CONTEMPORARY ART DAY AUCTION LONDON 8 MARCH 2018 Sotheby's 3.5

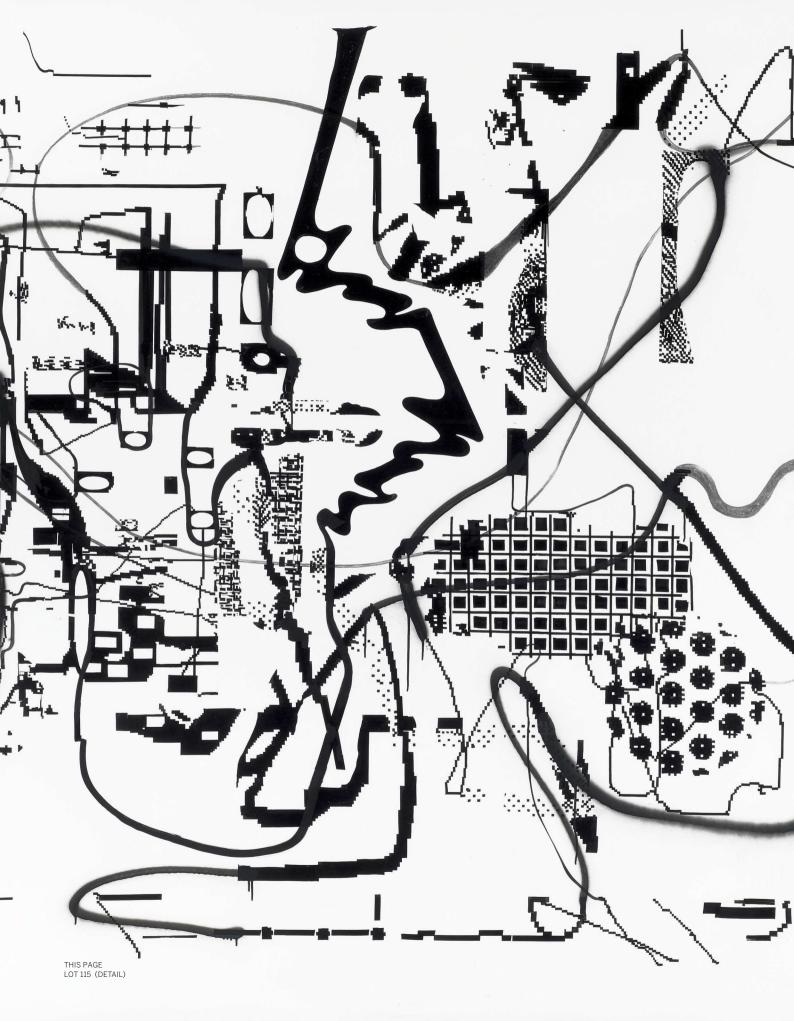


CONTEMPORARY ART DAY AUCTION









CONTEMPORARY ART DAY AUCTION

AUCTION IN LONDON 8 MARCH 2018 SALE L18021 10.30 AM

EXHIBITION

Saturday 3 March 12 noon-5 pm

Sunday 4 March 12 noon-5 pm

Monday 5 March 9 am-5 pm

Tuesday 6 March 9 am-7 pm

Wednesday 7 March 9am-12 noon

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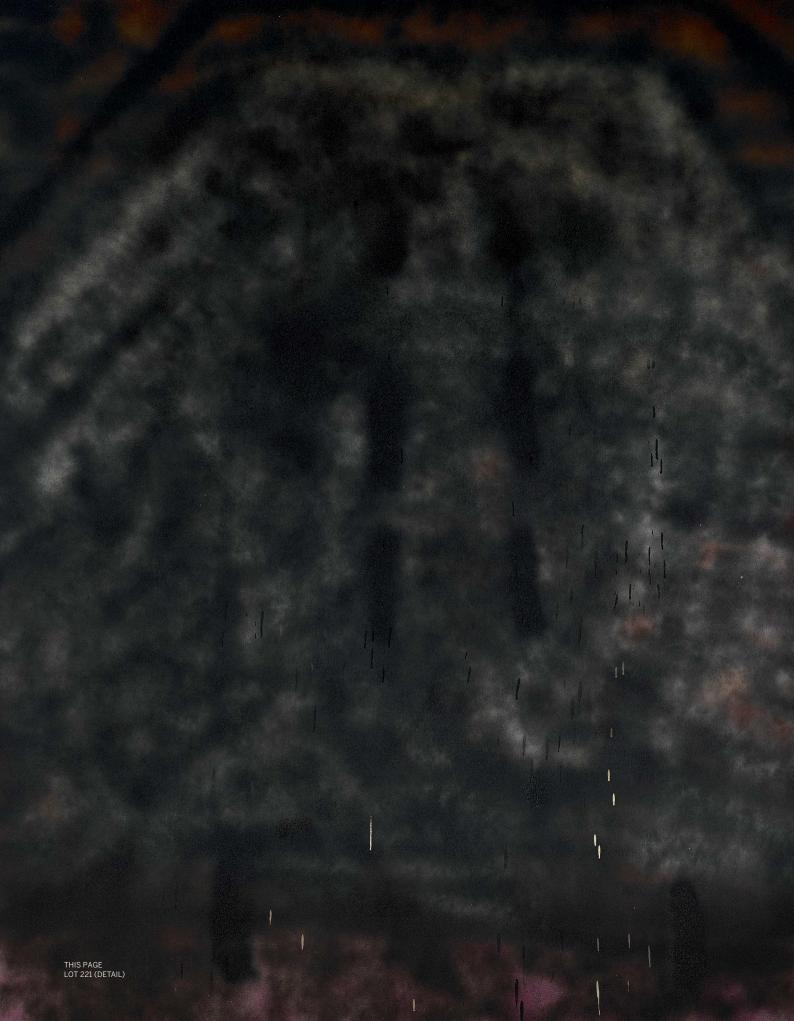
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GEORGE CONDO

b. 1957

Double Figure Composition

signed and dated 06 coloured pencil and crayon on paper 63.2 by 48.5 cm. 24% by 191/8 in.

PROVENANCE

Skarstedt Gallery, New York Acquired from the above by the present owner

£ 40,000-60,000 € 45,000-67,500 US\$ 55,500-83,000

"Condo's portraits... ultimately return our attention to the varied responses that they trigger in us. They confront us with the curious fact that we can feel pity and ridicule for something at the same time, or sympathy and revulsion. In the end, these imaginary portraits lead us to wonder at the schizoid and contradictory character of our own natures. And they leave us to revel in what Soberg memorably termed 'the irresolvable clownishness of being.'"

RALPH RUGOFF

The Imaginary Portraits of George Condo, New York 2002, p. 14.



JEAN DUBUFFET

1901 - 1985

Charles-Albert Cingria

signed, titled and dated 46 charcoal on paper 49 by 32 cm. 191/4 by 121/2 in.

PROVENANCE

Jean Paulhan, Paris Galerie Krugier, Geneva Albert Loeb and Krugier Gallery, New York Acquired from the above by the present owner

‡ ⊕ £ 120,000-180,000 € 135,000-203,000 US\$ 166,000-248,000

EXHIBITED

Geneva, Galerie Krugier, Jean Paulhan et ses environs, May 1967, n.p., no. 70, illustrated Basel, Kunstmuseum, Jean Dubuffet: Zeichnungen, Aquarelle, Gouachen, Collagen, June - August 1970, n.p., no. 16 (text)

LITERATURE

Max Loreau, Catalogue des Travaux de Jean Dubuffet, Fascicule III: plus beaux qu'ils croient (Portraits), Paris 1966, p. 50, no. 67, illustrated Anon., 'Jean Dubuffet', Quinzaine Littéraire, February 1968, n.p., illustrated Max Loreau, Jean Dubuffet: Délits, Déportements, Lieux De Haut Jeu, Paris 1971, p. 48, illustrated Andreas Franzke, Jean Dubuffet: Zeichnungen, Munich 1980, p. 54, illustrated Exh. Cat., Martigny, Fondation Pierre Gianadda, Dubuffet, March - June 1993, p. 17, illustrated

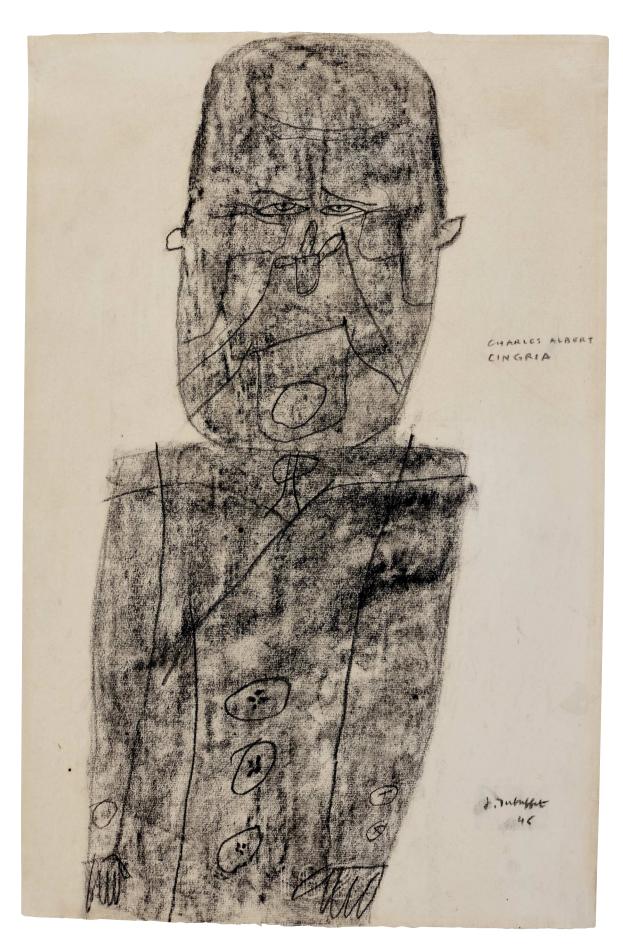
Candid and tender, primitive and yet enormously progressive, Charles-Albert Cingria forms an essential part of a period of activity marking the beginning of Jean Dubuffet's recognition and success as an artist. Depicting Dubuffet's close friend, the Swiss writer, poet and musician Charles Albert Cingria, the present work is one of a series of charcoal portraits composed by Dubuffet from 1944 of gallerists, artists and activists. Dubuffet was first exhibited at the René Drouin Gallery – a space that had heroically nurtured and protected the avantgarde during the Nazi Occupation of France - and Dubuffet's work at this exhibition was responsible for a shift in his intersubjective gestalt from estranged outsider to innovative genius. Dubuffet was part of a collective movement who brought about a veritable paradigmatic shift in aesthetics: La Compagnie de l'Art Brut. From the putatively golden ratios of Renaissance painting (which via the writings of Friedrich Nietzsche inspired the very supremacist ideology that was strangling France) to the more tacit and subversive prescriptions of German Expressionism, Impressionism, Cubism and Russian Constructivism, l'Art Brut eschewed all prescriptive theories of what beauty ought to be. The more we look at Charles-Albert Cingria. the more its disorienting power rises over us in lyrical crescendo. There is a wild, untamed and authentic beauty to it; in the economy and

eloquence of the characterisation, in the spectral eyes that look through us to some unknown horizon.

Like Eugène Delacroix, Henri Matisse and Eugène Fromentin before him, Dubuffet travelled to North Africa in his youth to escape the cloving pretension of Paris and seek artistic inspiration. Between 1945 and 1947, Dubuffet took three separate trips to Algeria, which was at the time a French Colony. He surely could never have anticipated the seismic impact these trips were to have on his thought and style. In the crisp and cloudless cobalt skies, the cleansing coarseness of the desert sands, Dubuffet became a man éveillé: immeasurably more conscious and awake to the world. Just as his oil paint - hitherto thickened with sand, tar and straw - now attempted to encompass in dense impasto the raw physicality of the Algerian landscape, Charles-Albert Cingria represents in unprecedentedly pure and tactile graphite a strange and mystical figure. Seen in the afterglow of Dubuffet's enlightening travels, the shading on Cingria's face and body evokes dark, shifting sands; his shoulders, arms and facial creases the uncompromising perfection of sand dunes in the North African desert.

It is almost impossible to overstate Dubuffet's impact on the art world. His desacralisation of the artwork, artist and artistic process foreshadowed

by several years the emergence of the CoBrA art group, which united in 1948. Both I'Art Brut and CoBrA reintroduced into painting an innocence: a mythical, folkloric and generously playful aspect that had been stifled by decades of permutations in Western theoretical austerity. While Dubuffet's aesthetic shared Surrealism's rejection of civility in art (it is no coincidence that André Breton was the cofounder of La Compagnie de l'Art Brut in 1948), Surrealism's prescriptive fixation on the representation of the unconscious was replaced by an atheoretical channelling by l'Art Brut of the interplay between different parts of the mind. The process, not the product, was evaluated above all, and for Dubuffet, process was at its most beautiful, because it's most raw, when carried out by persons unjustifiably exiled from the institutions of the bourgeois art world. Thus it was that outsider art - art carried out by children, prisoners, psychiatric patients, and other ostracised groups - came to public and critical attention, and astonishing artworks that would otherwise have never been created. or fallen quickly into oblivion, were exhibited and remembered. In this capacity, we can see Dubuffet's graphite portraits as his attempt to channel the euphoria of his experience of landscape into the human figure. Like an African mirage or ancient alchemy, the face is both clear and indistinct; like desert winds or shifting sands, the shading is both amorphous and undeniable.



BRIDGET RILEY

b. 1931

YGBR. Four Colours. Visual Violet

signed, titled and dated 1983 pencil and gouache on paper 71.1 by 62 cm. 28 by 243/8 in.

PROVENANCE

Max Hetzler Gallery, Berlin Private Collection, United States

⊕ \$ 40,000-60,000 € 45,000-67,500 US\$ 55,500-83,000

"I don't begin with the appearance of form and colour as such, but with their spatial properties. That is the first step, and through building a coherent spatial order various and diverse sensations emerge. I try to sort these out and to assign them in their rightful places... If this 'placing' goes well the actual sensation becomes part of the formative fabric of the [work]. But until the whole is brought together, everything is uncertain and subject to change."

BRIDGET RILEY

cited in: Exh. Cat., London, Tate Modern, Bridget Riley, 2003, p. 25



PROPERTY FROM A PRESTIGIOUS PRIVATE EUROPEAN COLLECTION

GEORGE CONDO

b. 1957

The Life of Jean Louis

signed and dated 06; signed, titled and dated 2006 on the reverse acrylic, oil pastel, pen, pencil, paper, printed paper, stamps and envelope on canvas 165.1 by 152.4 cm. 65 by 60 in.

PROVENANCE

Marlborough Gallery, New York

Acquired from the above by the present owner

£ 200,000-300,000 € 225,000-337,000 US\$ 276,000-413,000 With his polymorphous, polyglottal idiom of synthesised artistic languages, George Condo combines in The Life of Jean Louis elements of Picassoid Cubism, Mannerist ornamentalism, neo-Dadaism and Looney Tunes cartoonishness to create a collage of implacable energy and unquestionable uniqueness; conveying by this act the diffuse tapestry of postmodern American experience. Jagged, Basquiat-reminiscent brushstrokes on canvas configure Condo's inimitable entourage of humanoid phantasms, including the fictional French butler Jean Louis referenced by the title. Relaying the ferocious wisdom of the most arresting street art, facial features appear to jostle for space; merging with one another in a disorienting urban cacophony that emits sporadic bursts of intense colour. While parts of the canvas are stripped away to reveal the raw ground underneath, others are plastered with generous swathes of white paint; unifying the antonyms of con- and destruction. On scraps of paper adhered to the canvas, fascinating mini-dramas - rendered by Condo in ink or graphite – play out within this broader scene; enticing us into their hermetic universe before ejecting us out again into the containing world. On these paper sections we find more of Condo's characters, conveying by turns an eccentric fusion of likability, loneliness, deviousness and alienation. We

find, too, a page from a catalogue: the details of a Rembrandt self-portrait. The work itself is rendered unrecognisable – emblazoned with crosshairs and plastered with US postage stamps – providing a self-reflexive, satirical iteration of Rauschenbergian neo-Dadaism.

Condo is a veritable polymath, and his figurations are intensified when nested within a larger abstract collage such as the present work. Our experience of The Life of Jean Louis disjoint adventures into figurative mini-verses, punctuated by the traversal of more abstracted forms – seems structurally to resemble the experiential rabbit-holes of postmodern life. The title of the present work, then, is no coincidence: this is, after all, a life that is reproduced. This experience also contrasts with the phenomenology of Condo's previous abstract experiments. In his Expanding Canvases of the 1980s. Condo creates dense all-over worlds into the whole of which the viewer falls at once. The figurative and abstracted elements in the present work, on the other hand, engage in a fascinating exchange; each serving to heighten the viewer's experience of the other. A great part of the power of The Life of Jean Louis derives from its containing a multitude of internal worlds, potentially discoverable and investigable by the delving gaze of the viewer.



Robert Rauschenberg

Painting with Red Letter S, 1957

Albright-Knox Art Gallery, Buffalo
Image: @Albright Knox Art Gallery/Art Resource, NY/Scala, Florence
Artwork: @ Robert Rauschenberg Foundation/DACS, London/VAGA,
New York 2018



PETER HALLEY

b. 1953

The Mission

signed twice and dated 99 on the reverse acrylic, fluorescent acrylic, metallic acrylic, pearlescent acrylic and Roll-a-Tex on two attached canvases overall: 214 by 165 cm. 841/4 by 65 in.

PROVENANCE

Sandra Gering Inc, New York (acquired directly from the artist)

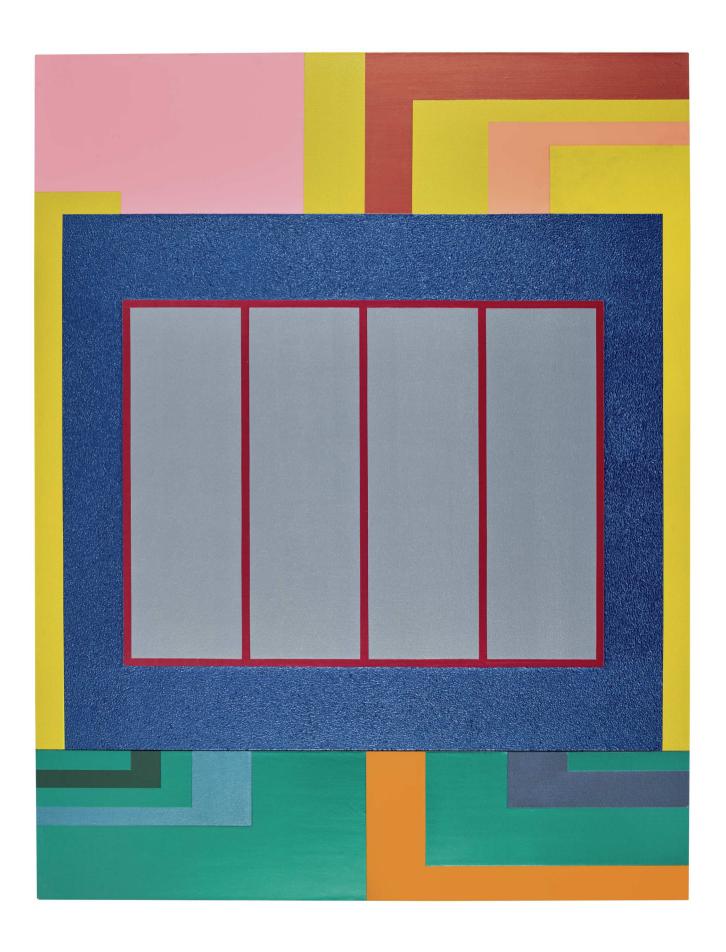
Acquired from the above by the present owner

‡ £ 50,000-70,000 € 56,500-79,000 US\$ 69,000-96,500

"The word 'emotional' is a little strong for me because it implies too many traditional things, but my work is about subjective reactions. Even though the elements that I use don't change too much from year to year, at different times the work can still have a very emotional feeling. A year or two ago my work was very quiet and still and static and many of the colours were dark or almost monochromatic. But over the last year and a half somehow my emotional response in the work changed. I see the newer work as much more humoristic, or Pop."

PETER HALLEY

cited in: Giancarlo Politi, 'Peter Halley', Flash Art, January/February 1990, p. 85.



SOL LEWITT

1928 - 2007

Irregular Grid

signed and dated 1999 gouache on card 153 by 230 cm. 60¹/₄ by 90¹/₂ in.

PROVENANCE

Galleria Alfonso Artiaco, Naples Acquired from the above by the present owner

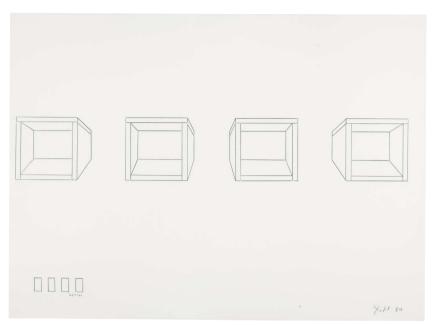
‡ £ 80,000-120,000 € 90,000-135,000 US\$ 111,000-166,000

"When words such as painting and sculpture are used, they connote a whole tradition and imply a consequent acceptance of this tradition, thus placing limitations on the artist who would be reluctant to make art that goes beyond the limitations."

SOL LEWITT

cited in: Exh. Cat., New York City, Museum of Modern Art, $Sol\ LeWitt$, 1978, p. 168.



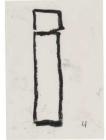


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107

DONALD JUDD

1928 - 1994

Untitled

signed and dated 84 graphite on paper 56.4 by 76.3 cm. 221/4 by 30 in.

PROVENANCE

Sprüth Magers Lee, London Brooke Alexander, Inc., New York Pace Wildenstein, New York Private Collection, New York Acquired from the above by the present owner

£ 6,000-8,000 € 6,800-9,000 US\$ 8,300-11,100

108

RICHARD SERRA

b. 1939

Study for Span for Alexander and Gilbert

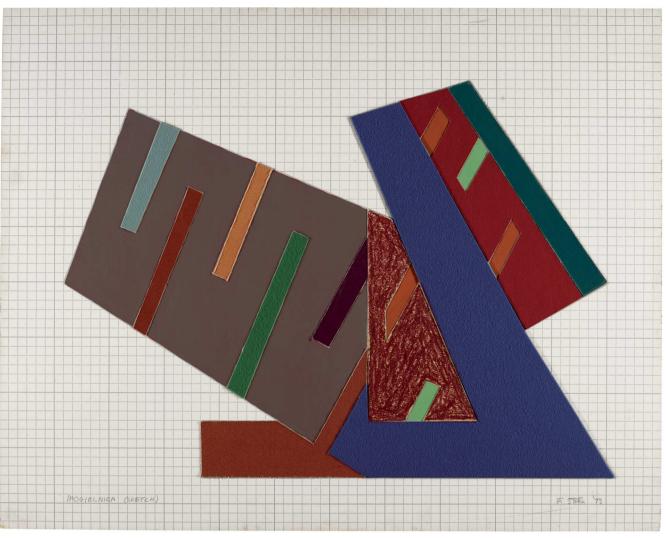
each: numbered $\it 1$ - $\it 10$ consecutively x. signed and dedicated oil stick on paper, in ten parts i. - vi. 15 by 10.5 cm. 5% by 41% in. vii. - x. 10.5 by 15 cm. 41% by 5% in. Executed in 1977.

PROVENANCE

A gift from the artist to the present owner

£ 30,000-40,000 € 33,700-45,000 US\$ 41,300-55,500

22



109

109

FRANK STELLA

b. 1936

Mogielnica (Sketch)

signed, titled and dated '73; titled, dated 1973 and numbered #20 on the stretcher acrylic, fabric, felt and oil stick on graph paper laid down on board 71.6 by 90.5 cm. 281/8 by 355/8 in.

PROVENANCE

Knoedler Contemporary Art, New York Acquired from the above by the present owner

£ 40,000-60,000 € 45,000-67,500 US\$ 55,500-83,000

JOEL SHAPIRO

b. 1941

Untitled

incised with the artist's signature, dated 86 and numbered 1/3 on the inside corner bronze 59.6 by 158.7 by 119.3 cm. $23\frac{1}{2}$ by $62\frac{1}{2}$ by 47 in. Executed in 1986, this work is number 1 from an edition of 3.

PROVENANCE

Paula Cooper Gallery, New York Phillip Schrager, Omaha Christie's, New York, 14 May 2014, Lot 457 Acquired from the above by the present owner

EXHIBITED

New York, Paula Cooper Gallery, *Joel Shapiro*, November - December 1986 (ed. no. unknown)

† £ 70,000-90,000 € 79,000-102,000 US\$ 96,500-124,000 "I'm not going to invent some new shape... I was more interested in the reconfiguration of and repositioning of relatively known, simple geometric forms. As long as the work was bound up by architecture or predicated on architecture, you know, it would only have limited possibility. I wanted to overcome that."

MICHÈLE GERBER KLEIN

'Joel Shapiro', BOMB Magazine, No. 109, Fall 2009, online.



YAYOI KUSAMA

b. 1929

The Flower Buds

signed, titled, titled in Japanese and dated 1983 on the underside acrylic, fabric, synthetic hair, glitter and stuffed fabric in wooden box construction 60 by 35.5 by 15 cm. 23% by 14 by 16 in.

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

PROVENANCE

Private Collection, Japan (acquired directly from the artist) Sotheby's, London, 26 October 2000, Lot 154 Acquired from the above by the present owner

EXHIBITED

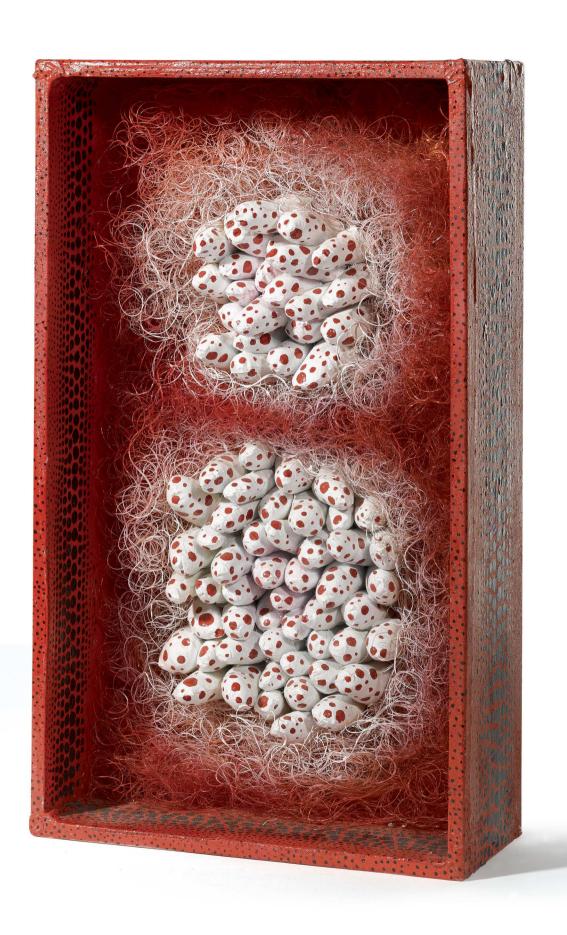
Fukuoka, Kitakyushu Municipal Museum of Art, The Retrospective Exhibition of Yayoi Kusama, March 1987

£ 80,000-120,000 € 90,000-135,000 US\$ 111,000-166,000

"Polka dots are a way to infinity. When we obliterate nature and our bodies with polka dots, we become part of the unity of our environment. I become part of the eternal and we obliterate ourselves in love."

YAYOI KUSAMA

cited in: Frances Morris, 'Yayoi Kusama: "My Life, a Dot", in: Exh. Cat., Buenos Aires, Fundación Costantini, *Yayoi Kusama: Obsesión Infinita*, 2013, p. 199.



YVES KLEIN

1928 - 1962

Untitled Blue Sponge Sculpture (SE 303)

dry pigment and synthetic resin on natural sponge with posthumously executed metallic base sponge: 5 by 6.5 by 5.5 cm. 2 by 2½ by 2½ in. overall: 18 by 6.5 by 5.5 cm. 7½ by 2½ by 2½ in. Executed in 1961.

This work is registered in the Yves Klein Archives under number *SE 303*.

PROVENANCE

Galería Cayón, Madrid Acquired from the above by the present owner

⊕ £ 70,000-100,000 € 79,000-113,000 US\$ 96,500-138,000

Jewel-like and mysterious, *Untitled Blue Sponge Sculpture (SE 303)* is one of Yves Klein's celebrated *Sculptures éponges*. In the present work, a delicate, floral sponge appears to grow from an immaculate base, softly emanating the International Klein Blue with which it is soaked. Initially used in the application of paint to his monochromes, Klein realised that the sponges had an intrinsic power as medium that exceeded their use-value as a tool. As if they were sumptuous fruit of the Mediterranean itself, the *Sculptures éponges* constitute an alchemical distillation of the essence of Klein's aesthetic.

Untitled Blue Sponge Sculpture (SE 303) is a compelling microcosm for one of the most important mechanisms of visual art: the transference of artistic sensibility. This happens through a tripartite absorptive process, each of which captures the immaterial realm. First, the purity of IKB absorbs all light rays except for the deepest blue. Then the sponge, a prehistoric and strange creature, absorbs and captures within it air, liquid and sand. Finally, the human viewer is capable of absorbing into them a sense of the immaterial, even if its direct perception remains either practically or biologically impossible. When the viewer attends to this sense of the

immaterial, a feeling of wonder is produced; an artistic sensibility to the limitations of our brains and the scientific and artistic instruments that can be fashioned with them. *Untitled Blue Sponge Sculpture (SE 303)*, then, fashions a microcosmic portrait of its own viewers, who, "after having seen and travelled into the blue of my paintings, [return] from them completely impregnated with sensibility" (Yves Klein, 'Notes on certain works exhibited at Galerie Colette Allendy', in: *Yves Klein, Overcoming the Problematics of Art*, New York 2007, pp. 22-23).

Klein took each of these absorptive events also to be 'impregnations': the conference of an aesthetic property to an otherwise inert portion of matter. He believed that blue – more than any other colour – had this power latent within it. Having grown up surrounded by the azure expanse of the Mediterranean, Klein soon became enraptured by the elements: "Blue has no dimensions... [it] evokes all the more the sea and the sky, which are what is most abstract in tangible and visible nature" (Yves Klein, 'Speech to the Gelsenkirchen Theater Commission', in: *Ibid.*, p. 41). The present work is a magical encapsulation of Klein's principal aesthetic aim: the suffusion of the infinite in the material.



SERGIO CAMARGO

1930 - 1990

Relief Opus 181

signed, titled and dated *Paris 67* on the reverse painted wood relief 39.4 by 31.4 by 12 cm. 15½ by 12¾ by 4¾ in.

This work is accompanied by a certificate of authenticity from the Estate of Sergio Camargo.

PROVENANCE

Gimpel Fils Gallery, London Private Collection, Norway Acquired from the above by the present owner

EXHIBITED

London, Gimpel Fils Gallery, *Camargo*, May - June 1968, no. 29

‡ £ 70,000-90,000 € 79,000-102,000 US\$ 96,500-124,000

"There is no image, no form. The relief has no very sure material existence. Instead it seems dissolved in the space and light around it. It becomes a kind of white mould into which light seems to imprint its natural rhythm; it bears the traces of each slight transformation as clean morning light changes to plain afternoon light and later to elusive evening light. It is not there to tell us anything but to return, amplified what we bring to it. It shares our natural space and reflects our life in a code of shadows."

GUY BRETT

Camargo, London 1966, n.p..



VICTOR VASARELY

1908 - 1997

Likka-B-Pos

signed; signed twice, titled and dated 1959/65 on the reverse painted relief on panel, in artist's frame overall: 94 by 61.7 cm. 37 by 243/8 in. Executed in 1965.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the

moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

PROVENANCE

Jean Rets, Liège Private Collection, France Thence by descent to the present owner

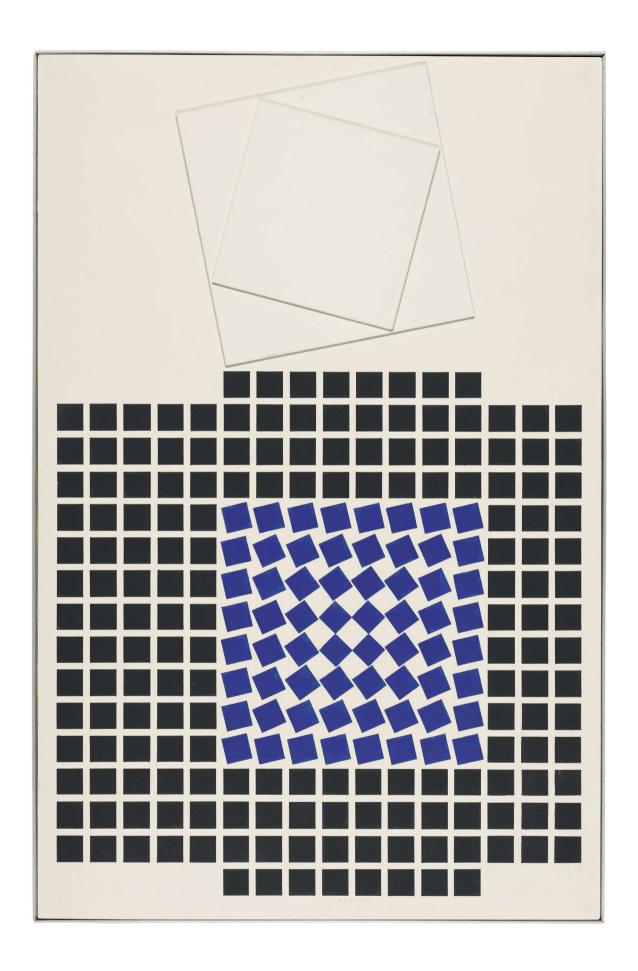
⊕ £ 80,000-120,000 € 90.000-135.000 US\$ 111.000-166.000

Likka-B-Pos is an exceptionally pure and accomplished example of French-Hungarian artist Victor Vasarely's Black And White period. A black square, comprising sixteen by fourteen black cells, is visually complicated by a pair of inapposite lines of eight black cells each. Like an undiscovered pool in a maze of binary graphite, a blue square is nestled within the black; its deep azure cells rotated in a subtle and disorienting helix towards its centre. As though in a whirlpool or vortex, the viewer's eye tends to a grail-like collection of four delicate blue diamonds at the core. The uppermost 8-bit line protrudes into an off-white backdrop, apparently detached from another structure: a broken, tangential square containing a smaller duplicate of itself. The elegant geometry of these crisp lines evokes infinite expansion, while the strange sinkhole below conjures dense and unfathomable depths.

The present work is written in the first ever version of the pioneering 'Alphabet Plastique'. This iteration contained seven 'unités plastiques' (essentially blueprints of shapes) and eight colours of three hues each. Astonishingly, this alphabet is effectively an object-oriented programming language for the creation of artworks, devised decades before such languages' emergence in computer science. First, the nature of a given unité is determined through assignments of values to the shape,

colour and hue parameters of the language. Then the hitherto abstract unité is physically instantiated in the cell of a grid, whose foreground and background are assigned specific hues from the available colours. As a consequence of these stages alone, infinitelymany works are generable from possible valueassignments. *Likka-B-Pos*, then, foreshadows not just Vasarely's own scintillating *Vega* and *Gestalt* series of the 1960s and 70s, but the very technologies used and subverted by 21st century new media artworks.

