IN CONTEXT
ITALIAN ART

LONDON 5 OCTOBER 2017

FRONT COVER: ALIGHIERO BOETTI *ADDIZIONE* LOT 19 (DETAIL)
BACK COVER: YVES KLEIN *UNTITLED BLUE SPONGE SCULPTURE, (SE 242)* LOT 22
THIS PAGE: GIORGIO MORANDI *NATURA MORTA* LOT 10 (DETAIL)

IN CONTEXT
ITALIAN ART

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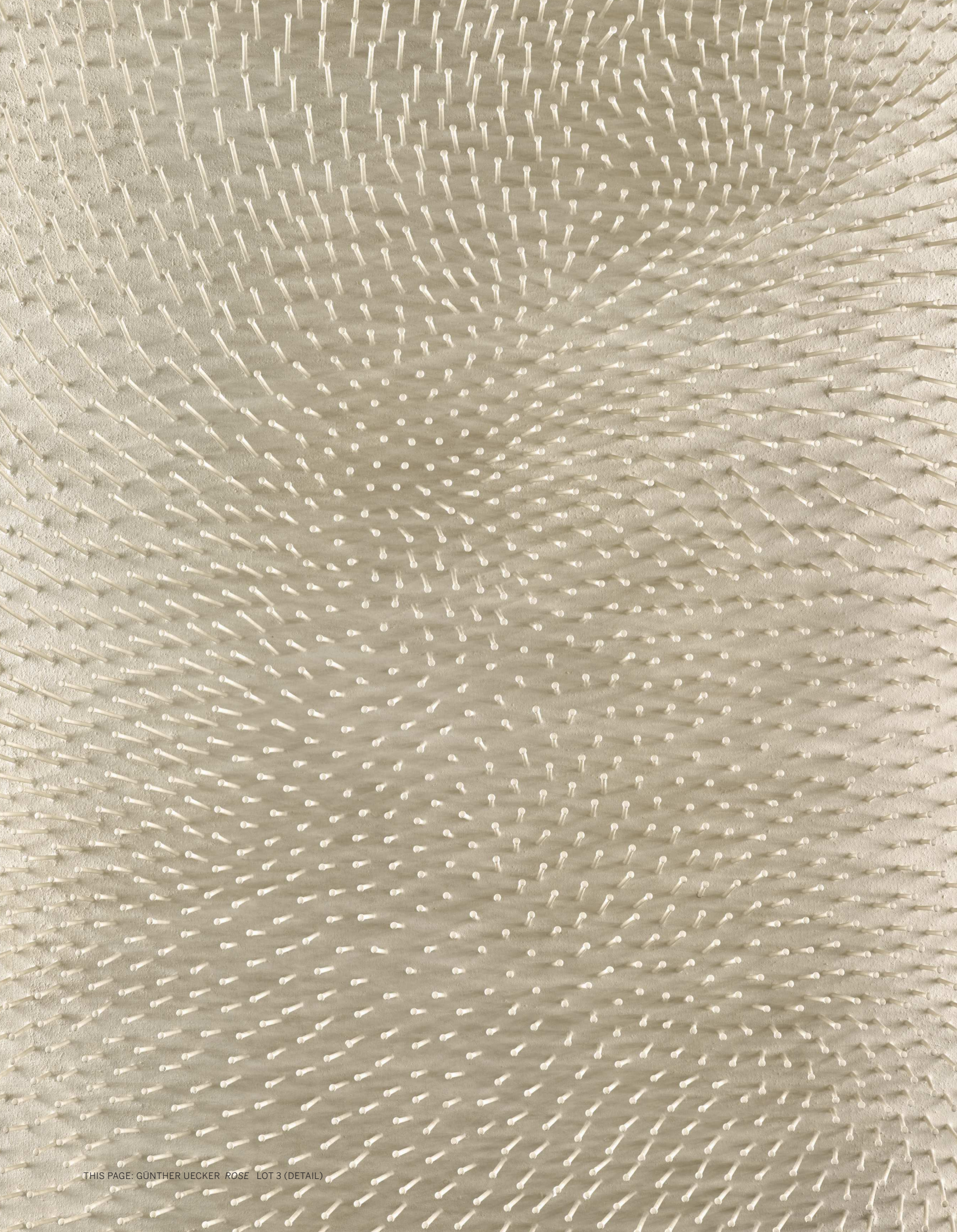

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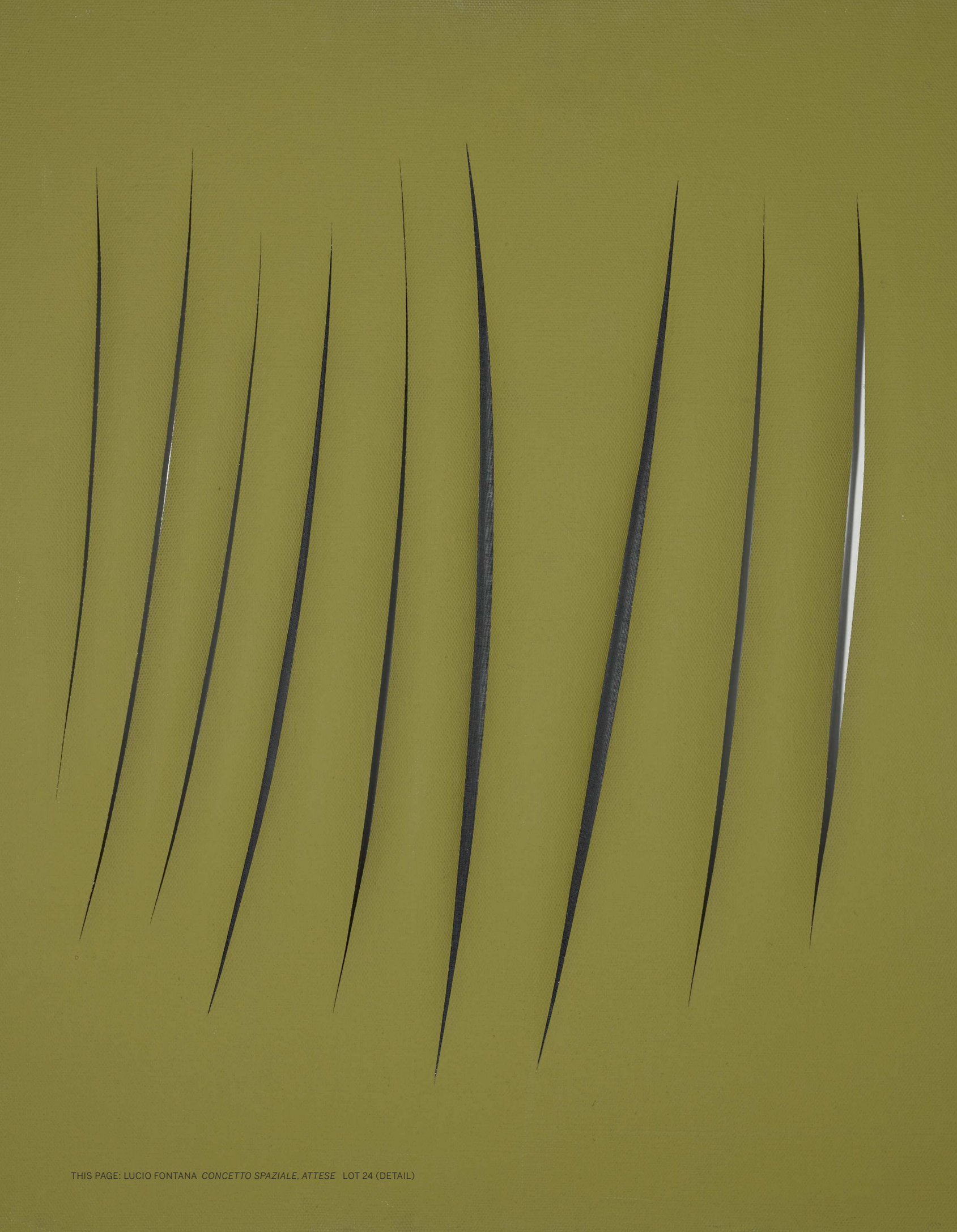

THIS PAGE: LUCIO FONTANA *CONCETTO SPAZIALE, ATTESE* LOT 24 (DETAIL)

IN CONTEXT
ITALIAN ART

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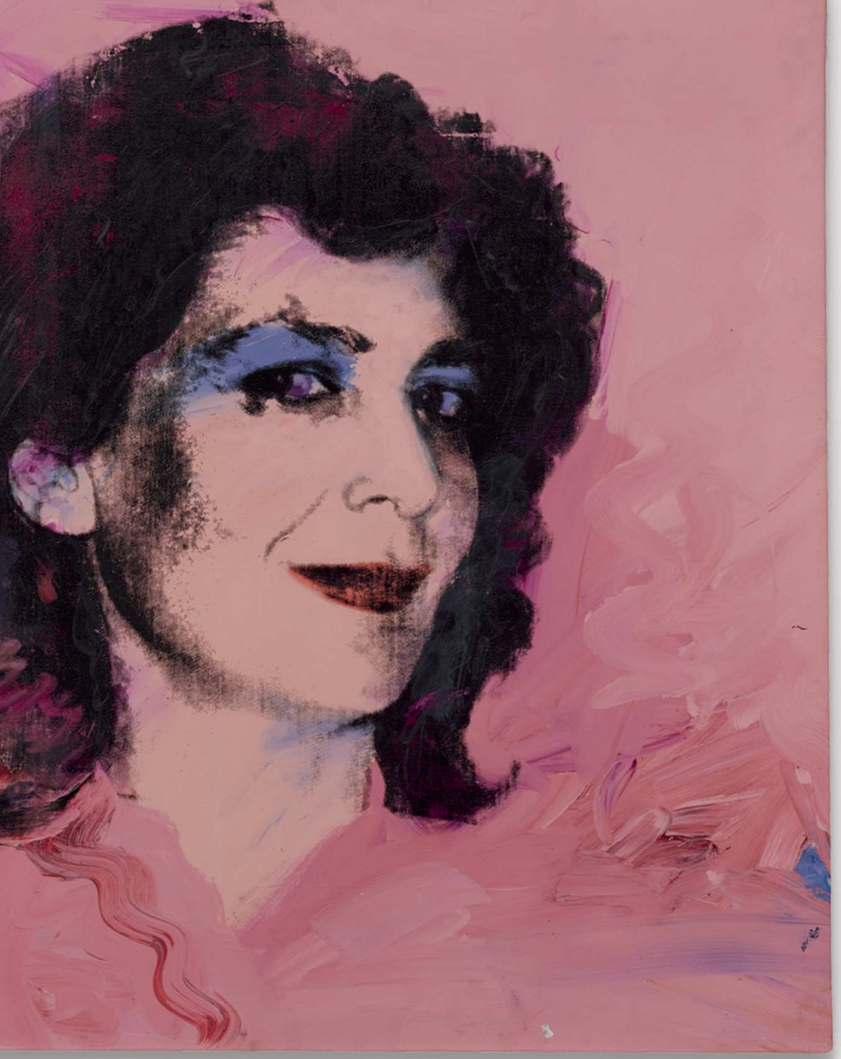

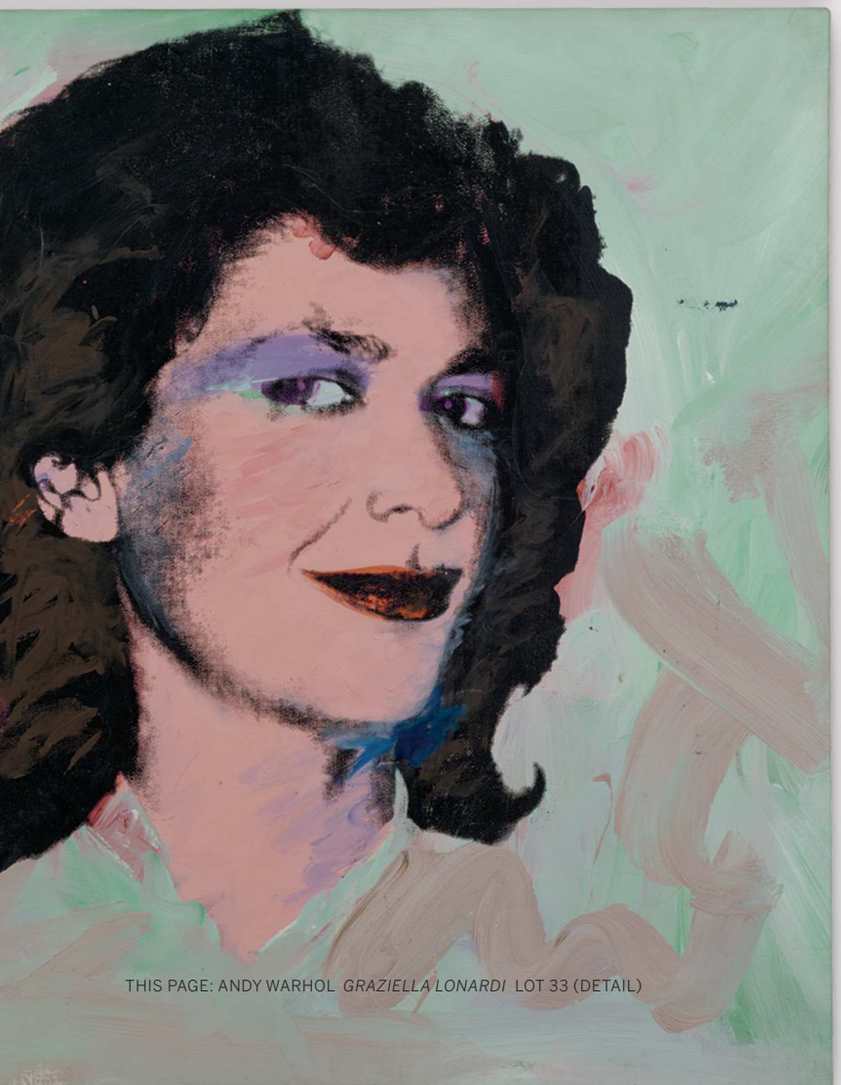

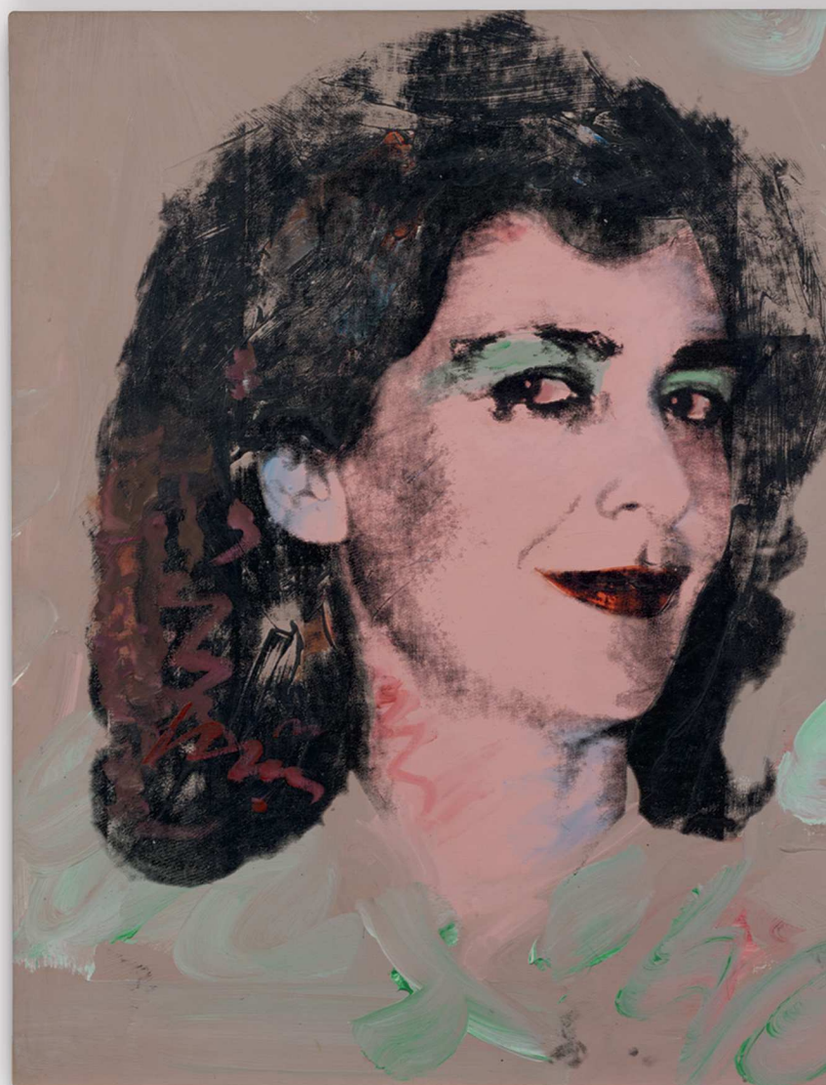

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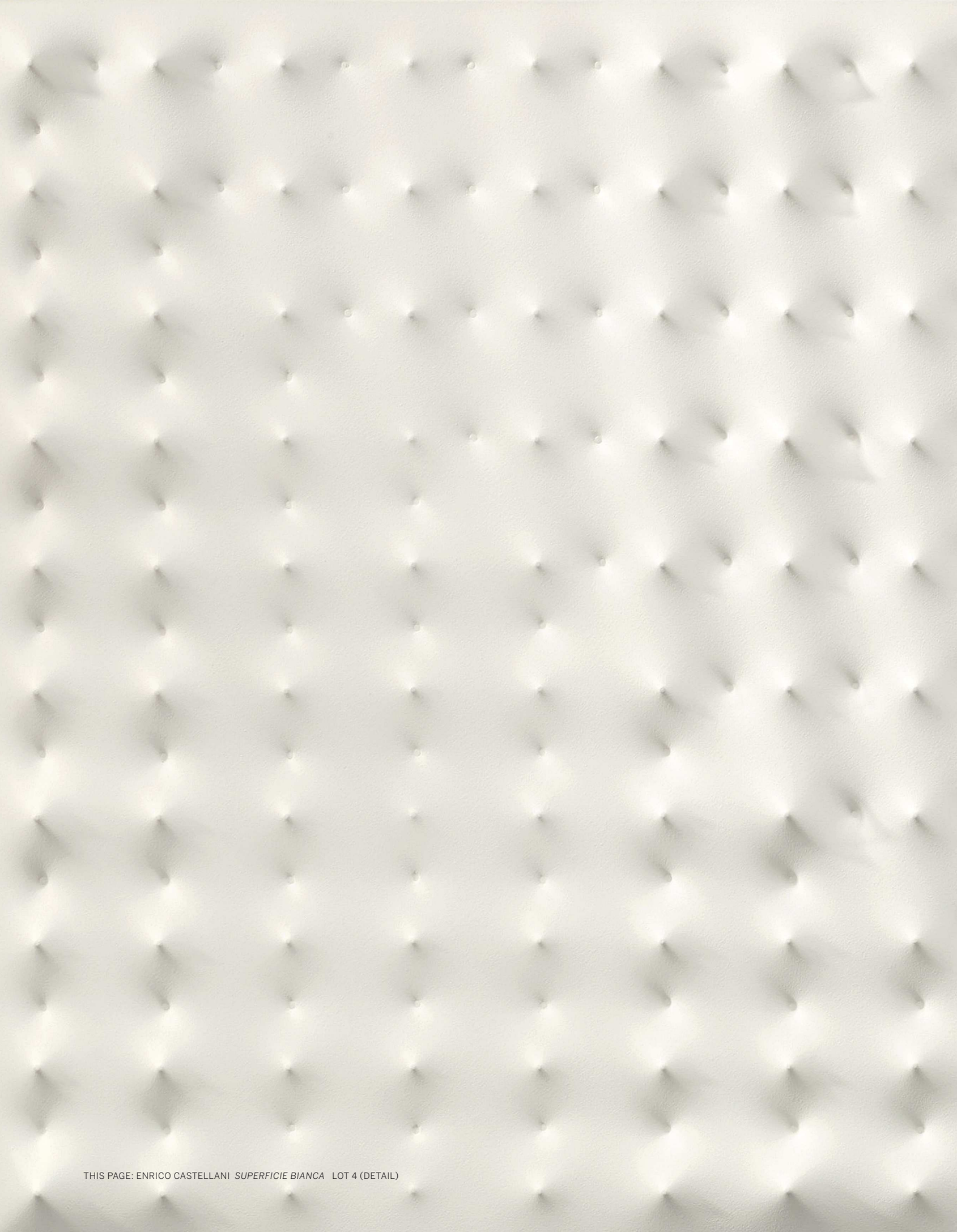

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THIS PAGE: LUCIO FONTANA *LA SILLA BARROCA* LOT 35

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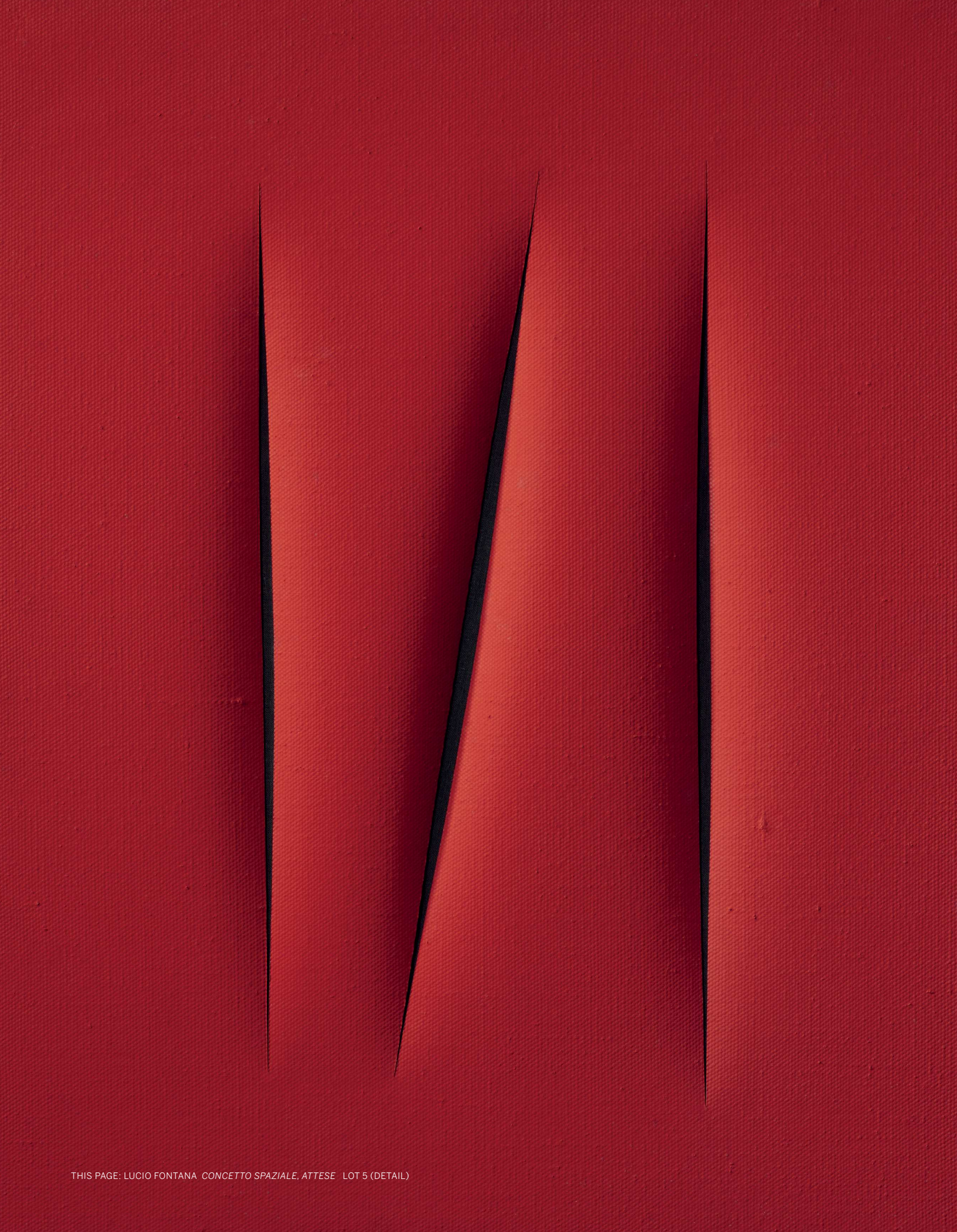


THIS PAGE: LUCIO FONTANA *CONCETTO SPAZIALE, ATTESE* LOT 5 (DETAIL)

THIS PAGE: ALIGHIERO BOETTI *MAPPA* LOT 30 (DETAIL)

IN CONTEXT
ITALIAN ART

INTRODUCTION

A decade following the material, social, and cultural wreckage wrought by the Second World War, artists sought to find new meaning in a new world, to break with history and pioneer art for the future. The cultural climate of the post-war period was characterised by a fast-changing new order. Precipitating an explosion in creativity, numerous artistic collectives germinated across the globe, driven by ground-breaking experimentation, an interchange of ideas and mutual inspiration. Notably many figures of the Italian avant-garde were at the very epicentre of this zeitgeist and created some of the most exciting and important works of the Twentieth Century. Experimenting with a plethora of unprecedented media and formats, Italian artists overturned conventional boundaries of painting and sculpture and created new forms that supplanted tangible and fixed appearances in art. Herein, they echoed the ambitions of important artistic movements and collaborations across the globe.

Contemporaneous to the birth of Italy's *Pittura Oggetto* and *Azimuth,* for example, there were a number of avant-garde movements across Europe and beyond with similar aesthetic and conceptual ambitions, including ZERO in Germany, Holland's *Nul*, France's *Nouveaux Réalistes*, and Japan's *Gutai* group. Despite having developed quite independent aesthetic dialects, these artists shared a communal spirit of inquiry: to explore relationships between art, nature, and technology through the dynamics of colour, light, and movement. Furthermore, in their willingness to introduce the everyday into the realm of high art, the quotidian materialism of Italy's *Arte Povera* mirrored the revolutionary mass-produced quality of Pop art across the globe.

With this in mind we are broadening the concept of the Italian Sale by underlining central artistic dialogues between Italian and international artists in the post-war period. Works by the post-war Italian heroes Lucio Fontana and Enrico Castellani, are joined by seminal works by ZERO artists Günther Uecker and Heinz Mack, and the international heavyweights Yves Klein, Sergio Camargo and Yayoi Kusama. Michelangelo Pistoletto's iconic mirror paintings are presented alongside Andy Warhol's portrait of the renowned Italian patron of the arts Graziella Lonardi Buontempo and the weightless sculptures of Fausto Melotti find a counterpart in Alexander Calder's visionary standing mobiles. Moreover, Roman Opalka's relentless mission to give expression to the infinite by painting every number between one and infinity is echoed by Alighiero Boetti's inquiry into the tension between human order and natural chaos, here represented in his large-scale *Addizione*.

Enveloping some of the most important names in contemporary art from Italy and across the globe this sale is testament to the expansive network of theoretical, artistic and philosophical cross-pollination in the post-war period. Driven by deep-rooted beliefs in the transformative potential of art, these artists set a benchmark against which major advancements in conceptual and abstract art have been measured and their works have been an inspiration for both artists of their time and generations of artists to come.

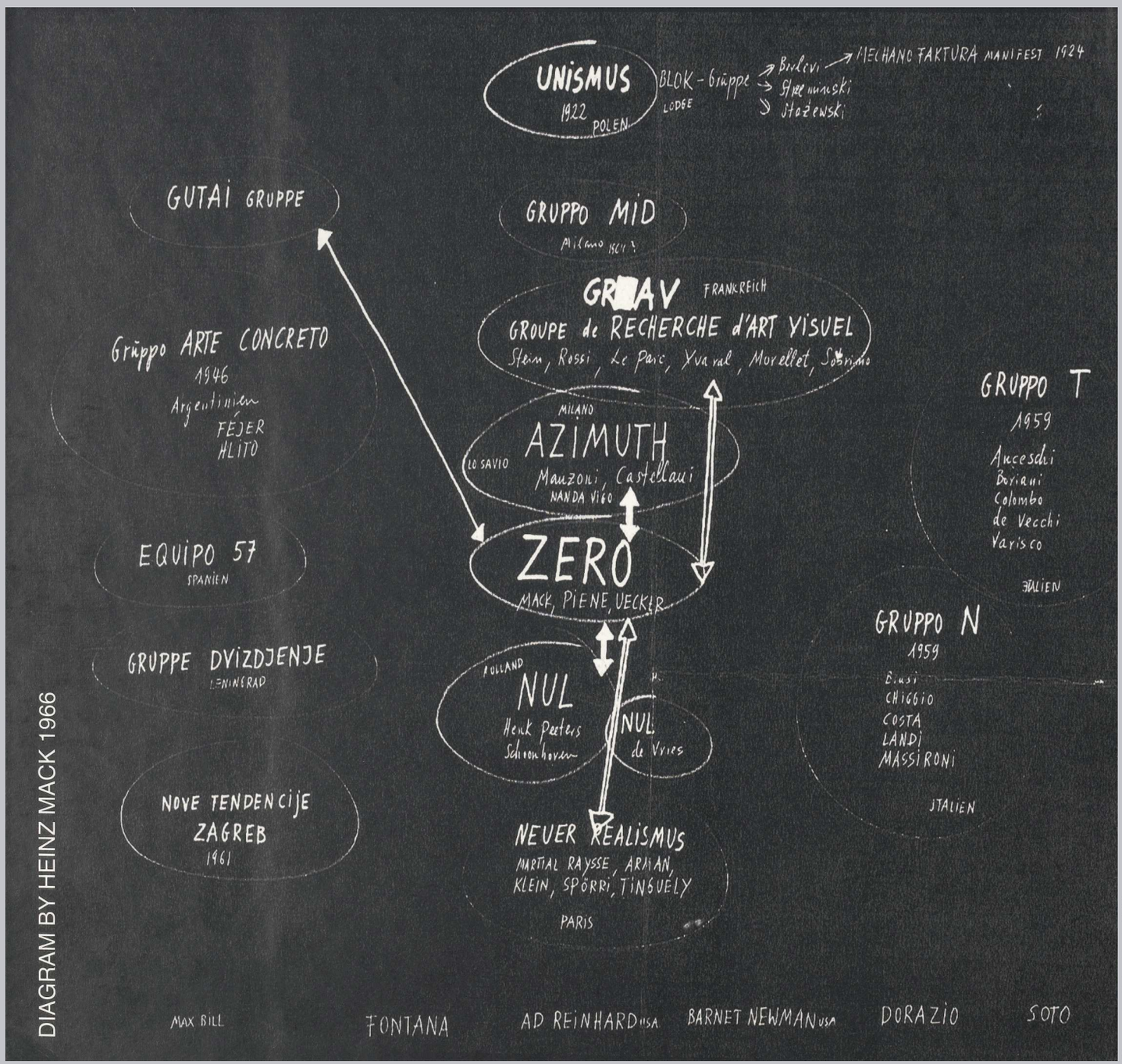


DIAGRAM BY HEINZ MACK 1966

Diagram by Heinz Mack, 1966
Artwork: © VG Bild-Kunst Bonn./DACS 2017

Opening of Nul at the Stedelijk Museum, Amsterdam, 1965
Yoshihara Jiro, Lucio Fontana, and other artists in front of a wall painting by Karel Appel during Nul 1965, in the Stedelijk Museum, 1965, picture from Gutai 14, 1965
Photo: © andre morain PARIS
Image: © Courtesy of Uecker archive
Artwork: © Karel Appel Foundation / DACS 2017

1

GETULIO ALVIANI

(b. 1935)

Superficie a testure vibratile

signed, titled and variously inscribed on the reverse
aluminium plates on board
84 by 84 cm. 33 by 33 in.
Executed in 1972.

The work is accompanied by a certificate of authenticity.

⊕ **£ 40,000-60,000**
€ 43,700-65,500 US$ 51,500-77,500

PROVENANCE

Private Collection, Italy

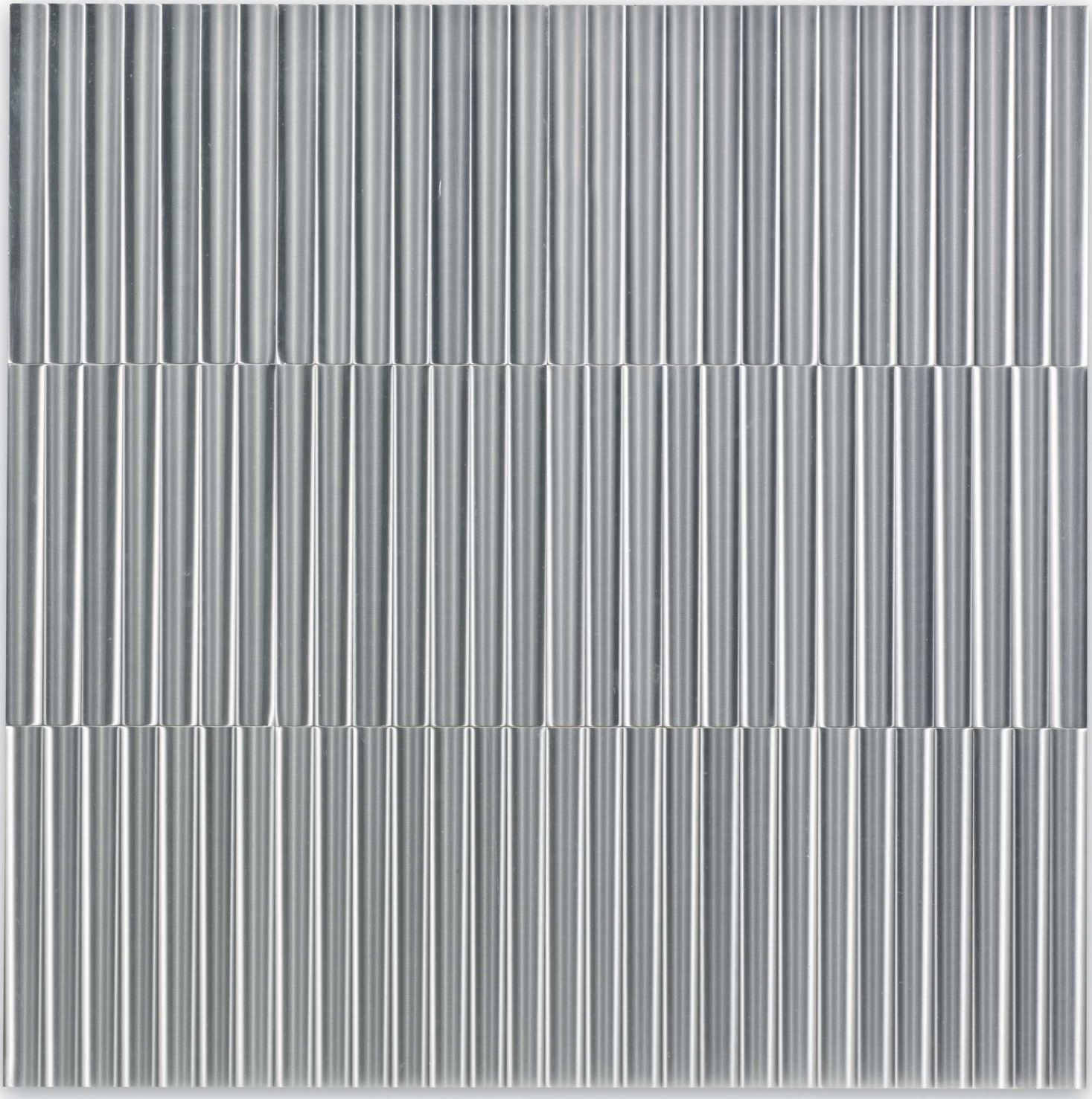
Acquired from the above by the present owner

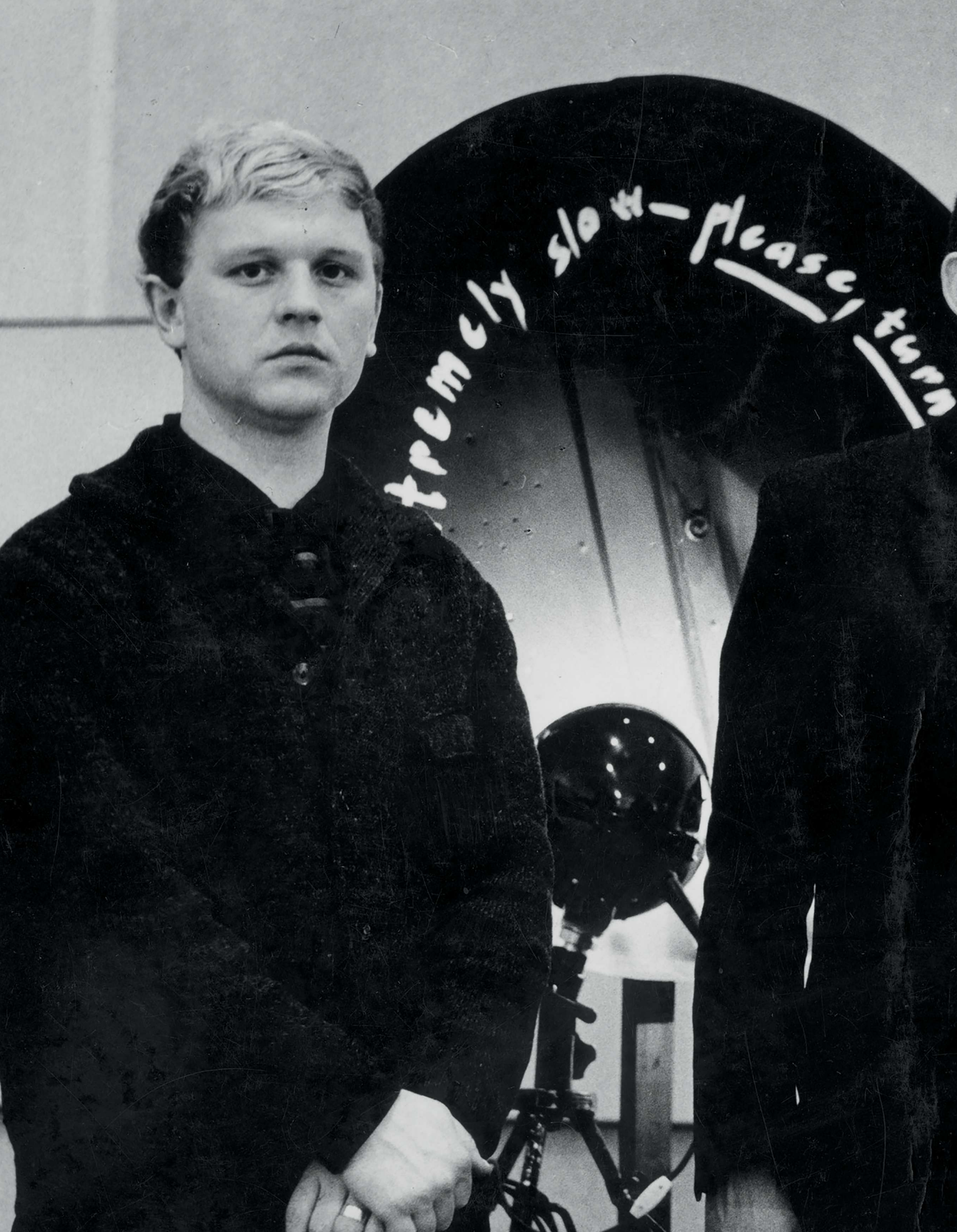
FRANK STELLA, *Getty Tomb*, 1959
Los Angeles County Museum of Art (LACMA), Los Angeles (CA)
Image: © Digital Image Museum Associates/LACMA/Art Resource NY/ Scala, Florence
Artwork: © Frank Stella. ARS, NY and DACS, London 2017

"We worked — with diligence and without the desire for fame — on optical problems, perception, virtual images, the intrinsic dynamism of the work, the intervention of the spectator, on light and space, on seriality, new materials and on an unseen presentation of what was known, with mathematics and exact forms as a base. All of this was conducted with a new spirit, with a rationality and logic that promoted new operative modes, different expressive possibilities and all those elaborated phenomena, ideologies and psychologies relative to the problems of the visual and the optical."

GETULIO ALVIANI

Cited in: 'Notes and Memories on Kinetic Art by One of its Protagonists', *Flash Art*, 2007.




tremely slow—Please turn

Heinz Mack, Otto Piene and Günther Uecker at the exhibition Nul at Stedeijk Museum Amsterdam, 1962
Image: © Raoul van den Boom / ZERO foundation, Düsseldorf

2

HEINZ MACK

(b. 1931)

Untitled

signed and dated *65/66* on the reverse
aluminium relief on wood
99 by 100.1 cm. 39 by 39⅜ in.

⊕ **£ 80,000-120,000**
€ 87,500-131,000 US$ 103,000-155,000

PROVENANCE

Private Collection, London (acquired in the 1960s)

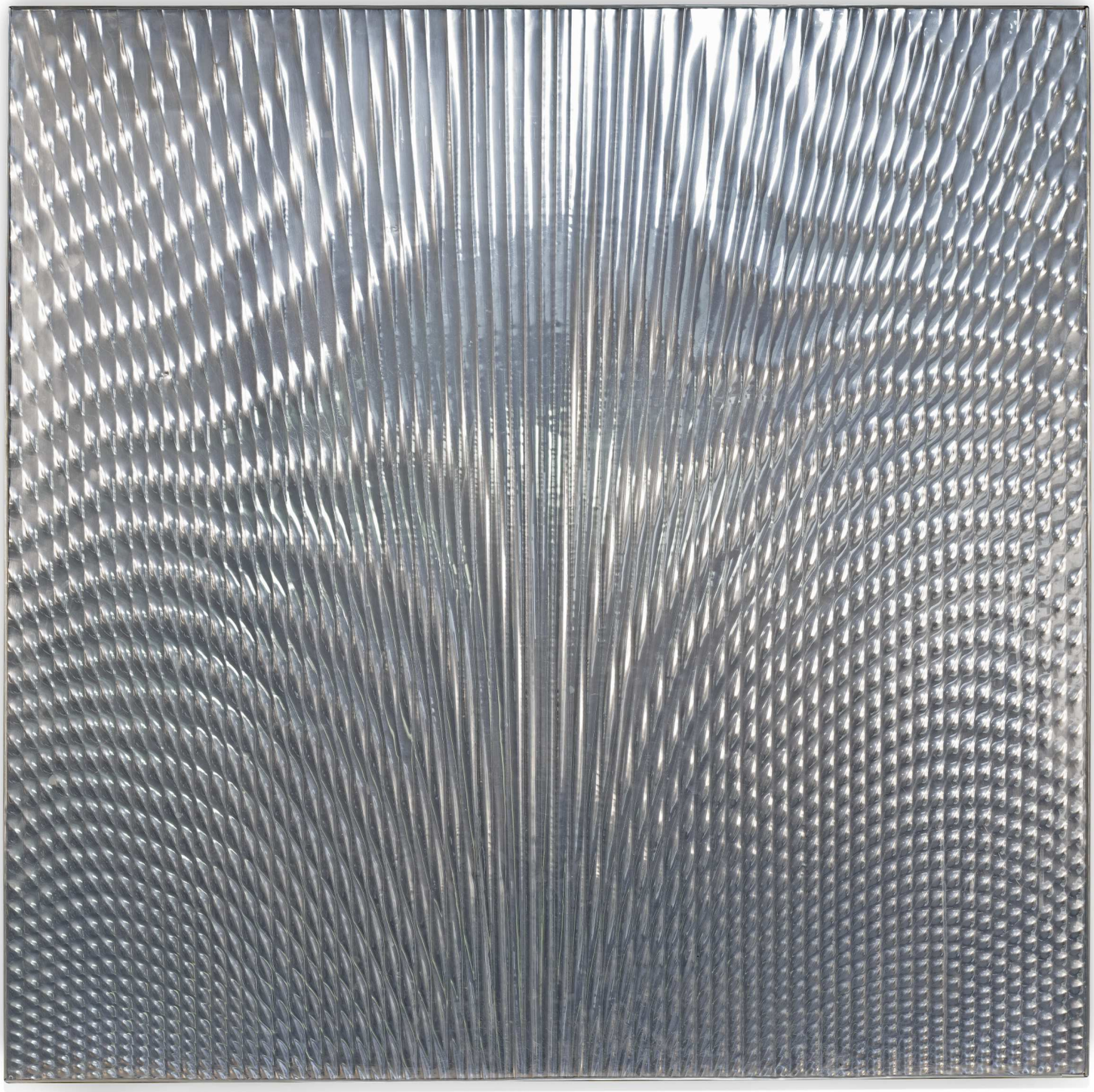
Heinz Mack and Günther Uecker in New York
Image: © unknown; Heinz Mack Fonds, ZERO foundation, Düsseldorf
Artwork: © VG-Bild Kunst Bonn./DACS 2017

IN CONTEXT

Heinz Mack's *Untitled* is a perfect archetype of ZERO art, created by one of the two founding members of the movement. The work encapsulates Mack's burning desire to reinvent the tradition of two-dimensional art into something relevant for the new age of science and technology. The ZERO movement would come to have a telling effect on Italian art throughout the 1960s and beyond, counting such artists as Piero Manzoni, Lucio Fontana, and Enrico Castellani amongst its members.

It was a revolutionary moment for the European avant-garde that seemed perfectly attuned to contemporaneous ideals of the post-war period: "The group's name signified a desire to make a fresh start and explore new media, such as light, time, movement, and colour in art. The name also referred to both the mathematical sign for infinity and to the void, a state of quiet and tranquillity out of which the new would emerge" (Armin Medosch, *New Tendencies: Art at the Threshold of the Information Revolution (1961 – 1978)*, Cambridge 2016, p. 39).

In 1957, Heinz Mack formally founded the ZERO movement with his close friend and studio partner Otto Piene. In 1958, he made his first light reliefs and light cubes using polished aluminium – the present work is the fully evolved manifestation of these early experiments. By 1960, Mack and Piene were joined by Günther Uecker and from there formed a network of artists across Europe, exchanging ideas and working towards a common goal; a "mutual aspiration to reclaim art's experimental and forward-looking potential in the aftermath of World War II" (Valerie Hillings, 'Countdown to a New Beginning: The Multinational Zero Network, 1950s-60s' in: Exh. Cat., New York, Museum of Modern Art, *ZERO: Countdown to Tomorrow, 1950s-60s*, 2014, p. 16). Mack's works seemed to have had particular resonance with the Italian chapter of the ZERO movement.



We might look to Enrico Castellani and Getulio Alviani, who created works using similarly radical techniques, and toyed with concepts of light and shade in the execution of their shaped canvases in a comparable manner. We are also led to think of Piero Manzoni, whose works feature an equitable lack of artistic gesture; like Mack, Manzoni's works were a backlash against mid-century tastes which favoured expressive brushwork and painted abstraction. Both artists wanted to move past conventional notions of two-dimensional painting in order to create a new kind of art, more appropriate for their time. Lucio Fontana was also focussed upon creating a new kind of art more appropriate for the age of space exploration and science. He was one of the most important artists of the entire ZERO movement and was integral to spreading Mack and Piene's philosophy amongst his Italian compatriot artists.

