).

Churning against two grand doors, a creamy froth roils at the base of Antoni Tàpies's *Porta-armari (Door-Wardrobe)*. Smeared with paint flecks, drips and streaks, the surface is heavily textured, displaying signs of the artist's hand. Like his Matter Paintings, for which Tàpies painted with unconventional materials, the surface of the present work is smeared with flecks of pigment, aqueous drips and sandy streaks. These swirls of paint give a simultaneous sense of creation and destruction: they have been applied to the surface, yet paradoxically appear to efface it. For the artist, doors and walls have always been important motifs and materials within his prolific practice, and he laboured to elevate and re-establish humble materials: 'Like a researcher in his laboratory, I am the first spectator of the suggestions drawn from the materials. I unleash their expressive possibilities, even if I do not have a very clear idea of what I am going to do. As I go along with my work I formulate my thought, and from this

struggle between what I want and the reality of the material - from this tension - is born an equilibrium' (A. Tàpies, quoted in 'I am a Catalan', 1971, reproduced in K. Stiles and P. Selz, *Theories and Documents of Contemporary Art*, Berkeley 1996, p. 55). Created in 1973, a triumphant year for the artist during which his retrospective exhibition, organised by the Musée d'art moderne de la ville de Paris, toured across Europe, *Porta-armari (Door-Wardrobe)* is a moving representation of the artist's signature theme. Although abstract, evidence of the objective world is present in the dark doors of the painting, recalling works by the artist's transatlantic contemporaries, including Jasper Johns and Robert Rauschenberg. Unlike his American counterparts, however, who probed the divide between reality and representation, in Tàpies' painting, this element performs an emotive function. The result is a potent example of the artist's visual language, a rousing and evolving idiom that merges sign, material and memory.



λ227

MIQUEL BARCELÓ (B. 1957)

Bodegón avec protozoaires et trous noirs (Still Life with Protozoa and Black Holes)

signed, titled and dated 'Barcelo 2003 BODEGON AVEC PROTOZOAIRES ET TROUS NOIRS' (on the reverse)
mixed media on canvas
94½ x 112½in. (239 x 285cm.)
Executed in 2003

£180,000-250,000

US\$240,000-320,000

€220,000-290,000

PROVENANCE:

Galerie Bruno Bischofberger, Zurich.
Private Collection, New York.
Anon. sale, Christie's London, 8 February 2007, lot 41.
Private Collection (acquired at the above sale).
Anon. sale, Sotheby's New York, 10 November 2011, lot 551.
Acquired at the above sale by the present owner.

EXHIBITED:

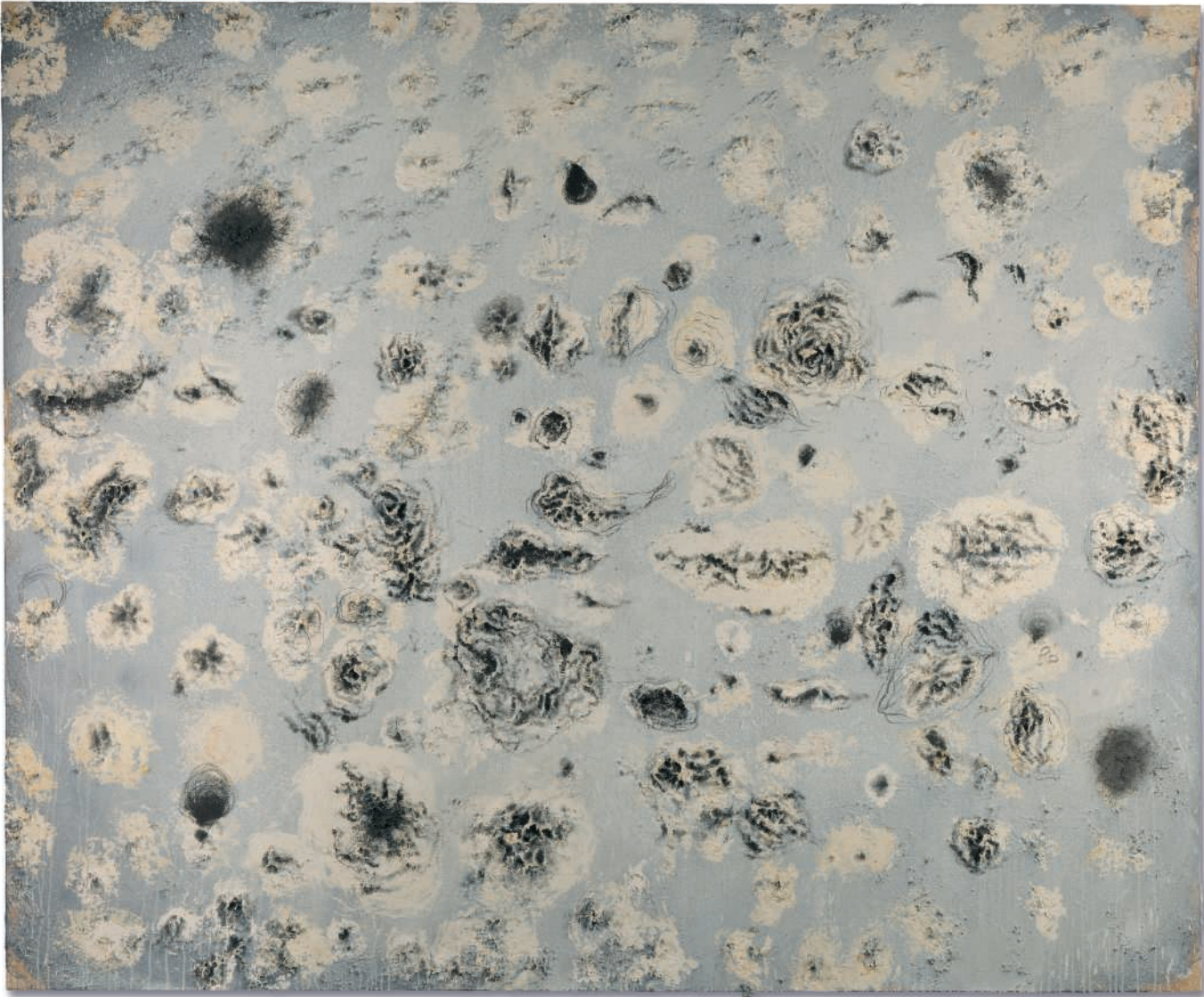
Paris, Musée du Louvre, *Le tableau du mois no. 111. Passé/ présent: une confrontation*, 2004.
New York, C & M Arts, *Miquel Barceló: Recent Works*, 2005, no. 15 (illustrated in colour, p. 37).



Pablo Picasso, *Crâne, ursins et lampe sur une table*, 1946.
Musée National Picasso, Paris.
Artwork: © Succession Picasso/DACS, London 2020.
Photo: © Photo Josse.

Organic forms swirl and fuse across Miquel Barceló *Bodegón avec protozoaires et trous noirs (Still life with Protozoa and Black Holes)*. Painted in 2003, the monumental panorama shows the world at its most elemental and incomprehensible, as epic as the night sky, as essential as a cell. Against a radically reductive palette, spikey black forms emerge in high relief. When exhibited at the Musée du Louvre, Paris, in 2004, curators called *Bodegón avec protozoaires et trous noirs* a 'reinvention of abstraction' (M. Bernadac and M. Sahut, 'Le Tableau du mois no. 111', *Musée du Louvre*, Paris 2004). Part of a series of works that Barceló began in Mallorca in 2002, the painting is an abstracted still life that reflects the artist's fascination with the ancient, almost primordial forms, from the cave paintings of Lascaux and Altamira to undersea

rocks and crustaceans. For Barceló, still life is a central genre, for which he draws on the Spanish tradition of the *bodegón*. Unlike their Northern European counterparts, who painted lavish banquets overflowing with fish and fowl, historically, Spanish artists instead evoked a humble austerity in their representations of common objects. Certainly, a sense of modesty pervades *Bodegón avec protozoaires et trous noirs*, a work which summons the origin of life through single-celled protozoa. With its stirring shadows and subtly variegated tones, *Bodegón avec protozoaires et trous noirs* possesses a dream-like quality which reveals the quiet stillness of a vast expanse. In the rich accruals of its surface created through an almost geographical layering of paint, the painting plays witness to its own evolution, a history in time.





PROPERTY OF AN IMPORTANT
EUROPEAN COLLECTOR

λ*228

FRANCESCO CLEMENTE (B. 1952)

Miquel Barceló

signed 'Francesco Clemente' (on the overlap)
oil on linen
59 $\frac{7}{8}$ x 30 $\frac{1}{2}$ in. (152.2 x 76.5cm.)
Painted in 2007

£60,000-80,000
US\$78,000-100,000
€71,000-94,000

PROVENANCE:
Private Collection, Switzerland.
Sperone Westwater, New York.
Acquired from the above by the present owner.

EXHIBITED:
New York, Sperone Westwater, *Ten Portraits,*
One Self Portrait, 2009.

PROPERTY OF AN IMPORTANT
EUROPEAN COLLECTOR

1229

LUIGI ONTANI (B. 1943)

Canopo Dante (Dante Urn)

dated and signed with the editor's mark 'IN BOTTEGA
GATTI FAENZIA 1996' (on the underside)
painted and glazed ceramic, in two parts
41 x 16 $\frac{7}{8}$ x 16 $\frac{7}{8}$ in. (104 x 43 x 43cm.)
Executed in 1996

£40,000-60,000
US\$52,000-78,000
€47,000-70,000

PROVENANCE:

Private Collection, Rome.

Acquired from the above by the present owner.

EXHIBITED:

Turin, Spazio Ersel, *RED - il Rosso da Orazio
Gentileschi a Andy Warhol*, 2018.



THE PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

°λ230

NIKI DE SAINT PHALLE (1930-2002)

Azteca Nana vase

signed and numbered '1/8 Niki de Saint Phalle' (centre right)

painted polyester resin

16⅞ x 10⅞ x 10¼ (41 x 27 x 26cm.)

Executed in 2000, this work is number one from an edition of eight, plus four artist's proofs and two printer's proofs

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Galerie Guy Pieters, Knokke.

Acquired from the above by the present owner.

THE PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

°λ231

NIKI DE SAINT PHALLE (1930-2002)

California Nana vase

stamped with signature, number, date and maker's mark 'Niki de Saint Phalle 33/150

HALIGON 1999' (on the underside)

painted polyester resin

13 x 7⅞ x 7½in. (33 x 20 x 19cm.)

Executed in 1999, this work is number thirty-three from an edition of one hundred and fifty plus twenty-five artist's proofs

£12,000-18,000

US\$16,000-23,000

€15,000-21,000

PROVENANCE:

Galerie Guy Pieters, Knokke.

Acquired from the above by the present owner.

THE PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

°λ232

NIKI DE SAINT PHALLE (1930-2002)

Chat vase

stamped with the artist's signature and number '36/50 Niki de Saint Phalle' (on a metal plate affixed to the underside); stamped 'R HALIGON PLASTIQUES D'ART' (on the underside)

painted synthetic resin and glazed terracota vase insert

12⅞ x 15 x 8¼in. (32 x 38 x 21cm.)

Executed in 1986, this work is number thirty-six from an edition of fifty plus eight artist's proofs

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Galerie Guy Pieters, Knokke.

Acquired from the above by the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



YVES KLEIN (1928-1962)

La Vénus d'Alexandrie (Vénus Bleue, S41)

stamped with the artist's monogram and numbered '003/003'
(lower edge)

dry pigment and synthetic resin on plaster
27 $\frac{3}{8}$ x 11 $\frac{3}{4}$ x 7 $\frac{1}{2}$ in. (69.5 x 30 x 20cm.)

Conceived in 1962 and executed in 1982, this work is number 003/003
from an edition of three hundred numbered 1/300 to 300/300 plus fifty
hors-commerce proofs numbered HC I/L to HC L/L and three copies
stamped with the monogram numbered 001/003 to 003/003

£50,000-70,000

US\$65,000-91,000

€59,000-82,000

PROVENANCE:

Acquired directly from the artist's family by the
present owner.

EXHIBITED:

Cologne, Museum Ludwig and Düsseldorf,
Kunstsammlung Nordrhein-Westfalen, *Yves
Klein*, 1994-1995, p. 285, no. 111 (another from
the edition exhibited, illustrated in colour, p.
247). This exhibition later travelled to London,
Hayward Gallery and Madrid, Museo Nacional
Centro de Arte Reina Sofía.

LITERATURE:

P. Wember, *Yves Klein*, Cologne 1969, no. S 41
(original plaster cast illustrated, p. 100).

P. Restany, *Yves Klein*, New York 1982 (another
from the edition illustrated in colour, p. 204).
Yves Klein, exh. cat., Paris, Centre Georges
Pompidou, Musée national d'art moderne,
1983 (another from the edition illustrated in
colour, unpagged).

Yves Klein, exh. cat., Oslo, The National
Museum of Contemporary Art, 1997, no. 66
(another from the edition illustrated in colour,
p. 79).

J.-P. Ledeur, *Yves Klein: Catalogue Raisonné of
Editions and Sculptures*, Paris 2000, no. S 41
(another from the edition illustrated in colour
p. 234).

*Yves Klein, La Vie, La vie elle-même qui est l'art
absolu*, exh. cat., Nice, Musée d'Art moderne et
d'Art contemporain, 2000-2001 (another from
the edition illustrated in colour, p. 182).

H. Weitmeier, *Yves Klein 1928-1962
International Klein Blue*, Cologne 2001 (another
from the edition illustrated in colour, p. 25).

B. Corà and D. Moquay (eds.), *Yves Klein*,
exh. cat., Lugano, Museo d'Arte della Città
di Lugano, 2009 (another from the edition
illustrated in colour, p. 180).

The work is registered with the
Yves Klein Archive.





λ234

MICHAEL ELMGREEN (B. 1961)
& INGAR DRAGSET (B. 1969)

Prada Marfa Sign

aluminum signpost
120½ x 72 x 6in. (305 x 183 x 15.2cm.)
Executed in 2005, this work is number one from an edition of ten

£15,000-20,000
US\$20,000-26,000
€18,000-23,000

PROVENANCE:
Art Production Fund, New York.
Acquired from the above by the present owner in 2005.

EXHIBITED:
Dallas, Nasher Sculpture Center, *Sculptures*, 2019-2020 (another from the edition exhibited).



PROPERTY OF A REFINED PRIVATE COLLECTOR

λ235

ALIGHIERO BOETTI (1940-1994)

(i) *Rosso Gilera 60 1232*

(ii) *Rosso Guzzi 60 1305*

(i) incised with signature, number and inscription 'Boetti 6/10 S' (on the reverse)

industrial varnish on cork letters on metal, in two parts
each: 9% x 9%in. (25 x 25cm.)