Despite its digital structures, Vasarely's work remains curiously painterly and organic. Like Auguste Herbin – who had from 1927 explored crystalline and vegetal forms - Vasarely's computational aesthetic had its roots in an infatuation with the natural world. In his 'Belle-Isle' period of 1949 -1954, Vasarely fashioned works capturing permutations in the properties of coastal pebbles. Even in the most apparently austere of his works, the artist's hand remains a creative force. Demiurge of both the parameters of the languages and the entire system in which such tools can be meaningfully applied, Vasarely makes serendipitous aesthetic judgements within a deterministic system. The resultant works, including Likka-B-Pos, model a Cartesian soul unconstrained by the law-governed physical world



ALBERT OFHLEN

b. 1954

Untitled

signed and dated 08 on the reverse India ink, charcoal and spray paint on paper 199.4 by 240 cm. 78½ by 94½ in. Executed in 1998-2008.

PROVENANCE

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

LITERATURE

Hans Werner Holzwarth, Ed., *Albert Oehlen*, Cologne 2009, p. 571, illustrated Hans Werner Holzwarth, Ed., *Albert Oehlen*, Cologne 2018, p. 363, illustrated

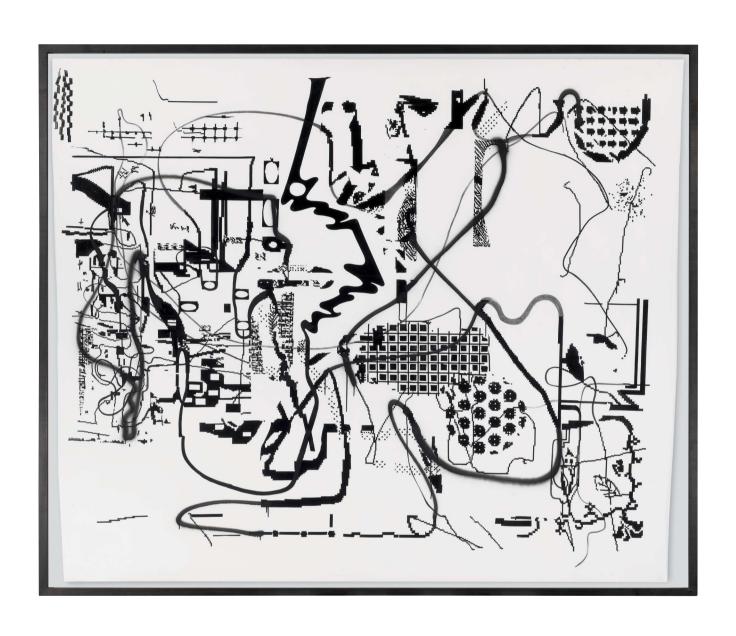
‡ ⊕ £ 100,000-150,000 € 113,000-169,000 US\$ 138,000-207,000

Cerebral yet irreverent, legible yet opaque, Untitled, from 2008 is an exuberant instance of Albert Oehlen's Computer Paintings. Comprising chimeric hybrids of all-over painting and new media art, the series demonstrates Oehlen's masterful manipulation of the newfound signifiers of computational technologies with the techniques of gestural expressionist painting. In the process, the irreducibly mediated nature of late 20th century experience is thrown into relief.

Characteristically for Oehlen, the present work is formally very playful. Deliberately stepped, low-resolution pixelated lines of an inkjet printer become gestural arabesques of hand wrought charcoal and spray paint. The computational forms of grids and matrices are interspersed with vegetal tendrils, and primitive gestalts configure faces, eyes, and strange organisms for an instant before dissolution. Sections of concentrated complexity recurse into the picture, forming images of technical glitches, while a pervasive trail of fine dots betrays an organic energy that teems through a perforated computer architecture. In the visual equivalent of artificial strings or hand-claps, the work conceals strangely familiar - but ultimately synthetic compounds; suggesting simulation's newfound

inextricability from reality. In an elegiac representation of the Internet age, the hand of the artist seems to have been assimilated into this space of pure technological mediation.

Oehlen began his Computing Paintings in the early 1990s following the purchase of his first laptop computer. Using a computer program, he generated a set of visual motifs over four years, and then used permutations of these motifs in the paintings to follow. Invariably, however, Oehlen would augment or combine these motifs with his own handmade forms. This process of experimental collage with preexisting motifs resembles the idiom of abstract painting that he developed in the late 1980s. In a jazz-like performance, Oehlen deconstructed, obfuscated, and reassembled important visual registers and aesthetics from the history of painting. The results were saturated works that reinvigorated a medium declared dead by the sobriety of minimalism and conceptual art. Just as in his abstract works, Oehlen deliberately fosters a certain tension in Untitled. The viewer is made not to see this cauldron of aesthetics as an aesthetic in itself, and is captivated instead by its sheer musicality and restlessness.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

CHRISTOPHER WOOL

b. 1955

Untitled

embossed with the artist's name; signed, titled and dated 2000 on the reverse enamel on rice paper 167.6 by 121.9 cm. 66 by 48 in.

PROVENANCE

Luhring Augustine, New York Eleni Koroneou Gallery, Athens Acquired from the above by the present owner

EXHIBITED

Lucerne, Museum of Art Lucerne, *Mixing Memory* and Desire, June - September 2000

LITERATURE

Christopher Wool, 9th Street Run Down, Göttingen 2001, n.p., illustrated

£ 250,000-350,000 € 281,000-394,000 US\$ 344,000-482,000

Magnificently embodying Christopher Wool's iconic lexicon, Untitled forms part of the artist's celebrated 9th Street Rundown series: distinctive, self-appropriative works that superimpose original forms onto prints of the artist's former works. The series is primarily built upon technique and was first employed by the artist in 1998, to create fresh works through the layering of enamel and oil palimpsests onto canvases already bearing silkscreens of his older pieces. Collapsing any distinction of value between the original and the copy, the series also undermines the copy's status as abstract; representing, as it does, the original work. The paint's mode of presentation in 9th Street Rundown ranges from diffuse splashes, as in the present work, to daubs of the sponge, dense drips of black and silvery grey, and rolled-on forms. The effect is of a painting of the painterly; abstracted from the cliché of spontaneous expression, Untitled exudes a tone that sits between the fervour of Abstract Expressionism and the cool indifference of Pop art.

Wool's painting began during the throes of critical debate, centred in 1970s, post-Conceptualist New York, surrounding the supposed death of the medium. A seemingly endless cycle of thesis and antithesis, the demise and resurrection of

painting were proclaimed into being by critics such as Thomas Lawson and Douglas Crimp. Wool's interest in the medium coincided with the rise of the Pictures Generation, who worked primarily with photography in an attempt to unveil the political relations latent in visual culture. Appearing to Wool to mistakenly presuppose a declarative, discoverable fact of the matter, photography appealed less to the artist than the seemingly intrinsic uncertainties and contradictions of painting. Since his own experience of identity was one of doubt and struggle - his experience of the New York street replete with the countercultural art punk aesthetic epitomised by iconoclasts such as Alan Vega - these properties of painting made it more, not less, befitting of capturing anything resembling truth.

And yet *Untitled* and the rest of 9th Street Rundown remain deliberately evasive. Demonstrating Wool's love of the medium of jazz – a relationship derived from his seeing the Ruscoe Mitchell Art Ensemble in 1967 – the present work appears "uniform, deliberate, absolute, and masterful, but entirely resistant to one's natural search for meaning" (John Caldwell cited in: Exh. Cat., San Francisco, Museum of Modern Art, *New Work: Christopher Wool*, 1989, n.p.).



ROBERT LONGO

b. 1953

Study for White Tiger

signed, titled and dated 2011 ink and charcoal on vellum, in artist's frame overall: 86.7 by 75 cm. 341/8 by 391/2 in.

PROVENANCE

Galerie Thaddaeus Ropac, Paris Acquired from the above by the present owner

£ 90,000-120,000 € 102,000-135,000 US\$ 124,000-166,000

Robert Longo's Study for White Tiger is an extraordinary example of the artist's sublime, all-American charcoal drawings from his iconic Mysteries series. Begun in 2009, this idiosyncratic and acclaimed series features wild animals, waves, atomic bomb explosions amongst other dynamic motifs that are meticulously rendered in charcoal to mesmerising effect. The present work perfectly attests to the artist's outstanding mastery of the chiaroscuro effect and ingenious draughtsmanship skills, although he had trained as a sculptor. As he expands, "I always think that drawing is a sculptural process. I always feel like I'm carving the image out rather than painting the image. I'm carving it out with erasers and tools like that. I've always had this fondness for sculpture" (Robert Longo in conversation with Keanu Reeves in: Interview magazine, April 2014, online).

Growing up in America in the 1950s and 1960s, Longo was captivated by the riveting photo-documentaries published in magazines such as *Time, Life, or Newsweek.* While the covers were always printed in glossy technicolour, the photographs filling the pages of the magazines displayed the realities of wars and natural disasters in black and white. As a result, Longo came to associate a monochromatic palette with harsh realism and led him to almost completely free his oeuvre of colour.

Study for White Tiger features a detailed view of a majestic white tiger's head locking its gaze with the viewer's. Like a moment frozen in time and space, the beautifully rendered charcoal drawing captures the splendour and power of one of the most maiestic of animals. However, the power of Longo's tiger's is twofold, representing not only the animal's impressive beauty but also the artist's deep concern with the deadly consequences of mankind's endangerment of the species. Populated with images that are triumphant vet prophetically sinister. Longo's universe fascinates and intimidates. Many of his chosen subjects - waves about to break, atomic mushroom clouds rising towards the heavens, flags waving in the wind, sharks going in for the kill and tigers gazing out at the viewer - were coined "frozen moments" by the artist and "moments of climax" by postmodernist critic Hal Foster, but are also equally importantly, universal signifiers of virility and power "that mark the boiling point of the U.S. cultural imperium" (Walter Robinson, "Robert Longo", Man of the World, November 2012, n.p.). Any peak, or climactic point, implies an inevitable downfall. At once powerful yet also endangered, the tiger perfectly exemplifies the artist's concern with Man-made natural disasters, the consequence of our patriarchal imperialism and interference with nature.



ED RUSCHA

b. 1937

Speed Sleep #2

signed and dated 2005 acrylic on paper 51 by 76.5 cm. 201/s by 301/s in.

This work will be included in a future volume of Edward Ruscha: Catalogue Raisonne of the Works on Paper, edited by Lisa Turvey.

PROVENANCE

Private Collection, Europe

‡ £ 100,000-150,000 € 113,000-169,000 US\$ 138,000-207,000

"Fragments of reality that have been mostly spotted from the artist's car, these words, when hung together, read almost like signposts along a highway, a landscape seen through the windshield."

KERRY BROUGHER

'Words as Landscape', in: Exh. Cat., Washington, D.C., Hirshhorn Museum and Sculpture Garden (and travelling), *Ed Ruscha*, 2000, p. 161.



WOLFGANG TILL MANS

b. 1968

JAL

c-print, in artist's frame image: 203 by 136 cm. 79% by 53½ in. framed: 217 by 150 cm. 85½ by 59 in. Executed in 1997, this work is number 1 from an edition of 1, plus 1 artist's proof.

PROVENANCE

Maureen Paley Interim Art, London Acquired from the above by the present owner in 1999

⊕ £ 60,000-80,000 € 67,500-90,000 US\$ 83,000-111,000

EXHIBITED

London, Tate Britain, Wolfgang Tillmans: If One Thing Matters, Everything Matters, June -September 2003, p. 125, no. 1997-007, illustrated in colour (artist's proof exhibited)

LITERATURE

Wolfgang Tillmans and David Deitcher, *Wolfgang Tillmans Burg*, Cologne 1998, n.p., illustrated in colour (ed. no. unknown)

Burkhard Reimschneider, Ed., Wolfgang Tillmans, Cologne 2002, n.p., illustrated in colour (artist's proof illustrated)

Exh. Cat., Basel, Fondation Beyeler, *Wolfgang Tillmans*, May - October 2017, p. 270, illustrated in colour (artist's proof illustrated)

"I never live through the camera. Once I've understood something, I can photograph it. It's impossible to take a good picture of something when one hasn't consciously or subconsciously understood something of the nature of what one is looking at. I'm not a collector in terms of souvenirs – wanting to own something, experience it by capturing it – it's always about having understood, or at least felt the relevance of something and wanting to convey that sense."

WOLFGANG TILLMANS

in conversation with Mary Horlock, in: Exh. Cat., London, Tate Britain, Wolfgang Tillmans: If One Thing Matters, Everything Matters, London 2003, p. 305.



JOHN BALDESSARI

b. 1931

Walking The Plank

acrylic on black and white photographs, in artist's frames, in two parts i. 46.5 by 61.5 cm. 183% by 241% in. ii. 46.5 by 92 cm. 183% by 361% in overall: 75.5 by 153.5 cm. 293% by 601% in. Executed in 1988.

PROVENANCE

Sonnabend Gallery, New York Lisson Gallery, London Thomas Dane Gallery, London Acquired from the above by the present owner in 2001

EXHIBITED

London, Lisson Gallery, *John Baldessari*, May - June 1988

LITERATURE

Patrick Pardo and Robert Dean, Eds., *John Baldessari Catalogue Raisonné, Volume Three:* 1987-1993, New Haven and London 2015, p. 105, no. 1988.32, illustrated

£ 100,000-150,000 € 113,000-169,000 US\$ 138,000-207,000

"For most of us photography stands for the truth, but a good artist can make a harder truth by manipulating forms or pushing paint around. It fascinates me how I can manipulate the truth so easily by the way I juxtapose opposites or crop the image or take it out of context. When two forces contend in a photograph, I may favour one side or the other – the rider or the horse, for example, the upright mummy in its coffin or the woman standing in awe next to it."

JOHN BALDESSARI

cited in: Coosje van Bruggen, John Baldessari, New York 1990, p. 56.





CINDY SHERMAN

h 1954

Untitled Film Still #8

signed, dated 1978 and numbered 2/10 on the reverse gelatin silver print 20.3 by 25.4 cm. 8 by 10 in.
Executed in 1978, this work is number 2 from an edition of 10.

PROVENANCE

Metro Pictures, New York
11 Duke Street Gallery, London
Art & Public, Geneva
Thomas Dane Gallery, London
Acquired from the above by the present owner in 2001

EXHIBITED

Milan, Padiglione d'Arte Contemporanea di Milano, *Cindy Sherman*, October - November 1990, p. 9 (text) (ed. no. unknown) Hamburg, Deichtorhallen; Malmö, Konsthall; and Lucerne, Kunstmuseum, *Cindy Sherman* - *Fotografiska Arbeten*, 1975-1995, May 1995 -February 1996, n.p., no. 3, illustrated (ed. no. unknown)

Los Angeles, Museum of Contemporary Art, Los Angeles; Chicago, Museum of Contemporary Art; Prague, Galerie Rudolfinum; Bordeaux, Musée d'Art Contemporain; Sydney, Museum of Contemporary Art; and Toronto, Art Gallery of Ontario, *Cindy Sherman: Retrospective*, February 1998 - January 2000, p. 59, no. 8, illustrated

London, Serpentine Gallery; and Edinburgh, Scottish National Gallery of Modern Art, Cindy Sherman, June 2003 - March 2004, p. 14, illustrated (ed. no. unknown)
Paris, Jeu de Paume; Bregenz, Kunsthaus Bregenz; Humlebæk, Louisiana Museum of Modern Art; and Berlin, Martin-Gropius-Bau, Cindy Sherman, May 2006 - September 2007, pp. 34 and 241, illustrated (ed. no. unknown)
New York, The Museum of Modern Art; San Francisco, The San Francisco Museum of Modern Art; Minneapolis, The Walker Art Center; and Dallas, The Dallas Museum of Art, Cindy Sherman, February 2012 - June 2013, p. 97, no. 20, illustrated (ed. no. unknown)

LITERATURE

Exh. Cat., Amsterdam, Stedelijk Museum of Modern Art, *Cindy Sherman*, December 1982, n.p., no. 7, illustrated (ed. no. unknown) Peter Schjeldahl and Michael Danoff, *Cindy Sherman*, New York 1984, n.p., no. 7, illustrated (ed. no. unknown)

Exh. Cat., New York, Whitney Museum of American Art, *Cindy Sherman*, July - October 1987, n.p., no. 7, illustrated (ed. no. unknown) Els Barents and Peter Schjeldahl, *Cindy Sherman*, Munich 1987, n.p., no. 7, illustrated (ed. no. unknown)

Cindy Sherman and Arthur Danto, *Cindy* Sherman: Untitled Film Stills, Munich and London, 1998, n.p., no. 7, illustrated (ed. no. unknown)

£ 50,000-70,000 € 56,500-79,000 US\$ 69,000-96,500



ED RUSCHA

h 1937

The End #37

signed and dated 2003 acrylic, ink and surface abrasion on museum board 60.5 by 76 cm. 2334 by 2978 in.

This work will be included in a future volume of Edward Ruscha: Catalogue Raisonne of the Works on Paper, edited by Lisa Turvey.

PROVENANCE

Private Collection, Europe
Acquired from the above by the present owner

‡ £ 220,000-320,000 € 248,000-360,000 US\$ 303,000-441,000

Ed Ruscha's The End #37, from 2003, unites typography and landscape in order to produce an enigmatic and nostalgic composition. The present work features the word 'End' in a semitransparent white hue set against a dark blue acrylic background enhanced with false celluloid scratches. It can be described as an astute imitation of a motion picture's closing credits, yet viewers are made aware that the image represented is not an actual close-up of a film strip due to the missing sprocket perforations on the sides of the canvas. The End #37 is part of an important body of works by the American Pop artist depicting final film frames presenting the words 'The End' in various calligraphies sprawled against monochromatic backdrops. The artist first began working on these pieces in 1991 when he created The End #1, emulating the projection of a black-and-white and poorly-preserved film reel now owned by the Museum of Modern Art in New York, and pursued his efforts until 2006 with the production of The End #66.

According to curator Ralph Rugoff, Ruscha's *The End* paintings are "a series of canvases that portray scratched and scarred end titles from old movies, pay[ing] tribute to the imminent obsolescence of film technology" (Ralph Rugoff, 'Heavenly Noises', in: Exh. Cat., London, Hayward Gallery, *Ed Ruscha: Fifty Years of Painting*, 2009, pp. 23-24). Writer Mary Richards adds that the series "shows a fascination for the material aspect of cinema. The idea of 'scratches on the film' recalls 1960s works by experimental film-makers such as Stan Brakhage and Bruce

Conner, whose scratched, painted and collaged negatives created extraordinary effects" (Mary Richards, *Ed Ruscha*, London 2008, p. 119). In other words, *The End #37*, with its cloudy lettering and vertical abrasions creates the illusion of capturing a film's last still as it slowly fades away, which metaphorically evokes the gradual obsolescence of the medium of film as well as the desuetude of the genre of experimental film today.

[THE END SERIES] SHOWS A FASCINATION FOR THE MATERIAL ASPECT OF CINEMA."

Ruscha was born in Omaha, Nebraska, in 1937. His move to Los Angeles in 1956 and the novelty of the landscape of Southern California is what has fuelled inspiration for his creative production throughout the entirety of his career. Since the late 1950s, the artist has created thousands of single worded paintings, drawings and prints inspired by American popular culture, especially by its then-booming film industry. By combining bold calligraphies with suggestive backgrounds, the artist adds numerous layers of meaning to his carefully chosen words and invites viewers to discover highly expressive and evocative environments. The End #37 is an exceptional example of the artist's remarkable ability to manipulate typography and landscape to create absorbing, dramatic atmospheres.



MARK BRADFORD

b. 1961

Untitled

signed, titled and dated 2006 on the reverse mixed media collage on board 31.7 by 56.4 cm. 12½ by 22¼ in.

PROVENANCE

Sikkema Jenkins & Co., New York Acquired from the above by the present owner

EXHIBITED

Ohio, Wexner Center for the Arts; Boston, Institute of Contemporary Art; Chicago, Museum of Contemporary Art; Dallas, Dallas Museum of Art; and San Francisco, The San Francisco Museum of Modern Art, *Mark Bradford*, May 2010 - May 2012, p. 21, illustrated in colour

‡ £ 90,000-120,000 € 102,000-135,000 US\$ 124,000-166,000



"I may pull the raw material from a very specific place, culturally from a particular place, but then I abstract it. I'm only really interested in abstraction; but social abstraction, not just the 1950s abstraction. The painting practice will always be a painting practice but we're living in a post-studio world, and this has to do with the relationship with things that are going on outside."

MARK BRADFORD

in conversation with Susan May, in: Exh. Cat., London, White Cube, Through Darkest America by Truck and Tank, 2013-14, p. 83.



MARK GROTJAHN

b. 1968

Untitled (Full Color Butterfly 866)

signed with the artist's initials, titled and dated 2010 twice on the reverse coloured pencil on paper 76.2 by 55.9 cm. 30 by 22 in.

PROVENANCE

Shane Campbell Gallery, Chicago Acquired from the above by the present owner in 2012

‡ £ 300,000-400,000 € 337,000-450,000 US\$ 413,000-555,000

> "The butterfly has become to Mark Grotjahn what the target is to Kenneth Noland, the zip was to Barnett Newman, and the color white is to Robert Ryman."

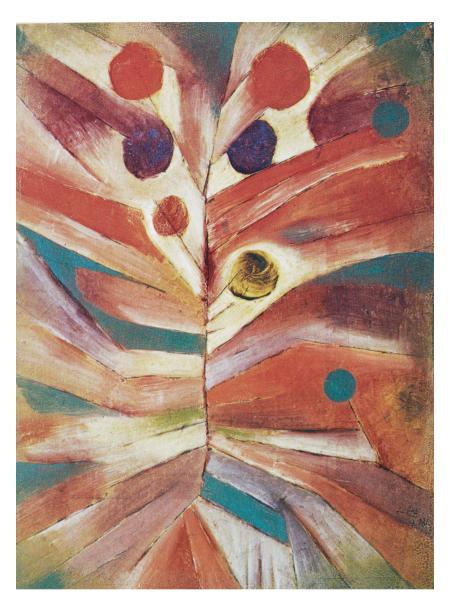
MICHAEL NED HOLTE

'Mark Grotjahn', Artforum, November 2005, p. 259.





Paul Klee Feather Plant, 1919 Kunstsammlung Nordrhein-Westfalen, Dusseldorf



Executed in 2010, Untitled (Full Color Butterfly 866) is a dazzling paradigm of Mark Grotjahn's seminal Butterfly drawings, examples of which are held in the collections of the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York. A powerful cacophony of riotous colour; Untitled (Full Color Butterfly 866) exudes a heady effervescence of intense psychedelic effect. As an explosion of colour ignites from the epicentre of the paper, polychromatic angles of bold pigment punctuate to form an ordered arrangement, in turn espousing a wholly complete and coherent surface.

Adopting a quintessentially Op Art aesthetic unanimous with Grotjahn's idiosyncratic style, the present work recalls the evocative and organic patterns found in nature, namely that of the delicate and exquisite butterfly. Beginning the series in 1997, the ongoing *Butterfly* series foregrounds modes of perspectival investigation, such as dual and multiple vanishing points – techniques used since the Renaissance to create the illusion of depth and volume on a

two-dimensional surface. The central vanishing point becomes the body of the butterfly out of which streaming colour wings radiate. As Michael Ned Holte comments, "the butterfly has become to Mark Grotjahn what the target is to Kenneth

GROTJAHN'S BUTTERFLIES PLAYFULLY BLUR THE ONCE RIGOROUS BOUNDARIES BETWEEN REPRESENTATION AND ABSTRACTION'

Noland, the zip was to Barnett Newman, and the color white is to Robert Ryman" (Michael Ned Holte, 'Mark Grotjahn', *Artforum*, November 2005, p. 259).

Grotjahn's drawing engages with influences as diverse as the spatial illusions of Op Art, the social utopianism of Constructivism, and the avant-garde radicalism of analytical Cubism. Indeed, the artist's prismatic drawings hold

a myriad of complexities and references, as curator Douglas Fogle suggests "with contextual influences ranging widely from the history of geometric modernism — as seen in the works of artists such as Wassily Kandinsky, Kazimir Malevich, and Piet Mondrian — to experiments in musical and filmic composition and typographic design, Grotjahn's butterflies playfully blur the once rigorous boundaries between representation and abstraction, between surface and depth, and between the conceptual and the concrete in artistic production" (Douglas Fogle cited in: Exh. Cat., New York, Blum & Poe, Mark Grotjahn: Butterfly Paintings, 2014, p. 37).

Grotjahn's multi-sensory and highly controlled compositions follow a mechanical and scientific methodology; yet the artist's hard-edge precision traditionally associated with Modernist geometric abstraction is wholly meticulous and overtly subjective. Representing a resplendent and iconic exemplification of Grotjahn's most career-defining concerns, *Untitled (Full Color Butterfly 866)* serves as a superlative example of Grotjahn's distinguished body of work.

DANH VÔ

b. 1975

Numbers (9)

signed and titled on the reverse gold leaf on unfolded cardboard box 190 by 79.5 cm. 747/8 by 313/8 in. Executed in 2011.

PROVENANCE

Private Collection, Europe Private Collection, Europe Sotheby's, London, 17 October 2014, Lot 2 Acquired from the above by the present owner

‡ ⊕ £ 200,000-300,000 € 225,000-337,000 US\$ 276,000-413,000

"Danh Vô's cardboard shipping boxes start in the recycling piles, after a product has completed its economic arc. Collected and flattened, they are sent to Thailand where gold leaf is applied... They return reborn and revalued by their surface rather than their contents. The gold is a visa signalling a new mobility, and an empty container previously filled with Evian or Budweiser, for instance, gets recharged."

JOSEPH SIMON

quoted in: Exh. Cat., Paris, Musée d'Art moderne de la Ville de Paris, *Danh Vô: Go Mo Ni Ma Da*, 2013, p.83.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

ANDY WARHOL

1928 - 1987

Dollar Sign

signed and dated 82 on the overlap acrylic and silkscreen ink on canvas 25.1 by 20.1 cm. 97% by 77% in.

PROVENANCE

Barrington Gallery, New York Acquired from the above by the present owner

£ 200,000-300,000 € 225,000-337,000 US\$ 276,000-413,000

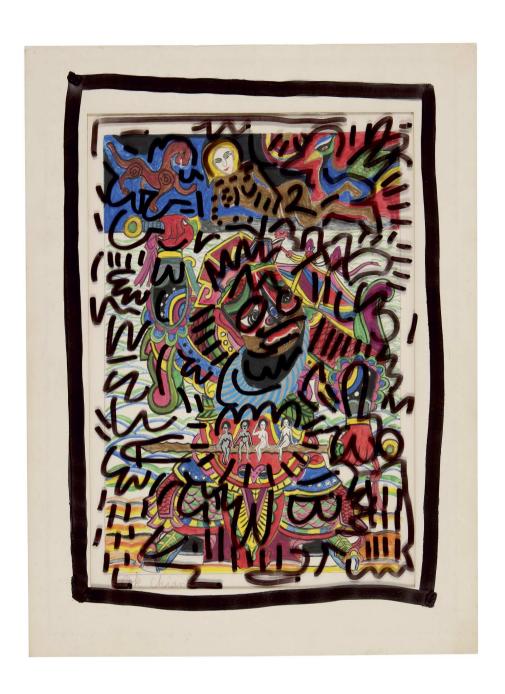
Bold, bright, and bombastic, Dollar Sign exemplifies Andy Warhol's untempered delight in graphically mapping the constant, unseen dialogue between intangible abstract systems of the collective consciousness, and tangible marks and shapes reproducible by hand. The dollar sign's glorious, arresting red is given three dimensionality by opulent royal blue shading on a white backdrop. On one level, Dollar Sign is a candid eulogy: originally from a resourcepoor family from industrial Pittsburgh, Warhol made no secret of his love and respect for entrepreneurship and money. But on the other, this later period of the early 1980s sees Warhol's work evince an unprecedented degree of astute social commentary and self-critical reflexivity.

Warhol's previous work as a graphic designer granted him an unparalleled ability to elevate brands and symbols into icons. Combining ingenious, creative draughtsmanship with the blotting of ink while still wet, the Warhol of the 1950s pioneered a unique method of rudimentary printmaking. With his portraiture, Warhol modified this technique into his celebrated silkscreen printmaking process. The present work is part of the Dollar Signs series, which itself was coincident with a relevantly similar series entitled Crosses: exuberant, candy-coloured crucifixes - arranged with a Pop-collectability and levity at comical odds with the cultural weight of the symbology - stand out against stark white or black backgrounds. These series in turn stylistically recall Warhol's Hammer and Sickle paintings of the previous decade. In first appropriating, and then (the hallmark of

the fetish) isolating the icons that serve as the unconscious driving forces of the abstract value-systems on which we build our lives, Warhol returns those systems to the brute marks and shapes on which they are founded. They are then serialised into uncharted and novel territory: we feel the strange within the familiar, we see the supposedly rigid as manipulable. Just as art is made from commerce, and vice versa – Warhol's work seems to aphorise – the abstractions structuring our lives are made from contingent human artefacts, and vice versa.

Dollar Signs, Crosses and the Hammer and Sickle paintings gloriously bring to the fore a representative symbol of collective consciousness. But in addition, the former two series succeeded Warhol's Retrospective Paintings of 1979, and thus coincide with a period of greater self-scrutiny for the artist. Hence it is plausible that, while Dollar Sign bodies forth a straightforward celebration of American freemarket prosperity, it also distances itself from that act; revealing both monetary power and religious idolatry as false gods. Warhol seems to be standing in a deliberate ironic detachment relation to the postwar American citizen's inability not to worship something; be it power itself, the Christian God, money, intelligence or sex appeal. As David Foster Wallace summarised during his now famous 'This is Water' commencement speech, 'Everybody worships. The only choice we get is what to worship' (David Foster Wallace, This is Water: Some Thoughts, Delivered on a Significant Occasion, about Living a Compassionate Life, London 2009, online).





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PROPERTY FROM A PRESTIGIOUS PRIVATE CALIFORNIAN COLLECTION

KEITH HARING

1958 - 1990

Untitled

signed and dated *Sept. 81* on the overlap marker on plastic wrapped around coloured pencil on paper 50.8 by 40.6 cm. 20 by 16 in.

PROVENANCE

Tony Shafrazi Gallery, New York Acquired from the above by the present owner in 1981 Executed in 1981, and bought from Tony Shafrazi that same year, *Untitled* is highly characteristic of Keith Haring's tongue-in-cheek visual language, and has unusually remained in the same prestigious Californian collection ever since. Using marker over a plastic ground, the artist was not afraid to create "collaborations" of his own, transforming the artwork of other artists to give them a new, vibrant life.

‡ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600



128

KEITH HARING

1958 - 1990

Untitled

Sumi ink and acrylic on paper 65.4 by 51.1 cm. $25\frac{3}{4}$ by $20\frac{1}{8}$ in. Executed in 1978-79.

PROVENANCE

Gladstone Gallery, New York Acquired from the above by the present owner

£50,000-70,000 €56,500-79,000 US\$69,000-96,500

ANDY WARHOL

1928 - 1987

Diamond Dust Shoes

acrylic, diamond dust and silkscreen ink on canvas 228.6 by 177.8 cm. 90 by 70 in. Executed in 1980.

This work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts and numbered *PA70.024* on the reverse.

PROVENANCE

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

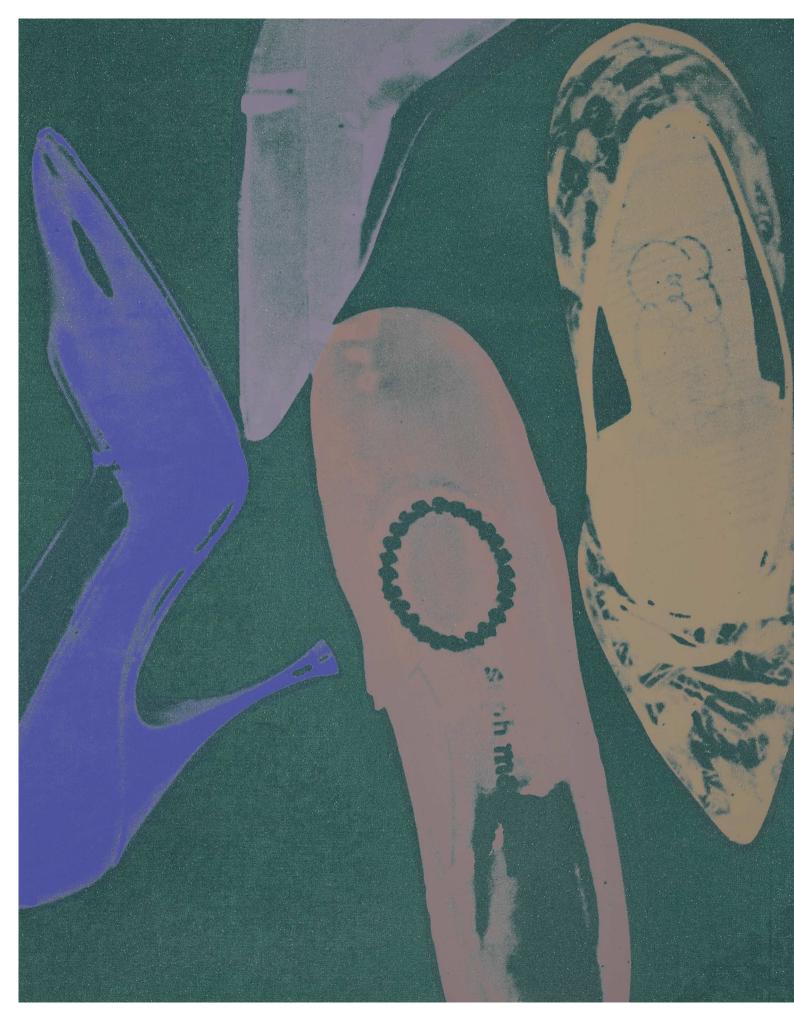
‡ £ 1,200,000-1,800,000 € 1,350,000-2,030,000 US\$ 1,660,000-2,480,000

> "I'm doing shoes because I'm going back to my roots. In fact, I think maybe I should do nothing but shoes from now on."

ANDY WARHOL

24 July 1980, in: Pat Hackett, *The Andy Warhol Diaries*, New York 1989, p. 306.







 $Andy\ Warhol,\ Alex\ Guiness,\ 1956-57\ Image/Artwork:\ @2018\ The\ Andy\ Warhol\ Foundation\ for\ the\ Visual\ Arts,\ Inc.\ /\ Artists\ Rights\ Society\ (ARS),\ New\ York\ ARS),\ New\ York\ ARS,\ New\ York\$

Effortlessly chic and dazzling, Diamond Dust Shoes is a quintessentially Warholian joy ride into his unmistakable Pop palette. Composed in 1980 as part of the series of the same name, the work at once creatively revisits Andy Warhol's oldest artistic motifs of the high heel and stiletto, and incarnates the legendary New York discotheque culture - propelled by the prosperity of Reagan's government - of the early 1980s. Evoking glitzy nights of dancing in the Studio 54 club sound tracked by the sumptuous analogue synthesisers of Italo-Disco songs, Diamond Dust Shoes epitomises Warhol's reliquary fetishisation of the glamour and gloss exhibited at the high end of American pop culture. Exuding un-tempered indulgence in glam, drag, hyperbole and performance, this diamond-emblazoned image conjures nights of unparalleled luxury and euphoria; nights that cemented Warhol's reputation as insatiable night owl and documenter of debauchery. And yet Warhol's aesthetic contains the equivocal and delectable complexity of simultaneously making strange that which it celebrates. Deliberately isolated from its corresponding pair, each shoe comes apart from

the feminine boudoir; leaving an otherworldly galaxy in which distant stars flicker and the shoes float, like unknown artefacts, into obscurity.