Untitled's existence is governed by dynamism: continuing adjustments of fluctuating light and even the subtlest movements of the viewer's perspective engender an ever-changing dance of reflection on its surface. Mack's brilliant concept is to necessitate the involvement of the viewer and of light in order to complete the work. In fact, despite being entirely intangible and impossible to define, these dynamic forces ultimately embody the work of art itself. In synthesizing notions of art, nature, and technology into a single work, *Untitled* seems to distil the fundaments of the ZERO ethos. It exemplifies the manner in which this movement served as inspiration for a litany of Italy's most important post-war and contemporary artists, and explicates the creative excitement that surrounded practitioners like Heinz Mack in the 1960s. We are reminded of his idiosyncratically enigmatic statement: "ZERO is ZERO, and there is nothing except ZERO... Just as New York is New York and Tokyo is Tokyo, ZERO is ZERO. In other words a new city has appeared on the map of art. And it is a very beautiful and lively city" (Heinz Mack cited in: Exh. Cat., Hong Kong, Ben Brown Fine Arts, *Heinz Mack: Colour, light, Rhythm*, 2011, p. 6).

Heinz Mack, portrayed by Lothar Wolleh
Image: © Oliver Wolleh, Berlin

3

GÜNTHER UECKER

(b. 1930)

Rose

signed, titled and dated *64* on the reverse
kaolin and nails on canvas on board
99 by 66 by 7.5 cm. 39 by 26 by 3 in.

‡ ⊕ £ 500,000-700,000
€ 550,000-765,000 US$ 645,000-905,000

PROVENANCE

Howard Wise Gallery, New York

Private Collection, Chicago (acquired from the above in 1966)

Thence by descent to the present owner in 2001

EXHIBITED

New York, Howard Wise Gallery, *Mack, Piene, Uecker: Zero*, November – December 1964, n.p., no. 7, (text)

LITERATURE

Dieter Honisch, *Uecker*, Stuttgart 1983, p. 196, no. 373, (text)

Georges Elgozy, 'De la peinture en mouvement', *Art International*, Vol. IX/8, 20 November 1965, n.p., (text)

IN CONTEXT

A leading figure in the theoretical and liberal pursuit of an artistic tabula rasa, Günther Uecker was one of the key members of the ZERO group. He joined the group, founded in 1957 by Heinz Mack and Otto Piene, in 1961. Seeking to discover an entirely new creative language unencumbered by extraneous concerns and traditional ideas of representation, ZERO artists employed light and motion as a means to radicalise artistic expression. Contemporaneous to the birth of ZERO in Germany there were a number of avant-garde movements across the globe with similar aesthetic and conceptual ambitions, including Italy's *Azimuth* (Piero Manzoni and Enrico Castellani), Holland's *Nul* (Armando, Jan Henderikse, Jan Schoonhoven, Herman de Vries), France's *Nouveaux Réalistes* (Arman, Yves Klein, Daniel Spoerri), and Japan's *Gutai* group (Jirô Yoshihara, Shozo, Shimamoto, Kazuo, Shiraga, Atsuko Tanaka, among others); as well as the Japanese artist Yayoi Kusama. *Rose*, which is a reference to the poetry of Gertrude Stein and in particular the famous quote from her 1913 poem *Sacred Emily*, was executed at the height of Uecker's immersion in the ZERO group (between 1961 and 1966) and is wholly paradigmatic of the movement's key tenets of calming purity.

In the wake of World War II, many artists were striving for an artistic expression that would satisfy their need for a new beginning, a base 'zero', free from the gestural brushwork and pictorial sentimentality of the *Tachisme* and *Art Informel* movements that proliferated during the 1950s. This was nowhere achieved as pertinently as in the ZERO group. As succinctly summarised by Otto Piene: "Zero is the incommensurable zone in which the old state turns into the new" (Otto Piene, 'Die Entstehung der Gruppe 'Zero'', *The Times Literary Supplement*, 3 September 1964, n.p.). Herein, the group's name aptly referenced the countdown for a rocket launch and advocated a radical new beginning for modern art. The artist who is considered the trailblazer of this new form of artistic expression and who worked closely with the ZERO group's 'inner core' was Lucio Fontana. Fontana's drastic slashing of the canvas offered a philosophical glimpse into the infinite void beyond and radically changed the discourse of painting. A generation older, Fontana is heralded as a forefather and mentor to Italy's *Azimuth*, as well as

Günther Uecker in 1963 at Galerie D in Frankfurt
Image: Photographer unknown. © Courtesy of Uecker archive
Artwork: © Günther Uecker. All rights reserved. DACS 2017

Fig. 1
LUCIO FONTANA
Concetto spaziale, Attese, 1965
Artwork: © Lucio Fontana/
SIAE/DACS, London 2017

This page:
Henk Peeters, Günther Uecker, Heinz Mack, Ad Peeters, Monika and Alfred Schmela in front of Robert Indiana, Zero
Image: © Jon Naar, 1964, 2017
Artwork: © Morgan Art Foundation Ltd./Artists Rights Society (ARS), New York, DACS, London 2017

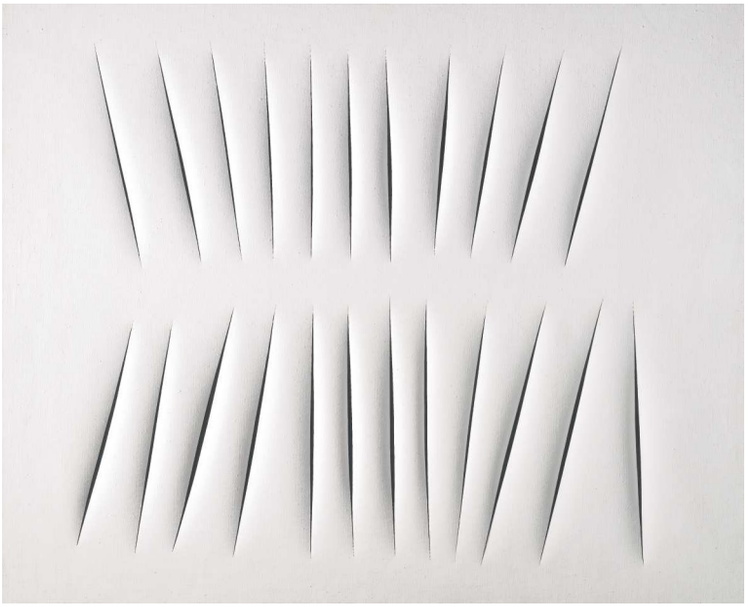


Fig. 1

Germany's ZERO artists. Interestingly, he was indeed an early collector of Heinz Mack's work, having (unbeknownst to Mack) bought a work by the artist from his first Paris show.

A white washed relief suffused by a vivid interplay of light and dark, *Rose* reflects the primary concerns of the ZERO movement. Pure colour and light was seen as the essence of cosmic power and became synonymous with the spiritual liberation of the individual. As outlined by Uecker: "My objects are spatial realities, zones of light. I use mechanical means in order to overcome the subjective gesture, to objectify it, and to create the situation of freedom" (Günther Uecker cited in: Alexander Tolnay, Ed., *Günther Uecker Twenty Chapters*, Ostfildern-Ruit 2006, p. 54). *Rose* endures as a model of subtle elegance and dynamism. A duality of rhythmic structure and loose chaos creates a dynamic effect that is as vigorous as it is enthralling. With an almost ritualistic repetition Uecker hammered in nails at slanting angles and various depths. The jutting landscape of nails is transformed by a dramatic chiaroscuro effect, which varies depending on view point and position of light and delivers an entirely unique visual experience. As described by Uecker, the nail is "the ideal object with which to model light and shadow – to make time visible... It protrudes as a tactile feeler from the flat surface, much like a sundial" (Günther Uecker cited in: *Ibid*, p. 72).

A lyrical coalition of the primary principles of Uecker's idiosyncratic oeuvre, *Rose* affords a revolutionary departure from the conventional concepts of pictorial space. It is a poetic embodiment of the meditative powers of art, whose spiritual enterprise finds a subtly differing ontological response in every viewer.

Enrico Castellani, Heinz Mack, Piero Manzoni and Carl Laszlo at the opening of the exhibition *Heinz Mack*, Galleria Azimut, Milan, 1960
Image: © unknown; Heinz Mack Fonds, ZERO foundation, Düsseldorf
Artwork: © VG-Bild Kunst Bonn./DACS 2017

4

ENRICO CASTELLANI

(b. 1930)

Superficie Bianca

signed, titled and dated *2001* on the overlap
acrylic on shaped canvas
100 by 220 cm. 39⅜ by 86⅝ in.

This work is registered in the Archivio of the Fondazione Enrico Castellani, Milan, under the number *01-033* and is accompanied by a certificate of authenticity.

⊕ **£ 400,000-600,000**

€ 437,000-655,000 US$ 520,000-775,000

PROVENANCE

Studio Delise, Portogruaro

Acquired from the above by the present owner in 2001

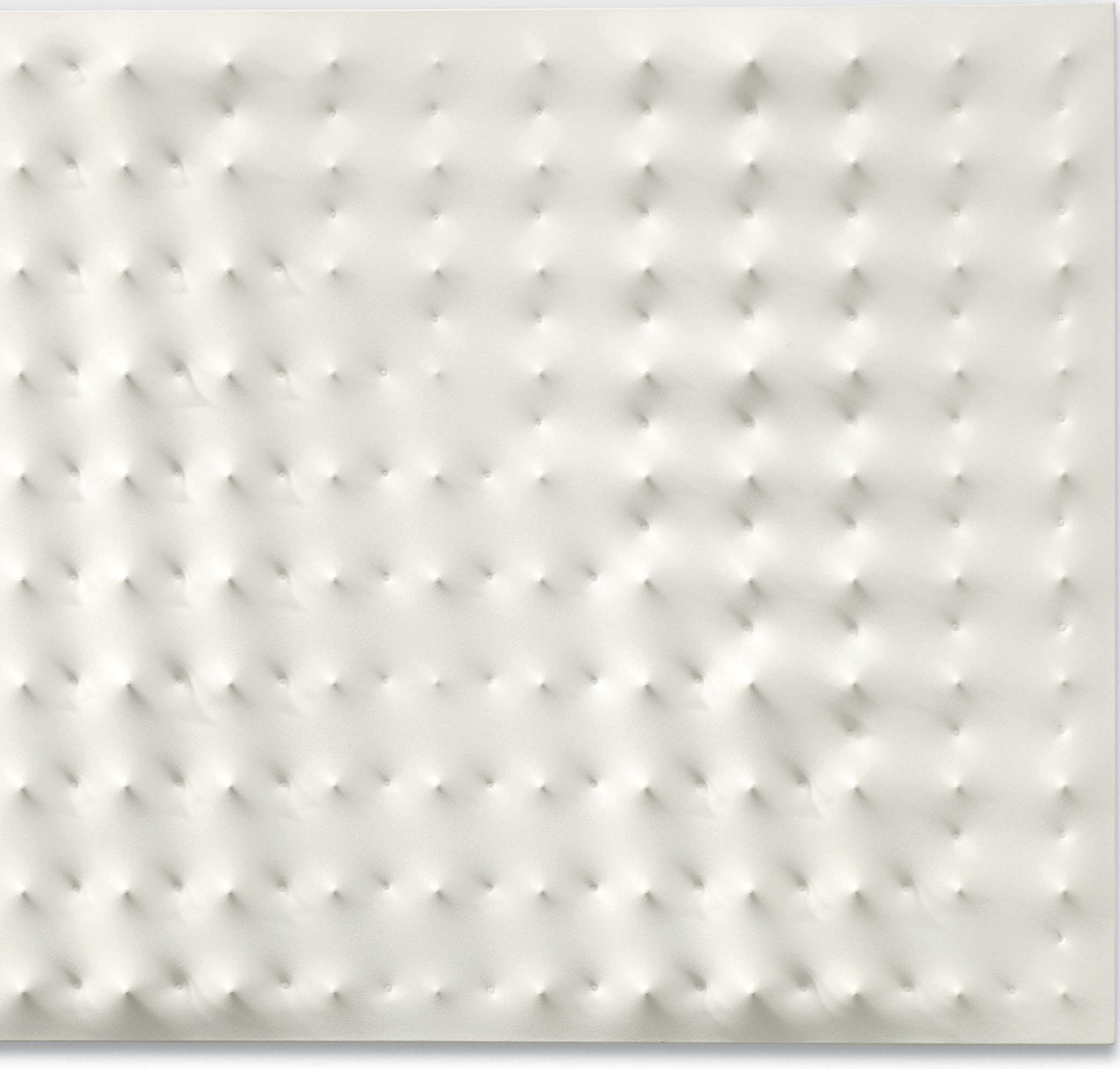
LITERATURE

Renata Wirz and Federico Sardella, *Enrico Castellani, Catalogo ragionato, Opere 1955-2005*, Vol. II, Milan 2012, p. 564, no. 919, illustrated

"A white, empty surface, it is the most abstract thing one can possibly imagine... the surface was becoming whiter and whiter, and in short, the limit would have been an untouched surface."

ENRICO CASTELLANI

Cited in: Adachiara Zevi, *Castellani*, Ravenna 1984, p. 77.



In Context
Superficie Bianca

Fig. 1
Enrico Castellani in his studio at Celleno working on the present work
Artwork: © DACS 2017

Enrico Castellani's *Superficie* paintings, of which *Superficie Bianca* (2001) is a superb example, occupy a position of utmost importance in the history of abstraction in the later Twentieth Century. Rejecting any concession to figurative representation, these works refer only to themselves and pioneered an ascetic visual dialogue that set a precedent for the burgeoning minimalist movement in the US. In line with the primary concerns of the German ZERO Group and French Group Motus, which defined art as an engagement of light, space, time, and motion, Castellani and Piero Manzoni co-founded the Gallery Azimuth in Milan in 1959. Since then Castellani has continued to blur the boundaries between painting and sculpture, and has radically redefined our understanding of medium specificity.

Formally trained as an architect, Castellani manipulates the physical surface of his canvases to alter perceptions of space. In *Superficie Bianca* each punctiform modulation exists as a three dimensional protrusion, the ebb and flow of the canvas reveals a seamless variation of light. The subtly adapting tones affirm Castellani's work as an object existing in and communicating with its ambient environment, with inexhaustible possibilities of tension and drama under changing conditions of darkness or illumination. Beneath the landscape of its subtly undulating relief is a unique geometric stretcher. Using a nail gun, Castellani followed the diagonal lines of this wooden structure and carefully positioned nails to push the canvas out from behind. Displaying a sequential pattern of extroflexions and introflexions, *Superficie Bianca* reveals Castellani's vigilant, mathematical arrangement. The result is a dynamic series of waves that appear to resonate even beyond the boundaries of the canvas; aiming to invoke an illusionary effect that escapes time's grip and comes closer to its pauses, hovering in the void between positive and negative, day and night, life and death, and eventually approaching a higher realm of the divine infinite. Castellani elaborated his primary artistic vision in the *Azimuth* journal in 1960: "The possession of an elementary entity—a line, an indefinitely repeatable rhythm, and a monochrome surface—is necessary to give the works themselves the concreteness of infinity that may endure the conjugation of time, the only conceivable dimension...of our spiritual need" (Enrico Castellani, 'Continuità e nuovo', *Azimuth*, No. 2, January 1960).

In *Superficie Bianca*, the artist successfully asserts the individual materiality of the canvas while simultaneously liberating it from its traditional supporting role. Freed from the constraints of representation the work encourages the viewer to look beyond the picture plane and posit their own ideals and theories onto a 'blank' canvas. Frequently employed for its properties as a 'non-colour' by artists who subscribed to the ZERO mentality, white truly exemplified the nihilistic reduction of the artwork. As stated by Castellani: "a white, empty surface, it is the most abstract thing one can possibly imagine...the surface was becoming whiter and whiter, and in short, the limit would have been an untouched surface" (Enrico Castellani cited in: Adachiara Zevi, *Castellani,* Ravenna 1984, p. 77).

Indisputably influential, Castellani's work reverberated with the post war avant-garde groups *Arte Nucleare*, *Gruppo N*, *Gruppo T*, *Motus*, *GRAV* and *Nul* and perhaps most poignantly with the seminal works of Donald Judd who famously canonised Castellani as 'the Father of Minimalism'.

5

LUCIO FONTANA

(1899 - 1968)

Concetto Spaziale, Attese

signed, titled and inscribed *oggi è una giornata / felice da viversi* on the reverse
waterpaint on canvas
61 by 50 cm. 24 by 19¾ in.
Executed in 1968.

⊕ **£ 1,500,000-2,000,000**

€ 1,640,000-2,190,000 US$ 1,940,000-2,580,000

PROVENANCE

Galleria Giraldi, Livorno

Gianni Brusacà, Portofino

Private Collection, Genova

Centro Tornabuoni, Florence

Private Collection, Milan

EXHIBITED

Florence, Centro Tornabuoni, *Maestri contemporanei – antologia scelta, 1990-1991,* 1990 – 1991, p. 107, illustrated in colour

Saronno, Galleria Il Chiostro, *Lucio Fontana*, April – May 1993, illustrated in colour

Florence, Tornabuoni Arte, *Maestri contemporanei – antologia scelta 1994*, December 1993, p. 83, illustrated in colour

Milan, Tornabuoni Arte, *Lucio Fontana*, May 1996, p. 149, illustrated in colour

Genova, Palazzo Ducale, *Lucio Fontana, Luce e colore*, October 2008 – February 2009, p. 122, illustrated in colour

LITERATURE

Enrico Crispolti, *Lucio Fontana, Catalogue raisonné des peintures, sculptures et environnements spatiaux*, Vol. II, Brussels 1974, p. 203, no. 68 T 94, illustrated

Enrico Crispolti, *Fontana, Catalogo generale*, Vol. II, Milan 1986, p. 694, no. 68 T 94, illustrated

Giovanni Prosperi, 'La vite oggettiva delle opera', *Art Leader*, A. II, No. 1, Osimo, January – February 1992, p. 8, illustrated in colour

Enrico Crispolti, *Lucio Fontana, Catalogo ragionato di sculture, dipinti, ambientazioni*, Vol. II, Milan 2006, p. 886, no. 68 T 94, illustrated

Exh. Cat., New York, Gagosian Gallery, *Lucio Fontana, Ambienti Spaziali*, May – June 2012, p. 372, no. 398, illustrated in colour

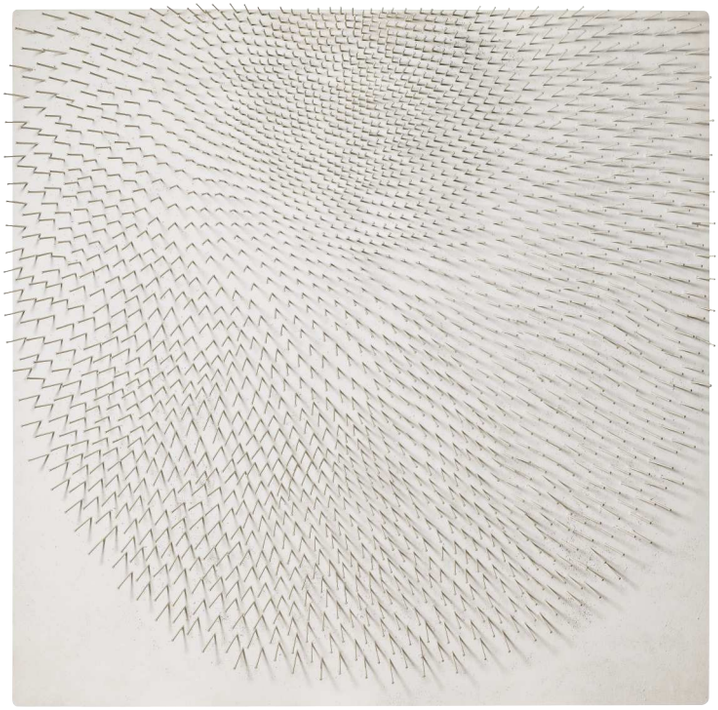


Fig. 1

Fig. 2

In Context
Concetto Spaziale, Attese

Three unwavering incisions cut into a deep unblemished scarlet canvas with the present work is as among Lucio Fontana's most powerful, energetic, and dramatic iterations of his venerated series of *tagli*. One of the most recognisable gestures of the post-war era and the apotheosis of Abstract Spatialism, the *tagli* define the quintessence of the artist's career: Fontana forged a new dimension for painting in which past, present and future collapse within the immaculate and slender glimpses of a void beyond the picture plane. With this revolutionary gesture he positioned himself at the hereditary seat of the post-war avant-garde; his oeuvre became the source from whence all of its creative streams flowed. The artists of the *Pittura Oggetto* group in Italy, as well as the international ZERO group – which included Günther Uecker, Otto Piene, and Yves Klein amongst others – were all heirs to Lucio Fontana's monochrome cut canvas.

Paradigmatic of a revolutionary gesture with a wide-reaching international influence, the present work is also very much in dialogue with the canonical Abstract Expressionist works that were produced in the contemporaneous post-war years. The act of cutting indexically captures gesture, similar to Jackson Pollock's action paintings (drip paintings); the long vertical cuts formally resemble Barnett Newman's iconic 'zip' in works such as *Onement I* (1948); and the juxtaposition of bright red with dark black recalls Mark Rothko's resonating colour field paintings.

Just as Fontana was pushing the boundaries of painting's relationship to material space, scientific advances were venturing into the cosmos. Throughout his

Fig. 1
GÜNTHER UECKER
Haar der Nymphen, 1964
Artwork: © Günther Uecker. All rights reserved. DACS 2017

Fig. 2
HEINZ MACK
Die Vibration der Stille, 1959
Artwork: © VG-Bild Kunst Bonn./DACS 2017

Above:
Günther Uecker, Lucio Fontana, Willoughby Sharp

lifetime, Fontana witnessed an escalation in scientific discoveries that lead up to the heated space race, starting with Einstein's Theory of Relativity in 1916, the splitting of the atom by Ernest Rutherford in 1919, Georges Lemaître's Big Bang Theory in 1931, Robert Oppenheimer's theorising on black holes, the launch of Sputnik by the USSR in 1957, and finally man's first journey into space with Yuri Gagarin in 1961. Deeply influenced by these developments, Fontana's *tagli* provided a way for him to work through his own ideas concerning the relationship between cosmic and material space. Just as Gagarin broke through the limits of the earth's atmosphere to reveal the universe beyond, Fontana sliced through the canvas only to reveal enveloping darkness. In so doing, his transformative leap from a two to three-dimensional painting of space similarly invokes the discoveries of the scientific community, and their quest to understand the relationship between space and the fourth dimension, time. Herein, the telleta, which are black strips of gauze added to the backside of the canvas, are just as significant as the cuts themselves: they come to represent the blackness of outer space, an unexplored territory and the infinite dark unknown.

In the vastness of the universe, it is mind-boggling to conceive that we are made up of the same material – the basic atoms, molecules, and elements – of the stars and planets in the universe. The present work captures this awe-inspiring sense of looking outwards, beyond the atmosphere, but also looking inwards, beneath our own skin. The sharp cuts made into the red flesh of the canvas evoke a wound that has deeply saturated the surrounding area with blood. There is an underlying violence, then, to the present work that contemporaneously resonates with Christ's wounds on the cross.

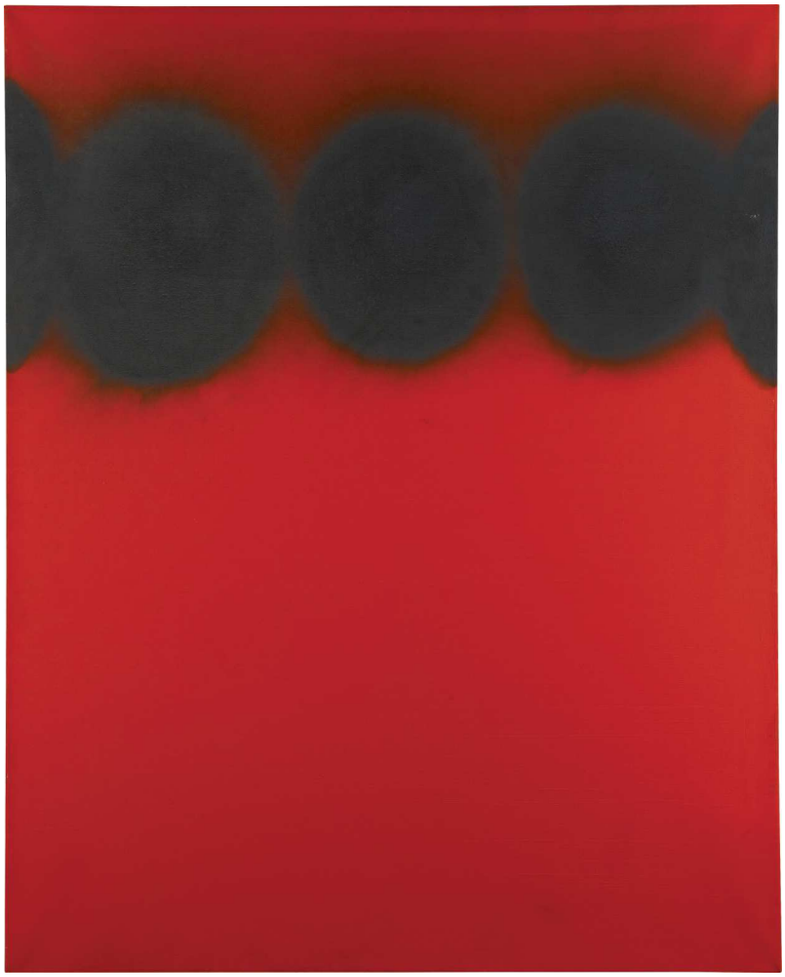


Fig. 3

Fig. 3
OTTO PIENE
26th attempt to burn the night, 1960
Artwork: © DACS 2017

Opposite:
Lucio Fontana, 1960
Image: © Photo Scala, Florence/ bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin
Artwork: © Lucio Fontana/SIAE/ DACS, London 2017

Thus, while looking forward with hope to the future space age, Fontana's work is also rooted in the past by maintaining a dialogue with the icons and artworks that came before in art history.

For Fontana, 1968 marked a decade since his initial conceptualisation and experimentation for the *tagli* series, and two years after his International Grand Prize for Painting at the XXXIII Venice Biennale where he exhibited an installation of pure white *tagli*. Through the radical action of cutting, Fontana physically, visually, and conceptually breaks with five-hundred years of tradition in Western art history (Erika Billeter, 'Lucio Fontana: Between Traditional and Avant-Garde,' in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Lucio Fontana 1899-1968: A Retrospective*, 1977, p. 13). Rather than represent space in an illusionistic way on a flat picture plane, he cuts through the canvas to create a literal three-dimensional opening. What emerges from the destruction of the surface is a new innovative way to paint that re-conceptualises space in art.

Overall, *Concetto Spaziale, Attese's* incredibly striking composition succeeds in keeping a series of conceptual tensions in parallel – as formally echoed by the three, crisp cuts running down this seductive red canvas. Simultaneously looking forwards and backwards in time, the present work also provokes us to look outwards, towards the stars, and inwards, within ourselves. It is a prime example of the manner in which Lucio Fontana was able to instigate a paradigm shift in post-war art, galvanising the discourse to keep up with concurrent progressions in space travel. It is works of this nature and of this exceptional quality and rarity that have installed Fontana's oeuvre at the pinnacle of Italian post-war art.

6

WALTER LEBLANC

(1932 - 1986)

Torsions Mobilo-Static C 54

signed, titled and dated *1963* on the reverse
polyvinyl on masonite
181 by 120.5 cm. 71¼ by 47½ in.

⊕ **£ 150,000-200,000**
€ 164,000-219,000 US$ 194,000-258,000

PROVENANCE

Galerie Denise René, Paris

Acquired from the above by the present owner in 2010

EXHIBITED

Brussels, Palais des Beaux-Arts, *Prix de la Jeune Peinture Belge*, 1964

LITERATURE

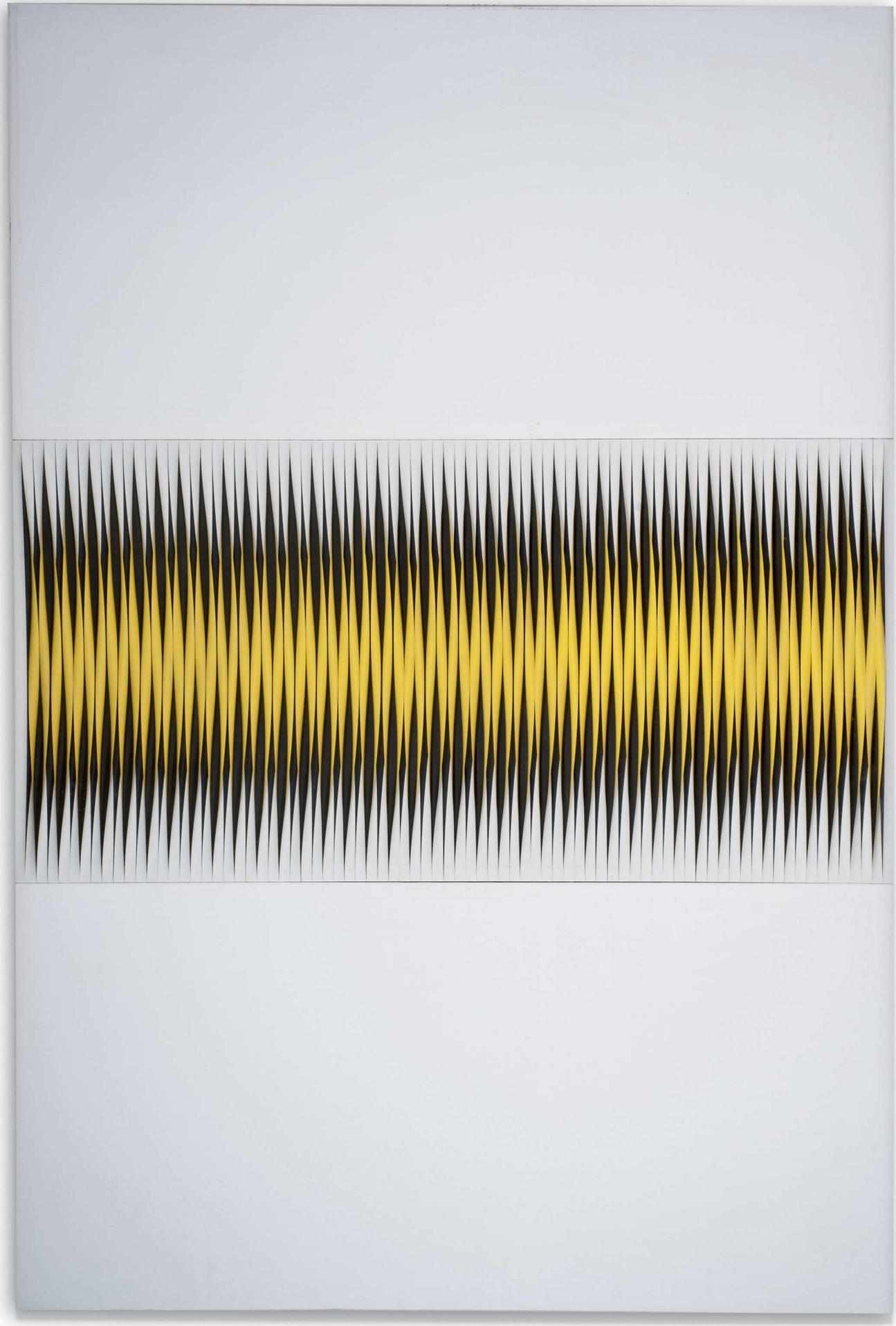
Nicole Leblanc and Danielle Everarts de Velp-Seynaeve, *Walter Leblanc, Catalogue Raisonné*, Bruges 1997, p. 204, no. 592, illustrated

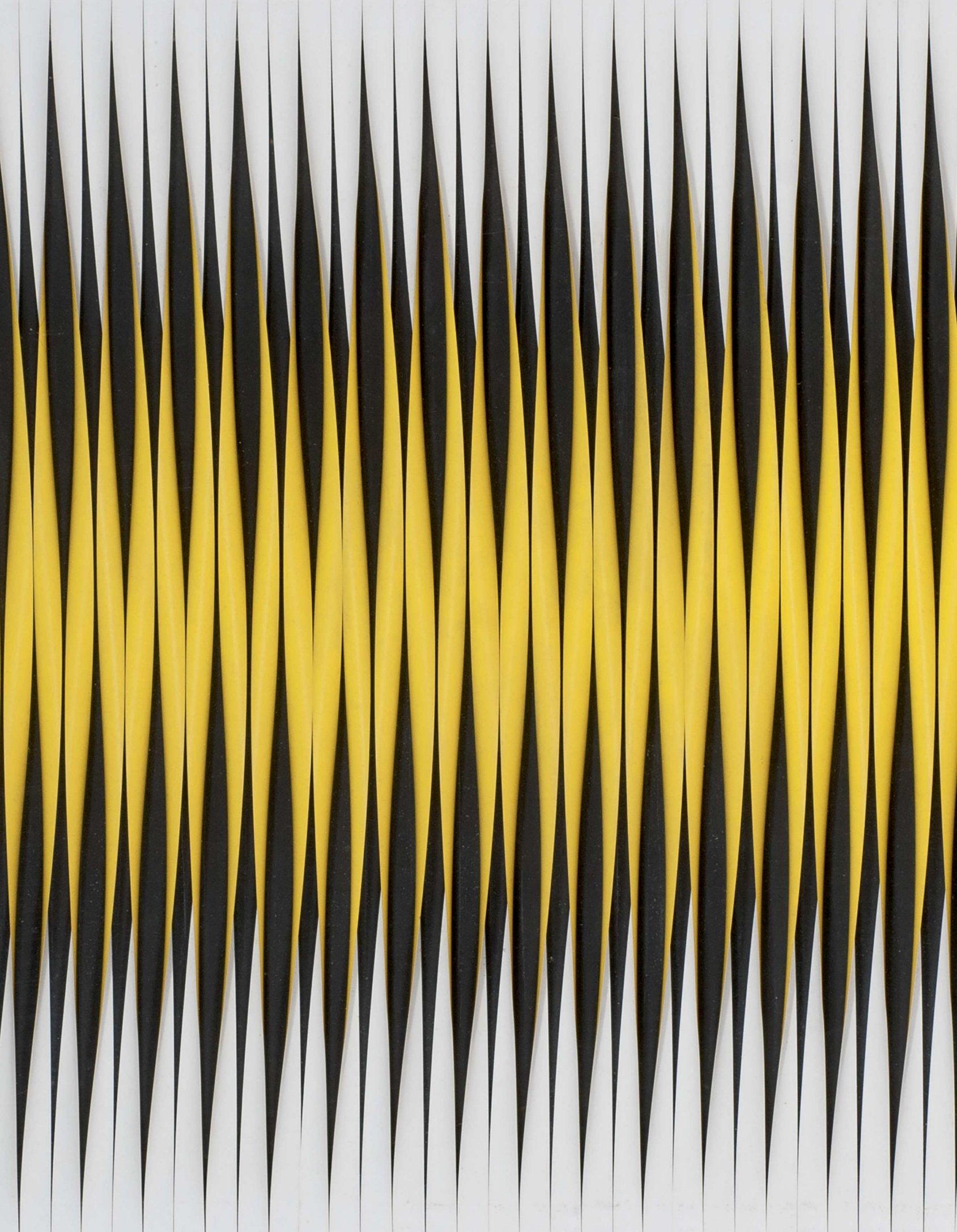
JESUS RAFAEL SOTO, *Triptych with Yellow; Triptico con amarillo*, 1973
Private Collection
Image: © Private Collection / Bridgeman Images
Artwork: © ADAGP, Paris and DACS, London 2017

IN CONTEXT

Executed in 1963, *Torsions Mobilo-Static C 54* is wholly paradigmatic of Walter Leblanc's critical search for a new dimension in painting. Vital to the birth of kinetic art in Europe, Leblanc shared the influential ZERO group's desire to challenge the limitations of two dimensional painting and its illusions of space through an exploration of colour, material, and structure. Breaking away from the popular *Art Informel* movement, Leblanc established the art collective G 58 in 1958, a group of young Belgian artists in Antwerp that rejected traditional art techniques by using unconventional materials such as cotton, plastic, yarn, sand, and glue to create dynamic surfaces.

In 1959 Leblanc began his iconic *Torsions* – the key body of work that would come to define his practice. Created from polyvinyl strips fastened onto stretchers, the *Torsions* catch and reflect light to produce exquisite effects that alternate and modify, imbued with an autonomy and life of their own through a dialogue with ambient space. Changes in lighting impart an almost distortive and vertiginous effect that borders concurrent developments in Op art as pioneered by Bridget Riley during the early 1960s. As Leblanc explained: "Giving a third dimension to the surface was a constant concern and this was achieved





by rotating the surface on itself [...] The torsion allowed me to fractionate the light in an ordered and controlled manner without having to revert to an écriture of paint like Van Gogh's brushwork" (Walter Leblanc cited in: Nicole Leblanc and Danielle Everarts de Velp-Seynaeve, *Walter Leblanc. Catalogue Raisonné*, Ghent 1997, p. 34).

Leblanc's creative use of material to alter perceptions of space and tempt the viewer to question the illusive reality of the dynamic surface chimes with key tenets of the ZERO group and correlates to the work of contemporaries, such as Enrico Castellani, Lucio Fontana, Piero Manzoni, and Jesús Rafael Soto. They shared the common goal of redefining art through an exploration of light, motion, space, and material. Notably, Leblanc's *Torsions* were exhibited alongside works by key members of the ZERO movement throughout the 1960s, including an exhibition at the Galerie Schindler in Bern in 1962; the McRoberts and Tunnard Gallery in London in 1964; the exhibition *Structures Vivantes* at the Redfern Gallery, London, in 1964; as well as the exhibition *Zéro Avant-garde* at Fontana's studio in Milan in 1965.

A skilled amateur of Jazz music, Leblanc viewed his individual works as stages of development in a succession of evolution, similar to a musical expression in which a sequence of notes, tones, and chords form the melody which the composer wants listeners to remember. *Torsions Mobilo-Static C 54* demonstrates the sophisticated fruition of Leblanc's *Torsions*, as the rhythmic oscillation of contrasting hues of black, white, and yellow explores the tension between depth and flat surface.

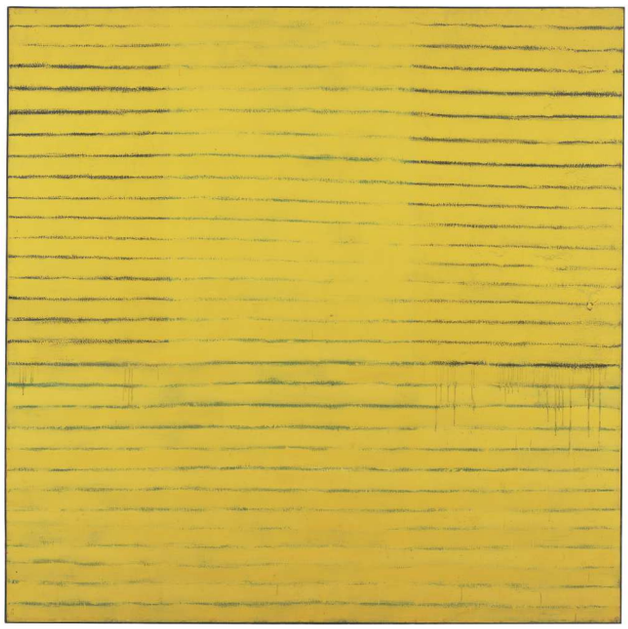


Fig. 1

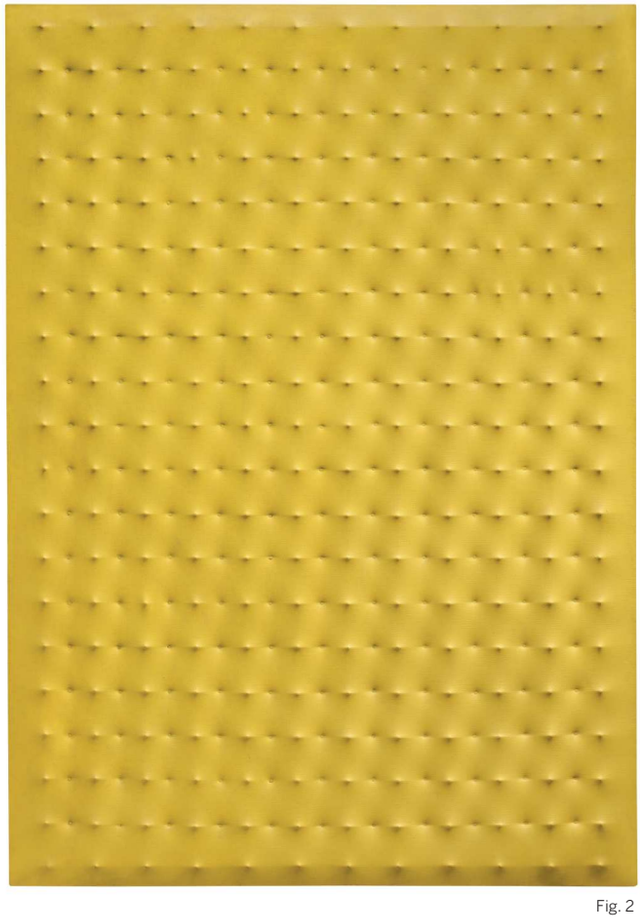


Fig. 2

Fig. 1
FRANK STELLA
Astoria, 1958
Museum of Modern Art (MoMA), New York
Image: © Digital image, The Museum of Modern Art, New York/Scala, Florence
Artwork: © Frank Stella. ARS, NY and DACS, London

Fig. 2
ENRICO CASTELLANI
Superficie gialla no. 2, 1964
Artwork: © DACS 2017

Opposite
Detail of the present work

7

ENRICO CASTELLANI

(b. 1930)

Superficie Rigata

shaped canvas
128 by 151 by 27 cm. 50⅜ by 59½ by 10⅝ in.
Executed in 1961.

This work is registered in the Archivio of the Fondazione Enrico Castellani, Milan, under the number *61-026* and is accompanied by a certificate of authenticity.

⊕ **£ 400,000-600,000**

€ 437,000-655,000 US$ 520,000-775,000

PROVENANCE

Galleria Schwarz, Milan

Primo Piano Galleria d'Arte, Rome

Private Collection, Verona

Acquired from the above by the present owner in the early 1980s

EXHIBITED

Rome, Parcheggio di Villa Borghese, *Contemporanea,* November 1973 – February 1974, p. 81, illustrated

Rome, Primo Piano Galleria d'Arte, *Azimuth*, November – December 1974, p. 5, illustrated

Ravenna, Loggetta Lombardesca, *Enrico Castellani*, June – September 1984, p. 153, (text)

LITERATURE

Exh. Cat., Milan, Studio Luca Palazzoli, *Azimuth*, 1975, n.p., illustrated

Achille Bonito Oliva and Arturo Carlo Quintavalle, *Enrico Castellani*, Parma 1976, p. 64, no. 29, illustrated

Lea Vergine, *L'arte in trincea*, Milan 1999, p. 92, illustrated

Renata Wirz and Federico Sardella, *Enrico Castellani, Catalogo ragionato, Opere 1955-2005*, Vol. II, Milan 2012, p. 329, no. 77, illustrated

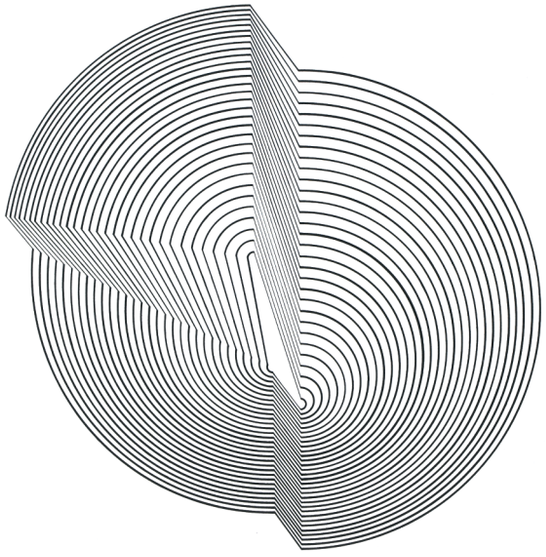


Fig. 1
BRIDGET RILEY, *Interrupted circle*, 1963
Artwork: © Bridget Riley 2017. All rights reserved.

"Only the possession of an elementary entity, a line, an indefinitely repeatable rhythm or monochrome surface is necessary to give the works the concreteness of the infinite and subject them to the influence of time, the only conceivable dimension, yardstick and justification of our spiritual need."

ENRICO CASTELLANI

'Continuitá e nuovo', Azimuth, Milan, No. 2, 1960, n.p.