Executed in 1971, this work is number six from an edition of ten

£30,000-40,000

US\$39,000-52,000

€36,000-47,000

PROVENANCE:

Acquired directly from the artist by the present owner in the 1970s.

EXHIBITED:

Turin, Galleria Multipli, *Alighiero Boetti*, 1972 (another from the edition exhibited).

Florence, Galleria Schema, *Return to Sender*, 1974 (another from the edition exhibited, illustrated, p. 9).

Esslingen, Galerie der Stadt, *Sein und Sehnsucht*, 1985, p. 6 (another from the edition exhibited).

Nice, Musée d'Art Moderne et d'Art Contemporain, *Arte Povera: Les Multiples 1966-1980*, 1996, p. 35 (another from the edition exhibited, illustrated in colour, p. 11).

Terni, Ronchini Arte Contemporanea, *Alighiero Boetti 1970-1994*, 1996 (another from the edition exhibited, illustrated, p. 5).

Reggio Emilia, Chiostro di San Domenico, *Mitomoto. Gli artisti e la motocicletta*, 1999 (another from the edition exhibited, illustrated, p. 48).

London, Luxembourg & Dayan, *Alighiero Boetti I Colori*, 2014, p. 36 (another from the edition of (i) exhibited, illustrated in colour, p. 37).

Berlin, Sprüth Magers, *Arte povera and "Multipli" Torino 1970-75*, 2014-2015 (this edition exhibited).

New York, Hauser & Wirth, *ARTE POVERA Seen by Ingvild Goetz*, 2017, p. 255 (another from the edition exhibited, installation view illustrated in colour, p. 95).

Turin, Citroniera Juverra Stables, *Easy Rider*, 2018-2019 (another from the edition exhibited).

LITERATURE:

J. C. Ammann, *Alighiero Boetti, Catalogo generale, Tomo primo, Opere 1961-1971*, Milan 2012, p. 327, no. 390 (another from the edition illustrated in colour, p. 304).

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 9511, and is accompanied by a certificate of authenticity.



1236

ALIGHIERO BOETTI (1940-1994)

Far quadrare tutto (To Square Everything Up)

signed and inscribed 'alighiero e boetti, KABUL - AFGHANISTAN'
(on the turnover edge)
embroidery on canvas
8 7/8 x 9 1/4 in. (22.5 x 23.5 cm.)
Executed in 1979

£18,000-24,000
US\$24,000-31,000
€22,000-28,000

PROVENANCE:

Private Collection, Merate.
Anon. sale, Studio d'Arte Martini, Brescia, 20 March 2016, lot 115.
Acquired at the above sale by the present owner.

EXHIBITED:

Florence, Accademia delle arti del disegno, *Il Filo del pensiero*, 2016.

LITERATURE:

J-C. Ammann, *Alighiero Boetti, Catalogo generale, Tomo secondo, Opere 1972-1979*, Milan 2012, no. 1168, p. 369.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 5521 and is accompanied by a certificate of authenticity.



λ237

PIERO DORAZIO (1927-2005)

Intermittent

signed, titled and dated 'PIERO DORAZIO 1989-90 "INTERMITTENT"'

(on the reverse)

oil on canvas

63% x 51%in. (161 x 130.4cm.)

Painted in 1989-1990

£50,000-70,000

US\$65,000-91,000

€59,000-82,000

PROVENANCE:

Galerie Im Erker, St. Gallen.

Acquired from the above by the present owner in 1998.

EXHIBITED:

Stuttgart, Galerie Valentien, *Piero Dorazio, Das Grosse Fest der Farben*, 2004 (illustrated in colour, p. 15).

The work is registered in Archivio Piero Dorazio, Milan, under no. 1989-004151-D9B5, and is accompanied by a certificate of authenticity.



λ*238

GIUSEPPE UNCINI (1929-2008)

Ferrocemento n. 10 b

signed, titled and dated 'G. Uncini 1963 "Ferrocemento"' (on the reverse)
concrete and iron rod
23 $\frac{5}{8}$ x 17 $\frac{3}{4}$ in. (60 x 45cm.)
Executed in 1963

£35,000-50,000
US\$46,000-65,000
€41,000-59,000

PROVENANCE:

Fonte D'abisso Gallery, Milan.

Acquired from the above by the present owner.

EXHIBITED:

Milan, Galleria Tega, *Uncini: cementarmati, ferrocementi, mattoni ombre, spazi di ferro, opere dal 1959 al 1977*, 1991.

Pistoia, Palazzo Fabroni, *Giuseppe Uncini, L'immagineria misura*, 2000 (illustrated, p. 36).

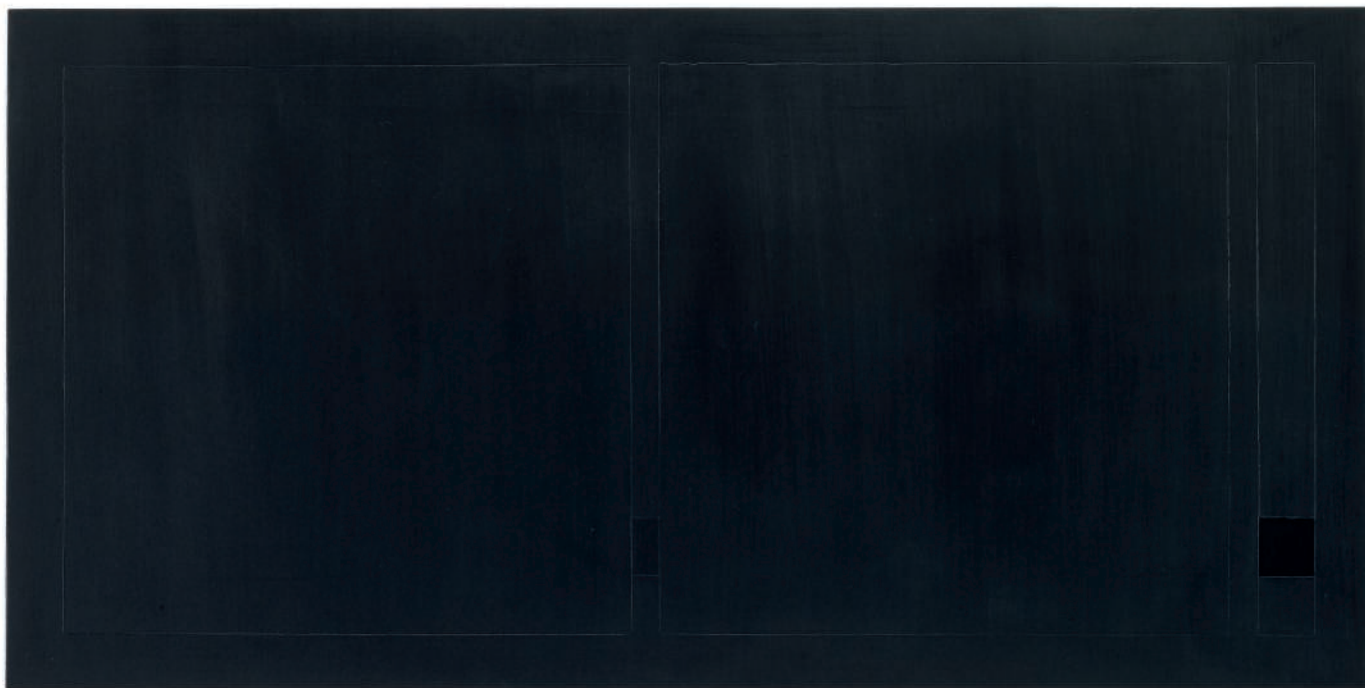
Milan, Galleria Fonte d'Abisso, *Arte come architettura. Una lettura futurista*, 2007, no. 35, p. 84 (illustrated in colour, p. 65).

LITERATURE:

F. Gualdoni, *Uncini*, Brescia 1991 (illustrated, p. 23).

G. M. Accame, *Uncini*, Novara 1996, p. 267 (illustrated, p. 109).

B. Corà, *Giuseppe Uncini, Catalogo ragionato*, Milan 2008, no. 63-020, p. 239 (illustrated in colour, pp. 108 and 239).



λ239

ANTONIO CALDERARA (1903-1978)

Nero su Nero (Black on Black)

signed and dated '1964 Antonio Calderara' (on the reverse)

oil on board

14 x 28¼ in. (35.5 x 71.8cm.)

Executed in 1964

£40,000-60,000

US\$52,000-78,000

€47,000-70,000

PROVENANCE:

VAF Collection, Frankfurt.

Galleria Artecentro, Milan.

Gariboldi Gallery, Milan.

Acquired from the above by the present owner.

EXHIBITED:

Trentino, The Museum of Modern and Contemporary Art of Trento and Rovereto, *Un secolo di arte italiana: Lo sguardo del collezionista. Opere della Fondazione VAF*, 2005 (illustrated in colour, unpagged).

Milan, Studio Gariboldi, *Calderara*, 2016, p. 42 (illustrated in colour, p. 43).

This work is accompanied by a certificate of authenticity by Archivio Calderara under number 00141.

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ²240

GIULIO PAOLINI (B. 1940)

Copia dal vero (Copy from Truth)

signed, titled and dated 'Giulio Paolini Copia dal vero 1975'

(on the stretcher of the third part)

graphite on canvas and reversed canvas, in three parts

each: 31½ x 31½in. (80 x 80cm.)

overall: 31½ x 96½in. (80 x 245cm.)

Executed in 1975

£90,000-130,000

US\$120,000-170,000

€110,000-150,000

'I want to be the observer who sees... all the possibilities of relationship or absence of relationship between that image and us'

- Giulio Paolini

PROVENANCE:

Sperone Westwater, New York (acquired directly from the artist).

Acquired from the above by the present owner.

EXHIBITED:

Rome, Galleria D'Alessandro Ferranti, *Giulio Paolini*, 1975.

New York, Sperone-Westwater-Fischer, *Giulio Paolini*, 1977.

New York, Hal Bromm Gallery, *Alighiero Boetti, Paolo Icaro, Mario Merz, Giulio Paolini, Mechele Zaza*, 1979.

New York, Sperone Westwater, *Early Conceptual Works: Barry, Boetti, Buren, Huebler, Kosuth, Paolini, Weiner*, 1989.

LITERATURE:

M. Fagiolo, *Giulio Paolini*, Parma 1976, no. 197, p. 164 (illustrated, unpagged).

G. Paolini, *Figures / Intentions*, Villeurbanne 1984.

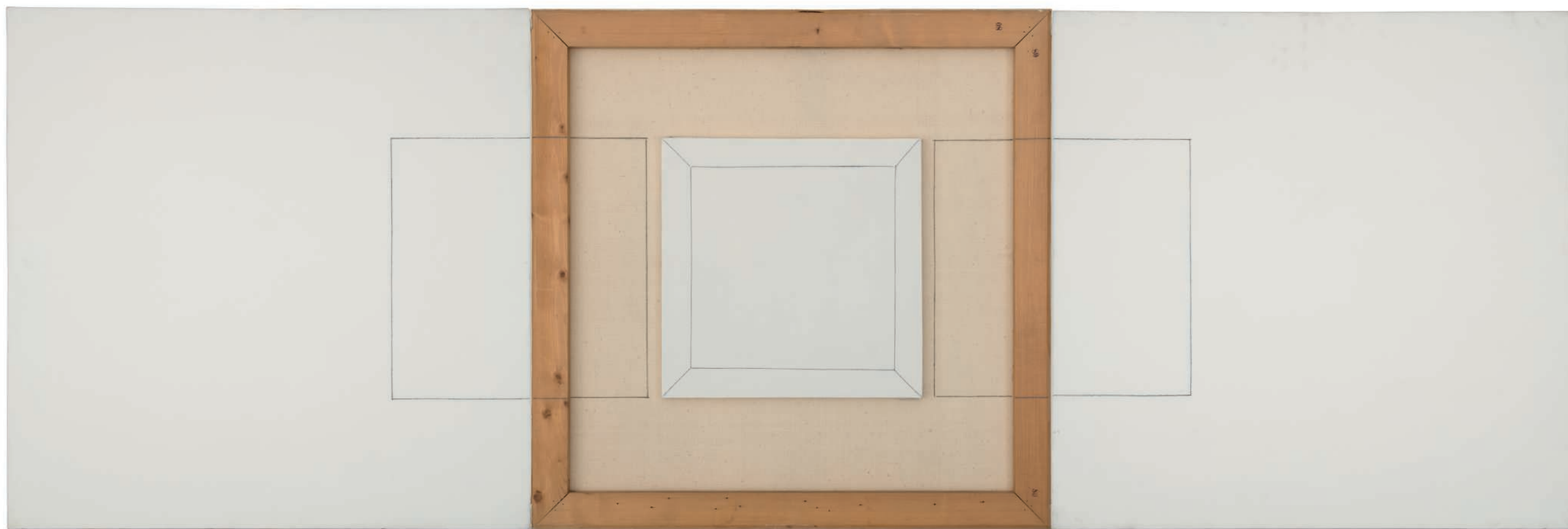
A. Minola, M. C. Mundici et al., *Gian Enzo Sperone: Torino, Roma, New York, 35 anni di mostre tra Europa e America*, Torino 2000 (illustrated in colour, p. 282).