There is no symbol more enduringly important to Warhol's oeuvre than the feminine shoe, and in a sense his career is founded on it. Arriving in New York in 1949, Warhol began to draw shoes commercially in 1950. So shrewd and imaginative were his illustrations that in 1955 he was illustrating marketing campaigns for the I Miller Shoe Company. Warhol received his first critical praise for this work, was presented with an award from the Art Director's Club, and in 1956 had one of his shoe drawings displayed in an exhibition - Recent Drawings U.S.A - held at the Museum of Modern Art in New York. A year later. Warhol launched his own exhibition of gold shoe drawings at the Bodley Gallery. Warhol's early 1960s exploration into the appropriative practices of Pop art saw him paint and parody clippings from shoe advertisements and comic strips involving heavily gendered, stiletto-clad feminine archetypes. Some of Warhol's most important works - including the portraits of

Elvis Presley and Marilyn Monroe, as well as the *Disaster, Coca-Cola Bottles* and *Campbell's Soup Cans* series – were produced in 1962; but it was in this same year that he unpacked the symbolic content of shoes further with his *Dance Diagrams*. Addressing the very Golden age American dances subverted by the icons of pop that Warhol embraced, the *Dance Diagrams* transmuted instructions of how to perform these dances into diagrammatic forms on canvas.

The origins of *Diamond Dust Shoes* emerged as Halston, celebrity fashion designer and close friend of Warhol, sent a box of shoes to be photographed for an ad campaign. Warhol was inspired by the "ladies shoes in exuberantly disordered compositions that he arranged", and gathered shoes of all shapes and sizes, some from his own collection, assembling them in his studio at 860 Broadway (David Bourdon, *Andy Warhol*, New York 1991, p. 380). Arranging them on plain paper, he took a series of Polaroids, later choosing his favourite compositions for the series of paintings executed between 1980 and 1981. Concurrently, Warhol began to develop a

"The merger of women's shoes and diamond dust was a perfect fit... Andy created the *Diamond Dust Shoe* paintings just as the disco, glam, and stilettos of Studio 54 had captured the imagination of the Manhattan glitterati. Andy, who had been in the vanguard of the New York club scene since the early 60s, once again reflected the times he was living in through his paintings."

VINCENT FREMONT

cited in: Exh. Cat., New York, Gagosian Gallery, Diamond Dust Shoes, 1999, pp. 8-9.

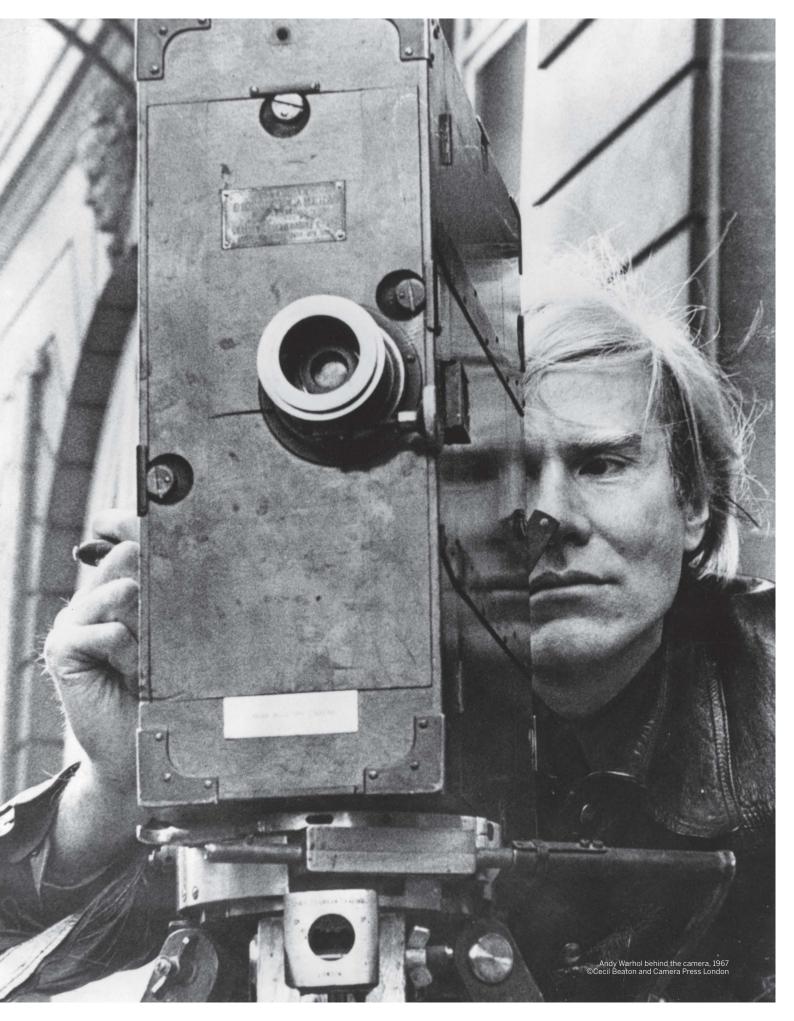
new silk-screening technique involving the use of 'diamond dust', a material first presented to him by fellow artist Rupert Smith around 1979. Though enchanted by this new material, true 'diamond dust' proved too powdery as a medium; as such, Warhol was forced to seek an alternative. Smith ordered large crystals of pulverised glass from an industrial company in New Jersey; the coarser texture enabled Warhol to achieve the subtly raised sparkling surface he desired, resulting in a painterly effect that shimmers and sparkles, a perfect encapsulation of the glitz and glamour of fashion, society and consumption that embodies the very core of Warhol's Pop aesthetic.

EXUDING UN-TEMPERED INDULGENCE IN GLAM, DRAG, HYPERBOLE AND PERFORMANCE, THIS DIAMOND-EMBLAZONED IMAGE CONJURES NIGHTS OF UNPARALLELED LUXURY

Indeed, the early 1980s were a period in which Warhol's work rigorously interrogated the themes of autobiography and reflexivity. Warhol's decision to reengage with shoes in 1980 immediately followed the completion of a series of Retrospective Paintings: postmodern collages of his most recognised images onto a single canvas. With an extra layer of abstraction, Warhol's works of this period in effect place his previous works and their dominant themes in aesthetic parentheses; their principle subjectmatter becoming not the ordinary objects of the Warholian gaze, but that very gaze itself. With its slippages and imperfections, the medium of silkscreen lends itself perfectly to this chasm of layered ironic distance. Through the Diamond

Dust Shoes, the concept of serialisation itself is serialised; the concept of fetishisation, fetishised. Diamond dust was first presented to Warhol as potential medium in 1979, and Warhol was enamoured with its scintillating properties from the outset. Following initial difficulty with its implementation, Warhol received from Smith larger crystals of pulverised glass; crystals which facilitated adhesion to canvas in combination with acrylic and silkscreen ink. The sparkling, glistening nature of the present work grants it a remarkable ethereality: the perfect quality with which to convey Warhol's distinctive form of parodic self-scrutiny.

And yet, perhaps more than any postmodern project, Diamond Dust Shoes enacts Warhol's poignant recollection of the ardent passion from which his success originated; a reflection carried out in the sun-drenched autumn of his career. With its shimmering, coruscating diamond coating, the work perfectly metonymises the felt sexuality, unattainable opulence and indefinable mystique of a glamorous world into which the artist had not yet broken. Warhol thus recreates in the viewer by means of the present work that distinctive impression of exclusion from a charmed circle; an experience characterised principally by a paradoxical cocktail of bittersweet dissatisfaction and future-oriented optimism, and one whose acuity is increased by its resolution's appearing forever out of reach. Distilling and concentrating this impression, the shoes appear to shine knowingly in the exhibition space, proposing to the viewer a tantalising invitation to an unknown world of sensuality and decadence. Here at 52 years old, living a life he has characterised as a bonus, Warhol constructs a brilliant - and pointedly 2-dimensional reproduction of the fantasy he is believed by millions now to inhabit. As though collapsing substance to surface, the work bewitches and intoxicates: always flat, sparse, bright, and beyond.



MIMMO ROTELLA

1918 - 2006

Décollage

signed décollage and vinavil on canvas 149.2 by 117.5 cm. 583/4 by 461/4 in. Executed in 1958.

This work is registered in the Fondazione Mimmo Rotella. Milan

PROVENANCE

Galleria De Crescenzo & Viesti, Rome Private Collection, Italy (acquired from the above in the late 1990s) Sotheby's, London, 15 October 2010, Lot 21 Acquired from the above by the present owner

‡ ⊕ £ 120,000-180,000 € 135,000-203,000 US\$ 166,000-248,000

Executed with archetypically bold energy, Décollage is a wild and subversive instance of Mimmo Rotella's pioneering form of appropriation art of the same name. At once enraged by post-war mass culture's stupefying mechanisms and intoxicated by its imagery, Rotella violently lacerates found posters to create jagged remnants of the streets of 1950s Rome. These fragments are then pasted onto canvas with vinavil glue, creating a surface that oscillates between Cubist abstraction and entropic figuration in which faces and limbs jostle for space. Part of the critical succession of works leading to the foundation of Nouveau Réalisme in 1960 by the critic Pierre Restany, Décollage exemplifies both semantic-values of its equivocal French title: the dismantling of a composite object, and the propulsion of something into the air; an act that unifies de- and constructive processes.

Whereas Andy Warhol celebrated the image of mass culture in reliquary fetishisation, Rotella attacked and destabilised it, conceiving of his work fundamentally as protest. He saw Abstract Expressionism as a dead movement: its artists surviving by reproducing – in a hypocritically

controlled, rational and financially-conscious way – works that presented as the products of chaos and irrationality. In response, the technique of décollage and the movement of Nouveau Réalisme constituted a return to reality in their recognition of the power of the image and its communicatory media.

From its creation in the late 19th century, the poster both directed and created desires. If we agree with psychoanalyst Jacques Lacan that the object of desire is the object we are anxious to lose or never to get, and hence that anxiety and desire are mutually-entailing, it follows that the poster both directs and creates anxieties. While boasting an interaction of shape and colour that could match any Abstract Expressionist canvas in a solely formal analysis, Décollage is also eloquently mimetic of the tense and passionate relationship between the poster and its viewer. This imitation runs deep. Just as no two different consumers, or one and the same consumer at different times, ever view the same image in the same way, the striations and shapes of Décollage are sufficiently complex that we never interpret its surface the same way more than once.



JOHN CHAMBERLAIN

1927 - 2011

Untitled

signed on the reverse of the backing board painted metal, fabric, paper collage, metal staples, plastic and acrylic on paper mounted on board 31.8 by 43.8 by 14.9 cm. 12½ by 17¼ by 5½ in.

Executed in 1961.

PROVENANCE

Allan Stone, New York (acquired from the artist) Sotheby's, New York, *The Collection Of Allan Stone, Vol. I*, 9 May 2011, Lot 2 Acquired from the above by the present owner

EXHIBITED

New York, Solomon R. Guggenheim Museum, John Chamberlain: A Retrospective Exhibition, December 1971 - February 1972, p. 40, no. 22, illustrated (incorrect orientation) New York, Allan Stone Gallery, John Chamberlain: Early Works, October - November 2003, n.p., no. 12, illustrated in colour

‡ £ 500,000-700,000 € 565,000-790,000 US\$ 690,000-965,000

JOHN CHAMBERLAIN

cited in Adrian Kohn, 'Understanding Unlikeness', in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *John Chamberlain: Choices*, 2012, p. 46.

[&]quot;Everyone is so enamoured with things they already recognise, the key activity in the occupation of art is to find out what you don't already know."





Franz Kline

Orange and Black Wall, 1959

Museum of Fine Arts, Houston.

Image: © 2018. Photo Scala, Florence

Artwork: © ARS, NY and DACS, London 2018

Untitled is one of John Chamberlain's coveted three-dimensional paintings: enigmatic, unclassifiable mixed media hybrids of painting and sculpture from the artist's effervescently creative early period. Initially readable as the intermediary stage in a transformation from an Abstract Expressionist canvas to a wholly metallic Chamberlain sculpture, Untitled seamlessly amalgamates elements from painting - patchworks of colour reminiscent of Willem de Kooning's Gotham News (1955), for example - with the spliced, sculptural 'fit' essential to Chamberlain's metallurgy with parts from American cars, Indeed, Donald Judd compared Gotham News to Chamberlain's Zaar (1959) in his review of Chamberlain's January 1960 exhibition at the Martha Jackson Gallery in New York, and the clamouring dynamism of Untitled causes an initial impression of the painting striving to become the sculpture: the present work a snapshot of this fluid inter-medium evolution. On closer inspection, however, the idiosyncrasies of Chamberlain's work undercut both the supposed parallels with de Kooning, and any attempt to confine Chamberlain's oeuvre to pre-existing aesthetic categories. More than almost any other artist of the 20th century, Chamberlain's work has been compared to the work of other people. This desire to tame what we do not yet understand via comparison to what we think we do reveals less about the compared than it does about our inability to handle an oeuvre that boldly refuses linguistic description. "Everyone

is so enamoured with things they already recognise", Chamberlain said "the key activity in the occupation of art is to find out what you don't already know" (John Chamberlain cited in: Adrian Kohn, 'Understanding Unlikeness', in: Exh. Cat., New York, Solomon R. Guggenheim Museum, John Chamberlain: Choices, 2012, p. 46).

For these comparisons, it seems, are systematically defeated. While Chamberlain's three-dimensional paintings exemplify the collage and assemblage techniques of the Dadaists and neo-Dadaists, their deliberate silence on contemporary politics divorces them from these movements. The objects involved in the techniques are the products of mass culture, recalling the compositions of Pop Art; and yet, unlike Roy Lichtenstein or Andy Warhol, Chamberlain intended no fetishisation or celebration of the institutions generating these products. The emphasis on form alone, then, appears to place these paintings in the panoply of 1960s West Coast Minimalism, and yet Chamberlain rejects both Minimalism's exclusion of colour, and its reverence for the so-called 'immaculate object'; preferring to recognise the scavenged, lived and lifelike nature of his materials. Chamberlain's works are not figurative, but neither are they formalist; they are not composed of Duchampian found objects, but their components are not strictly unfound, either, by virtue of being, in Chamberlain's unique way, 'chosen'. The artist expressed deep interest in

Modernist sculptors like David Smith and Joseph Goto, Baroque sculpture such as the *Altar of the Chair of St Peter* (1666) and Futurist painting such as *Abstract Speed (Passing Colour)* (1913); and yet his works themselves bear no informative resemblance to any of these. Since linguistic description is just the placement of the described into what we take to be groups of things similar to it, it follows that, by all appearances, *Untitled* cannot be non-trivially described.

While taking the work on its own terms, we can plausibly argue that Chamberlain was ultimately interested in the physical properties of the objects closely associated with the most important abstractions around which we build our lives. The mass-produced Cadillac is associated strongly with the abstraction of the American dream, which has driven consumption, production, policy and movement in postwar America. Just as he once deconstructed the abstraction of money by measuring the contingently insignificant properties of coins and bills such as weight and colour, Chamberlain explored the brute materiality of metals and fabrics through works like Untitled. In allowing these objects to take on new forms, in allowing them to exist independently of the contingent and disposable abstractions with which they are associated, the world around us appears foreign and strange, and we are endowed with the mind of someone experiencing life for the first time.



CÉSAR

1921 - 1998

Compression d'Automobile

signed and dated 1978 automobile compression 160 by 65 by 65 cm. 621/8 by 251/2 by 251/2 in.

This work is recorded in the Denyse Durand-Ruel Archives under No.2297.

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Liège, Musée d'Art Moderne, Parc de la Boverie, César, February - March 1982, p. 47, no. 38, illustrated

Tokyo, Seibu Museum, *12 Artistes Français dans l'Espace*, May - June 1985, p. 11, no. 20, illustrated

LITERATURE

Pierre Restany, *César*, Paris 1988, p. 279, no. 283, illustrated in colour; p. 283, incorrectly illustrated upside down

⊕ £ 300,000-500,000 € 337,000-565,000 US\$ 413,000-690,000

"In a factory for the salvaging of metals in the suburbs of Paris, I saw César in front of one of the latest American compressors, supervising the movements of the cranes, proportioning the heterogeneous loads eagerly awaiting the result of each operation. Together we admired these calibrated bales weighing nearly a ton which are the product of the compression of a small lorry, a pile of bicycles or of a gigantic set of kitchen scales."

PIERRE RESTANY

cited in: Denyse Durand-Ruel, César: Catalogue Raisonné. Vol I: 1947-1964, Paris 1994, p. 266.





A compressor crushing the car featured in the present work, 1978

A pioneering member of the Nouveau Réalisme movement, French sculptor César Baldaccini stunned his contemporaries with his avantgarde works through their impressive scale and seemingly inflexible artistic materials. His critically-acclaimed and world-renowned Compressions pushed the boundaries of art history and questioned traditional definitions of sculpture. By selecting materials that originate from industrial contexts, the artist destabilised social expectations concerning the types and use of materials found in 'high-art' spheres. Executed in 1978, the present work is constituted of variously hued and mechanically compressed automobiles that form an imposing totemic sculpture - a prodigious example of César's blocks of warped and contorted metallic compositions and a celebration of his lifelong investigation in the artistic potential of everyday objects.

Mining cities such as Paris and London for urban debris, César wanted to recuperate and recycle unwanted materials which had served non-artistic purposes in their former life. During an excursion to a scrap yard in 1960, the artist witnessed for the first time in his life a hydraulic compressor majestically flattening and crushing monumentally proportioned objects. As explained by one of the co-founders of the

Nouveau Réalisme movement Pierre Restany: "In a factory for the salvaging of metals in the suburbs of Paris, I saw César in front of one of the latest American compressors, supervising the movements of the cranes, proportioning the heterogeneous loads eagerly awaiting the result of each operation. Together we admired these calibrated bales weighing nearly a ton which are the product of the compression of a small lorry. a pile of bicycles or of a gigantic set of kitchen scales" (Pierre Restany cited in: Denyse Durand-Ruel, César: Catalogue Raisonné. Vol I: 1947-1964, Paris 1994, p. 266). Later that year, at the Salon de Mai, the sculptor unveiled to the world the result of his interminable investigations in scrapmerchant warehouses: three works created with his newly discovered compression technique, instantaneously receiving nation-wide attention for his unprecedented creativity and audacity.

Distorted, twisted and deformed, Compression d'Automobile offers viewers a psychedelic landscape of colours, an organic melange of chipped paint and rusted metal which unite and harmonise to form patterned creases over a richly textured surface. Imposing due to its substantial mass, the sculpture obliges audiences to engage in an instinctive phenomenological dialogue with its unbudging physical presence. After all, it is not the carcass of one car yet of

numerous dismembered cars that amalgamate into one seemingly immovable and unbreakable object. While French Nouveau Realists such as Arman as well as American sculptor John Chamberlain attempted to further artistic investigations concerning ready-mades, César effectively elaborated an unequivocally novel sculptural syntax by giving a second life to forlorn objects from every-day life.

César's vibrantly coloured metallic panels often remind viewers of smooth and glossy advertising boards, coated in spray-paint and tailored to perfection, yet indisputably defy mass-production and the seldom-questioned concept of throwaway culture. According to art historian Sam Hunter, "these strangely expressive totems do something to lift the sense of oppression which our efficient, functional environment breeds in our hearts" (Sam Hunter cited in: Ibid., p. 288). In other words, it is not only the visually intricate patterns of sinewy contortions that decorate its surface, the eternal mystery of the exact elements that constitute its composition, or the physically impressive character of its metallic build that render Compression d'Automobile one of César's most fascinating creations - it is also its powerful social and political significance that imbue it with the quality and the excellence of a chef-d'oeuvre





VALERIO ADAMI

b. 1935

La Vetrina

signed, titled and dated 68 on the reverse acrylic on canvas 73 by 92 cm. 2834 by 3614 in.

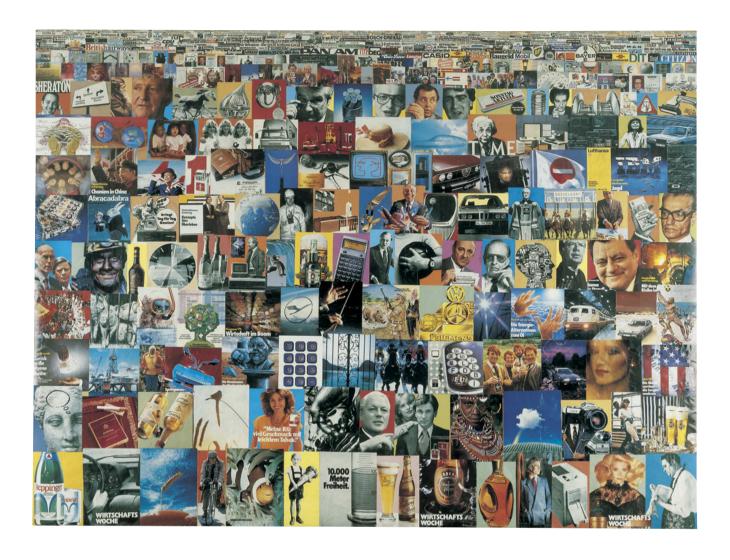
PROVENANCE

Galería Punto, Valencia (acquired from the artist) Acquired from the above by the present owner

EXHIBITED

Valencia, Galería Punto, Adami, 1976 Valencia, Galería Punto, Galería Punto: 1972-2000, 2001, p. 76, illustrated in colour Valencia, Fundación Chirivella Soriano, Sueño y Realidad, un Homenaje a Miguel Agraït, October -December 2012, p. 100, illustrated in colour

⊕ £ 22,000-32,000 € 24,800-36,000 US\$ 30,300-44,100



ERRÓ

b. 1932

The Scape of Wirtschafts Woche Scape

signed, titled and dated on the reverse collage on panel 180 by 240 cm. 70% by 94 in. Executed in 1979.

PROVENANCE

Galerie Rive Gauche, Paris Acquired from the above by the present owner

EXHIBITED

Lille, Musée de l'Hospice Comtesse, *La Figuration Narrative des Années 1960-70*, October - December 2007, p. 4, illustrated in colour Dole, Musée des Beaux-Arts de Dole, *Erró: 50 ans de Collages*, August 2010 - February 2011

⊕ £ 25,000-35,000 € 28,100-39,400 US\$ 34,400-48,200

JEAN DUBUFFET

1901 - 1985

Paysage aux Griffures

signed and dated 53; signed, titled and dated *mai* 53 on the reverse oil on canvas 89 by 115.6 cm. 35 by 45½ in.

PROVENANCE

Galerie René Drouin, Paris Prince Igor Troubetzkoy, Paris Galerie Ariel, Paris Eiteljorg Family Collection, Indianapolis Sotheby's, London, 5 February 2004, Lot 36 Acquired from the above by the present owner

EXHIBITED

Paris, Cercle Volney, Exposition de Peintures, Dessins et Divers Travaux Executés de 1942 à 1954 par Jean Dubuffet, March - April 1954, n.p., no. 116 (text)

LITERATURE

Max Loreau, Catalogue Intégral des Travaux de Jean Dubuffet, Fascicule VIII: lieux momantanés, pâtes battues, Paris 1989, p. 59, no. 64, illustrated

⊕ £ 250,000-350,000 € 281,000-394,000 US\$ 344,000-482,000

Frenetic, lyrical, and charged with latent potential, Paysages aux Griffures is a visceral engagement with the medium and materials of painting by the revolutionary French artist Jean Dubuffet. Like geological strata, layers of paint are applied to a vast expanse of 'ground' or earth, then whipped up into a thick impasto, left to dry, and coated over. With care and conscientiousness at dramatic odds with the resultant aesthetic, Dubuffet scratches (griffe), scrapes, sands and marks the layers with the stub of his paintbrush and the blade of a palette knife; recording the type and extent of these gestures meticulously in his studio log. Rich and redemptive colour appears to swell from under the surface, creating an impression of untapped possibility and unexplored worlds. In a bathetic shift typical of Dubuffet's conference of the sublime to the prosaic, the deep brown of the 'sky' evokes a raw, primordial tree bark. Intimated is a tenet of Dubuffet's metaphysics: any object – even the most unrefined – houses the seeds of a delicate beauty.

While Paysage aux Griffures exemplifies many of the qualities of Dubuffet's Paysages du mental series of 1950 to 1952, the present work is exceptionally exuberant and colourful. This formal activity serves a purpose justified on theoretical grounds. Convinced of the superiority of painting over language as both intrinsic material and communicatory tool, the series implements the artist's visual topography of human consciousness. Just as the physical world we inhabit is for Dubuffet indissociable from the personal vicissitudes we project onto

it, these landscapes are corporeal vessels for emotion, paint, and colour. And just as we have no experience of the present - our thoughts and emotions consigned to the immediate past once recognised – the forms configured by the canvas are ephemeral "beginnings of images, of fading images...in a turmoil, tatters borrowed from memories of the outside world" (Jean Dubuffet cited in: Exh. Cat., Basel, Fondation Beyeler, Jean Dubuffet: Metamorphoses of Landscape, 2016, p. 15). Swallowed by the ground of the landscape, the engulfed canvas intimates the psychoanalytical principle that the majority of the mental is unconscious. The present work becomes, then, a kind of psychological excavation of physical space. Part of this space has been fashioned to appear passionately defaced; creating marks reminiscent of the primitive, haunting Parisian graffiti photographed by Dubuffet's close friend Brassaï.

First exhibited in 1954 at the Cercle Volney exhibition in Paris, the present work, and the *Paysages du mental* series as a wider whole, sent progressive shockwaves through the art world. In a similar vein, the *Pâtes Battues* contain incised and churned layers of paint, but conceal strange humanoid forms merged with the creamy impasto. The present work foreshadows too the *Topographies* series of the late 1950s. An aesthetic extension, the organic materials represented by the media of the present work – bark, dirt, vegetation and blossom – become in *Topographies* the media themselves: radiating that strange equivocality of symbols that constitute what they are arranged to represent.



WOLS

1913 - 1951

Les Tâches Rouges

signed oil on canvas 48.5 by 32.5 cm. 19½ by 12½ in. Executed *circa* 1947.

PROVENANCE

Gréty Wols, Paris Acquired from the above by the present owner in 1974

EXHIBITED

Brussels, Galerie Europe, *Wols*, April - May 1959, no. 47

London, Gimpel Fils, Wols: Oils and Gouaches, November - December 1960, n.p., no. 54 (text) Bochum, Städtischen Kunstgalerie Bochum; Karlsruhe, Badischer Kunstverein, Wiesbaden, Museum Wiesbaden; and Freiburg im Breisgau, Kunstverein; *Wols: Gouachen, Gemälde*, February - June 1961, n.p., no. 52, illustrated Frankfurt, Frankfurter Kunstverein; and Wuppertal, Von-der-Heydt Museum, *Wols: Gemälde, Aquarelle, Zeichnungen*, November 1965 - January 1966, no. 22, illustrated Berlin, Nationalgalerie, *Wols: Gemälde, Aquarelle, Zeichnungen*, September - November 1973, no. 35, illustrated

Paris, Musée d'Art Moderne de la Ville de Paris, Wols, 1913-1951: Peintures, Aquarelles, Dessins, December 1973 - February 1974, p. 134, no. 33 (text)

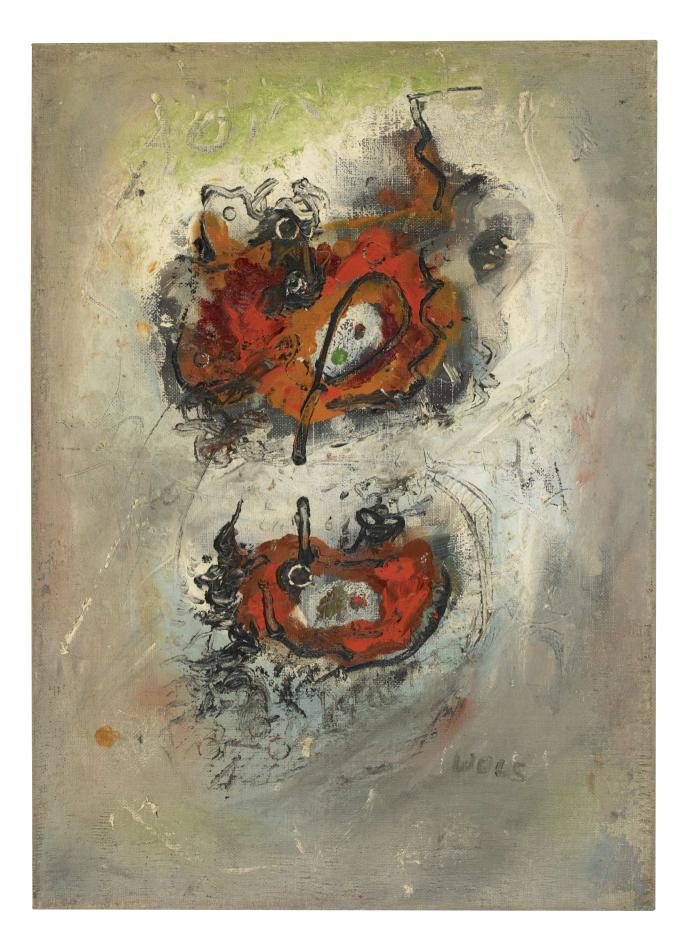
⊕ £ 200,000-250,000 € 225,000-281,000 US\$ 276,000-344,000

A swirling cacophony of vibrant red nuclei, nestling in a melee of whirling whites and greys, Wols's Les Tâches Rouges is utterly symptomatic of the artist's iconic painterly palette. Each perforated in its centre and haloed with sombre, smoky contours, the vibrating quality of both red elements, created by the rapidly and repetitively applied brushstrokes that fashion the cloudy aureoles around them, give viewers the impression that they are floating entities in an off-white vacuous, ethereal ecosystem. Indeed, the artist's expressive gestures instil life in these nebulous shapes and grant them an almost scientific yet endlessly engaging character.

Alfred Otto Wolfgang Schulze, whose pseudonym consists of the first three letters of Wolfgang and the first letter of Schulze, was born in Berlin in 1913. Upon moving to Paris as an adolescent, Wols discovered the burgeoning Surrealist movement and manifested particular interest for the work of Yves Tanguy. When World War II broke out, Wols was profoundly impacted by the atrocities that surrounded him and had no other recourse than to channel his emotions through

his artistic output. It is during these difficult times that the artist developed his signature style and helped establish the principles of Art Informel and Tachisme. According to Toby Kamps, "Wols's ever-morphing images earned him a reputation as an innovative descendant of Surrealism and the prime progenitor of Art Informel, or 'formless art'" (Toby Kamp, 'Seeing Wols', in: Exh. Cat., Bremen, Kunsthalle Bremen, *Wols: Retrospective*, 2013. p. 55).

Originally interested in photography, Wols produced his first oil paintings in 1946, only five years before his premature passing. As a result, the artist's entire production of oil paintings is limited to two groups of approximately forty rare and unique pieces. Centralised forms quickly became a leitmotiv in the artist's creative output, as demonstrated by works such as La Grenade Bleue and L'Œil de Dieu, both executed between 1948 and 1949. It is the symmetry and almost palpable synergy that characterise the nuclei at the heart of Les Tâches Rouges, and make this work the ultimate summation of his painterly practice.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

I YNN CHADWICK

1914 - 2003

Sitting Woman in Robes IV

stamped C 62 S and numbered 2/9 bronze

88 by 90 by 84 cm. 345% by 353% by 331% in. Executed in 1987, this work is number 2 from an edition of 9.

PROVENANCE

Berkeley Square Gallery, London Acquired from the above by the present owner

EXHIBITED

Caracas, Galería Freites, *Lynn Chadwick*, May 1988, n.p., no. 26, illustrated (ed. no. unknown)

LITERATURE

Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor*, Oxford 1990, p. 332, no, C62 S, illustrated (ed. no. unknown)
Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor*, Stroud 1997, p. 366, no. C62 S, illustrated (ed. no. unknown)
Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor*, Aldershot 2006, p. 373, no. C62 S, illustrated (ed. no. unknown)
Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor*, Farnham 2014, p. 373, no. C62 S, illustrated (ed. no. unknown)

⊕ £ 100,000-150,000 € 113,000-169,000 US\$ 138,000-207,000

"Chadwick has always been intrigued by movement, either actual or implied, in his sculpture... his cloaked women with windswept hair of the 1980s explored figures in motion. Sometimes their cloaks and draperies flow out in the wind from behind them, or are caught by a gust and wrap themselves around the figures."

DENNIS FARR AND EVA CHADWICK

Lynn Chadwick Sculptor, Farnham 2014, p. 15.



ROBERTO MATTA

1911 - 2002

Anti-Réponse

signed with the artist's monogram; dated 87/9 on the reverse oil, acrylic and spray paint on canvas 200 by 200 cm. 78³/4 by 78³/4 in.

PROVENANCE

Private Collection, Europe (acquired directly from the artist)
Loiseau, Schmitz, Digard, Paris, 19 June 1994, Lot 54
Acquired from the above by the present owner

‡ ⊕ £ 120,000-180,000 € 135,000-203,000 US\$ 166,000-248,000

Executed in vibrant touches of neon yellow, orange and green on a sombre grey background, Roberto Matta's Anti-Réponse from 1987-89 could be described as a rare and fruitful melange of Surrealism and Abstract Expressionism as well as a visually striking example of the artist's exploration of the human psyche.

Born in Chile in 1911, Matta studied architecture in Paris under Le Corbusier and surrounded himself with seminal Surrealist artists such as André Breton, Yves Tanguy, and René Magritte. He subsequently moved to New York City where he developed an interest in Freudian psychoanalysis, astrology and tarot. These eclectic interests led him to create pictorial "inscapes" which intended to substitute the eye's physical perception of the world with three-dimensional representations of the mind. Throughout the years, however his work became increasingly experimental and gradually parted with Surrealist principles. Matta also played a paramount role in the evolution of Abstract

Expressionism, in which he incorporated elements of figuration and three-dimensional space.

In the present work, Matta draws from both abstraction and figuration to offer an oneiric vision of the human psyche, all the while leaving room for the imagination and allowing viewers to interpret the cleverly crafted composition in numerous ways. As explained by Luisa Laureati: "Matta tries to work through the union of matter, through stimuli and revelations born from reading, digested in those long periods of insomnia which take shape in front of a canvas which is never blank but always has a background prepared before, where splashes are born as if by accident, guided by chance, then become the stimulus to the automatic progress wherein every reference to the outside world disappears" (Louis Laureati cited in: Exh. Cat., Rome, Galleria dell'Oca, Matta: Opere dal 1939 al 1975, 1976, p. 21).



PROPERTY FROM AN IMPORTANT NORTH AMERICAN PRIVATE COLLECTION

LOUISE BOURGEOIS

1911 - 2010

Untitled (Chairs)

incised with the artist's initials on one side steel, mirror and glass 18.4 by 59.1 by 30.5 cm. 7¹/₄ by 23¹/₄ by 12 in. Executed in 1998, this work is unique.