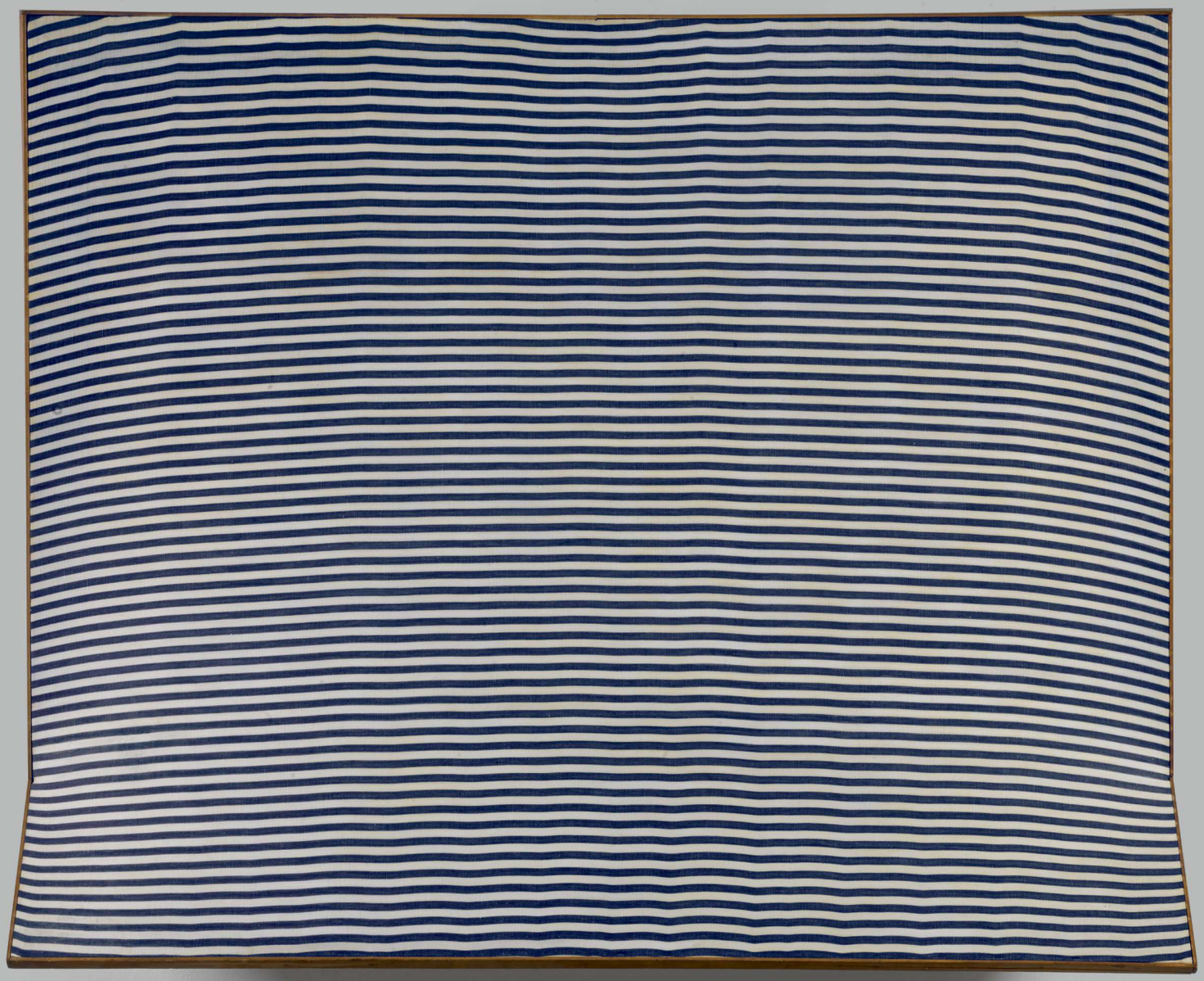


Fig. 2

In Context
Superficie Rigata

Fig. 2
DONALD JUDD
Untitled (Progression), 1979
Museum of Modern Art (MoMA), New York
Image: © Digital image, The Museum of Modern Art, New York/Scala, Florence
Artwork: © Judd Foundation/ARS, NY and DACS, London 2017

Opposite:
Enrico Castellani in his studio in the 60s
Image: © Archivio of the Fondazione Enrico Castellani, Milano
Artwork: © DACS 2017

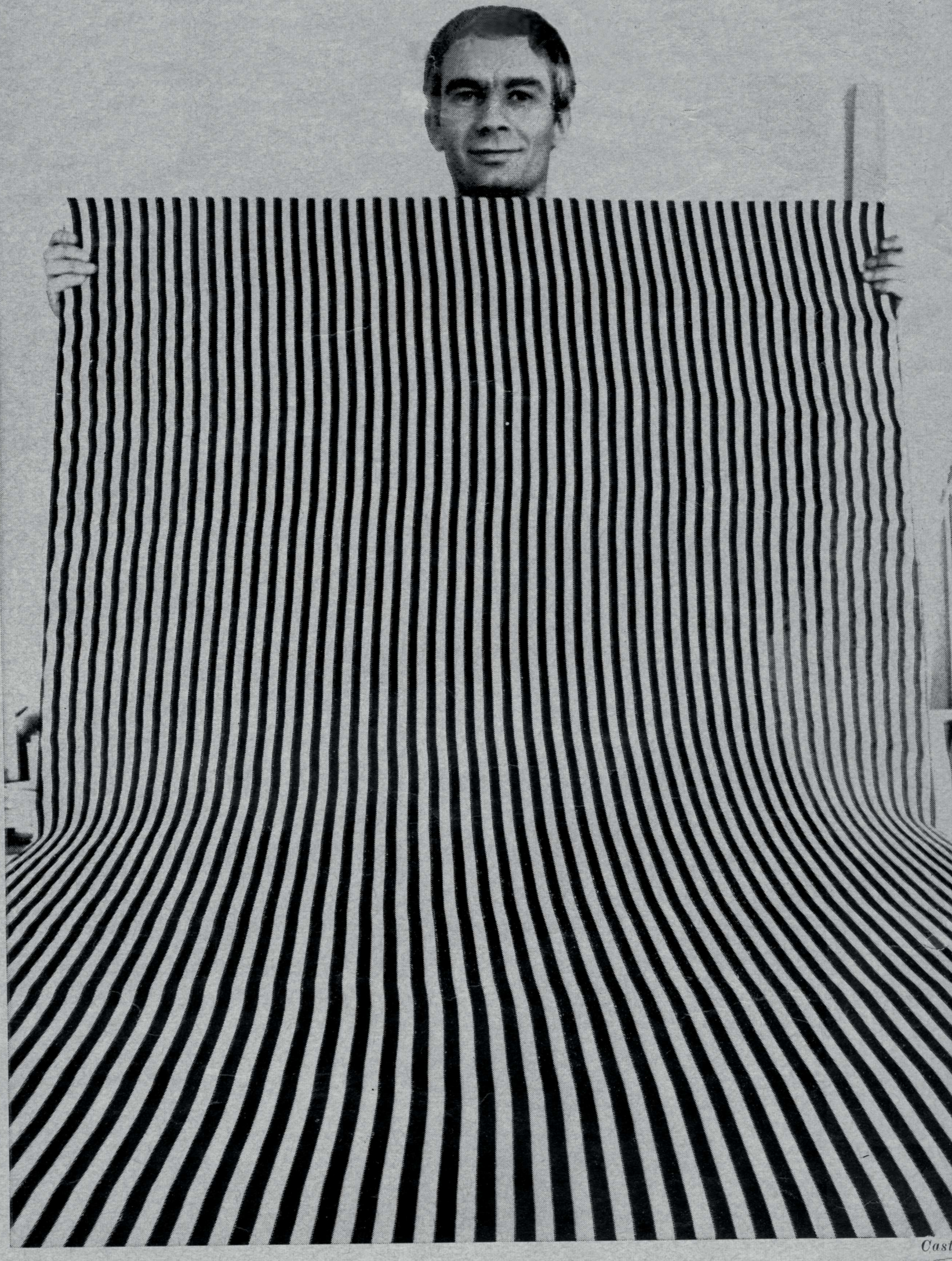
Untitled (Superficie Rigata) is an exquisite paradigm of minimal aesthetics. Executed in 1961, it belongs to Enrico Castellani's acclaimed series of shaped canvases also known as his *Superficie*. Extremely rare within this celebrated body of work, it is one of only seven striped works, of which only two (including the present work) have horizontal stripes; the other one is slightly smaller than the present work and is housed in the Collection Prada, Milan.

A horizontal pattern of dark blue and white lines define the surface of *Untitled (Superficie Rigata)*. The overall effect is one of inexorable rhythmic vibration that verges on the vertiginous, as though the sharply depicted lines of blue and white are struggling to escape the confines of the compositional edge. In its illusory effects of movement and two toned colour palette, *Untitled (Superficie Rigata)* bears reference to the hypnotic works of the pioneer of Op art Bridget Riley. The concave shaped lower half of the canvas accentuates the impression of movement as the repeated lines appear to regress into infinity. In this manner, the correspondence of the canvas and the rows of thin regular lines implies an artwork that, although limited by its own physicality, has the potential for the limitless, and thus harbours the possibility of endless extension. *Untitled* (*Superficie Rigata)* is also remarkable for its distinctive format: shaped canvases are a rarity within Castellani's oeuvre. Projecting out from the wall with an almost sculptural force, the protruding sides of the present work further intensify the effect of strobing movement. The two-toned chromatic pairing within *Superficie Rigata* enables the unique of geometric form to be displayed to magnificent effect, whilst reinforcing the powerful dynamism of the composition.

Chiming with Donald Judd's mature work some years later, Castellani invites the viewer not only to scrutinise the space of the work of art itself, but also the ambient space of its surrounding environment.

In liberating the work from superfluous modes of representation Castellani's self-referential and autonomous canvases associate themselves with philosophical dialogues on space and time. Castellani notes: "only the possession of an elementary entity, a line, an indefinitely repeatable rhythm or monochrome surface is necessary to give the works the concreteness of the infinite and subject them to the influence of time, the only conceivable dimension, yardstick and justification of our spiritual need" (Enrico Castellani, 'Continuitá e nuovo', *Azimuth*, Milan, No. 2, 1960, n.p.). In this sense, the examination of the fundamentals of aesthetics becomes an exploration of unadulterated concepts which are manifested, not in image, but in the existence of the work as an objective entity – it is "reduced to the semanticity of its own language" (Enrico Castellani cited in: Germano Clement, *Enrico Castellani 1958-1970*, Milan 2001, p. 43). These conceptual and aesthetic convictions aligned Castellani with the influential ZERO movement's collective ambitions of "freeing art from every form of narrative or subjective pictorial expression in order to achieve a purification" (Bruno Corà, 'Enrico Castellani: Art with the Semantic Value of Language', in: Renata Wirz and Federico Sardella, *Enrico Castellani, Catalogo Ragionato,* Vol. I, Milan 2012, p. 13).

Untitled (Superficie Rigata) consummately embodies this tension between immateriality, space, and art as object that would come to set the tone for *Arte Povera* from the mid-1960s and set the pace for Minimalism in America during the 1970s.



Cast

8

JOSEF ALBERS

(1888 - 1976)

Study to Homage to the Square: Green Opening

signed with the artist's monogram and dated *58*; signed, titled, dated *1958* and variously inscribed on the reverse
oil on masonite
50.8 by 50.8 cm. 20 by 20 in.

This work will be included in the *Catalogue Raisonné of Paintings by Josef Albers* currently being prepared by the Josef and Anni Albers Foundation, and is registered under *JAAF 1958.1.96*. The work is accompanied by a certificate of authenticity.

£ 400,000-600,000

€ 437,000-655,000 US$ 520,000-775,000

PROVENANCE

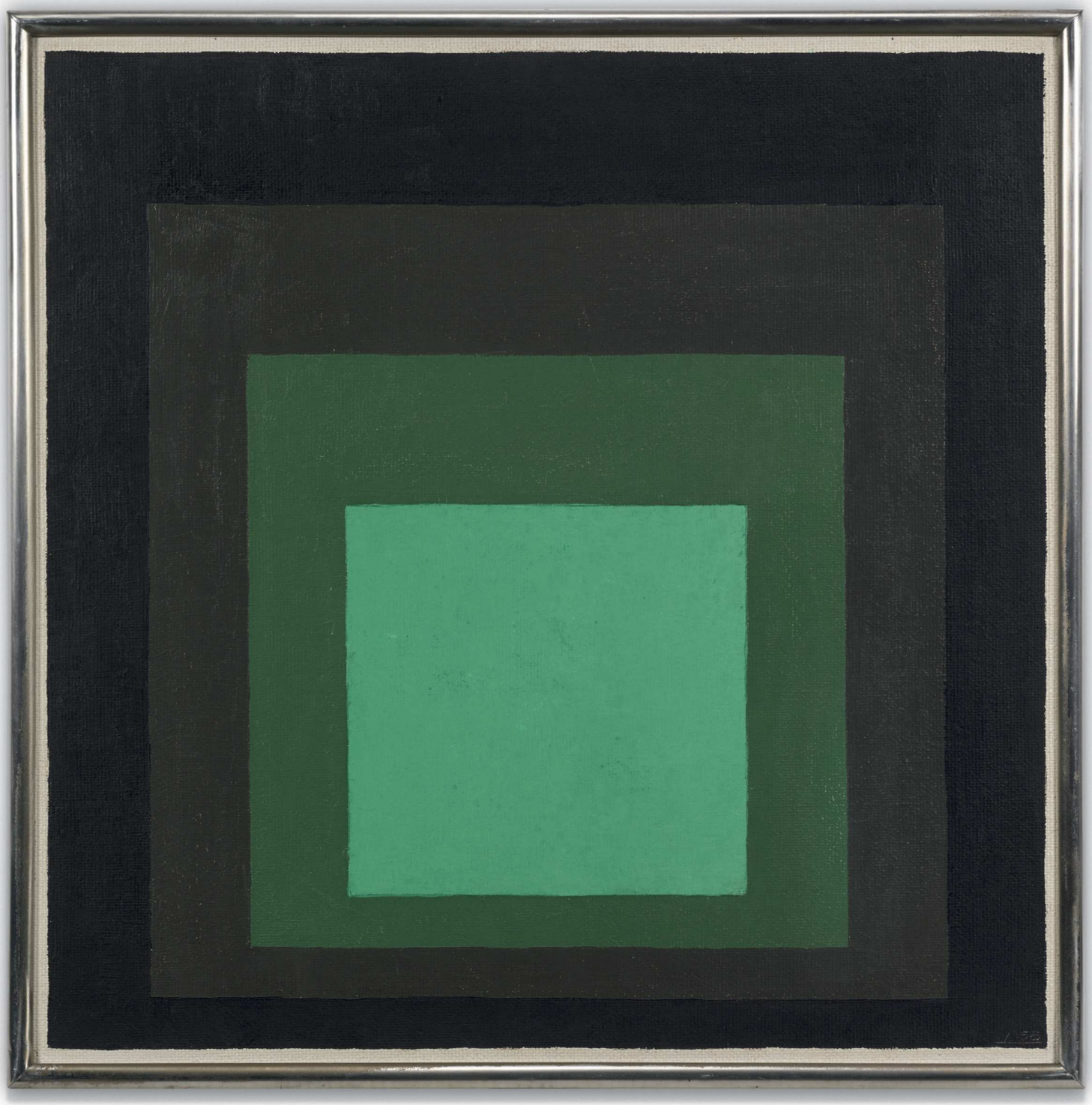
Private Collection, Paris

Private Collection, London

IN CONTEXT

Study to Homage to the Square: Green Opening is a superlative example of one of the most iconic and instantly recognisable series of the Twentieth Century. Crisply executed in a suite of cool greens and dark greys, this work serves as superb proof for Albers' theory that colour does not exist by itself but only in dialogue with other colours. In his own words: "We are able to hear a single tone. But we almost never (that is without special devices) able to see a single colour unconnected and unrelated to other colours. Colours present themselves in continuous flux, constantly related to changing neighbours and changing conditions" (Josef Albers, *Interaction of Color*, New Haven 1971, p. 5).

As a theorist, professor, and artist, Josef Albers' contribution to the avant-garde in America and Europe, cannot be overstated. Having previously played a decisive role in the development of the Bauhaus, in 1933 he became head of the painting program at Black Mountain College. Here he taught artists like Cy Twombly and Robert Rauschenberg, each of whom would come to play a decisive role in the development of Italy's school of post-war and contemporary art; Twombly through his years spent in Rome, and Rauschenberg through his close relationships of mutual influence with artists like Alberto Burri and Piero Manzoni. Perhaps even more pertinently, from 1949 onwards, Albers was engaged in the *Homage to the Square* series, of



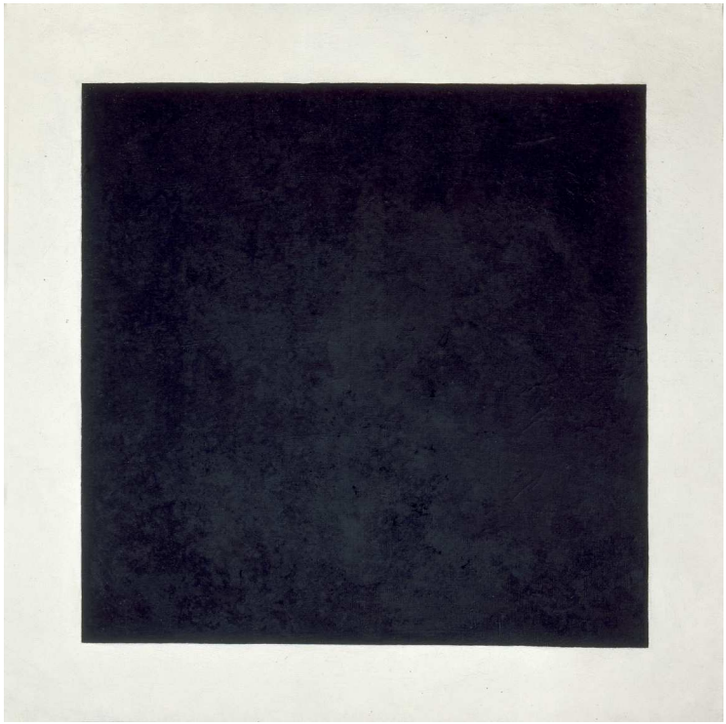


Fig. 1

Fig. 2

which the present work is a worthy exemplar. These works were some of the earliest and most sincere attempts to explore artistic notions of colour through monochrome passages deployed in flat juxtaposition. They are amongst the most influential paintings of the post-war period, inspiring a cohort of the most important artists of the 1960s and 1970s and, in 1971, serving to make Albers the first living artist to be afforded a retrospective at the Metropolitan Museum of Art. In Italian terms, Albers' essays on colour provided the fertile ground from which such artists like Lucio Fontana, Alberto Burri, Enrico Castellani, and Ettore Spaletti could grow. Each of these artists' oeuvre was fundamentally engaged with the optical effects of chromatic contrast; each of them built upon the theorems and proofs expounded through Albers' paradigm-shifting praxis.

As part of the *Homage to the Square* series, the present work is the product of a meticulous painterly and geometric process. Ranging in size from 16 by 16 inches to 48 by 48 inches, the paintings employ four possible variations on a rigid concentric schema; the first formal configuration contains four squares while the remaining three compositional types contain three squares in different arrangements. In executing his works according to these arrangements, Albers was at pains to completely deny the physical characteristics of oil-paint. He applied his pigment in smooth homogenous layers using a palette knife, and used Masonite as his ground, so as to create a completely smooth surface. All of these measures were undertaken so as to give his viewer a totally unmediated and undistracted appreciation of the colour palette that Albers had chosen. Works from Albers' *Homage to the Square* series are sensuous and mesmeric, but above all they are purposive. In each example of the series, Albers set out to prove that our perception of colour is subjective, transient, and malleable, by manipulating our interpretations using a virtuosic array of chromatic contrasts and combinations. The legacy of his work as artist, teacher, and theorist resounded through the Twentieth Century, resonating in particular with Italian artists, who built on his revolutionary colour theory to produce their own extraordinary avant-garde.

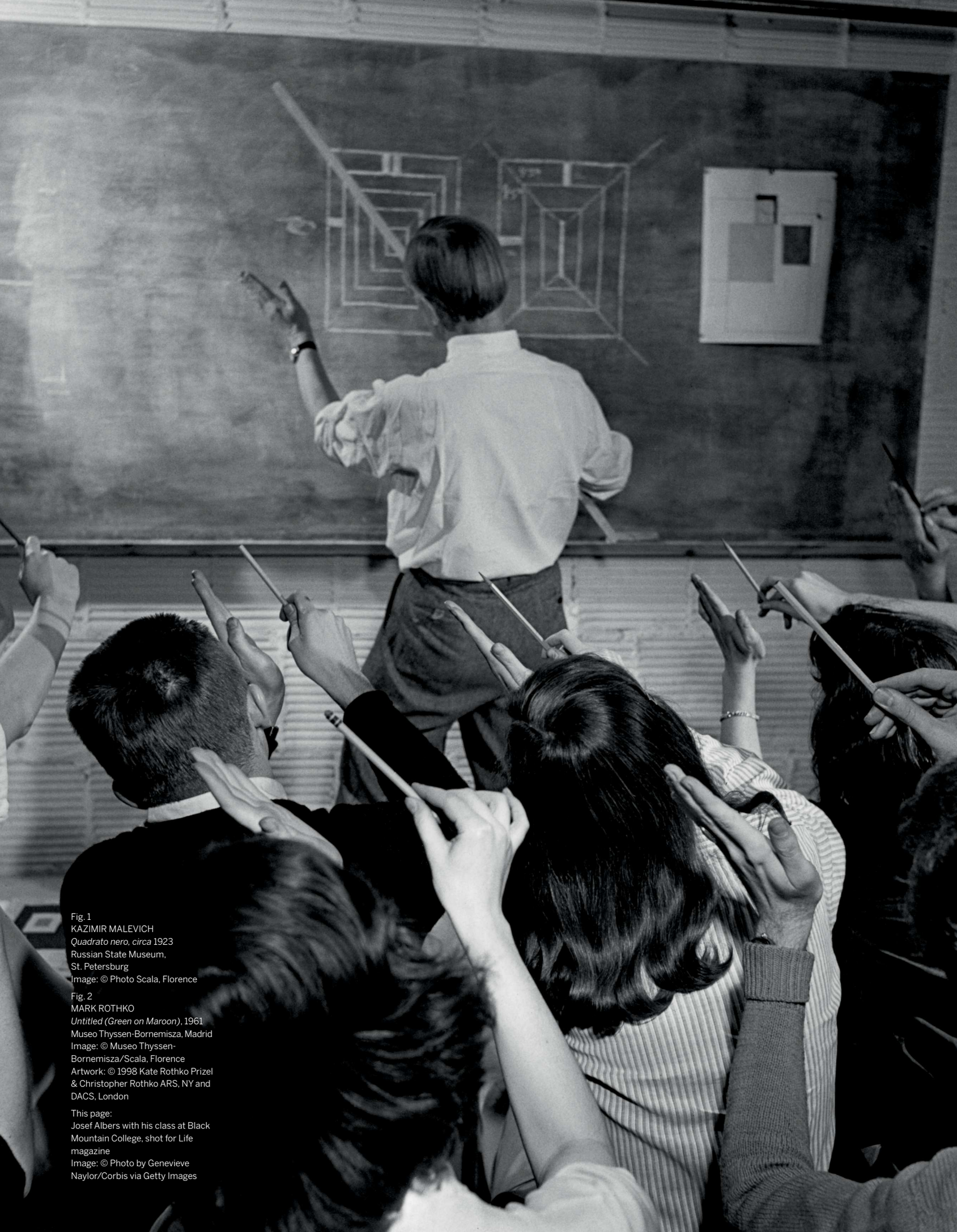


Fig. 1
KAZIMIR MALEVICH
Quadrato nero, circa 1923
Russian State Museum,
St. Petersburg
Image: © Photo Scala, Florence

Fig. 2
MARK ROTHKO
Untitled (Green on Maroon), 1961
Museo Thyssen-Bornemisza, Madrid
Image: © Museo Thyssen-Bornemisza/Scala, Florence
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London

This page:
Josef Albers with his class at Black Mountain College, shot for Life magazine
Image: © Photo by Genevieve Naylor/Corbis via Getty Images

9

LUCIO FONTANA

(1899 - 1968)

Concetto Spaziale

signed; signed and titled on the reverse
oil on canvas
100 by 81 cm. 39⅜ by 31⅞ in.
Executed in 1960.

⊕ **£ 600,000-800,000**

€ 655,000-875,000 US$ 775,000-1,040,000

PROVENANCE

Galerie Stadler, Paris

Galerie Aronowitsch, Stockholm

Acquired from the above by the previous owner

Thence by descent to the present owner

EXHIBITED

Turin, International Centre of Aesthetic Research, *Fontana, spazi dell'arch. Nanda Vigo*, February – March 1962

LITERATURE

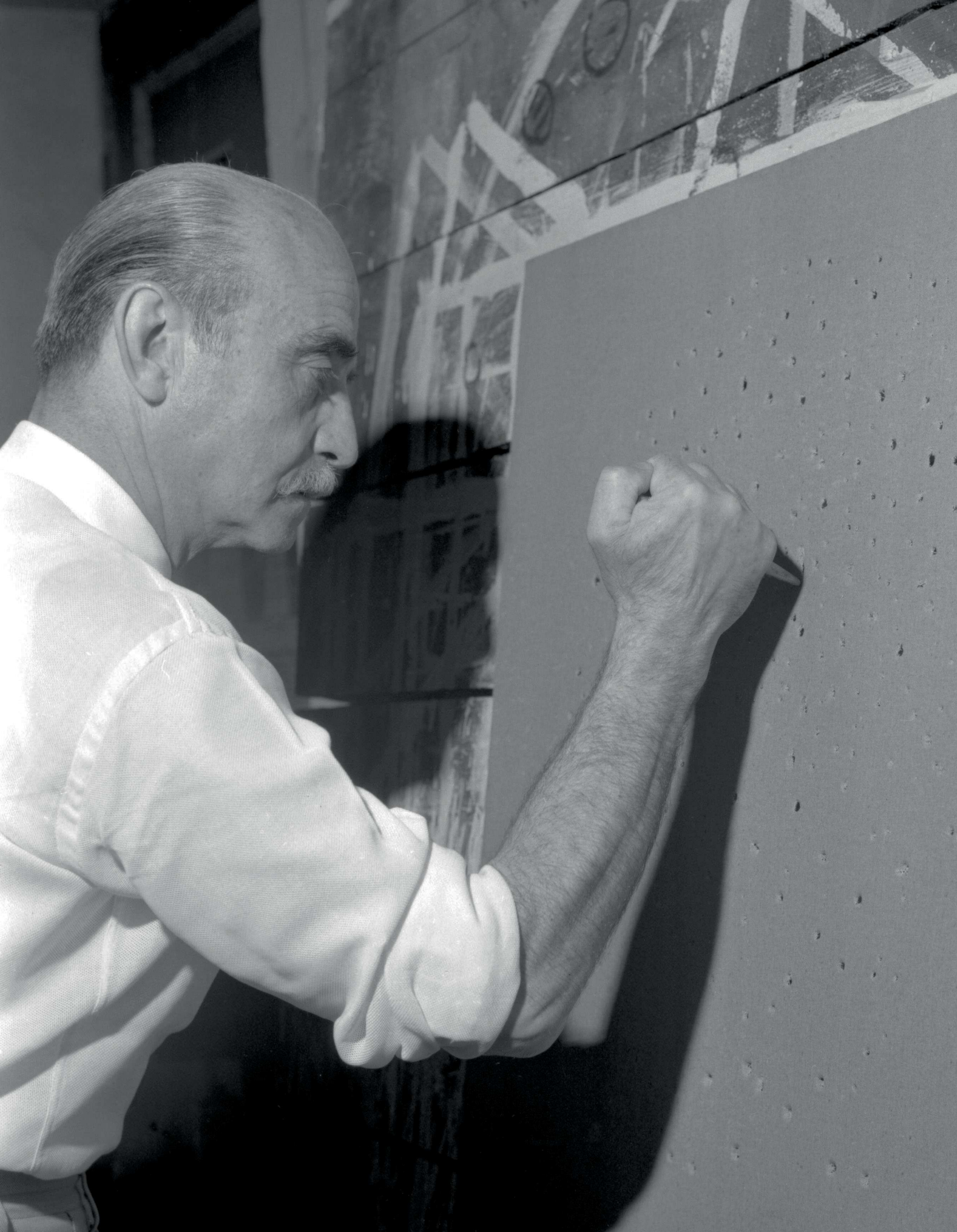
Enrico Crispolti, *Fontana, Catalogo generale*, Vol. I, Milan 1986, p. 263, no. 60 O 70, illustrated

Enrico Crispolti, *Lucio Fontana, Catalogo ragionato di sculture, dipinti, ambientazioni*, Vol. I, Milan 2006, p. 427, no. 60 O 70, illustrated

"The discovery of the cosmos is that of a new dimension, it is the infinite: thus I pierce this canvas, which is the basis of all arts and I have created an infinite dimension, an x which for me is the basis for all contemporary art."

LUCIO FONTANA

Cited in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Lucio Fontana, Venice/ New York*, 2006, p. 19.



In Context
Concetto Spaziale

Fig. 1

Lucio Fontana, the master of Spatialism, pioneered a practice fundamentally driven by the promethean ascent of mankind's technological evolution. Taking on the mantle and expanding the aims of Futurism, Fontana propelled artistic creation into the fourth dimension of space/time to herald the end of an old pictorial order. Indeed, by the time of the creation of this sumptuous *Concetto Spaziale* at the beginning of the 1960s, superpower politics were utterly consumed by the race for space. Herein, this painting, which belongs to Fontana's formative series of *Olii,* posits a new form of artistic expression that philosophically responds to man's technological liberation from the earth.

Utilising the ovoid shape that characterised many of his early oil paintings from that period and that culminated in the iconic *Fine di Dio* series of 1963, *Concetto Spaziale* assimilates the most important motifs of Fontana's career – the egg, the sun, the puncture. A unique amalgamation of texture and pigment coalesce to produce a radiant two-toned surface. The central expanse of pure white paint is violated with streaks of jabbed holes that range in size from pinpricks to small slits. Contained by the enigmatic ovoid perimeter, poignantly described by Fontana as "the path of man in space, his dismay and horror of going astray", they recall distant solar constellations and the tantalising promise of a new dimension (Lucio Fontana cited in: Barbara Hess, *Lucio Fontana, 1899-1968: A New Fact In Sculpture*, Cologne 2006, p. 68).

Having broadcast his theory of Spatialism in five manifestos between 1946 and 1952, Fontana was to forge unthinkable advancements in artistic ideology, seeking to create a new age of Spatialist art that engaged technology and found expression for a fourth dimension and Infinity. Having been almost exclusively a sculptor until his forties, his oeuvre consistently referenced an artwork's material properties. Fontana's inquiry into the indeterminate zone between painting and sculpture was rooted in his abstract and figurative sculpture of the 1930s, which tested the gap between solid and void both by carving marks out of material and by creating freestanding marks in space. Even at this early stage Fontana evinced a disregard for traditional techniques and an interest in infinite space that would be significantly developed through painting. In the Natura cycle of imperfectly shaped terracotta spheres (1959-60) deep gashes suggest orifices and geographical fault lines, further freeing the artist from the constraints of two-dimensionality. In *Concetto Spaziale* Fontana dissects the very concept of painting, undermining forever the flat picture plane. As Fontana declared in his last recorded interview: "I make a hole in a canvas in order to leave behind the old pictorial formulae, the painting and the traditional view of art and I escape, symbolically, but also materially, from the prison of the flat surface" (Lucio Fontana in conversation with Tommaso Trini, 19 July 1968 in: Exh. Cat., Amsterdam, Stedelijk Museum; London, Whitechapel Art Gallery, *Lucio Fontana*, 1988, p. 34).

Fig. 1
YVES KLEIN
Untitled (fire-color painting), 1962
Museum of Modern Art (MoMA), New York
Image: © Digital image, The Museum of Modern Art, New York/Scala, Florence
Artwork: © The Estate of Yves Klein c/o DACS, London 2017

Opposite:
Lucio Fontana in his studio, Milan, 1960
Image: © Photo Giancolombo
Artwork: © Lucio Fontana/SIAE/DACS, London 2017

10

GIORGIO MORANDI

(1890 - 1964)

Natura morta

signed *Morandi* (lower left)
oil on canvas
40 by 50cm.,15¾ by 19¾in.
Painted in 1952.

⊕ **£ 700,000-1,000,000**
€ 765,000-1,100,000 US$ 905,000-1,290,000

PROVENANCE

Galleria del Milione, Milan

Galleria La Bussola, Turin

Private Collection, Turin (acquired from the above in the late 1960s)

Thence by descent to the present owner

LITERATURE

Lamberto Vitali, *Morandi. Catalogo generale. Volume secondo 1948/1964*, Milan, 1983, no. 822, illustrated n.p.

Morandi ultimo. Nature morte 1950-1964 (exhibition catalogue), Galleria dello Scudo, Verona, 1997-98, illustrated p. 134

IN CONTEXT

Profound and mesmeric in its clarity of composition, *Natura Morta* forms part of Giorgio Morandi's lifelong investigation into the potential of the still-life genre. Following the development of key themes in his paintings during the war years, in the early 1950s Morandi continued working towards a heightened simplicity and purity of form. His search for new compositional variations remained of central importance and he began working groups of objects into compact, often flattened and centralised, formations rendered in a lighter palette, as illustrated by the present work. The composition is here anchored by the presence of a warm yellow cloth which serves to lend a particular resonance to the overall image, contrasting with the geometric rigidity of the porcelain vessels to either side.

From an early stage of his career, Morandi was inspired by the great Quattrocento masters: Masaccio, Paolo Uccello and Piero della Francesca. The simple, coherent structure of their fresco paintings, together with the almost sculptural rendering of volume, exerted a significant influence on his painterly style. Morandi fused these influences with lessons learned from the father of modern "Classicism," Cézanne, whose works exhibit the same compositional rigour and highly considered nature. However, in spite of his introspective character and very sheltered, almost reclusive, lifestyle – Morandi spent his whole life in Bologna, only crossing the Italian border twice, even then only a few miles into Switzerland - his artistic legacy has been extraordinarily wide-reaching, with many important contemporary artists citing his nuanced, timeless paintings as an influence. To regard Morandi as merely a painter of still-life is to overlook the spiritual and meditative qualities that he was able to evoke through this genre, and which has often led his work to be interpreted within the context of the

Fig. 1

Fig. 1
GIORGIO MORANDI
Natura morta, 1952, oil on canvas, Bologna, Museo Morandi
© Istituzione Bologna Musei | Museo Morandi/DACS 2017

Fig. 2 (opposite)
Giorgio Morandi in his studio in 1964. Image: Photo Ugo Mulas
© Ugo Mulas Heirs. All rights reserved

great abstract artists of the twentieth century, including Mark Rothko, Ben Nicholson, and Piet Mondrian. All four of these artists shared a remarkable artistic rigour, recognising the importance of a profound exploration of colour and form in order to draw out essential truths about the world around us and the way we interact with it.

Justifying his decision to remain loyal to representational depiction, Morandi explained: 'I believe that nothing can be more abstract, more unreal, than what we actually see' (quoted in, Paul Overy, 'Morandi', in *The Financial Times*, 9th December 1970). The spiritual, almost philosophical aspect of Morandi's work, is in part due to the way in which he disrupts our usual sense of time, as Marilena Pasquali writes: 'time in Morandi is a primary, ineluctable dimension: it is duration, first and foremost, and then invention, gamble, daring. In the reality of phenomena, he seeks the lasting, the unchanging, the illusion of an immobile time. Change, continuous and unstoppable, is in him knowingly as he reflects himself in the object in his studio, making them each time different because it is he, instant by instant, who is different and thus sees what is in front of him with new eyes' (M. Pasquali in *Giorgio Morandi, Through Light* (exhibition catalogue), Imago Art Gallery, London, 2009, p. 22).

Perhaps the most immediate and recognisable characteristic of Morandi's work is his recurring subject matter. The bottles, bowls and pitchers which populate his paintings hold little personal significance; rather, they are objects of meditation through which Morandi sought to resolve the composition, giving form to the artist's conception. Morandi's dedication and commitment to such a limited subject matter gives his *œuvre* a sincerity and gravity, introducing us to a mesmerising world where silence reigns and time is suspended. There is an overwhelming universality to his work: these bottles, pitchers and jars are containers that have been used since time began. Within his still-lifes, Morandi succeeds in imbuing the seemingly quotidian with a suggestion of profundity, a concept expressed to superb effect within the present work.

11

FAUSTO MELOTTI

(1901 - 1986)

La Piuma

signed
brass
140 by 50 by 36 cm. 55⅛ by 19⅝ by 14⅛ in.
Executed in 1973.

This work is registered in the Archive of the Foundation Fausto Melotti, Milan, under the number *1973 57* and is accompanied by a certificate of authenticity.

⊕ **£ 220,000-280,000**
€ 240,000-306,000 US$ 284,000-361,000

PROVENANCE

Private Collection, Milan

Galleria dello Scudo, Verona

Acquired from the above by the present owner *circa* 1999

EXHIBITED

Bologna, Forni Scultura, *Fausto Melotti. Opere dal 1944 al 1986. Sculture, bassorilievi e carte*, April – June 1995, p. 39, illustrated in colour

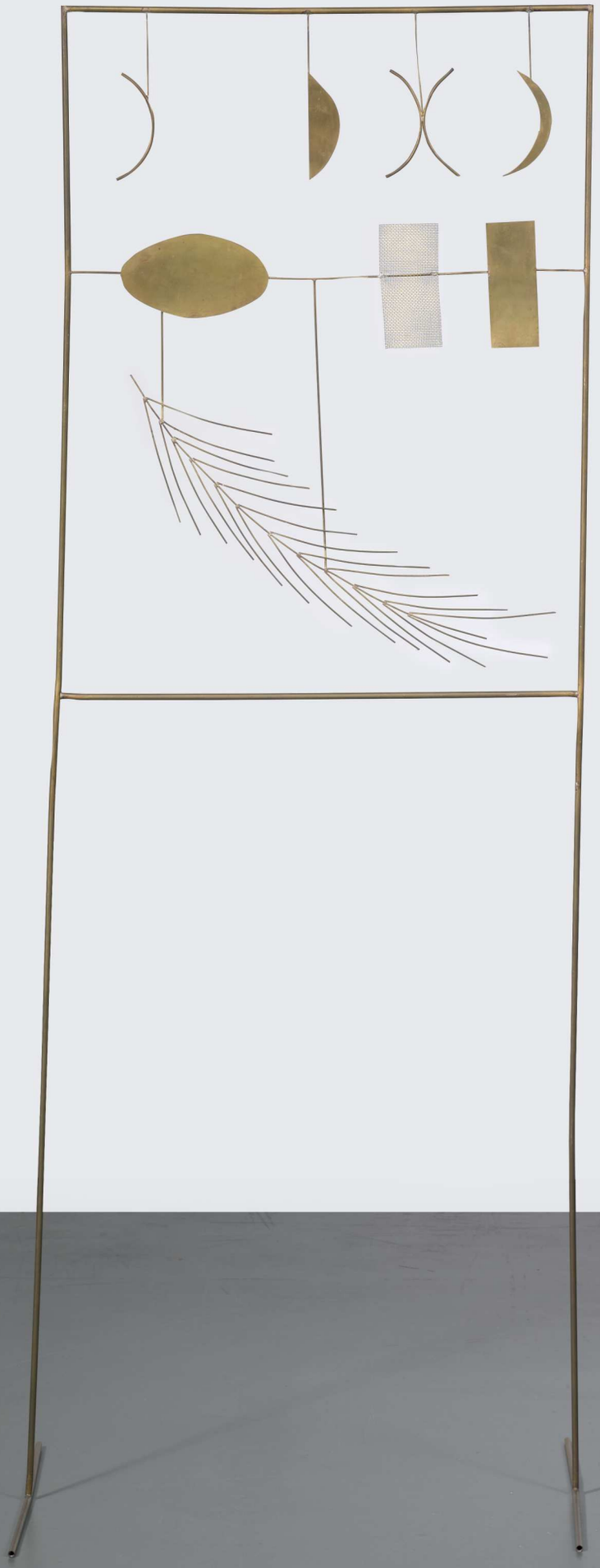
Zurich, Galerie Lawrence Rubin, *Fausto Melotti und Lucio Fontana*, February – March 1996

Lucca, Baluardo San Regolo, *La linea non figurativa delle Collezioni Lucchesi: 60 opere anni '50-'70*, September – October 2001, n.p., no. 1, illustrated in colour

LITERATURE

Germano Celant, *Melotti, Catalogo generale, Sculture 1973-1986 e Bassorilievi*, Vol. II, Milan 1994, p. 369, no. 1973 57, illustrated

ALEXANDER CALDER, *Untitled, circa* 1942
Artwork: © 2017 Calder Foundation, New York/DACS London



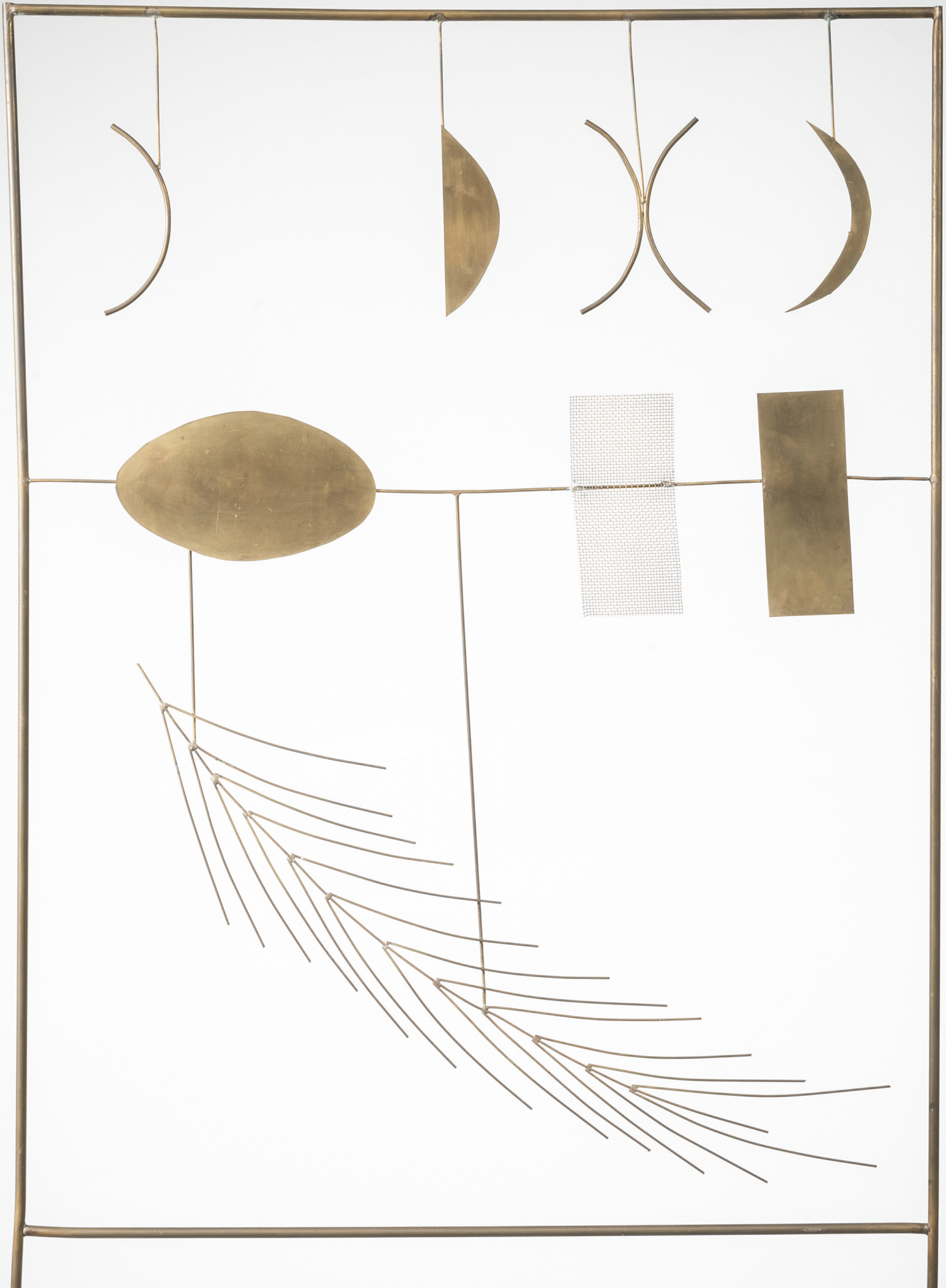


Fig. 1
WASSILY KANDINSKY
Deutliche Verbindung (Clear Connection), 1925

Fig. 2
PAUL KLEE
Small picture of fir trees, 1922
Öffentliche Kunstsammlung, Basel
Image: © Öffentliche Kunstsammlung, Basel, Switzerland / Gift of Richard Doetsch-Benziger / Bridgeman Images

Opposite:
Detail of the present work

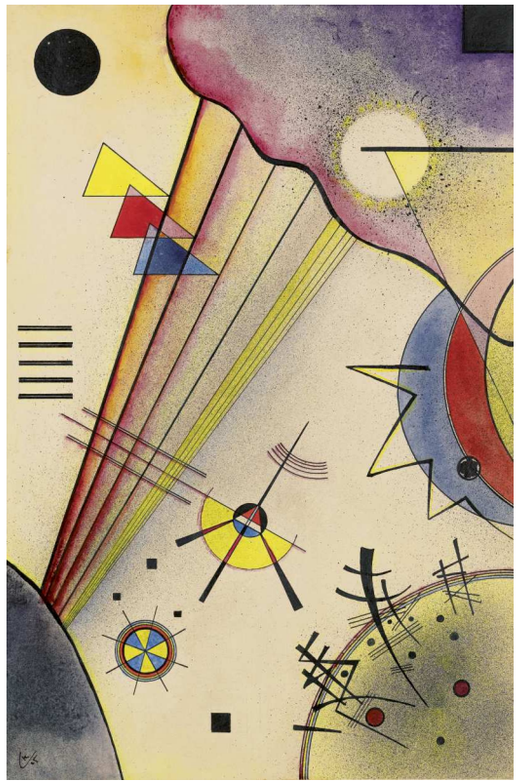


Fig. 1

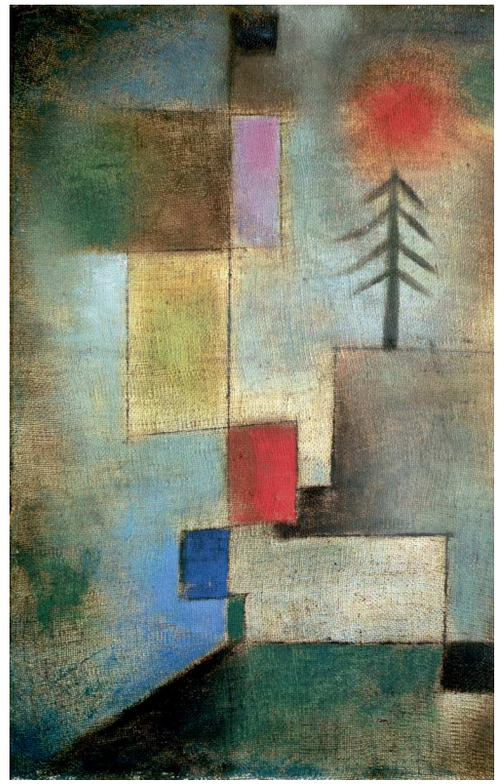


Fig. 2

In Context
La Piuma

"In creation, culture is in balance with the revelations of the unconscious."

FAUSTO MELOTTI

Cited in: Exh. Cat., New York, Acquavella Galleries, *Fausto Melotti*, 2008, p. 41.

Graceful, emotive and enchantingly lyrical, *La Piuma* (The Feather) from 1973 is a poignant example of Fausto Melotti's mature oeuvre. Eight weightless ideograms oscillate like a theatre of swaying bodies inside a thin freestanding metal frame. The geometric elements – rectangles and lunar silhouettes, simulating a waxing and waning crescent – hang in perfect equilibrium alongside a delicate feather that dominates the centre of the composition. Through the motif of the feather, Melotti imbued the work with symbolic gravitas, exploring profound emotional experiences through a universally accessible language. In Native American culture the feather is a symbol of celestial wisdom, while in Christianity, it is an emblem of virtues, such as charity, hope and faith. Looking towards the ancient Greeks, as well as Piero della Francesca and Johann Sebastian Bach for inspiration, the basis of Melotti's work rest on a rigorous exercise of order and harmony. Nevertheless, there is a profoundly intuitive character to his sculpture, born from the belief that art was an intrinsic result of the subconscious. He explained: "In creation, culture is in balance with the revelations of the unconscious" (Fausto Melotti cited in: Exh. Cat., New York, Acquavella Galleries, *Fausto Melotti*, 2008, p. 41). A melodious work of art, in which gentle fluctuations of wind move the intricate symmetrical shapes, *La Piuma* is a beautiful paradigm of the two key tenants of Melotti's practice: geometrical rigour and the elusive subconscious.