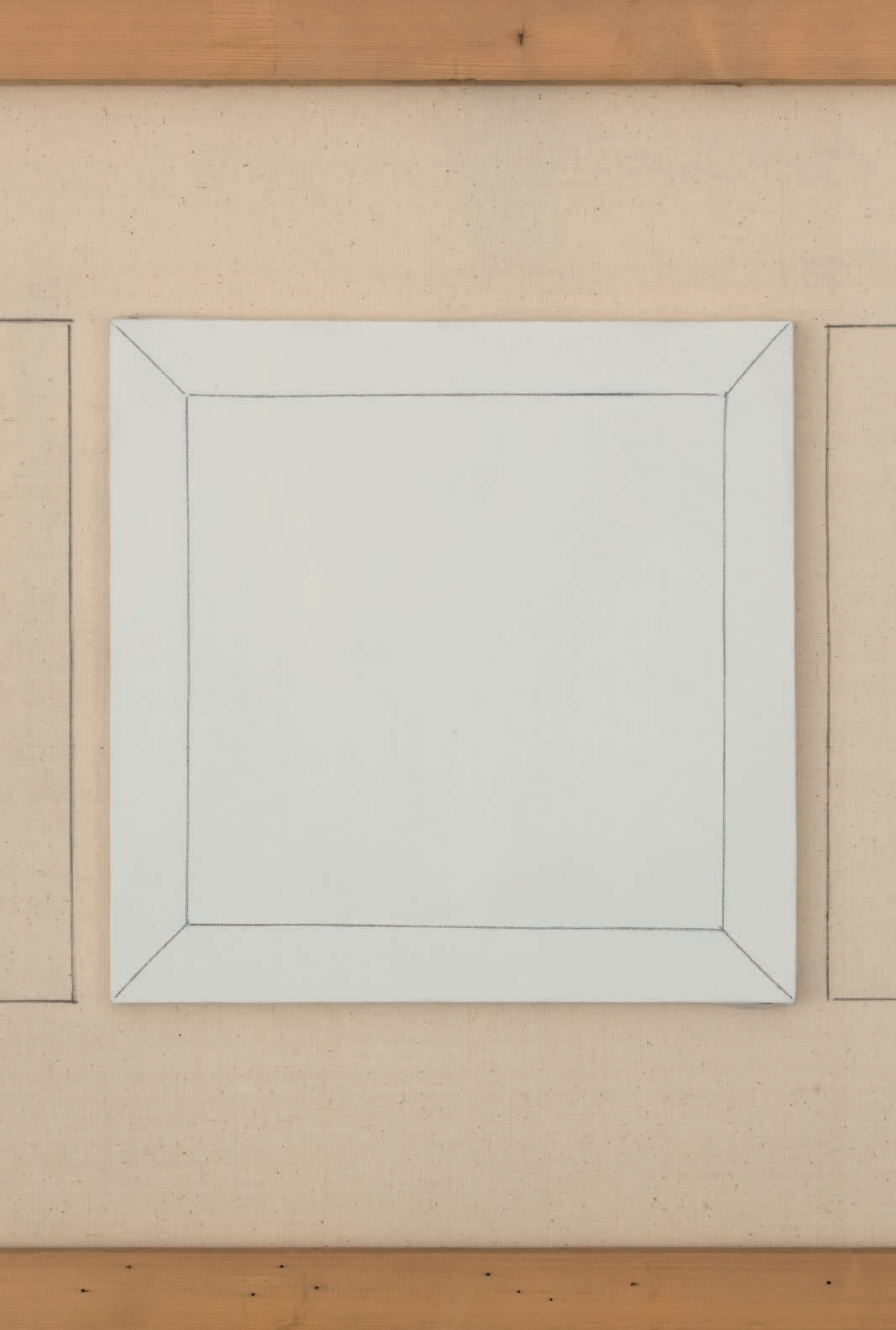
A. Zevi, *Peripezie del dopoguerra nell'arte italiana*, Turin 2005.

M. Disch, *Giulio Paolini Catalogo Ragionato*, vol. I, Milan 2008, no. 303 (illustrated in colour, p. 313).

Acquired from the artist and held in the same collection ever since, *Copia dal Vero (Copy from Truth)* is a playful and provocative example of Giulio Paolini's philosophical practice. Fascinated by the intellectual processes behind artistic creation, Paolini's practice is a captivating attempt at unlocking such unknowns. In *Copia dal Vero*, two squares frame a third, a simplified sketch of a canvas's verso. These, in turn, are nested between the wooden stretcher bars of a reversed canvas. The image is self-reflexive, a dizzying puzzle in spare, elegant line. Together, these geometries represent the reverse view of a painting, a site of inquiry that Paolini has interrogated repeatedly throughout his career. Absent an image of its completed artwork, *Copia dal Vero* at first appears

to reveal nothing. It does, however, offer up a tantalising proposition evoked in the eloquence of the title, a poetic gesture with ontological significance: what is the true nature of a painting? By refusing to disclose any picture, *Copia dal Vero* challenges the belief in the individuating aura of an artwork and frustrates any romanticised notion of the artist as a singular genius. Describing the work, Paolini said, 'It alludes to the total potential that these images might be. But it leaves us out of the scene completely because we can't see them... Certainly I am interested in the things that transcend material reality. That come from the space which is beyond us' (G. Paolini, quoted in R. Spence, 'Giulio Paolini at Whitechapel Gallery', *Financial Times*, 11 July 2014).





PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ*241

PIERO MANZONI (1933-1963)

Achrome

cotton wool balls on velvet on board
cotton wool balls: 9½ x 11¾in. (24 x 29cm.)
framed: 15 x 18¾in. (38 x 48cm.)
Executed in 1961-1962

£150,000-200,000
US\$200,000-260,000
€180,000-230,000

PROVENANCE:
Tob Collection, Antwerp.
Private Collection, New York.
Anon. sale, Christie's London, 29 June 2000, lot 417.
Private Collection, Germany (acquired at the
above sale).
Sperone Westwater, New York.
Acquired from the above by the present owner.

EXHIBITED:
New York, Marisa del Re Gallery, *Baj, Fontana, Manzoni*, 1989, no. 19 (illustrated).

LITERATURE:
F. Battino and L. Palazzoli, *Piero Manzoni Catalogue raisonné*, Milan 1991, no. 760 BM (illustrated, p. 383).
G. Celant, *Piero Manzoni, Catalogo generale, Tomo secondo*, Milan 2004, no. 946 (illustrated, p. 533).



John Constable, *Cloud Study*, 1822.
Tate Britain, London.
Photo © Tate.

A lattice of downy cotton makes up *Achrome*, a striking example of Piero Manzoni's radical series of the same name. Begun in 1957 and abruptly terminated with the artist's premature death in 1963, the series was a drastic challenge to the conventions of the period. Bleached of all colour, *Achrome* consists of an unassuming grid of thirty-six cotton wools placed upon a velvet ground. The artist sought a neutral, autonomous image located in the eternal present; a quest underpinned by the exclusion of colour. By eradicating any chromatic or figurative connotations, Manzoni deliberately and enthusiastically purged his canvas of all metaphor and subjectivity. As he explained, 'The question as far as I'm concerned is that of rendering a surface completely white (integrally colourless and neutral) far beyond any pictorial phenomenon or any intervention extraneous to the value of the surface. A white that is not a polar

landscape, not a material in evolution or a beautiful material, not a sensation or a symbol or anything else: just a white surface that is simply a white surface and nothing else (a colourless surface that is just a colourless surface)' (P. Manzoni, 'Free Dimension', *Azimuth*, no. 2, Milan, 1960, in *Piero Manzoni: Paintings, Reliefs & Objects*, exh. cat., Tate Gallery, London, 1974, pp. 46-47). His choice of material was key to this exploration, and Manzoni drolly tested out various substances in his quest to liberate his surfaces: infinitely reproduceable patterns of sewn canvas strips, Polystyrene pellets, fibres, and even bread rolls. Seriality was fundamental both within the individual works themselves, and to the concept of the Achromes as a unified body of work, destined to be both eternally unfinished and ever expanding. *Achrome* is open to limitless evolution and replication, a reach towards a new expanse, at once capacious and intangible.





242

WALTER DE MARIA (1935-2013)

High Energy Bar

incised with the artist's signature, title, number and date 'NO.
80 HIGH ENERGY BAR ©WALTER DE MARIA 1966' (on a side)
polished stainless steel
14 x 1½ x 1½in. (35.6 x 3.7 x 3.7cm.)
Executed in 1966, this work is number eighty from an
open edition

£12,000-18,000
US\$16,000-23,000
€15,000-21,000

PROVENANCE:

Richard R. Doell Collection, Point Richmond, California
(acquired in 1971).
Private Collection (by descent from the above).
Anon. sale, Bonhams New York, 12 November 2013, lot 158.
Acquired at the above sale by the present owner.

EXHIBITED:

Rotterdam, Museum Boijmans-van Beuningen, *Walter De
Maria*, 1984-1985, no. 5 (another from the edition exhibited,
illustrated, pp. 12, 40 & 41).
Staatsgalerie Stuttgart, *Walter De Maria: 5 Continent
Sculpture*, 1987-1988, no. 5 (another from the edition exhibited,
illustrated, p. 65).

LITERATURE:

L. Nittve, *Walter De Maria: Two Very Large Presentations*,
Stockholm 1989 (another from the edition illustrated, p. 83).
W. De Maria, T. Kellein, F. Meyer and U. M. Schneede, *Walter
De Maria: 5 Die Fünf Kontinente Skulptur*, Stuttgart 1991
(another from the edition illustrated, pp. 31 & 77).
Walter De Maria: Trilogies, exh. cat., Houston, Menil Collection,
2011 (another from the edition illustrated, pp. 24-25).

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

Others from the edition are in the collection of MoMA, New York
and Museum Moderner Kunst Stiftung Ludwig, Vienna.

PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

243

JENNY HOLZER (B. 1950)

Selection from Survival: You are caught...

Danby Imperial white marble footstool

17 x 23 x 15¾in. (43.2 x 58.4 x 40cm.)

Executed in 2006, this work is number five from an edition of ten

£40,000-60,000

US\$52,000-78,000

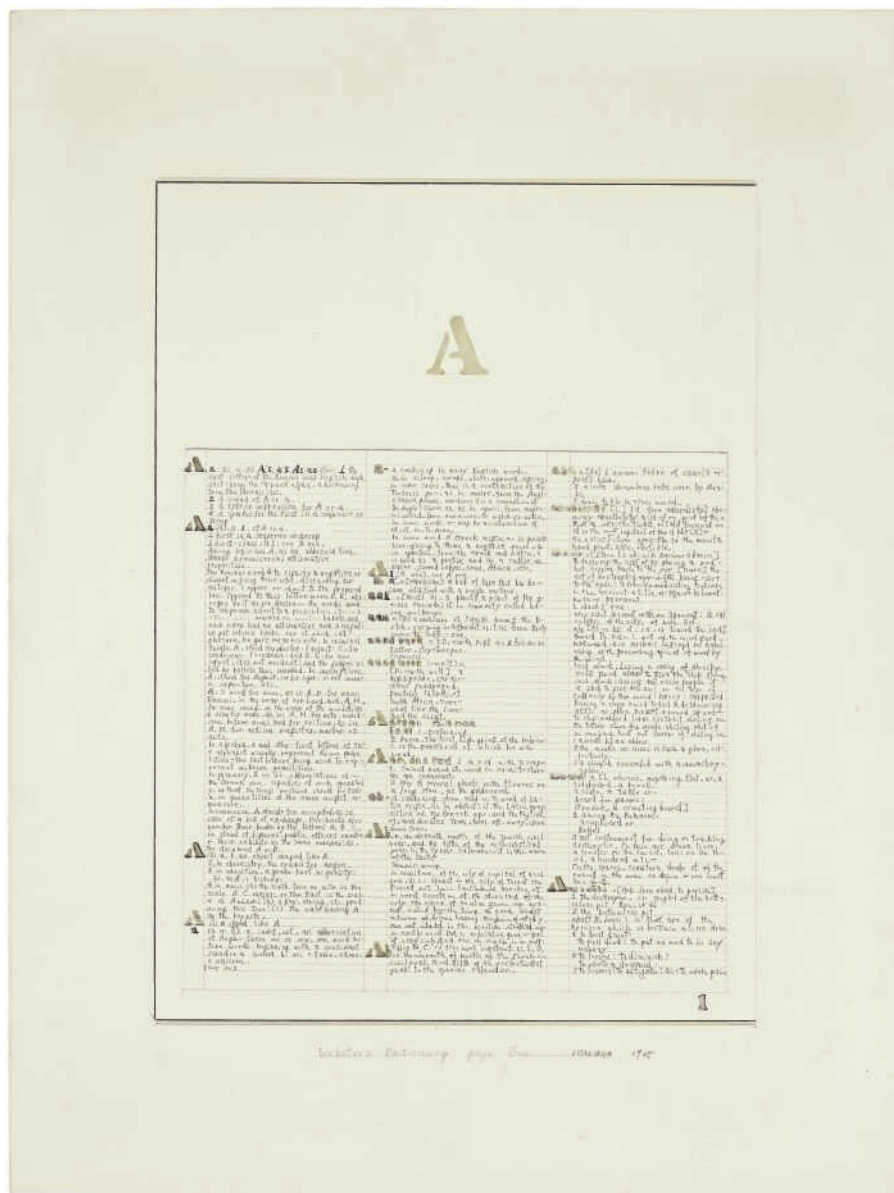
€47,000-70,000

PROVENANCE:

Yvon Lambert, Paris.

Acquired from the above by the present owner in 2010.





*244

SHUSAKU ARAKAWA (1936-2010)

Webster's Dictionary Page One

signed, titled and dated 'Webster's Dictionary page One ARAKAWA 1965' (lower centre); signed, titled and dated 'Webster's Dictionary Page One) ARAKAWA 1965' (on the stretcher)
acrylic, ballpoint pen and graphite on canvas
40% x 30%in. (101.9 x 76.5cm.)
Executed in 1965

£20,000-30,000
US\$26,000-39,000
€24,000-35,000

PROVENANCE:
Galerie Onnasch, Cologne.
Dwan Gallery, New York.
Acquired from the above by the present owner.

EXHIBITED:
New York, Dwan Gallery, *For Instance, Instant*, 1966.
New York, Dwan Gallery, *Language to be looked at and/or things to be read*, 1967.
London, Hayward Gallery, *Pop Art*, 1969.

LITERATURE:
E. Wingate and E. Florido (eds.), *Arakawa: Diagrams for the Imagination*, New York 2019, fig. 2 (illustrated in colour, p. 12).

thought¹ (thôt). Pret. and pp. of *think*¹, *think*².
thought² (thôt), *n.* [AS. *thōht*, *gethōht*, < *thencan*, E. *think*².] The act or process of thinking; mental activity, esp. of the intellect; also, the capacity or faculty of thinking; also, the product of mental action, or that which one thinks (as, "Thou understandest my *thought* afar off": Ps. cxxxix. 2); also, the intellectual activity or the ideas, opinions, etc., characteristic of a particular place, class, or time (as, Greek *thought*); also, a single act or product of thinking; an idea or notion (as, to collect one's *thoughts*); a consideration or reflection (as, "In this *thought* they find a kind of ease": Shakspeare's "Richard II.," v. 5. 28); also, often, consideration, attention, care, or regard (as, "Catherine . . . never took any *thought* for her appearance": Mrs. H. Ward's "Robert Elsmere," i.); meditation (as, lost in *thought*); intention, design, or purpose, or an intention or design, esp. a half-formed or imperfect intention (as, his *thought* was to avoid controversy; we had some *thoughts* of going); anticipation or expectation (as, I had no *thought* of seeing you here); a judgment, opinion, or belief (as, "What . . . are thy *thoughts* of the emperor?" Scott's "Count Robert of Paris," xxvii.); also, anxiety, trouble, or sorrow (obs. or prov.); also, a very small amount, or a trifle (as, "We're a *thought* before time," Eden Phillpotts's "Children of Men," Prologue, i.; "William de la Marck has been a *thought* too rough," Scott's "Quentin Durward," xxiii.).