PROVENANCE

Galerie Karsten Greve, Cologne (acquired directly from the artist)
Viktor and Marianne Langen, Meerbusch
Private Collection (thence by descent)
Christie's, London, 1 July 2014, Lot 66
Acquired from the above by the present owner

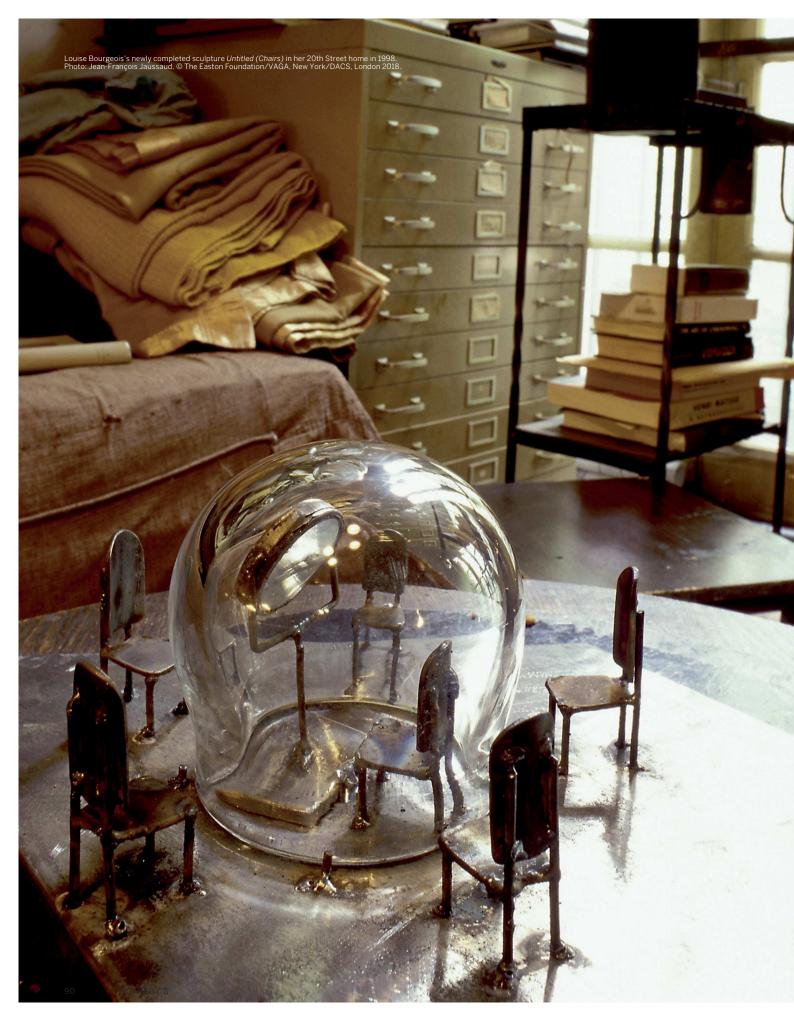
EXHIBITED

Vienna, Kunsthalle Wien, Louise Bourgeois / Jenny Holzer / Helmut Lang, October 1998 -January 1999, p. 17, illustrated Cologne, Galerie Karsten Greve, Louise Bourgeois, February - March 1999, p. 123, illustrated in colour

‡ ⊕ £ 300,000-400,000 € 337,000-450,000 US\$ 413,000-555,000







"[Glass] suggests the infinite fragility of the human person. The artist retreats into the handling of materials, because any materials – marble, bronze, plaster, wax, plastic – are less fragile than human relationships. If I talk to you, I might break everything. But that's not my fault; I can be very, very sorry afterwards. But a break in glass can never be hidden."

LOUISE BOURGEOIS

cited in: Robert Storr, Intimate Geometries: The Art and Life of Louise Bourgeois, London 2016, p. 516.

Executed in 1998, at the peak of Louise Bourgeois' artistic maturity, Untitled (Chairs) is a mysterious and powerful work that perfectly epitomises the artist's fascinating canon. By the late 90s, Bourgeois was a widely recognised figure, after her long-overdue retrospective at MoMA in 1982 finally propelled her career and garnered critical acclaim worldwide. Jewel-like in its composition, Untitled (Chairs) displays miniature-seized elements that are central to the artist's late practice; five chairs - a number that appears throughout her oeuvre, signifying each of her family members - have been delicately placed around a glass orb, in which another chair faces a mirror standing menacingly above it. Here, Bourgeois masterfully blends materials as diverse as bronze and glass in an intimate, almost domestic setting to create a miniature Wunderkammer that is at once inviting and quasi-claustrophobic, a duality that the artist appropriated and explored throughout her career.

Reminiscent of one of the Bourgeois' most important bodies of work, the *Cells*, which she worked on from 1986 until she passed away in 2010, *Untitled (Chairs)* shares with these a theatrical format, inviting the viewer to look *into* the work rather than *at it*. However, while the *Cells* are architectural spaces in themselves, Bourgeois cleverly plays with scale to render the present work, focusing the gaze of the viewer on the central element of the composition, the glass orb containing a chair and a mirror in opposition. Furthermore, Bourgeois' *Cells* contained elements that the artist found in her home, or scavenged from the neighbouring streets.

Untitled (Chairs), on the other hand, has been painstakingly built, each element carefully placed in its position in order to build up an almost palpable tension within the artwork.

Her choice of materials in the present work is not arbitrary either; the artist has explained how the incorporation of glass in her sculptures "suggests the infinite fragility of the human person. The artist retreats into the handling of materials, because any materials - marble, bronze, plaster, wax, plastic - are less fragile than human relationships. If I talk to you, I might break everything. But that's not my fault; I can be very, very sorry afterwards. But a break in glass can never be hidden" (Louise Bourgeois cited in: Robert Storr, Intimate Geometries: The Art and Life of Louise Bourgeois, London 2016, p. 516). Indeed, the fragile surface of the glass structure that protects the elements within it could be seen as a metaphor for the artist's often troubled relationships. Mirrors, too, hold a particular place within the artist's unique vocabulary: "Mirror means the acceptance of the self. So, I have lived in a house without mirrors because I couldn't stand, I couldn't accept myself... So instead of seeing the mirror as a symbol of vanity - no danger here - I saw the mirror as a symbol of acceptance" (Louise Bourgeois cited in: Marie-Laure Bernadac and Hans-Ulrich Obrist, Louise Bourgeois: Deconstruction of the Father - Reconstruction of the Father. Writings and Interviews 1923 - 1997, p. 260). Thus, in the present work, Bourgeois does what she knows best and delves into the intimate realm of her own psyche. The central element in the present

sculpture could stand as a test for herself – must the artist look at herself in the mirror and face who she really is? Who are the spectators that sit outside? Are they her own family, as the number of chairs suggests?

From a very young age Bourgeois felt contradictory feelings towards her own family. Natural, filial affection towards her parents was trumped by the discovery of her father's affair with her live-in English governess and his philandering nature, while her mother's knowledge of the affair also elicited mixed feelings of love and rejection towards her. Later on in her life, when she became a mother herself, feelings of guilt and doubt often troubled Bourgeois and made their way into her work; the fear and trauma of abandonment permeating her works on paper with frantically drawn lines and her sculptures with an underlying sense of fragility and pain. Indeed, in Untitled (Chairs) Bourgeois skilfully explores the feeling of physical isolation or solitude within a wider group, in this occasion her closest relatives. In its uncomplicated, elegant execution Untitled (Chairs) is a poignant statement by one of the most important artists of the twentieth century, one who fearlessly addressed some of the most difficult subjects that an artist could preoccupy themselves with. As she candidly explained: "The subject of pain is the business that I am in. to give meaning and shape to frustration and suffering" (Louise Bourgeois cited in: Doris von Drathen, 'The Forbidden Fruit', Exh. Cat. Hannover, Kestner-Gesellschaft, Louise Bourgeois, September -October 1994, p. 8).

JEAN DUBUFFET

1901 - 1985

Paysage aux 3 arbres

signed and dated 56; signed, titled, dated *Janvier* 56 and variously inscribed on the reverse oil and canvas collage on canvas 89.5 by 77.5 cm. 351/4 by 301/2 in.

PROVENANCE

Galerie Rive Droite, Paris Private Collection, Paris Stephen Hahn Gallery, New York Judith Riklis, New York Sotheby's, New York, 12 November 2008, Lot 107 Acquired from the above by the present owner

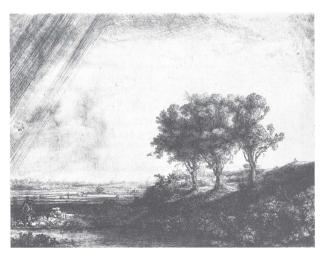
EXHIBITED

Paris, Galerie Rive Droite, *Jean Dubuffet: Tableaux D'assemblages*, April - May 1957, n.p., no. 5 (text) New York, Sidney Janis Gallery, *Giacometti & Dubuffet*, November 1968, n.p., no. 56 (text)

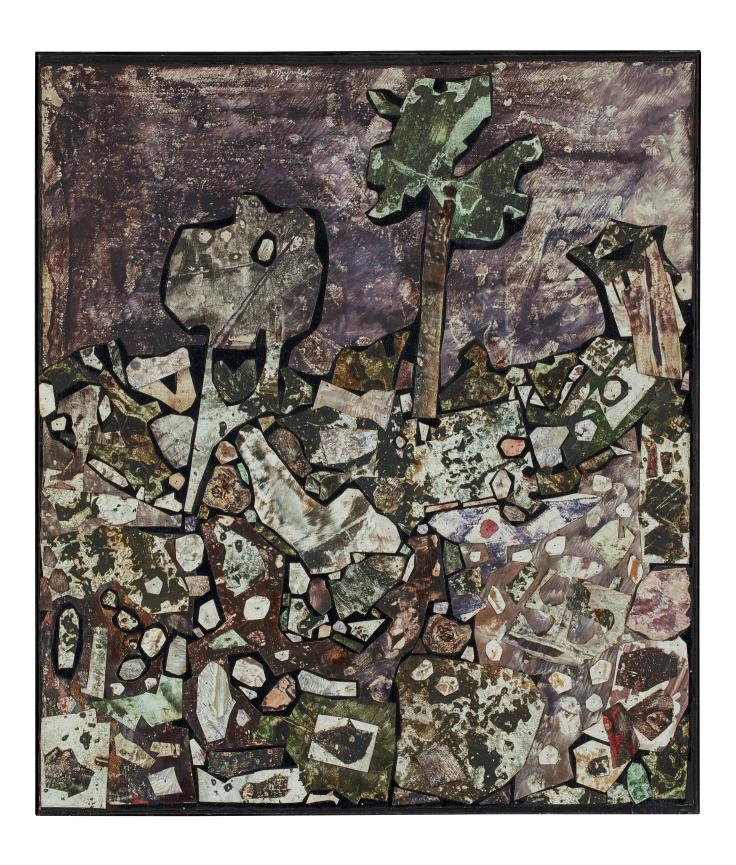
LITERATURE

Max Loreau, Ed., *Catalogue des Travaux de Jean Dubuffet: Fascicule XII: tableaux d'assemblages*, Paris 1969, p. 31, no. 19, illustrated

‡ ⊕ £ 550,000-750,000 € 620,000-845,000 US\$ 760,000-1,040,000



Rembrandt, The Three Trees, 1643, British Museum, London





Max Ernst La Forêt, 1927-28

Peggy Guggenheim Foundation, Venice

Image: © Bridgeman

Artwork: © ADAGP, Paris and DACS, London 2018

Presenting an anarchic and striking Art Brut transmutation of Rembrandt's etching Les 3 Arbres (1643), Paysage aux 3 arbres belongs to Jean Dubuffet's seminal Tableaux d'assemblages series: a pioneering body of work that succeeds in transporting us to a phantasmagorical and absurd hinterland of abounding activity. Like the setting of a Samuel Beckett play elaborated in dreamscape by one of its own characters, entangled textural and narrative threads marshal forms out of formlessness; suggesting the effervescence of unseen mysteries under the surface. Extending the hypnotic chromatic patterns of Dubuffet's Butterfly Wings series, Paysage aux 3 arbres configures a proliferating tapestry of barely individuated gardens, terrains, iridescent currents, disorderly paths and disorienting, amorphous faces that seem simultaneously to emerge from and dissolve into the landscape. Like the figures of the Assemblages d'Empreintes, the figure of Paysage aux 3 arbres exists rigidly in a nameless state between day and night, sleep and waking life, neither standing, seated nor lying down, neither identical to nor distinct from the patchwork of forms around him. The year 1956 saw the replacement of innocuous, clown-like figures in Dubuffet's figuration with characters bearing a quality of latent and rising menace. The figure's

scarecrow-evocative fixity in *Paysage aux 3 arbres* induces a tension not unlike the uncanny aura emitted from the actors in a theatrical *tableau vivant*, propelling the viewer's imagination into a hypnagogic fantasy that destroys the rationalist Kantian categories of quantity, quality, relation and modality.

Dubuffet's process with the Tableaux d'assemblages vigorously enacts the liberations of Art Brut. Beginning by preparing fresh, figurefree canvases, Dubuffet then generously drenches them in rich, oil-based hues of purples, browns, blues and greens. He then marks the canvas with his hands and multiple tools before scratching off the resultant impressions and pasting fragments of paper and cloth onto fresh oil paint; resulting in a four-dimensional mélange of lived experience and tangible media. Evoking an otherworldly coral reef of alien life, the surface of the work is subsequently worked by the artist with scissors. Dubuffet embraces his aleatory impulses, incising the canvas to produce combinations of shape and colour ignored or marginalised by contingent aesthetic conventions. As Max Loreau explains, "the fragment is incised with generous cuts of the scissors, obeying no deliberate injunction on the part of the artist. How, then, could they pass for anything other than formless, since they resemble no prior form?" (Max Loreau, Ed., Catalogue des

Travaux de Jean Dubuffet: Fascicule XII: Tableaux d'Assemblages, Paris 1969, p. 7). For Loreau, the fragments that result from the indeterminacy of this process are veritable éclats de hasard, it is the artist's very investment in chance that excites the viewer's active creativity; filling in the gulf between the producer and the consumer of the artwork: "[Dubuffet's] energetic stimulation of interacting accidents brings our thought to its very limit and forces us to invent" (Ibid., p. 7).

Famously, Dubuffet did away with the upright easel and frame for the composition of the Tableaux d'assemblages, opting instead for rolls of canvas laid out on the floor. Freed from the artificial restrictions of border, Dubuffet was able to develop textures and forms of a potentially limitless nature; placing instinct and caprice at the forefront of his method. Permitting as they do an infinite expansion - the iterative metamorphosis of what was formerly a complete collage into the component of a larger one - it is natural that some of the Tableaux d'assemblages ended up monumental in scale. This was the first time Dubuffet employed this technique, which he went on to employ extensively in his Routes et Chaussées and Texturologies. Endlessly engaging and utterly pioneering, Paysage aux 3 arbes is an utter tour de force of Dubuffet's iconic style.





ASGER JORN

1914 - 1973

Végétation Angoissée

signed oil on canvas 54 by 65 cm. 21½ by 25½ in. Executed in 1957.

PROVENANCE

Galerie Rive Gauche, Paris Janssens Collection, New York Private Collection, Brussels Acquired from the above by the present owner

LITERATURE

Guy Atkins, *Asger Jorn: The Crucial Years*, 1954-1964, London 1977, n.p., no. 1016, illustrated

⊕ £ 35,000-45,000 € 39,400-51,000 US\$ 48,200-62,000



JEAN-PAUL RIOPELLE

1923 - 2002

Nouvelle Impressions n.9

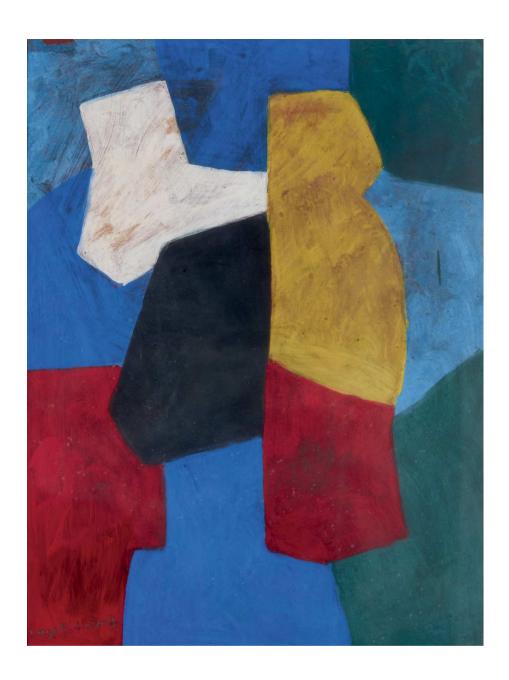
signed; signed on the reverse oil on canvas 33 by 41.5 cm. 13 by 163/8 in. Executed in 1978.

This work will be included in the forthcoming Jean-Paul Riopelle Catalogue Raisonné being prepared by Madame Yseult Riopelle.

PROVENANCE

Galerie Maeght, Paris Galerie Martal, Montreal Private Collection, Canada Acquired from the above by the present owner

£ 25,000-35,000 € 28,100-39,400 US\$ 34,400-48,200



SERGE POLIAKOFF

1906 - 1969

Composition Abstraite

signed gouache on paper 64 by 48 cm. 251/4 by 181/8 in. Executed in 1966.

PROVENANCE

Galerie Argos, Nantes Private Collection, Paris Artcurial, Paris, 30 May 2012, Lot 46 Acquired from the above by the present owner

EXHIBITED

Nantes, Galerie Argos, *Serge Poliakoff*, October -November 1966

LITERATURE

Alexis Poliakoff, *Serge Poliakoff, Catalogue Raisonné, Volume V, 1966-1969*, Paris 2016, p. 140, no. 66-161, illustrated in colour

⊕ £ 30,000-40,000 € 33,700-45,000 US\$ 41,300-55,500



ALEXANDER CALDER

1898 - 1976

Looped Red

signed and dated 74 gouache and ink on paper 109.2 by 74.9 cm. 43 by 29½ in.

This work is registered in the archives of the Calder Foundation, New York, under application number *A06959*.

PROVENANCE

Perls Galleries, New York Private Collection, Florida (acquired from the above in 1974) Sotheby's, New York, 27 September 2010, Lot 123 Acquired from the above by the present owner

‡ £ 40,000-60,000 € 45,000-67,500 US\$ 55,500-83,000

OTTO PIENE

1928 - 2014

Untitled

each: signed and dated 1962 on the reverse oil and soot on canvas, in three parts each: 23.5 by 17.5 cm. 91/4 by 61/8 in.

PROVENANCE

Ad Libitum Gallery, Antwerp
Acquired from the above by the present owner

⊕ £ 80,000-120,000 € 90,000-135,000 US\$ 111,000-166,000







"From the beginning we looked upon the term [ZERO] not as an expression of Nihilism, or as a Dada-like gag, but as a word indicating a zone of silence and of pure possibilities for a new beginning as at the countdown when rockets take off: zero is the incommensurable zone in which the old state turns into the new."

OTTO PIENE

'The Development of the Group "ZERO", in: *The Times Literary Supplement*, 3 September 1984, pp. 812-13.



JIM DINE

b. 1935

Hindu Militants

signed and dated 2010 ink, charcoal and watercolour on paper, in two parts

i. 64 by 49.8 cm. 25½ by 195½ in. ii. 64 by 47.2 cm. 25½ by 185½ in. overall: 64 by 98 cm. 25½ by 355½ in.

PROVENANCE

Alan Cristea Gallery, London Acquired from the above by the present owner

£ 25,000-35,000 € 28,100-39,400 US\$ 34,400-48,200



SAM FRANCIS

1923 - 1994

Untitled (SF77-052)

stamped with the artist's signature on the reverse acrylic on paper 47.5 by 38.6 cm. 18^5 /s by 15^1 /4 in. Executed in 1977.

This work is identified with the interim identification number of *SF77-052* in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works

on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROVENANCE

Galerie Smith, Brussels Private Collection, Europe Farsettiarte, Milan, 31 May 2008, Lot 589 Acquired from the above by the present owner

‡ £ 25,000-35,000 € 28,100-39,400 US\$ 34,400-48,200



SEUNG-TAEK LEE

b. 1932

Untitled

signed and dated '68 oil on unstretched canvas 65.5 by 113 cm. 253/4 by 441/2 in.

PROVENANCE

Private Collection, Europe

‡ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600 "I thought an artist should have an intellectual capacity before anything. Although I never had the chance to study philosophy in depth, as I delved into my intellectual quest, my interest moved onto the unseen, the non-existent and the immaterial, something that is invisible rather than visible. In the late '50s, I encountered a small photo of a Giacometti sculpture depicting an emaciated female body without any flesh or muscle and just left with bare bones, but still obviously female. Then I began to wonder: if I negate even the bones what will it become? So I came to the idea of negating the remainder and moving on to formless works or works that defy a solid form. In other words, the immaterial became my focus. This was around 1957 and 1958. As I began to think about immateriality, I saw smoke coming out of a chimney in the news — it was about Saudi Arabia's oil-burning furnace, and during that time the image of 'burning oil' was a symbol of wealth in Korea. It was that point when I realized that the only thing that can be expressed without formation is smoke, wind and fire" (Seung-Taek Lee cited in: Hans-Ulrich Obrist, 'Seung-Taek Lee: Mr Wind', Flashart, No. 288, January - February 2013, online).



SEUNG-TAEK LEE

b. 1932

Untitled

signed and dated '68 oil on unstretched canvas 68 by 112.5 cm. 263/4 by 441/4 in.

PROVENANCE

Private Collection, Europe

‡ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600

CHU TEH-CHUN

1920 - 2014

Abstract

signed in Pinyin, signed and dated 95 oil on canvas 60 by 73 cm. 235/8 by 283/4 in.

PROVENANCE

Private Collection, Asia Shanghai Dowmin Auctions, Shanghai, 25 October 2012, Lot 522 Private Collection Acquired from the above by the present owner

‡ ⊕ £ 120,000-180,000 € 135,000-203,000 US\$ 166,000-248,000

Through his sumptuous abstract style that brilliantly married a Chinese heritage with a Western education, Chu Teh-Chun aesthetically and conceptually bridged the gap between Eastern and Western art. In its poetic approximations of nature, in its bold fusion of Eastern and Western traditions, and in the sublime beauty of its contrasts between light and shade, *Abstract* is a superlative and sublime example of Chu's distinctive oeuvre.

Having established himself as a successful artist in his native China, Chu moved to France in 1955. He was already a painter of nature, already deft in brushwork and adept at composition, but was enthralled by the European use of light. In particular, Chu was impressed by the manner in which the Impressionists flooded their works with vibrant shimmering colour, how their forms and motifs seemed to lift off the canvas in visions of exuberant light. He adored their landscape paintings and relied on them greatly in the development of his cross-cultural style. However, where those French painters had championed painting en plein air, focusing their image on a specific view or specific subject, often even at a specific time of day, Chu was decidedly entrenched in the history of Chinese artistic traditions. He absorbed

nature in its entirety before distilling it into his all-encompassing compositions which were formulated, conceived, and executed entirely within the confines of his studio

A sense of fusion abounds in the aesthetics of the present work: the debt to French precedents is palpable. We might observe the short jabbing strokes of colour, punctuating the composition with moments of studied force, and directly reminiscent of Paul Cézanne in their powerful energy. Meanwhile, we might even detect the impact of Pierre Soulages in the broad pulls of deep purple that swathe the right-hand side of the canvas. However, there is also much that is Chinese about this work: in the straight sharp strokes of black paint, almost legible in their cursive quickness, and in the twitching central spots, Chu demonstrates his mastery of brushwork, and alludes to the calligraphic tradition of his heritage. Furthermore, in a Chinese context, those same broad sweeping strokes that appear to recall Soulages, are redolent of the fading misty style of Song dynasty scrolls, depicting mountains, waterfalls, and other epic subjects of nature in delicate watercolour. It identifies the Abstract as the product of an artist entirely fluent in his own visual language and operating at the very apex of his powers.



GERHARD RICHTER

b. 1932

Abstraktes Bild

signed, dated 1992, numbered 754-2 and variously inscribed on the reverse oil on canvas 52 by 62 cm. 201/2 by 243/8 in.

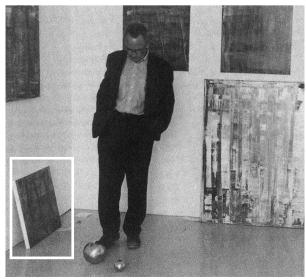
PROVENANCE

Marian Goodman Gallery, New York Private Collection, United States Christie's, New York, 9 November 2005, Lot 353 Private Collection, Berlin Villa Griesbach, Berlin, 8 June 2007, Lot 95 Acquired from the above by the present owner

LITERATURE

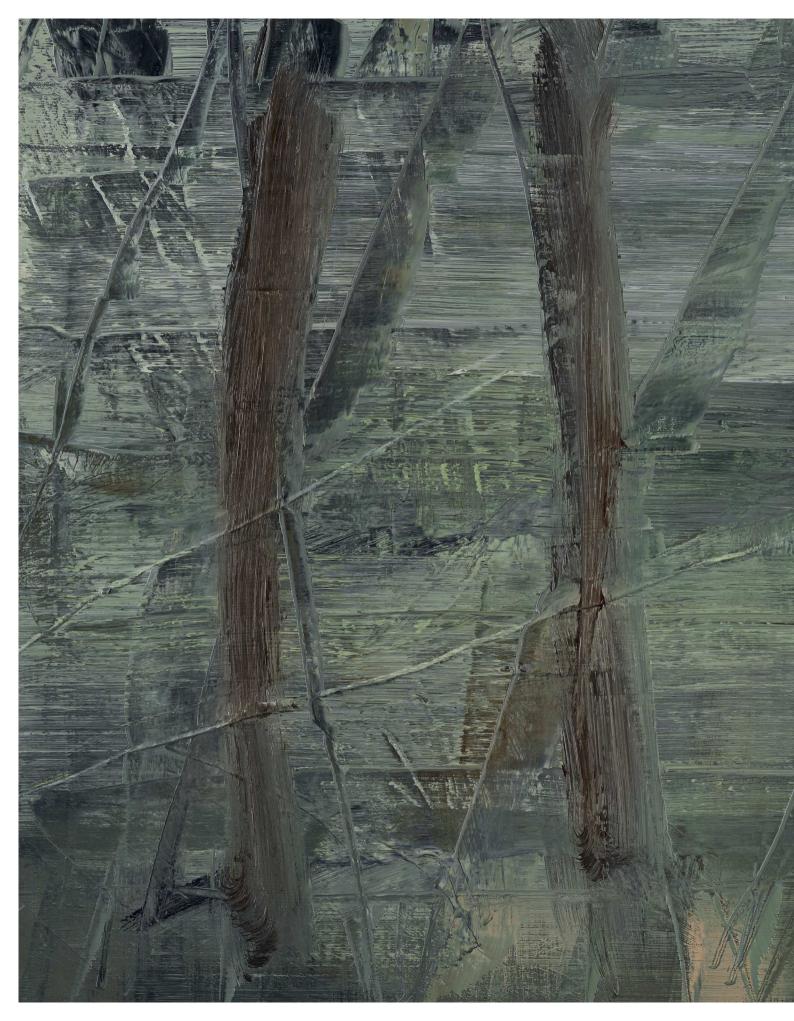
Exh. Cat., Bonn, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, *Gerhard Richter:* Catalogue Raisonné 1962-1993, Vol. III, Ostfildern-Ruit 1993, n.p., no. 754-2, illustrated Dietmar Elger, Ed., *Gerhard Richter: Catalogue Raisonné* 1988-1994, Vol. 4, Ostfildern 2015, p. 424, no. 754-2, illustrated in colour

⊕ £ 300,000-400,000 € 337,000-450,000 US\$ 413,000-555,000



Gerhard Richter and the present work in his Cologne studio, 1992: © Gerhard Richter 2018 (09022018), Photo: Viktoria von Flemming





Gerhard Richter Waldstück, 1965 Neues Museum, Staatliches Museum für Kunst und Design, Nuremberg Image/Artwork: © Gerhard Richter, 2018



Evoking an uncanny hinterland somehow half-remembered, half-dreamt - a strange, otherworldly landscape of shimmering grey skies, dark horizons, diaphanous greens and redemptive tan colour - Abstraktes Bild is a masterful exploration of the interactions between the raw materials of painting and illusionistic space. Part of the extraordinary series of the same name, itself begun in 1976 by this unparalleled giant of post-war painters, the present work chromatically recalls the haptic swirls of grey paint in the genesis of Gerhard Richter's abstract work: his Tisch of 1962. In both Tisch and Abstraktes Bild, innumerable textures and palimpsests result from multiple methods of paint application. Building up cumulative layers of non-representational impasto, Richter begins with large brush strokes of primary colour onto canvas. His method is profoundly and irreducibly incidental: the decisions about which forms and hues will be added to the canvas, and when, are determined by a recurring and serendipitous dialogue between the ever-changing states of both painter and work. Alternately blurring and scouring the canvas to veil or expose prior layers, Richter creates for the viewer an investigable visual narrative in which erasure, expansion and reaction are engaged in constant entropic exchange.

If it is tempting to propose a dichotomy between the non-representationality of the *Abstraktes Bild* series and the realism of the *Photo Paintings*, the artist himself, as well as esteemed critics such as Dietmar Elger, warn against this distinction: "experience has proved that there is no difference between a so-called realist painting – of a landscape, for example – and an abstract painting" (Gerhard Richter in conversation with Irmeline Lebeer in: Dietmer Elger and Hans Ulrich Obrist, *Gerhard Richter: Text, Writing, Interviews, and Letters, 1961-2007*, London 2009, p. 83). In Richter's metaphysics, by contrast, painting sets the parameters of its own reality. As the artist puts it, "later you realise that you can't represent reality at all – that what you make represents

THERE IS NO DIFFERENCE BETWEEN A SO-CALLED REALIST PAINTING – OF A LANDSCAPE, FOR EXAMPLE – AND AN ABSTRACT PAINTING

nothing but itself, and therefore is itself reality" (Gerhard Richter in conversation with Rolf Schön, in: *Ibid.*, p. 59). Paradoxically, the beguiling world of neither dusk nor dawn encapsulated by the present work is thus dissolved in the very act of its configuration.

In the mid-1980s, Richter began using the homemade squeegee to scrape large bands of antecedently applied paint off his canvases, and

in the 1990s, he first used this tool to create the distinctive vertical columns structurally essential to the present work. Resembling walls of wooden planks, or the tree trunks of an obscure forest into the depths of which the viewer has been transported, the columns have become an important motif in Richter's abstractions. In his combination of surreal palettes and spaceless sheets of colour with the traces of his own hand, Richter reifies painting itself to a sui generis truth. Moving beyond conventional understandings of figuration and abstraction, the series posits a painterly practice whose truth is hermetically sealed within the boundaries of the picture. If the viewer's resultant experience is numinous, indeed verging on religious, this is not by design; Richter's series simultaneously enacts a sustained and subversive negation of the sacred image space espoused by Abstract Expressionist painters like Mark Rothko and Barnett Newman.

Richter's consummately deft use of colour in the present work is in part attributable to the extensive enquiry he carried out into its science by means of the *Colour Chart Paintings*. As early as 1966, Richter was producing paintings based on colour charts; using coloured rectangles as found objects in apparently limitless varieties of hues. There is a plausible sense in which the *Abstraktes Bild* incorporate an incredible, handwrought synthesis of these investigations into colour, and the ethereal slippages resulting from the photolithography, screenprints and collotypes of the *Photo Paintings*.



ARNULF RAINER

b. 1929

Untitled

signed with the artist's initials; signed and dated 84 on the reverse oil, oil stick and printed paper laid down on panel 102.5 by 73 cm. 403/8 by 283/4 in.

PROVENANCE

Private Collection, Europe Acquired from the above by the present owner

⊕ £ 20,000-30,000 € 22,500-33,700 US\$ 27,600-41,300



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

A. R. PENCK

1939 - 2017

Untitled

signed and dated 83; signed and dated 83 on the reverse acrylic on canvas 99.7 by 124.7 cm. 391/4 by 401/8 in.

PROVENANCE

Private Collection, Europe

⊕ £ 25,000-35,000 € 28,100-39,400 US\$ 34,400-48,200

MARTIN KIPPENBERGER

1953 - 1997

Untitled

signed, dated 92 and variously inscribed on the reverse oil on canvas 90 by 75 cm. 35 3/s by 29 1/2 in.

PROVENANCE

Private Collection, Cologne Acquired from the above by the present owner

LITERATURE

Gisela Capitain, Regina Fiorito and Lisa Franzen, Eds., *Catalogue Raisonné of the Paintings: Volume Three, 1987–1992*, Cologne 2016, p. 467, illustrated in colour

‡ ⊕ £ 150,000-200,000 € 169,000-225,000 US\$ 207,000-276,000

"From an art-world perspective, [Kippenberger] takes a dig at German artists like Markus Lüpertz and Georg Baselitz, who denied that their militaristic motifs (boots, helmets, guns, eagles) were meant to be read as anything other than empty formal supports for the practice of painting. Kippenberger responds indirectly to the dubious claim by Baselitz that he sought to 'create no anecdotal, descriptive pictures'. In doing so, Kippenberger conveys an unmistakable sense of comedic timing."

GREGORY WILLIAMS

'Jokes Interrupted: Martin Kippenberger's Receding Punch Line, in: Exh. Cat., London, Tate, Martin Kippenberger, 2006, p. 46.



SIGMAR POLKE

1941 - 2010

Untitled

signed, dated 2003 and variously inscribed acrylic, gouache and interference colour on paper 99 by 69.3 cm. 39 by 27½ in.

PROVENANCE

Private Collection, Europe

⊕ £ 90,000-120,000 € 102,000-135,000 US\$ 124,000-166,000

> "While Gerhard Richter radically separated his 'figurative' paintings from his 'abstract' paintings, Polke always took great care not to favour one side over the other and to let these two pictorial paradigms interpenetrate and contaminate each other."

BERNARD MARCADÉ

Exh. Cat., Grenoble, Musée de Grenoble, Sigmar Polke, 2013, p. 17.





MICHAEL KREBBER

b. 1954

Untitled

signed and dated 2013 on the reverse acrylic on canvas 100 by 85 cm. 393/6 by 331/2 in.

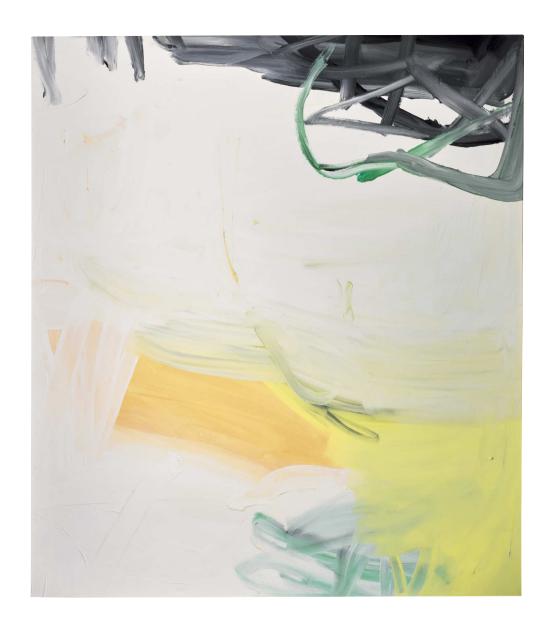
PROVENANCE

Dépendance Gallery, Brussels Acquired from the above by the present owner

EXHIBITED

Brussels, Dépendance Gallery, *Michael Krebber: Stopice*, September - October 2013

⊕ £ 30,000-40,000 € 33,700-45,000 US\$ 41,300-55,500



MICHEL MAJERUS

1967 - 2002

MoM Block N. 85

signed, titled, dated 99 and variously inscribed on the reverse oil and acrylic on canvas 160 by 139.6 cm. 63 by 55 in.