The whimsy materiality of Melotti's seemingly weightless sculptures is a formal resolution of his explorations into new conceptions of spatial understanding and material innovation. The paradoxes of movement and immobility, rigidity and flexibility, solidity and weightlessness, are utilised as a means of challenging traditional formations of the sculptural medium. In their lightness Melotti's delicate forms recall the iconic mobiles of Alexander Calder. Despite working on different continents, the artists employed an analogous sculptural language and imbued the traditionally solid medium of metal with a light expressiveness. Both originally trained in engineering and turned towards music, as well as the Surrealists and Constructivists for inspiration. The magic and genius of both artists lies in their ability to coalesce all of these influences to create dynamic and truly beautiful works of art.

A striking paradigm of Melotti's revered ingenuity and formal dexterity, *La Piuma (The Feather)* displays a measured combination of stillness and movement. Its poised equilibrium of shapes and voids engenders a unique dialogue with the symbolic value of form in space.

UGO MULAS COLLECTION
SELECTED WORKS

PHOTOGRAPHING ARTISTS
UGO MULAS

LOTS 12–17

If I start talking about my relationships with artists, I could start today and wouldn't finish for a long time, and every time I would say different and contradictory things.

I have lived with artists for many years and have loved many of them independently from their work. Obviously, these friendships were always based on mutual respect and appreciation; at times I have seen in the artists the realization of an ideal of life that I have always dreamed of [...]

Why did I choose young artists, and in general mostly younger artists? Because few artists have had the strength and the chance to renew themselves over the years [...]

When I saw the Pop show at the Biennale I couldn't miss the opportunity. I felt that this was my chance, either I could embrace it or I would never have an opportunity like that again. So, with some sacrifices, I left for New York, where I met Leo Castelli, who helped me by showing great faith in me, and who gave me the confidence to introduce myself to these artists.

I was always fascinated with young artists in Italy. My closest friends where artists who used to go out at the Giamaica bar, as well as young artists from Rome and Turin. I wouldn't want to give names, as I wouldn't want to forget anyone who I admire and respect (but here are a few that immediately spring to mind: Pomodoro, Castellani, Manzoni, Paolini, Fabro, Agnetti, Pistoletto, Kounellis, Schifano, Adami). [...]

What I would like to say is that as I was never part of a particular group (...) I always went to young artists from various groups that seemed most interesting; this also led me to have a certain confidentiality. You have to be very flexible to be a photographer. You must learn to stay with people that are very different from you, and you too must be so distinguished. You must have a somewhat passive temperament and be someone who does not create conflict but rather tries to diffuse it. Above all I wanted to be a listener, someone who observed, rather than being part of the discussion, because taking a position meant being against one of them and I didn't want to do that.

Ugo Mulas cited in: C. Quintavalle, *Conversazioni con Ugo Mulas*, Milano 1973

Ugo Mulas, Autoritratto per Lee Friedlander, 1971
Image: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved

"The truth is that for many years I would go around taking photos of artists, the secret drive came from the idea and the expectation that through art and painters I could grab hold of something that was not merely painting but the understanding of myself."

UGO MULAS

UGO MULAS

TEXT BY NINI MULAS

Unlike Cartier-Bresson, Ugo Mulas disliked chasing the 'unrepeatable moment'. He preferred to patiently construct an archive, create books, and records. With his photographs he documented an epoch, and even though we only know a small part of his archive, his fame is sufficient to keep that era alive. We can now ask ourselves if and how the photographer himself played a leading role in the art world he lived in.

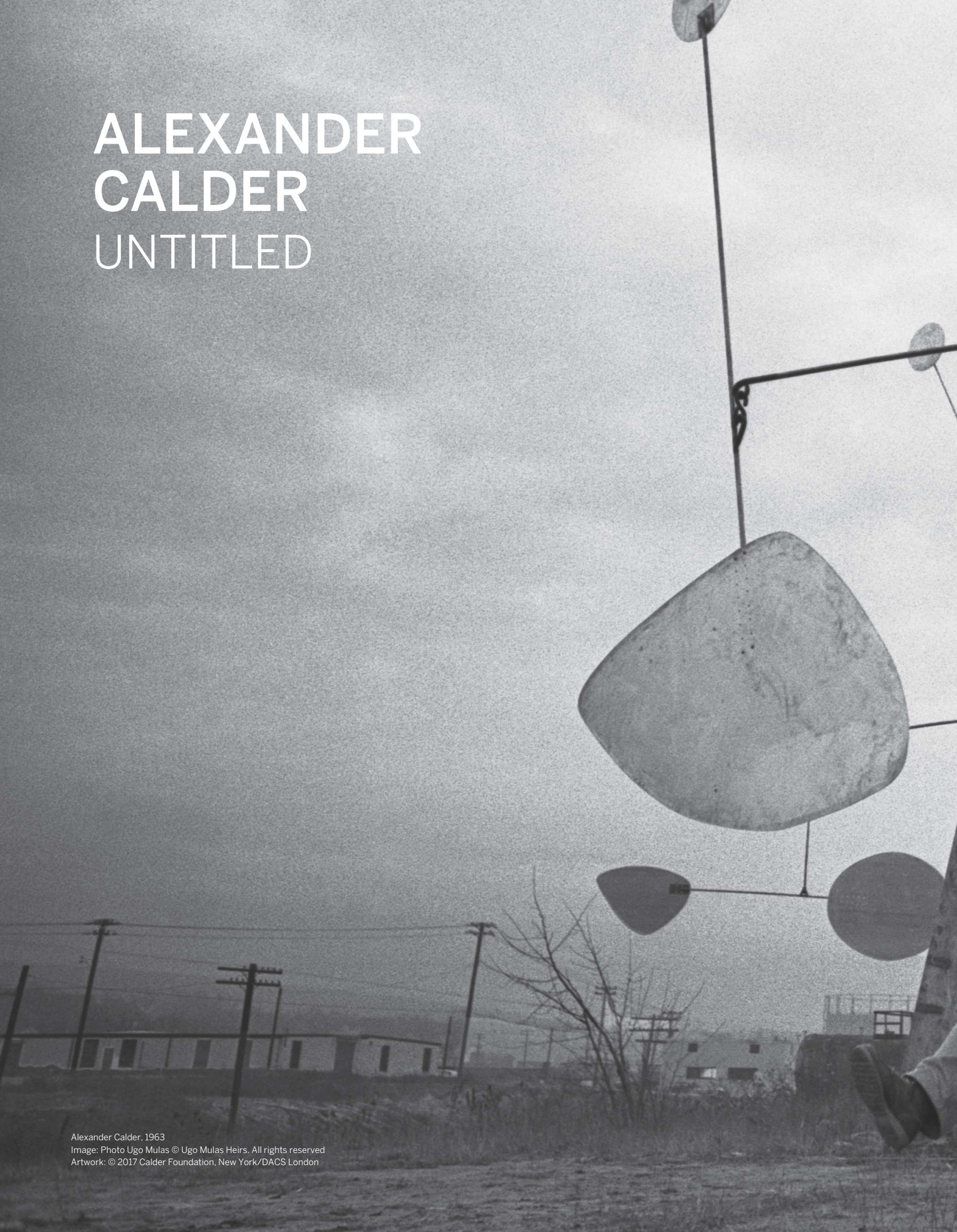
Remembering him, Jasper Johns said: "He was part of the art scene, part of the group". One could argue that in the same way a photograph becomes an image through short exposure to unscreened light, Ugo Mulas, through exposing himself to art and embracing reality, became the author of a passionate and uncompromising body of work that surpassed the specificities of photography. [...]

With his first photographic shoot at the Venice Biennale in 1954, he immediately identified his special connection to art (...) and laid the foundations for a life-long relationship, which ended with his last public shoot in the summer of 1972, in Venice. It was not the art object that attracted him most, but rather the personalities, the people, the sense of the event he was shooting. He is the photo journalist who played with sets and actors at the Venice exhibition, portraying them as if they were on stage.(...)

Undoubtedly the biennales, the books and the archive represent a great contribution to the history of contemporary art. The photo journalist became a great history photographer. (...) and, above all, Ugo Mulas was aware of his role as historian when partaking in the events of his time. By photographing his favourite artists - Calder, Fontana, Consagra, Melotti, Arnaldo Pomodoro and Duchamp - he became the most sought-after biographer of their work and the ideas their art embodies.

Antonia Mulas, "*Un Fotografo attraversa l'arte contemporanea*" introduzione a *Ugo Mulas. Vent'anni di Biennale 1954-1972*, Milano 1988, pp. 7-12.

ALEXANDER CALDER
UNTITLED



Alexander Calder, 1963
Image: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved
Artwork: © 2017 Calder Foundation, New York/DACS London

12

ALEXANDER CALDER

(1898 - 1976)

Untitled

signed with the artist's monogram on the base
sheet metal, brass, wire and paint
40.6 by 55.8 by 15.8 cm. 16 by 22 by 6¼ in.
Executed *circa* 1963.

This work is registered in the archives of The Calder Foundation, New York, under application number *A28421*.

£ 600,000-700,000

€ 655,000-765,000 US$ 775,000-905,000

PROVENANCE

Collection Ugo Mulas, Milan (acquired directly from the artist in the 1960s)

LITERATURE

'Schöner Wohnen', No. 2, February 1967, pp. 104-105, illustrated

"The mobile is an idle object, an object that feels the slightest movement of air within the home, and lazily oscillating it takes on the wind's directions, gliding along in the breeze."

UGO MULAS

In Context
Untitled

Opposite:
Alexander Calder with "Snow Flurry", Saché, 1963
Image: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved
Artwork: © 2017 Calder Foundation, New York/ DACS London

Below
The present work

"I had the idea of making a book in 1963 when I visited Calder's house and studio in France...I spent about ten days with Sandy, with his wife Louisa and his daughter Sandra, her husband Jean and their nephew, and I thought it wouldn't be too difficult to come up with a work given all the interesting material, which Calder already had and with what I could find in the museums and major collections. But most importantly what struck me was the atmosphere in the Calder household that instilled in me this wish to write a book on him, and other than the air of familiarity, the type of character that Alexander Calder was, ready to play, patient, very patient... up to a certain point at least.

I enjoyed seeing him work, looking at these light, colourful and made-up objects, seeing them come out of these big tinsmith scissors, and seeing him balance them between a weight and the other with these slats of zinc (...) and then seeing him live, other than seeing him at work.

Calder's life was much more exciting than those images in the book would show.They didn't quite translate my experience and I thought it would be better at that stage, to make another more complete book, by inputting the biographical part, but completing the book with a series of photographs by me, a series of works, which would give as precise an idea as possible, of the type of work done by Calder during the period of about 40 years. So I made several trips to America to photograph him during the months he spent in Roxbury. I also took the opportunity to photograph a large body of work that was exhibited at the Guggenheim in an anthological show in 1964. So it came about that this book was where I tried to be at Calder's service, but in a manner that was not overly servile nor as a publicity stunt. (...)

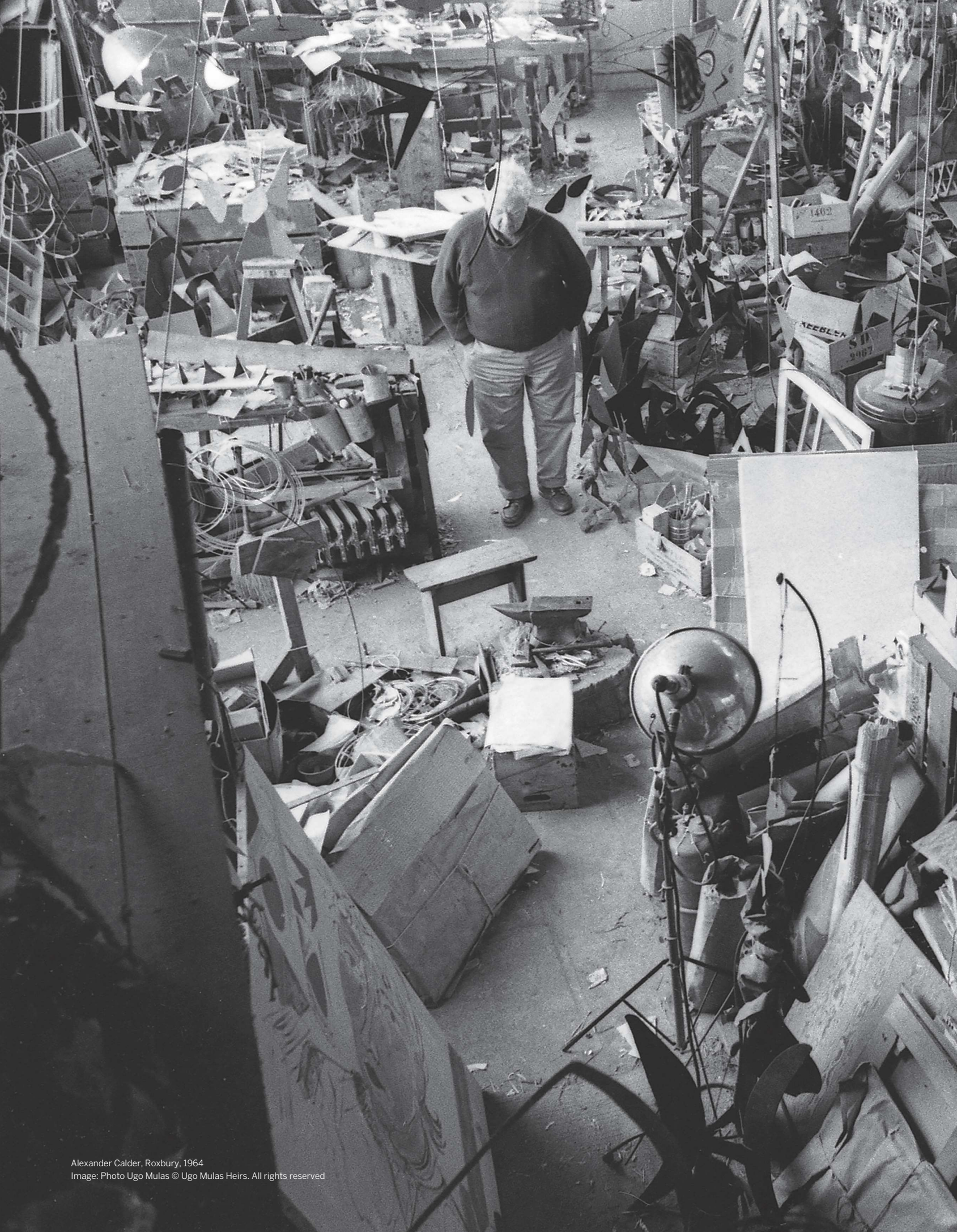
A big piece came out of this encounter, and after a couple of years I couldn't stand it. I couldn't even hold it in my hands as soon as it was published, as I felt I did so little for Calder. I wanted to achieve something that would fully capture the sense of these objects, the love invested by Calder in making them, his attentiveness, his incredible manual activity and his particular way of working, not having any assistants near him, not even to do secondary work: he will do all that he can by hand (...)

[...] The book is divided in two parts: the first is built up of photographs of a biographical nature and the text flows with these images, you can clearly see his two houses, the American one and the one in Saché, France. You can see how they are made, inside and out [...] because you can really see, a person that sees a Calder mobile, if one has a lot of imagination you can almost see the house he lives in, so tight is his rapport to his things, his objects, his mobiles, and everything that surrounds him, not only his house, but also his furniture and an infinite amount of things he created himself for his home, like the lamps, the candlesticks, the kitchen utensils, ladles, big spoons, things that Calder loves and makes with the same passion with which he could make a mobile [...]

Notwithstanding all the defects of this book, it is one of the few things which deep down I cannot fully criticise.(...). I don't need to be ashamed, even though I always felt ashamed of everything that is published on me or has been published. Sometimes because I accepted some jobs that were too confabulated, other times because the works were good and interesting but were destroyed by the editors when choosing the images or the layout of the page and then its printing.

Basically there are infinite risks when a photograph goes out of its studio (...)"

Ugo Mulas, 1962



Alexander Calder, Roxbury, 1964
Image: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved

QUIET
ON
OFF

LUCIO FONTANA
CONCETTO SPAZIALE

Lucio Fontana, Uomo Vogue, 1967
Image: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved

13

LUCIO FONTANA

(1899 - 1968)

Concetto Spaziale

signed
ceramic
15 by 45 by 15 cm. 5⅞ by 17¾ by 5⅞ in.
Executed in 1960-66.

This work is registered in the Fondazione Lucio Fontana, Milan, under the number *4163/2*.

⊕ **£ 120,000-180,000**

€ 131,000-197,000 US$ 155,000-232,000

PROVENANCE

Collection Ugo Mulas, Milan (acquired directly from the artist in the late 1960s)

"I was thinking of those worlds, of the moon with these... holes, this atrocious unnerving silence, and the astronauts in a new world. And, then, these... in the artists imagination... these immense things billions of years old – man arrives, in this deathly silence, in this anguish, and leaves a living sign of his presence... were these not the solid shapes that bore signs of wanting to make inert matter come alive?"

LUCIO FONTANA

Cited in: Exh. Cat., London, Hayward Gallery, *Lucio Fontana*, 2000, p. 194.

LUCIO FONTANA
CONCETTO SPAZIALE

Lucio Fontana and Carlo Cardazzo, XXIX Esposizione Internazionale Biennale d'Arte, Venice, 1958
Image: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved
Artwork: © Lucio Fontana/SIAE/DACS, London 2017

14

LUCIO FONTANA

(1899 - 1968)

Concetto Spaziale

signed, titled, dated *1957* and dedicated *A Ugo* on the reverse
pastel on canvas
100 by 70 cm. 39⅜ by 27½ in.

This work is registered in the Fondazione Lucio Fontana, Milan, under the number *4163/1*.

⊕ **£ 750,000-900,000**

€ 820,000-985,000 US$ 970,000-1,160,000

PROVENANCE

Collection Ugo Mulas, Milan (acquired directly from the artist in 1957)

EXHIBITED

Messina, Palazzo dei Leoni, *Lucio Fontana*, December 1986 – January 1987, p. 52, no. 10, illustrated

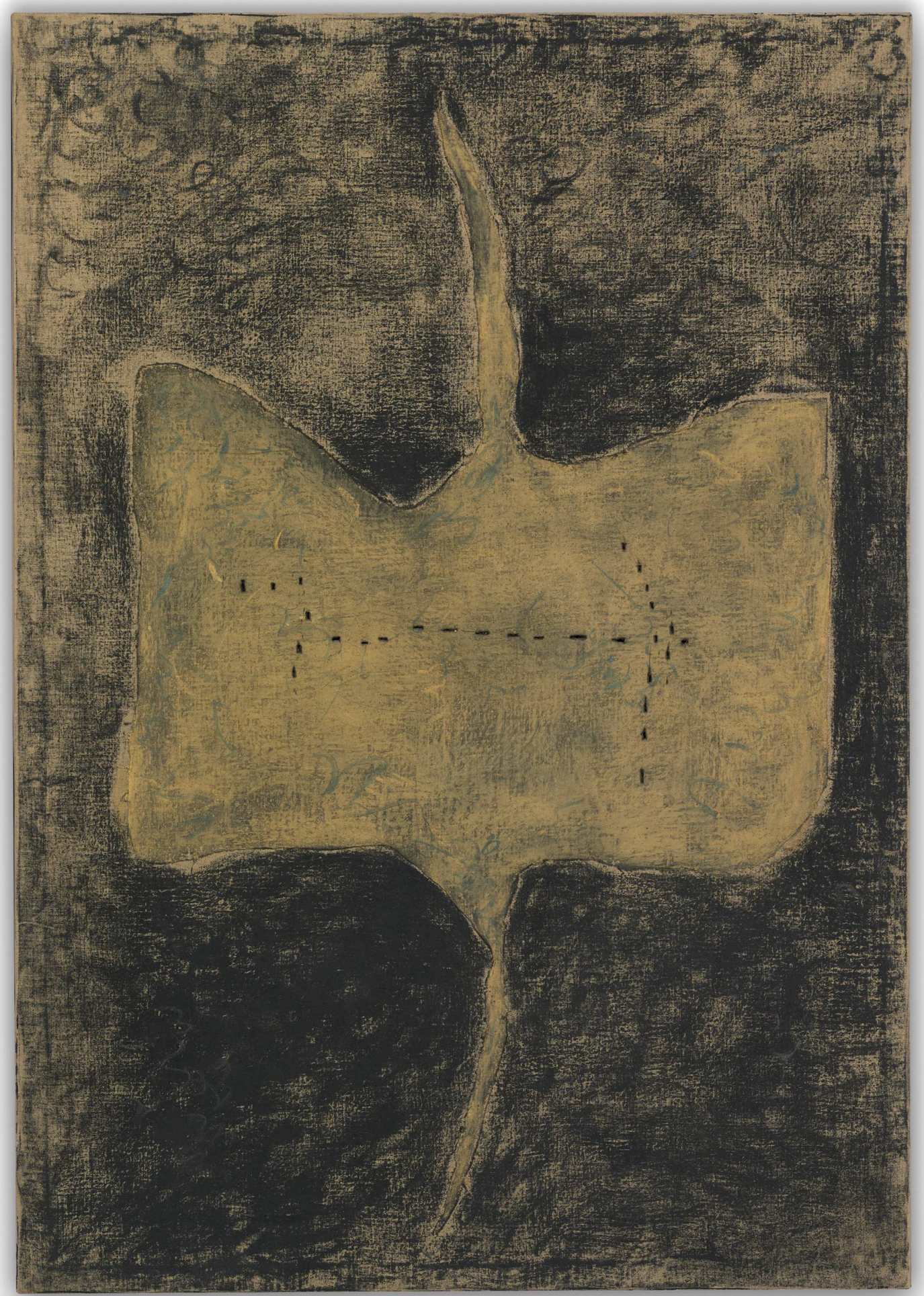
Rome, Palazzo delle Esposizioni, *Lucio Fontana*, April – June 1998, p. 210, no. 3/P/29, illustrated in colour

LITERATURE

Enrico Crispolti, *Fontana, Catalogo generale*, Vol. I, Milan 1986, p. 203, no. 57 G 47, illustrated

Enrico Crispolti, *Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni*, Vol. I, Milan 2006, p. 357, no. 57 G 47, illustrated

LUCIO FONTANA, *Concetto Spaziale, Forma*, 1957
Artwork: © Lucio Fontana/SIAE/DACS, London 2017



In Context
Concetto spaziale

Opposite:
Lucio Fontana, Milan, 1958
Image: Photo Ugo Mulas
© Ugo Mulas Heirs.
All rights reserved
Artwork: © Lucio Fontana/
SIAE/DACS, London 2017

"Fontana is a complex artist who tried to broaden his horizons as much as possible. He was always looking for something new, new experiences, new solutions. In his constant search he employed diverse methods as a means of experimentation, moving from a type of gestural action painting, to a more concentrated and rarefied type, in which everything would be matured on a conceptual level that he would then resolve through a simple sign or gesture.

I believe that Fontana's unique intention, which made him one of the most important artists of our age, consisted of his discovery of anonymity, an immediacy that emerges from every scheme, any cultural bracket, refusing to add a small piece to the big mosaic of culture from the beginning of time to the present day."

(Ugo Mulas in: *Conversazioni con Ugo Mulas* a cura di A. C. Quintavalle, Milan 1973, p. 27)

Executed in 1957, *Concetto Spaziale* is from Lucio Fontana's revered *Gessi* series, produced between 1954 and 1958. Named after their most prevalent material, they were created using a gypsum-based ground layer, giving the canvas a seemingly rugged texture. The artist's output of *Gessi* reached its peak in 1957, with Fontana creating fifty-six works that varied in size, composition and subject matter. He simultaneously worked on his series of *Buchi*, *Pietre*, *Barocchi*, *Inchiostri*, *Carte* and *Olii*, marking these years some of the most fruitful of his career. His studio, as Pia Gottschaller aptly described, "might be seen as a kind of laboratory in which many ideas germinated and grew out of one another at the same time" (Pia Gottschaller, *Lucio Fontana: The Artist's Materials*, Los Angeles, 2012, p. 49).

After the exuberantly bright and textured *Barocchi*, Fontana explored a more subdued spatiality, reducing his compositions to stylised linear shapes, and his palette to darker, sombre tones. His *Gessi* epitomise this shift, representing some of the most brooding works in Fontana's œuvre. With its golden silhouette surfacing from a tenebrous background of swirling, rapid circles – overlapping in certain areas so much as to become monochromatic pools of darkness – *Concetto Spaziale* evokes a fossilised butterfly, surfacing from a dark, cosmic void. In this manner, the artist sets a particularly dramatic and primeval tone to his *Concetto*.

Despite its restrained palette, the composition is far from static – with the whirling motion of the dark chalk strokes, Fontana lifts his butterfly towards the onlooker. The leap outside the picture plane is further emphasised by the ordered lines of holes that, in their interlocking, mimic the central shape. The pastel is laid with agitated but forceful gestures – reminiscent of the *Informel* vocabulary – and betrays a "nervous desire to leave an immediate, direct trace without any subsequent reworking or refinement" (Pia Gottschaller, *Ibid.*, p. 49). *Concetto Spaziale* is a striking example of the artist's preoccupation with the third and fourth dimensions, showcasing his ability to extend the boundaries of the picture's bi-dimensionality and open the canvas to space and time.

The artist dedicated the work to his friend and acclaimed photographer Ugo Mulas, whom he met in Milan in the 1950s. Frequenting the same literary and artistic circles that centered around the historic Bar Jamaica, he was one of Mulas's favourite subjects. The photographer regularly visited Fontana's studio, as it provided a constant source of inspiration. Arriving without a tripod or lights, Mulas would photograph in quick succession, capturing Fontana while he punctured, fractured and slashed and immortalising his creative genius in all its spontaneity.

Mario Schifano, Rome, 1966
Image: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved
Artwork: © DACS 2017

MARIO SCHIFANO

SMALTO SU CARTA (INCIDENTE)

15

MARIO SCHIFANO

(1934 - 1998)

Smalto su Carta (Incidente)

enamel and graphite on wrapping paper laid down on canvas
90 by 90 cm. 35½ by 35½ in.
Executed in 1965.

This work is registered in the Archivio Mario Schifano, Rome, under the number *03521170624* and is accompanied by a certificate of authenticity.

⊕ **£ 100,000-200,000**
€ 110,000-219,000 US$ 129,000-258,000

PROVENANCE

Collection Ugo Mulas, Milan (acquired directly from the artist in 1965)

Mario Schifano, Rome, 1966
Image: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved

"Schifano's practice is like a comprehensive reportage with its clear captions: sea, car crash, detail of a landscape, propaganda... Away from the psychological and intellectual convolutions of a discourse, a word becomes like an image independent of the traditional pictorial context, and uniquely associated with a more advanced and continuous process of selective perception and immediate conceptual validation."

MAURIZIO CALVESI

Mario Schifano - Una collezione '60/'70, Milan 1990, pp. 34-35.

SMALTO SU CARTA

In Context
Smalto su Carta (Incidente)

Opposite:
Mario Schifano, Rome, 1966
Image: Photo Ugo Mulas
© Ugo Mulas Heirs.
All rights reserved

Seamlessly integrating *Arte Povera*'s bold materiality, *Art Informel*'s expressive brushwork, and Pop Art's thought-provoking use of urban imagery, Mario Schifano's *Smalto su Carta* is a dynamic canvas that is wholly paradigmatic of the artist's unique lexicon. The work was bought directly from the artist by the present owner, the distinguished Italian photographer Ugo Mulas, and has remained in his esteemed collection ever since.

The work's title *Smalto Su Carta* is stencilled in capital letters in the centre of the canvas. Literally translating to 'enamel on paper', the words denote the very materiality of the work and the means of its construction. As pointed out by the art historian Maurizio Calvesi: "Schifano's practice is like a comprehensive reportage with its clear captions: sea, car crash, detail of a landscape, propaganda... Schifano's emblematic words now give a title to the reality we encounter.... Away from the psychological and intellectual convolutions of a discourse, a word becomes like an image independent of the traditional pictorial context, and uniquely associated with a more advanced and continuous process of selective perception and immediate conceptual validation" (Maurizio Calvesi, *Mario Schifano - Una collezione '60/'70*, Milan 1990, pp. 34-35). Expressive layers of vibrant yellow, deep black and bluish grey are captured inside a window-like frame in the top half of the composition. Against the raw, unprimed background, the gestural swathes of paint take on a powerful vitality that echoes the vigorous emotive brushstrokes of *Art Informel*. Using enamel, a quick drying, durable paint most commonly used for painting houses, on ubiquitous brown wrapping paper laid down on canvas, Schifano introduces the everyday into the realm of high art. Herein, the quotidian materialism of present work chimes with the key tenets of *Arte Povera*.

Obscured by the vibrant strokes of yellow and grey, are the black outlines of a fragmented car. A continuation of Schifano's 1963 *Incidente* paintings, which depicted images of car accidents, the subject matter recalls Andy Warhol's concurrent *Car Crash* paintings. However, while Warhol's *Death and Disaster* series was a provocative interrogation into the agencies of mass-media, celebrity and death, Schifano's interest lay in the actual movement and speed of the automobile. Shortly before the creation of the present work, Maurizio Calvesi gave Schifano the catalogue of a Futurist exhibition curated by Enrico Crispolti at the Civic Gallery of Modern Art in Turin in 1963. As Calvesi recalled: "Soon afterwards Mario... took the catalogue to the United States where he started developing a series of works inspired by Futurism, which he continued to make until 1966" (Maurizio Calvesi cited in: Luca Ronchi, Mario Schifano Una Biografia, Monza 2012, pp. 59-60). Echoing the Futurists' call for an art that reflected the dynamism, energy and movement of modern life, the gestural brushstrokes of *Smalto Su Carta* capture a fleeting snapshot of the everyday.

A key member of the 1960s Roman Pop art movement, also known as the *Scuola Romana*, Mario Schifano is revered as one of the most important Italian avant-gardists of the later Twentieth Century. He first appeared on the Italian art scene in the early 1960's with his striking monochromatic works. Schifano quickly garnered international acclaim and was taken on by the influential gallerist Ileana Sonnabend. In 1962 his works were included in the landmark exhibition *New Realists* at the Sidney Janis Gallery, New York, alongside international heavyweights such as Andy Warhol, Roy Lichtenstein, and Yves Klein.

At once iconic of the artist's distinct casual brushstrokes and evocative of the very high point of the Roman post-war avant-garde, *Smalto Su Carta* is a true masterpiece of its time.

ALIGHIERO BOETTI

UNTITLED
(32X32-24, 31X31+29)

Alighiero Boetti, Uomo Vogue, 1967
Image: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved

16

ALIGHIERO BOETTI

(1940 - 1994)

Untitled (32x32-24, 31x31+29)

signed on the 16th sheet, titled and inscribed on the 17th sheet
stamps, pencil and ink on paper, in 17 parts
each: 28 by 22 cm. 11 by 8⅝ in.
overall: 112 by 88 cm. 44⅛ by 34⅝ in.
plus 28 by 22 cm. 11 by 8⅝ in.
Executed *circa* 1973.

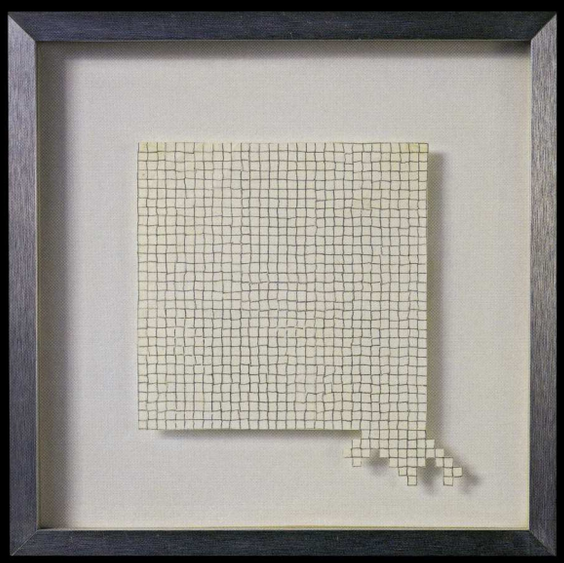
This work has been examined by the Archivio Alighiero Boetti, Rome.

⊕ **£ 150,000-200,000**

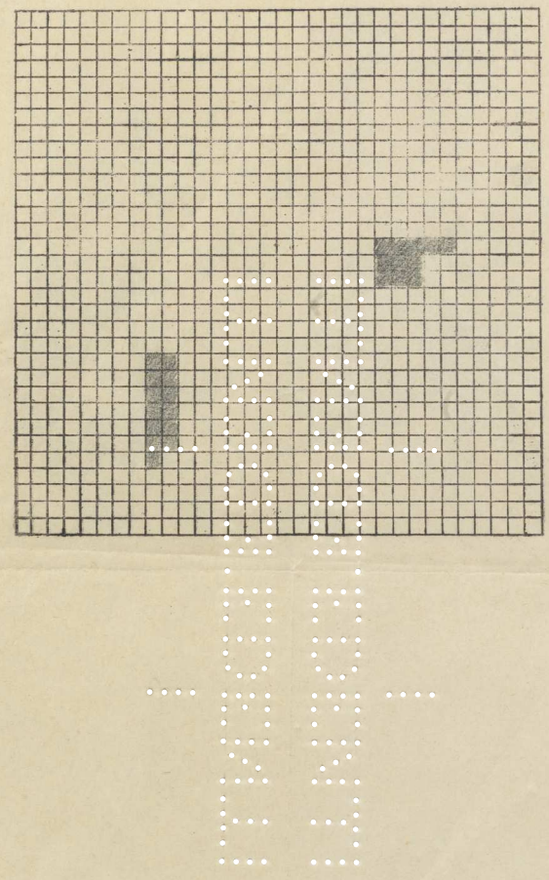
€ 164,000-219,000 US$ 194,000-258,000

PROVENANCE

Collection Ugo Mulas, Milan (acquired directly from the artist in the 1970s)



ALIGHIERO BOETTI, *1000=31x31+39 ovvero il sistema decimale fa schifo*, 1969
Image: © Agata Boetti
Artwork: © DACS 2017



32*32-24 ANTESCRITTONONVALEPERIM
31*31+29 ANCINIALIGHIEROEBOETTI

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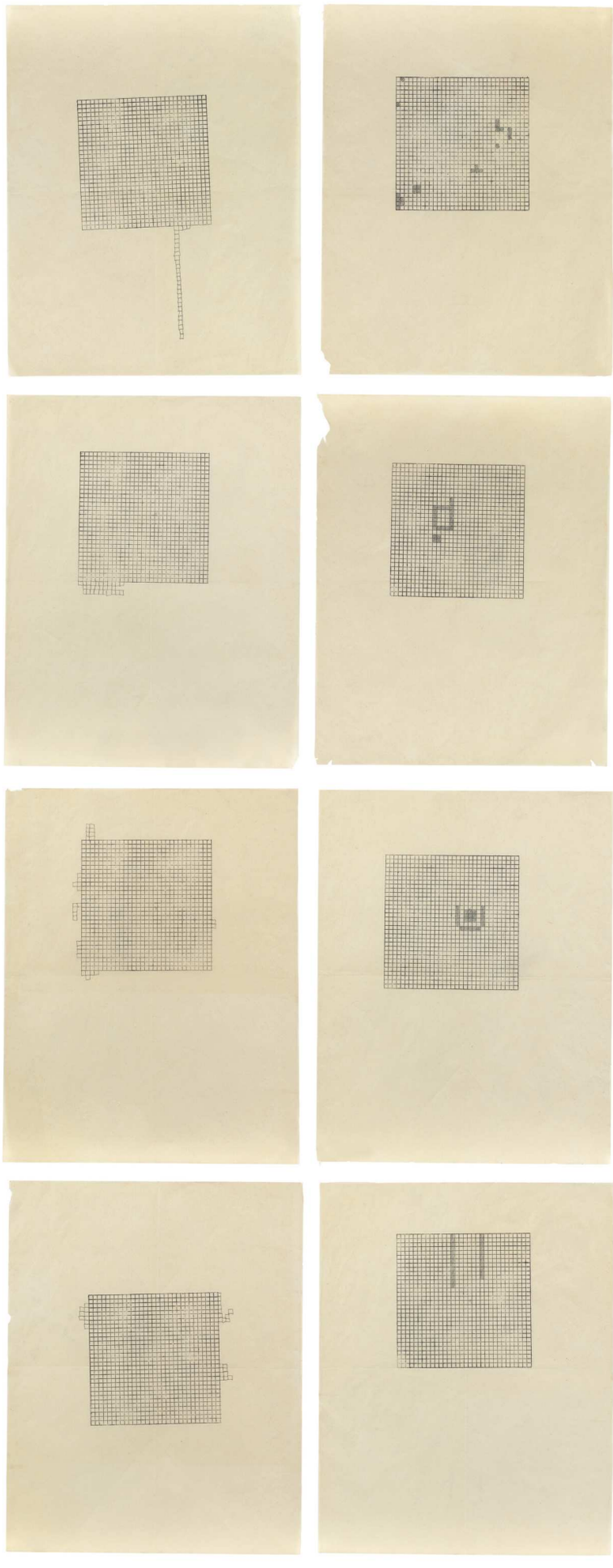
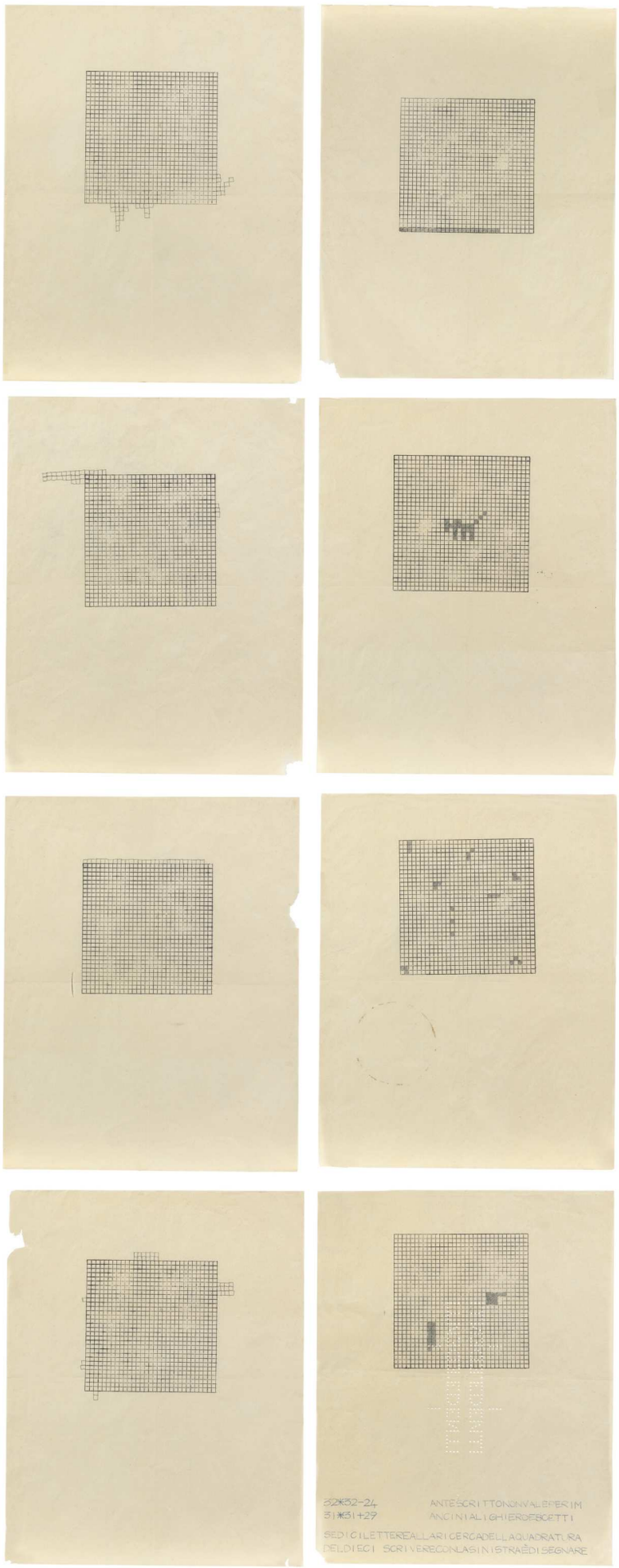
DELDIECI SCRIVERECONLASINISTRAÈDISEGNARE




32*32=24
31*31+29
ANTE SCRITTO NON VALE PER IM
ANCI NTAL I GHI ERO ESCETTI
SEDICI LETTERE ALLARI CERCA DELL AQUADRATURA
DEL DIECI SCRIVERE CON LA SINISTRA E DI SEGNARE

In Context
Untitled (32x32-24, 31x31+29)

Below:
ALIGHIERO BOETTI
1 quadrato, 10 no, 100 si, 1000 no, 10.000 si, 100.000 no.
Mille vuol dire 31x31+39. Ovvero il sistema decimale fa acqua da tutte le parti
Image: © Agata Boetti
Artwork: © DACS 2017

Opposite:
ALIGHIERO BOETTI
Possibilità di 1000 ovvero 31x31+39
Image: © Agata Boetti
Artwork: © DACS 2017

"The term mathematics comes from the Greek *mathema*, which means an inclination to learn: Knowledge and science. (...) My father loved mathematics and as a result I loved mathematics while at school. With my father this subject was wholly entertaining as it was free of limits and obligations.

Each calculus turned into a game. We used to play with mathematics, with it, through it, starting from it. A number can be summed up, detracted, multiplied and divided. We used to dissect it until it would return a gift to us, a result turned magic into evidence. (...)

Sometimes we went so far that it became impossible to find out the origin of the calculation and the reason for choosing the number. Calculating to infinity, without any reason, goal nor end. They were unpredictable magical and inevitable. (...) What are the numbers that follow each other and that add up to equal 90 as a result? After days spent doing calculus, the final result would be: 21+22+21+24=90. Magic!

How can we reach 100 using only six identical numbers? 99+(99:99)=100!

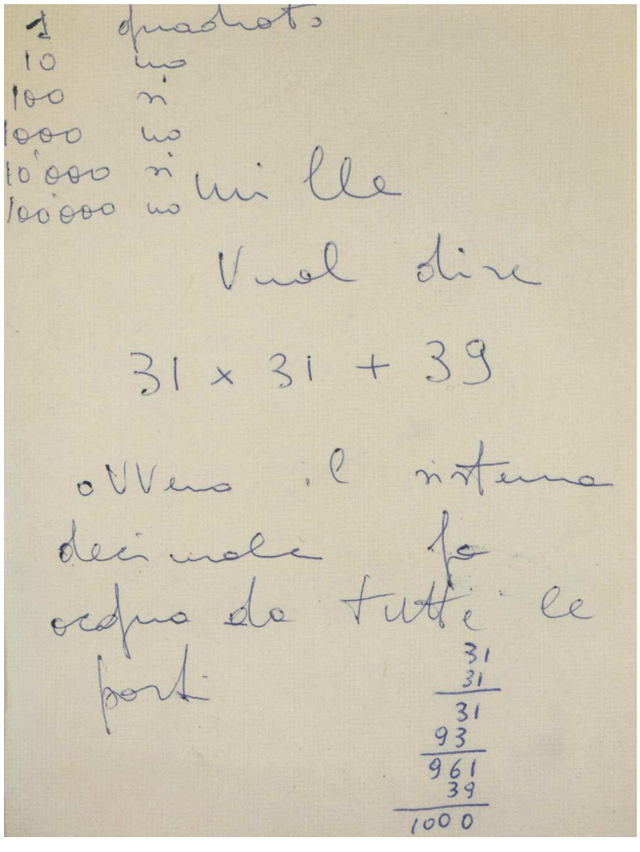
(...) "*Every single day we are in touch with mathematics without knowing it! Numbers are everywhere, always, and they are concrete. Man has 1 head, 2 hands, 4 limbs, 20 fingers and 206 bones! In order to make an omelette 2 eggs per person are needed: If we are 4 I must multiply.*" That is what he would tell me.

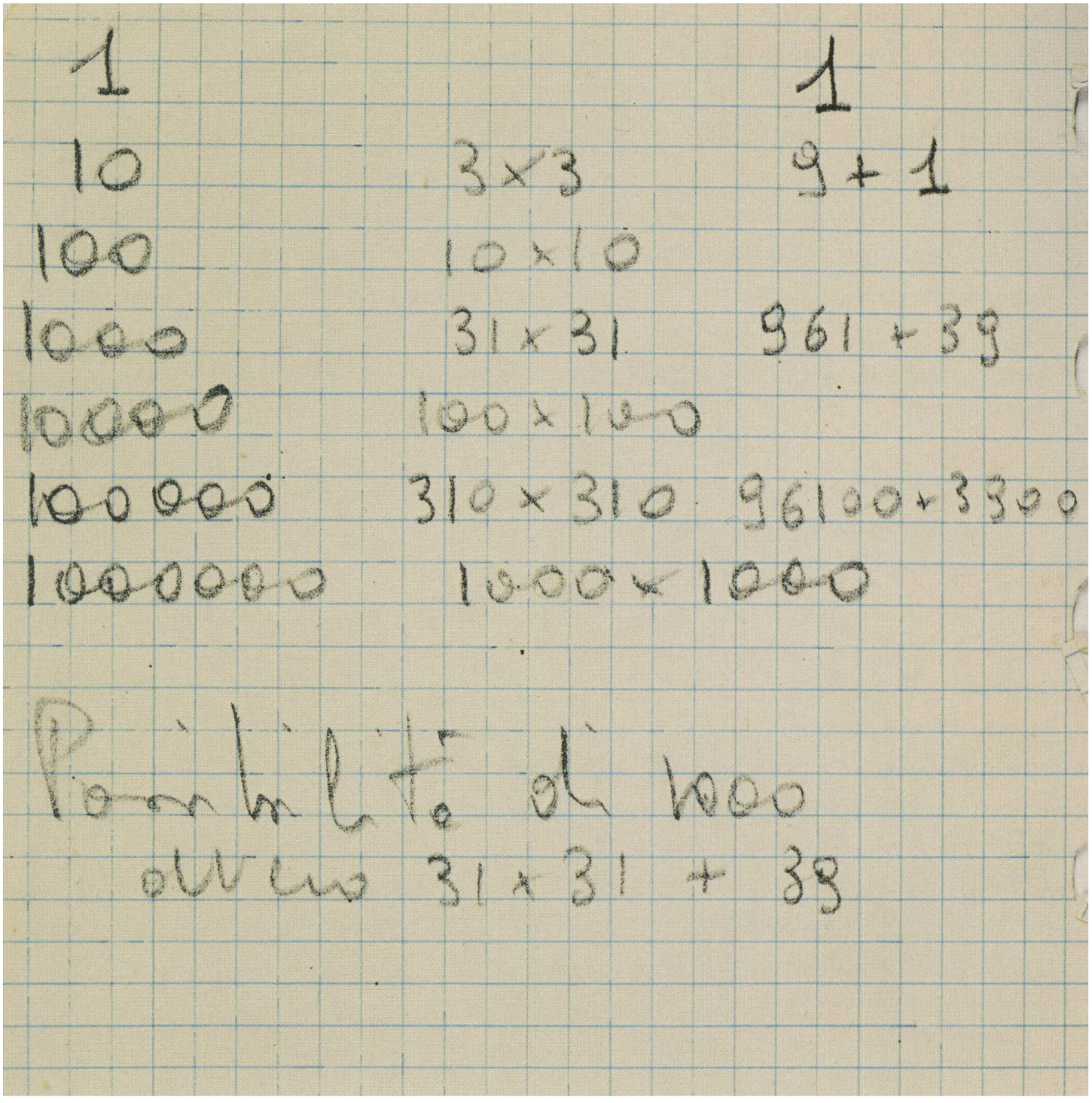
(...) The number 1000 aroused his curiosity and tortured him for many years. He told me that he had started getting interested in it and investigated it towards the end of the sixties with the help of some old notes, which he had taken that he showed me.