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

245

JOSEPH KOSUTH (B. 1945)

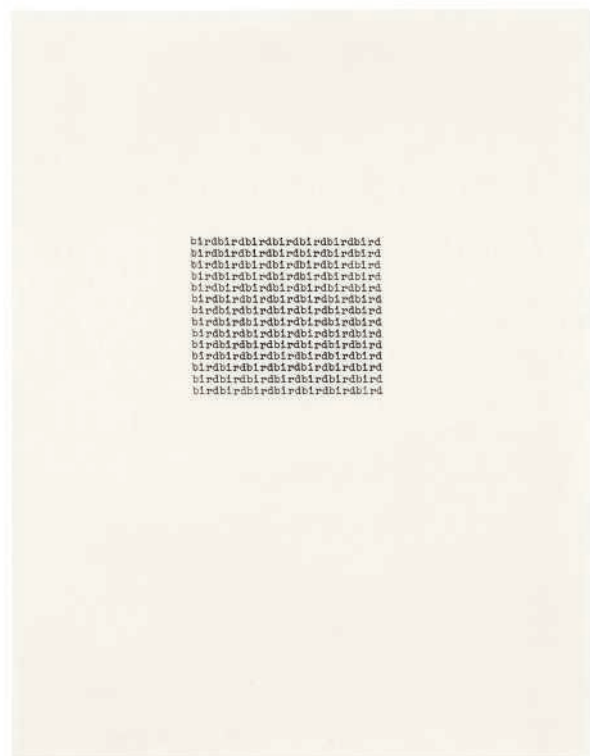
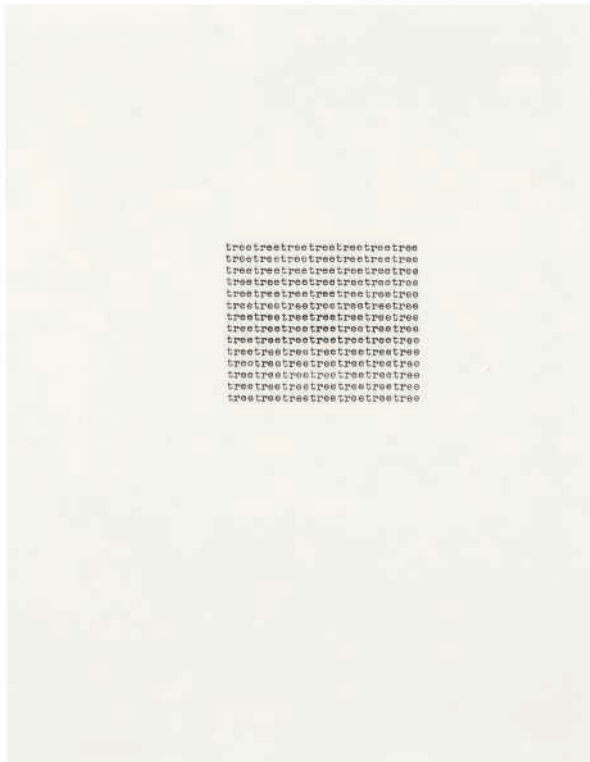
'Titled (A.A.I.A.I.)' [*thought*] [*Ety.*]

mounted photograph
 47¼ x 47¼ in. (120 x 120 cm.)
 Executed in 1965

£40,000-60,000
 US\$52,000-78,000
 €47,000-70,000

PROVENANCE:
 Sperone Westwater, New York.
 Acquired from the above by the present owner.

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



246

CARL ANDRE (B. 1935)

(i) *birdbirdbirdbirdbirdbirdbird*
(from *One Hundred Sonnets*)

(ii) *reetreetreetreetreetreetree*
(from *One Hundred Sonnets*)

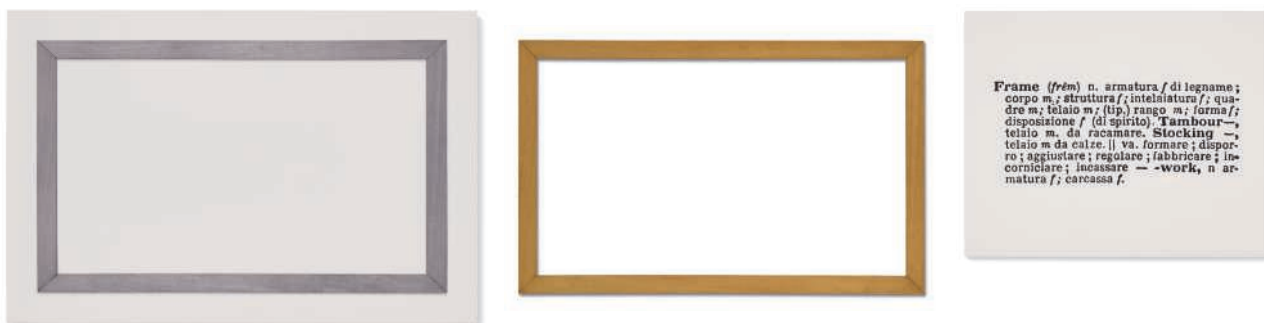
(i) signed, dated and inscribed 'HSON C 221 @carl andre© 1963'
(on the reverse)
(ii) signed, dated and inscribed 'HSON C 225 @carl andre© 1963'
(on the reverse)
each: Xerox on paper
each: 11 x 8½in. (28 x 21.6cm.)
each: Executed in 1963

£5,000-7,000
US\$6,500-9,100
€5,900-8,200

PROVENANCE:
each: Konrad Fischer Galerie, Düsseldorf.
Acquired from the above by the present owner.

EXHIBITED:
Edinburgh, Stills Centre for Photography, *Lewis Baltz with works by Carl Andre and Charlotte Posenenske*, 2016 (installation view illustrated, pp. 34 & 36).

LITERATURE:
Carl Andre, Museum Kurhaus Kleve Museion Bozen, exh. cat. Bolzano, Bonn 2011, p. 140 (illustrated, pp. 54 & 56).



247

JOSEPH KOSUTH (B. 1945)

One and three frames

photograph, wooden frame and photostat
 photostat: 24 x 29 $\frac{1}{2}$ in. (61 x 76cm.)
 framed photograph: 31 $\frac{1}{8}$ x 47 $\frac{1}{2}$ in. (81 x 121cm.)
 frame: 25 $\frac{1}{8}$ x 41 $\frac{1}{2}$ in. (65.7 x 105cm.)
 Executed in 1965

£40,000-60,000
US\$52,000-78,000
€47,000-70,000

PROVENANCE:

Galleria Lia Rumma, Naples.
 Ernesto Esposito Collection, Naples (acquired from the above in 1987).
 Anon. sale, Sotheby's London, 16 October 2015, lot 161.
 Acquired at the above sale by the present owner.

EXHIBITED:

Belvedere di San Lucio, Museo d'Arte Contemporanea, *Passaggi dalla Collezione Privata di Ernesto Esposito*, 2011 (illustrated, p. 36).
 Bologna, Museo Mambo, *Cara Domani: Opere dalla Collezione Ernesto Esposito*, 2012 (illustrated in colour, p. 20).

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

FRED SANDBACK (1943-2003)

22 Constructions

each: consecutively numbered '1' to '22' (lower left)
 chalk on coloured paper, in twenty-two parts
 each: 5½ x 7½in. (13 x 18cm.)
 Executed in 1982

£40,000-60,000

US\$52,000-78,000

€47,000-70,000

PROVENANCE:

Private Collection, Europe.

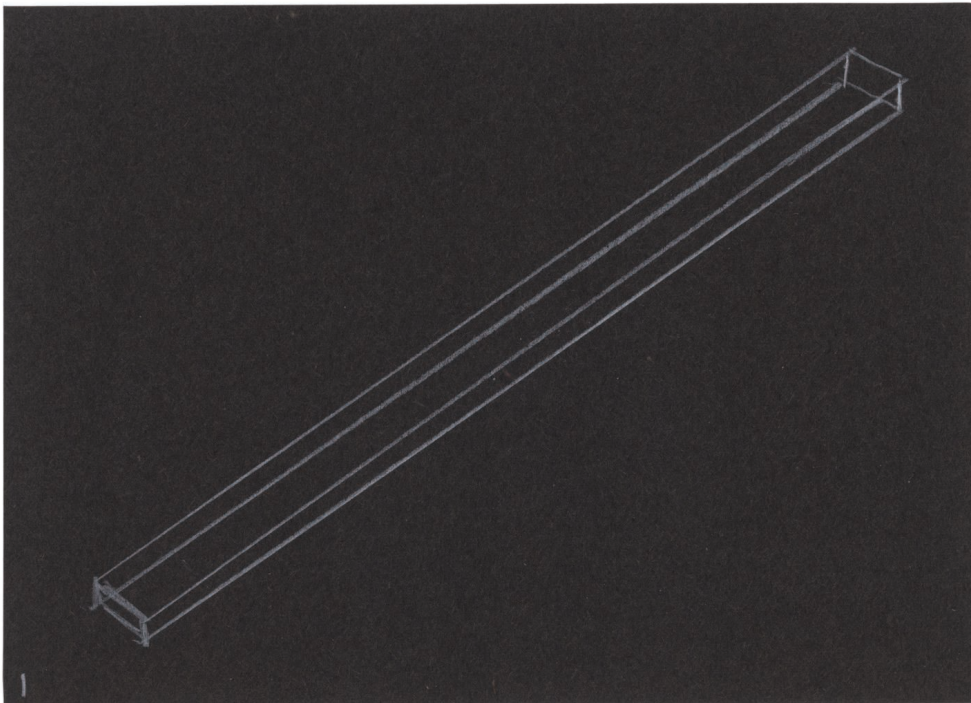
Galerie Thomas Zander, Cologne.

Acquired from the above by the present owner.

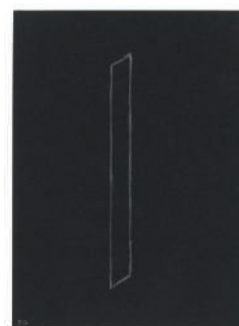
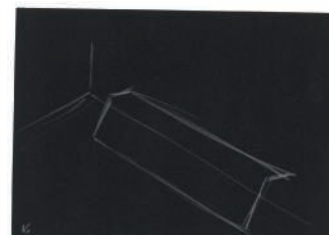
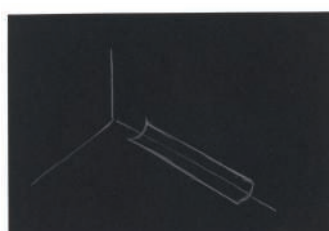
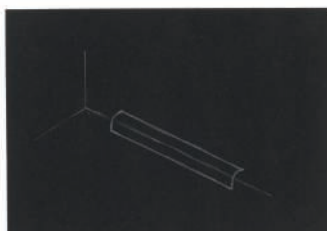
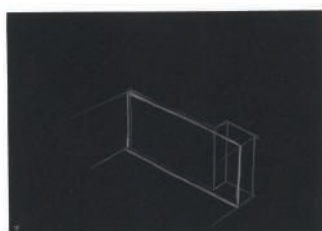
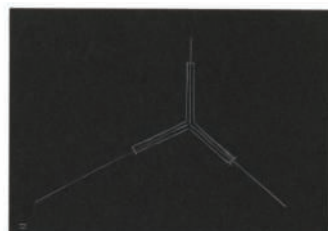
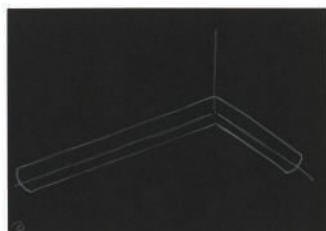
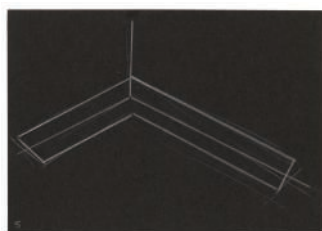
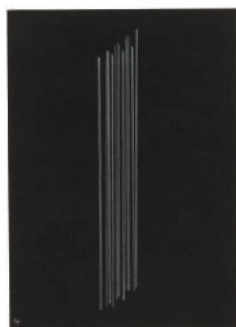
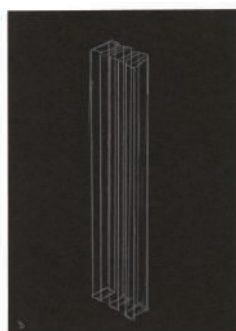
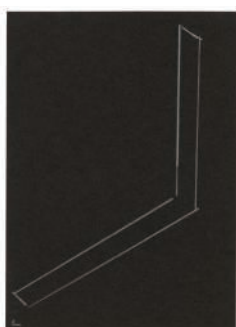
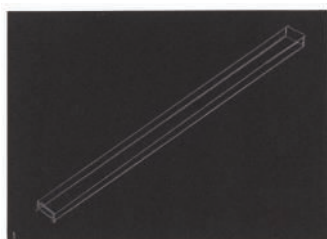
EXHIBITED:

Le Muy, Venet Foundation, *Fred Sandback*

Pedestrian Space, 2017.



(part (i))





249

SOL LEWITT (1928-2007)

Untitled (Paper Fold)

signed and dated 'S. Lewitt OCT 20 1973' (lower right)

folded rice paper

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

Executed in 1973

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

PROVENANCE:

Campagne Première, Berlin.

Anon. sale, Christie's London, 24 September 2013, lot 51.

James Barron Art, Kent, USA.

Acquired from the above by the present owner.

EXHIBITED:

Berlin, Campagne Première, *Paperfolds*, 2009.

Kent, Connecticut, James Barron Art, *Sol Lewitt Connecticut*, 2016.



1250

ALAN CHARLTON (B. 1948)

3 Part Painting

each: signed and dated 'ALAN CHARLTON 1982' (on the stretcher)
acrylic on canvas, in three parts
each: 78 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in. (200 x 50cm.)
overall: 78 $\frac{3}{4}$ x 62 $\frac{1}{2}$ in. (200 x 159cm.)
Painted in 1982

£15,000-20,000
US\$20,000-26,000
€18,000-23,000

PROVENANCE:

Galerie Lucien Belinelli, Brussels.

Uhoda Collection, Belgium.

Acquired from the above by the present owner in 1999.

EXHIBITED:

Charleroi, Palais des Beaux-Arts, *Portrait d'une Collection d'Art contemporain*,
Collection Uhoda, 1990 (illustrated in colour, unpagged).