PROVENANCE

Neugerriemschneider, Berlin Acquired from the above by the present owner in 2006

⊕ £ 25,000-35,000 € 28,100-39,400 US\$ 34,400-48,200

JUTTA KOETHER

b. 1958

Brooklyn Boogie II

each: signed and dated 2015 on the reverse; titled acrylic on canvas and numbered consecutively on the stretcher acrylic on canvas and acrylic on panel, in 35 parts each: 30.5 by 30.5 cm. 12 by 12 in.

PROVENANCE

Bortolami Gallery, New York Acquired from the above by the present owner

‡ ⊕ £ 20,000-30,000 € 22,500-33,700 US\$ 27,600-41,300

JANA EULER

b. 1982

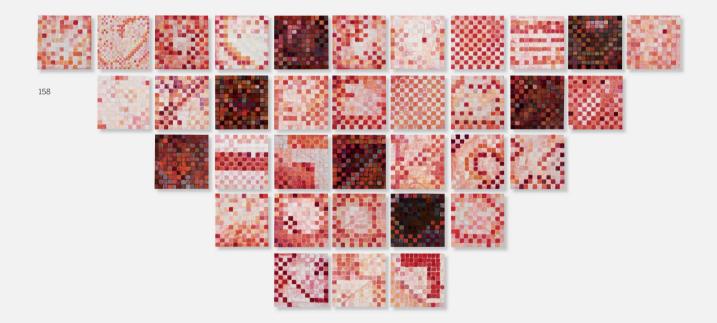
Toilet

259.5 by 219 cm. 1021/8 by 861/4 in. Executed circa 2015.

PROVENANCE

Private Collection, Europe

⊕ £ 30,000-40,000 € 33,700-45,000 US\$ 41,300-55,500





MARTIN KIPPENBERGER

1953 - 1997

Untitled

oil on canvas 120 by 100 cm. 47¹/₄ by 39³/₈ in. Executed in 1988.

PROVENANCE

Galería Juana de Aizpuru, Madrid Acquired from the above by the present owner

EVHIDITED

Gisela Capitain, Regina Fiorito and Lisa Franzen, Eds., *Catalogue Raisonné of the Paintings: Volume Three, 1987–1992*, Cologne 2016, p. 141, illustrated in colour

‡ ⊕ £ 80,000-120,000 € 90,000-135,000 US\$ 111,000-166,000

"My style is where you see the individual and where a personality is communicated through actions, decisions, single objects and facts, where the whole draws together to form a history."

MARTIN KIPPENBERGER

cited in Ralph Rugoff, *The Painting of Modern Life* 1960s to Now, London 2007, p. 105.





₋ 161

MARCIN MACIEJOWSKI

b. 1974

1936 (D. Shostakovich)

signed, titled and dated 08 on the reverse oil on canvas 90 by 120 cm. 353% by 471/4 in.

PROVENANCE

Renate Kainer, Vienna
Acquired from the above by the present owner

EXHIBITED

Kraków, Muzeum Narodowe Krakowie, *Marcin Maciejowski*, March - May 2010 Regensburg, Kunstforum Ostdeutsche Galerie, *Lovis Corinth Preis*, July - August 2010

⊕ £ 8,000-12,000 € 9,000-13,500 US\$ 11,100-16,600



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

GEORG BASELITZ

b. 1938

Vue Interieure d'une Église

signed and dated *Mai 76* gouache, watercolour and crayon on printed paper 57.8 by 43.3 cm. 223/4 by 17 in.

PROVENANCE

Runkel-Hue-Williams Gallery, Europe Private Collection, Europe

Koller Auktionen, Switzerland, 24 June 2005, Lot 3114

Acquired from the above by the present owner

⊕ £ 10,000-15,000 € 11,300-16,900 US\$ 13,800-20,700

SIGMAR POLKE

1941 - 2010

Untitled

signed and dated 94 gouache and glitter on paper 99 by 69.5 cm. 39 by 27 in.

PROVENANCE

Galerie Aschenbach, Amsterdam Private Collection, Germany Sotheby's, London, 2 July 2015, Lot 188 Acquired from the above by the present owner

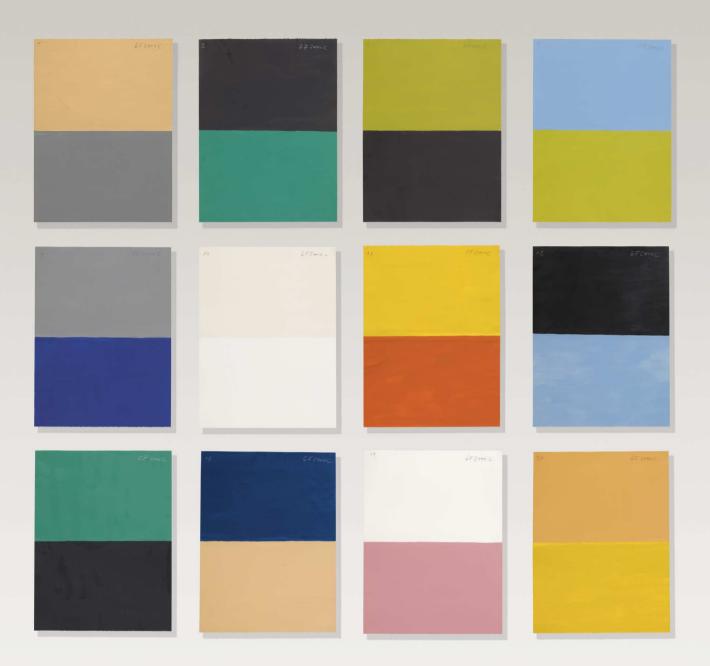
⊕ £ 70,000-100,000 € 79.000-113.000 US\$ 96.500-138.000

"I like the way that the dots in a magnified picture swim and move about. The way that motifs change from recognisable to unrecognisable, the undecided, ambiguous nature of the situation, the way it remains open... Many dots vibrating, swinging, blurring, reappearing: one could think of radio signals, telegraphic images, television come to mind."

SIGMAR POLKE

cited in: Exh. Cat., New York, Museum of Modern Art, *Sigmar Polke: Alibis*, 2014, p. 74.





GÜNTHER FÖRG

b. 1952

Hommage à Le Corbusier

each: signed with the artist's initials, dated 2000 C and and numbered 1-23 consecutively acrylic on cardboard, in 23 parts each: 49.8 by 37.5 cm. 195/s by 143/4 in.

This work is recorded in the archive of Günther Förg as No. *WVF.00.P.0188*. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

PROVENANCE

Galerie Rackey, Bad Honnef Acquired from the above by the present owner in 2000

Executed in 2000, Hommage à Le Corbusier consists of twenty three chromatic panels aligned in formation; a regiment of identical rectangular sheets of paper painted in pure unadulterated pigment. Following on from Förg's acclaimed series of Lead Paintings, begun in the late 1980s, the present work references avant-garde architecture and the Modernist grid to interrogate the parameters of painting and sculpture. As the title infers, the present work takes its formal inspiration – both in composition and

colour – from the leading master of twentieth-century architectural design, Le Corbusier. The captivating spectacle of regimented blocks of colour in the present work, is redolent of the great tranches of colour that magnificently bisect and cascade across the acclaimed architect's brutalist apartment blocks. Moreover, the portrait, rectangular formation of the panels in *Hommage à Le Corbusier* perfectly encapsulate his infamous *Five Points of Architecture*, which lays out the point that buildings should be designed to have long, rectangular strips of windows to imbue the space with spectacular vistas.

Displaying an inherently formalist preoccupation with construction and seriality, *Hommage à Le*



Corbusier unites surfaces of ebony, off-white, deep crimson, pacified azure, fleshy peach, muted saffron and a panoply of rich, heady colours. As a whole, the sequence is made coherent by parallel horizontal bisections of colour, which tightly unite the works. Entrenched in the history of Modernism, the jet-black abyss is redolent of Suprematist Kazimir Malevich, while the voids of white indicate an allegiance to Robert Ryman as well as the precursor to such artistic practices: John Cage's 4'33", a symphony of silence composed in 1952. Furthermore, Förg's affiliation with colour and composition undoubtedly reference the revolutionary work of Abstract Expressionist giants, Mark Rothko

and Barnett Newman. However, while his predecessors produced immense canvases with a metaphysical and spiritual quality, Förg manufactured an entire series devoid of painterly finesse, neither auratic nor sublime.

In this respect, Förg's inimitable style occupies a complex juncture between the work of Donald Judd and Georg Baselitz. The present work's visible brushstrokes and expressionist gestural handling belongs to a previous generation of German painters while the seriality of Förg's chromatic panels are symptomatic of a factory line form of production; herein, Förg's machine-like fabrication follows an inherently Minimalist

trajectory. Examining the legacy of Modernist painting in a postmodern age, Förg's procession of autonomous panels contradict the concerns of his German contemporaries, the Neue Wilden, who found motivation in mythology and figuration. Hallmarking a defiant reinvigoration of formal abstraction, Förg reaffirms a Modernist genealogy with a materially imposing means of investigating the limitations of pictorial reality. Hommage à Le Corbusier is a paradigm of Förg's extraordinary opus and reaffirms his rank among the most influential painterly voices of the late Twentieth Century

⊕ £ 120,000-180,000 € 135,000-203,000 US\$ 166,000-248,000



IMI KNOEBEL

b. 1940

Tafel DCCCIV (804)

acrylic on aluminium 26.4 by 19 by 4 cm. 10% by $7\frac{1}{2}$ by $1\frac{1}{2}$ in. Executed in 2016.

PROVENANCE

Private Collection, Rheinland

⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600



KAREL APPEL

1921 - 2006

Untitled

signed and dated 72 oil on canvas 97 by 130 cm. 381/8 by 511/8 in.

PROVENANCE

Secher Fine Art, Copenhagen Acquired from the above by the present owner

‡ ⊕ £ 40,000-60,000 € 45,000-67,500 US\$ 55,500-83,000

JOSEF ALBERS

1888 - 1976

Study for Homage to the Square: Yellow Climate

signed with the artist's monogram and dated 61; signed, titled, dated 1961 and variously inscribed on the reverse oil on masonite 60.9 by 60.9 cm. 24 by 24 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 1961.1.18.

PROVENANCE

Sidney Janis Gallery, New York Galerie Burén, Stockholm Acquired from the above by the present owner

EXHIBITED

Essen, Folkwang Museum, *Josef Albers*, February - March 1963, no. 29 Stockholm, Galerie Burén, *Josef Albers*, January - February 1964, no. 11

£ 220,000-280,000 € 248,000-315,000 US\$ 303,000-386,000

Begun in 1950, Josef Albers' iconic Homage to the Square series is the result of a scrupulous painterly and geometric investigation. The progressively repeated expansion and diminution of the square shape formed the fundamental basis of these paintings and their precise organisation was controlled by a checkerboard structure of 10 by 10 units. Ranging in size from 16 by 16 inches to 48 by 48 inches, the paintings vary according to four adaptations on a strict concentric scheme. The first configuration comprises four squares, while the remaining three encompass three squares in various arrangements, as demonstrated by the present work. This economy is also reflected in the artist's manipulation of colour, the physical

COLOURS PRESENT THEMSELVES IN CONTINUOUS FLUX, CONSTANTLY RELATED TO CHANGING NEIGHBOURS AND CHANGING CONDITIONS

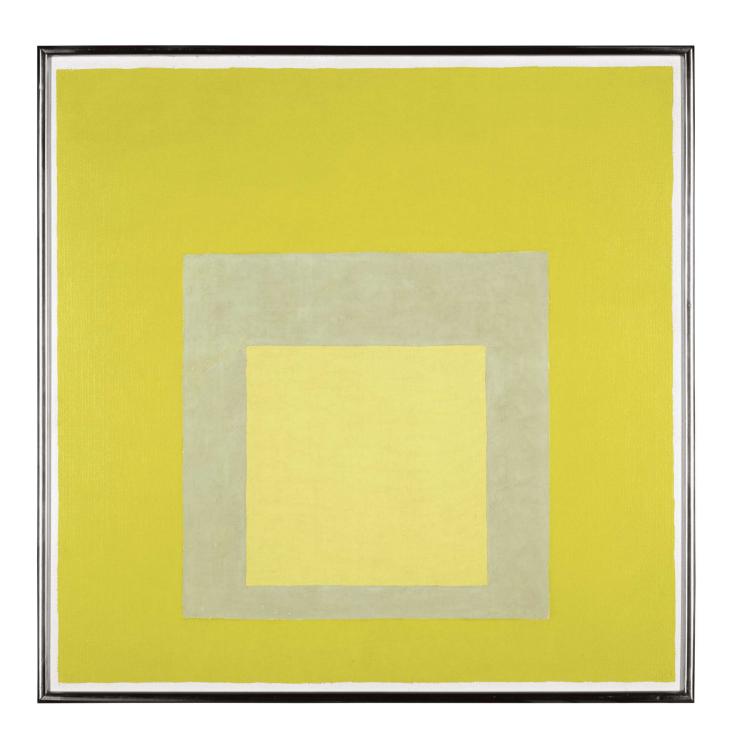
characteristics of which are almost entirely denied due to his rigorous technique in which paint was smoothly smeared with a palette knife onto an immaculately white background. Herein, the homogeneity of the surface is of utmost importance for the artist, finished with the greatest attention to detail, in order to offer the viewer's gaze the richest chromatic impression.

It is arguable that Albers' works are as much an homage to colour as they are to the square. In his certainty that colour does not exist by itself but only in conversation with other colours, the

artist produced works that postulate the primacy of colour through visual experience. As explained by the artist himself: "we are able to hear a single tone. But we almost never (that is without special devices) 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 and London 2006, p. 5).

Especially relevant were Albers' theories on how colour is always affected by context. Indeed, the artist believed that our perception of colour is always influenced by its direct environment, and often stipulated that controlling a colour's surroundings is just as important as the quality of the colour itself. "Once one has had the experience of the interaction of colour, one finds it necessary to re-integrate one's whole idea of colour and seeing in order to preserve the sense of unity... When you really understand that each colour is changed by a changed environment, you eventually find that you have learned about life as well as about colour" (Josef Albers cited in: Exh. Cat., Washington D.C., Washington Gallery of Modern Art, Josef Albers: The American Years, 1965, p. 28).

In Study for Homage to the Square: Yellow Climate, numerous coatings of warm yellow hues cover Albers' favoured masonite surface to produce an astonishingly simple yet theoretically complex visual experience of light and depth. Confirming the painter's status as one of the most important contributors to the post-war artistic canon, the present work allows rational thought to be momentarily abandoned in favour of a truly sensuous experience of pure colour.



DAMIEN HIRST

b. 1965

Untitled

signed and variously inscribed on the reverse household gloss on canvas 38.4 by 42 cm. 151/s by 161/2 in. Executed in 1995.

PROVENANCE

Private Collection, Europe (a gift from the artist) Christie's, London, 12 February 2009, Lot 108 Acquired from the above by the present owner

⊕ £ 100,000-150,000 € 113,000-169,000 US\$ 138,000-207,000

Addictive, exhilarating and tantalisingly evasive, *Untitled* is one of Damien Hirst's *Spot Paintings*: one of the most globally significant series in the entirety of Hirst's oeuvre. First appearing in paintings directly on the exhibition walls of *Freeze* (1988), the series has grown over time, filling canvases of all shape sand sizes and exploring almost any colour combination possible. Every member of the *Spot Paintings* shares a certain set of properties: the shapes involved on any work are all and only spots or spots cut by the vertical

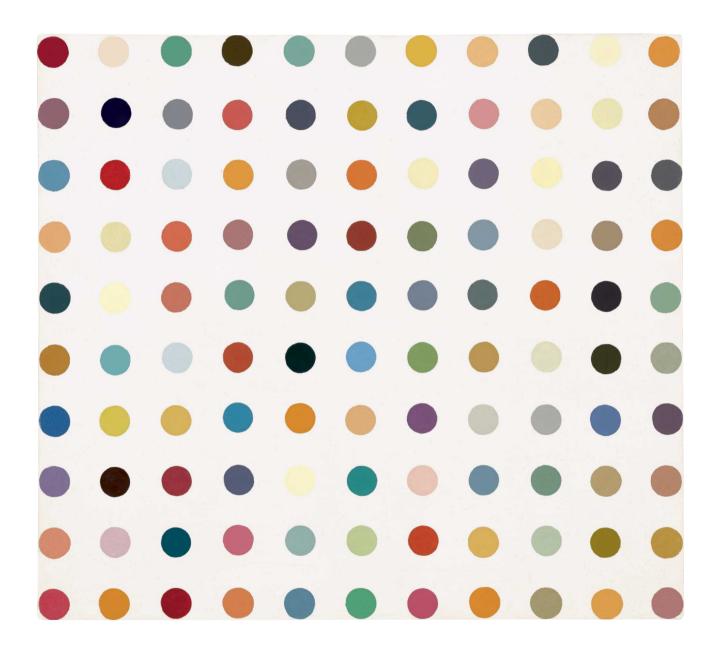
THE SPOTS OF UNTITLED AT ONCE APPEAR DELICIOUS AND SWEET-LIKE, AND SIMULTANEOUSLY EXUDE A REFLEXIVE AND KNOWING AURA

edge of the canvas, these spots are arranged on a grid made invisible by a white or off-white background, no two spots on a given work touch each other, and no hue is ever repeated on the same work.

Untitled is no exception. The sheer scale of the uniformity – this industry of spots – is part of the present work's power. The institution of the series verges on performance art. The conception and distribution of the Spot Paintings is deliberately reminiscent of the pharmaceutical industry: an idea is drawn up by an individual entity before being variously marketed and

liberally distributed around the world. This relation to modern medicine runs deep into Hirst's oeuvre. The *Spot Paintings* were executed in parallel to the *Medicine Cabinets* series, begun in 1988, with works containing the packaging of Hirst's late grandmother's medicine displayed in wall-mounted cabinets. And a prolific sub-series of the *Spot Paintings* is the *Pharmaceuticals*; ostensibly indistinguishable from the others, except with explicitly medical or chemical titles, such as *Acetic Anhydride* (1991).

There is certainly a palpable irony - an intentional, self-deriding poetry - to the Spot Paintings, but what is less certain is how to articulate it. In a deft, subtle intimation, they seem to fetishize the systems of late capitalism and postmodernism in which they are so highly evaluated. The spots themselves, of course, are like small pills or the packaging of same: attractive - putatively redemptive, even - but never in fact without side-effects. In a way that is just as deliberate and precise as the contours of the spots, Hirst makes the series imply a kind of morbid celebration of heavily mediated and medicated postmodern experience: there is some combination of spots - the paintings seem to say - for everybody's distinctive chemistry; some combination of spots that reconciles them to the world producing the very paintings containing them. The spots of *Untitled* at once appear delicious and sweet-like, and simultaneously exude a reflexive and knowing aura that comments on the society that produced them.



RACHEL WHITEREAD

b. 1963

Untitled (Blue and Green.1)

dental plaster, watercolour, polystyrene and steel, in four parts each: 26 by 80 by 26 cm. 10½ by 31½ by 10¼ in. Executed *circa* 2000.

PROVENANCE

Sotheby's, London, *Environmental Justice*Foundation Auction, 5 December 2001
Acquired from the above by the present owner

⊕ £ 200,000-300,000 € 225,000-337,000 US\$ 276,000-413,000

Suspended on the wall like fossilised city skylines, the ghostly impressions in the plaster surface of Untitled (Blue and Green.1) from 2000 records the individual page marks, spine shapes, and paper colours of books to create the eerie indexical referent of a bookcase. The present work cleverly continues the artist's career defining project of concretising spaces and places whose dimensions are hidden, unnoticed, or doomed to destruction. Each element of the present work casts the negative space behind and above printed volumes upon a shelf, an uncanny record of absent words and thoughts. Similar bibliocentric examples from Whiteread's oeuvre are now owned by the most prestigious public art museums: larger bookshelf installations are found in the permanent collections of the Museum of Modern Art, New York, and the Hirshhorn Museum and Sculpture Garden, Washington, D.C. Attesting to the central importance the bookshelf works hold within in her oeuvre, the tripartite piece Untitled (Book Corridors) was exhibited in her recent blockbuster retrospective at the Tate Britain, London. Fusing the intimate and domestic nature of Whiteread's early work with the monumental and communal subjects that emerged in the 1990s, Untitled (Blue and Green.1) offers a powerful summation of her artistic idiom and a unique reinvention of the readymade.

The present work belongs to a group of libraryrelated sculptures initiated in 1995 and continued through the early 2000s, the period around which Whiteread's Vienna Holocaust Memorial design was selected, vigorously debated, and finally unveiled in 2000. Conceived as a sitespecific response to the Judenplatz, the old Jewish guarter of Vienna, the memorial presents a square concrete cast of a library whose doors remain permanently sealed and whose books face inward. Whiteread's monument acknowledged that, for The People of the Book, "the book epitomises heritage and endurance in the face of displacement and Diaspora; it is seen as a symbol of sanctuary for Jewish learning and for the continuance of tradition", and alluded to historical instances of book burning by repressive and despotic forces (Andrea Schlieker, 'Pause for Thought: The Public Sculptures of Rachel Whiteread', in: Exh. Cat., London, Serpentine Gallery (and travelling), Rachel Whiteread, 2001, pp. 60-61). While bureaucratic processes and political disagreement delayed the construction of Whiteread's memorial for several years, she explored the visual language of book repositories, making this theme a significant chapter of her output.

Untitled (Blue and Green.1) follows from such iconic projects as House (1993), the controversial cast of a condemned Victorian terrace house in Hackney, for which Whiteread became the first woman to win the Turner Prize. On the continuity between the bookshelves and her earlier works,

Whiteread has explained: "as one develops as an artist, the language becomes the language of the pieces you have made previously, building up a thesaurus, really. A lot of my work is influenced by earlier work, as well as the decrepit libraries of Hackney or the junk shops" (Rachel Whiteread cited in: Exh. Cat., Berlin, Deutsche Guggenheim Berlin, Rachel Whiteread: Transient Spaces, 2001-02, pp. 140-41). As with House, casting the bookshelves involves violently destroying them, literally ripping the books from the hardened plaster, sometimes leaving fragments of paper lodged permanently into the surface. Depending on Whiteread's intention, the plaster may also absorb colours from the book pages, as in Untitled (Blue and Green.1) where rectangular bands of bled blue and yellow punctuate the white surface at intervals. Resembling Donald Judd's minimalist wall installations, Whiteread's sculptures nevertheless depart from the minimalist tradition in that their indexical nature haunts the spaces they inhabit. The voids along the shelves prompt the viewer to supply their own narratives and knowledge, begetting an active process of questioning: what has been taken away? Why? How might it have looked before? Succinctly expressing her iconic approach to the sculptural object, Untitled (Blue and Green.1) presents an evocative meditation on the art object and the written word.



LOUISE BOURGEOIS

1911 - 2010

House

incised with the artist's initials and dated 84 marble 12.1 by 32.4 by 7.6 cm. 43/4 by 123/4 by 3 in.

PROVENANCE

Ira M. Lowe Collection, Washington (acquired directly from the artist) Acquired from the above by the present owner in 2011

EXHIBITED

Avignon, Collection Lambert en Avignon, Les Papesses: Louise Bourgeois, Camille Claudel, Berlinde de Bruyckere, Kiki Smith and Jana Sterbak, June - November 2013, p. 180, illustrated in colour

⊕ £ 100,000-150,000 € 113,000-169,000 US\$ 138,000-207,000

Paris-born artist Louise Bourgeois is widely recognised for the personal and intimate quality of her sculptural work, which often addresses difficult themes such as grief and solitude. The artist's oeuvre is almost entirely autobiographical and places particular emphasis on her numerous childhood traumas. The present work is a small-scale marble replica of her country home in Easton, Connecticut, where her family lived during her adulthood and which served as a recurrent theme in the sculptor's prolific career.

House, executed in 1984, possesses an endearing aura of reassurance and consolation due to its softly sculpted edges and off-white colouration. The artist's attachment to her country house is rendered evident through the childlike execution of its architecture, as demonstrated by its absence of mathematical geometry, flawless lines, or clear curves. A close observation of the piece will allow viewers to sense the sculptor's emotional investment in the house's physical appearance, often generating a rare and precious moment of communion between both parties. Bourgeois utilised many materials to produce very different depictions of her country home, yet it is arguable that her marble sculptures are the most impressive as each one is unique and entirely handcrafted. Each version varies only slightly as some possess doors and windows, while others do not.

Symbolically-speaking, *House* captures the artist's complex emotional state during a moment of cultural transition. Upon moving from France to America. Bourgeois experienced an acute

sense of loss – a sentiment exacerbated by a loss of childhood innocence and naïveté, brought on by the realisation of her father's incessant infidelity, her mother's deteriorating health, and the succession of world wars ravaging her native country. Desperate to overcome the homesickness that submerged her, Bourgeois found solace in sculpture. She found comfort in the concrete character of this three-dimensional medium and discovered that the physical tangibility of sculpture was seldom separable from emotional intensity.

As explained by Jerry Gorovoy: "Through shape and line, material and texture, Bourgeois is able to give a palpable specificity to her memories. More than just marking time, and nostalgic reminiscing, Bourgeois wants through her sculpture to re-create the past, to have total recall to the emotions, to analyse the event, to control it, to correct it, and finally to forgive and forget it... Bourgeois' sculptures mark a collection of traumas, fears, anxieties, resentments, and unfulfilled desires which through her sculptures she is able to exorcise" (Jerry Gorovoy cited in: Exh. Cat., Yokohama, Yokohama Museum of Art, Louise Bourgeois: Homesickness, 1997, n.p.).

Despite its lack of windows and doors, Bourgeois' eternally sealed and impenetrable country home offers viewers a glimpse into the artist's complex emotional history, while keeping each and every one of her secrets safe within its marble walls like the sepulchre that it truly is.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

GARY HUMF

b. 1962

Narcissus Sympathy

signed and dated 96 on the reverse enamel on aluminium 218.5 by 117 cm. 86 by 46 in.

PROVENANCE

White Cube, London Haunch of Venison, London Timothy Taylor Gallery, London Acquired from the above by the present owner

EXHIBITED

London, Tate Britain, *Turner Prize*, October 1996 - January 1997, no. 26

⊕ £ 80,000-120,000 € 90,000-135,000 US\$ 111,000-166,000

"I really don't think of foregrounds and backgrounds at all – it's just a plane. If I think about a background then I've suddenly entered into a landscape, and I don't paint landscapes and I don't paint pictorial space... I put no effort into making it recede because I have no purpose for doing that. It has to work on the plane for the painting to be successful."

GARY HUME

cited in: David Barrett, Gary Hume, London 2004, n.p..



PROPERTY FROM A PRIVATE COLLECTION

DAMIEN HIRST

b. 1965

Samsara

signed, titled and dated 2008 on the reverse; signed on the stretcher butterflies and household gloss on canvas, in artist's frame diameter: 152.4 cm. 60 in.

PROVENANCE

White Cube, London Acquired from the above by the present owner in 2010

EXHIBITED

Yokohama, Yokohama Museum of Art, Yokohama Triennale 2011, Our Magic Hour - How Much of the World Can We Know?, August - November 2011, pp. 8 and 120, illustrated in colour

‡ ⊕ £ 350,000-450,000 € 394,000-510,000 US\$ 482,000-620,000

> "You have to find universal triggers, everyone's frightened of glass, everyone's frightened of sharks, everyone loves butterflies."

DAMIEN HIRST

I Want To Spend The Rest Of My Life Everywhere, With Everyone, One To One, Always, Forever, Now, London 1997, p. 132.



Samsara is an iridescent, shimmering instance of Damien Hirst's Kaleidoscope Paintings: mercurial layers of butterfly wings are integrated into a thick household gloss before application to canvas. While the symmetry and brightness of Samsara evokes a circular Renaissance tondo of fine stained glass, the delicacy and intricacy of its patterns appear beyond the scope of human creation: a product of millennia of random adaptations; a perfection by trial. Eighteen identical sectors of sumptuous, floral forms coalesce in a dense auburn bullseve at the centre. The planar borders of these sectors create a mesmerising illusionistic space in which the central focal point appears by turns to approach or recede from the viewer. The effect is not just attractive, but perplexing: we are the potential mate, as well as the stunned predator.

IN HIRST'S HANDS THIS SYMBOL OF LOVE BECOMES A POWERFUL MEANS BY WHICH THE CERTAINTY OF DEATH CAN BE APPREHENDED

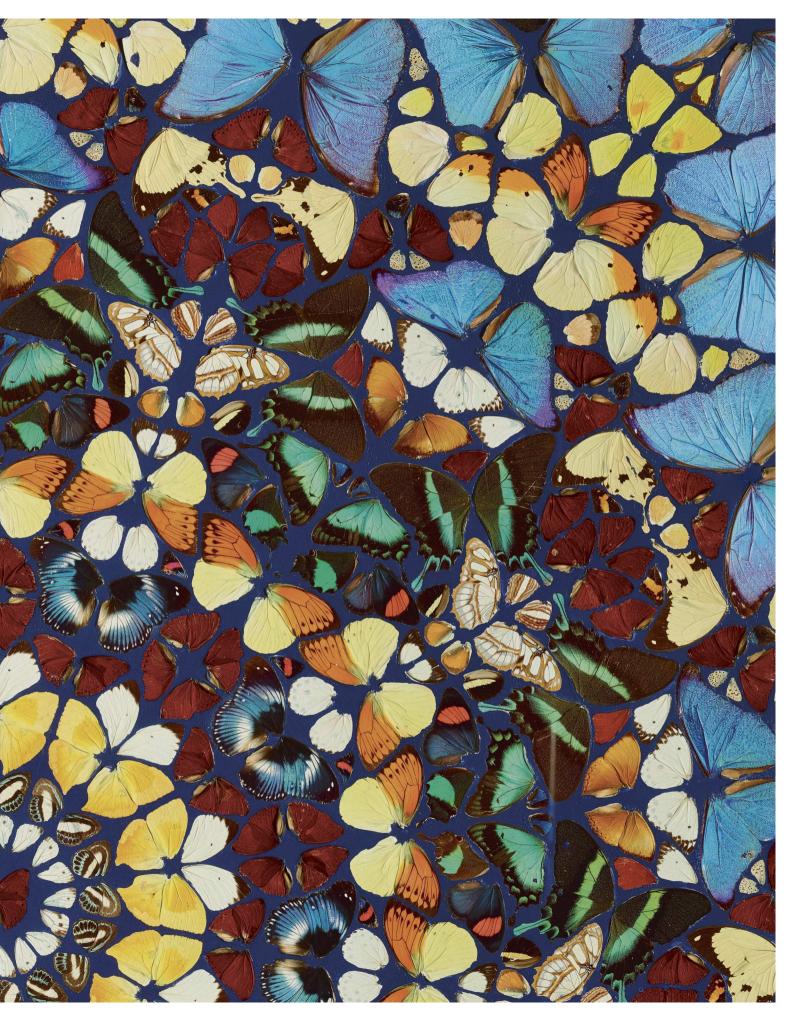
The internal symmetry of the present work is augmented by its shape's isomorphism with the meaning of its title: 'samsara' denotes both directional wandering, and cyclic change along this linear path. The concept was first defined clearly by the Sramanic texts of Buddhism and Jainism, wherein this prosaic, circuitous state was opposed to the liberation of 'Moksha': the only form of Earthly salvation. With a nexus of dazzling patterns, Samsara seems mimetic of both these concepts: it causes in the viewer a stupefaction resembling the daze of habit, and intimates, by radial expansion, the realm beyond. The life-cycle of the butterflies, too, works cyclically, "and in Hirst's hands this symbol of love becomes a powerful means by which the certainty of death can be apprehended from the point of view of a celebration of life and thought" (Andrew Wilson, 'Believer', in: Exh. Cat., London, Tate, Damien

Hirst, 2012, p. 203). Other works of this series are named after Old Testament Psalms, and Hirst, a staunch materialist, seems here to be situating the religious within the morbidly beautiful forms generated by natural selection. Just as John Milton expressed the Psalms in poetic meter to render them more easily sung by choirs, Hirst transmutes them into the ornaments of the Kaleidoscope Paintings.

Hirst's relationship with butterflies is profound and symbiotic. In 1991, Hirst implemented his career-launching In and Out of Love piece in London. Black caterpillar pupae were embedded by Hirst in the white paint of several canvases, with rows of potted flowers along their bases. The hatching of the butterflies, and their flying toward the flowers, was timed precisely to coincide with the viewers' experience of the work. In and Out of Love put Hirst on the map in an artistic gesture resembling its content: the piece itself - like the wings of the butterflies within it - is a visual display driven by the desire for success. Simultaneously, however, the piece is a stark momento mori. Through In and Out of Love and the Kaleidoscope Paintings, Hirst creates an uncanny festival of life whose jubilation depends on its use of death, or visibly fleeting life, as raw

It is important that the present work is viscerally felt, and not reduced simply to an object of rational inquiry. Hirst explicitly does not identify as a conceptual artist - there is no determinate set of propositions signaled as admissibly inferable from his work - and his intention is rather to collapse the distinction between art and life. Where Hirst diverges from artists like Marcel Duchamp, however, is that he does not set out to make works that question the nature of art by aesthetically framing objects we thought forever inartistic. Instead, as Andrew Wilson puts it, Hirst "creates art through direct engagement with the stuff of life so that it might become life itself" (Ibid., p. 205). In this way, exhibitions of Samsara and the Kaleidoscope Paintings constitute small pieces of theatre. The dénouement is always the same: the rapturous addition of an object to the world





MARK GROTJAHN

b. 1968

Untitled (Black + Cream #575)

signed three times, titled, dated 2005, dated 05 and variously inscribed on the reverse coloured pencil on paper 66 by 55.9 cm. 26 by 22 in.

PROVENANCE

Private Collection, Europe

£ 120,000-180,000 € 135,000-203,000 US\$ 166,000-248,000

Untitled (Black + Cream #575), 2007 is a brilliant example of Mark Grotjahn's iconic Butterfly series. Drawn entirely by hand, the present work features black and white stripes that radiate from the centre, creating a visual vortex that immediately draws the viewer in. The bold lines converge towards two neighbouring vanishing points, forming a doubled centre and splitting the composition in two halves. Untitled (Black + Cream #575) has a simple monochromatic colour scheme and abstract composition, but also shows complex understandings of spatial relations. The dynamic movement of a butterfly is effectively conveyed through the two slightly unaligned vanishing points, giving the impression of movement and flight. The Butterfly series became Grotjahn's trademark, as Michael Ned Holte noted: "The butterfly has become to Mark Grotjahn what the target is to Kenneth Noland, the zip was to Barnett Newman, and the colour white is to Robert Ryman. Grotjahn's abstracted geometric figure is suitably elusive. In fact, the more familiar it becomes, the more he refines its ability to surprise and, perhaps paradoxically, takes it further away from actual butterflyness' (Michael Ned Holte, 'Mark Grotjahn', Artforum, November 2005, p. 259).