1 was unique. A perfect minimal square. A special case.
10 could not be "square", a simple unity that ended the game (3x3+1).
100 was perfect. A square of 10 by 10.
1000 was intolerable as the 10th. There were 39 units left that would allow the making of an impeccable square.
10,000 was perfect.
100,000 was a problem, as was 10 and 1000.
1,000,000 was perfect.
This number became the foundation of some of my works.

In order to explore and study this number in depth, he had made a stamp from it: a square made of 31 small squares by 31 small squares that equalled 961 small squares. This was made in order to gain time, and pursue his obsession whole heartedly.

Multiplying this to infinity and revealing all the possibilities offered by the number 1000. Thus he stamped a great quantity of sheets of paper so he would examine the multiple possibilities of how the missing 39 small squares could be summed up in order to reach 1000." (Alighiero Boetti cited in: Agata Boetti, *Il gioco dell'arte con mio padre, Alighiero*, Milano 2016, pp. 113-114)




1
10
100
1000
10000
100000
1000000
3×3
10×10
31×31
100×100
310×310
1000×1000
1
9+1
961+39
96100+3900
Possibile di 100
oltre 31×31+39

VINCENZO AGNETTI

NUDO

Vincenzo Agnetti, Vitalità del Negativo, Palazzo delle Esposizioni, Rome, 1970
Image: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved
Artwork: © Archivio Vincenzo Agnetti

IO E TE ABBIAMO
DETTO DI NO

17

VINCENZO AGNETTI

(1926 - 1981)

Nudo

signed twice, title and dated *5/1971* on the reverse
acrylic on felt
80 by 118.5 cm. 31½ by 46¾ in.

This work is registered in the Archivio Vincenzo Agnetti, Milan.

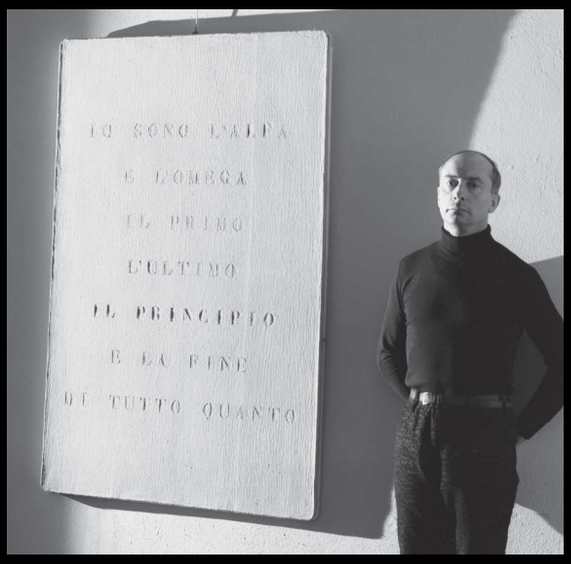
Translation of the text: PLEASING AND PLEASED TO BE PHOTOGRAPHED ON HER OWN LAP

⊕ **£ 100,000-150,000**

€ 110,000-164,000 US$ 129,000-194,000

PROVENANCE

Collection Ugo Mulas, Milan (acquired directly from the artist in the 1970s)



Vincenzo Agnetti, Milan, 1970
Image: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved
Artwork: © Archivio Vincenzo Agnetti

"Only a conceptual balance can destabilise the present: an unsteady balance between past and future, between forgetfulness and discovery."

VINCENZO AGNETTI

Cited in: Exh. Cat., Milan, Galeria Milano, *Concettuale in Italia 1965-1972*, 1987.

PIACEVOLE
E COMPIACIUTA
DI FARSI
FOTOGRAFARE
IN BRACCIO
A SÉ STESSA

18

ROMAN OPALKA

(1931 - 2011)

OPALKA 1965/1 – ∞ *Détail* – 3843982 – 3864277

titled on the reverse
acrylic on canvas
196 by 135 cm. 77⅛ by 52⅜ in.

‡ ⊕ £ 400,000-600,000

€ 437,000-655,000 US$ 520,000-775,000

PROVENANCE

Galerie Nathalie Seroussie, Paris

Acquired from the above by the present owner

EXHIBITED

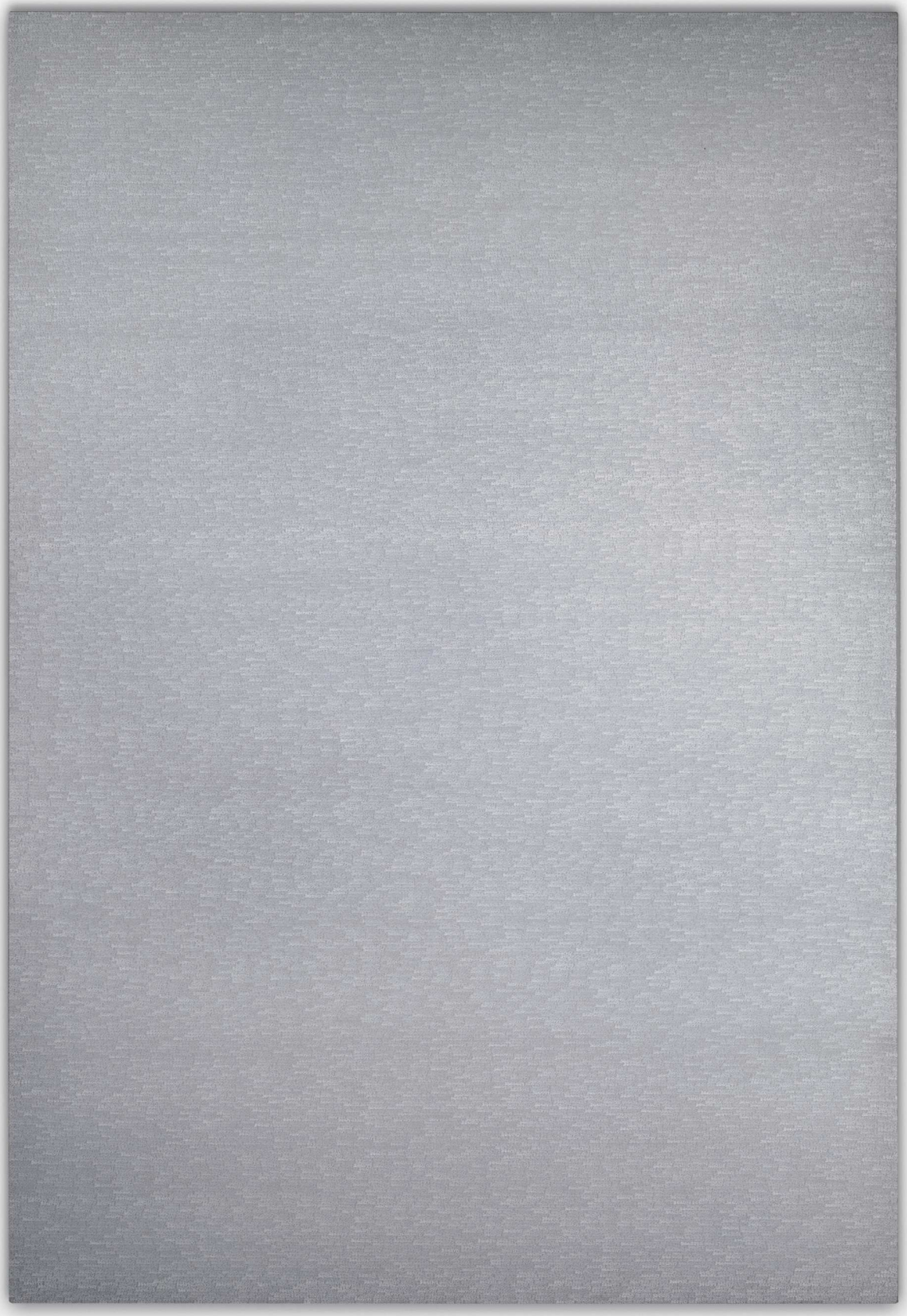
Salzburg, Internationale Sommerakademie für Bildende Kunst, *Roman Opalka,* April – August 1991, p. 4, illustrated

London, Christie's Mayfair, *Roman Opalka: The End is Defined,* January – April 2015, p. 65, illustrated

IN CONTEXT

Roman Opalka's conceptual journey is without precedent within twentieth-century art history: through his mission to paint every single number between one and infinity on a series of canvases – or 'Details' – the artist strove to give expression to the Infinite. This truly monumental task resulted in the creation of a series of works endowed with an elegant simplicity that reflect the highly philosophical and meditative character of the project, through calling the nature of infinity itself into question. Opalka enjoyed relationships of immense mutual influence and respect with the Italian artists of the Twentieth Century, primarily through his deep engagement with the ZERO group. ZERO was a movement of immense historical importance, founded in the late 1950s and presaging later developments in Conceptualism, Minimalism, and Land Art. Through his participation in the group, Opalka was able to collaborate and engage in a creative exchange with such Italian heavyweights as Lucio Fontana, Piero Manzoni, Enrico Castellani, and Agostino Bonalumi. Works such as *OPALKA 1965/1 – ∞ Détail 3843982 – 3864277* attest to the febrile atmosphere of artistic dialogue and conceptual progression that these relationships engendered. One can also observe the influence that Opalka exerted over artists like Alighiero Boetti, who shared his preoccupation with numbers and sequencing and created works that were similarly focussed on the impossibility of comprehending the infinite. This work is one of only 233 examples of this size, which took a lifetime to complete. Other such works are held in the permanent collections of prestigious museums like the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; the National Gallery, Berlin, and the Toyota Municipal Museum of Art, Japan.

ALIGHIERO BOETTI, *Le Infinite Possibilita di Esistere*, 1990
Artwork: © DACS 2017



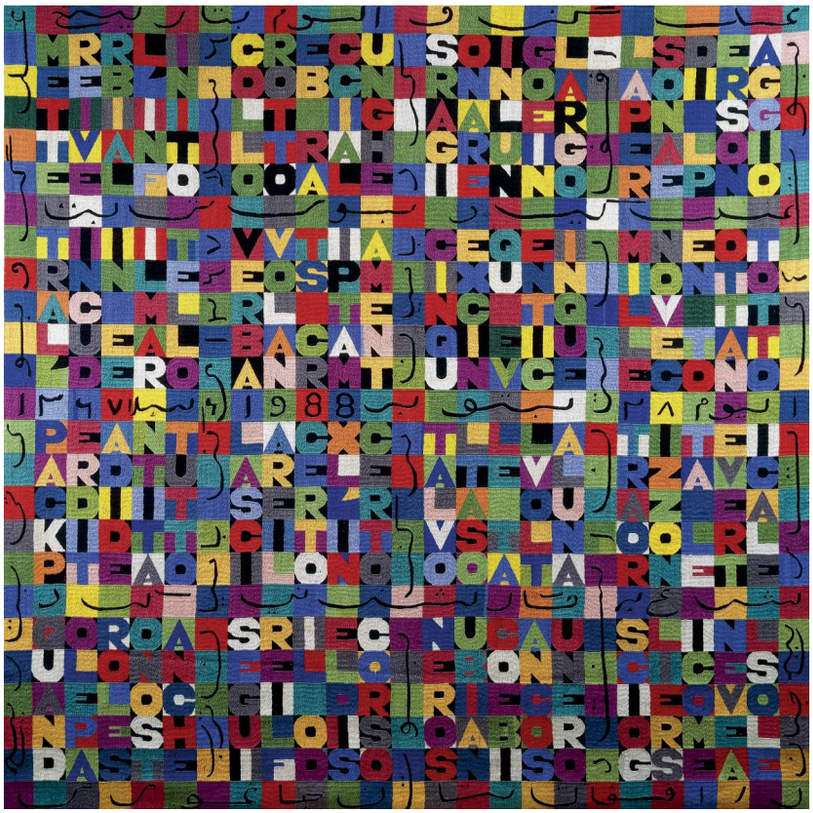


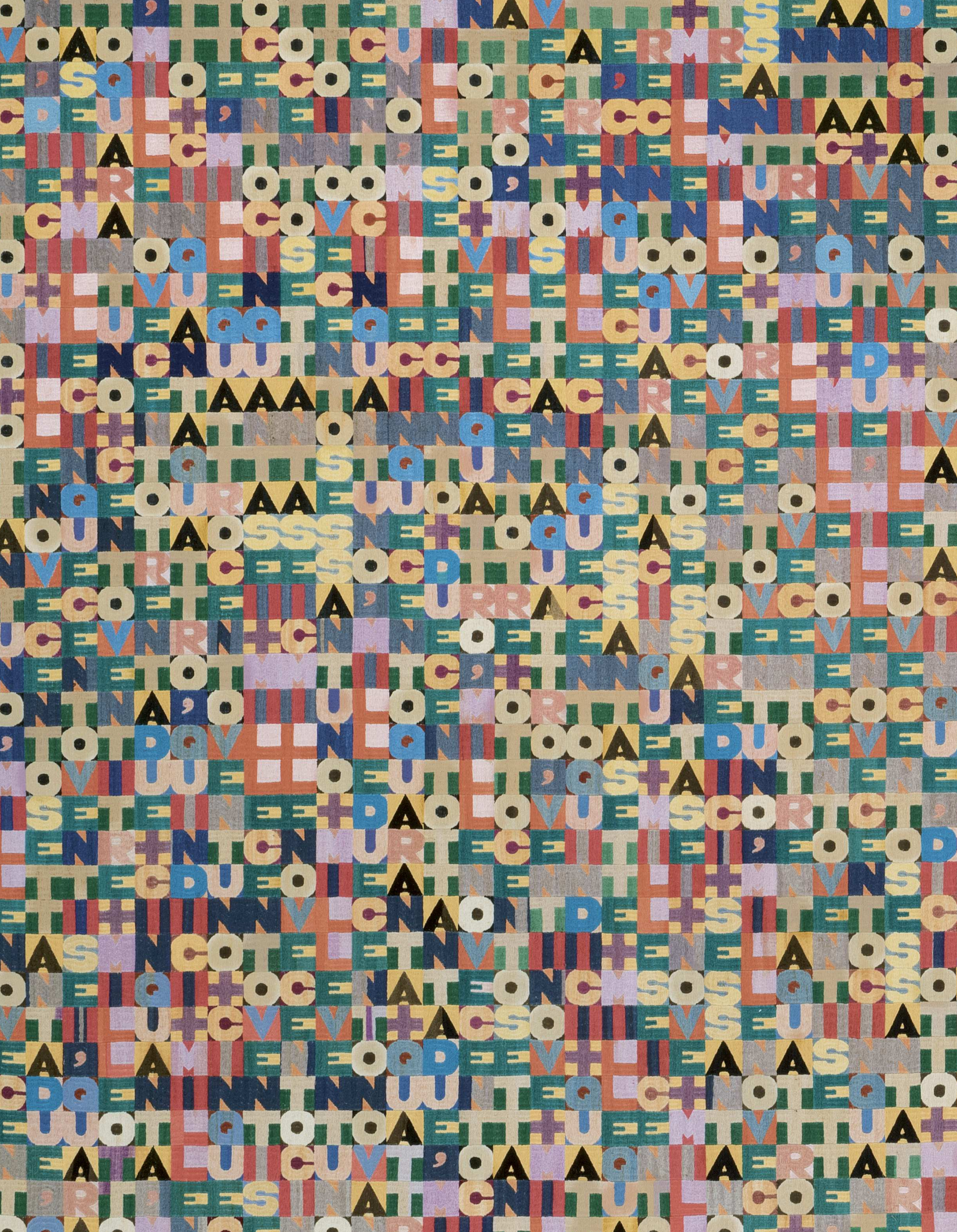
Fig. 1

Fig. 1
ALIGHIERO BOETTI
To Put Verbs in the Infinitive; Mettere i Verbi all' Infinito, circa 1982
Private Collection
Image: Photo © Christie's Images / Bridgeman Images
Artwork: © DACS 2017

Opposite:
The painter Roman Opalka in France on March 02, 2000
Image: © Photo by Raphael GAILLARDE/Gamma-Rapho via Getty
Artwork: © ADAGP, Paris and DACS, London 2017

Opalka began his astonishing magnum opus in 1965, when he commenced painting the numbers one through to infinity on a series of canvases, a task the artist referred to as "a philosophical and spiritual image of the progression of time and of life and death" (Roman Opalka cited in: *The Telegraph, Obituary*, 26th August 2011, online resource). The numbers on each canvas progressed in horizontal rows from the upper left and concluded at the lower right corner, with each successive painting beginning where the previous one left off. As the integers mounted up their chromatic intensity waned as Opalka's brush was depleted of paint before being replenished once again to inscribe initially brighter numbers. The works are each labelled *1965/1-∞, Detail* followed by the first and last number on the canvas, marking the year Opalka began his enterprise and, by signifying one to infinity, implicating the purely hypothetical nature of the Infinite. As a concept we are unable to truly imagine, Opalka succeeded in visualising the Infinite in the purest sense possible, through numerical delineations marking the inexorable passage of time. Although attaining infinity is a theoretical impossibility, Opalka's painstaking attempt to transcribe every possible number that ever has - or shall - exist was epic in scope: a task that serves to broaden the mind and expand the mental horizons of all who contemplate the result.

On attaining the milestone of a million painted digits in 1972, Opalka began photographing himself before each work: these portraits, which documented his process of ageing, became the means by which his ambitions of interminability were confronted by the inevitability of his own mortality. Although Opalka began by painting white numbers on a black background, in 1968 he changed to a grey background, a colour he believed to be more neutral, and in the early 1970s he decided to add one percent more white to this grey ground with each new 'Detail,' the increasing whiteness of the paint being intended to signify the infinity that his numbers could never, ultimately, denote. Towards the end of this endeavour, in 2008, the canvases had become entirely white, rendering the on-going stream of numerals near invisible. Opalka's astounding corpus compresses concepts of time and space into a single defined moment, an idea the artist discussed with reference to the very beginning of his project: "In my concept... the always finished part of my oeuvre dates from 1965: the sign 1, laid on the first Detail, there is already all" (Roman Opalka cited in: Christine Savinel, Jacques Roubaud and Bernard Noël, Eds., *Roman Opalka*, Paris 1996, p. 17). Within Opalka's entire oeuvre, *OPALKA 1965/1 – ∞ Détail 3843982 – 3864277* stands as an impressive record of the artist's astonishing philosophical and creative feat: a unique and unsurpassed record of a constant striving towards the infinite, and correspondingly, of immortality itself.



19 ◦ # ALIGHIERO BOETTI

(1940 - 1994)

Addizione

signed and dated *Kabul - Afghanistan 1982* on the overlap
embroidered tapestry
242 by 248.2 cm. 95¼ by 97¾ in.

‡ ⊕ **£ 1,700,000-2,500,000**

€ 1,860,000-2,730,000 US$ 2,190,000-3,220,000

PROVENANCE

Acquired directly from the artist by the present owner in 1987

EXHIBITED

Paris, Galerie Hadrien Thomas, *Alighiero Boetti*, March – April 1990, n.p., illustrated

Paris, Tornabuoni Art, *Alighiero Boetti*, March – June 2010, p. 195, illustrated

LITERATURE

Carolyne Christov-Bakargiev, *Flash Art*, A. XX, Summer 1987, p. 33, no. 140, illustrated

Giovanni Battista Salerno, 'Alighiero Boetti: Arte della coppia e misteri della produzione', *Flash Art,* February 2011, illustrated in colour, online

Jean-Christophe Ammann, *Alighiero Boetti, Catalogo generale*, Vol. III/1, Milan 2015, p. 94, no. 1306, illustrated in colour

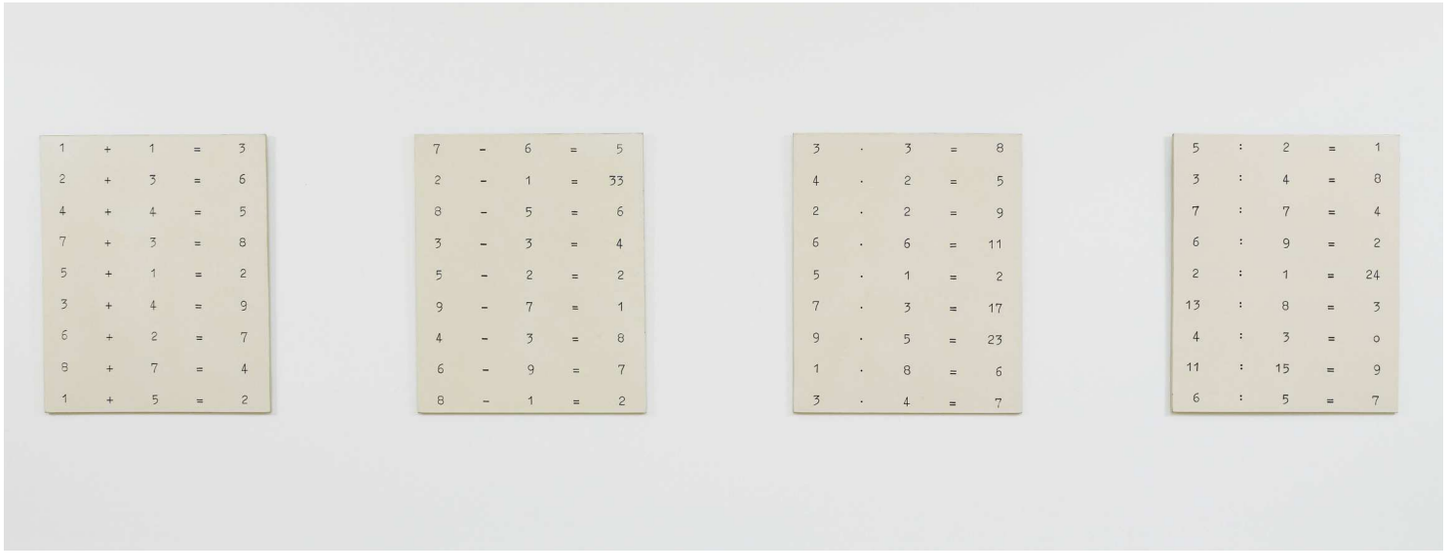


Fig. 1

In Context
Addizione

Fig. 1
SIGMAR POLKE
Loesungen I – IV [Solutions I – IV], 1969
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2017

Fig. 2
DAMIEN HIRST
Dantrolene, 1994
Artwork: © Damien Hirst and Science Ltd. All rights reserved, DACS 2017

Fig. 3
ELLSWORTH KELLY
Spectrum Colors Arranged by Chance VI, 1951
Museum of Modern Art (MoMA), New York
Image: © Digital image, The Museum of Modern Art, New York/Scala, Florence
Artwork: © Ellsworth Kelly Foundation

Monumental in scale, vibrant in design and nuanced in implication, *Addizione* deftly engages with the major facets of Alighiero Boetti's fêted oeuvre. Through a myriad of multi-coloured embroidered letters Boetti explores etymological and mathematical structures and the polarity between order and disorder. One of only four pairs correlatively entitled *Addizione* and *Sottrazione*, of which only three are in colour; the present work is supremely rare. These sets of embroideries all incorporate mathematical problems that always give, as a result, the execution year of the work. For example, the present work includes a series of additions, spelt out vertically from top to bottom, (ie. 1901 + 81, 1931 + 51 etc.), all with the result 1982, while in its sister painting, *Sottrazione,* the same result is given by subtractions (ie. 2000 - 18, 2600 - 618, etc.).

Ordine e disordine – order and disorder – were the central tenets of Boetti's practice. He believed that the tension between human order and natural chaos characterised humanity's attempts to formulate their own existence; that man was incapable of comprehending the unfathomable power of the universe without imposing arbitrary schemes and systems upon it. While the title of the present work is all about numbers, its appearance is dominated by letters. The verbal lattice was a prominent mode of depiction that Boetti used in his *arazzi* series and a key method of toying with the dualism of *ordine e disordine*. At first glance, it seems like a disordered jumble of letters. However, after prolonged examination, words emerge from the chaos and we can identify some order from the disorder. The emphases of this is best summed up by Boetti himself: "I have done a lot of work on the concept of order and disorder: disordering order or putting order into certain kinds of disorder, or again presenting a visual disorder that was actually the representation of a mental order. It's just a question of knowing the rules of the game. Someone who doesn't know them will never see the order that reigns in things. It's like looking at a starry sky. Someone who does not know the order of the stars will see only confusion, whereas an astronomer will have a very clear vision of things" (Alighiero Boetti cited in: Exh. Cat., London, Ben Brown Fine Arts, *Alighiero Boetti: Un Pozzo senza fine*, 2006, p. 11).

That the artist should choose to devote a

"I have done a lot of work on the concept of order and disorder: disordering order or putting order into certain kinds of disorder."

ALIGHIERO BOETTI

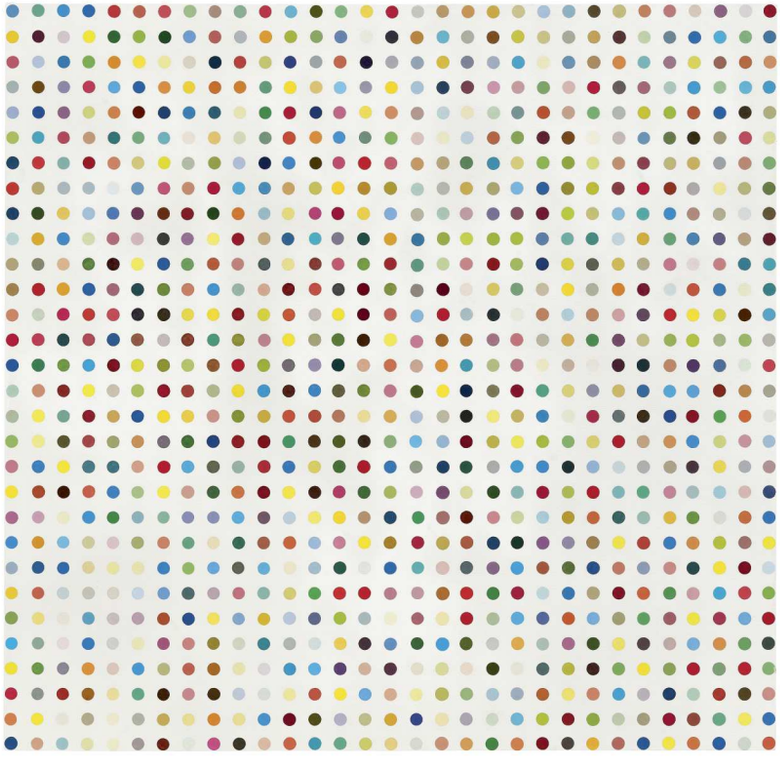


Fig. 2

series of works to the most basic and elemental mathematically device, namely addition and subtraction, is entirely in keeping the best of his facture. Boetti revered mathematics for the way it can be used to schematise and comprehend everything from geometric trigonometry to musical harmony – in other words, the way mathematical theorems and structures imposed order on the disorder of nature. To this end, we might observe the prominent use of the grid structure in the present work, which undoubtedly makes reference to Pythagorean magic squares. These consist of a grid of numbers arranged in such a fashion that the figures in each vertical, horizontal, and diagonal row add up to the same value. Herein, Boetti pays allegiance to the original purveyor of the calculative system, and makes reference to the tension between human order and natural chaos, which he believed characterised the entirety of existence.

A monumental celebration of the ubiquity and global uniformity of mathematical structure, *Addizione* is the very pinnacle of Boetti's oeuvre. Through its vibrant medley of visual signifiers and clear conceptual expression it embodies the strength and potency of Boetti's unique artistic voice.

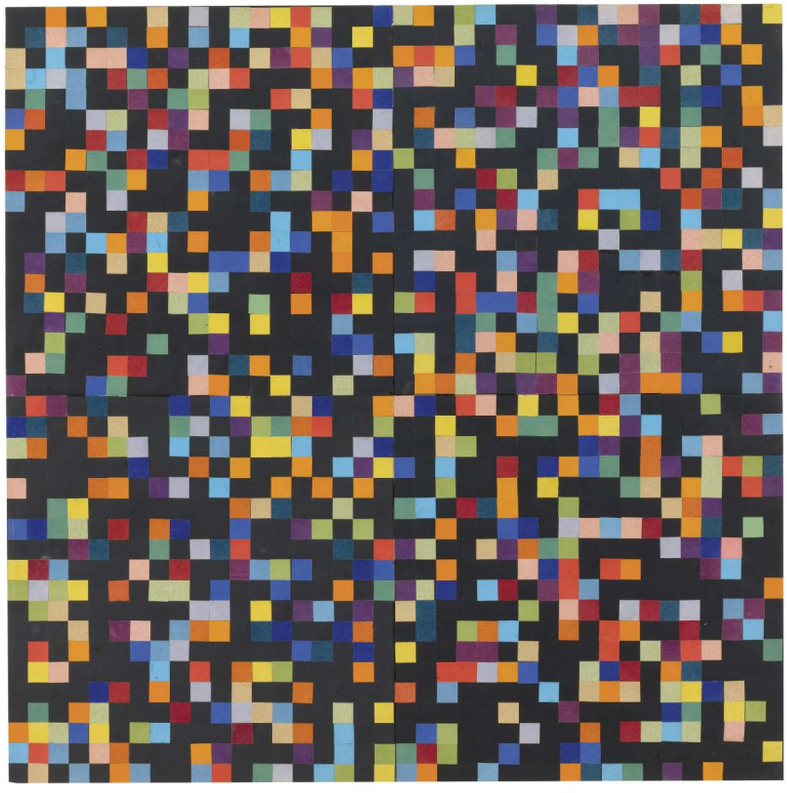


Fig. 3

20

MICHELANGELO PISTOLETTO

(b. 1933)

Tendine Verdi

signed and titled on the reverse
painted tissue-paper on stainless steel
120.4 by 100.2 cm. 47⅜ by 39½ in.
Executed in 1966.

⊕ **£ 400,000-600,000**
€ 437,000-655,000 US$ 520,000-775,000

PROVENANCE

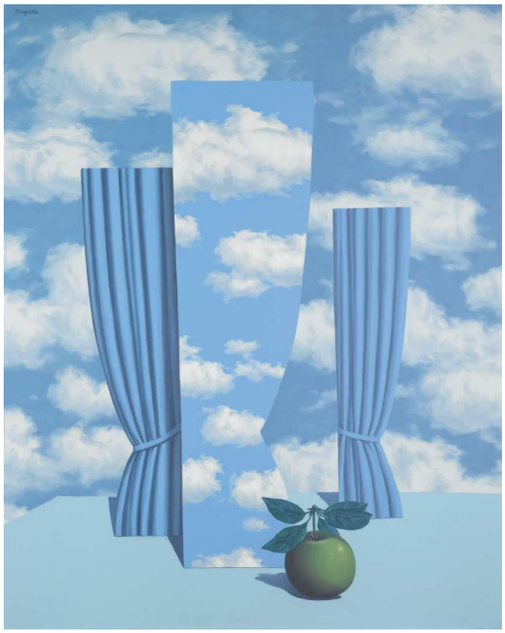
Pierre Janlet, Brussels (acquired from Galerie Sonnabend, Paris, in 1967)

Thence by descent to the present owner

EXHIBITED

Brussels, Palais des Beaux-Arts, *Michelangelo Pistoletto*, April – May 1967, n.p., no. 18, (text)

Rotterdam, Museum Boymans Van Beuningen, *Pistoletto*, March – May 1969, n.p., no. 14, (text)



RENÉ MAGRITTE, *Le beau monde*, 1962
Artwork: © ADAGP, Paris and DACS, London 2017

In Context
Tendine Verdi

Created in 1966, *Tendine Verdi* is a refined paradigm of Michelangelo Pistoletto's iconic *Mirror Paintings* – a striking paragon of that ambiguous threshold between art and reality that is so characteristic of Pistoletto's most important works. Included in landmark exhibitions at the Palais des Beaux-Arts, Brussels, in 1967 and the Museum Boijmans Van Beuningen, Rotterdam, in 1969 *Tendine Verdi* boasts an impressive exhibition history and is a consummate example of the artist's revolutionary appropriation of the mirrored surface.

Catching glimpses of his immediate surrounding within the reflective surface of the present work, the viewer becomes an active partaker in Pistoletto's unique illusory artifice. Peering into the space beyond two heavy green curtains he finds himself catapulted into the forbidden realm beyond the picture plane. The thick weave and heavy drapes of the *tendine* add a domestic feel to the work– the scale of the mirror framed by the curtains evoke the image of a window from which the viewer gazes out into the world. If the use of the reflective surface distorts the boundaries between illusion and reality, the inclusion of the heavy green curtain, draped across the sides of the picture plane, adds an additional theatrical element. An obvious parallel might be drawn with the curtains of a theatre stage: just as they open and close to signal the beginning and end of a performance, Pistoletto's open curtain positions the viewer

Installation image, Brussels, Palais des Beaux-Arts, Pistoletto, Mirroring Paintings, 1967
Image: Photo Paul Bijtebier © Courtesy of Città dell'arte Fondazione Pistoletto, Biella
Artwork: © Fondazione Pistoletto, Biella

onto the artist's illusory stage beyond. Herein, the influence of Pistoletto's career as a performance artist is very evident. He inverts the traditional role of the picture plane: the window through which the work recedes becomes a mirror out of which forms extend into the exhibition space and turn the work into a constant and infinite unscripted performance.

Pistoletto was the son of a restorer and would have been aware of the strong iconological pedigree held by the mirror within the history of Western art. He would've known how artists like Jan Van Eyck, Paolo Veronese, and Diego Velázquez used reflective surfaces to force viewers to engage with their works on an immediate level and he would have been aware of the artistic acclaim their mirror depictions had earned them. However, if these Old Masters started the practice, Pistoletto advanced it hugely and asserted his own role within the discourse. Where his aesthetic antecedents included mirrors in their works – glimpses of apparent reality within a wider illusion – Pistoletto includes his work within the mirror and drags the viewer's reality into his illusion.

What makes the present work stand out is its distinct symbolic and visual portrayal of Pistoletto's growing concern for the 'theatre' of painting. Seamlessly merging the separate worlds of reality and illusion into a coherent whole, it is a cogent example of the artist's acclaimed *Mirror Paintings*.

21

PIER PAOLO CALZOLARI

(b. 1943)

Mothia Ag

salt and lead on panel
122.3 by 100.6 by 6.5 cm. 48⅛ by 39⅝ by 2⅝ in.
Executed in 1986.

This work is registered in the Archive of Fondazione Calzolari, Fossombrone, under the number *A-CAL-1986-53* and is accompanied by a certificate of authenticity.

⊕ **£ 70,000-100,000**

€ 76,500-110,000 US$ 90,500-129,000

PROVENANCE

Acquired directly from the artist by the previous owner

Private Collection, Milan

ROBERT RYMAN, *Untitled*, 1965
Museum of Modern Art (MoMA), New York
Image: © Digital image, The Museum of Modern Art, New York/Scala, Florence
Artwork: © Robert Ryman / DACS, London 2017

"By Arte Povera one means a great laic revolution, a Franciscan vision that is not anthropomorphic, but anthropocentric, of relationship with the land, with the fire, the air, a vision of mutual and horizontal exploration. If by Arte Povera one means ideology and other I do not agree, I never understood it in that way."

PIER PAOLO CALZOLARI

In an interview with Giancarlo Politi in: *Flash Art*, Nr. 314, February 2014, p. 32.

Heinz Mack, Otto Piene, Jean Tinguely, Daniel Spoerri, Pol Bury, Yves Klein, Antwerp, 1959
Image: © bpk / Charles Wilp

22

YVES KLEIN

(1928 - 1962)

Untitled Blue Sponge Sculpture, (SE 242)

dry pigment and synthetic resin on natural sponge
18 by 17 by 9 cm. 7⅛ by 6¾ by 3½ in.
overall: 36 by 17 by 9 cm. 14⅛ by 6¾ by 3½ in.
Executed *circa* 1960.

This work is recorded in the Yves Klein Archives, Paris, under number *SE 242*.

⊕ **£ 450,000-650,000**

€ 491,000-710,000 US$ 580,000-840,000

PROVENANCE

Galerie Reckerman, Cologne

Private Collection, Europe

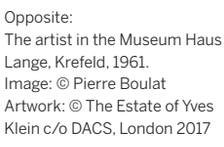
Sotheby's, London, 8 February 2002, Lot 185

Gallery Delaive, Amsterdam

Acquired from the above by the present owner

LUCIO FONTANA, *Concetto spaziale, Attese*, 1968
Artwork: © Lucio Fontana/SIAE/DACS, London 2017

In Context
Untitled Blue Sponge Sculpture, (SE 242)



Opposite:
The artist in the Museum Haus Lange, Krefeld, 1961.
Image: © Pierre Boulat
Artwork: © The Estate of Yves Klein c/o DACS, London 2017

Yves Klein's links to the Italian avant-garde are manifold and manifest. He enjoyed numerous close artistic relationships with the most important practitioners in the country and the influence and inspiration that his work provided is abundantly clear. The first ever exhibition of Klein's famous IKB monochromes was in Italy at the Galleria Apollinaire in Milan: at the opening he met Lucio Fontana, who purchased a work and found the younger artist entirely captivating for his conceptual voracity and force of personality. It is no coincidence that, in the ensuing years, a number of Fontana's celebrated *tagli* paintings were produced in an imitative shade of ultramarine. Klein also worked concurrently with Alberto Burri, who used unconventional materials to create works of violent beauty in an equitable manner to Klein: his burnt and torn works made from burlap sacking and melted plastic are equitable to Klein's fire paintings in dramatic impact.

Klein had first used sponges as a studio tool, where he favoured them for their massive absorption qualities. It was these same qualities that made them so superbly effective as artworks: "While working on my paintings in my studio, I sometimes used sponges. Evidently, they very quickly turned blue! One day I perceived the beauty of blue in the sponge; this working tool all of a sudden became a primary medium for me. The sponge has that extraordinary capacity to absorb and become impregnated with whatever fluid, which was naturally very seductive to me. Thanks to the natural and living matter of sponges, I was able to make portraits of the readers of my monochromes, which, after having seen and traveled into the blue of my paintings, returned from them completely impregnated with sensibility, just as the sponges" (Yves Klein, *Overcoming the Problems of Art: The Writings of Yves Klein*, Spring Publications, New York, 2007, p. 22).

The sponge sculptures had evolved from Klein's *Monochromes*, as an exploration into nature and space. First presented in June 1959 at the Galerie Iris Clert in Paris during the exhibition *Bas Relief dans une forêt d'éponges* (Bas-relief in a Sponges Forest), Klein presented his lavishly saturated blue sponge sculptures – all of varying sizes, heights, shapes and textures – grouped together along the sides of a small room, transforming the space into a lush, crowded and mysterious environment, in an attempt to recreate the beauty and overgrowth of a natural woodland area. Filling the gallery with an assortment of works passing resemblance to trees, lush vegetation, and even human figures, Klein created a dense forest of sponges. Klein's was forest intended to imply that "a process of natural growth and proliferation was taking place" and that these brilliantly blue flowers and trees were a natural phenomenon, growing in nature, and evolving and multiplying as Klein continued to create hundreds of variations of these sculptures (Sidra Stich, *Yves Klein*, Ostfildern 1994, p. 165). The forest was intended to emphasize an allusion to nature, and highlight the differences which can be found in a seemingly similar object – Klein's aim with these sponge sculptures was, like his earlier monochromes, to emphasize that no two things on the planet are identical despite their apparent similarities – insisting that the individual value of each work resides in the creativity instilled in it, and holds an inherent sensibility or aura which is immaterially present and irreproducible. The present work is exemplar of this series, featuring all of the vibrancy and immediacy that has made Klein's sponge sculptures such a universally accepted icon of contemporary art.

23 △ SERGIO CAMARGO

(1930 - 1990)

Untitled (Relief No. 196)

signed, titled and dated *Paris 68* on the reverse
painted wood construction
82.2 by 82.7 by 7 cm. 32⅜ by 32⅝ by 2¾ in.

This work is accompanied by a certificate of authenticity issued by the Galeria Raquel Arnaud and the Estate of Sergio Camargo.

‡ £ 700,000-900,000

€ 765,000-985,000 US$ 905,000-1,160,000

PROVENANCE

Gallerie Gromholt, Oslo

Norges By-og Herreds forbund, Oslo

Kaare Bernsten, Oslo

New York, Sotheby's, 25 November 2014, Lot 34

Acquired from the above by the present owner

EXHIBITED

Oslo, Kunstnernes Hus, *Op-Kunst*, March – April 1968

IN CONTEXT

Born of Sergio Camargo's fascination with the interplay of light and shadow, *Untitled (Relief No. 196)* is a masterful example of the artist's iconic white reliefs. Transcending the confines of the canvas by combining elements of painting and sculpture, these seminal works mirror the primary concerns of the ZERO group, who sought to eliminate representational painting and invent a new creative language. In a similar fashion to artists such as Enrico Castellani, Piero Manzoni and Otto Piene, Camargo's approach was to make the substrate, rather than the paint upon it, the subject of the work. In this, Camargo also betrays the enduring influence of his professor at the Academia Altamira in Buenos Aires, Lucio Fontana, whose assault upon the canvas and spatial explorations are of canonical art historical importance. The present work is a spectacular example of a series that came to define Camargo's opus, and one whose influence and influences can be identified on both sides of the Atlantic.

Fig. 1

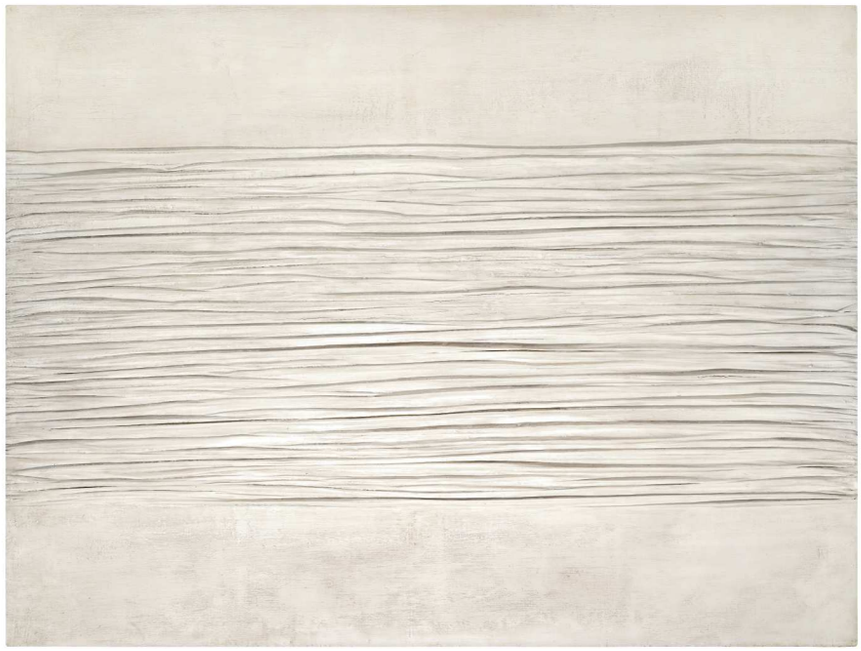


Fig. 2

Fig. 1
LUCIO FONTANA
Concetto Spaziale, Attese, 1965
Artwork: © Lucio Fontana/SIAE/DACS, London 2017

Fig. 2
PIERO MANZONI
Achrome, 1958-59
Artwork: © DACS 2017

Opposite:
SERGIO DE CAMARGO,
Les deux reliefs, documenta 4 (1968)
Image: © documenta archiv/Heinz Pauly
Artwork: © Galeria Raquel Arnaud – Sergio Camargo Estate

Despite the fact that the works themselves are a carefully calculated symphony of light and surface, their genesis was entirely accidental. Cutting up an apple to eat, Camargo was enthralled by the relationship between the two planes created by his cuts. As Guy Brett notes, "in the apple was the synthesis he had been working towards and which now united all the past stages of his work – the combination of a single element of substance (the rounded body of the apple) and direction (the plane he had just exposed)" (Guy Brett, *Camargo*, London 1966, n.p.). This tension between stasis and movement recalls the sensuous geometry of the Neo-Concretists in Brazil, such as Lygia Pape and Hélio Oiticica, as well as the Op art of Bridget Riley and Jesús Rafael Soto. The volume of the sculptural surface appears to fade and dissolve, the cut cylinders jostling for space, "interweave[ing] the information of our tactile and visual senses in a revolutionary way" (*Ibid.*, n.p.).

Similar to Enrico Castellani's *Superfici Bianca* and Günther Uecker's iconic nail reliefs, Camargo's palette forced the viewer to confront an elemental aspect of his work, that is, the role of light. If the craft and subject of the work is vested in the canvas, the aesthetic relies on the light that hits it. The cut cylinder which formed the cornerstone of Camargo's artistic lexicon creates a ripple of light and shadow across the surface of the construction, miniature peaks and troughs appear, vibrating and metamorphosing constantly with the movement of both light and viewer. As a result, *Untitled (Relief No. 196)* is as much as anything an experiential piece, where the viewer and his surroundings dictate the perception of the piece itself.

Created in 1968, *Untitled (Relief No. 196)* comes from the year of Camargo's inclusion in *Documenta 4* alongside Fontana, Manzoni, Yves Klein and Günther Uecker, among others. It resonates with the assured confidence of an artist at the very height of his creative powers, and pays particular homage to the influence of Fontana, with the void in the centre paying unmistakable tribute to the revolutionary *tagli* of his teacher. For his own part, Camargo can rightly be seen as a pioneer of the monochrome relief, an aesthetic that echoed, not only that of his Italian contemporaries such as Manzoni and Castellani, but also that of the American masters Robert Ryman and Ellsworth Kelly, and proved hugely influential to fellow Brazilian artists such as Mira Schendel and Ascânio MMM. Bringing an entirely new aesthetic to a well trammelled artistic trope, Sergio Camargo's work is of immense art historical importance, and *Untitled (Relief No. 196)* is a spectacular example of this remarkable and elegant series.

24

LUCIO FONTANA

(1899 - 1968)

Concetto Spaziale, Attese

signed, titled and inscribed *1 + 1 - 78 AET* on the reverse
waterpaint on canvas
73 by 60 cm. 28¾ by 23⅝ in.
Executed in 1962.