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

251

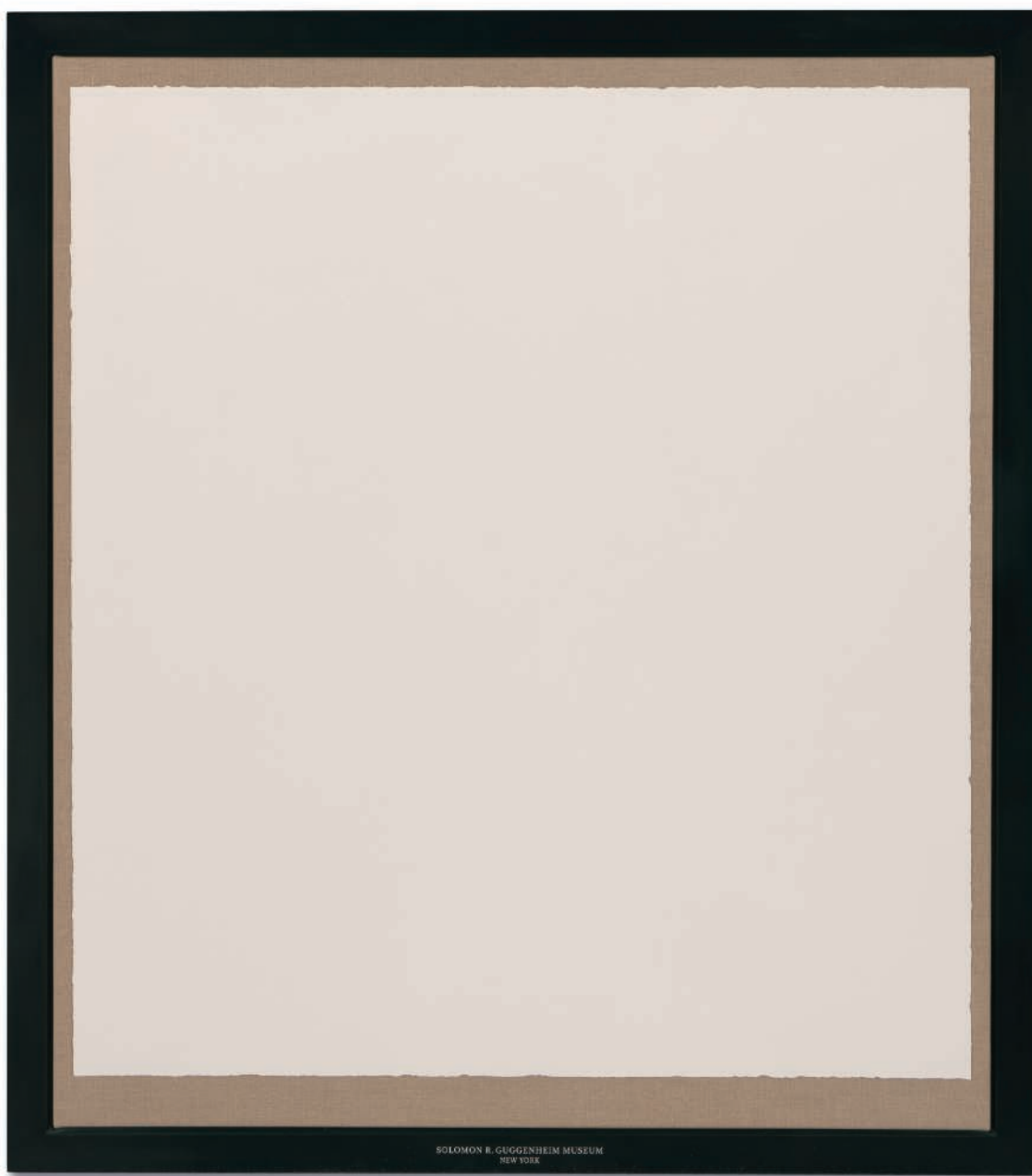
JACOB KASSAY (B. 1984)

Untitled

acrylic and silver deposit on canvas
48½ x 36in. (123 x 91.4cm.)
Executed in 2011

£20,000-30,000
US\$26,000-39,000
€24,000-35,000

PROVENANCE:
Eleven Rivington, New York.
Acquired from the above by the present owner in 2011.



λ252

MICHAEL ELMGREEN (B. 1961) & INGAR DRAGSET (B. 1969)

Solomon R. Guggenheim Museum

titled 'SOLOMON R. GUGGENHEIM NEW YORK' (lower edge of frame)
wall colour taken from an exhibition wall at Solomon R. Guggenheim Museum,
New York on canvas, in artist's frame
69¼ x 61½in. (176 x 156cm.)
Executed in 2012

£12,000-18,000
US\$16,000-23,000
€15,000-21,000

PROVENANCE:
Victoria Miro, London.
Acquired from the above by the present owner.

EXHIBITED:
London, Victoria Miro Gallery, *Elmgreen & Dragset*, 2012.
Oslo, Astrup Fearnely Museet, *Elmgreen & Dragset: Biography*, 2014
(illustrated in colour, pp. 96-98).
Beijing, Center for Contemporary Art, *Elmgreen & Dragset: Well Fair*, 2016.

λ253

FRANCISCO SOBRINO (1932-2014)

Untitled

tinted Plexiglas
8¼ x 8¼ x 8¼in. (21 x 21 x 21cm.)
Executed in 1963

£5,000-7,000
US\$6,500-9,100
€5,900-8,200

PROVENANCE:
Estate of the Artist.
Galerie Jousse Entreprise, Paris.
Acquired from the above by the present owner.

EXHIBITED:
Paris, Galerie Jousse Entreprise, *Francisco Sobrino, Tours et Alentours*
1958-1971, 2013.





254

CHRISTOPHER WILLIAMS (B. 1956)

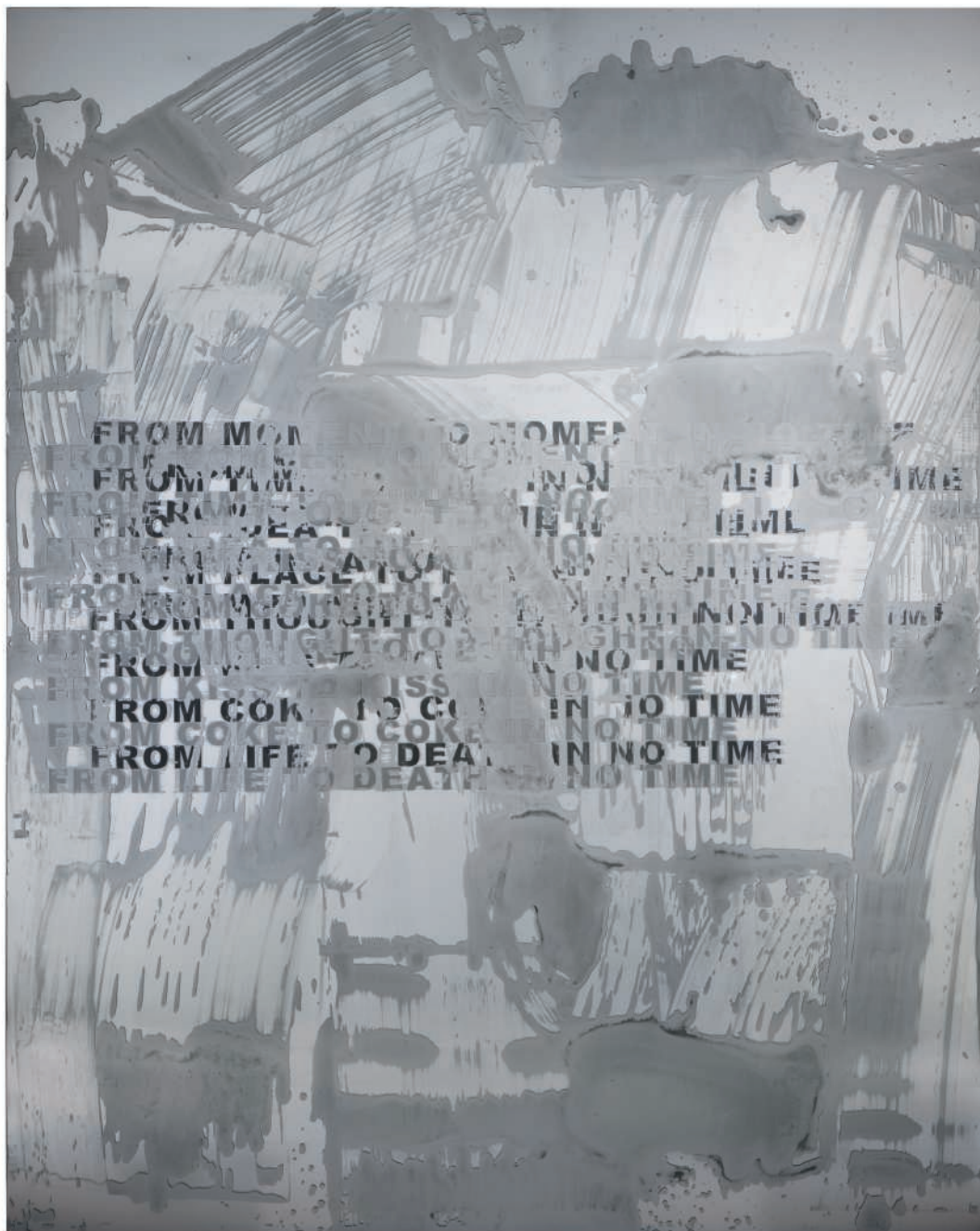
Display vitrine (Braun - Für jeden Wunsch den besten Braun)
 Model designed and constructed by Horst Kaupp for Braun
 AG, Kronberg im Taunus, Germany
 Manufactured by Elma Messe- u. Ausstellungsbau GmbH,
 Offenbach, Germany
 Dimensions (height/ width/ depth): 71 cm x 50.5 cm x 18.7 cm
 Studio Rhein Verlag, Düsseldorf, January 23, 2013

signed and dated '1.10.2013 C. Williams' (on a label affixed to the backing board)
 selenium toned gelatin silver print, in artist's frame
 image: 21 $\frac{1}{2}$ x 18in. (55 x 45.7cm.)
 overall: 37 $\frac{3}{4}$ x 33 $\frac{3}{4}$ in. (96 x 84.8cm.)
 Executed in 2013, this work is number four from an edition of ten, plus four
 artist's proofs

£10,000-15,000
US\$13,000-19,000
€12,000-18,000

PROVENANCE:
 Galerie Gisela Capitain, Cologne.
 Acquired from the above by the present owner in 2013.

EXHIBITED:
 London, David Zwirner Gallery, *Christopher Williams - For Example: Dix-Huit Leçons Sur Société Industrielle*, 2013 (another from the edition exhibited).
 New York, The Museum of Modern Art, *Christopher Williams: The Production Line of Happiness*, 2014, no. 53 (another from the edition exhibited, illustrated in colour, p. 180).



λ255

STEFAN BRÜGGEMANN (B. 1975)

Time Painting

vinyl and aluminium paint on mirror
63 x 50in. (160 x 127cm.)
Executed in 2015

£10,000-15,000
US\$13,000-19,000
€12,000-18,000

PROVENANCE:
Galeria Parra & Romero, Ibiza.
Acquired from the above by the present owner.

EXHIBITED:
Ibiza, Galeria Parra & Romero, *Timeless*, 2015.



λ256

ANNE IMHOF (B. 1978)

Y II

incised with artist's initials and dated 'A.I. 14' (on the reverse)
etching on black dibond
25 $\frac{5}{8}$ x 19 $\frac{1}{4}$ in. (65 x 49cm.)
Executed in 2014

£6,000-8,000
US\$7,800-10,000
€7,100-9,400

PROVENANCE:

Deborah Schamoni, Munich.

Acquired from the above by the present owner in 2015.

λ257

HAROLD ANCART (B. 1980)

Untitled

signed and dated 'Harold Ancart 2017' (on the underside)
oilstick on plywood
10 $\frac{5}{8}$ x 19 $\frac{1}{8}$ x 27 $\frac{1}{4}$ in. (27 x 48.6 x 69.1cm.)
Executed in 2017

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

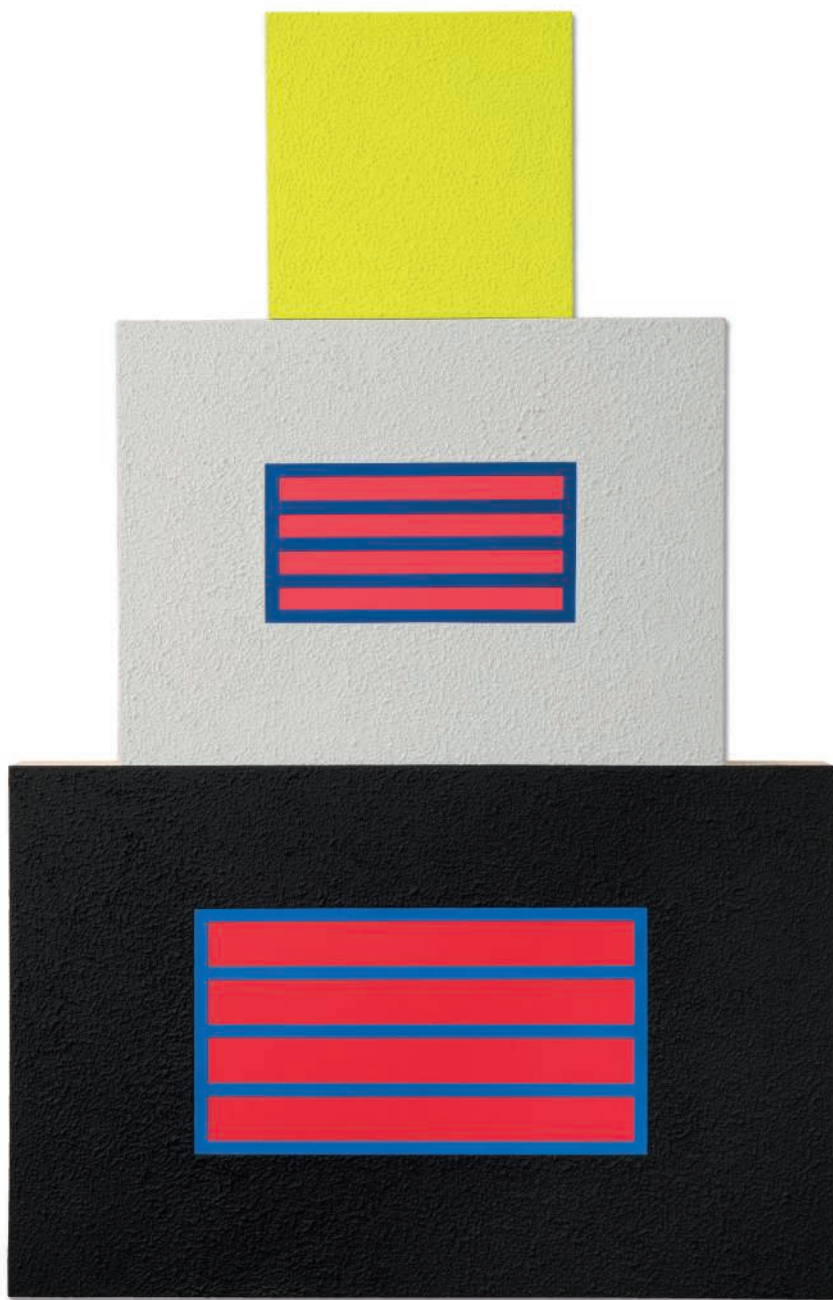
CLEARING, New York.