In 2002, Grotjahn was playing card games for income: "I played like an addict, maybe 13 or 14 hours a day, seven days a week" (Jori Finkel, 'Childlike, but Hardly Child's Play.' New York Times, May 2014, online). It was during this time when he developed the Butterfly series from his earlier perspective paintings. In those works, bold streaks of colour radiate from a horizon line,

almost like a sunset. Grotjahn, however, was not satisfied with these paintings until he rotated the canvas 90 degrees: "I found that rotating it took all the landscape out, so it became a nonobjective painting" (Ibid.). In Untitled (Black + Cream #575), the lines are perfectly straight, as each pencil work is drawn is marked on the paper with precision and strength by the artist himself. This personal process brings Grotjahn's works back to "a tradition that goes back to early abstract painting by Mondrian and Malevich" (Ibid.). Grotjahn first systematically divides the paper into sections, then fills it in in order from left to right and top to bottom, almost like the hand of a clock. This contrast between the manual touch and the mechanical process shows careful composure and organisation, whilst demonstrating the tension between control and freedom. Drawing on traditional techniques of Renaissance two-point perspective, Grotjahn makes his personal twist to the abstraction of vanishing points by engaging with Op art and Constructivist influences. The two vanishing points are slightly asymmetrical, creating a disjointed visual effect as the viewer's adjusts to the unbalance. Like a pinwheel, the alternating black and white stripes in Untitled (Black + Cream #575) are arranged in an almost circular shape. creating a mesmerising and dizzying effect similar to an optical illusion. With the present work, Grotjahn creates a disruption of perspective and pictorial depth, effectively closing "the line between abstract geometry and illusionistic spatiality" (Douglas Fogle, 'In the Center of the Infinite: Mark Grotjahn', Parkett, No. 80, 2007, p. 117).



CHRISTOPHER WOOL

b. 1955

- i. Three Women I
- ii. Three Women II
- iii. Three Women III
- i. signed, dated 2005 and numbered 6/9 and I
- ii. signed, dated 2005 and numbered 6/9 and II
- iii. signed, dated 2005 and numbered 6/9 and III
- i. iii. silkscreen on Saunders watercolour paper
- i. iii. 207 by 127 cm. 81½ by 50 in.
- i. iii. Executed in 2005, these works are number 6 from an edition of 9, plus 3 artist's proofs (with variants in shades of light, medium and dark rose).

PROVENANCE

Edition Schellmann, Munich Acquired from the above by the present owner in 2006

‡ £ 250,000-350,000

€ 281,000-394,000 US\$ 344,000-482,000







"I became more interested in 'how to paint it' than 'what to paint" сняізторнея wool

cited in: Exh. Cat., San Francisco, San Francisco Museum of Modern Art (and travelling), *Christopher Wool*, 1998, p. 256.





Taking as its source Willem de Kooning's iconic Women series, Christopher Wool's Three Women I, II, III masterfully subverts, erases and reworks the Abstract Expressionist master's most famous series in his own unique idiom. A visually arresting manifestation presenting a multitude of dichotomies, the present work curiously delineates a profound juxtaposition between painting and erasing, gesture and removal, depth and flatness. In a continued search for tools beyond the conventional paintbrush, Wool, whose prolific career has spanned some thirty years, later added to his repertoire silkscreen and digital printing. Revising and rerouting the surfaces of previous works, Wool presents openended proposals, perpetually incomplete and perhaps subject to further elaboration. As such Three Women I, II, III directly addresses the limits of painting and representation, the operations of visual cognition as well as the act of image making through the mechanics of self-expression.

A triptych of the very highest calibre, the three anthropomorphic expanses are replete with hazy strokes in which form and texture and inextricably linked. Composing a stunning symphony of tonality, Wool sabotages and defaces fleshy hues with an array of wild grafftilike scrawls. A cornucopia of arabesque strokes, streaked tides of smeared spray paint converge to produce spectacular economy of line alongside washed and withdrawn smudges. Disregarding the Modernist hierarchy of line, zones of denunciation are viewed in equal measure. As curator Katherine Brinson comments, "each new set of lines is smothered in hazy veils of wiped grey, with further layers sprayed on top, to the point where distinguishing between the various imbrications becomes impossible. The antiheroic notion of mark-unmaking correlates with a conviction lying at the heart of Wool's oeuvre that linear progress toward artistic mastery is a modernist relic" (Katherine Brinson, 'Trouble is My Business,' in: Exh. Cat., New York, Solomon R. Guggenheim Museum, Christopher Wool, 2014, p. 47).

With an unparalleled abrasive urban sensibility, Wool confronts the extinction of painting in which process is celebrated as a means of production. His intricate landscape thus recalls the work of Brice Marden, Gerhard Richter and Sigmar Polke, but perhaps more overtly than his predecessors Wool offers compositions that simultaneously reveal their construction and deconstruction. Espousing a cyclical dynamic of recursion and negation in tandem with a rebellious process of application and cancellation, Wool accretes the surface of his pressurised paintings while voiding their very substance. *Three Women I, II, III* is thus a lyrical and exquisite example of Wool's most eminent artistic endeavours to date.





b. 1957

Untitled (I Knew he was Mr Hyde...)

signed and dated 87 on the reverse ink on paper 45.5 by 60.2 cm. 173/4 by 233/4 in.

PROVENANCE

Private Collection, United States Rago Arts and Auction Center, New Jersey, 7 May 2015, Lot 658 Acquired from the above by the present owner

£7,000-10,000 €7,900-11,300 US\$9,700-13,800

175

RAYMOND PETTIBON

b. 1957

Untitled (Frigid Suburban Housewife)

signed and dated 7-83 on the reverse ink on paper 34.5 by 23.4 cm. $13\frac{1}{2}$ by $9\frac{1}{4}$ in.

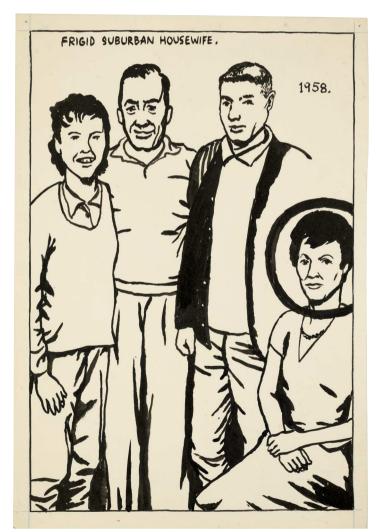
PROVENANCE

Private Collection, Europe

£7,000-10,000 €7,900-11,300 US\$ 9,700-13,800



174





176

176

ROBERT LONGO

b. 1953

Grable, 1948 B

signed, titled and dated 2003 charcoal and ink on paper image: 33.6 by 26.4 cm. $13^{1}/_{4}$ by $10^{3}/_{8}$ in. sheet: 45.7 by 45.7 cm. 18 by 18 in.

PROVENANCE

Galería Soledad Lorenzo, Madrid Private Collection, Europe Piasa, Paris, 12 April 2010, Lot 312 Acquired from the above by the present owner

‡ £ 20,000-30,000 € 22,500-33,700 US\$ 27,600-41,300

RICHARD PRINCE

b. 1949

Untitled (Portrait) (Pentagram)

signed and dated 2014 on the overlap Inkjet on canvas 167 by 123.8 cm. 65³/4 by 48³/4 in.

PROVENANCE

Private Collection, Europe (acquired directly from the artist) Phillips, London, 14 October 2015, Lot 36 Acquired from the above by the present owner

‡ £ 70,000-100,000 € 79,000-113,000 US\$ 96,500-138,000

"This past spring, and half the summer, the iPhone became my studio. I signed up for Instagram. I pushed things aside. I made room. It was easy. I ignored Tumblr, and Facebook had never interested me. But Instagram..."

RICHARD PRINCE

cited in: Press Release, New York, Gagosian Gallery, New Portraits, June - August 2015, online.







- 34 likes



178

ANDY WARHOL

1928 - 1987

Keith Haring and Juan Dubose

acrylic and silkscreen ink on canvas, in two parts each: 101.6 by 101.6 cm. 40 by 40 in. Executed in 1983.

i) This work is stamped by the Estate of Andy Warhol and numbered *PO50.742* on the overlap ii) This work is stamped by the Estate of Andy Warhol on the overlap and numbered *PO50.107* on the stretcher

PROVENANCE

Anthony d'Offay Gallery, London Acquired from the above by the present owner circa 1993

LITERATURE

Henry Geldzahler and Robert Rosenblum, *Andy Warhol: Portraits of the Seventies and Eighties*, New York 1993, pp. 111-12, no. 37, illustrated in colour

£ 400,000-600,000 € 450,000-675,000 US\$ 555,000-830,000



"Warhol's paintings take power from the photographs on which they are based, both because they borrow the veracity of the original photograph and because of the viewer's recognition of and reaction to the subject."

MARGERY KING

'Popular Photography', in: Exh. Cat., Pittsburgh, The Andy Warhol Museum, *Andy Warhol: Photography*, 1999, p. 47.



Andy Warhol, Keith Haring and Juan Dubose, 1983, Private Collection © 2017 Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Composed in 1983, Keith Haring and Juan Dubose is a tender and haunting diptych of the artist Keith Haring and his friend and lover Juan Dubose by Andy Warhol. Recalling his Marilyn Diptych from 1962, the present work embodies a number of captivating dualities. A muted, hypnagogic monochrome image of the couple is paired with a startling spectrum-inverted portrait of blue and red. The slippages and shadows of silkscreen are masterfully combined by Warhol with glaring camera flash and studio lighting to create a number of interior dualities in the figures. Apparently extending the outline of his head, face and torso, Haring's shadow casts a penumbral alter ego of impenetrable black in the one portrait and fluorescent red in the other. In this latter portrait, the eyes of the figures assume an alien, almost demonic aspect, and Dubose's embrace of Haring - so gentle in its monochrome doppelgänger – becomes underlain with a sinister aura. With his signature uncanny prescience and projection of fluorescence onto the morbid, Warhol creates a bipartite portrait of Haring and Dubose that tells of at once the fondness of their relationship, the inconsistencies beneath romantic love, their tragically premature deaths by AIDS, and the garish insensitivity of the mediated relay of these events. With the distorting shift from the first portrait to the next, Warhol foretells too the trajectory of posterity. Confronted with what Roland Barthes describes as 'l'amour comme trésor' (love as treasure),

the viewer sees in *Keith Haring and Juan Dubose* an achingly transient mutual love that, while temporarily sheltered in intersubjective memory, has begun the inevitable slip into oblivion entailed by our entropic and indifferent universe.

WARHOL CREATES A BIPARTITE PORTRAIT OF HARING AND DUBOSE THAT TELLS OF AT ONCE THE FONDNESS OF THEIR RELATIONSHIP... [AND] THEIR TRAGICALLY PREMATURE DEATHS BY AIDS

Moreover, Warhol deliberately embeds dualities in the present work in order to reflect those in Haring's aesthetic and character. Haring's career is bookended by an obsession with the erotic, vaudeville grotesquerie of William S. Burroughs, beginning with parodic *New York Post* headlines inspired by Burroughs' *Naked Lunch* and ending with the 1988 collaboration *Apocalypse*. Haring's dark appropriation of Catholic iconography aligns him with Warhol, who subjected such imagery to the processes of silkscreen printing and serialisation so prevalent in the mass media culture that he fetishised. This side to Haring's

aesthetic is tinged with a devilish hedonism, deriving a Beat-infused joy in the neon squalor of post-War America. While the true causes of human choice remain forever obscure to us, the decline of Haring and Dubose's relationship is often attributed to Haring's rampant sexual promiscuity and 'unfaithfulness' to his partner. Yet there was also an extremely sensitive, selfless and positivistic side to Haring: a side that believed in the possibility of progress and the importance of social justice movements. A prominent activist, Haring distributed 20,000 antinuclear posters at a demonstration in Central Park in 1982, launched his 'Anti-Litterpig' campaign two years later, and in 1986 painted the famous 'Crack is Wack' mural to raise awareness of New York's crack cocaine epidemic. Moving and poignant, Keith Haring and Jean Dubose captures this volatile bothness in Haring's character.

The range and impact of Warhol's portraiture cannot be overstated. Warhol is perhaps even primarily known for his status as night-walking, camera-wielding socialite; a wry and knowing journalist of the fluctuating faces of the New York art scene. Warhol's most powerful works –including Liz (1965), Brigitte Bardot (1974) and Self-portrait (diptych) (1964) – share all of the important formal qualities of Keith Haring and Juan Dubose, placing the present work in a highly coveted and illustrious body of work.



GEORGE CONDO

b. 1957

The Informer

stamped with the artist's initials, dated *02* and numbered *2/4* on the reverse of the head; stamped with the foundry mark *Kunstgiesserei St Gallen* on the inside of the head gilded bronze 22.5 by 22 by 16.5 cm. 87/8 by 85/8 by 61/2 in. Executed in 2002, this work is number 2 from an edition of 4, plus 2 artist's proofs.

PROVENANCE

Simon Lee Gallery, London Acquired from the above by the present owner in 2007

‡ £ 60,000-80,000 € 67,500-90,000 US\$ 83,000-111,000

> "In the beginning I took fragments of architecture to create a person, now I take a person and fragment them to make architecture."

GEORGE CONDO

cited in: Laura Hoptman, 'Abstraction as a State of Mind', in: Exh. Cat., New York, New Museum, *George Condo: Mental States*, 2011, p. 24.



ANDY WARHOL

1928 - 1987

Mao

signed twice and dedicated *To David M C A W* on the overlap acrylic and silkscreen ink on canvas 30.5 by 24.4 cm. 12 by 10 in. Executed in 1973.

PROVENANCE

Ferdinando Scarfiotti, Los Angeles / Rome Thence by descent to the present owner

LITERATURE

Neil Printz and Sally King Nero, Eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures, Vol. 3, 1970-1974*, New York 2010, p. 252, no. 2471, illustrated

£ 550,000-750,000 € 620,000-845,000 US\$ 760,000-1,040,000





Raising Chairman, Mao's Portrait during the Cultural Revolution in Beijing, China, 1949 © Photo by VCG via Getty Images

Astonishingly painterly and multiply unique, this completely unseen, and only just rediscovered twelve by ten inch Mao forms part of Andy Warhol's iconic 1972 to 1973 series of the same name: an exuberant proclamation of the artist's long awaited-return to painting after a four year hiatus in experimental film. Attesting to the work's rarity, it has not been seen in public since its creation and is the only work from this pivotal series that is shown in black and white in Warhol's encylopaedic Catalogue Raisonné. With a face of cadmium orange standing in stunning chromatic opposition to a lush range of green background hues, the present Mao is the only member of the series whose 'Mao jacket' is printed in black and white: a pairing whose close association to archived photography makes the work appear sourced from the very image bank of history. Produced from approximately late December 1972 to August 1973, the sub-series of twelve by ten inch Maos to which the present work belongs, evinces truly exceptional swathes of gestural brushwork, from an artist whose otherwise aesthetically dominant love for the mechanised defines both his oeuvre and his intersubjective gestalt. Using an extraordinarily dense impasto thickened with a clear acrylic medium, Warhol generously traces the contours of the dictator's head and shoulders; partially covering the silkscreen print below with his tripartite media of acrylic colour, clear gel and varnish. His use of varnish over his silkscreen prints, until this subseries unprecedented, creates in certain works of the sub-series a diaphanous sheen over preexisting layers of paint. With the external layer of paint both more visceral and extensive than Maos of any other size, this sub-series frequently bears coloured tacking edges; revealing Warhol's outstandingly tenacious paint application even after the canvas had been stretched. In every

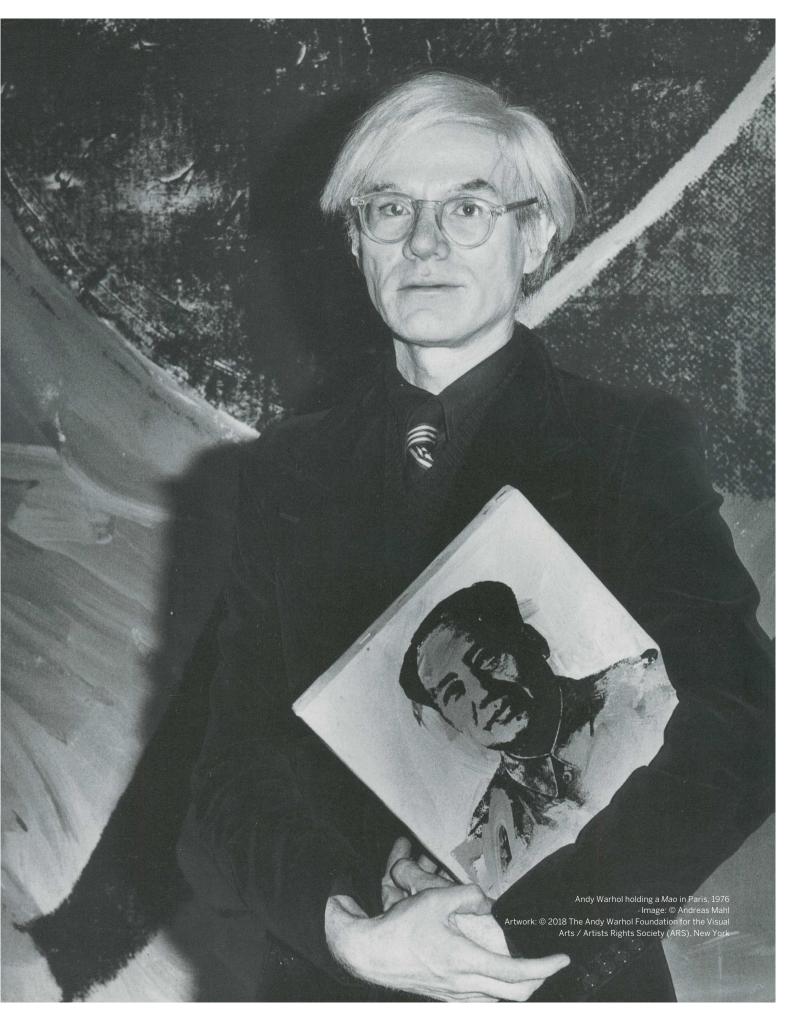
sense of the words, the present work announces Warhol's return to painting and utterly summates the artist's iconic artistic lexicon.

The twelve by ten inch Maos were often given by the artist as Christmas presents to his friends: a playful, wry commentary - typical of Warhol's idiom - on the disparity between the asceticism of Chinese society after the Cultural Revolution and the untempered consumerism of US public holidays. Part of a fascinating narrative that only recently came to light, the present Mao was one such gift, and bears the inscription 'To David M C A W' - meaning 'Merry Christmas, Andy Warhol' - on its reverse. The present Mao was bought by the illustrious Italian film designer, producer and director Ferdinando Scarfiotti, quite possibly out of the Factory directly. The work has since resided in just one collection for over fifty years, resulting in its never having been exhibited nor seen by public eyes. Consequently, the present work enacts the rare coincidence of two poignant returns: the return of the artist to his defining aesthetic medium, and the return of a hidden masterpiece to the forefront of the art market.

Given that Warhol's four year hiatus from painting was spent principally in film production, it is beautifully fitting that the present work ended up in Scarfiotti's hands. Known affectionately as 'Nando' to his friends (of which Warhol was one) the revered American director and screenwriter Paul Schrader has described Scarfiotti as "the most influential film designer of the last three decades. His work has influenced an entire generation of directors and designers" (Paul Schrader cited in: Richard Kelly, 'Ferdinando Scarfiotti 1941 - 1994: Excursions into style', Critical Quarterly, Vol. 38, Issue 2, p. 3). While Scarfiotti's production design with Death in Venice (1971) and American Gigolo (1980) cemented his status in the film industry as

brilliant and meticulous, it was for *The Last Emperor* (1987) that he won an Oscar for Best Art Direction; with a great proportion of the film's power attributed by critics to the impact of its set design. Through a sumptuous partnership of reds and golds, Scarfiotti recreated the Forbidden City in Beijing: a bastion of Chinese imperialism constructed over five hundred years before Mao's systematic destruction of its signifiers. With their shared belief in the priority of surface over substance – the dependence of ideas on their mode of presentation – Warhol and Scarfiotti had a huge amount in common.

Warhol's choice of image for the Mao series was the official portrait reproduced as the frontispiece in Quotations from Chairman Mao Tse-Tung (1964), known in the West as the 'Little Red Book'. Itself based on an official portrait of Mao hanging in Tiananmen Square, the portrait was the most widely reproduced and seen image in China for decades. Knowingly serialising the serialised, Warhol elected the picture for his series partly to induce a delectable reduction of severe political propaganda to the levity of imagefetish. Through the use of delicate brushwork on the evebrows and lips of the dictator. Warhol presents Mao almost in drag; instantiating a liberal politics at comical and subversive odds with the radically intolerant rhetoric of his political agenda. Accordingly, just as Warhol had posed for Christopher Makos in drag - revealing the status of gender as performance through the exaggeration of its tropes - he posed for the same photographer in a Mao jacket when visiting China in 1982. But perhaps most significantly, it was his obsession with fame that drove Warhol to choose Mao as a subject. According to Life magazine, Mao was the most famous figure on the globe in 1971. Using the image of the dictator as a vehicle, the present work epitomises Warhol's complex eulogy to idolatry and celebrity.



PETER DOIG

b. 1959

By a River

signed, titled and dated *Port of Spain 2003* on the reverse oil on linen 120 by 70 cm. 471/4 by 271/2 in.

PROVENANCE

Gavin Brown's Enterprise, New York Private Collection, Europe (acquired from the above in 2003) Sotheby's, London, 16 October 2010, Lot 229 Acquired from the above by the present owner

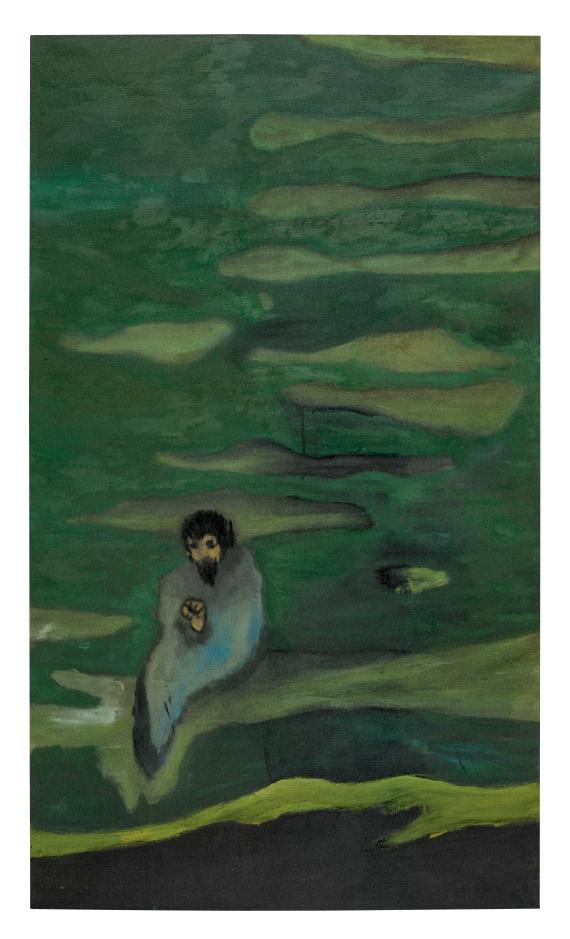
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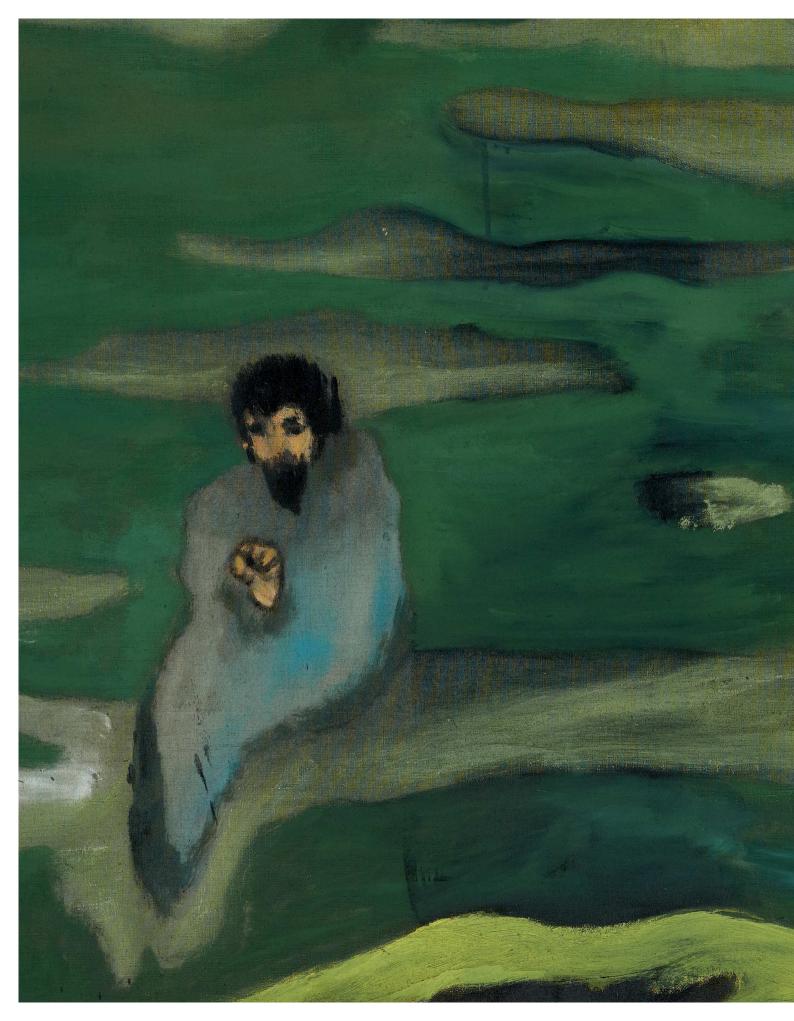
Hanover, Kestner Gesellschaft; and Munich, Pinakothek der Moderne, *Peter Doig -Metropolitain*, May - September 2004, n.p., no. 27, illustrated in colour

⊕ £ 350,000-450,000 € 394,000-510,000 US\$ 482,000-620,000

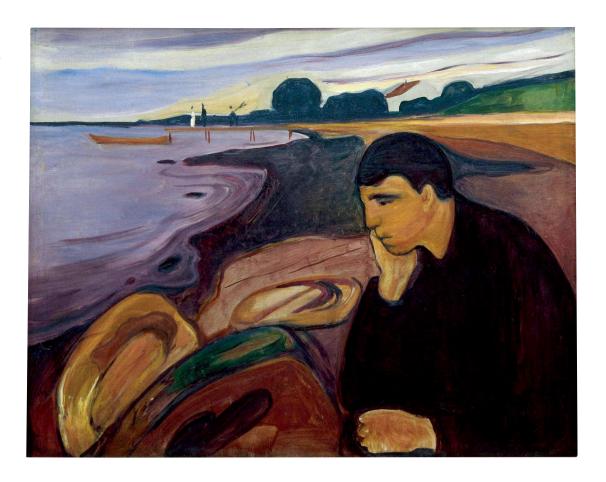


Geertgen tot Sint. Jans, *Saint John the Baptist*, *circa* 1490, Gemäldegalerie, Berlin





Edvard Munch, Melancholy, 1894-96, Bergen Kunstmuseum, Bergen



Ethereal, oneiric and replete with biblical suggestion, By a River is a masterclass in expression and storytelling by the artist many critics see as the leader of the contemporary resurgence of interest in figurative painting. Composed by Peter Doig in 2003, the work is one of a series of filmic paintings, beginning with the haunting Music of the Future (2002-07), that depict a mysterious, blue-robed man seated by a section of water. Serving as the dramatic pivot of the image, the bearded figure raises a plethora of questions as mysterious and nebulous as the otherworldly water by which he sits: the viewer is made to wonder who this man is, where he is from, and the ultimate purpose of his waiting there. A personified teardrop, the figure sits on what in turn appears to be gaseous, cloud-like steps on a moss-green hillside, or rungs of a stone ladder suspended in a psychotropic skyscape. Like a purgatorial hinterland reminiscent of the landscapes of Edvard Munch, the setting at once recalls images from art history, such as John the Baptist in Geertgen tot Sint Jans's painting St John the Baptist in the Wilderness (1490-95), and conjures a realm devoid of specific spatiotemporal reference-points. While the present work's title is consistent with the former reading (St John,

after all, baptised Christ in the River Jordan) the 'river' itself is an unfathomable black tinged with an alchemical yellow froth. We might think of the Lethe – the river of forgetting and unmindfulness in Hades' underworld – and interpret this greenish, disorienting world in which the figure sits as a kind of collage of temporal perspectives: past looking forward on future looking back, superimposed on an irreducibly emotional present.

Doig's rejuvenation of painting can in part be attributed to his immensely eclectic range of influences from a vast array of media. Fascinated by the slippages and mediations of memory, Doig was heavily influenced by the post-Impressionist painter Pierre Bonnard, who famously worked from memory alone. Doig describes what Bonnard crystallises in his painting as "the space that is behind the eyes. It's as if you were lying in bed trying hard to remember what something looked like. And Bonnard managed to paint that strange state. It is not a photographic space at all. It is a memory space, but one which is based on reality" (Peter Doig in conversation with Hans Ulrich Obrist, in: Adrian Searle, Ed., Peter Doig, London 2007, p. 142). While Doig's paintings exemplify the earnest formal rigour

of Abstract Expressionism and the psychedelic mastery of colour in landscape shown by Ernst Ludwig Kirchner, Doig drew just as much from techniques in filmmaking. Indeed the sequence of works depicting the blue-robed figure appear to transmute into painting a gradual focusing in on a character initially only barely visible in a wide-angled shot. Like a Lynchian dream sequence or Werner Herzog panoramic, many of Doig's figurations – such as the present work and 100 Years Ago (2002) – provide both intra- and inter-work intrigue that weaves its way into our unconscious.

Born in Scotland but raised in Trinidad and Canada, Doig settled in Trinidad in 2002. Identifying as an outsider in all of Trinidad, Scotland, Canada and England, Doig is both sensitive to the gaze of the outsider, and suspicious of the exoticising tendency of the West towards the Caribbean islands. His artistic sensibility coruscates on his figurative paintings, providing a radical, refreshing response to the cooly impassive neo-conceptual work of his postmodern predecessors. Across the entirety of *By a River*, Doig melds abstract and figurative modes of depiction and blends personal memory with art-historical reference to create a painting that is as beguiling as it is beautiful.

PROPERTY OF A PROMINENT INTERNATIONAL COLLECTOR

MARI FNF DUMAS

b. 1953

I Respect You But I Do Not Like You

signed, titled and dated 1994 ink, acrylic and graphite on paper 66.5 by 50 cm. 261/8 by 195/8 in.

PROVENANCE

Jack Tilton Gallery, New York
Private Collection, United States
Christie's, New York, 14 May 2008, Lot 308
Acquired from the above by the present owner

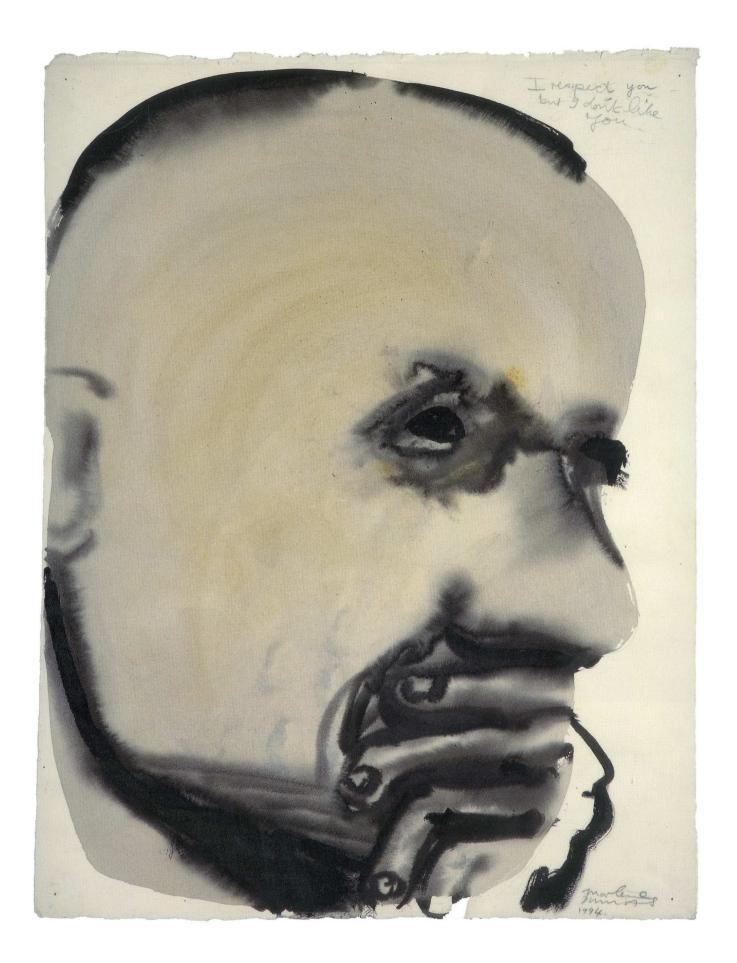
‡ ⊕ £ 40,000-60,000 € 45,000-67,500 US\$ 55,500-83,000

Critically acclaimed for producing works that highlight the humanity of the subject depicted, Marlene Dumas has fashioned an immediately recognisable and uniquely personal style situated halfway between abstraction and figuration, intimacy and distance, integration and separation. Her talent can also be credited for her ability to address social, political, and emotional themes, often in relation to her native South Africa, with an unprecedented amount of subtlety. This has allowed her to touch viewers from all around the world – an achievement that has established her as one of the most revered contemporary artists today.

From the very beginning of her artistic career, Dumas established her preference for close-up portraits in which isolated subjects occupy the entirety of the space provided by the canvas, allowing intimacy to become her favoured mode of representation. *I Respect You But I Do Not Like You*, executed in 1994, allows viewers to scrutinise the facial expression of an unidentified

man, pensively gazing outside of the frame of the work, communicating a myriad of emotions through his body language. The man's head, set against an otherwise neutral background, is painted in hazy anthracite hues concocted by an astute melange of ink and acrylic. While the use of ink allows for sharp focal points such as eyes to stand out from the composition, the use of heavily washed out doses of paint allow deep shadows to add character and feeling to the individual represented.

The inextricable expression captured in *I Respect You But I Do Not Like You*, conveyed through the unison of steady lines and blurry leaks of watered down paint, clearly attests to the artist's infallible ability to generate emotive responses from viewers. Indeed, laying eyes on the present work activates an animating force that compels viewers to approach the figure and enter into communion with him, thus engaging in a poignant and disconcerting relationship of immediate intimacy.



PROPERTY OF A PROMINENT PRIVATE

GOTTFRIED HELNWEIN

b. 1948

Kindskopf (Head of a Child) III

signed oil and acrylic on canvas 300 by 217.5 cm. 1181/s by 855/s in. Executed in 2001.