⊕ **£ 1,200,000-1,800,000**

€ 1,310,000-1,970,000 US$ 1,550,000-2,320,000

PROVENANCE

Giani Zini, Bologna

Sotheby's, London, 2 July 1987, Lot 664

Gallery Art Point, Tokyo

Private Collection, Japan

Sotheby's, London, 10 December 1999, Lot 154

Private Collection, Italy

Acquired from the above by the previous owner

Thence by descent to the present owner

EXHIBITED

Tokyo, Tama Art University Museum, *Lucio Fontana, Spatial Conception*, June – September 1990, p. 47, no. 43, illustrated in colour

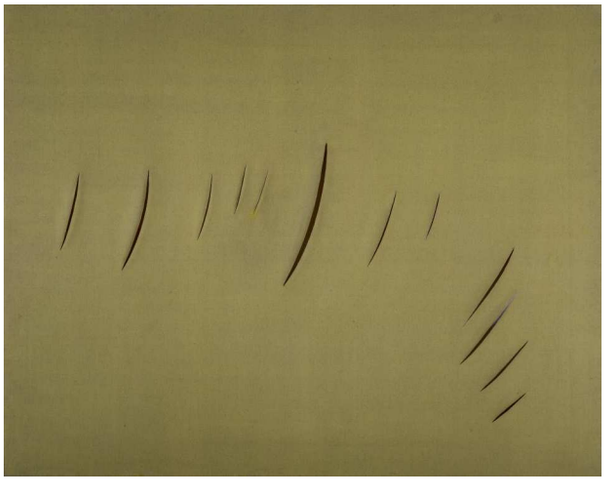
Tokyo, The Yomiuri Shimbun; Tokyo, Mitsukoshi Museum of Art; Kagoshima, Museo Municipale d'Arte; Nishinomiya, Otani Museum of Art, *Lucio Fontana, La penetrazione dello spazio*, April – November 1992, p. 79, no. 40, illustrated in colour

LITERATURE

Enrico Crispolti, *Lucio Fontana, Catalogue raisonné des peintures, sculptures et environnements spatiaux*, Vol. II, Brussels 1974, p. 132, no. 62 T 20, illustrated

Enrico Crispolti, *Fontana, Catalogo generale*, Vol. II, Milan 1986, p. 445, no. 62 T 20, illustrated

Enrico Crispolti, *Lucio Fontana, Catalogo ragionato di sculture, dipinti, ambientazioni*, Vol. II, Milan 2006, p. 631, no. 62 T 20, illustrated



LUCIO FONTANA, *Concetto Spaziale*, 1959
Image: © Rome, National Gallery of Modern and Contemporary Art
Artwork: © Lucio Fontana/SIAE/DACS, London 2017

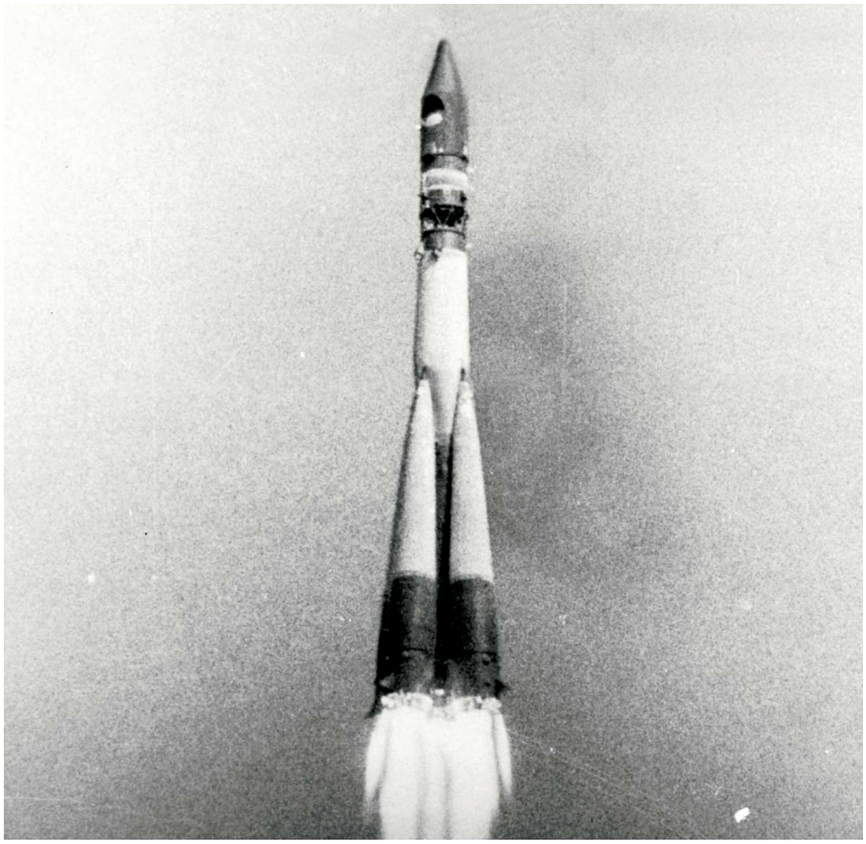


Fig. 1

In Context
Concetto Spaziale, Attese

Comprising a bravura ballet of nine flawless cuts incised into a two-dimensional monochrome surface, *Concetto Spaziale, Attese* is a mesmerising display of Lucio Fontana's most radical and recognised series of works, the *tagli* (cuts). As a disruptive intervention into the traditional, two-dimensional flatness of the canvas, Fontana's slashing of the medium became a symbolic, visual, and conceptual act that would not only redefine the recessional Italian artistic landscape but have wide-reaching international influence.

The artistic theory behind the creation of Fontana's revolutionary *tagli*, and before them his *buchi* (holes), was professed in Fontana's first manifesto, the *Manifesto Blanco*, published in 1946. Here Fontana proposed the concept of Spatialism, which sought to articulate the fourth dimension and sparked a unique dialogue with the 'dimensionality' of painting. Not only did Fontana invite three dimensions into the traditionally flat canvas ground, but his rupture of the picture plane and revelation of a blackened void beyond, implored a metaphysical dialogue with the fourth dimension and its enigmatic comingling of both time and space. A fascination with the unknowable void and concept of energy as an invisible force are summated by the mesmerising effect of Fontana's defined slashes. As outlined by the artist: "with the slash I invited a formula that I don't think I can perfect. I managed with this formula to give the spectator an impression of spatial calm, of cosmic rigour, of serenity in infinity" (Lucio Fontana cited in: Enrico Crispolti, *Lucio Fontana, Catalogo Ragionato di Sculture, Dipinti, Ambientazioni*,Vol I, Milan 2006, p. 105).

Fontana's ambition to visually activate space was certainly connected to his background as a sculptor; however, such a deviation of the flat picture plane was equally rooted in mankind's collective striving for scientific and technological advancement. For instance, Albert Einstein's fusion of time and space into one continuum is echoed in Fontana's synthesis of dimensions. Via the seemingly abyssal slashes that permeate his canvases, Fontana symbolically suggests a dimension beyond both the two-dimensional canvas support and a three-dimensional, sculptural, suggestion of space. This fixation with unknowable dimensions should be understood against a contemporaneous context of cosmic exploration; at the same moment Fontana began his *tagli*, news stories of the 'space race' captivated audiences all over the world. Indeed, Fontana's Spatialist theories echo an age utterly dominated by news of space exploration and discovery. In 1957 the U.S.S.R. launched Sputnik, the world's first artificial satellite, into orbit; in 1959, the Soviets landed probe Luna 2 on the moon; and in 1961 the very first outer-space flight was made by Yuri Gagarin. The space race permeated political rhetoric internationally, establishing the moon as the next frontier for human exploration. With punctured picture planes and lacerated canvases Fontana hypothesised overturning accepted norms of three-dimensional Cartesian space by invoking and venturing into an abyssal and void-like fourth dimension.

As such, not only is *Concetto Spaziale, Attese* an unquestionable masterpiece from one of the most influential post-war artists, it is a historically fascinating document of an age in which the most fundamental notions of human existence came under intense scrutiny and were redefined in previously unthinkable ways. Elaborated across a field of unparalleled contemplative beauty, Lucio Fontana's unmatched and ambitious contribution to the philosophical landscape of the post-war era marks *Concetto Spaziale, Attese* as a work of crucial art historical importance.

Fig. 1
Launch of vostok 1 rocket carrying Yuri Gagarin into space, in 1961
Image: © Sovfoto / Universal Images Group/REX

Opposite:
Lucio Fontana
Image: Photo Ugo Mulas
© Ugo Mulas Heirs.
All rights reserved
Artwork: © Lucio Fontana/SIAE/DACS, London 2017

Willoughby Sharp, Yayoi Kusama and Günther Uecker at the Howard Wise Gallery in New York in 1966
Image: © Courtesy of Uecker archive

25

YAYOI KUSAMA

(b. 1929)

Golden Shoe

signed and dated *1959 - 1966* on the underside
sewn stuffed fabric, shoe and gold paint
17.5 by 24.5 by 8.5 cm. 6⅞ by 9⅝ by 3⅜ in.

This work is accompanied by a certificate of authenticity from the Yayoi Kusama Studio.

‡ £ 20,000-30,000

€ 21,900-32,800 US$ 25,800-38,700

PROVENANCE

Henk Peeters Collection, Hall (acquired directly from the artist)

Sotheby's, Amsterdam, *The Henk Peeters Collection: From Informal to Zero*, 11 June 2001, Lot 1028

Private Collection

Christie's, Amsterdam, 7 April 2014, Lot 29

Acquired from the above by the present owner

EXHIBITED

The Hague, Galerie Ornis, *Yayoi Kusama: 1950-1970*, June – July 1983

Dusseldorf, Galerie Schoeller, *Gruppe Zero*, September – November 1988

London, Sotheby's, S2 Gallery, *Traumata: Bourgeois / Kusama*, 23 February 2017, no. 11

Günther Uecker, Otto Piene, Yayoi Kusama and Heinz Mack at Howard Wise Gallery, New York, 1964
Image: © unknown; Heinz Mack Fonds, ZERO foundation, Düsseldorf
Artwork: © VG-Bild Kunst Bonn./DACS 2017

26

FAUSTO MELOTTI

(1901 - 1986)

La Pioggia

brass
184 by 130 by 65 cm. 72½ by 51⅛ by 25⅝ in.
Executed in 1972 (conceived in 1966).

⊕ **£ 500,000-700,000**

€ 550,000-765,000 US$ 645,000-905,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Florence, Galleria La Piramide, *Fausto Melotti*, May – June 1975

Sanremo, Galleria Beniamino, *Fausto Melotti*, July – August 1975, n.p., no. 6, illustrated

Trento, Castello del Buonconsiglio, *Fausto Melotti. Opere 1935-1977*, May – July 1977, no. 23, (text)

Florence, Forte di Belvedere, *Melotti*, April – June 1981, p. 45, illustrated

Varese, Torre Colombera di Gorla Maggiore, *Fra Terra e Cielo. Fontana, Melotti, Leoncillo*, February – March 1995, p. 55, illustrated

Nagoya, Aichi Prefectural Museum of Art, *Fausto Melotti,* April – June 1999, pp. 102, 158 and 211, no. 54, illustrated

New York, Acquavella Galleries, *Fausta Melotti*, April – June 2008, p. 103, illustrated

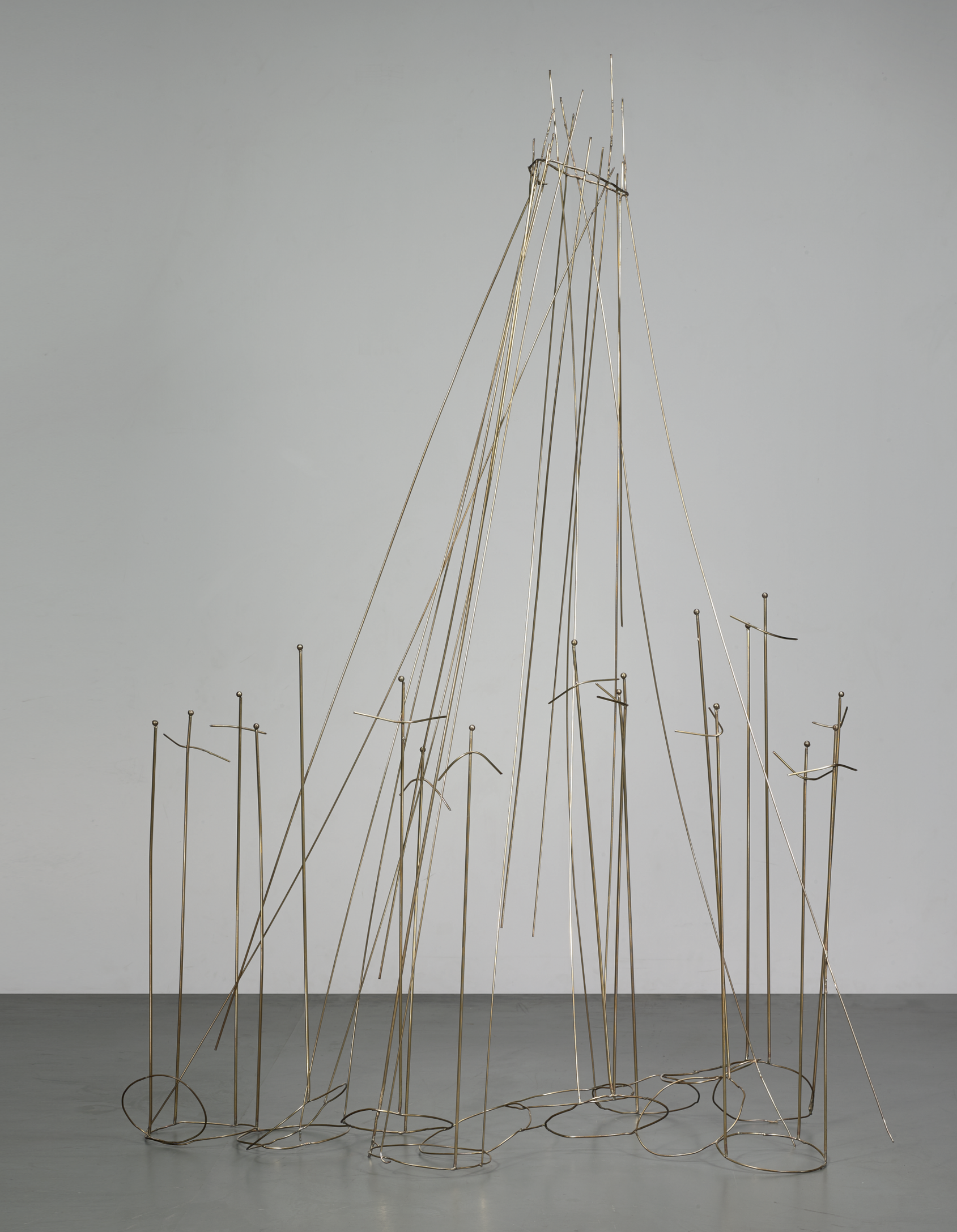
Naples, Madre Museo d'Arte Contemporanea Donnaregina, *Melotti*, December 2011 – April 2012, n.p., no. 293, illustrated

LITERATURE

Germano Celant, *Melotti, Catalogo generale, Sculture 1929-1972*, Vol. I, Milan 1994, p. 181, no. 1966 16, illustrated

Angelica Savinio and Francesca Antonini, *Il Segno: Settembre 1964 - Dicembre 1994: Trent'anni*, Rome 1995, p. 21, illustrated

ALEXANDER CALDER, *Teodelapio [maquette II],* 1962
Museum of Modern Art (MoMA), New York
Image: © Digital image, The Museum of Modern Art, New York/Scala, Florence
Artwork: © 2017 Calder Foundation, New York/DACS London



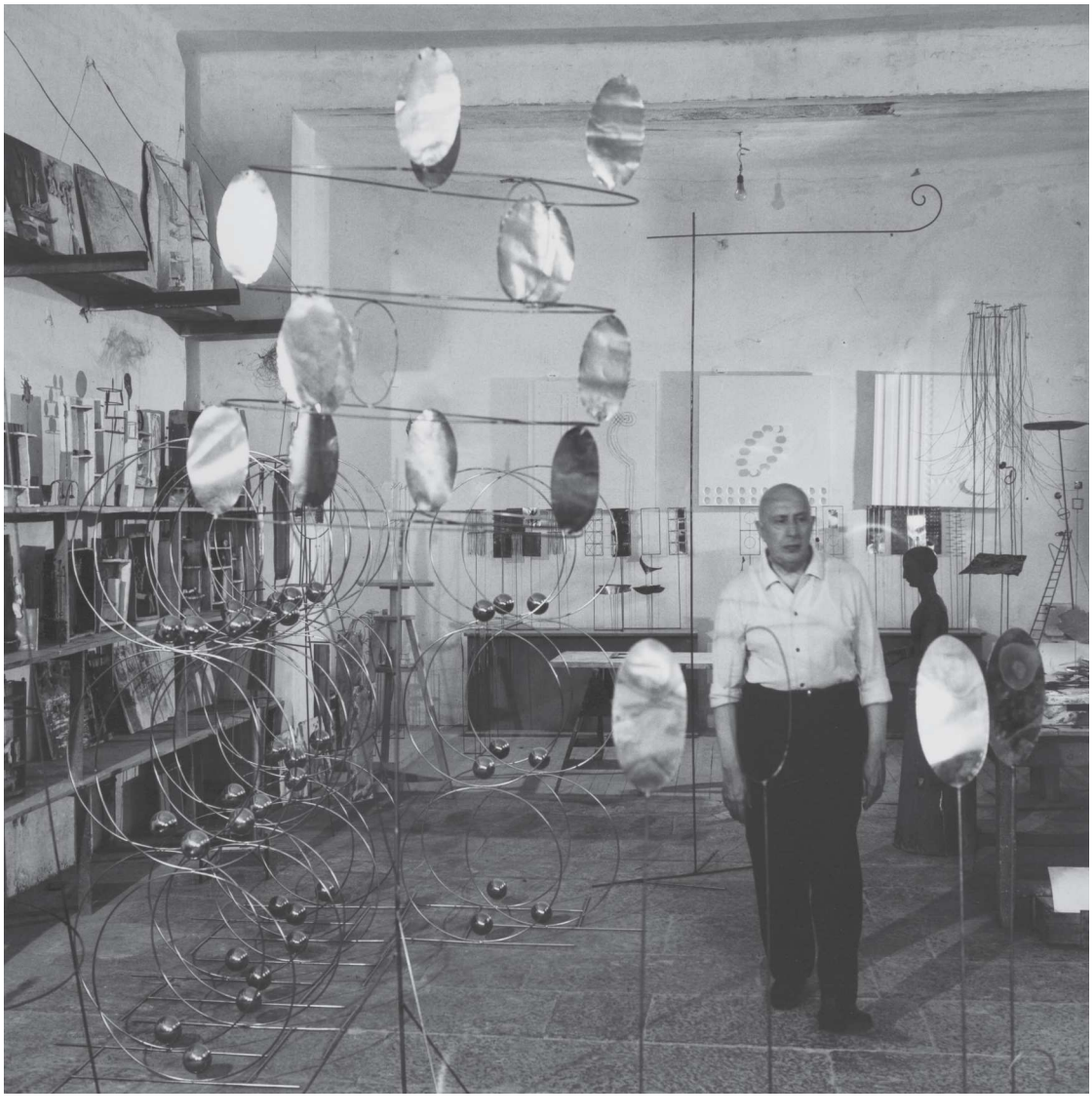


Fig. 1

In Context
La Pioggia

Fig. 1
Fausto Melotti in his studio
Image: Photo Ugo Mulas
© Ugo Mulas Heirs. All rights reserved
Artwork: © Fondazione Fausto Melotti, Milan

Fig. 2
ALEXANDER CALDER
Snow Flurry I, 1948
Museum of Modern Art (MoMA), New York
Image: © Digital image, The Museum of Modern Art, New York/Scala, Florence
Artwork: © 2017 Calder Foundation, New York/DACS London

One of the largest sculptures by the eminent Italian artist Fausto Melotti, *La Pioggia* is at once delicately poetic and commandingly monumental. A beautiful example of the artist's unique lyrical voice, *La Pioggia,* or 'rain' in English, is a whimsical mirage of nature. Long metal poles delimit the outlines of the work, like authoritative lines on a blank page. As space permeates the large-scale sculpture it eschews any sense of mass. Melotti explained: "I use metal because it brings me close to drawing: with metal I can draw in space" (Fausto Melotti cited in: B. Mantura, 'Per Fausto Melotti', in: Exh. Cat., Rome, *Melotti*, 1983, p. 10). In dialogue with the geometric constructions of his Swiss forbearer Alberto Giacometti and the weightless mobiles of Alexander Calder, Melotti's gracefully assembled metal sculptures reimagined sculptural boundaries. By adventuring toward new conceptions of spatial understanding, material innovation, and symbolic meaning he shaped the discourse of sculpture in the Twentieth Century. Combining an imaginative narrative poetry with Renaissance principles of music, geometry and harmony, Melotti forged an entirely unique and influential sculptural language.

Hovering on the cusp between representation and abstraction, *La Pioggia's* long metal rods are clustered together at the top by a halo-esque cloud, while the streaks of rain have formed circular puddles on the ground beneath. As pointed out by the art historian Jole de Sanna: "The ecstatic field opened by the phenomenal moment generated by nature functions as a suspended moment in Melotti's essentially moral meditation

on the essence of things" (Jole de Sanna, 'Commentaries on selected works', in: Exh. Cat., Nagoya, Aichi Prefectural Museum of Art, *Fausto Melotti,* April – June 1999, p. 212). Purporting a visual representation of the idyll, the work can be linked to Hellenistic literature, in which the idyll explores aspects of nature in their moment of origin. Beautifully invoking the purity of Melotti's pursuit of profound emotional experiences through a universally accessible symbolic language, the present work displays the primary concerns of the artist's mature practice.

From the outset of his artistic career in the early 1930s in Milan, Melotti was a key member of the post-war Milanese avant-garde. Following his degree in electrotechnical engineering at the University of Pisa in 1924, Melotti studied figurative art under the Symbolist sculptor Adolfo Wildt at the Accademia dell Brera in Milan. An active member of the vibrant artistic milieu of pre-war Milan, Melotti befriended fellow student Lucio Fontana, whose work would have a lasting influence on him, as well as the Rationalist architects of *Gruppo 7* and the abstract artists associated with the Galleria del Milione. Highly influenced by Fontana, he joined the Abstraction-Creations movement and firmly embraced the dialectic of non-figurative art. However, like many of the post-war European avant-garde, the horrors of the Second World War provoked a change in direction in his art. He began a series of miniature 'theatre scenes' – complete with small characters and objects – that were familiarly known as *teatrini*. Decades later, during the 1960s and 70s, he introduced this narrative element into his late works. Permeated with playful narratives and lyrical import, these metal sculptures have since garnered great international acclaim.

With a dainty fragility that contradicts any traditional notion of sculpture's sturdy monumentality, *La Pioggia* truly encapsulates the poetry, mastery of composition and form along with the visual and technical excellence that Melotti had achieved at this point in his career. As Jole de Sanna so poignantly declared: "The art of Fausto Melotti – secret, lyrical, poetic – opens a window onto our century, illuminating the intersection between classical culture and the birth of the avant garde" (Jole de Sanna ' Enchanted Lyricist' in: Exh. Cat., New York, Paolo Baldacci Gallery, *Fausto Melotti: Anti-sculpture*, 1994, p. 9).

"I use metal because it brings me close to drawing: with metal I can draw in space."

FAUSTO MELOTTI

Cited in: B. Mantura, 'Per Fausto Melotti', in: Exh. Cat., Rome, *Melotti*, 1983, p. 10.

Fig. 2

27

LUCIO FONTANA

(1899 - 1968)

Concetto Spaziale, Teatrino

signed and titled on the reverse
waterpaint on canvas and lacquered wood
110 by 120 cm. 43¼ by 47¼ in.
Executed in 1965.

⊕ **£ 250,000-350,000**

€ 273,000-382,000 US$ 322,000-451,000

PROVENANCE

Galerie Bleue, Stockholm

Acquired from the above by the previous owner

Thence by descent to the present owner

EXHIBITED

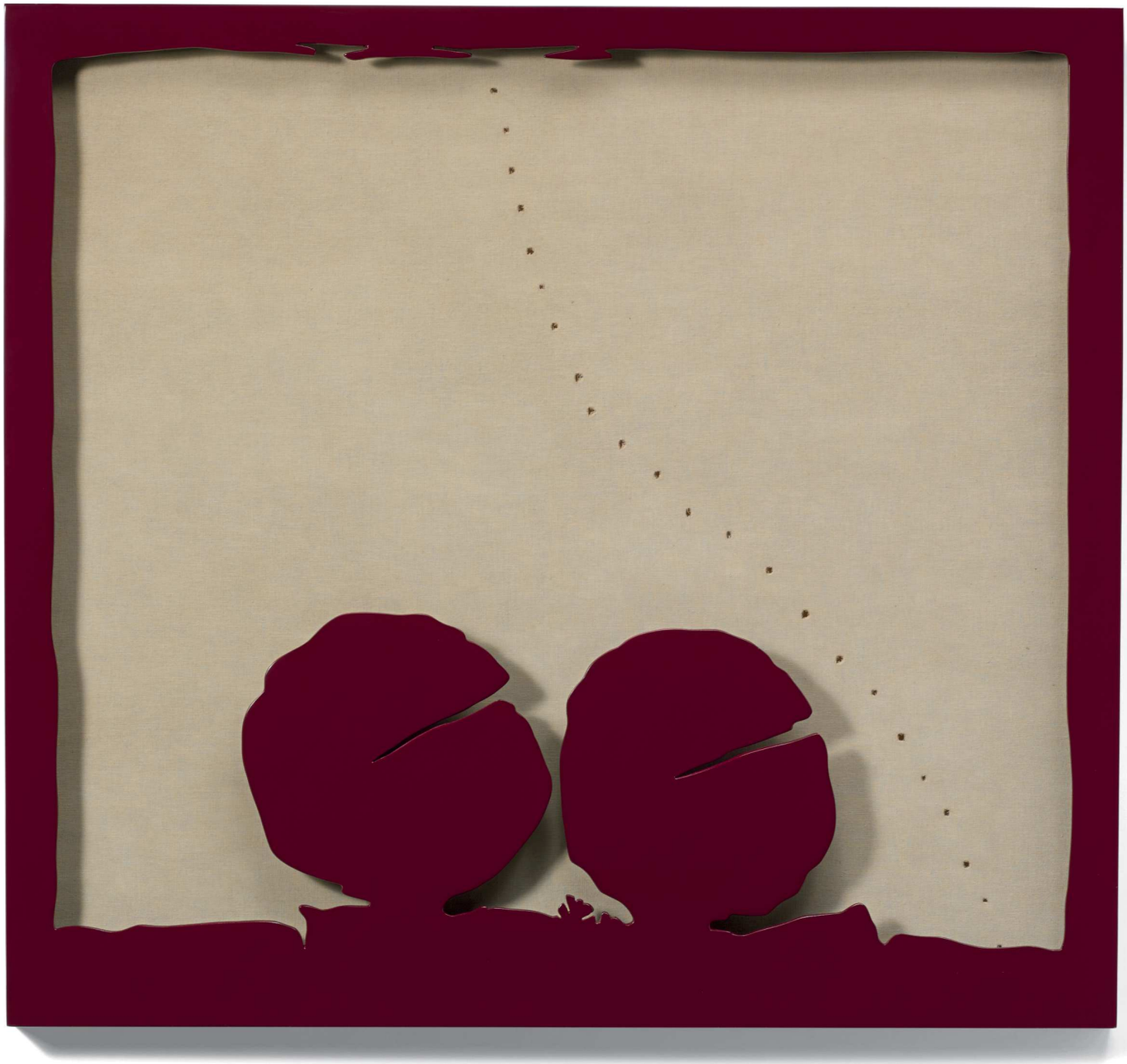
Milan, Galleria Apollinaire, *Lucio Fontana*, November 1965

LITERATURE

Enrico Crispolti, *Lucio Fontana, Catalogue raisonné des peintures, sculptures et environnements spatiaux*, Brussels 1974, p. 173, no. 65 TE 54, illustrated

Enrico Crispolti, *Fontana, Catalogo generale*, Vol. II, Milan 1986, p. 603, no. 65 TE 54, illustrated

Enrico Crispolti, *Lucio Fontana, Catalogo ragionato di sculture, dipinti, ambientazioni*, Vol. II, Milan 2006, p. 792, no. 65 TE 54, illustrated



In Context
Concetto Spaziale, Teatrino

Executed in 1965, *Concetto Spaziale, Teatrino* is an outstanding example of Lucio Fontana's series familiarly called *Teatrini*, 'little theatres'. Contained by a lacquered frame, the pale picture plane has been elegantly punctured with the artist's signature *buchi* (holes) that strike through to the conceptual infinity of the void beyond. Conceived between 1964 and 1966, just after Fontana's acclaimed cycle of *La fine di Dio*, this series epitomizes the artist's attempt to create a physical landscape that would represent Spatial Infinity. Shown for the first time in his solo exhibition at the Galleria Apollinaire in Milan in October–November 1965, they hover on the cusp between painting and sculpture and introduce a playful figurative element to Fontana's ceaseless research into the concept of Spatialism.

In *Concetto Spaziale, Teatrino*, a deep crimson frame delimits the white canvas, broken by a sinuous line of small holes travelling from the bottom-right corner to the top. Two primeval spheres, reminiscent of Fontana's *Nature* cycle (1959–60), rest on the lower edge of the jagged outer-frame. As Crispolti stated, Fontana went "beyond the absoluteness of the surface", creating a hybrid work, at once painting and sculpture (Enrico Crispolti, *Lucio Fontana, Catalogo ragionato di sculture, dipinti, ambientazioni, Tomo I*, Milan 2015, Vol. I, p. 27). The *Teatrini* were neither regarded nor conceived by the artist as simple paintings, rather as independent spatial environments. The lacquered frame acts as a stage curtain, unveiling the visual illusionism of the scene to its audience. The composition captivates the viewer, who is encouraged to decipher what stands in front of him. Moving away from the abstraction of his *Buchi* and *Tagli*, in his *Teatrini* Fontana returns to a semi-figurative language that allows him to breathe life into his intimate stages.

Lucio Fontana with works from the *Teatrini* series in his studio in Milan, 1965
Image: © Iuav di Venezia – Archivio Progetti, Fondo Giorgio Casali
Artwork: © Lucio Fontana/SIAE/DACS, London 2017

A year before he created *Concetto Spaziale, Teatrino,* Fontana visited the 32nd Venice Biennale, where Europe saw American Pop Art for the first time. Intrigued by the movement's predilection for bold colours, and its fascination with the developing commerciality and scientific discoveries of modern-day society, the artist developed his own original response to Pop Art. His "small theatres" are candid and spontaneous in their figurative language, making them easily approachable by the viewer. With their bright palette, organic shapes and defined order, they are, using the artist's own words, "a little bit in the fashion of these Pop Art things...but still in my way. They were forms that Man imagines in space" (Lucio Fontana cited in: Pia Gottschaller, *Lucio Fontana: The Artist's Materials*, Los Angeles 2012, p. 114).

Fontana's fascination with the infinite universe and man's cosmic travels played a significant role in his late theories on Spatialism. He created the *Teatrini* just a few years after Yuri Gagarin's first journey into outer space. With their "poly-dimensionality" they represent an aesthetic metaphor of man's aspiration to conquer the unknown (Enrico Crispolti, *Lucio Fontana, Beyond Space*, Milan 2008, p. 17). Despite being aware that "Man in Space is alone, alone before Infinity", with his playful theatres, Fontana shows his desire to connect our world – symbolically represented by the jagged frame and the natural spheres – with the infinity of the universe (Luca Massimo Barbero and Paolo Campiglio, *Lucio Fontana, Teatrini*, Mantua 1997, p. 13). In this dimension, the punctured pathway of his *buchi* becomes a constellation of luminous stars. Light and infinity pass through them, exhausting, according to the artist, the need to paint (Enrico Crispolti, *Op. cit.*, p. 65). Herein, Fontana creates a cosmic allusion that captivates our imagination and guides us towards the unknown.

28

MICHELANGELO PISTOLETTO

(b. 1933)

Motociclisti

signed, titled and variously inscribed on the reverse
painted tissue-paper on stainless steel
120 by 230 cm. 47¼ by 90½ in.
Executed in 1967.

⊕ **£ 1,200,000-1,600,000**

€ 1,310,000-1,750,000 US$ 1,550,000-2,070,000

PROVENANCE

Studio Bellora, Milan

Acquired from the above by the present owner in the 1970s

EXHIBITED

Brussels, Palais des Beaux-Arts, *Michelangelo Pistoletto*, April – May 1967, n.p., no. 34, (text)

Roman Holiday with Audrey Hepburn and Gregory Peck, 1953
Image: © Moviestore collection Ltd / Alamy Stock Photo

"The purpose and the result of my mirror paintings was to carry art to the edges of life in order to verify the entire system in which the both of them function."

MICHELANGELO PISTOLETTO

Cited in: Germano Celant, *Pistoletto: Division and Multiplication of the Mirror*, Milan 1988, p. 73.

Fig. 1

In Context
Motociclisti

Fig. 1
ROY LICHTENSTEIN
In the Car, 1963
Image: © London/Scala, Florence
Artwork: © Estate of Roy Lichtenstein/DACS 2017

Forming part of Michelangelo Pistoletto's most recognisable and celebrated series, the *Quadri Specchiati* or *Mirror Paintings*, *Motociclisti* from 1967 is an early example of the artist's radical and eloquent use of the reflective surface. The present work captures a fleeting snapshot of a couple on a motorbike, wrapped up warm in their coats and scarves, they drive out of view in the bottom left corner of the mirrored surface. Created at a crucial point in the artist's ascending career, 1967 marked the seminal occurrence of the very first *Arte Povera* exhibition, *Fuoco, Immagine, Acqua, Terra* at L'Arrico Gallery in Rome. Synchronously incorporating both the quotidian materialism of *Arte Povera*, with its mirror-like surface, and the mass-produced quality of Pop art, with the photographic figures, in *Motociclisti*, Pistoletto forges an entirely unique aesthetic that enmeshes the exalted and immortal dimension of the artwork with the changeable and transitory conditions of existence.

Firmly installed in the pantheon of Europe's most influential contemporary artists, Pistoletto's dialogic *Mirror Paintings* defy categorisation, oscillating between spectacle and sculpture, photograph and performance. Frustrated with the imitative relationship between traditional painting and reality, the artist first experimented with a reflective ground in 1956 with a series of self-portraits on a shiny surface. Pistoletto consequentially refined this process in the early 1960s by substituting the glossy ground for a highly polished stainless steel one, onto which he pasted finely rendered photo-realist images that were painted on tissue paper. While toying with the dominant Pop aesthetic of the time, Pistoletto was also highly influenced by Italian artists such as Lucio Fontana, Agostino Bonalumi, and Enrico Castellani. The essence of Fontana's *Spatialismo Manifesto*, to refute the traditional parameters of two-dimensional painting and create a space in which the viewer actively explores the possibilities of

Fig. 2
ANDY WARHOL
Marlon, 1966
Private Collection
Image: © Marlon, 1966, Warhol, Andy (1928-87) / Private Collection / Bridgeman Images
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London

art, is echoed in Pistoletto's phantasmagorical *Mirror Paintings*. Extending the canvas by introducing a reflective surface, he examines and unravels the distortive illusionism of perspective. Masterfully appropriating the language of *trompe-l'oeil* to entirely subvert it, the *Mirror Paintings* position themselves within a grand artistic tradition of mirrors such as Édouard Manet's *A Bar at the Folies-Bergère* or *The Rokeby Venus* by Diego Velázquez. What distinguishes Pistoletto's works is a theatrical dramaturgy that infuses these pieces with rich performative aspects, naturally in flux through the constantly changing angle of the viewer.

It is in this collision of two spectral worlds that Pistoletto locates a complex reciprocal dialogue between the viewer and the intermediary figures in the painting. This interactive aspect of the *Mirror Paintings* echoes Pistoletto's experiences of the time. In March of 1967, the artist met The Living Theatre, an experimental theatre company founded by Judith Malina, Julian Beck, and Erwin Piscator in New York in 1947. Their cooperative and collective ideology based on the philosophy of the French poet Antonin Artaud resonated with Pistoletto's own concept of incorporating the viewer into his artistic spectacle. After seeing one of the group's performances, he invited the members of the theatre to join him in his studio. This inspired his subsequent *Open Studio* and his *Manifesto of Collaboration*.

It is in this spirit of collective actions that the *Mirror Paintings* are firmly embedded. In their ability to literally mirror the dynamism and mutability of life, these pivotal works redefined the static perception of painting and challenged the deliberate involvement of the spectator. Making the viewer an integral part of the composition, *Motociclisti* is a powerful reflection on the inclusion of art into everyday life and evokes a constantly evolving literal and lyrical reflection of the self.

Fig. 2

29

GIULIO PAOLINI

(b. 1940)

Intervallo

plaster, in two parts, white bases
Two plasters: (i) 105 by 83 by 53 cm.
41⅜ by 32⅝ by 20⅞ in.
(ii) 94 by 87 by 49 cm. 37 by 34¼ by 19¼ in.
Two trapezoidal bases: each: 80 (h) by 98 (wall side) by 90 by 90 by 50 cm.
31½ by 38⅝ by 35½ by 35½ by 19⅝ in., overall dimensions variable
Executed in 1985, this work is number 5 from an edition of 7. Edition numbered 1-6 [a] and 6 [b], plus one artist's proof.

‡ ⊕ £ 250,000-350,000
€ 273,000-382,000 US$ 322,000-451,000

Image: Agostino Osio © Courtesy Galleria Stein, Milan. All rights reserved
Artwork: © Giulio Paolini

PROVENANCE

Marian Goodman Gallery (acquired from the artist)

Acquired from the above by the present owner in 1986

EXHIBITED

Paris, Galerie Maeght Lelong, *Giulio Paolini. Melanconia ermetica*, May – June 1985, p. 32, no. 9 (ed. 1/6)

Jyväskylä, Alvar Aalto-Museo; Pori, Porin Taidemuseo, *On Language and Ecstasy. A Generation in Italian Art*, September – December 1985, (ed. 6/6 [b])

Long Island City, New York, P.S.1, The Institute for Art and Urban Resources, *The Knot. Arte Povera at P.S.1*, October – December 1985, p. 161, illustrated in colour, (ed. 5/6)

Dijon, FRAC Bourgogne, *Première présentation d'un choix d'oeuvres. Acquisitions 1984-1985*, January – March 1986, (ed. 1/6)

Nevers, Association pour l'art contemporain, *Oeuvres choisies du FRAC Bourgogne*, April 1986, (ed. 1/6)

Berkeley, University Art Museum, MATRIX/BERKELEY 101, *Giulio Paolini*, October – November 1986, n.p., (ed. 5/6)

Mâcon, École Régionale des Beaux-Arts, Réfectoire des Moines de l'Abbaye, *Oeuvres du FRAC Bourgogne*, October 1986, (ed. 1/6)

Turin, Galleria Christian Stein, *Fideliter (1966-1986)*, December 1986, (ed. no. unknown)

Chambéry, Musée Savoisien; Lille, Musée de l'Hospice Comtesse; La Roche-sur-Yon, Musée Municipal, *Turin 1965-1987. De l'Arte Povera dans les collections publiques françaises*, March – November 1987, p. 36, no. 38, illustrated in colour (ed. 1/6)

Tours, Centre de création contemporaine, *Arte Povera*, June – September 1987, (ed. 1/6)

Stockholm, Moderna Museet, *Implosion. A postmodern perspective*, October 1987 – January 1988, p. 118, no. 66, illustrated (ed. 3/6)

Verona, Studio La Città, *Sculpttura: la scultura vista dai pittori*, May 1989, pp. 36-37, illustrated (ed. 4/6)

La Chaux de Fonds, Musée des Beaux-Arts, *Choix d'oeuvres de la collection du FRAC Bourgogne*, June – August 1989, (ed. 1/6)

Kiel, Galerie Sfeir-Semler, *Allegorie*, May 1990, n.p., illustrated (ed. 3/6)

Dijon, FRAC Bourgogne, Salle des Frémis-Roussottes, *Phénomènes extrêmes (regard sur une collection)*, May – June 1990, (ed. 1/6)

Maribor (Yugoslavia), Umetnostna Galerija, *4th International Triennial Ecology and Art ART d'ECO*, June – July 1992, pp. 62-63, illustrated (ed. 4/6)

Osaka, Kodama Gallery, *Arte Povera*, October – December 1992, pp. 80-81, illustrated in colour (ed. 6/6 [a])

Toronto, Ydessa Hendeles Art Foundation, *Frames: Edward Muybridge, Bill Viola, Giulio Paolini, Gary Hill, James Coleman*, May 1993, (ed. 2/6)

Salzburg, Galerie Thaddaeus Ropac, *Utopia. Arte italiania 1950-1993*, July – August 1993, p. 106, illustrated (ed. 4/6)

Fréjus, Centre d'art Le Capitou, *Côte à côte*, November 1993 – March 1994, (ed. 1/6)

Cluny, Eglise Saint Marcel, *Sculptures du FRAC Bourgogne*, July – November 1995, (ed. 1/6)

Rome, Accademia di Francia, Villa Medici, *Giulio Paolini. Correspondances*, March – April 1996, p. 30, no. 13, illustrated in colour (artist's proof)

Louhaus, Lycée Polyvalent Régional Henri Vincenot, *Oeuvres du FRAC Bourgogne*, November – December 1996, (ed. 1/6)

EXHIBITED CONTINUED

Bremen, Neues Museum Weserburg; Nuremberg, Kunsthalle Nürnberg; Cologne, Kölnischer Kunstverein; Vienna, Museum Moderner Kunst Stiftung Ludwig; Göteborg, Konsthallen; Munich, Sammlung Goetz, *Arte Povera. Arbeiten und Dokumente aus der Sammlung Goetz 1958 bis heute*, June 1997 – May 2000, p. 140, illustrated (ed. 4/6)

Annecy, L'Arteppes art contemporain, *Cet art que l'on dit contemporain... troisième partie: regard sur la sculpture, l'installation et autre médiums*, March – April 1998, (ed. 1/6)

Châtillon-sur-Seine, Musée du Châtillonnais, *Autour du temps. Oeuvres de la collection du FRAC Bourgogne*, April – October 2000, (ed. 1/6)

Dijon, Musée des Beaux-Arts, *Bricolage? Oeuvres de la Collection du Fonds régional d'art contemporain de Bourgogne*, December 2000 – February 2001, p. 297, illustrated (ed. 1/6)

Rovereto, MART, Museo di Arte Moderna e Contemporanea di Trento e Rovereto, *Le Stanze dell'Arte. Figure e immagini del XX secolo*, December 2002 – April 2003, p. 393, illustrated (ed. 3/6)

New York, Marian Goodman Gallery, *A Sculpture Show*, February – March 2003, (ed. 6/6 [b])

Bremen, Neues Museum Weserburg, *Sammlung Goetz. Arte Povera und Mike Kelley*, March 2003 – January 2004, (ed. 4/6)

Avignon, Palais des Papes, *Esprits des lieux. Trésors publiques 20 ans de création dans les Fonds Régionaux d'Art Contemporain*, June – October 2003, p. 313, illustrated (ed. 1/6)

Joigny, Atelier Cantoisel, *Le XVIII-XXI, Histoire intra-muros*, May – October 2004, (ed. 1/6)

Bolzano, Castel Masaccio, *Il colore della vita. Die Farben des Lebens. Hommage à Piero Siena*, December 2004 – January 2005, pp. 140-141, illustrated (ed. 3/6)

Bourbon Lancy, Musée municipal, Hôtel "La Tourelle", *Nues et nus*, July – September 2005, (ed. 1/6)

Besançon, Galerie d'Art Contemporain de l'Hôtel de Ville, Musée des Beaux-Arts et d'Archéologie, *2 Temps... 3 Mouvements*, February – March 2006, (ed. 1/6)

Rovereto, MART, Museo di arte moderna e contemporanea di Trento e Rovereto, *Tableau Drapeau. Capolavori dalla Collezione permanente del MART*, May – October 2007, (ed. 3/6)

Vigo, MARCO Museo de Arte Contemporanea, *Taking Time*, October 2007 – February 2008, p. 202, illustrated in colour, p. 202, illustrated, p. 206, illustrated (detail) (ed. 1/6)

Biumo (Varese), FAI Villa e Collezione Panza, *Arte Povera: energia e metamorfosi dei materiali. Opere dalle Collezioni del MART*, December 2009 – March 2010, p. 77, illustrated in colour (ed. 3/6)

Paris, Maison populaire, *Un plan simple 2/3 (scène)*, April – July 2009, p. 100, illustrated in colour (detail), (ed. 1/6)

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Milan, Galleria Christian Stein, *Giulio Paolini. Fine*, November 2016 – April 2017, pp. 76-77, illustrated in colour, pp. 78-79, illustrated in colour (detail), (artist's proof)

LITERATURE

Exh. Cat., Jouy-en-Josas, Fondation Cartier, *Sculptures, première approche pour un parc*, October 1985, p. 50, illustrated, installation view Paris 1985

Giulio Paolini, *Suspense, breve storia del vuoto in tredici stanze*, Florence 1988, pp. 118-119, illustrated

Exh. Cat., Worms, Schloss Herrnsheim, *Mnemosyne oder das Theater der Erinnerung*, 1988, pp. 94-95, illustrated

Germano Celant, *Arte Povera*, Turin 1989, p. 167, illustrated; Villeurbanne 1989, p. 175, illustrated, installation view Paris 1985; French edition: Villeurbanne 1989, p. 175, illustrated installation view Paris 1985

Francesco Poli, *Giulio Paolini*, Turin 1990, n.p., no. 116, illustrated

Exh. Cat., Trieste, Civico Museo Revoltella, Galleria d'Arte Moderna, *Neoclassico. L'attualità: arte, architettura, design*, 1990, p. 24, illustrated, installation view Paris 1985

Adachiara Zevi, 'Giulio Paolini: Le repliche del naufragio/The replicas of the shipwreck', *L'Architettura,* A. XXXVII, No. 433, Rome, November 1991, p. 909, illustrated

Exh. Cat., Villeurbanne, Le Nouveau Musée, *La collection Christian Stein. Un regard sur l'art italien*, 1992, pp. 190-191, illustrated

Claude Patriat, *Eléments d'une politique culturelle régionale en Bourgogne*, Dijon 1992, illustrated on the cover

Xavier Douroux, Franck Gautherot and Erik Troncy, *Compilation: une expérience de l'exposition,* Dijon 1998, p. 20, illustrated in colour

Michaela Unterdörfer, *Die Rezeption der Antike in der Postmoderne. Der Gipsabguss in der italienischen Kunst der siebziger und achtziger Jahre*, Weimar 1998, p. 220, no. 34, illustrated

Mario Bertoni, *Tempi e forme. Una ricerca sulle arti visive contemporanee*, Turin 1998, p. 203, illustrated

Raymond Lachat, *L'Art en Italie 1945–1995*, Paris 1999, p. 144, illustrated in colour

Quétigny, FRAC Bourgogne, *Fonds régional d'art contemporain de Bourgogne 1984-2000*, 2000, p. 297, illustrated

Eva Clausen, 'La vocazione teatrale dell'opera d'arte', *art'o,* No. 12, Bologna, Autumn 2002, p. 34, illustrated, installation view Paris 1985

Exh. Cat., Rovereto, MART, Museo di Arte Moderna e Contemporanea di Trento e Rovereto, *Le Stanze dell'Arte. Figure e immagini del XX secolo*, 2002, p. 393, illustrated

Exh. Cat., Caraglio, Il Filatoio Rosso di Caraglio, *Chronos. Il tempo nell'arte dall'epoca barocca all'età contemporanea*, 2005, p. 39, illustrated

Adachiara Zevi, *Peripezie del dopoguerra nell'arte italiana*, Turin 2005, p. 365, (text)

Maddalena Disch, *Giulio Paolini, Catalogo ragionato, Tomo secondo 1983–1999*, Vol. II, Milan 2008, p. 553, no. 542, illustrated

Exh. Cat., Berkeley, Berkeley Art Museum and Pacific Film Archive, *Matrix Berkley: A Changing Exhibition of Contemporary Art*, 2009, pp. 204-205, illustrated

Celebrated as a leading figure of Italy's post-war avant-garde and linked to the *Arte Povera* movement, Giulio Paolini's practice ranges from plaster casts of classical statuary to reproductions of well-known paintings by Velázquez and Chardin. Driven by fundamental questions on the nature of art and the role of the artist, he investigates the very essence of an artwork and its relation to the past. A plaster cast of the well-known Roman sculpture *The Wrestlers,* housed in the Uffizi Collection in Florence, *Intervallo* is herein wholly paradigmatic of Paolini's unique conceptual dialogue. A masterpiece within the canon of Paolini's sculptures, editions 1/6, 2/6 and 3/6 of the present work are held in the permanent collections of the Fonds Régional d'Art Contemporain Bourgogne, Digione, the Ydessa Hendeles Art Foundation, Toronto, and the MART Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, respectively.