Acquired from the above by the present owner in 2017.

EXHIBITED:

New York, CLEARING, *The Seasons*, 2017.





PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

***258**

PETER HALLEY (B. 1953)

Yellow Cell Over Two Prisons

signed twice and dated 'Peter Halley Peter Halley 2004' (on the reverse)
acrylic, fluorescent acrylic and Roll-A-Text on three attached canvases
72 x 47in. (183 x 119cm.)
Executed in 2004

£60,000-80,000

US\$78,000-100,000

€71,000-94,000

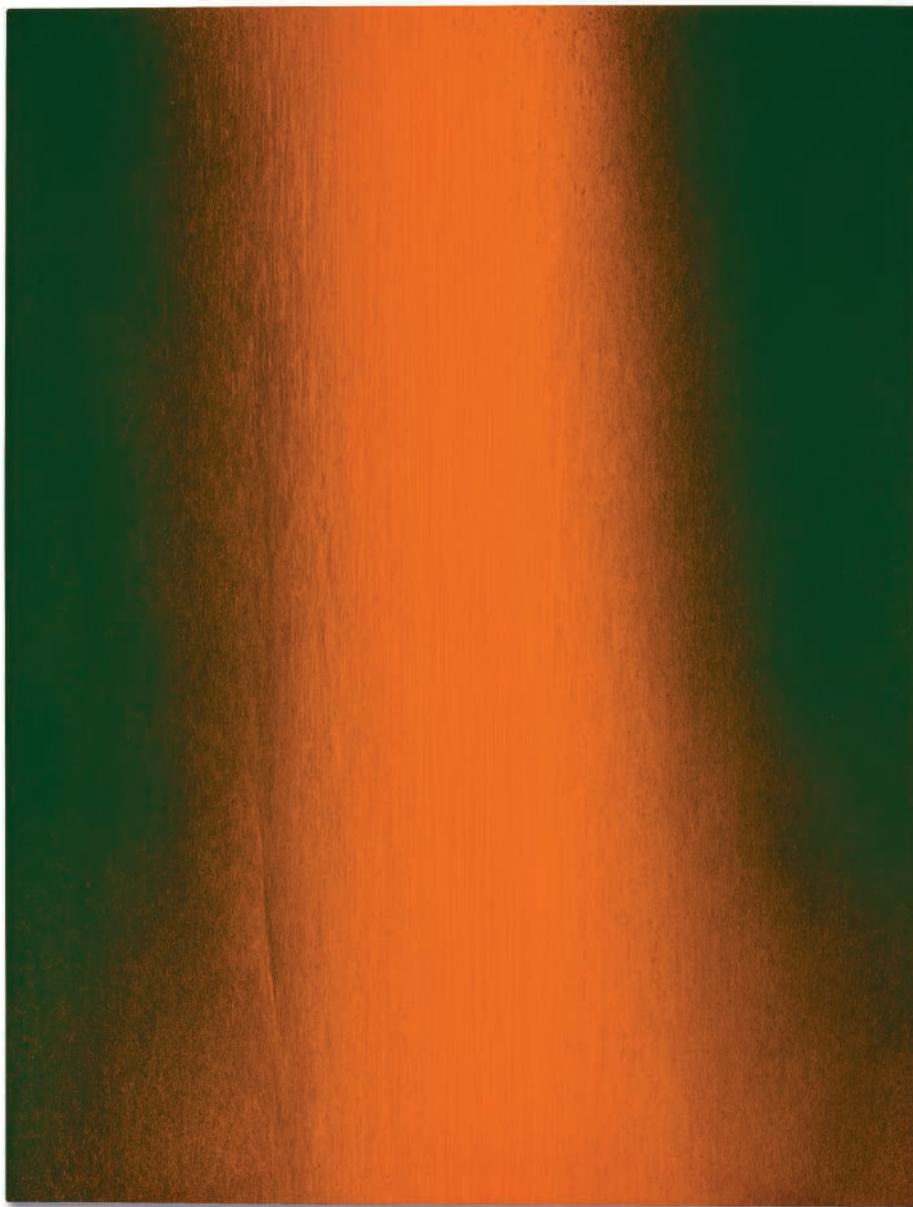
PROVENANCE:

Private Collection, New York.

Acquired from the above by the present owner.

EXHIBITED:

Bâton-Rouge, Louisiana Art and Science Museum, *Peter Halley: Present and Past*, 2005-2006.



***259**

LUCIEN SMITH (B. 1989)

Untitled (Flood Painting 15)

signed 'Lucien Smith' (on the overlap)
oil on canvas
63 x 48½in. (160 x 122.2cm.)
Painted in 2019

PROVENANCE:

Acquired directly from the artist by the present owner in 2019.

£18,000-25,000
US\$24,000-32,000
€22,000-29,000



***260**

JOSH SMITH (B. 1976)

Untitled

signed and dated 'JOSH SMITH 2012' (on the reverse)
mixed media on board
60 x 48in. (152.5 x 122cm.)
Executed in 2012

£15,000-20,000
US\$20,000-26,000
€18,000-23,000

PROVENANCE:

Luhning Augustine, New York.
Galerie Eva Presenhuber, Zurich.
Acquired from the above by the present owner in 2013.

EXHIBITED:

Zurich, Galerie Eva Presenhuber, *Josh Smith, 24 Hours*, 2013.



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

261

VERNE DAWSON (B. 1961)

Massacre of the Little People by the Big People

signed, titled and dated 'Massacre of the Little People by the Big People

VERNE DAWSON 2003' (on the reverse)

oil on canvas

82 x 104in. (208 x 264.3cm.)

Painted in 2003

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

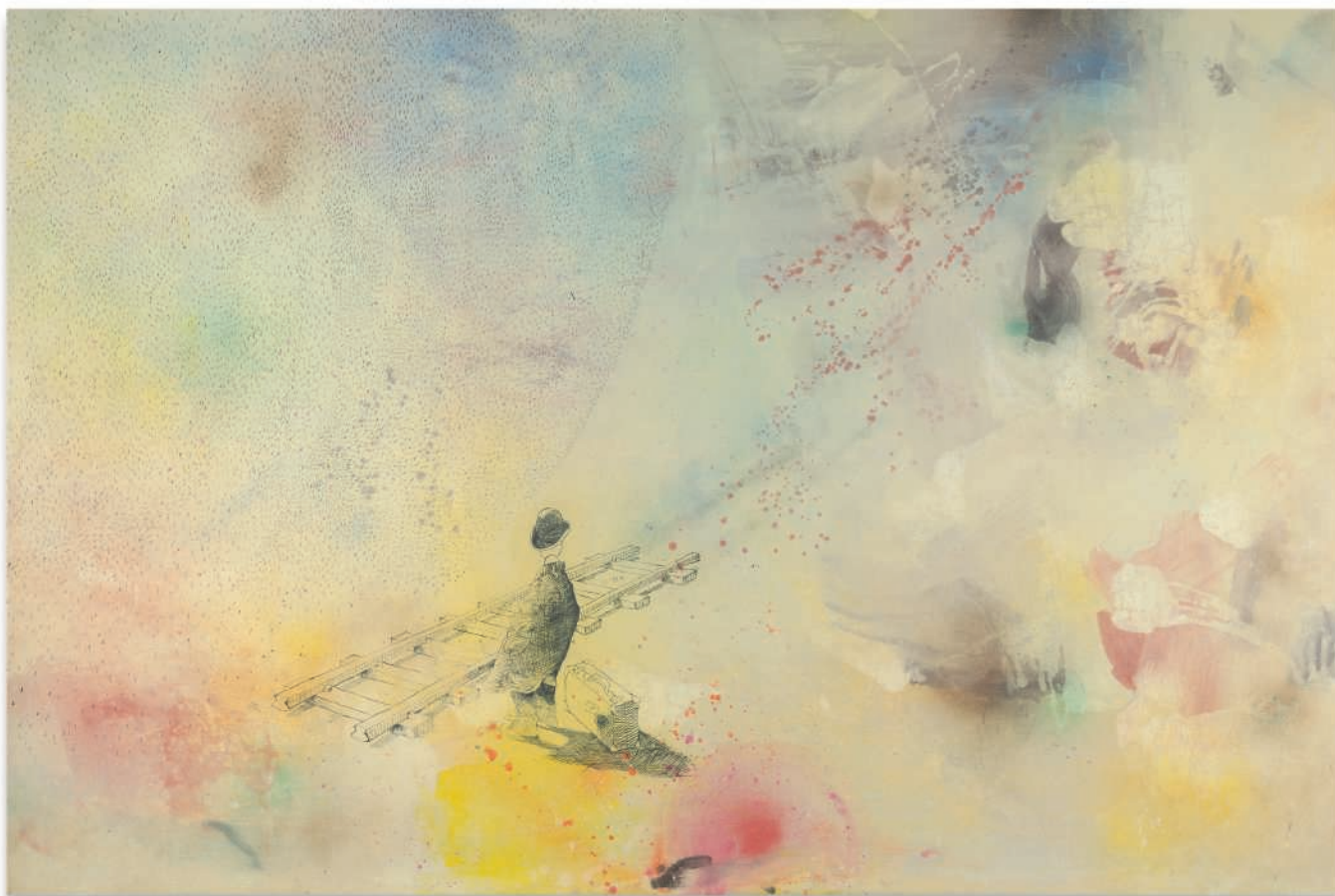
PROVENANCE:

Victoria Miro, London.

Acquired from the above by the present owner in 2003.

EXHIBITED:

London, Victoria Miro, *Verne Dawson: Wheel of Fortune*, 2003.



1262

FRIEDRICH KUNATH (B. 1974)

German Engineering

signed and dated 'Friedrich Kunath 2009' (on the overlap); signed and dated

'Friedrich Kunath 2009' (on the stretcher)

watercolour, gouache and acrylic on canvas

78¾ x 118½ in. (200 x 300 cm.)

Executed in 2009

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

BQ Gallery, Berlin.

Acquired from the above by the present owner.

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ263

JAKE AND DINOS CHAPMAN
(B. 1966 & B. 1962)

Four Headed Cockroach Kid

fiberglass, painted resin, wigs and trainers
39% x 23% x 15% in. (100 x 60 x 40cm.)
Executed in 1997

£15,000-20,000
US\$20,000-26,000
€18,000-23,000

PROVENANCE:
Galerie Templon, Paris.
Private Collection, Rome.
Acquired from the above by the present owner.





264

HANS-PETER FELDMANN (B. 1941)

Untitled

oil on two found canvases with frames
each: 30¾ x 26¾in. (78 x 67cm.)
Executed in 2006

£40,000-60,000
US\$52,000-78,000
€47,000-70,000

PROVENANCE:

Simon Lee Gallery, London.

Galerie Micheline Szwajcer, Antwerp.

Acquired from the above by the present owner in 2007.

EXHIBITED:

Düsseldorf, Kunsthalle Düsseldorf, *Hans-Peter Feldmann*, 2010.

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Hans-Peter Feldmann*, 2010-2011 (illustrated in colour, pp. 176-177). This exhibition later travelled to Malmö, Malmö Konsthall and London, Parasol Unit.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

1265

MONA HATOUM (B. 1952)

Projection

signed and dated 'Mona Hatoum 2006' (lower right), numbered '14/30' (lower left)
cotton and abaca
34½ x 54¼in. (88 x 139cm.)
Executed in 2006, this work is number fourteen from an edition of thirty plus three artist's proofs

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

PROVENANCE:

Galerie Max Hetzler, Berlin.

Acquired from the above by the present owner in 2006.

EXHIBITED:

Berlin, Galerie Max Hetzler, *Mona Hatoum*, 2006 (another from the edition exhibited).

London, White Cube, *Mona Hatoum: Hot Spot*, 2006, p. 60 (another from the edition exhibited, illustrated in colour, p. 61).

London, Parasol Unit, *Mona Hatoum: Present Tense*, 2008 (another from the edition exhibited).

Paris, Centre National d'Art et de Culture Georges Pompidou, *Mona Hatoum*, 2015-2017 (another from the edition exhibited, illustrated pp. 104-105 & p. 175).

This exhibition later travelled to London, Tate Modern and Helsinki, Museum of Contemporary Art Kiasma.

Leipzig, Museum der bildenden Künste, *Ayşe Erkmen & Mona Hatoum: Displacements*, 2017-2018 (another from the edition exhibited).

Another from the edition is in the collection of National Galleries, Scotland.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

266

UDOMSAK KRISANAMIS (B. 1966)

Kawasaki

signed in Thai and dated '99' (on the overlap)
acrylic and printed paper collage on canvas
24¼ x 17⅞ in. (61.5 x 45.5 cm.)
Executed in 1999

PROVENANCE:
Galleria il Capricorno, Venice.
Acquired from the above by the present owner.

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



(From the left) Lot 36, Imi Knoebel (b. 1940), *Anima Mundi 13-3*, executed in 2010-2016. Estimate: £7,000-9,000; Lot 1, Loie Hollowell, please see details to follow; Lot 26, Mequitta Ahuja, please see details to follow; (In the foreground) Lot 89, Wolfgang Tillmans (b. 1968), (i) *Concorde L440 - 2A*; (ii) *Concorde L433*; (iii) *Concorde L444 - 9*, each executed in 1997. Estimate: £8,000-12,000. Offered in the First Open Post-War and Contemporary 7-18th February 2020 sale.