PROVENANCE

The Artist Modernism Inc., San Francisco Acquired from the above by the present owner

EXHIBITED

San Francisco, Fine Arts Museums of San Francisco, *The Child: Works by Gottfried Helnwein*, July 2004 - January 2005, illustrated in colour (cover)

San Francisco, Modernism Inc., *Gottfried Helnwein: Red Harvest*, February - March 2017

‡ ⊕ £ 70,000-100,000 € 79,000-113,000 US\$ 96,500-138,000

Hugely imposing and yet starkly intimate, Head of a Child is a monumental hybrid of photography and painting from Gottfried Helnwein's iconic Kindskopf series. The work bears close resemblance to the unforgettable Selektion series (1988): seventeen huge portraits of children's heads - positioned facing Cologne cathedral along a one hundred meter long wall - serve as a poignant commemoration of the Kristallnacht night exactly fifty years after its occurrence. Likewise in Head of a Child, an image of a young girl - intensely large and close - is digitally printed onto canvas before being painted over, first in acrylic and then in oil. Supplemented by painterly techniques, the photographed image exhibits a sumptuous hyper-realism in the face itself. The neck and shoulders are softly blurred and muted, recalling the spectral aura of Gerhard Richter's seismic work Ema (Nude on a Staircase) (1992). Initially peaceful and meditative, the child gives off a disarmingly thoughtful presence for someone so young. Then, as viewing continues, a deep shadow under the chin builds a tension relievable only by a sudden movement of the face that never occurs: a non-actual, imagined event that - like the conceptual works of Robert Barry - extends the artwork to the minds and dreams of the viewers.

Once we see that the aura of an image is determined by its architectural context, we can understand Helnwein's decision to install certain works of the series in religious buildings. Aura is conferred by a combination of the intrinsic

nature of the image and the architectural, spatial properties of the containing space. Thus it was not reproduction of the image, but its indiscriminate spatial distribution, that abolished imagistic aura. Accordingly, like 15th century devotional images of Jesus in childhood, one of Helnwein's *Kindskopf* works served as an altarpiece in the Gothic church at Krems. There is however a dual irony at work here. On the one hand, Helnwein's cultivation of aura is facilitated by the very technology of digital printing that had, through relentless dissemination, stripped it away. And on the other, this apparent reverence of the image is masterfully undercut and picked apart.

The powerful atmosphere generated by Head of a Child is a response to what Helnwein perceives as a misguided mythos around the concept of childhood. In Licht-kind (1972), Helnwein depicted an infant as saviour in order to satirise the Christian myth of the redeemer child. Prevalent in the bourgeois nuclear family, the symbol of childhood was used as a barrier to systemic change: the injustices of adult life attributed not to contingent and changeable circumstances, but to the inevitable fall from innocence supposedly entailed by maturation. In Head of a Child, Helnwein destabilises and problematises these assumptions. He portrays the child not as fantastically innocent but as a person. In refusing to exploit the child by reducing her to a symbol, Head of a Child produces a palpable and moving respect for its subject.



FRANZ GERTSCH

b. 1930

Silvia

signed and numbered 1/21 on the reverse xylographic print on handmade Japanese rice paper image: 191.5 by 176.5 cm. 75% by 69½ in. sheet: 244 by 217.7 cm. 96 by 85% in. Executed in 2001-02, this work is number 1 from an edition of 21 and is unique in its colourway.

PROVENANCE

Gallery Haas & Fuchs, Zurich Private Collection, Europe Christie's, London, 2 July 2014, Lot 182 Acquired from the above by the present owner

LITERATURE

Angelika Affentranger-Kirchrath, *The Magic of the Real*, Bern 2004, pp. 235-37, illustrated in colour (ed. no. unknown)

‡ £ 70,000-90,000 € 79,000-102,000 US\$ 96,500-124,000

"A portrait must not express anything of the sitter's 'soul', essence or character. For this reason, among others, it is far better to paint a portrait from a photograph, because no one can ever paint a specific person."

FRANZ GERTSCH

cited in: Dietmar Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 74.









PROPERTY FROM A PRESTIGOUS PRIVATE EUROPEAN COLLECTION

GEORGE CONDO

b. 1957

Impressions of Jean Louis

signed and dated *06* oil on canvas 114.8 by 96.2 cm. 45½ by 37½ in.

PROVENANCE

Marlborough Gallery, New York Acquired from the above by the present owner in 2006

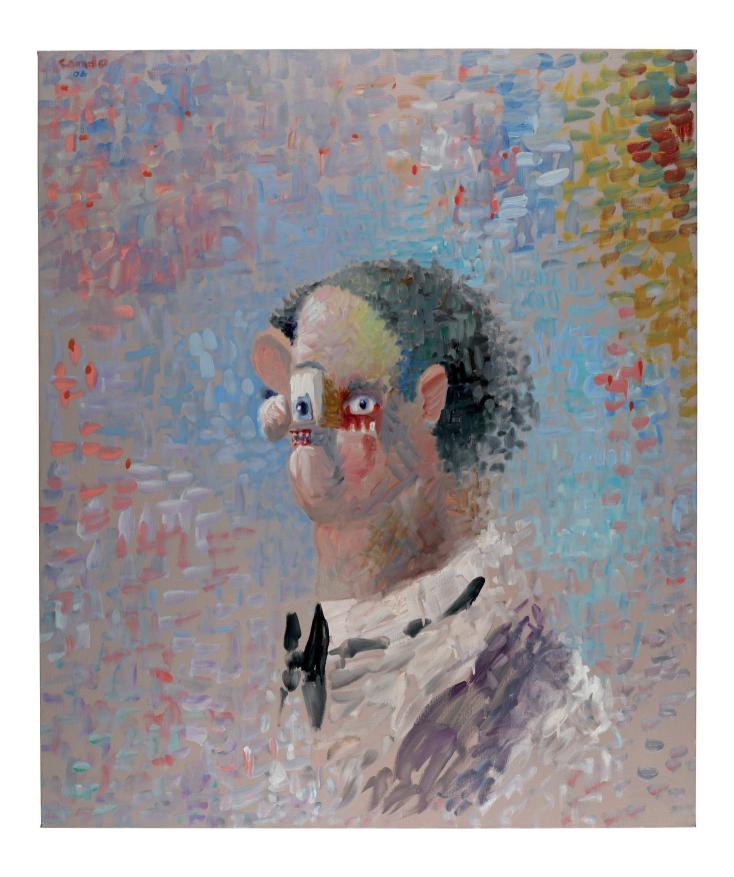
£ 200,000-300,000 € 225,000-337,000 US\$ 276,000-413,000 With delicately dabbed, gestural brushwork reminiscent of Claude Monet's iconic landscapes providing a serene backdrop to an incongruous and recognisably Condoesque pair of eyes. Impressions of Jean Louis comprises a later addition to George Condo's career-defining series of portraits that begun in the early 1980s. Depicted in sartorial, rakish elegance at tragicomic odds with his unusual features, Jean Louis is one of the phantasmagoric fictional characters that appear in Condo's portraiture. Almost all of Condo's portraits straddle disparate aesthetics, generating an instability in the appearance of Jean Louis that reflects not just his hidden psychological inconstancy, but an inconstancy in the viewer. We - like Jean Louis - inhabit a world in which there is a disorienting glut of interacting past styles, genres and conventions, all of which are distorted by the eye of the present. This overloaded historicism makes present experience of the work both nostalgic and uncanny. Like the subjects of the most well-known of Condo's portraits, such as Jesus (2002) and Memories of Rembrandt (1994), the subject in Impressions of Jean Louis appears filtered through the disjunctive pathways of contemporary memory: aesthetic lenses that transform the remembered into something that's the same as before, and yet irremediably different.

Condo is a lover of artistic languages. While his New York contemporaries of the 1980s – including Julian Schnabel and David Salle – elaborate an involved postmodern pastiche amalgamating disjointed images into a patchwork of quotations, Condo sets himself apart from his peers in his congruence of a variety of art historical influences into a single compelling image. This is not repudiation, it is a creative form of homage. Drawing by turns on Caravaggio, Velázquez, Rembrandt, Goya and – in this case – the Impressionists, Condo uses the traditional rhetoric of portraiture to grant his subjects a compelling psychological presence not in spite but because of their strangeness.

The influence of Classicism has conditioned us to see the face in portraiture as the focal point of personal narrative. It is the text from which we are supposed to read the true character of the subject. Impressions of Jean Louis - exhibiting a facial vocabulary of humanoid figures first seen in Little Rosie (1996) and The Drinker (1996) - embodies Condo's playful deconstruction of this idea. The familiarity of the figurative, Impressionistic techniques used by Condo causes us to empathise with the depicted subject, an empathy then interrupted by bathos as the techniques of high-art jar with the cartoonish face staring out at us. Tenderness is not absent from Condo's portrait. Alone and dignified in an immaculate bow tie, the subject is presented as both debased and noble; obedient to the conventions of the very society from which he is estranged. And yet the face the viewer ends up seeing is so alien, corporeal and ultimately opaque that it leaves us wondering what exactly it is to which we are akin; what exactly it is with which we presume to empathise.



Claude Monet, *The Artist's Garden at Giverny*, 1900, Musée d'Orsay, Paris





KEITH HARING

1958 - 1990

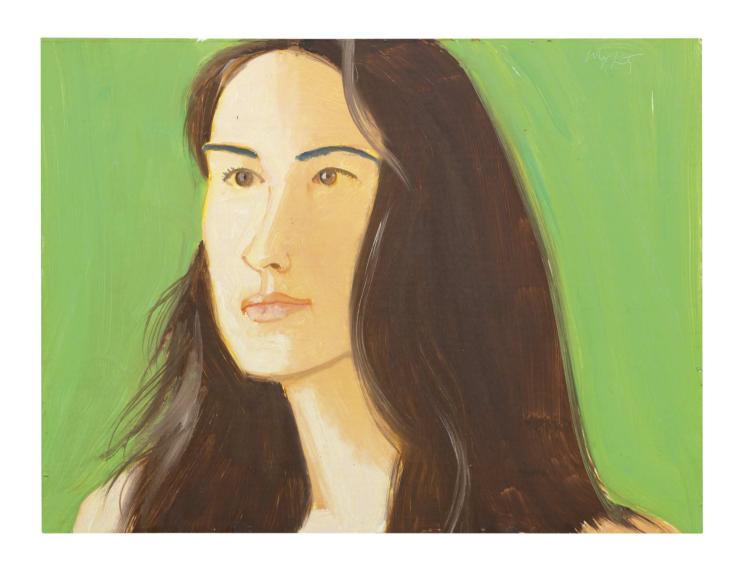
Untitled

signed, dated 86 and dedicated For Michael felt tip pen on Kodak lens paper 14.4 by 13.4 cm. 53/4 by 53/8 in.

PROVENANCE

Private Collection, New York (acquired directly from the artist)
Private Collection, New York (thence by descent)
Acquired from the above by the present owner

£ 6,000-8,000 € 6,800-9,000 US\$ 8,300-11,100



ALEX KATZ

b. 1927

Sarah

signed oil on board 30.3 by 40.4 cm 11% by 15% in. Executed in 2005.

PROVENANCE

Private Collection Galerie Kornfeld, Bern, 16 June 2011, Lot 766 Acquired from the above by the present owner

‡ £ 25,000-35,000 € 28,100-39,400 US\$ 34,400-48,200

JEAN-MICHEL BASQUIAT, FRANCESCO CLEMENTE AND ANDY WARHOL

1960 - 1988, b. 1952 and 1928 - 1987

Origin of Cotton

signed by all three artists and dated 1984 on the overlap oil, acrylic, silkscreen ink and masking tape on canvas 128 by 180.4 cm. 50% by 71 in.

PROVENANCE

Galerie Bischofberger, Zürich Private Collection, Switzerland Sotheby's, London, 5 February 2004, Lot 54 Acquired from the above by the present owner

EXHIBITED

Wisconsin, Milwaukee Art Museum; Texas, Modern Art Museum of Fort Worth; New York, Brooklyn Museum; and Baltimore, Baltimore Museum of Art, Andy Warhol, The Last Decade, September 2009 - January 2011, pp. 136-37, no. 37, illustrated in colour Bonn, Art and Exhibition Hall, Ménage à trois: Warhol, Basquiat, Clemente, February - May 2012, p. 80, no. 147, illustrated in colour

‡ ⊕ £ 350,000-450,000 € 394,000-510,000 US\$ 482,000-620,000

"[The Collaborations are] a kind of physical conversation happening in paint instead of words."

DAVID GROB cited in: Exh. Cat. London, The Mayor Rowan Gallery, *Collaborations:* Andy Warhol, Jean-Michel Basquiat, 1988, n.p..





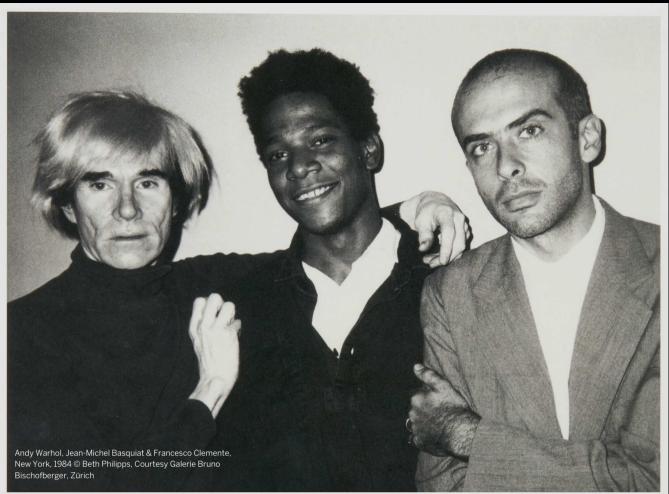
Detail of the present work

Despite wildly distinct stylistic differences, Origin of Cotton evinces a dynamic and vibrant culmination of three of the most revolutionary minds in Contemporary art. A densely packed and vivacious collaboration, the present work offers a wealth of visual information, with Warhol's iconic silkscreened flower emanating from the centre of the canvas, erased and effaced by Basquiat's trademark phrase Origin of Cotton and joined by a host of startled nightmarish faces in Clemente's idiosyncratic haunting style. Wholly representative of all three artists, across its vast and vibrant surface, Origin of Cotton recalls a fleeting moment when a trio of creative geniuses came together in a harmonious marriage to create a truly remarkable and unique piece of art. Belonging to a series of fifteen astounding works, Origin of Cotton came into fruition upon the encouragement of Swiss Art dealer Bruno Bischofberger, who represented all three artists. Bischofberger believed that the outcome of labours from these colossally dissimilar artists would represent the climactic moment of an extraordinary creative relationship like no one had seen at the time. In the year that followed, Warhol and Basquiat moved to collaborating between themselves and subsequently over one hundred additional works materialised.

When Basquiat, Warhol and Clemente began their collaborative paintings in 1983, three very different artists collided, each with their own very distinctive profiles, interests and motifs. Each of the artists began with four paintings and a drawing that were then swapped between the artists, passed from studio to studio in a contemporary variant of Surrealism's exquisite corpse. They would then all add or modify the canvas, almost to the point of erasing it. In the present work, Warhol added his silk screened flower motif in homage to his Flowers series of 1964. In this paradigmatic series he used photos of hibiscus blossoms from the magazine Modern Photography as his inspiration. The intricate process resulted in the works becoming so reduced and radicalised, that the subject matter was transformed into a powerful pictorial concept that could be interpreted in multiple ways, almost evolving into an abstract painting. Clemente conceptualises the idea of fluidity and fracture within his works where he travels between the two worlds of Eastern Symbolism and Western cultural tradition. He describes his efforts as "born out of a proliferation of designs" (Danilo Eccher, Clemente, Turin 1999, p. 114). He adds that "some painters add and others subtract. I belong to the family of those who subtract. I do not add colour, I subtract, I wash the colours. I do not build, I unveil" (Ibid., p. 163). Within Origin of Cotton, Clemente amasses a cluster of human faces influenced by the traditional art and culture of India that had engulfed his previous travel and work. Basquiat's art has a large perspective on issues such as wealth versus poverty, integration

versus segregation, and inner versus outer experience. His work using the slogan 'Origin of Cotton', which he graffitied over the exterior walls around New York City, refers to his emotional struggle with the slave trade and racism as well as giving an insight into Basquiat's constant battle with his identity as an African American and the burden of his ancestral history. It could be said for *Origin of Cotton*, that the faces painted by Clemente represent the multitude of slaves that crossed over the Atlantic coming to America and Warhol's screen printed yellow flower, which is reminiscent of the cotton crop, harmonises this work into an expression of powerful poetic racial thought.

Due to the highly distinct signatures of each of the three artists, the respective artistic contributions can clearly be distinguished from one another. In this regard a respectful approach was mutually agreed, all maintaining their 'own hand'. Keith Haring wonderfully described the affiliation between their working styles as "a kind of physical conversation happening in paint instead of words" (David Grob cited in: Exh. Cat. London, The Mayor Rowan Gallery, Collaborations: Andy Warhol, Jean-Michel Basquiat, 1988, n.p.) Origin of Cotton is a stunning and ingenious example of one of the first high profile artist collaborations that has since come to inspire a whole new generation of collaborative artists.





JULIAN SCHNABEL

b. 1951

Untitled (Boni Lux)

oil, gesso and fabric collage on paper laid down on canvas, in artist's frame framed: 254 by 200.7 cm. 100 by 79 in. Executed in 1993.

PROVENANCE

The Pace Gallery, New York Private Collection, United States Sotheby's, New York, 25 September 2013, Lot 44 Acquired from the above by the present owner

EXHIBITED

New York, The Pace Gallery, *Julian Schnabel:* Boni Lux, March - April 1994, n.p., no. 4, illustrated in colour

LITERATURE

Exh. Cat., Bologna, Galleria d'Arte Moderna, *Julian Schnabel*, November 1996 - January 1997, p. 169, no. 132, illustrated in colour

‡ £ 60,000-80,000 € 67,500-90,000 US\$ 83,000-111,000

"Incorporating antique Masonic banners and cryptic text, the thickly encrusted oil and gesso paintings take on the nature of missives.

They are like love letters written in richly emphatic strokes of paint.

Embracing a history of oil painting, their highly ornamented frames give them the sense of overgrown easel paintings."

Press Release, Pace Gallery, London, *Julian Schnabel: Boni Lux*, March 1994, online.



THE ARTIST AND HIS MUSE: THREE IMPORTANT WORKS BY MANOLO VALDÉS

Infanta Margarita, Rubens como Pretexto and Desnudo de Mujer comprise a mutually-complementary triplet of masterpieces by the iconic, multidisciplinary Spanish artist Manolo Valdés. Iconoclastic, lyrical, and reverential of tradition all at once, the set of works maps the trajectory of an artist whose consistent commitment to original re-conceptions of prevailing art historical narratives elevated him to pioneer status; immortalising him as a true giant of Spanish and European contemporary art.

Infanta Margarita encapsulates a hugely progressive period of Valdés' career. Coining a distinctive Pop idiom that tonally sits somewhere between the celebration and denigration of mass culture enacted by US Pop Art and Soviet Realism respectively, Valdés creatively channelled the instability of Post-War Spain - attributable to Franco's regime - into the Equipo Crónica group, which he founded in 1964 with Rafael Solbes and Juan Antonio Toledo. In a satirical riposte to Franco's nationalism, Valdés and the Equipo plunged deeply into Spanish artistic heritage; threedimensionally reworking the paintings of Francisco Goya and Diego Velázquez - such as the latter's Queen Mariana (c. 1652) – to create subversively modern, faceless sculptures in bronze, onyx and wood. In so doing, the Equipo indelibly redirected Spanish art history, creating an aesthetic that was at once profoundly knowledgeable of the work of Spanish Old Masters, immune to the temptation to mythologise this work, and fundamentally, breathtakingly original.

Rubens como Pretexto represents an ethereal re-imagining of Peter Paul Rubens'

masterpiece of the same name (c. 1635). In their extraordinary monumental scale, the relative positions and postures of the three women are instantly recognisable from the original, but their lavish environs are inventively replaced by a dense brown backdrop that renders the graces spectral and isolated. With delicate, fine draughtsmanship, the women's contours are lovingly traced by Valdés in homage to Rubens. Mining the Museo del Prado for canonical material, Valdés became obsessed with the transmutation and dissemination of legendary traditional works into both paintings and prints for maximally wide distribution. Reappropriating the very culturalproducts of 'high culture' that formed the basis of Franco's aesthetic agenda, Valdés succeeded to democratise it by distribution; exemplifying here his fluency in the language of Art Brut.

Desnudo de Mujer can plausibly be read as a kind of morphological eulogy to the female form, a Mediterranean, Picassoid recollection whose sumptuous minimal beauty stands in deliberate contrast to the more jagged and harsh sculpture of artists like Antonio Saura within the Informalismo movement. Carved and smoothed to stunning life-size, the work is testament to Valdés' status as both sensualist and polymath. Valdés is careful to incarnate within each of his sculptures the most unique and beautiful properties of the material composing it, and the huge variety of materials out of which Valdés has brought the best include lead, zinc, bronze, wood, alabaster, marble, glass and silver. While Valdés had created sculptures during his time in the Equipo Crónica, these were confined to sequences such as The Painter

(1973) and Cayetana (1975). It was not until 1982 that Valdés began to experiment as thoroughly with sculpture as he had with other media, adjusting the strength of his wood, the brilliance of his alabaster and the potency of his bronze to achieve very different aesthetic effects from a given theme.

The process behind Desnudo de Mujer evidences these claims of unparalleled craftsmanship. As a wooden work, its process follows an intricate, wood-specific schema. The artist begins with detailed sketches from which he generates plaster forms enlivened with incisions and marks; often in the shape of Valdés' inimitable hat. Transferring the plaster sculpture to expanded polystyrene, Valdés uses the resultant cast as a basis on which to choose a type of wood; using root woods if he desires the grain to disperse in different directions, and hard wood if he envisages a polished sheen to the work's finished patina. Assembling and moulding the pieces with a wood lathe - making natural cracks and gnarls essential to the character visceral skill as a craftsperson.

The beauty of this triplet of works, then, can fittingly be ascribed to a tripartite cause. We can partly put it down to the artist's staggering competence – differently manifest across different media – with practical and artisanal procedure. Second, the works' appeal is partially in their building on a comprehensive knowledge of Spain's fascinating artistic heritage. And finally, the works body forth a conceptual art whose originality and political potency are unmatched by any other Spanish artist of the period.



MANOLO VALDÉS

b. 1942

Infanta Margarita

onyx and wood joints 120 by 105 by 70 cm. 47½ by 41¾ by 27½ in. Executed *circa* 1990.

PROVENANCE

Acquired directly from the artist by the present owner $\emph{circa}\ 1990$

⊕ £ 200,000-300,000 € 225,000-337,000 US\$ 276,000-413,000



Diego Velázquez, *Las Meninas*, detail, 1656, Museo Nacional del Prado, Madrid



MANOLO VALDÉS

b. 1942

Desnudo de Mujer (Female Nude)

wood, resin, metal and burlap 182 by 52.5 by 41 cm. 715% by 203% by 161% in. Executed in 1989.

PROVENANCE

Acquired directly from the artist by the present owner in 1996

EXHIBITED

Bilbao, Museo Guggenheim Bilbao, *Manolo* Valdés: Painting and Sculpture, October 2002 -January 2003, p. 161, illustrated in colour

⊕ £ 100,000-150,000 € 113,000-169,000 US\$ 138,000-207,000



Paul Cézanne, Femme Nue Debout, 1898-99



MANOLO VALDÉS

b. 1942

Rubens como Pretexto

signed and dated 89 on the reverse oil, collaged burlap and thread on canvas 221 by 182.5 cm. 87 by 71% in.

PROVENANCE

Galeria Maeght, Barcelona Acquired from the above by the present owner in 1989

EXHIBITED

Bilbao, Museo Guggenheim Bilbao, *Manolo* Valdés: Painting and Sculpture, October 2002 -January 2003, p. 141, illustrated in colour

LITERATURE

Kosme de Barañano, *Manolo Vald*és, Barcelona 1999, p. 158, illustrated in colour

⊕ £ 180,000-250,000 € 203,000-281,000 US\$ 248,000-344,000



Peter Paul Rubens, *The Three Graces*, *circa* 1635, Museo Nacional del Prado, Madrid







ANTONI TÀPIES

1923 - 2012

Forma Blanquinosa

signed

mixed media on paper 26 by 47 cm. $10^{1/4}$ by $18^{1/2}$ in. Executed in 1981.

PROVENANCE

Galeria Joan Prats, Barcelona Acquired from the above by the present owner in 1982

EXHIBITED

Barcelona, Galeria Joan Prats, *Antoni Tàpies*, June 1982, no. 19

LITERATURE

Anna Agusti, *Tàpies: Obra Completa, Volumen* 4. 1976-1981, Barcelona 1995, p. 410, no. 4104, illustrated

⊕ £ 12,000-18,000 € 13,500-20,300 US\$ 16,600-24,800





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ANTONI TÀPIES

1923 - 2012

Maqueta per a la litografia del llibre "Novel. la"

ink and pencil on paper, in two parts each: 38 by 28 cm. 15 by 11 in. Executed in 1968.

This work is accompanied by a certificate of authenticity issued by the Comissió Tàpies.

PROVENANCE

Private Collection, Spain Acquired from the above by the present owner

⊕ £ 8,000-12,000 € 9,000-13,500 US\$ 11,100-16,600 195

ANTONIO SAURA

1930 - 1998

Portrait n.1.81

signed and dated 81; signed, titled, dated 1981 and variously inscribed on the stretcher oil on canvas 73 by 60 cm. 283/4 by 235/8 in.

PROVENANCE

Galerie Stadler, Paris Acquired from the above by the present owner in 1981

EXHIBITED

Paris, Galerie Stadler, Saura: Portraits Raisonnés, October - November 1981, n.p., no. 21, illustrated

⊕ £ 35,000-45,000 € 39,400-51,000 US\$ 48,200-62,000

ANTONI TÀPIES

1923 - 2012

Peu i Terra

signed on the reverse mixed media on board 66 by 81.5 cm. 26 by 32 in. Executed in 1990.

PROVENANCE

Galerie Lelong, Paris/Zurich Galería Soledad Lorenzo, Madrid Galeria Marc Calzada, Barcelona Galeria David Cervelló, Barcelona Acquired from the above by the present owner

EXHIBITED

New York, Galerie Lelong, *Tàpies*, April - May 1991, n.p., no. 3, illustrated in colour Zurich, Galerie Lelong, *Tàpies: Peintures récentes*, June - July 1991, no. 16

LITERATURE

Anna Agusti, *Tàpies: Obra Completa, Volum 6è.* 1986-1990, Barcelona 2000, p. 449, no. 6098, illustrated

⊕ £ 80,000-120,000 € 90,000-135,000 US\$ 111,000-166,000

"I was searching for images which would be impossible to describe either as amorphous or precise, full or empty, in which one cannot tell where the bodies begin and the space ends. It seemed to be the will to show more than ever the trap of reason, the 'net' of the world... And I put all this into practice not with the simplifications of the classical 'abstracts', but rather with techniques which were more experimental and more unusual, which had been touched upon only by some of the masters of the surrealist period."

ANTONI TÁPIES

Memoria Personal, Barcelona 1977, pp. 297-98.



AGOSTINO BONALUMI

1935 - 2013

Giallo

signed and dated 63 on the reverse vinyl tempera on shaped canvas 80 by 70 by 6 cm. 31½ by 27½by 2¾8 in.

This work is registered in the Archivio Bonalumi, Milan, under number 63-019.

PROVENANCE

Galerie Nächst St. Stephan, Vienna Private Collection, Europe (acquired from the above in 1969) Thence by descent to the present owner

EXHIBITED

Vienna, Galerie Nächst St. Stephan, *Aspetti* dell'Arte Italiana, 1969

LITERATURE

Fabrizio Bonalumi and Marco Meneguzzo, Agostino Bonalumi: Catalogo Ragionato Tomo II, Milan 2015, p. 343, no. 90, illustrated Exh. Cat., Riva del Garda, Mag Museo Alto Garda, Oltre il Confine Della Tela: Fontana, Burri, Manzoni, Dadamaino, Bonalumi, Scheggi, July - November 2015, p. 86, illustrated

⊕ £ 60,000-80,000 € 67,500-90,000 US\$ 83,000-111,000

"My work has never been about indulging a material for the sake of it. It's the result of an active interest in materials themselves, the intelligence of materials."

AGOSTINO BONALUMI

cited in: Carlos Basualdo, 'Agostino Bonalumi: Form and Appearance', in: Francesco Pola, *Agostino Bonalumi: All the Shapes of Space, 1958-1976*, Milan 2013, p. 9.



PROPERTY FROM THE COLLECTION OF ANNA FENDI

ENRICO CASTELLANI

1930 - 2017

Superficie Arancione

signed, titled, dated 1973 and dedicated to Anna Fendi on the overlap acrylic on shaped canvas 120 by 100 cm. 471/4 by 393/8 in.

PROVENANCE

A gift from the artist to the present owner

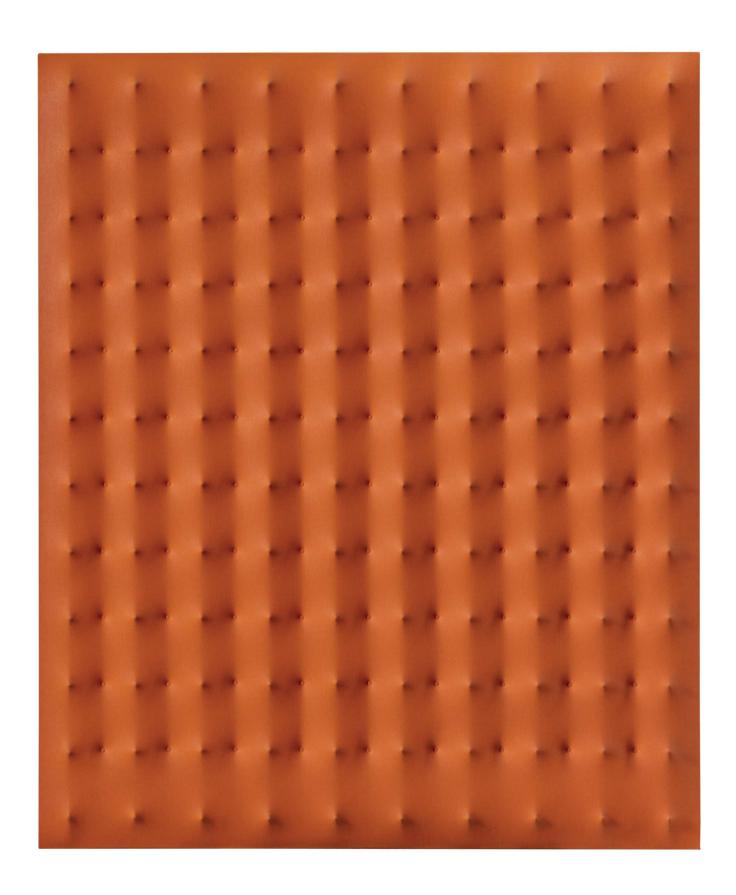
EXHIBITED

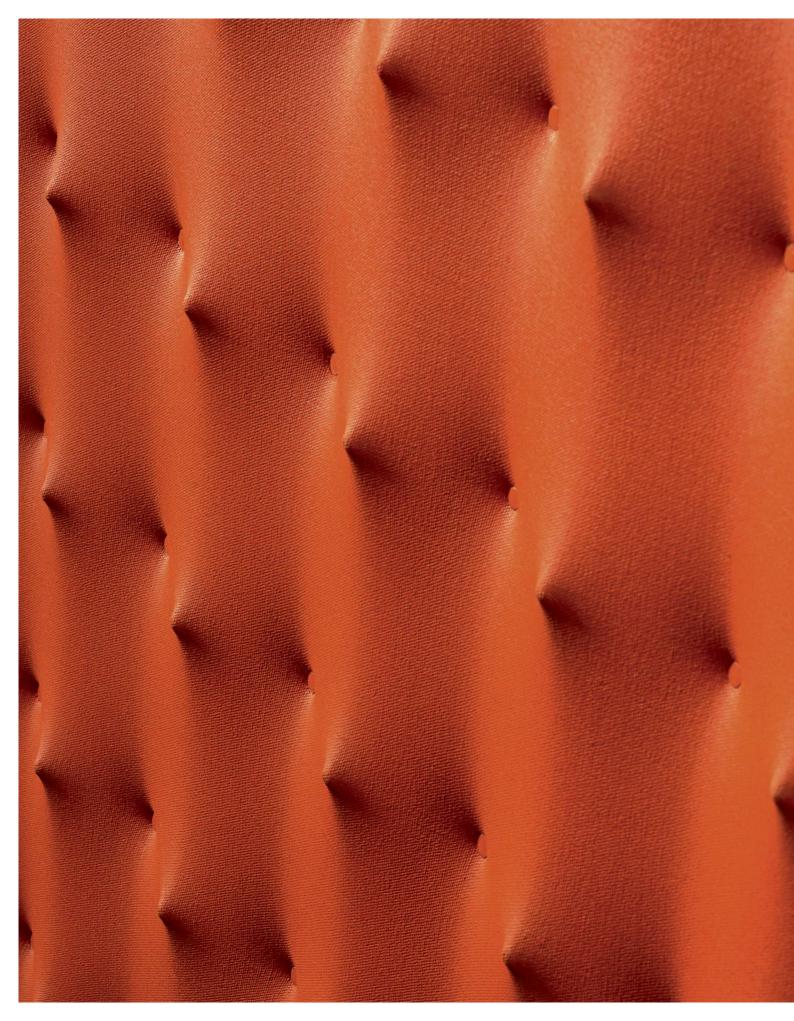
Bolzano, Museo d'Arte Moderna, *Ultralux: Metafore della Luc*e, January - March 1991, p. 31, illustrated
Parma, Galleria Niccoli, *Tensioni di Superficie,*May - June 1992, p. 23, illustrated

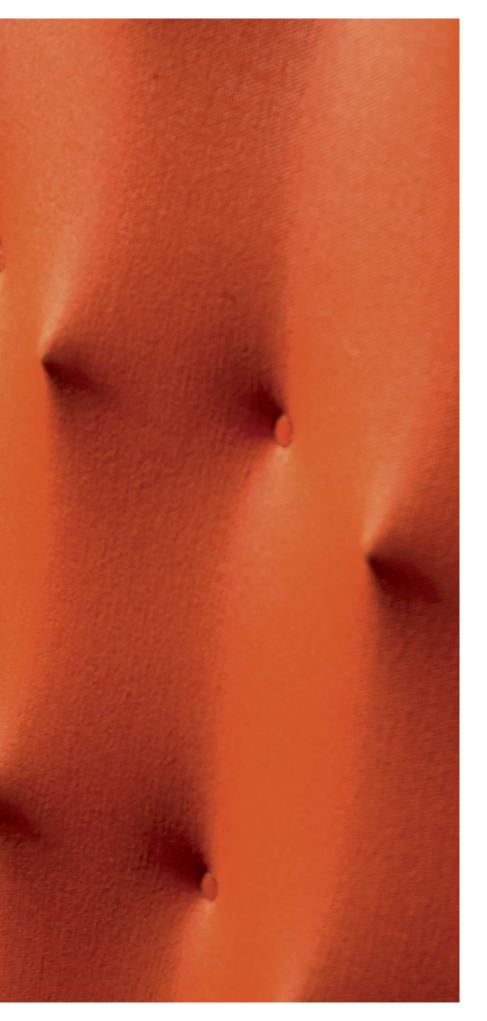
LITERATURE

Renata Wirz and Federico Sardella, *Enrico Castellani: Catalogo Ragionato*, *Opere 1955-2005*,
Vol. II, Milan 2012, p. 382, no. 379, illustrated

⊕ £ 260,000-350,000 € 293,000-394,000 US\$ 358,000-482,000







Enrico Castellani's Superficie paintings, of which Superficie Arancione 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 continued to blur the boundaries between painting and sculpture, and 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 Arancione* each punctiform modulation exists as a three dimensional protrusion, the ebb and flow of the canvas reveals a seamless variation of light.