A bisected facsimile of the renowned marble sculpture, *Intervallo* engages with some of the key tenents of Paolini's practice: fragmentation, citation and authorship. The famous Roman sculpture *The Wrestlers* is in fact a replica of the lost Greek original of the third century BCE. Herein, Poalini's plaster cast is a replica of a replica and articulates the artist's investigation into the interrelationship of the bygone and the present, as well as the feasibility of artistic originality. Melding past, present and future, Paolini purports a philosophical conception of art that examines established art historical structures and ideals. With *Intervallo*, sliced in half at the waist and displayed against two adjacent walls, Paolini takes the investigation into the purpose of the artwork one step further. The traditional nobility and superiority originally associated with classical statuary is severed and the othodox way of exhibiting and encountering a sculpture is altered to pose questions about the space between objects and their relationship to their surrounding environment.

Hugely influenced by Piero Manzoni's investigation into the essence of an artwork through his revolutionary *Achromes* – kaolin soaked surfaces which did not signify or represent anything but their own existence – Paolini believed art should not be defined by traditions but should exist in its own right. Whilst his appropriation of a classical Roman sculpture, invokes Italy's cultural past, its bisected replication in plaster announces a series of oppositions: hard/brittle, noble/ignoble, historical/contemporary, unique/common and the cultural/the everyday. In his willingness to introduce the everyday into the realm of high art he draws distinct parallels to the key tenets of *Arte Povera*. In particular, his appropriation of classical statuary establishes a link to the work of his contemporary Michelangelo Pistoletto, who famously re-appropriated the classical sculpture of the Roman goddess of love in his work *Venus of the Rags*.

Emblematising the richest output of Paolini's fertile engagement with antiquity and executed in the artist's chosen media of plaster cast – inherently capable of serial production – *Intervallo* represents Paolini's longstanding fascination with the challenges of pure originality and demonstrates the absolute heights of his narrative and aesthetic talents.

ALIGHIEROEBOETTIIAKAB
TALVOLTASOLETTALVOLTA

U LAFGHANISTAN NEL 1983
L'UNA NEI PRIMI GIORNI

30

ALIGHIERO BOETTI

(1940 - 1994)

Mappa

signed and dated *Kabul Afghanistan 1983* on the overlap
embroidered tapestry
114 by 176 cm. 44⅞ by 69¼ in.

This work is registered in the Archivio Alighiero Boetti, Rome, under the number *2712* and is accompanied by a certificate of authenticity.

⊕ **£ 800,000-1,200,000**

€ 875,000-1,310,000 US$ 1,040,000-1,550,000

PROVENANCE

Gianni Michelagnoli, Milan

Acquired from the above by the present owner in the late 1980s

LITERATURE

Jean-Christophe Ammann, *Alighiero Boetti, Catalogo generale*, Vol. III/1, Milan 2015, p. 58, no. 1254, illustrated in colour

SIGMAR POLKE, *Untitled (Quetta, Pakistan: Tea ceremony)*, 1974-78
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2017

ALIGHIERO E BOETTI A KABUL AFGHANISTAN NEL 1983
TRA UNA VOLTA E L'ALTRA
TRA UNA VOLTA E L'ALTRA
TRA UNA VOLTA E L'ALTRA

In Context
Mappa

Executed in 1983, *Mappa* forms part of Alighiero Boetti's most iconic series. Easily distinguishable by their brightly coloured and highly detailed depiction of the world as a flattened planisphere, Boetti's *Mappe* bear witness to the ever changing global landscape and provide an extraordinary account of the political geography from 1971 through to the fall of the Berlin Wall in 1989. Produced in transcontinental collaboration with female Afghan weavers, silky embroidery thread is used to create a patchwork of national emblems, which gradually change over time to show political shifts and changes across the world. As observed by Carolyn Christov Bakargiev, Boetti's *Mappe* "act as a metaphor for the fluidity of human relationships and communities" (Carolyn Christov-Bakargiev, *Arte Povera*, London 1999, p. 85). Testament to the unique cross-cultural beauty of this work, the border of this *Mappa* from 1983 is adorned with both Roman and Farsi text. The Farsi text on vertical edges reads: "indifferent, the street of the desert is Alighiero and Boetti's guest, the street... (on the right) /Alighiero (and) Boetti find each other in the desert (on the left)."

The concept for the *Mappe* came about partly through chance when Boetti came across a set of blank schematic world maps commonly found in school atlases and textbooks. He coloured each country on these maps with the design of its national flag to create *Planisfero Politico* in 1969, a work on paper that would be the prototype for the *Mappe*. It was a simple concept that employed one of his favourite artistic strategies, which was to take an existing system and give it visual form, calling attention to the ways in which such systems structure the world. Humanity's desire to control and place structure upon the world through mapping can be dated right back to the Second-Century with Ptolemy's world map; which documented the world as it was known to Hellenistic society. Ptolemy's maps were the first to use longitudinal and latitudinal lines as a way of creating a global coordinate system and thus were the first to base proportions of countries on mathematical calculations. This attempt to place a structured system upon the world is often employed by Boetti throughout his artistic practice due to his consummate belief that the world is characterised by the ancient principles of *ordine e disordine* (order and disorder).

In the *Mappe* series Boetti explores these ancient principles of *ordine e disordine* through a radical separation between plan and execution. He partially removed himself from the creative process and asked Afghan weavers to create the works for him. In March 1971 Boetti first travelled to the Afghan capital of Kabul, remaining there for one month. This trip marked the beginning of the production of his *Mappe* series by the local Afghan women and was a trip he would repeat each year until 1979 when the country was invaded by the Soviet Union. The production of the *Mappe* resumed in Peshawar in 1982 by Afghan women who had fled to the border regions of Pakistan; here they continued to produce the *Mappe* until 1994. Each *Mappa* took up to four embroiderers approximately one year to make, however, some took two years, or even up to as many as ten. Boetti communicated his visions through a chain of people who then passed on his instructions to the Afghan women who embroidered the works. As Tate curator Mark Godfrey has explained: "Boetti's involvement with Afghanistan can be seen therefore to have had a considerable impact on his thinking about the identity of the art work and the nature of its production. Working with embroiderers meant letting the work be determined by other people, opening up not just to new materials but to their traditions of colour and, as a consequence, challenging sexist and nationalist biases, and the conventions of the art market which did not recognise the category of mass-produced unique art work" (Mark Godfrey, Alighiero e Boetti, London 2009, p. 221).

In line with Boetti's rejection of singular authorship in favour of plurality and collective creativity, Boetti's *Mappe* are a profound testament to the tenor of cross cultural exchange, and are as relevant today as they were two decades ago.

Peshawar, Pakistan, 1990
Image: © RMS Photo: Randi Malkin Steinberger
Artwork: © DACS 2017

31

GIULIO PAOLINI

(b. 1940)

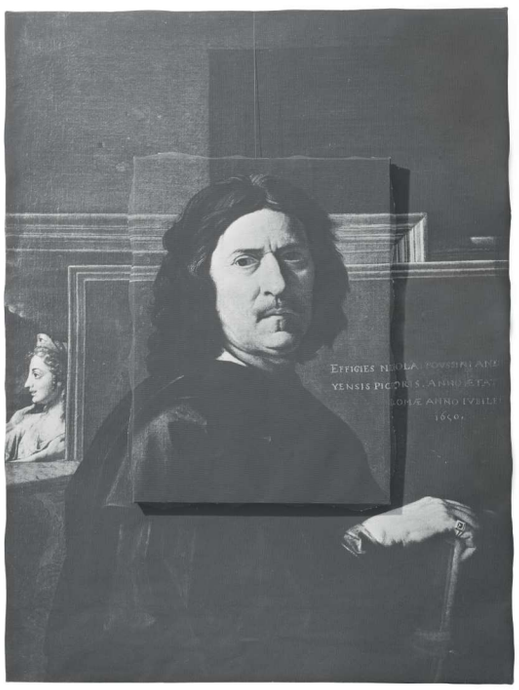
Autoritratto

signed, titled and dated *1969* on the stretcher
photo emulsion on canvas
38 by 35 cm. 15 by 13¾ in.

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

⊕ **£ 50,000-70,000**

€ 55,000-76,500 US$ 64,500-90,500



GIULIO PAOLINI, *Self-Portrait*, 1968
Baldassarre Collection
Image: Mario Sarotto © Courtesy Fondazione Giulio e AnnaPaolini, Turin.
All rights reserved
Artwork: © Giulio Paolini

PROVENANCE

The Artist

Galleria del Leone, Venice

Acquired from the above by the present owner in 1970

EXHIBITED

Venice, Galleria del Leone, *Giulio Paolini*, September 1969

LITERATURE

Exh. Cat., Milan, Fondazione Prada, *Giulio Paolini 1960-1972*, October – December 2003, p. 295, illustrated

Maddalena Disch, *Giulio Paolini. Catalogo ragionato, Tomo primo 1960-1982*, Vol. I, Milan 2008, p. 194, no. 177, illustrated; and Vol. II, p. 915 (bibliography)

Michele Dantini, 'Gradus ad Parnassum. Giulio Paolini, "Autoritratto", 1969', *Palinsesti Contemporary Italian Art On-line Journal*, Vol. I, No. 2, 2001, pp. 1-11, illustrated, online (republished in: Michele Dantini, *Geopolitiche dell'arte*, Milan 2012, pp. 89-111, illustrated)

Michele Di Monte and Henri de Riedmatten, Eds., Tiziana Migliore, *Ritratti 'portratti'. Giulio Paolini e l'identikit dell'artista*, *L'immagine che siamo. Ritratto e soggettività nell'estetica contemporanea*, Rome 2014, p. 134

Paolo Emilio Antognoli Viti, *Firenze 1977. Luciano Bartolini, Michael Buthe, Klaus vom Bruch, Martin Kippenberger, Marcel Odenbach, Anna Oppermann, Ulrike Rosenbach etc*., Berlin 2015, pp. 136-137, illustrated

IN CONTEXT

Text by Maddalena Disch

The photographic canvas reproduces an illustration taken from a report on Istanbul published in an Italian magazine from that period. It depicts an elderly man wearing a white turban posing in front of a monumental building. The detail that caught Paolini's eye, and led him to select the image, is the rectangular object that the unnamed man is carrying, which can be seen as a painting or as a portfolio of drawings. On this is based Paolini's identification with the alleged artist, attested to by the designation of the work as a "self-portrait."

The identification of the Eastern subject concerns neither his cultural identity nor his setting – the choice of the image is arbitrary – but rather the possibility of identifying with another artist (however much he may be presumed to be so and insignificant). Indeed, the work harks back to the artist's famous *Autoritratti* (Self-Portraits) dated from 1968, which also comprise photographs reproduced on emulsion on canvas. In those self-portraits Paolini identified with Nicolas Poussin, specifically in his well-known 1650 self-portrait, and with Henri Rousseau holding his palette, visible instead in the self-portrait he made in 1890, respectively. If the identification at the time hinged on the artist's desire to put forward not so much his actual real-life identity as his categorical one as an artist, thereby inscribing it in an elective line of art-historical belonging, in this case the aim to depersonalize is further emphasized by the choice of identifying with an individual who has no identity. Hence, the work foreshadows one made the following year, in which Paolini, by radicalizing further what he had previously developed, went so far as to sign all fourteen canvases of the work entitled *Un quadro* (A Painting) using wholly made up names.

Poised between the 1968 self-portraits – in turn created after the ones made in 1965 that portrayed the artist in the generic role of the painter engaged in moving or transporting a canvas, or while painting – and the works made in 1970, which are more explicitly conceptual and influenced by Paolini's interest in the poetics of Jorge Louis Borges, the 1969 *Autoritratto* represents a curious work, one that is apparently peculiar and untypical, but that actually serves as a significant intermediate link in the artist's research into the identity of the author.

32

ALIGHIERO BOETTI

(1940 - 1994)

Le Infinite Possibilità di Esistere

signed on the overlap
embroidered tapestry
35 by 36 cm. 13¾ by 14⅛ in.
Executed in 1990.

This work is registered in the Archivio Alighiero Boetti, Rome, under the number *90/RL/6* and is accompanied by a certificate of authenticity.

⊕ **£ 60,000-80,000**

€ 65,500-87,500 US$ 77,500-103,000

PROVENANCE

Francesca Kaufmann, Milan

Galerie Kaess-Weiss, Stuttgart

Private Collection

Sotheby's, London, 16 October 2006, Lot 199

Ben Brown Fine Arts, London

Acquired from the above by the present owner

EXHIBITED

Frankfurt, Museum für Moderne Kunst; Frankfurt, Galerie Jahrhunderthalle Hoechst, *Alighiero Boetti: Mettere al mondo il mondo*, January – May 1998, p. 235, illustrated in colour

LITERATURE

Ruth Händler, '"Alighiero e Boetti": Sein Weltbild leuchtet in hundert Farben', in: *Art*, Hamburg, April 1996, p. 75, illustrated in colour

"I am interested in primary matters, such as the alphabet, the map, the newspaper, among other things owing to the spring which thus tautens between order and disorder. There is an exact order innate in each and every thing, even if it manifests in a disorderly manner."

ALIGHIERO BOETTI

Cited in: Rolf Lauter, *Alighiero Boetti: mettere al mondo il mondo*, Frankfurt 1998, p. 29.

L'ARTISTA
È SOLO
UNA PARTE
DELL'OPERA

Graziella Lonardi sit on Getulio Alviani's installation at *Vitalità del Negativo*, Palazzo delle Esposizioni, Rome, 1970
Image: © Photo Massimo Piersanti
Artwork: © DACS 2017

33

ANDY WARHOL

(1928 - 1987)

Graziella Lonardi

each: signed, titled and dated *73* on the overlap
acrylic and silkscreen ink on linen, in four parts
each: 102 by 102 cm. 40⅛ by 40⅛ in.

£ 450,000-600,000

€ 491,000-655,000 US$ 580,000-775,000

Andy Warhol and Graziella Lonardi, Palazzo Taverna, Rome, 1972
Image: © Photo Massimo Piersanti

PROVENANCE

Acquired directly from the artist in 1974

Thence by descent to the present owners

EXHIBITED

Paris, Galerie Ileana Sonnabend, *Andy Warhol: Portraits*, 1974 (i - iv)

Zurich, Kunsthaus Zürich, *Andy Warhol*, May – July 1978, p. 168, no. 147, illustrated (ii)

Venice, *XXXIX Esposzione Internazionale "La Biennale di Venezia". Arti visive '80*, 1980, p. 41, no. 1, illustrated (i - iv)

Naples, Maschio Angioino, *Warhol, Viaggio in Italia*, July – November 1996, p. 114, illustrated in colour (i), p. 115, illustrated in colour (ii), p. 116, illustrated in colour (iii) and (iv)

Rome, Chiostro del Bramante; Genoa, Palazzo Ducale, *Warhol, Viaggio in Italia*, April – November 1997, p. 118, illustrated in colour (i), p. 119, illustrated in colour (ii), p. 120, illustrated in colour (iii) and (iv)

Rome, Villa Medici, *Incontri... Dalla Collezione di Graziella Lonardi Buontempo*, September – November 2003, pp. 129 and 282, illustrated in colour (i - iv)

LITERATURE

Achille Bonito Oliva, *Gratis a bordo dell'arte*, Milan 2000, n.p., no. X

Neil Printz and Sally King-Nero, Eds., *The Andy Warhol Catalogue Raisonné, Paintings and Sculptures 1970-1974*, Vol. III, New York 2010, p. 328, no. 2573, illustrated in colour (i), p. 329, no. 2574, illustrated in colour (ii), p. 330, no. 2575 and no. 2576, illustrated in colour (iii) and (iv)

Graziella Lonardi, Sala di Fabio Mauri, Vitalità del Negativo, Palazzo delle Esposizioni, Rome, 1970
Image: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved
Artwork: © DACS 2017

34

ALIGHIERO BOETTI

(1940 - 1994)

Untitled (Peshawar Pakistan, ordine e disordine, acquolina in bocca)

signed on the overlap
embroidered tapestry
110.7 by 116.9 cm. 43⅝ by 46 in.
Executed in 1988.

⊕ **£ 250,000-350,000**

€ 273,000-382,000 US$ 322,000-451,000

PROVENANCE

Amedeo Porro arte moderna e contemporanea, Milan

Acquired from the above by the previous owner

Thence by descent to the present owner

Peshawar, Pakistan, 1989
Image: Courtesy Archivio Alighiero Boetti © Alighiero Boetti by SIAE 2017
Artwork: © DACS 2017

"Boetti told me on that first encounter that in our time the art world would become much more of a polyphony of centres. It would go beyond Western art. He made me understand that globalisation would change the art world forever."

HANS ULRICH OBRIST

Cited in: 'One of the Most Important Days in My Life: Alighiero Boetti at Tate Modern', *Tate Etc*., Issue 24, Spring 2012, online resource.

Fig. 1

In Context

Untitled (Peshawar Pakistan, ordine e disordine, acquolina in bocca)

Fig. 1
JASPER JOHNS
Alphabet, 1959
Art Institute of Chicago, Chicago (IL)
Image: © The Art Institute of Chicago / Art Resource, NY/ Scala, Florence
Artwork: © Jasper Johns / VAGA, New York / DACS, London 2017

Opposite:
Detail of the present work

The present work is a magnificent exposition of Alighiero Boetti's deep seated philosophical beliefs, and a worthy example of one of his best known series – the *arazzi*. Across 625 squares of multitudinous colour, Boetti deftly engages with constructs of language, mathematics, and the polarity between order and disorder to create a work of mesmerising invention. Completed only six years before the artist's death, it exists as testament to the extraordinary level of poetic expression that Boetti attained in maturity.

Boetti believed that the world was characterised by the forces of *ordine e disordine* – order and disorder; that in order to understand the chaos of the natural world, humanity was forced to schematise and codify it into an organised mode of comprehension. Allied to this belief, and indeed not entirely separate from it, was his dedication to the notion of twinning or dualism – the idea that every force has a yin-and-yang-like equal and opposite force, and that they act not to subsume each other but rather to exist in harmonious equilibrium. It was because of these beliefs that he designed the *arazzi* in Rome but had them woven in the Middle East, either in Afghanistan or, as with the present work, in Peshawar, Pakistan. In this way, their split execution was fundamentally based on dualism and twinning and entirely imbued with *ordine e disordine*.

A central cross of Arabic script divides the work into four equal quadrants, all of which include three further lines of Arabic text in the centre. With no clear Arabic meaning, these might be names of weavers and their loved ones forever memorialised in Boetti's tapestry. In each of the four corners, are blocks of four squares by four, featuring phrases that pertain to the philosophical background or creation of the work. In the upper corners we see *Peshawar Pakistan* and *avere fame divento* (getting hungry), while in the lower corners we see *i verbi riflessivi* (reflective verbs) and *normale e anormale* (normal and abnormal). The rest of the panel is dedicated to similar squares, populated by similar words and phrases, remarkable not only in many cases for their complexity and relevance, but also for the fact that each is exactly sixteen characters. In this way, we understand that the skill and genius of Boetti's artistry is equally demonstrated in the linguistic manipulation of phrases, each of identical length, as in the final aesthetic appearance of the work.

We can also ascribe mathematical import to the composition of this work. The grid structure itself, measuring 25 by 25 squares, surely references the Pythagorean Magic Square. Boetti revered Pythagoras for the way that he used rigorous theorems to schematise and comprehend everything from trigonometry to musical harmony – in other words, the way he imposed human order on the disorder of the natural world in order to better comprehend it.

This work completely emblematises Boetti's unique philosophical outlook: what at first seems an unjumbled disordered chaos is, after careful consideration, revealed to be an ingeniously designed scheme of accurate invention. The Arabic text poignantly alludes to the unique trans-global collaboration between the artist and the Afghan weavers and the clairvoyance of Boetti's cosmopolitan approach to art production, which was heralded by the curator Hans Ulrich Obrist: "Boetti told me on that first encounter that in our time the art world would become much more of a polyphony of centres. It would go beyond Western art. He made me understand that globalisation would change the art world forever" (Hans Ulrich Obrist, 'One of the Most Important Days in My Life: Alighiero Boetti at Tate Modern', *Tate Etc.*, Issue 24, Spring 2012, online resource).

ARTICLE
زمین

35

LUCIO FONTANA

(1899 - 1968)

La Silla Barroca

signed and dated *1946* on the base
plaster
120 by 65 by 80 cm. 47¼ by 25⅞ by 31½ in.

This work is registered in the Fondazione Lucio Fontana, Milan, under the number *1348/30*.

‡ ⊕ £ 500,000-700,000

€ 550,000-765,000 US$ 645,000-905,000

PROVENANCE

Pablo Edelstein Collection, Buenos Aires (a gift from the artist)

Acquired from the above by the present owner

EXHIBITED

Buenos Aires, XXXVI Salón Nacional de Bellas Artes, no. 32, 1946

Rome, Palazzo delle Esposizioni, *Lucio Fontana*, April – June 1998, p. 127, no. 2/S/6, illustrated

Buenos Aires, Centro Cultural Borges, Museo Juan B. Castagnino, *Lucio Fontana: Profeta del Espacio*, March 1999, p. 97, no. 45 ESC 4, illustrated

LITERATURE

Histonium, A. VIII, No. 94, Buenos Aires, March 1947, p. 168, illustrated

Continente 6, September 1947, p. 90, illustrated

Julio Rinaldini, 'Lucio Fontana o la vision inflamada y dinamica del objeto', *Cabalgata*, A. III, No. 16, Buenos Aires, February 1948, illustrated

Continente, No. 52, July 1951, fig. 1, illustrated

Michel Tapié, *Devenir de Fontana*, Turin 1961, n.p., illustrated

Michel Tapié, *Fontana*, New York 1962, p. 43, illustrated

Enrico Crispoli, *Lucio Fontana, Catalogue raisonné des peintures, sculptures et environnements spatiaux*, Vol. II, Brussels 1974, p. 21, no. 45 SC 4, illustrated

Enrico Crispolti, *Fontana, Catalogo generale*, Vol. I, Milan 1986, p. 84, no. 45 SC 4, illustrated

Exh. Cat., Paris, Musée national d'art moderne, Centre Georges Pompidou; Barcelona, Fondation Caixa de Pensions; Amsterdam, Stedelijk Museum; London, Whitechapel Art Gallery, *Lucio Fontana*, October 1987 - September 1988, p. 367, illustrated

Enrico Crispolti, *Fontana*, Milan 1999, p. 26, no. 72, illustrated

Enrico Crispolti, *Centenario di Lucio Fontana*, Milan 1999, p. 34, illustrated

Enrico Crispolti, *Lucio Fontana. Ombras maestras de la Fundaciòn Lucio Fontana de Milàn*, Buenos Aires 1999-2000, p. 21, illustrated

Exh. Cat., Verona, Galleria d'Arte Moderna e Contemporanea Palazzo Forti, *Lucio Fontana: Metafore Barocche*, October 2002 – March 2003, p. 16, illustrated

Enrico Crispoli, *Lucio Fontana, Catalogo ragionato di sculture, dipinti, ambientazioni*, Vol. I, Milan 2006, p. 205, no. 46 SC 16, illustrated

In Context
La Silla Barroca

Fig. 1
GIAN LORENZO BERNINI
Apollo and Daphne, 1622-25
Image: © De Agostini Picture Library / G. Dagli Orti / Bridgeman Images

Opposite:
Lucio Fontana, XXVII Esposizione Biennale Internazionale d'Arte, Venice, 1954
Image: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved
Artwork: © Lucio Fontana/SIAE/ DACS, London 2017

La silla barocca (The baroque chair) is a distinguished example of Fontana's monumental sculpture, a genre which had a profound impact on his entire œuvre. Whilst Fontana today remains well known for his iconic piercing of the canvas through his *buchi* (holes) and *tagli* (cuts), his artistic genesis is rooted firmly in the medium of sculpture and it is undeniable that this background proved paramount in articulating his conceptual understanding of space. Executed in 1946, the same year as the publication of the first *Manifesto Blanco*, the present work marks the genesis of Fontana's unremitting exploration of Spatialism. Perfectly demonstrating the complex understanding of three-dimensional form, it encapsulates Fontana's unique ability to meld the abstract and figurative to create a compelling sculpture that holds an idiosyncratically charismatic presence. Notably, *La silla barocca* was previously in the collection of the renowned Argentine artist Pablo Edelstein, a colleague and close friend of Fontana's. As testament to their close friendship, Fontana wrote a letter to Edelstein from Milan in 1967, in which he suggested to make a bronze version of this important work.

Fig. 1

Though trained as a neo-Classical sculptor in Milan under Adolf Wildt, soon after leaving the Brera Academy Fontana rejected its academic prescriptions and formalist agenda. As he recalled in an interview some years later: "I took a great lump of plaster, gave it the rough shape of a seated man and then threw tar over it. Just like that, as a violent reaction. Naturally, Wildt took a dim view of it" (Lucio Fontana cited in: *La Nación*, Buenos Aires, 6 June 1943, in: Jole De Sanna, *Lucio Fontana: Materia Spazio Concetto*, Milan, 1993, p.10). Fontana moved further away from his traditional education at the Brera Academy when he relocated to the small city of Albisolas in 1935. It was here, in the workshop of the Futurist ceramicist Tullio Mazzotti, that he began his career as a ceramicist. His artistic philosophy of Spatialism became heavily influenced by the Futurist's radical desire to encompass movement and dynamism within the static image. Compared to his earlier more abstract works, his production in Albisola demonstrates an increased dramatic tension, fuelled by a desire to investigate gestural figuration in sculpture.

His return to Argentina in 1939 marked a period of deep artistic fervour and renewal. In 1946 the first *Manifesto Blanco* was published in Buenos Aires. The text primarily heralded a synthesis of space, time, colour, sound and movement – echoing both the spatiality of Baroque art and the dynamism of Futurism, which sought to permeate all aspects of life. Fontana glorified Baroque artists as activators of space by their suggestion of movement, above all inspired by the theatricality and pathos of sculptor Gian Lorenzo Bernini. In the angel for *St Peter's Chair* in St. Peter's Basilica for example, Bernini creates a crescendo of texture and swirling forms, lending the work an aura of weightlessness. Focussing on the idea that "movement, the capacity to evolve and to develop, is a basic property of matter", the tenants of the

"I am a sculptor and not a ceramist."

LUCIO FONTANA

Cited in: 'La mia ceramica', in: *Tempo*, 21 September 1939, n.p.

Manifesto find true expression in the graceful female figure of the present work (Lucio Fontana, 'The White Manifesto', in: Charles Harrison and Paul Wood, Eds., *Art in Theory 1900 – 2000: An Anthology of Changing Ideas*, Oxford 2003, p. 655). Portraying a seated statue-like figure, *La silla barocca*, evokes a grandeur and "essentiality", as described by Enrico Crispolti, which "is a perfect example" of the "typically 'Baroque' examples of (Fontana's) imagination" (Enrico Crispolti in: Exh. Cat., London, Ben Brown Fine Arts, *Lucio Fontana: Paintings, Sculptures and Drawings*, 2005, p. 13). Furthermore, in its depiction of a grand seated figure *La silla barocca* bears reference to depictions of a classical muse. The pure white of its material aligns the work with the Parthenon Marble of the revered Greek goddess of Hestia. However, instead of carving marble according to neo-Classical tradition, Fontana sculpted forms with his hands, exploiting the advantage of the malleable plaster to create areas of fragility and lightness.

Fontana himself poignantly described his ceramics as "a motionless earthquake" (*terremotata ma ferma*) (Lucio Fontana cited in: Exh. Cat., London, Hayward Gallery, *Lucio Fontana*, 2000, n.p.). Pushing forth its corporeality as an expressive form caught in continual perceptive fluctuation between strange abstraction and symbolic familiarity, *La silla barroca* is imbued with an extraordinary energy and drama. Moulded with a characteristic sense of organic delicacy, the present work stands at the apogee of his ceramic achievements.

36

MARINO MARINI

(1901 - 1980)

L'orchestra

signed with the monogram (lower right); signed *Marino*, titled and dated *1959-60* on the reverse
oil on canvas
155 by 155cm., 61 by 61in.
Painted in 1958-59.

⊕ **£ 600,000-800,000**

€ 655,000-875,000 US$ 775,000-1,040,000

PROVENANCE

Settimio Cinicola, Milan

Toninelli Arte Moderna, Milan

Galleria dello Scudo, Verona

Galleria d'Arte Marescalchi, Bologna

Acquired from the above by the family of the present owner in the late 1980s

EXHIBITED

Rotterdam, Museum Boymans van Beuningen, *Marino Marini als Schilder*, 1964, no. 59

Antwerp, Koniklinjk Museum voor Schone Kunsten, *Marino Marini*, 1965, no. 48

Rome, Palazzo Venezia, *Marino Marini*, 1966, pl. XXIII, illustrated in colour in the catalogue

Milan, Palazzo Reale, *Marino Marini*, 1989–90, no. 122, illustrated in colour in the catalogue (as dating from 1958/59)

LITERATURE

Franco Russoli, *Marino Marini. Dipinti e Disegni,* New York, 1965, no. 51 (as dating from 1958/59)

Franco Russoli, *Marino Marini Bilder und Zeichnungen*, Stuttgart, 1965, no. 85

Franco Russoli, *Marino Marini. Pitture e Disegni*, Milan, 1966, no. 85

Herbet Read, Patrick Waldberg & Gualtieri di San Lazzaro, *Marino Marini. Complete Works*, New York, 1970, pp. 436 & 438, no. 278, illustrated (as dating from 1958/59)

Lorenzo Papi & Erich Steingräber, *Marino Marini Pittore*, Ivrea, 1987, no. 387, illustrated p.204

IN CONTEXT

Vibrantly coloured and exuding an extraordinary sense of dynamism through its monumental scale, *L'Orchestra* is a highly significant example of Marino Marini's painterly corpus. Depicting a rendering of an orchestra which is almost entirely abstract in its deconstruction of familiar instrumental shapes, the present work reveals Marini's extraordinary facility as a manipulator of colour and painterly form. The vibrant green and gold orchestral elements hover within the rich deep red of the background, against which the central figures assert their compositional primacy. A rhythm of colour and shapes is arranged through the composition almost as musical notes on a score or the movement of a jazz orchestra in full swing. The primary elements of colour and composition drive *L'Orchestra* beyond the static painterly image. Fascinated by the richness of oil painting and the freedom it gave him, the artist himself commented: 'Painting is a vision of colour. Painting means entertaining the poetry of fact; and in the process of its making the fact becomes true. In colour, I looked for the beginning of each new idea. Whether one should call it painting or drawing, I do

Fig. 1
MARINO MARINI
Il Teatro delle Maschere, 1956,
oil on canvas,
Florence, Museo Marino Marini
© DACS 2017

Opposite:
Detail of the present work

not know' (quoted in Sam Hunter, *Marino Marini, The Sculpture*, New York, 1993, p. 37). The satisfaction the artist found in painting is evident in the present work in the overlapping layers of pigment, resulting in the rich surface texture and joyful atmosphere.

The work is part of a series painted by Marini from the mid-1950s on the theme of music and theatre. Marini's figurative works, also depicting dancers and jugglers, were a major outlet for his fascination with theatricality, endlessly seeking to represent the ideal out of the familiar and ordinary, whereby masked gestural figures are also employed as motifs during his exploration. This is brilliantly exemplified by *Il Teatro delle Maschere* in the collection of Marino Marini Museum in Florence (fig. 1) and *Grande Teatro* (fig. 2). The proud and upright figures emanate a sense of grandeur, the solemnity of history as well as a nostalgia for the ideal classical world.

Through its composition *L'Orchestra* evokes in an abstract manner a motif of paramount importance for Marini: that of the horse and rider. Within Marini's *œuvre* the horse is imbued with an undeniable grandeur, serving as a universal signifier of power and strength, but also vulnerability. Marini's interest in the horse and rider theme initially derived from the Etruscan and classical Roman sculptures that he had seen as a young art student in Italy. His first serious artistic consideration of the theme occurred during the early 1930s, after travelling to Northern Europe where he saw the 11th century equestrian statue of Emperor Henry II in Bamberg cathedral. Marini's admiration for these classical examples, as well as for Degas's sculptures of racehorses, the Italian Futurists' mechanised horses, and Picasso's terrified horse in *Guernica*, inspired him to explore equestrian themes in his art. Over the next several decades, Marini's horsemen became increasingly abstract, and the bodies of the horse and rider were simplified to their most elemental components. By the 1950s Marini developed what is largely considered his most powerful representations of this figure. Patrick Waldberg notes that: 'With Marino the horse recovers its mythic sense' (Herbert Read, Patrick Waldberg & Gualtieri di San Lazzaro, *op. cit.*, p. 182). Although Marini frequently depicted theatre and circus performers within his paintings, musicians and the subject of the orchestra appear much more rarely. Within Marini's interpretation the orchestra becomes imbued with all the *joie-de-vivre*, excitement and colour of exuberance and play.

The importance of *L'Orchestra* is attested to by its distinguished exhibition history. The gallery Toninelli Arte Moderna in Milan - the first owner the work - was pivotal in presenting and revealing Marini to the international public as a highly gifted and skilled painter as well as an accomplished sculptor. The present work was later exhibited at the Museum Boymans-Van Beuningen in Rotterdam (1964) and the Koninklijk Museum voor Schone Kunsten in Antwerp (1965) amongst other prestigious European venues.

Fig. 1

37

LUCIO FONTANA

(1899 - 1968)

Concetto Spaziale

signed; signed and titled on the reverse
oil on canvas
65 by 54 cm. 25½ by 21¼ in.
Executed in 1961.

⊕ **£ 300,000-400,000**

€ 328,000-437,000 US$ 387,000-520,000

PROVENANCE

Giovanni Leombianchi Collection, Milan

Private Collection, Milan

EXHIBITED

Milan, Centro Annunciata, *Lucio Fontana ispiratore dello Spazialismo*, February – March 1983, n.p., no. 27, illustrated

LITERATURE

Enrico Crispolti, *Lucio Fontana, Catalogue raisonné des peintures, sculptures et environments spatiaux*, Vol. II, Brussels 1974, p. 115, no. 61 O 111, illustrated

Enrico Crispolti, *Fontana, Catalogo generale*, Vol. I, Milan 1986, p. 386, no. 61 O 111, illustrated

Enrico Crispolti, *Lucio Fontana, Catalogo ragionato di sculture, dipinti, ambientazioni*, Vol. II, Milan 2006, p. 572, no. 61 O 111, illustrated

YVES KLEIN, *M 34 Monochrome rouge sans titre*, 1957
Private Collection
Image: © BI, ADAGP, Paris/Scala, Florence
Artwork: © The Estate of Yves Klein c/o DACS, London 2017

"I make a hole in a canvas in order to leave behind the old pictorial formulae, the painting and the traditional view of art and I escape, symbolically, but also materially, from the prison of the flat surface."

LUCIO FONTANA

Cited in: Exh. Cat., Amsterdam, Stedelijk Museum; London, Whitechapel Art Gallery, *Lucio Fontana*, 1988, p. 34.

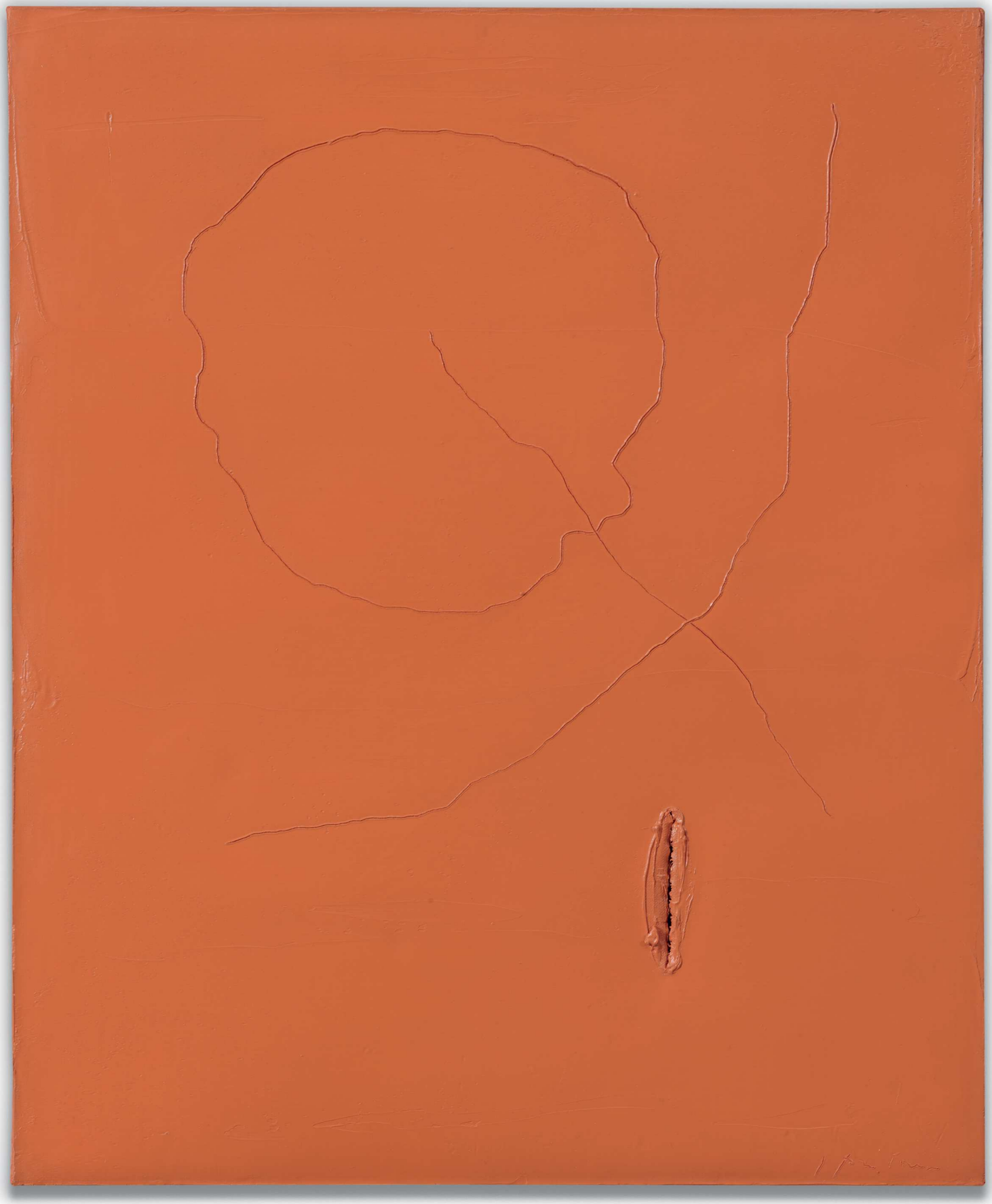


Fig. 1

In Context
Concetto Spaziale

Fig. 1
ALBERTO BURRI
Big Red, 1964
National Gallery of Modern Art (GNAM), Rome
Image: © DeAgostini Picture Library/Scala, Florence
Artwork: © Fondazione Palazzo Albizzini Collezione Burri, Città di Castello – DACS 2017

Opposite:
Detail of the present work

Created during a period of intense artistic output, *Concetto Spaziale* is a sumptuous manifestation of Fontana's revolutionary exploration into space and colour. Engaging with new techniques in his *Olii* series, the present work perfectly demonstrates the fusion of the artist's ventures in oil paint with his spatial experiments of slashing and puncturing the canvas, further expanding on his philosophical and conceptual innovations. Composed of a large incised circle and two crossed lines juxtaposed with a deep puncture in the lower right of the canvas, the present work creates a magnificent interplay between the delicacy of the furrowed lines and the violence of thick encrusted paint around the orifice, which evokes the visceral image of turning a knife in a wound.

Fontana's gesture of incising the canvas in this way exemplified his intellectual theory on 'Spatialism', on which he published five manifestos between 1947 and 1952. In these writings, Fontana stated that his art sought to articulate the 'fourth dimension' by ways of conceptual depth beyond the two-dimensional canvas plane. Fontana continued to engage with these ideas for the entirety of his career, and his *Buchi*, *Tagli* and *Olii* in particular break with the traditional norms of painting by deliberately incorporating the space behind the plain surface. The artist wrote: "A butterfly in space excites my imagination: having freed myself from rhetoric, I lose myself in time and begin my holes" (Lucio Fontana cited in: Leonardo Sinisgalli, *Pittori che scrivono. Antologia di scritti e disegni*, Milan 1954, p. 115). The effect of scientific and technological progress of this particular period was of further importance to Fontana. Fascinated by the idea of space exploration, the artist was deeply impacted by the first moon exploration which had been launched only two years prior to the execution of the present work.

Concetto Spaziale perfectly illustrates Fontana's exploration of the possibilities of scoring and scraping the canvas to the extent that the medium crosses the threshold between painting and relief sculpture. Through experimenting with the malleable properties of oil paint, Fontana's concretions and manipulations of the surface by etching, moulding and puncturing creates radical visual and spatial effects. Furthermore, by introducing luscious red and bright orange tones, Fontana gives the work an added sensual dimension evoking carnal flesh. As Fontana said, "the cuts that I made so far represent above all a philosophical space. But that which I am seeking, now, is no longer philosophical space but rather physical space... a dimension which man can even inhabit... It is a human dimension that can generate physiological pain, a terror in the mind, and I, in my most recent canvases, am trying to give form to this sensation" (Lucio Fontana cited in: Exh. Cat., Venice, Peggy Guggenheim Collection, *Lucio Fontana: Venice/New York*, 2006, p. 24). By engaging with the concepts of creation and destruction, gesture and emotion, the material and the immaterial, the present work is a powerful expression of Fontana's core artistic beliefs.

38

ALBERTO BURRI

(1915 - 1995)

Nero Cellotex

acrylic and vinavil on celotex mounted on fiberglass
121.8 by 243.8 cm. 47⅞ by 96 in.
Executed in 1986-87.

‡ ⊕ £ 700,000-1,000,000

€ 765,000-1,100,000 US$ 905,000-1,290,000

PROVENANCE

Luxembourg & Dayan, New York

Acquired from the above by the present owner in 2013

EXHIBITED

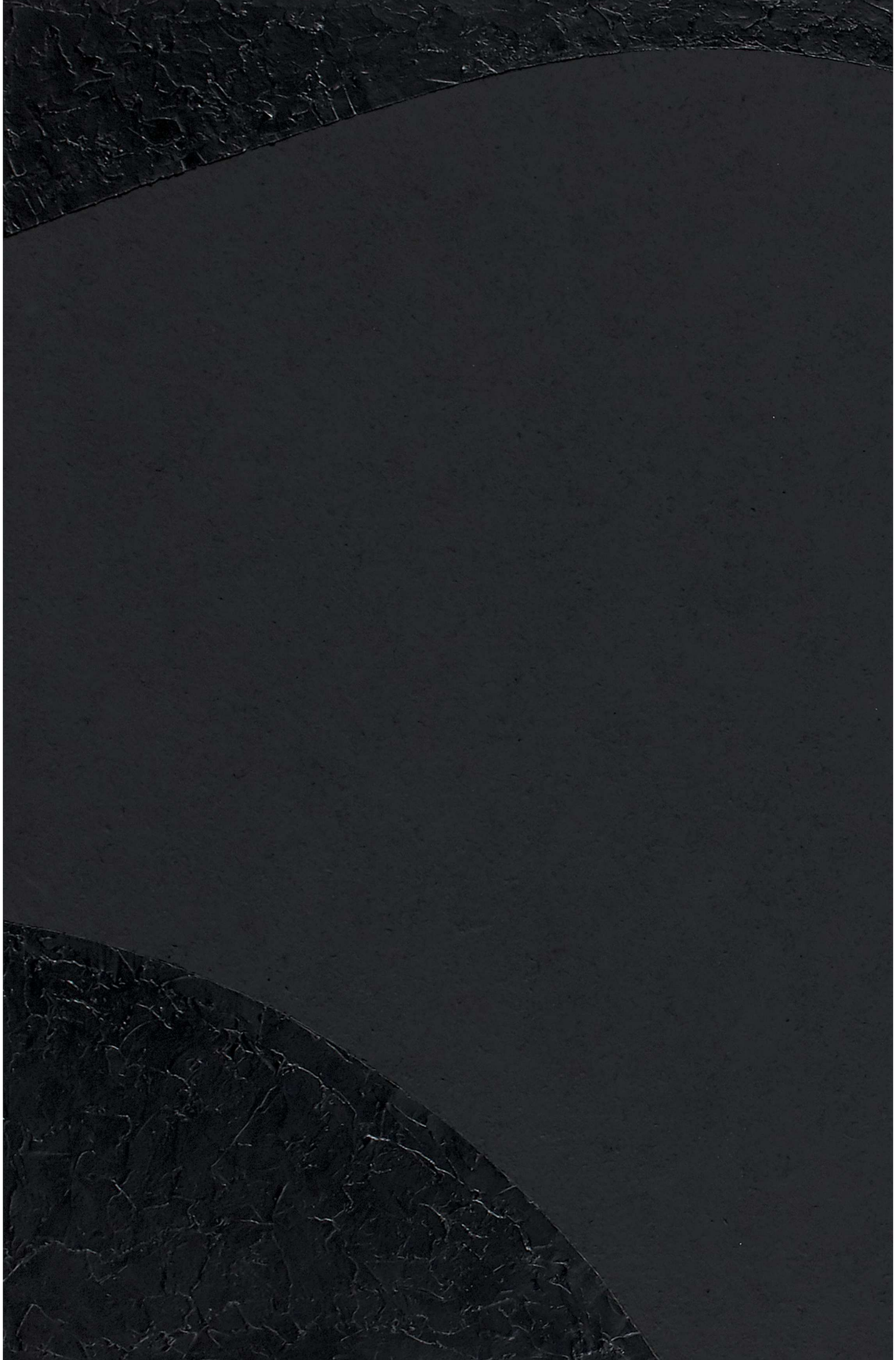
Milan, La Triennale di Milano, *Alberto Burri*, November 2008 – February 2009, p. 131, no. 58, fig. 229, illustrated

New York, Luxembourg & Dayan, *Alberto Burri: Black Cellotex*, March – April 2013, p. 35, illustrated in colour

LITERATURE

Fondazione Palazzo Albizzini, *Alberto Burri, General Catalogue, Painting 1979-1994*, Vol. III, Città di Castello 2015, p. 246, no. 2052, illustrated in colour; and Vol. VI, p. 282, no. i 86876, illustrated in colour

Installation view of *Alberto Burri: Black Cellotex*, 2013, at Luxembourg & Dayan
Image: © courtesy of Luxembourg & Dayan and Adam Reich
Artwork: © Fondazione Palazzo Albizzini Collezione Burri, Città di Castello – DACS 2017



In Context
Nero Cellotex

Striking in both its monumental scale and compositional and monochromatic simplicity, *Nero Cellotex* encapsulates two of Burri's defining traits: the artist's assessment of the limitless potential of materiality as a vehicle for artistic expression and his subversive exploration of monochrome painting. Executed in 1986-87, *Nero Cellotex* is a rare late work from a series of *Black Cellotex* paintings the artist created between 1986 and 1987, which continue his radical appointment of matter as the subject of his painting. Notably these works were recently exhibited in the show *Alberto Burri: Black Cellotex* at Luxembourg & Dayan in New York in 2013.