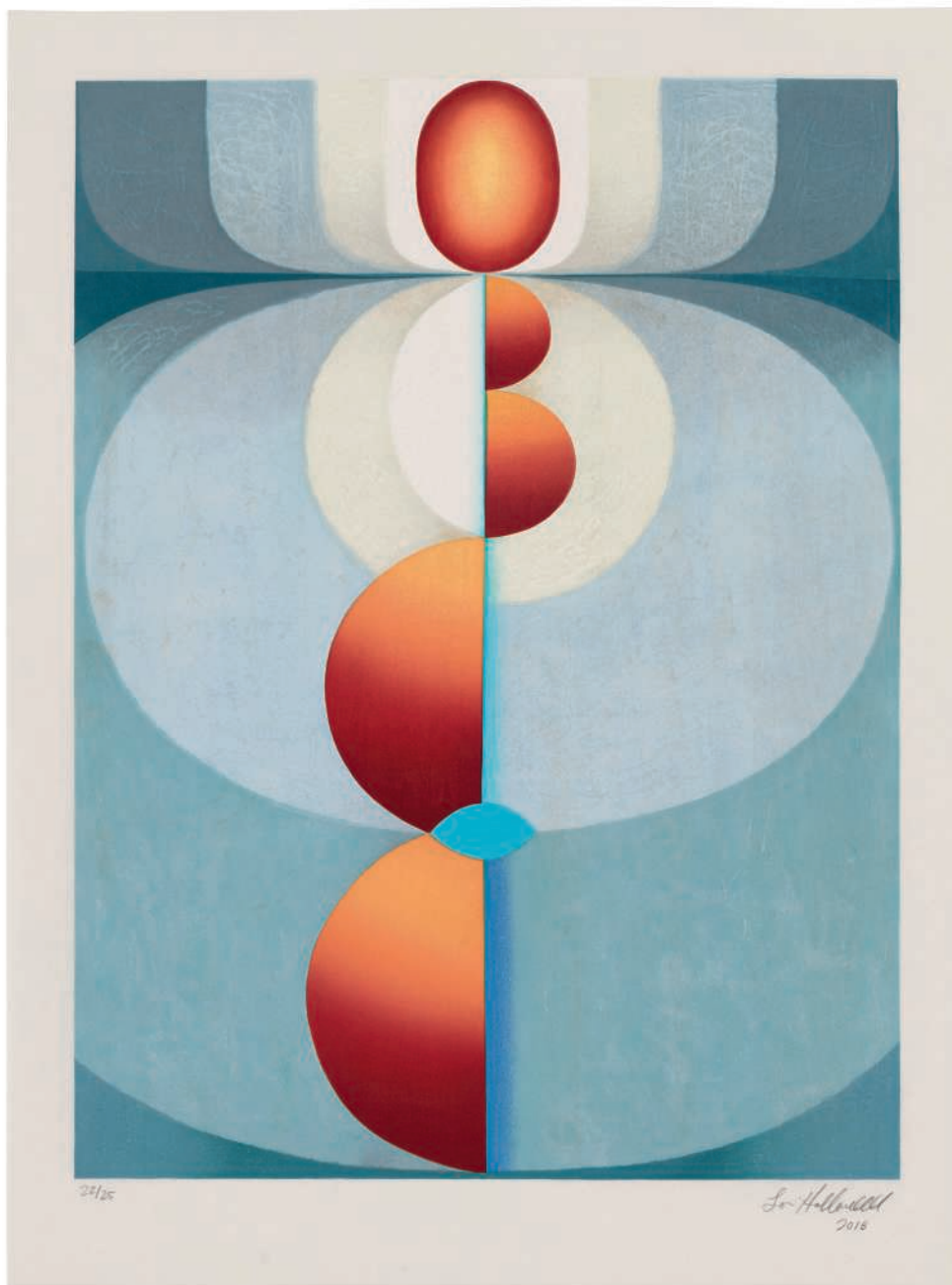
FIRST OPEN | Online

Post-War and
Contemporary Art

HIGHLIGHTS

Isabel Millar
imillar@christies.com

7-18 February 2020



*1

LOIE HOLLOWELL (B. 1983)

Standing in Light

numbered '22/25' (lower left); signed and dated 'Loie Hollowell 2018' (lower right)

woodcut on paper

image: 24 x 18in. (61 x 45.8cm.)

sheet: 28½ x 21in. (71.5 x 53.2cm.)

Executed in 2018, this work is number twenty-two from an edition of twenty-five

£6,000-8,000

US\$7,800-10,000

€7,100-9,400

PROVENANCE:

Pace Prints, New York.

Acquired from the above by the present owner in 2018.



PROPERTY OF A PRIVATE COLLECTOR

*3

PETRA CORTRIGHT (B. 1986)

Partition Ghost

digital painting on aluminium
36 x 48in. (91.4 x 122.9cm.)
Executed in 2013

£10,000-15,000

US\$13,000-19,000

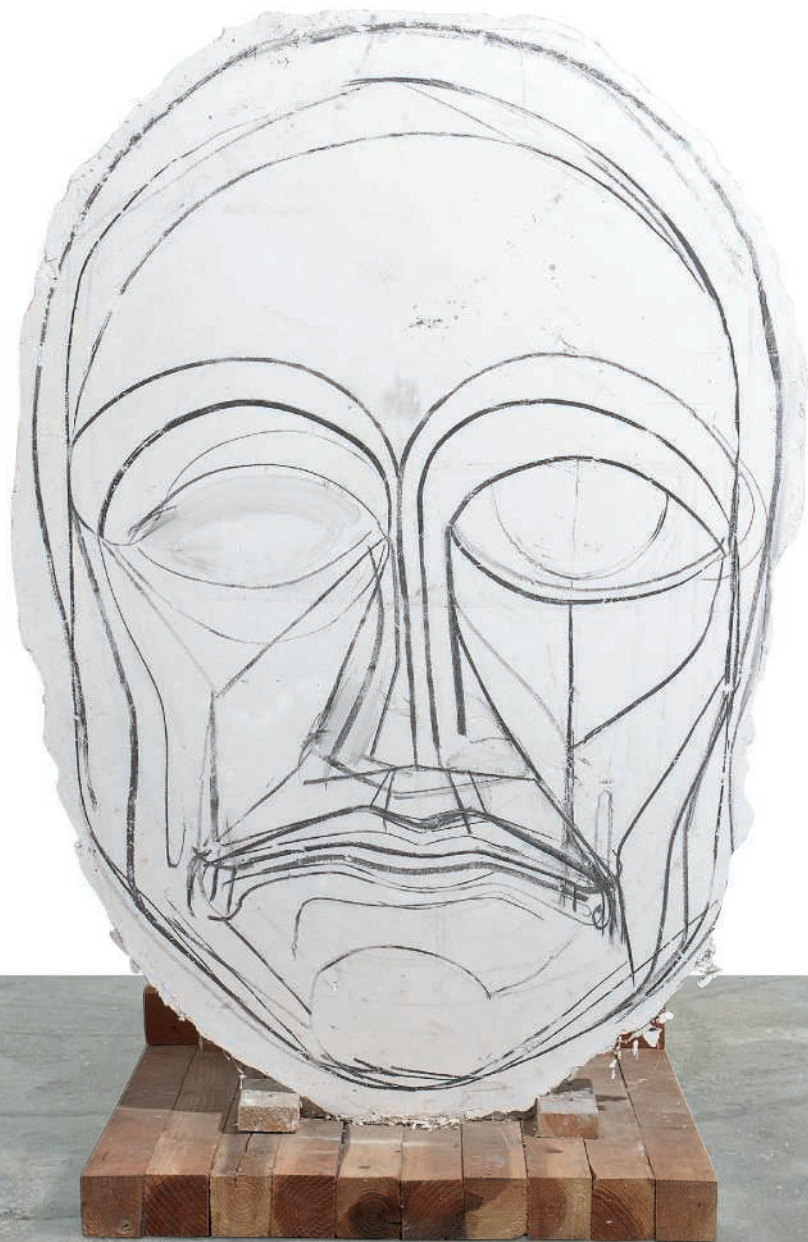
€12,000-18,000

PROVENANCE:

Steve Turner Contemporary, Los Angeles.

Anon. sale, Phillips London, 30 June 2015, lot 204.

Acquired at the above sale by the present owner.



117

THOMAS HOUSEAGO (B. 1972)

Untitled

plaster, wood, hemp, graphite and oilbar
70½ x 47½ x 40in. (179 x 121 x 101.5cm.)
Executed in 2008

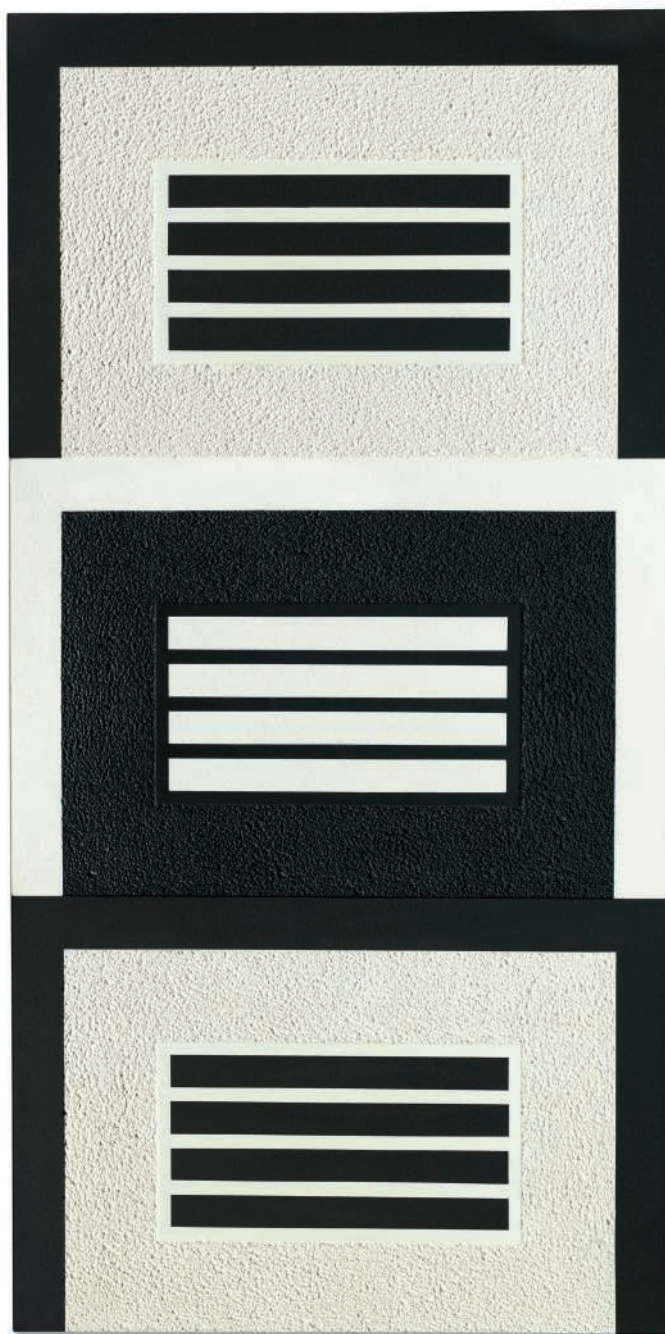
£25,000-35,000
US\$33,000-45,000
€30,000-41,000

PROVENANCE:

David Kordansky Gallery, Los Angeles.
Anon. sale, Phillips New York, 12 May 2011, lot 4.
Private Collection, London.

EXHIBITED:

Los Angeles, David Kordansky Gallery, *Thomas Houseago - Serpent*, 2008-2009.
Oxford, Modern Art Oxford and Ashmolean Museum of Art and Archeology, *Thomas Houseago: What Went Down*, 2010-2011 (illustrated in colour, pp. 56-57; installation view at David Kordansky Gallery, illustrated in colour, p. 54).



20

PETER HALLEY (B. 1953)

Three Prisons

signed twice and dated 'Peter Halley Peter Halley 2005' (on the reverse)
 pearlescent acrylic, and Roll-a-Tex on three attached canvases
 75% x 37% in. (191.5 x 95.8cm.)
 Executed in 2005

£40,000-60,000
US\$52,000-78,000
€47,000-70,000

PROVENANCE:
 Galerie Edward Mitterrand, Geneva.
 Acquired from the above by the present owner in 2006.



*26

MEQUITTA AHUJA (B. 1976)

Rhyme Sequence: Jingle Jangle

oil, acrylic and paper collage on canvas
84 x 80 in. (213.4 x 203.2 cm.)
Executed in 2012

£25,000-35,000
US\$33,000-45,000
€30,000-41,000

PROVENANCE:

Thierry Goldberg, New York.
Irena Hochman Fine Art Ltd, New York.
Acquired from the above by the present owner in 2013.

EXHIBITED:

New York, Thierry Goldberg Gallery, *Mequitta Ahuja*, 2013.
London, Saatchi Gallery, *Champagne Life*, 2015, p. 22 (illustrated in colour, p. 23).



PROPERTY OF A DISTINGUISHED EUROPEAN GENTLEMAN

λ*30

MIQUEL BARCELÓ (B. 1957)

PRSPCTV

signed, titled and dated '11.06 PRSPCTV. Barceló.' (on the reverse)

mixed media on canvas

31⅞ x 39⅞ in. (81 x 100 cm.)

Executed in 2006

£50,000-70,000

US\$65,000-91,000

€59,000-82,000

PROVENANCE:

Galerie Bruno Bischofberger, Zurich.

Acquired from the above by the present owner.

EXHIBITED:

Zurich, Galerie Bruno Bischofberger, *Miquel Barceló. Recent Works*, 2009.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), 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 E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

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

(b) where you are bidding on behalf of another person, you warrant 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 amount or other part-payment which you have paid to us);

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

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

(b) 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 **V** 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.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International PLC, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

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.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
★	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • 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 .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:

- (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
- (b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

- you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a

revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

from the date of sale. You should take professional advice if you are unsure how this may affect you.

7. All 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.

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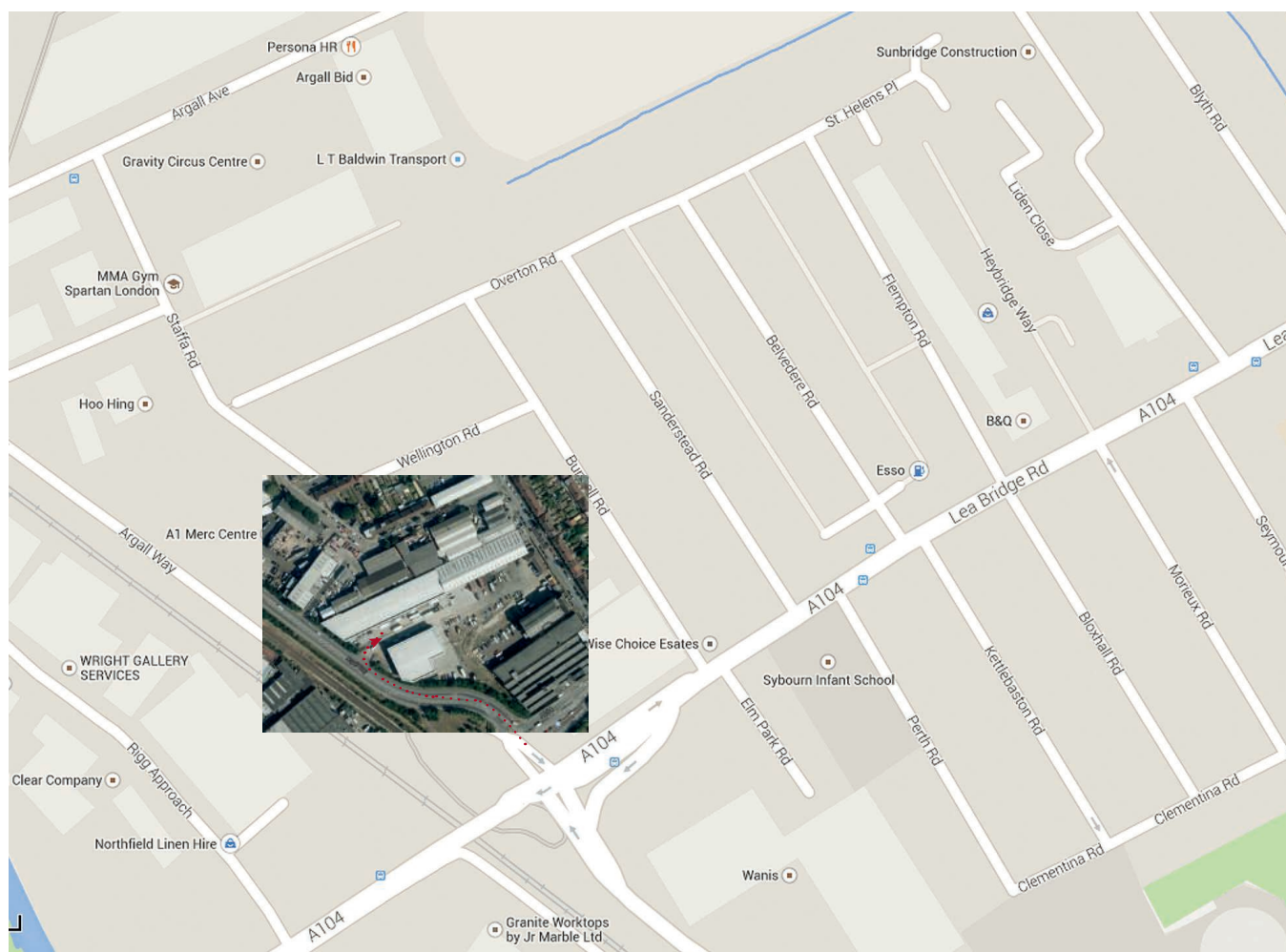
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ILLUSTRATIONS

FRONT COVER:

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Thomas Bayrle, *Vasarely*, 1965 (detail).