Having previously used cellotex as a supporting ground in his acclaimed *Legni*, *Plastiche* and *Cretti* the raw board of cellotex becomes the primary focus of this late body of work. Using knives to cut, pull and sculpt the surface, he creates a lyrical band of textured black-on-black curvilinear shapes with just a single medium. Identifiable by their austere blackness, this mature cycle of work is prized not only for its severe minimalism but also for its rough tactile beauty and coarse conceptual impetus.

Having pioneered an artistic inquiry in celebration of the unglamorous substances of modern living, Burri was an extremely influential figure in the ensuing *Arte Povera* movement in Italy during the late 1960s. With their privileging of everyday materials, these artists sought to buck convention and 'break down the dichotomy between art and life' – a driving force prophetically central within Burri's early 1950s production. Nonetheless where these divergent artists would privilege political motives or Pop Art strategies, Burri was concerned with the material reality of the picture plane. By transforming cuts of industrial iron, sheets of plastic and boards of cellotex, Burri looked to regenerate and substantiate an expression of the real beyond mimesis. He employed an agenda of minimal artistic intervention as a means of exposing the primary naturalness of materiality. This reductive autonomy stands in correlation to the contemporaneous work of Lucio Fontana, whilst inspiring and pre-figuring Piero Manzoni and Enrico Castellani in their quest for a dematerialization of the artwork as substantive of the real.

Burri had spent most of the Second World War in America, having been captured and imprisoned by Allied troops. Thus it wasn't until he returned to Naples in 1946 that he witnessed the aftermath of the conflict upon Italy. He saw gutted apartment blocks, charred black with smoke, and Renaissance churches, stripped of their facades and reduced to rubble. Burri's brother had been killed, thousands of others were homeless or starving, and it seemed that everything he had previously held dear had been destroyed. He was a surgeon before the war, and a military doctor before he was captured, but to pick up where he left off as if nothing had changed seemed barbaric and reprehensible, even sacrilegious. He turned instead to art; what had started as a prison hobby now became a calling, even an obsession. For the rest of his life, Burri immersed himself completely in the creation of extraordinarily powerful abstract paintings. They were the only means by which he was able to comprehend the horrific trauma that had been inflicted upon his life, his family, and the society in which he lived.

Reaching a perfect equilibrium between a minimal composition and the sensuality of texture, the present work epitomises Burri's reassessment of the traditional rules of painting. A climactic paradigm of his revolutionary celebration of materiality, *Nero Cellotex* stands as a work of pivotal importance within the highly acclaimed oeuvre of Alberto Burri.

Fig. 1
Installation view of the exhibition 'Richard Serra Sculpture: Forty Years', MoMA, NY, June 3, 2007 through September 10, 2007; The Abby Aldrich Rockefeller Sculpture Garden, June 3, 2007 through September 24, 2007
Museum of Modern Art (MoMA), New York
Image: © Digital Image, Lorenze Kienzle/The Museum of Modern Art, New York/ Scala, Florence
Artwork: © ARS, NY and DACS, London 2017

Opposite:
Alberto Burri in his studio in Case Nove di Morra, Città di Castello, Italy, 1982
Image: © Aurelio Amendola, Pistoia, Italy
Artwork: © Fondazione Palazzo Albizzini Collezione Burri, Città di Castello – DACS 2017

Fig. 1

39

MICHELANGELO PISTOLETTO

(b. 1933)

L'uomo nero

signed; signed and dated *1959* on the stretcher
oil on canvas
120.5 by 120.5 cm. 47½ by 47½ in.

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

⊕ **£ 200,000-300,000**

€ 219,000-328,000 US$ 258,000-387,000

PROVENANCE

Acquired directly from the artist by the present owner in 1990

EXHIBITED

Asti, Palazzo della Provincia, *Premio Alfieri*, 14 October 1962

San Gimignano, Galleria Continua, *Michelangelo Pistoletto. Prima dello Specchio*, May – September 2015, pp. 43-45 and 81, illustrated in colour

Biella, Macist Museum, *Mostra No. 3, Michelangelo Pistoletto*, November – December 2015, n.p., illustrated in colour

IN CONTEXT

Having remained in the same collection since it was acquired directly from the artist, *L'uomo nero* is a salient work depicting a brusquely painted portrait of a man against a black backdrop and four minimalist rows of shelves. A seminal early work by the post-war Italian master Michelangelo Pistoletto, *L'uomo nero* should be viewed as the hereditary seat of Pistoletto's visual language; an arresting paradigm of Pistoletto's examination of portraiture and the expressive poignancy of the individual figure, as well as an important precursor to the artist's series of self-portraits on a reflective black background – the first works to explore the reflective device, which have since been celebrated as his very first *Mirror Paintings*.

The son of a restorer, Pistoletto was well versed in the canon of Western art from childhood. Making subtle stylistic reference to the existentialist giants who had dominated the post-war critical discourse, *L'uomo nero* is a work of singular quality that marks the beginning of Pistoletto's fêted oeuvre. In the thin elongated head and pointed intimacy of its facing figure, we are reminded of the paintings of the elder French master, Alberto Giacometti. This comparison suffuses the present work with a mood of vague existentialist unease. As with Giacometti's deeply expressive portraits, the lone figure that dominates the oppressive black void of *L'uomo nero* purports the fragility of the

isolated figure in space. Furthermore, many critics have ascribed the influence of Francis Bacon to Pistoletto's early paintings: we can compare each artist's sumptuous brushwork and their perennial inclusion of isolated figures inside imaginary pseudo-architectonic boxes. As Pistoletto pointed out: "Bacon reconsidered the fundamental aspect of the human being, and that was important to me, but he dramatized the image of the person, and that's where we parted ways, I, too, turned back to the person, but I sought to strip away any drama" (Michelangelo Pistoletto cited in: Michelangelo Pistoletto and Alain Elkann, *The Voice of Pistoletto*, New York 2014, p. 57).

Firmly installed in the pantheon of Europe's most influential contemporary artists, Pistoletto's acclaimed *Mirror Paintings* defy categorisation, oscillating between spectacle and sculpture, photograph and performance. Frustrated with the imitative relationship between traditional painting and reality, Pistoletto first experimented with a reflective ground in the early 1960s with a series of self-portraits on a shiny surface entitled *Figura su fondo nero*. He recalled: "In 1961 I painted my own portrait on canvas using a variety of backgrounds: gold, silver, bronze, and glossy black. One day, sketching out the head of a standing man on a large canvas already prepared with black mirror-surface paint, I was shocked to see it coming towards me, detaching itself from the background – which was not part of the painting, but the actual wall behind my back" (Michelangelo Pistoletto in conversation with M. Friedman, Minneapolis, February 1966). In *L'uomo nero* the inclusion of this pioneering black background, here occupying the lower half of the composition, posits this work at the very brink of Pistoletto's exploration of the mirrored surface and his career defining *Mirror Paintings*.

Fig. 1
FRANCIS BACON
Self-Portrait, 1972
Private Collection
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2017

Opposite:
Michelangelo Pistoletto, Turin, 1970
Image: © Paolo Mussat Sartor, Turin

> "Bacon reconsidered the fundamental aspect of the human being, and that was important to me, but he dramatized the image of the person, and that's where we parted ways, I, too, turned back to the person, but I sought to strip away any drama."
>
> MICHELANGELO PISTOLETTO
>
> Cited in: Michelangelo Pistoletto and Alain Elkann, *The Voice of Pistoletto*, New York 2014, p. 57

Fig. 1

Leo Castelli and his Artists, 25th Anniversary Lunch at The Odeon, 1982
Photograph by Hans Namuth
[Standing left - right: Ellsworth Kelly, Dan Flavin, Joseph Kosuth, Richard Serra, Lawerence Weiner, Nassos Daphnis, Jasper Johns, Claes Oldenberg, Salvatore Scarpitta, Richard Artschwager, Mia Westerlund Roosen, Cletus Johnson, Keith Sonnier
Seated left - right: Andy Warhol, Robert Rauschenberg, Leo Castelli, Ed Ruscha, James Rosenquist, Robert Barry]
Image: © 1991 Hans Namuth Estate, Courtesy Center for Creative Photography

40

SALVATORE SCARPITTA

(1919 - 2007)

Gunner's Mate

signed, titled and dated *1961* on the reverse
mixed media and bandages
187 by 194.5 by 9 cm. 73⅝ by 76⅝ by 3½ in.

£ 700,000-900,000

€ 765,000-985,000 US$ 905,000-1,160,000

PROVENANCE

Danny Dichter, Rome

Sotheby's, London, 15 October 2007, Lot 38

Private Collection, Milan

EXHIBITED

Los Angeles, Dwan Gallery, *Salvatore Scarpitta*, 1961

Turin, Galleria Notizie; Brescia, Studio C, *Salvatore Scarpitta*, 1972, n.p., no. 11, illustrated

Bagheria, Civica Galleria Renato Guttuso di Villa Cattolica, *Scarpitta*, May – August 1999, p. 99, no. 59, illustrated in colour

Turin, GAM – Galleria Civica d'Art Moderna e Contemporanea, *Salvatore Scarpitta*, October 2012 – February 2013, p. 155, no. 33, illustrated in colour

Milan, Montrasio Arte, *Joseph Beuys & Salvatore Scarpitta, Icon for a transit,* February – April 2015, n.p., no. 11, illustrated in colour

LITERATURE

'I Simboli Ottici crescono: Scarpitta'*, Metro*, No. 3, 1961, pp. 88-89, no. 2, illustrated

Harriet Janis and Rudi Blesh, *Collage. Personalities, Concepts, Techniques*, Philadelphia 1962, p. 263, no. 399, illustrated

Luigi Sansone, *Salvatore Scarpitta. Catalogue Raisonné*, Milan 2005, p. 184, no. 308, illustrated

Exh. Cat., New York, Marianne Boeksy Gallery, *Salvatore Scarpitta: Trajectory*, May – June 2011, p. 43, illustrated in colour

Fig. 1

Fig. 2

In Context
Gunner's Mate

Text by Luigi Sansone

Executed in 1961, Salvatore Scarpitta's *Gunner's Mate* is a seminal example of Salvatore Scarpitta's *X Frames*. It marks an important turning point in the artist's practice and is undoubtedly one of the most significant works of his career. Describing the eminent post-war artist in his essay for the 1964 exhibition at Galleria dell'Ariete di Milano – the original exhibition was held at Galleria La Tartaruga, Rome, in April 1958 – Gillo Dorfles stated: "In his veins, Italian blood and Slavic blood create an explosive mixture." (Gillo Dorfles in: Exh. Cat., Milan, Galleria dell'Ariete, *Scarpitta, 1958-1963*, 1964, n.p.) Scarpitta's *X Frames* were first exhibited at the Dwan Gallery in Los Angeles in June – July 1961, organized in collaboration with the Leo Castelli Gallery, New York. *Gunner's Mate* is unique in that it is the only work from the 1961 exhibition that retained its original form; Scarpitta dismantled the other three during that period.

In 1958 the gallerist Leo Castelli, accompanied by architect Frederick Kiesler and painter Piero Dorazio, visited Scarpitta's studio in Rome. Leo Castelli was instantly fascinated by the paintings, which featured 'bandages' of canvas roughly wrapped around a stretcher that had defined the artist's practice for about a year. Scarpitta was born in New York in 1919 but had been living in Italy from 1936 to study at the Academy of Fine Arts in Rome. During Castelli's studio visit, he was able to convince Scarpitta to return to New York to exhibit at his gallery. The artist accepted the invitation and held his first solo exhibition at the Castelli Gallery in January 1959. This marked the beginning of a close collaboration and fourty-year friendship, with numerous other solo and group exhibitions to follow.

As Gillo Dorfles recalled, when Scarpitta returned to the United States, "the pictorial material he brought across the Atlantic with him consisted of overlapping and twisted shreds of monochrome canvas that formed uneven, sculptural surfaces: an artistic medium that – already then – was widely different from the pictorial abstraction prevailing in Rome and its surroundings at the time." (Gillo Dorfles in: *Ibid.*)

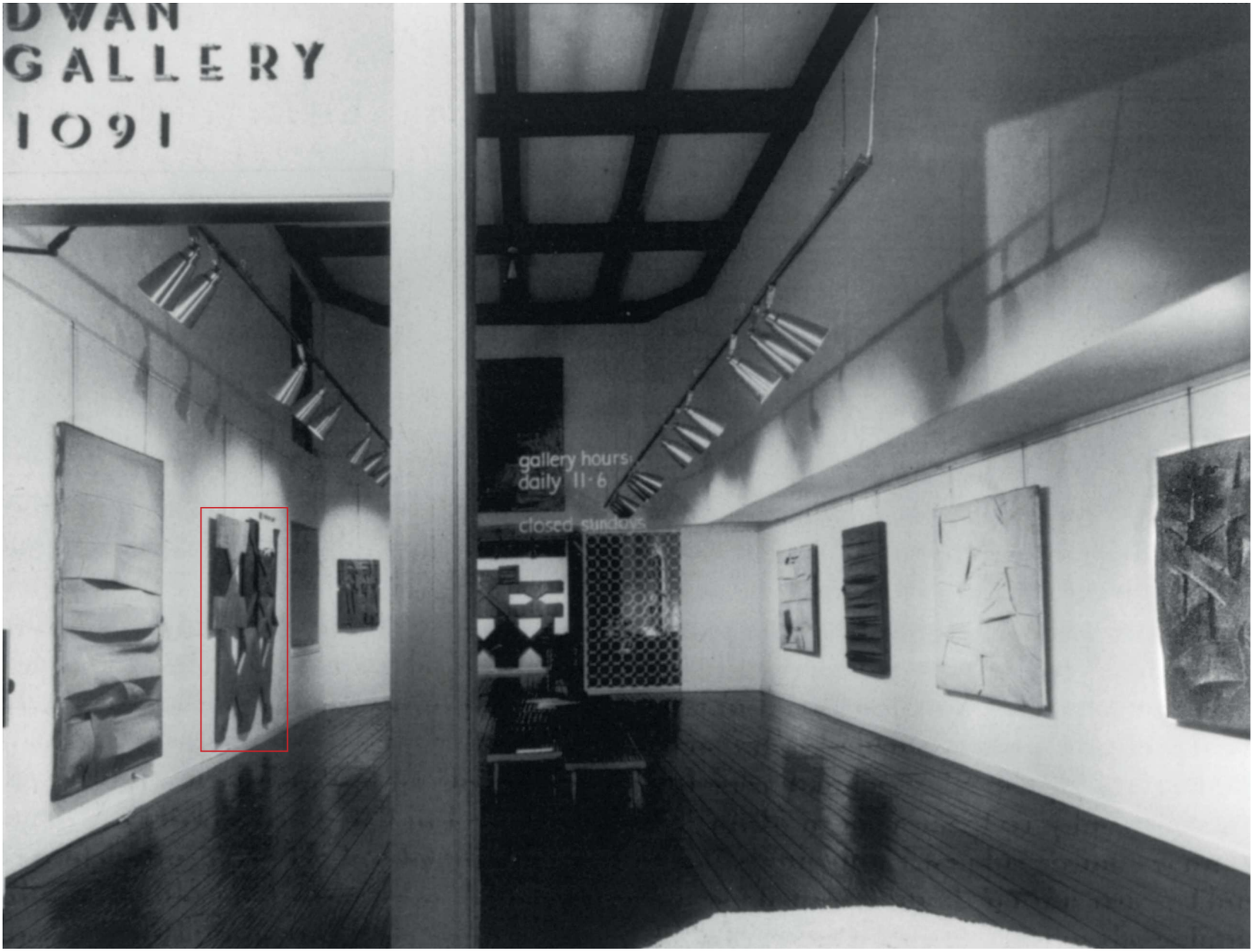


Fig. 1
ALBERTO BURRI
Sacco e oro, 1953
Fondazione Palazzo Albizzini Collezione Burri, Città di Castello
Image: © White Images/Scala, Florence
Artwork: © Fondazione Palazzo Albizzini Collezione Burri, Città di Castello – DACS 2017

Fig. 2
RICHARD SERRA
Kitty Hawk, 1983
Albright-Knox Art Gallery, Buffalo (NY)
Image: © Albright Knox Art Gallery/ Art Resource, NY/Scala, Florence
Artwork: © ARS, NY and DACS, London 2017

Above:
Installation image, Los Angeles, Dwan Gallery, *Salvatore Scarpitta*, 1961
Image/Artwork: © The Estate of Salvatore Scarpitta, curated by Luigi Sansone

Gunner's mate, Scarpitta's job title in the United States Navy and US Coast Guard, is an official designation awarded to sailors after attending special Navy training courses. The symbol of the Gunner's mate is an X formed of the crossed canes of two rifles. Herein, the title of the present work stipulates an autobiographical component that references Scarpitta time in the US Navy during the Second World War. The work is composed of seven pieces, four elements forming a cross in the center (which constitute the base of the composition) and three smaller elements interlaced and superimposed on the top of the others forming a rectangular triptych on the right side of the composition. With their pale wooden structures, and bands of red and white fabric, which resemble many of Scarpitta's earlier bandage works, these three superimposed elements are the defining feature of the work. It gives rise to a rhythmic encounter of geometric spaces, planes and voids that blend harmoniously into a dialogue of spiritual meanings, in which the barrier of the X and the bands represent the strength and the security of an artistic defense as intimately experienced by Scarpitta. One can say that this important work is the fundamental sum of his entire artistic production; in fact the more you look at it, the more you immerse yourself within the depth of his world, leading us to enter into a close dialogue with the artist.

As Scarpitta himself stipulated in a conversation with Carla Lonzi, "governing the space around the wall, the relief canvas was the thing, which gave birth to Minimalism, because it invaded space no longer in a pictorial sense, but in an almost architectural sense" (Salvatore Scarpitta cited in: Carla Lonzi, *Autoritratto*, Bari 1969, p. 90).

41

ANGELO SAVELLI

(1911 - 1995)

Hiroshima III

acrylic and canvas collage on fabric
96 by 110 cm. 37¾ by 43¼ in.
Executed in 1984.

⊕ **£ 60,000-80,000**

€ 65,500-87,500 US$ 77,500-103,000

PROVENANCE

Private Collection, Brescia

Private Collection, Milan

Acquired from the above by the present owner *circa* 1990

EXHIBITED

Milan, Padiglione d'Arte Contemporanea, *Angelo Savelli*, October – November 1984

Paris, Tornabuoni Art, *Bianco Italia*, April – July 2013, p. 151, illustrated in colour

IN CONTEXT

Text by Luigi Sansone

Hiroshima by Angelo Savelli is a hugely admired work from the artist's mature practice, which was featured in the historic exhibition organized in his honour by the Commune of Milan in 1984 at the Padiglione d'Arte Contemporanea (PAC). The exhibition was a result of Savelli's international artistic acclaim that led him to work extensively in Europe and the US.

Following a successful career in Rome, Savelli decided to move to New York with his wife in 1954. Soon after his arrival, he befriended key members of the New York art scene including Barnett Newman, Robert Motherwell, Theodoros Stamos, and Conrad Marca-Relli, and became well acquainted with Leo Castelli, who invited him to exhibit at his gallery in 1958.

Between 1956-57, Savelli executed a monochrome serigraphy. Entitled *Bianco su Bianco,* or 'white on white' in English, these were his first completely white paintings. From here on, the colour white, which already appeared in some of his figurative works of the late 1940s, became the elemental component of his artistic vocabulary. From 1959 onwards Savelli began incorporating other compositional elements, such as cork, strings, plexiglass, sand and wood, into his works - embedding them within the white, which remained the defining feature of his work. In 1964, the artist was invited to participate in the XXXII Venice Biennale, where he was given his own room to exhibit a series

Milano 13-12-62

Caro Savelli,

ti ringrazio per le cordiali parole di stima e amicizia, che contraccambio affettuosamente - Il premio dei premi è il valore di essere più o meno fortunati, l'importante è lavorare e credere a quello che fai -

Vedo mi giro per europa, ogni tanto i tuoi lavori, che tu sai stimo molto -

Io lavoro sempre, naturalmente manca l'entusiasmo giovanile, ma mi difendo - Ti mando mi abbraccio, buone feste e miglior anno tuo

Fontana

Fig. 1

Fig. 1
Angelo Savelli with Piero Dorazio in New York
Image: © Courtesy Archivio Angelo Savelli, Milan

Opposite:
Letter from Lucio Fontana to Angelo Savelli, Milan, 1962
Image: © Courtesy Archivio Angelo Savelli, Milan / Fondazione Lucio Fontana, Milan
Artwork: © Lucio Fontana/ SIAE/DACS, London 2017

of embossed graphics and paintings, entitled *Bianco su Bianco,* works that earned him the First Award for Graphics. Towards the end of the 1970s, Savelli began his minimalist phase. From this period onwards he decided to remove the aforementioned materials, including even the canvas stretcher, from his works – apart from the rope, which has remained a prominent compositional element. In fact, many of his white canvases didn't include the classic wooden frame and were attached directly to the wall using thin steel pins. As a result matter seemed to dissolve into the work and his paintings acquired a Zen-like dimension.

Hiroshima from 1984, is paradigmatic of this mature phase in the artist's practice. The unique interplay of triangular shapes and polygons creates a harmonious image of spiritual geometric accuracy, underlined by the presence of a delicate white veil that is present in all of his works. Herein, it captures the leitmotif of Savelli's mature output – the attainment of the ideal notion of sublimity that he had always been striving for. Piero Dorazio, who knew Savelli since the time of the Art Club in Rome around 1945, recalled: "In America, Savelli was accepted into the circle of important abstract artists. He was esteemed by all. Barnett Newman loved him, Robert Motherwell greatly appreciated him, as did Ad Reinhardt [...] Savelli was loved by all artists and his name was synonymous with tolerance, poetry, grace, kindness – human qualities that have been lost in America ... Savelli has remained a champion of absolute purity, I compare him to the platinum meter [...] a reference to the behavior and to the way of being for each artist [...] (Piero Dorazio in an interview with Antonella Soldaini, in: Antonella Soldaini, *Angelo Savelli: un guerriero dell'anima*, Milan 1995, n.p.)

42

ALBERTO BURRI

(1915 - 1995)

Nero Bianco

oil and enamel on canvas
90 by 90 cm. 35½ by 35½ in.
Executed in 1951.

⊕ **£ 600,000-800,000**

€ 655,000-875,000 US$ 775,000-1,040,000

PROVENANCE

Acquired directly from the artist by present owner in the second half of the 1950s

EXHIBITED

Rome, Galleria dell'Obelisco, *Neri e Muffe*, January 1952

Milan, Pinacoteca di Brera, *Burri*, May – July 1984, p. 35, no. 13, illustrated in colour

LITERATURE

Rubiu Vittorio*, Contributo al catalogo generale. Burri*, Roma 1963, p. 190, no. 65, illustrated

Carlo Pirovano, *Burri*, Milan 1984, p. 35, no. 13, illustrated in colour

Bonito Oliva, 'Il quadro e la cornice', *Il Mondiale,* Roma 1990, p. 79, illustrated

Fondazione Palazzo Albizzini, *Burri, Catalago Generale,* Città di Castello 2015, Vol. I, p. 85, no. 149, illustrated in colour; Vol. VI, p. 47, no. i 514, illustrated in colour (incorrectly described as signed and dated on the reverse)

Fig. 1
ROBERT RAUSCHENBERG, *First Landing Jump*, 1961
Museum of Modern Art (MoMA), New York
Image: © Digital image, The Museum of Modern Art, New York/Scala, Florence
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017

In Context
Nero Bianco

Fig. 2
ROBERT MOTHERWELL
Elegy to the Spanish Republic No. 54, 1948
Museum of Modern Art (MoMA), New York
Image: © Digital image, The Museum of Modern Art, New York/Scala, Florence
Artwork: © Dedalus Foundation, Inc. /VAGA, NY/ DACS, London 2017

Complexly layered and shrouded with a raw intensity *Nero Bianco* is an exceptionally early consummation of Alberto Burri's revolutionary transformation of the concept of painting. Considered one of the most pioneering artists of the post-war era, Burri's unique artistic methodology and radical appropriation of 'poor' materials had a strong influence both in Europe and in America, as was evident in the budding *Arte Povera* movement, as well as in Robert Rauschenberg's *Combine* series. Executed in 1951, *Nero Bianco* stems from an important early stage in Burri's career when the artist first began to subversively employ matter as the subject of his painting, looking to the limitless potential of materiality as a vehicle for artistic expression. Rugged landscapes of sumptuous textures, these early works rank amongst the most important of Burri's seminal artistic practice.

As indicated by its title *Nero Bianco* is a work of strong tonal divergences and nuanced topography. A conglomeration of the artist's exploratory material methodology *Nero Bianco* bears aesthetic reference to several of his most revered series. With its patchwork of earthy colours the work alludes to the material fragments of Burri's acclaimed *Sacchi*, whilst its arid areas of white impasto anticipate the measured craquelure of his later *Cretto* works, whilst the compressed inky black pools anticipate his acclaimed *Plastique*. Burri employs an agenda of minimal artistic intervention as a means of exposing

Fig. 2

Fig. 3

the primary naturalness of materiality. This reductive autonomy stands in correlation to the contemporaneous work of Lucio Fontana, whilst inspiring and pre-figuring Piero Manzoni and Enrico Castellani in their quest for a dematerialization of the artwork as substantive of the real. In this respect Burri's work, alongside that of Fontana, can be posited as the most radical of the 1950s in Italy; combining formal composition and random processes to bridge the generation of the *Informel* to the 1960s innovation of *Arte Povera*.

Post-war art of the 1950s and '60s was characterised by a preoccupation with the horrors of the Second World War and by a generation of artists who sought resolution in the primacy of individual expression, focusing on texture and gestural tension. Burri's artistic development began during his detainment in a prisoner of war camp in the United States from 1944-1945, after practicing medicine as an officer in the Italian Army. After returning he traded his medical profession for that of a painter.

Reaching a perfect equilibrium between the sensuality of texture and the balance of composition, the present work epitomises Burri's revolutionary methodology and reassessment of the traditional rules of painting. An exceptionally early composite of his most celebrated and important work, *Nero Bianco* stands as a work of pivotal innovation within the highly acclaimed oeuvre of Alberto Burri.

Fig. 3
CLYFFORD STILL
Untitled, 1958
Art Institute of Chicago - Chicago (IL)
Image: © The Art Institute of Chicago / Art Resource, NY/ Scala, Florence
Artwork: © City & County of Denver, Courtesy Clyfford Still Museum / DACS 2017

43

CAROL RAMA

(1918 - 2015)

Untitled

collage of bicycle tubes and measuring tape on canvas
170 by 130 cm. 66⅞ by 51¼ in.
Executed *circa* 1970s.

This work is registered in the Associazione Archivio Carol Rama, Turin, under the number *0270* and is accompanied by a certificate of authenticity.

⊕ **£ 120,000-180,000**
€ 131,000-197,000 US$ 155,000-232,000

PROVENANCE

Acquired directly from the artist by the family of the present owner *circa* 1970s

MARCEL DUCHAMP, *Bicycle Wheel*, 1951 after lost original of 1913
Museum of Modern Art (MoMA), New York
Image: © Digital image, The Museum of Modern Art, New York/ Scala, Florence
Artwork: © Association Marcel Duchamp / ADAGP, Paris and DACS, London 2017

IN CONTEXT

Executed in the early 1970s and comprising the artist's archetypal use of bicycle inner tubes, *Untitled* is quintessential Rama: in its formal economy it chimes with Minimalism and the materiality of *Arte Povera*. Beginning in the 1930s in Fascist Italy and ending with her death at the age of 97, it is only now in the Twenty-First Century that the full remit of her pioneering recapitulation of gender, corporeality, sexuality, and desire is beginning to be understood. Notably, Rama's seminal contribution to the post-war avant-garde has recently been celebrated in the first New York survey of her work entitled *Carol Rama: Antibodies* at the New Museum in New York from April to October 2017.

As readily attested to by the present work, during the late 1960s and early 1970s, Rama's paintings were increasingly characterised by her decisive use of ready-made materials, and in particular bicycle inner tubes. Her increasingly sculptural work was consonant with the visual economy of the Italian *Arte Povera*. Writer and curator Beatriz Preciado has contended: "The elaboration of organic forms, the use of primary matter or industrial materials, the attention to the relation between art and subjectivity, the privileging of popular and traditional craft forms... All of these resources that are the characteristic operators of povera are present in the work of Carol Rama"; and yet, Preciado continues,

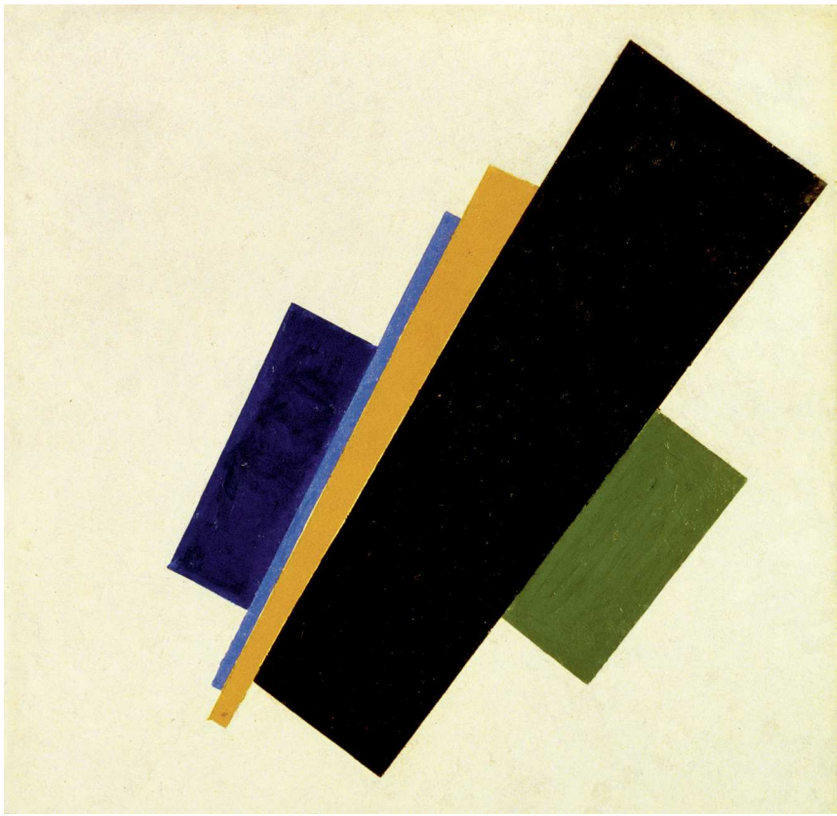


Fig. 1

Fig. 1
KASIMIR MALEVIC
Suprematist painting, 1915
Stedelijk Museum, Amsterdam
Image: © White Images/Scala, Florence

Opposite:
Detail of the present work

Rama's work is more "visceral and dirty than poor" (Beatriz Preciado, 'The Phantom Limb. Carol Rama and the History of Art', in: *ibid*., p. 19). Notably, for Rama, whose father ran a bicycle factory and tragically committed suicide after falling into bankruptcy, this material choice acts as both a tribute to, and a symptom of, lasting familial trauma. Indeed, akin to many twentieth-century female artists whose biographical narratives have been somewhat over-determined (such as Louise Bourgeois and Yayoi Kusama), much has been made of Rama's psychobiography. To reduce her practice to that of the hysterical neurotic and self-taught outsider, however, is to grossly overlook the innovation and pioneering magnitude of Rama's career, which is now only beginning to gain the acclaim and recognition it so pointedly deserves.

Rama's practice utterly defies categorisation. Traversing Surrealism, Abstract Expressionism, Minimalism and Pop hers is an oeuvre that stands outside of the Twentieth Century's canonical artistic movements. Her first known pieces are sexually explicit works on paper from the thirties and forties depicting provocatively unclothed women. It was censorship of these drawings by the Italian Fascist government following her debut exhibition at Faber gallery in Turin in 1945 that forced Rama to turn towards a language of abstract formalism. She thereafter became involved in the Turin-based Concrete Art Movement as means to "provide a certain order" and "limit the excesses of freedom" that was so explicit within her figurative work (Carol Rama cited in: Beatriz Preciado, 'The Phantom Limb. Carol Rama and the History of Art', in: Exh. Cat., Barcelona, Museu d'Art Contemporani de Barcelona (and travelling), *The Passion According to Carol Rama*, 2014-17, p. 14). The bodily drives so readily overt in her earliest watercolours thus found transposition in the new materials and techniques that were experimented with and integrated into her practice. With the onset of the 1960s, Rama developed a corpus of relief-paintings – or *Bricolages* – that channelled a proclivity for the bodily and the abject. Compositionally, these pieces echo the formlessness of Fontana and Fautrier, and can be considered part of the inward-looking collective impulses of an artistic generation responding to the experience of something culturally unbearable: the Second World War. Rama was thus certainly attuned to developments in the European avant-garde.

As poignantly summarised by Anne Dresse: "Expressionist, Surrealist, Pop, Minimalist: Rama is all those things, and sometimes even appears anachronistic, knowingly outside the big identified movements and, for that very reason, eternally contemporary" (Anne Dresse, 'Foreign Bodies' in: Exh. Cat., Barcelona, Museu d'Art Contemporani de Barcelona (and travelling), *The Passion According to Carol Rama*, 2014-17, p. 36).

44

ETTORE SPALLETTI

(b. 1940)

Il colore e l'oro, rosa

signed, titled and dated *2013* on the reverse
coloured impasto on board, cantilever frame, gold leaf
100 by 100 by 3 cm. 39⅜ by 39⅜ by 1⅛ in.

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

⊕ **£ 60,000-80,000**

€ 65,500-87,500 US$ 77,500-103,000

PROVENANCE

Vistamare, Pescara

Acquired from the above by the present owner

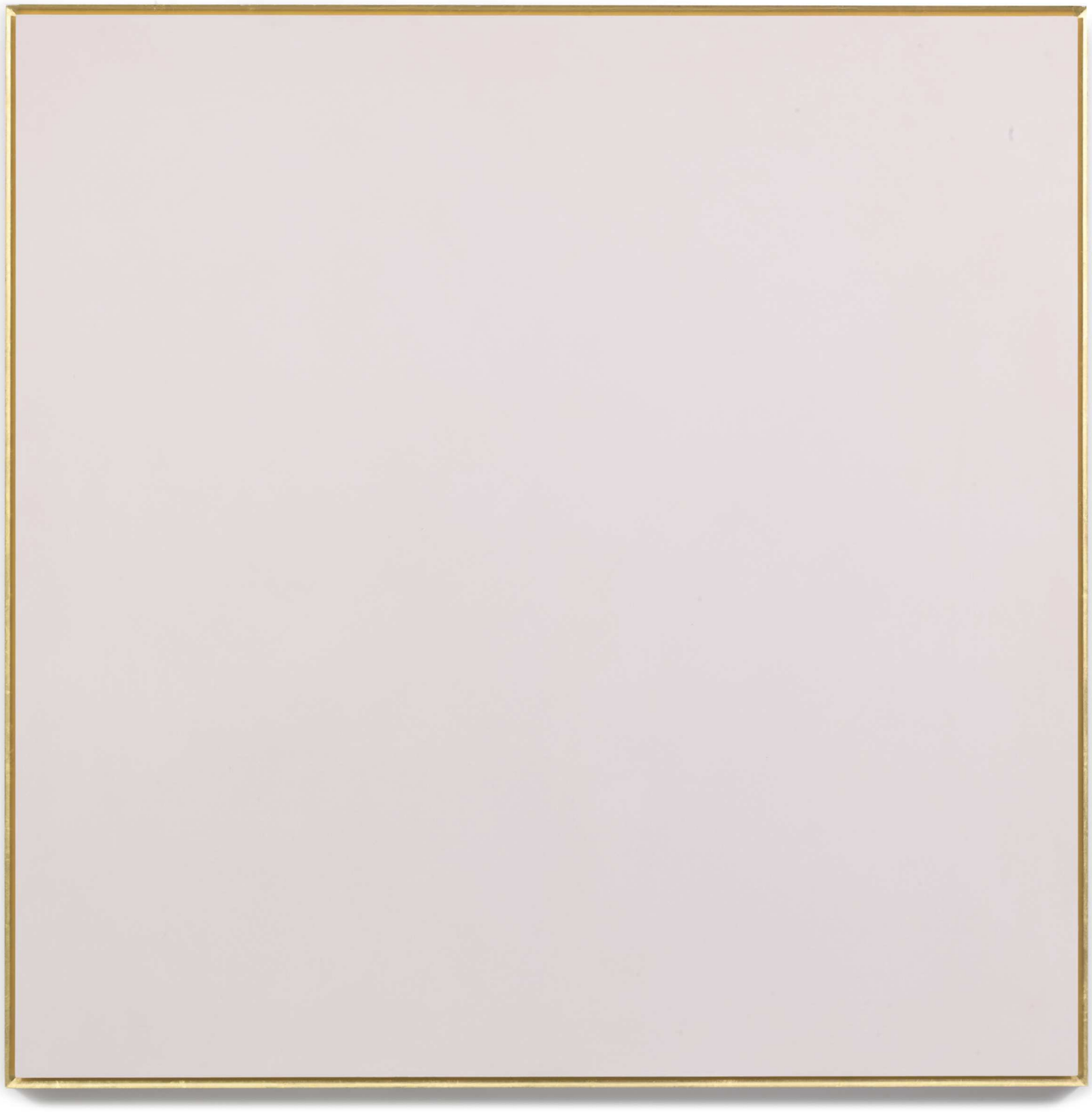
EXHIBITED

Venice, Palazzo Cini, *Ettore Spalletti*, April – August 2015

"A painting of mine has an elaboration of nearly 20 days. Every day I find a colour... I work a paste of colours, that is quite thick, that contains pigments and chalk. Fundamentally colour is constructed on the reality of white. It is on white that I add the pigments, and I add powders to dissolve the colour."

ETTORE SPALLETTI

Cited in: Paolo Vagheggi, *Contemporanei, Conversazioni d'artista*, Milan 2006, n.p.



45

GINO DE DOMINICIS

(1947 - 1998)

Untitled

signed on the reverse
oil on canvas
104 by 205 cm. 41 by 80¾ in.
Executed in 1997-1998.

⊕ **£ 120,000-180,000**
€ 131,000-197,000 US$ 155,000-232,000

PROVENANCE

Galleria Emilio Mazzoli, Modena

Acquired from the above by the present owner in 1999

LITERATURE

Italo Tomassoni, *Gino de Dominicis, Catalogo ragionato*, Milan 2011, p. 134, no. 570, illustrated in colour

"To really exist, we should be able to stop time... Most human activities which appear unjustified today would become logical only after having reached immortality, because only then could we allow ourselves such fantastic and irrational quests for joy as are art and science."

GINO DE DOMINICIS

Cited in: Carolyn Christov-Bakargiev, 'Gino De Dominicis', *Flash Art*, December, 1986, p. 127.

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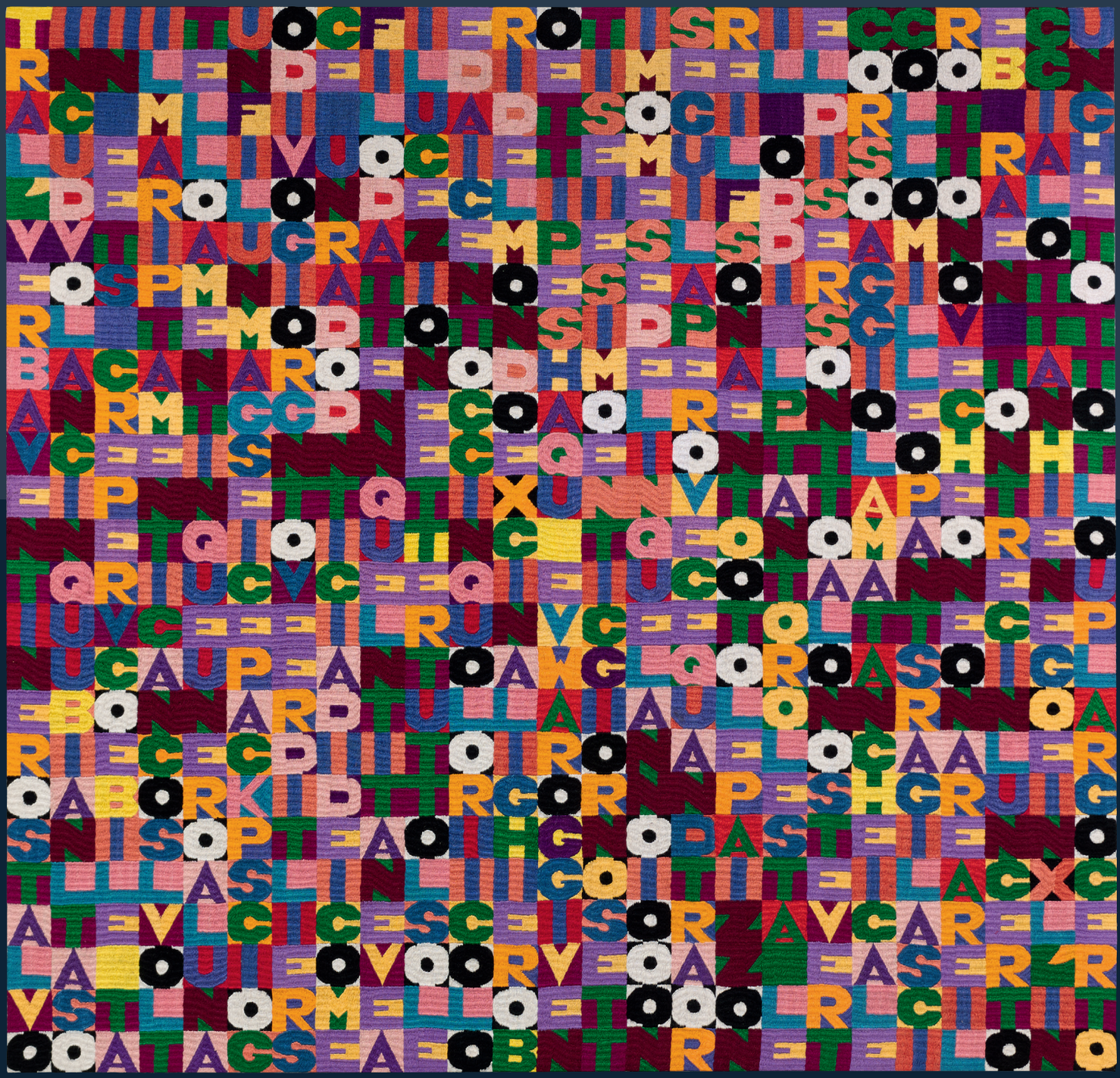

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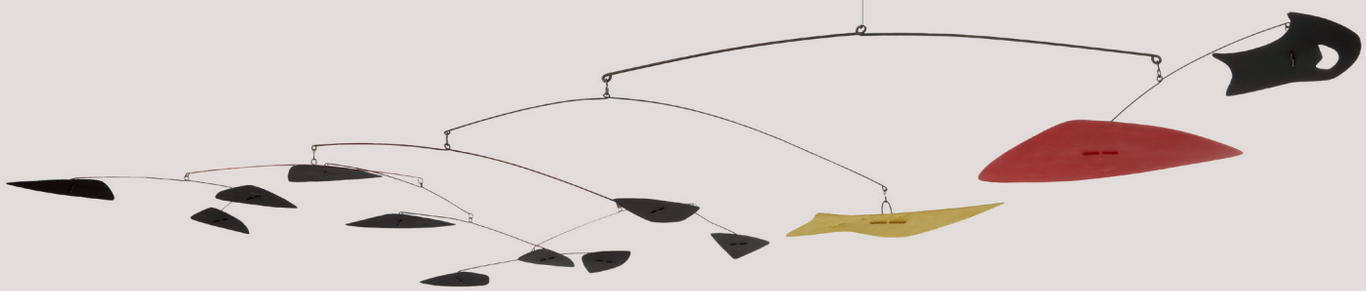

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9/16 NBS_AB BID

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We will send you a quotation for shipping your purchase(s). Transit risk

insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
Paintings in oil or tempera
EU LICENCE THRESHOLD: £117,657
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▵ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

❡ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right
Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.
A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore

no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-
• Sotheby's is instructed to ship the property to a place outside the EU
• The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
• The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required
• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
• Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:
(i) these Conditions of Business;
(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,
in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:
"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
"Buyer" is the person who makes the

highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;
"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;
"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;
"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;
"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;
"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;
"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);
"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;
"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);
"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:
(i) the information provided to it by the Seller;
(ii) scholarship and technical knowledge; and
(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:
(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer

by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
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Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway

bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:
Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.
Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.
Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.
Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:
£1 = US$1.2875
£1 = €1.0904

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

VAT INFORMATION

For all lots marked with a †, ‡, α or Ω please refer to the VAT Information pages at the back of the catalogue.

VAT INFORMATION FOR OVERSEAS BUYERS

VAT is levied at 5% or 20% on the hammer price of any lot marked with the ‡ or Ω respectively. The VAT will not be charged if Sotheby's ship the property to a destination outside the EU. Alternatively the VAT can be reclaimed if the appropriate documentation is obtained from Sotheby's Shipping Logistics and their instructions for exporting the property are followed.

If you require any further information relating to VAT on lots offered in this sale, please contact Giulia Daverio in the Contemporary Art department on 020 7293 5674. Alternatively please refer to the VAT Information For Buyers section printed at the back of this catalogue.

IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Sotheby's Greenford Park on the afternoon of the sale.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_IMPS CTP € US$

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI
In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

10/01 NBS_GLOS_IMPS CTP

In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.

Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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THIS PAGE: FAUSTO MELOTTI *LA PIOGGIA* LOT 26

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Collectors gather here.