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ACKNOWLEDGEMENTS

The Post-War & Contemporary Art Department would like to thank the following:

Rob Bennett, Phill Brakefield, Rebecca Bruce-Youles, Piers Courtney, Gary Evans, Tony Fisher, Ava Galeva, Stephen Keyse, Victoria Klyueva, Julio Leijnitz Jnr, Jacob Meyers-Belkin, Joseph Morris, Elijah Nicholson, Clive Nye, Julie Pavaglio, Saskia Reichl, Steve Ward

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Lara Abouhamad, María Eugenia Álvarez, Vered Bergman, Paloma Richi Castellano, Giulia Centonze, Louisa Chan, Paulina Cramer, Meghan Doyle, Cecilia Fravi, Pauline Geninasca, Laura Gozzoli, Luuk Hoogewerf, Yiwen Huang, Victoria Klyueva, Marthe Krokowski, Theresa Leiningen, Natalia Monti, Carlotta Planchestainer, Flavia Poccianti, Jess Pollington, Charlotte Redman, Leo Rogath, Rachel Sigismondi, Antje Sochiera, CY Tang, Laura Tanzi, Marie-Claire Thijsen, Josephine Wanecq, Alice Whitehead, Emily Younger, Cyrielle Vignacourt and Josephine Wanecq.

Catalogue Notes Written by:

Grace Linden

Research:

Caroline Benedict, Eline Becht, Oliver Noble

Copyright Coordinator:

Matteo Frigeri



Property from an Important Private European Collection
 PABLO PICASSO (1881-1973)
Homme au mouton, nu et musicien
 signed, dated and numbered 'F.1.67. III Picasso' (upper right)
 coloured crayon on paper
 19½ x 23¾ in. (49.5 x 60.5 cm.)
 Executed on 7 January 1967
 £200,000-300,000

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CONTACT

Annie Wallington
 awallington@christies.com
 +44 (0)20 7389 2638

CONTACT

Ottavia Marchitelli
 omarchitelli@christies.com
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ANDY WARHOL (1928-1987)
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

POST-WAR AND CONTEMPORARY ART EVENING AUCTION

London, 12 February 2020

VIEWING

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CONTACT

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

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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

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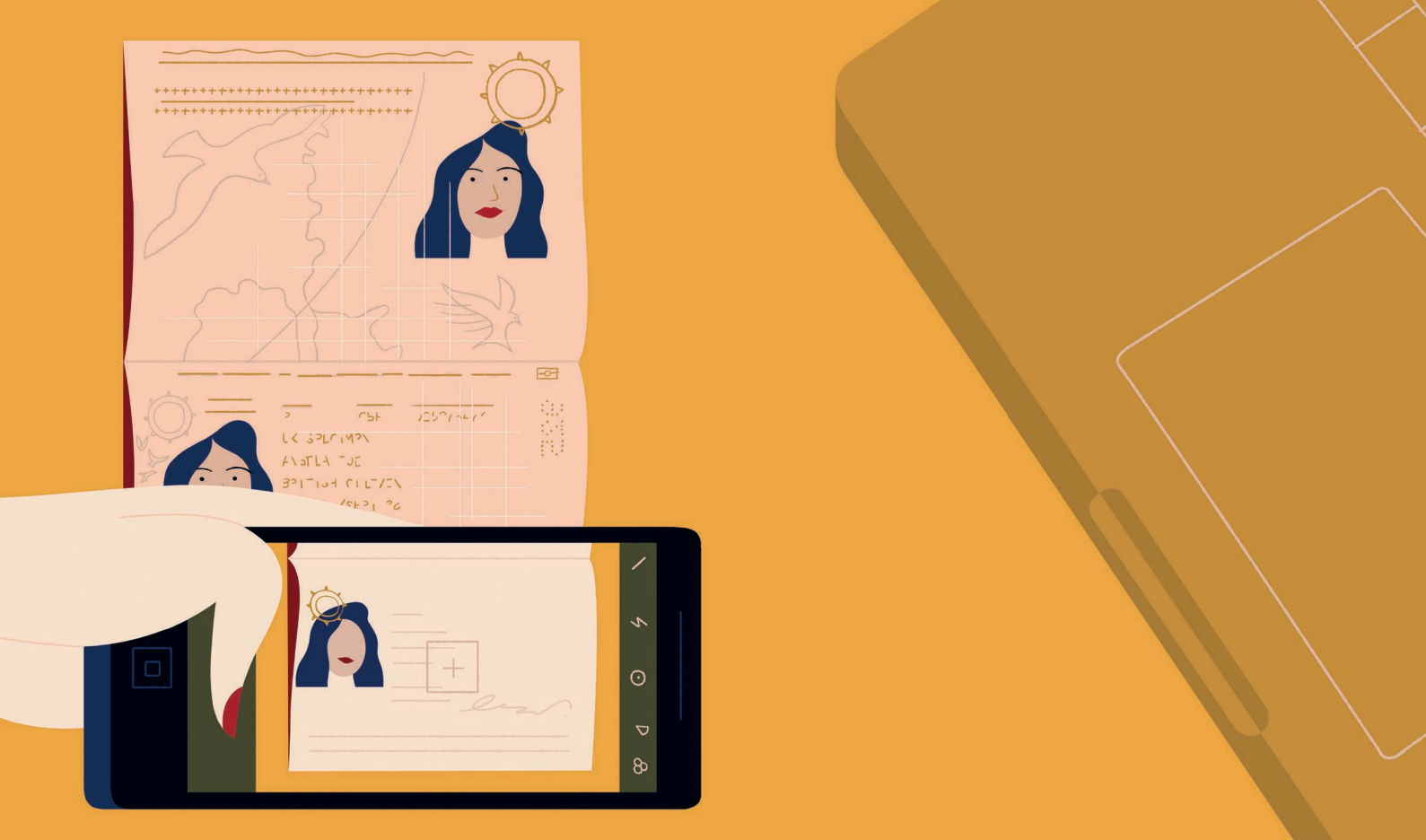
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STEVEN PARRINO (1958-2005)

Entropic derelict

oil and enamel on canvas

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Executed in 1991

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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
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UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
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POST-WAR & CONTEMPORARY ART INTERNATIONAL DIRECTORY

AMERICAS

NEW YORK

POST-WAR & CONTEMPORARY

Michael Baptist
+1 212 636 2660
mbaptist@christies.com

Vivian Brodie
+1 212 636 2510
vbrodie@christies.com

Ana Maria Celis
+1 212 641 5774
acelis@christies.com

Celine Cunha
+1 212 636 2061
ccunha@christies.com

Noah Davis
+1 212 648 7173
ndavis@christies.com

Alessandro Diotallevi
+1 212 636 2926
adiotallevi@christies.com

Paola Saracino Fendi
+44 207 389 2796
pfendi@christies.com

Johanna Flaum
+1 212 468 7174
jflaum@christies.com

Caitlin Foreht
+1 212 707 5904
cforeht@christies.com

Sara Friedlander
+1 212 641 7554
sfriedlander@christies.com

Emily Kaplan
+1 212 484 4802
ekaplan@christies.com

Alexis Klein
+1 212 641 3741
aklein@christies.com

Isabella Lauria
+1 212 492 5484
ilauria@christies.com

Andy Massad
+1 212 636 2104
amassad@christies.com

Alexander Rotter
+1 212 636 2101
arotter@christies.com

Joanna Szymkowiak
+1 212 974 4440
jszymkowiak@christies.com

Barrett White
+1 212 636 2151
bwhite@christies.com

Rachael White
+1 212 974 4556
rrwhite@christies.com

Kathryn Widing
+1 212 636 2109
kwiding@christies.com

PHOTOGRAPHS

Darius Himes
+1 212 636 2324
dhimes@christies.com

Rebecca Jones
+1 212 636 2567
rjones@christies.com

DESIGN

Emily FitzGerald
+1 212 636 2062
emilyfitzgerald@christies.com

Alexander Heminway
+1 212 636 2016
aheminway@christies.com

Daphne Riou
+1 212 468 7124
driou@christies.com

Beth Vilinsky
+1 212 636 2242
bvilinsky@christies.com

CHICAGO

Michael Jefferson, Design
+1 312 787 2765
mjjefferson@christies.com

LOS ANGELES

Alex Marshall
+1 212 484 4841
amarshall@christies.com

EUROPE

LONDON

POST-WAR & CONTEMPORARY

Cristian Albu
+44 20 7752 3006
calbu@christies.com

Stefano Amoretti
+44 20 7752 3323
samoretti@christies.com

Katharine Arnold
+44 20 7389 2024
karnold@christies.com

Edmond Francey
+44 207 389 2630
efrancey@christies.com

Leonie Grainger
+44 20 7389 2946
lgrainger@christies.com

Victoria Gramm
+44 20 7389 2182
vgramm@christies.com

Zoe Klemme
+44 207 389 2249
zklemme@christies.com

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

Isabel Millar
+44 207 389 2866
imillar@christies.com

Leonie Mir
+44 20 7389 2012
lmir@christies.com

Bojana Popovic
+44 20 7389 2414
bpopovic@christies.com

Stephanie Rao
+44 207 389 2523
stephanierao@christies.com

Alice de Roquemaurel
+44 20 7389 2049
aderoquemaurel@christies.com

Claudia Schürch
+44 20 7389 2889
cchurch@christies.com

Anna Touzin
+44 207 752 3064
atouzin@christies.com

André Zlattinger
+44 207 389 2074
azlattinger@christies.com

AUSTRIA

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

PHOTOGRAPHS

Jude Hull
+44 20 7389 2315
jhull@christies.com

DESIGN

Jeremy Morrison
+44 20 7752 3274
jmorrison@christies.com

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

BELGIUM

Peter van der Graaf
+32 2 289 13 39
pvandergraaf@christies.com

Pauline Haon
+32 2 289 1331
phaon@christies.com

FRANCE

POST-WAR & CONTEMPORARY

Laetitia Bauduin
+33 1 40 76 85 95
lbauduin@christies.com

Florence de Botton
+33 1 40 76 84 04
fdebotton@christies.com

Paul Nyzam
+33 1 40 76 86 15
pnyzam@christies.com

Etienne Sallon
+33 1 40 76 86 03
esallon@christies.com

Pierre Martin Vivier
+33 1 40 76 86 27
pemvivier@christies.com

Josephine Wanecq
+33 1 40 767 219
jwanecq@christies.com

PHOTOGRAPHS

Elodie Morel
+33 1 40 768 416
emorel@christies.com

DESIGN

Flavien Gaillard
+33 1 40 76 84 43
fgaillard@christies.com

Sonja Ganne
+33 1 40 768 621
sganne@christies.com

Pauline de Smedt
+33 1 40 768 354
pdesmedt@christies.com

GERMANY

Nina Kretzschmar, Cologne
+49 17 076 958 90
nkretzschmar@christies.com

Christiane Rantzau, Hamburg
+49 40 279 4073
crantzau@christies.com

Herrad Schorn, Dusseldorf
+49 211 491 59311
hschorn@christies.com

Eva Schweizer, Stuttgart
+49 711 226 9699
eschweizer@christies.com

Tobias Sirtl, Munich
+49 892 420 9680
tsirtl@christies.com

Arno Verkade, Dusseldorf
+49 211 491 59313
averkade@christies.com

ITALY

Mariolina Bassetti, Rome
+39 06 686 3330
mbassetti@christies.com

Laura Garbarino, Milan
+39 02 3032 8333
lgarbarino@christies.com

Barbara Guidotti, Milan
+39 02 3032 8333
bguidotti@christies.com

Renato Pennisi, Milan
+39 06 686 3332
rpennisi@christies.com

Elena Zaccarelli, Milan
+39 02 303 28332
ezaccarelli@christies.com

NETHERLANDS

Jetske Homan van der Heide,
Amsterdam
+31 20 575 5287
jhoman@christies.com

Elvira Jansen, Amsterdam
+31 20 575 5286
ejansen@christies.com

Nina Kretzschmar,
Amsterdam
+49 17 076 958 90
nkretzschmar@christies.com

SPAIN

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

Beatriz Ordovas, Madrid
+34 915 326 627
bordovas@christies.com

SWITZERLAND

Eveline de Proyart, Geneva
+41 22 319 17 50
edeproyart@christies.com

Rene Lahn, Zurich
+41 44 268 10 21
rlahn@christies.com

Anne Lamuniere, Geneva
+41 22 319 17 10
alamuniere@christies.com

Jutta Nixdorf, Zurich
+41 44 268 10 10
jnixdorf@christies.com

ASIA

HONG KONG

Eric Chang
+852 29786866
echang@christies.com

Elaine Holt
+852 2978 6787
eholt@christies.com

Evelyn Lin
+852 2978 6769
elin@christies.com

Jacky Ho
+852 2978 5353
jackyho@christies.com

INDIA

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

REST OF WORLD

ARGENTINA

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

AUSTRALIA

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

BRAZIL

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

MEXICO CITY

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

UNITED ARAB EMIRATES

Hala Khayat, Dubai
+971 4425 5647
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