A MONOCHROME SURFACE – IS NECESSARY TO GIVE THE WORKS THEMSELVES THE CONCRETENESS OF INFINITY

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 Arancione 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).

With its sumptuously rhythmic pattern of miniature peaks troughs and elegant monochromatic surface, *Superficie Arancione* represents the profound explorations of space and form that were at the very forefront of primary artistic concerns in the 1960s, and which are at the centre of Enrico Castellani's influential oeuvre.

FAUSTO MELOTTI

1901 - 1986

Ermetica

brass and painted fabric 81 by 29.5 by 20 cm. 31% by 115% by 77% in. Executed in 1980.

PROVENANCE

Frankfurter Westend Galerie, Frankfurt Acquired from the above by the present owner

EXHIBITED

Frankfurt, Frankfurter Westend Galerie, Fausto Melotti, September - November 1980 Cologne, Galerie Wintersberger, Fausto Melotti, November 1980 - January 1981

LITERATURE

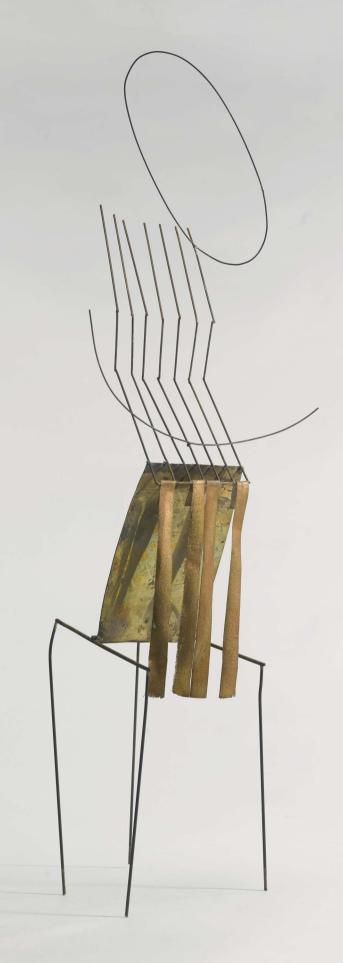
Germano Celant, *Melotti, Catalogo generale, Sculture 1973-1986 e Bassorilievi*, Vol. II, Milan 1994, p. 538, no. 1980 26, illustrated

⊕ £ 70,000-90,000 € 79,000-102,000 US\$ 96,500-124,000

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

FAUSTO MELOTTI

cited in: Bruno Mantura, 'Per Fausto Melotti', in: Exh. Cat., Rome, Galleria Nazionale d'Arte Moderna , *Melotti, Catalogo*, 1983, p. 10.



PIERO MANZONI

1933 - 1963

Achrome

cotton wool squares laid on masonite 40 by 32 cm. 153/4 by 125/8 in. Executed in 1962.

This work is registered in the Archivio Manzoni under number 1275/02.

PROVENANCE

Galleria Lovetti, Ferrara Private Collection, Italy Sotheby's, London, 13 February 2013, Lot 150 Acquired from the above by the present owner

LITERATURE

Germano Celant, *Piero Manzoni Catalogo Generale*, Vol. II, Milan 2004, p. 571, no. cas 27, illustrated

‡ ⊕ £ 100,000-150,000 € 113.000-169.000 US\$ 138.000-207.000

Piero Manzoni's *Achrome*, executed in 1962, is a powerful piece from the artist's most celebrated series. Featuring twelve off-white cotton-wool squares, compactly assembled in sequences of three, a geometrical block is formed that elegantly conjures both an impression of sculptural solidness and of material weightlessness.

In 1957, Manzoni began working on his first Achromes, an impressive body of works made of cotton wool, fiberglass, animal pelts, and even comestible products, all free from the constraints of traditional artistic elements such as colour, form, and narrative. Indeed, the experimental works were produced with the intention of rejecting imagery and embracing pure and immaculate abstract surfaces. The artist's desire was to redirect viewer's interest towards the materiality and the self-sufficiency of the surface of his works. Along with this endeavour, he wanted to reduce his own intervention to an absolute minimum in order to best explore each artwork's material potential. In the words of art historian Germano Celant: "Manzoni's Achrome aspired to cut the umbilical cord between artefact and artificier; it aimed at reducing art's dependency on the artist [...] the Achromes

represent no hue, no chromatic memory at all. Nothing that might recall the nature of the artist's own passion" (Germano Celant cited in: Exh. Cat., London, Serpentine Gallery, *Piero Manzoni*, 1998, p. 22).

Early examples of Manzoni's Achromes are composed of coarse, uneven, scratched gessom while later works consist of cut, creased, and folded pieces of canvas. The present work, constituted of twelve strategically positioned cotton-wool cubes, allowed the artist to further his investigations with the power imbued in pure materiality. Indeed, the cotton-wool cubes are charged with an imperceptible tension due to their porous and permeable character as well as their endless ability to be remodelled individually and restructured collectively. Their texture, shape, and hue are the very subject of the work and allow its self-generating potential. In other words, Achrome is a remarkable example of the way that Manzoni's interest in materiality led him to achieve integral artistic freedom. As stated by the artist himself: "pure material becomes pure energy; all problems of artistic criticism are surmounted; everything is permitted" (Piero Manzoni, 'Free Dimension', Azimuth, No. 2, 1960, n.p.).



ANTONI TÀPIES

1923 - 2012

No-Atman

titled; signed on the reverse mixed media on canvas 100 by 81 cm. 39% by 31% in. Executed in 2001.

PROVENANCE

Galeria Toni Tàpies, Barcelona Acquired from the above by the present owner in 2004

LITERATURE

Anna Agusti, *Tàpies: Obra Completa, Volumen* 8. 1998-2004, Barcelona 2005, p. 222, no. 7441, illustrated

⊕ £ 100,000-150,000 € 113,000-169,000 US\$ 138,000-207,000

"With my work I attempt to help man to overcome his alienation; I do this by surrounding his daily life with objects, which confront him in a tactile way with the final and deepest problems of our existence. I want the means that I employ to create the necessary stimulus to be as direct as possible. Instead of giving a sermon on humility, I often prefer to depict humility itself."

ANTONI TÀPIES

cited in: Press Release, Siegen, Museum für Gegenwartskunst Siegen, Antoni Tapies: Image Body Pathos, 2011, online.



PIETRO CONSAGRA

1920 - 2005

i. Solida e Trasparente

ii. Study for Solida e Trasparente

- i. stamped with the artist's name
- ii. signed
- i. bronze
- ii. pencil on paper
- i. 222 by 129 by 71 cm. 873/8 by 503/4 by 28 in.
- ii. 43.2 by 33 cm. 17 by 13 in.
- i. Executed in 1967, this work is unique.
- ii. Executed in 1967.

PROVENANCE

Private Collection, United States (acquired directly from the artist in 1967)
Sotheby's, New York, 10 June 2015, Lot 93
Acquired from the above by the present owner

⊕ £ 50,000-70,000 € 56,500-79,000 US\$ 69,000-96,500



ii. Study for Solida e Trasparente



ROBERT INDIANA

h 1928

Two

incised with the artist's signature, dated 1960/91 and numbered 1/8 on the underside painted bronze and steel wheels 155.4 by 49.5 by 45.8 cm. 611/8 by 191/2 by 18 in. Conceived in 1960 and cast in 1991, this work is number 1 from an edition of 8, plus 2 artist's proofs.

PROVENANCE

Salama-Caro Gallery, London Acquired from the above by the present owner in the 1990s

£ 60,000-80,000 € 67.500-90.000 US\$ 83.000-111.000

"Not least of all because of the phallus-like rods in the middle of their bodies which many of them have, the *Herms* are reminiscent of the herms of Greek antiquity, cult steles that were erected in honour of the god, Hermes. The wheels mounted on almost all constructions which, despite the massiveness of the wood, suggest lightness and the possibility of movement, are like distant echoes of the wings on the heels of the messenger of the gods. When painting the *Herms*, Indiana at first returned to the repertoire of forms of his previous paintings. Circles predominate which occur either individually, like the eye of a Cyclops, or are arranged in groups of two, three or four and are backed or accompanied by coloured patches or stripes."

ROLAND MÖNING

'The American Painter of Signs – 9 Key Words', in: Exh. Cat., Wiesbaden, Museum Wiesbaden & Museum Kurhaus Kleve, *The American Painter of Signs: Robert Indiana*, 2007, p. 16.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

I YNN CHADWICK

1914 - 2003

Maquette I Jubilee III

each: stamped with the artist's monogram, C 17 S and numbered 5/9 bronze, in two parts female figure: 51.8 by 20.5 by 38 cm. 203% by 81% by 14% in. male figure: 50 by 20.4 by 41 cm. 193% by 8 by 161% in. Executed in 1984, this work is number 5 from an edition of 9.

PROVENANCE

Berkeley Square Gallery, London Acquired from above by the present owner

EXHIBITED

San Francisco, Erika Meyerovich Gallery, *Lynn Chadwick*, December 1987 - February 1988, n.p., no. 19, illustrated (ed. no. unknown)

LITERATURE

Dennis Farr and Eva Chadwick, Lynn Chadwick: Sculptor, Oxford 1990, p. 316, no. C17 S, illustrated (ed. no. unknown)
Dennis Farr and Eva Chadwick, Lynn Chadwick: Sculptor, Stroud 1997, p. 344, no. C17 S, illustrated (ed. no. unknown)
Dennis Farr and Eva Chadwick, Lynn Chadwick: Sculptor, Aldershot 2006, p. 352, no. C17 S, illustrated (ed. no. unknown)
Dennis Farr and Eva Chadwick, Lynn Chadwick: Sculptor, Farnham 2014, p. 353, no. C17 S, illustrated (ed. no. unknown)

⊕ £ 70,000-100,000 € 79,000-113,000 US\$ 96,500-138,000

"I'd already gone through the discipline of doing abstract work, because architecture is done abstractly. I'd done my exercises so I thought I'd go out into more, shall we say, organic work. It wasn't meant to be figurative. It was more to do with the spirit of man and animal than with the actual physical being."

LYNN CHADWICK

cited in: Exh. Cat., London, Osborne Samuel, Lynn Chadwick, 2004, p. 22.



DAVID HOCKNEY

b. 1939

Artist's Father Reading at Table

signed with the artist's initials and dated *Bradford. Aug 2nd 1972* ink on paper 43 by 35 cm. 17 by 13¾ in.

PROVENANCE

Deweer Art Gallery, Zwevegem Private Collection, Belgium (acquired from the above in 1980) Thence by descent to the present owner

EXHIBITED

Zwevegem, Deweer Art Gallery, *David Hockney: Drawings and Prints*, 1980, n.p., illustrated

LITERATURE

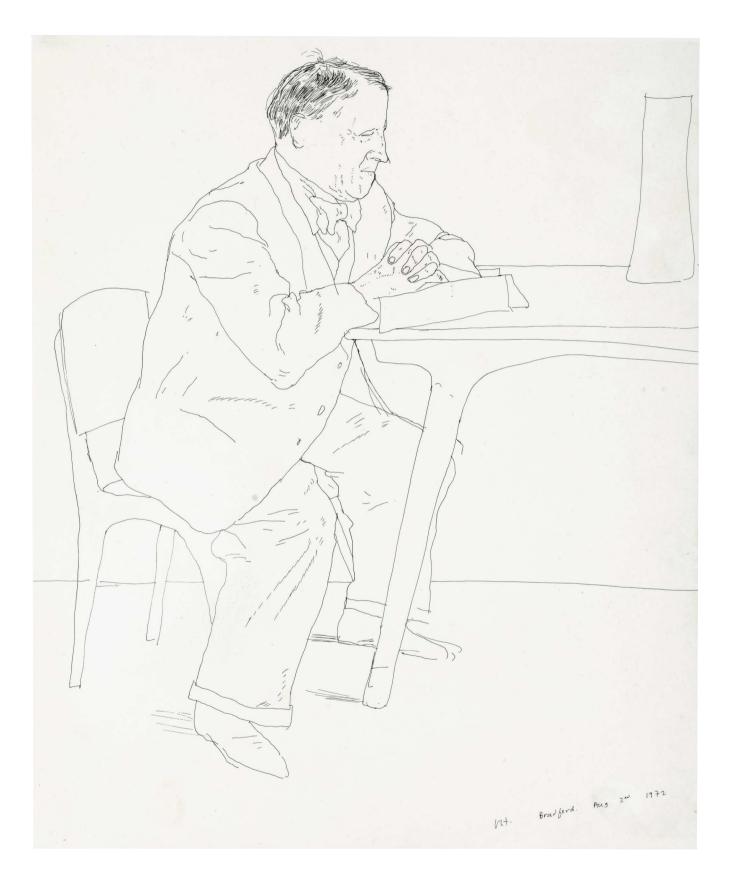
Nikos Stangos, Ed., *David Hockney by David Hockney*, Paris 1977, p. 258, no. 358, illustrated

⊕ £ 30,000-40,000 € 33,700-45,000 US\$ 41,300-55,500

"Drawing is the discipline that has informed David Hockney's approach to every medium – including painting. His early art education... was relatively traditional. Organised around the study of perspective and anatomy, it was based on the premise that drawing was the intellectual discipline upon which all art was founded. As it was taught, drawing entailed the acquisition of a visual language that was supposed to enable the artist to record his or her perceptions of the world as accurately as possible and, concurrently, the acquisition of a form of craftsmanship appropriate to such a requirement."

PAUL MELIA

The Drawings of David Hockney, in: Ulrich Luckhardt and Paul Melia, Eds., David Hockney: A Drawing Retrospective, London 1995, p. 15.



206 no lot



CHRIS OFILI

b. 1968

Untitled (Portrait)

signed and dated 99 on the reverse watercolour and pencil on paper 24.2 by 16 cm. 9½ by 6¼ in.

PROVENANCE

Victoria Miro, London Acquired from the above by the present owner in 2008

‡ ⊕ £ 4,000-6,000 € 4,500-6,800 US\$ 5,600-8,300



JOHN LATHAM

1921 - 2006

Napoléon

books and mixed media on canvas 40 by 51 by 19.1 cm. 15^3 /4 by 20½ by 7½ in. Executed in 1962.

PROVENANCE

Private Collection, United States

‡ ⊕ £ 10,000-15,000 € 11,300-16,900 US\$ 13,800-20,700

LUCIAN FREUD

1922 - 2011

Dead Bird on a Bamboo Table

watercolour, gouache, pen and black ink on buff paper 49.8 by 64.5 cm. 195/8 by 253/8 in. Executed circa 1944.

PROVENANCE

Joan Bayon, London Private Collection (thence by descent) Christie's, London, 20 November 2013, Lot 1 Acquired from the above by the present owner

‡ ⊕ £ 100,000-150,000 € 113,000-169,000 US\$ 138,000-207,000

Beautifully restrained, crisp and candid, *Dead Bird on a Bamboo Table* is an instance of fine early draughtsmanship from Lucian Freud's outstanding early graphic corpus. Three elegant bamboo legs support a table whose delicately patterned surface – rendered with neat miniature brushstrokes of black, white, and grey – reflect the soft, generous plumage of the birds resting on it. The birds themselves are rendered with a deft combination of watercolour, gouache, pen and black ink, exuding a tender combination of subtle ethereality layered over hallmark Freudian corporeality. The finesse and care invested in

I WAS ALWAYS EXCITED BY BIRDS. IF YOU TOUCH WILD BIRDS IT'S A MARVELLOUS FEELING

the draughtsmanship of the feet, feathers, wings and beak, as well as the immaculate composition of the work, recall the paintings of the Japanese artist Katsushika Hokusai (1760-1849); with Dead Mallard, Abalone Shell and Stew Ingredients (1805-10) in particular bearing significant formal similarity. With a panel of blue watercolour extending precisely from the birds' tail feathers to beyond their beaks, the birds are accorded a gentle, respectful grace that contrasts with the more harsh – albeit still deeply sympathetic – light in which Freud's future human subjects are

portrayed. Thereby revealed is Freud's lifelong affection for animals, and in particular for birds; indeed, the artist looked after two sparrow hawks in his studio from the late 1940s. The artist himself writes of this sentiment: "I was always excited by birds. If you touch wild birds it's a marvellous feeling" (Lucian Freud cited in: William Feaver, 'Lucian Freud: Life into Art', in: Exh. Cat., London, Tate Britain, *Lucian Freud*, 2002, p. 23).

The present work was executed concurrently to Freud's first solo exhibition at the Lefevre Gallery, in which a number of drawings of birds were exhibited. Birds became an increasingly important motif in Freud's work through the decade, and were something of a privileged subject for him; his interest in them dated back to his emotive encounters with the works of Albrecht Dürer. While Freud portrayed live animals at London Zoo, his predominant animal subjects were derived from taxidermists. He acquired dead monkeys himself from Palmers Pet Stores in Camden, and Lorna Wishart - a prominent member of the Bohemian Bloomsbury Set and for a time lover of Freud – procured for him both the famous zebra head, and the heron that served as the subject of the acclaimed Dead Heron (1945). If the present work bears compelling resemblance to Chicken on a Bamboo Table (1944), then this does not imply its subservience to it; Dead Bird on a Bamboo Table bears a distinctive and inimitable muted excellence particular to its medium and its creator.



FRANK AUERBACH

b. 1931

Reclining Head of Gerda Boehm

oil on board 30 by 30 cm. 11³/₄ by 11³/₄ in. Executed in 1981.

PROVENANCE

Marlborough Gallery, London Acquired from the above by the present owner circa 1984

EXHIBITED

New York, Marlborough Gallery Inc., Frank Auerbach: Recent Paintings and Drawings, April 1982, p. 23, no. 12, illustrated

LITERATURE

William Feaver, *Frank Auerbach*, New York 2009, p. 288, no. 456, illustrated in colour

⊕ £ 250,000-350,000 € 281,000-394,000 US\$ 344,000-482,000

Pliable and passionate, Reclining Head of Gerda Boehm is an exquisite portrait by Frank Auerbach of his close relative and cousin Gerda Boehm. executed exactly twenty years after her first ever sitting for him. The work verges on sculpture, and its visual immediacy sits in dramatic tension to the huge quantities of time invested in its construction. Whipped up into a thick impasto, Auerbach's blue, olive green, ochre and black hues of dense, oil-based paint are layered on and scraped off in a visceral iterative process, creating layers of ghostly palimpsests that haunt this palpable facial topology. With dark blues and browns attenuated with redemptive yellows, whites and golds, Reclining Head of Gerda Boehm implies the potential for the miraculous within the prosaic; thereby recalling the poignantly sensitive portraiture of Auerbach's friend and fellow member of the School of London Leon Kossoff. Articulately commemorating at once the play of light, the casting of shadow, the nuance of texture, and the intricacies of joy and nostalgia, the layers of paint in the present work appear to embody both the infinite succession of Gerda's previous selves, and the infinitely-many moments that contributed to her being as she is here depicted. With heavy, tender and assiduous brushwork, Auerbach reveals his own emotions' inextricability from the act of communicating Gerda's distinctive emotional life. Far from Sisyphean, this meticulous work and re-work is

executed partly out of respect for his subject; out of a kind of homage to her life and the time she had accorded to her.

[AUERBACH HAD] THE QUALITIES THAT MAKE FOR GREATNESS IN A PAINTER... A CERTAIN GRAVITY AND AUTHORITY IN HIS FORMS AND COLOURS

Part of the reason for the quantity and warmth of Auerbach's depictions of Gerda Boehm is the profound impact she had on his early life and perspective. Like Gerda, Auerbach moved to London from Germany shortly before the outbreak of the Second World War. While Gerda - much older than Auerbach - moved into a house in North London with her husband Gerhard, Auerbach attended boarding school in the country; visiting his fashionable and adventurous cousin during the summer holidays. Their relationship became very close, catalysing Auerbach's burgeoning creativity and interest in art, and in 1948 they visited the museums and galleries of Paris together. She was for a long time one of the few blood relatives with which Auerbach had contact. It was partly by virtue of

Gerda's encouragement, support and advice that Auerbach ended up attending St Martin's School of Art. Inspired by David Bomberg's principled embrace of the serendipitous and the organic in his evening classes at the Borough Polytechnic, Auerbach arrived at the first incarnation of his inimitable style.

While close knowledge of the physiologies and temperaments of his subjects renders his portraits starkly powerful, there is a poignant sense in which Auerbach's process embodies the process of searching, erasing and researching for a personal essence that is forever out of reach. Like the observer affecting the observed in a quantum experiment, Auerbach's presence in the representative act seems to distort the subject; colouring her with the artist's deepest memories and fragmented dreams. And yet it is partly by virtue of this poignancy that Auerbach's works are so intimately loved.

Perhaps it was this very quality that David Sylvester located in the Spring of Auerbach's career following his first one-man exhibition at London's Beaux Arts Gallery in 1949. Seeing in Auerbach "the qualities that make for greatness in a painter", Sylvester identified "fearlessness, a profound originality: a total absorption in what obsesses him; and, above all, a certain gravity and authority in his forms and colours" (David Sylvester, 'Young English Painting', *The Listener*, 12 January 1956).



LEON KOSSOFF

b. 1926

The Tube

oil on board 61 by 56.5 cm. 24 by 22¹/₄ in. Executed in 1987.

PROVENANCE

Anthony d'Offay Gallery, London Acquired from the above by the present owner in 1989

EXHIBITED

Venice, XLVI Venice Biennale, British Pavillion; Amsterdam, Stedelijk Museum, *Leon Kossoff: Recent Paintings*, June 1995 - March 1996, p. 34, illustrated in colour

⊕ 150,000-200,000 € 169,000-225,000 US\$ 207,000-276,000

Tube and railway lines circulate through London as the industrial rhythms of a city which, for Leon Kossoff, formed an allegory for life and movement. As the artist expands, "The London of my memory is not the real city I live in today... though changing all the time, its particular location - the river, the hills, the proximity to the sea - seems always present, and the millions of people who have spent their lives passing through its streets and travelling along its underground veins make London, like my studio, a place of chaos, providing an opportunity for continual involvement and activity" (Ibid., p. 10). Beginning in the 1950s and continuing throughout his long and prodigious career, Kossoff has repeatedly explored the intimate characteristics of his immediate surroundings and focused his gaze upon the ordinary places that form part of his everyday experience. Continually returning to paint the familiar London scenes around his home, the lively stations, flower stalls, churches and, as so magnificently done in the present work, the North London railway, Kossoff's work is enlivened by a tangible and wholly unique sense of familiarity with its subject, capturing the private face of long-lived experience in an active metropolis. Although he frequently returns to

paint the same scene twice, the changing mood, light, and the passage of the seasons, all of which he is so acutely aware, prevent him from wandering into the realms of repetition.

THE LONDON OF MY MEMORY
IS NOT THE REAL CITY I LIVE
IN TODAY... THE MILLIONS OF
PEOPLE WHO HAVE SPENT
THEIR LIVES PASSING THROUGH
ITS STREETS AND TRAVELLING
ALONG ITS UNDERGROUND
VEINS MAKE LONDON, LIKE MY
STUDIO, A PLACE OF CHAOS

In *The Tube*, Kossoff's rich colour palette gives way to viscous eddies of impasto, forms sculpted in paint in which colours glimmer and emerge from within the packed strata of paint. This style of painting was formed alongside an ambitious group of British painters who emerged during the 1950s in London and included Francis Bacon.

Lucian Freud and, perhaps with greatest affiliation, Frank Auerbach with whom Kossoff studied under David Bomberg at his now famous evening class at the Borough Polytechnic. As critic and curator David Sylvester describes, "There are artists such as Kossoff who persist in trying, as Bacon and as Giacometti did. to pick those threads [of European] representational tradition] up, setting out to realise the immemorial ambition to re-create, directly and wholly, the sensation of looking at a head or a figure or tree" (David Sylvester, 'Against All Odds' in: Ibid., p. 14). As with Bacon, in the hands of Kossoff the paint is flesh, however for Kossoff the flesh is that of London, and is a flesh that changes with each sitting. Like his contemporaries Kossoff painted that which he knew best; in limiting his subject to the immediate vicinity of his neighbourhood, the anonymous people that passed through these places, and the friends that posed for his portraits, Kossoff transformed the everyday into the extraordinary. Teeming with a remarkable level of perceptual detail, The Tube is a consummate crystallisation of Kossoff's central artistic concern - the transformation of a specific location to a deeply personal and emotive painterly reality.



GARY HUME

h 1962

Carnival Snowman

enamel on bronze 175 by 89 by 92.5 cm. 68% by 35 by 36% in. Executed in 2003, this work is unique.

PROVENANCE

Matthew Marks Gallery, New York Private Collection, New York Christie's, New York, 16 May 2013, Lot 452 Acquired from the above by the present owner

‡ ⊕ £ 90,000-120,000 € 102,000-135,000 US\$ 124,000-166,000

Delectably kitsch, Carnival Snowman exhibits one of the most important motifs in Gary Hume's oeuvre. First appearing in 1996 in a painting of two perfect coloured circles (Snowman, 1996), the symbol of the snowman engenders a formal tension at its most acute when embodied in sculpture. The durability and strength of bronze contrasts with the essential transience and precariousness of the represented object. Hume plays with our perception: initially appearing alien and inscrutable, the sculpture becomes irremediably a snowman upon reading its title. Then, as viewing continues, the Jasper Johns effect is unmistakable. Through the identification of the representing and represented objects, we are reminded of the status of anything as both collection of forms and symbol in a network.

Sleek and collectable, the sculpture implies commentary on the propensity of mass culture to commodify moments once considered necessarily singular. Just as glossy consumer goods reflect their consumers by being both cause and effect of their identities, the viewer can see themselves in the glistening sheen of the present work. Questions of when surface becomes substance, appearance becomes reality, and summary becomes facts emanate

from these knowing, eye-like orbs. And yet the playful orange bonnet on top of the 'head' collapses these concepts and returns the work, once more, to a minimalist arrangement. We are thus invited by Hume to partake in a playful carnival. The work is both celebration and critique, at once loaded with meaning, and nothing beyond itself.

In 1997, Hume and his friend the artist Don Brown coloured snowmen with food dye and photographed them. This was the first act of three-dimensional experimentation carried out by Hume with snowmen. On one level, Carnival Snowman is in the Jeff Koons tradition: its power deriving from the paradoxical way in which it both lacks signification, and by imitation, signifies the meaningless products of mass culture around us. And yet it could also be read as an oblique reference to Michelangelo, who, following the death of his benefactor Lorenzo the Magnificent, was commissioned by Lorenzo's son to build a snowman as a mimetic elegy for the fleetingness of existence. The combination of earnest intellectuality and a basic glee in the object is one of the hallmarks of Hume's aesthetic. The work oscillates between these planes, confounding and delighting in equal measure.



ROB PRUITT

b. 1965

Summer

signed, titled and dated 2016 on the overlap acrylic, enamel and glitter on linen 243.8 by 182.8 cm. 96 by 72 in.

PROVENANCE

Massimo de Carlo, London Acquired from the above by the present owner

‡ £ 70,000-90,000 € 79,000-102,000 US\$ 96,500-124,000

"As a child, you don't intellectualise your passions – they wash over you. Fast-forward to being an adult and an artist: I found that the panda was a symbol that not only had deep personal relevance but also addressed larger issues. It's a symbol that teaches us to revere nature, to tread lightly and compassionately."

ROB PRUITT

cited in: 'Q+A with Rob Pruitt', Paddle 8, 12 February 2014, online.





VIK MUNIZ

b. 1961

Maria Callas (Diamond Divas)

c-print 100 by 80 cm. 393/8 by 311/2 in. Executed in 2004, this work is from an edition of 10.

PROVENANCE

Private Collection, Europe

† £ 20,000-30,000

€ 22,500-33,700 US\$ 27,600-41,300

JEFF KOONS

b. 1955

Seated Ballerina

oil on carved wooden sculpture 45.7 by 24.6 by 43.3 cm. 18 by 95/8 by 17 in. Executed in 2015, this work is from an edition of 50, plus 10 artist's proofs.

PROVENANCE

The Israel Museum, Jerusalem Paddle 8, London, Charity Auction, 18 January 2017, Lot 102

Acquired from the above by the present owner

£ 35,000-45,000 € 39,400-51,000 US\$ 48,200-62,000



KOHEI NAWA

b. 1975

Pixcell-Double Deer 2

two taxidermied deer heads and glass beads 152 by 97 by 71 cm. 59% by 38% by 28 in. Executed in 2010.

PROVENANCE

SCAI The Bathhouse, Tokyo Acquired from the above by the present owner

EXHIBITED

Tokyo, Museum of Contemporary Art Tokyo, Kohei Nawa: Synthesis, June - August 2011

£ 180,000-250,000 € 203,000-281,000 US\$ 248,000-344,000



TAKASHI MURAKAMI

b. 1962

Blue Milk

signed, dated 1998 and monogrammed on the reverse acrylic on linen mounted on panel 50 by 65 cm. 195/8 by 255/8 in.

PROVENANCE

Blum & Poe, Los Angeles Kenneth L. Freed, Boston Christie's, New York, 12 November 2003, Lot 501 Marianne Boesky Gallery, New York Private Collection Christie's, New York, 14 May 2014, Lot 568 Acquired from the above by the present owner

EXHIBITED

Los Angeles, Blum & Poe, *Takashi Murakami:* Backbeat, June - August 1998

£ 50,000-70,000 € 56,500-79,000 US\$ 69,000-96,500



AI WEIWEI

b. 1957

Dropping a Han Dynasty Urn

Lego bricks on panel, in three parts each: 231 by 193 cm. 94% by 76 in.
Executed in 2015-16, this work is number 1 from an edition 30.

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

PROVENANCE

Mary Boone Gallery, New York Acquired from the above by the present owner

EXHIBITED

Melbourne, National Gallery of Victoria; and Pittsburgh, The Andy Warhol Museum, *Andy Warhol / Ai Weiwei*, December 2015 - September 2016 (ed. no. unknown) New York, Mary Boone Gallery, *Ai Weiwei 2016: Roots and Branches*, November - December 2016 (ed. no. unknown)

‡ £ 100,000-150,000 € 113.000-169.000 US\$ 138.000-207.000



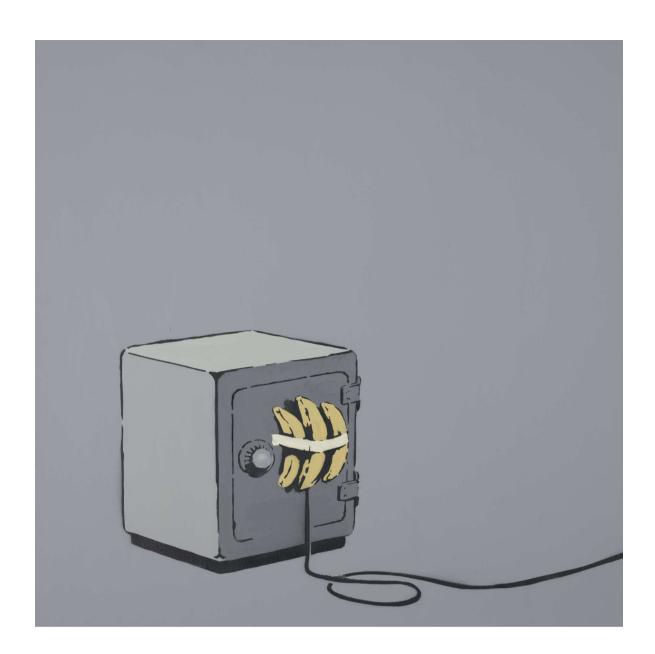
"The concept of one voice standing for something larger... applies to the effectiveness of LEGO bricks as the medium for this installation. A single LEGO brick symbolises, in part, Ai's emphasis on the power of the individual, building upon each other to create a movement. In a video interview with NPR in June, the artist explained, 'I want the image to be seen, and to create that image, we need a language. So LEGO, I think, is the easiest language.'"

EMILY KARCHER SCHMITT

'In LEGO language, Chinese artist Ai WeiWei Makes Powerful Statement', Smithsonian Insider, 2 October 2017, online.







BANKSY

b. 1975

Monkey Detonator

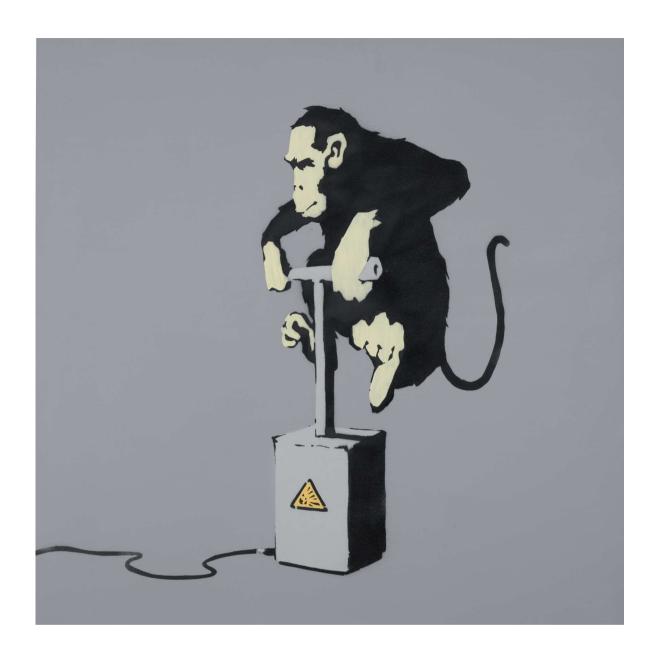
stencilled with the artist's name on the right overturn edge of the right canvas stencil spray paint and emulsion on canvas, in two parts each: 76 by 76 cm. 361/4 by 361/4 in. Executed in 2002.

This work is accompanied by a Pest Control certificate.

PROVENANCE

Private Collection, Europe Bonhams, London, 17 April 2013, Lot 38 Acquired from the above by the present owner

‡ ⊕ £ 150,000-250,000 € 169,000-281,000 US\$ 207,000-344,000



Mythical, laconic and charged with latent insight, *Monkey Detonator* is a playful and iconic piece of neo-conceptual art by the iconoclastic British artist Banksy. Stencilled in the act of a dynamic gesture, the monkey is poised in the instant before a violent explosion. The viewer's expectations, however, are subverted upon seeing the bananas to which the detonator is attached: the monkey is – unbeknownst to him – destroying what he needs in pursuit of what he thinks he needs. The Banksy effect is palpable. We are immediately imbued with the sense of a hidden meaning, and we turn to the symbols in front of us for its derivation and discovery.

Banksy frequently makes use of representations of animals, particularly those of rats and monkeys, which seem to anthropomorphise upon

depiction. Serving to remind the unsuspecting viewer of the close analogies between primate and human behaviour, the monkey is a crucial motif in Banksy's work. Just as humans destroy the very materials on which they depend to achieve obscure and unknown benefit, the monkey's powerful jump betrays his unthinking faith in the contents of the safe. Like the bestiaries of La Fontaine or Aesop's fables, the monkey appears precisely to embody an important truth about human nature.

In his distinctive politicised lexicon, Banksy makes extensive use of the stencil in *Monkey Detonator*. His characters feature in miniature, theatrical plays containing stencilled and re-contextualised objects. In an artistic protest that trivialises and mocks late capitalist greed,

the potent explosive TNT in the present work is replaced by an innocuous bunch of bananas. Banksy complicates the standard process of decryption performed by the viewer in response to a conceptual artwork. While his works do often suggest ideas addressing economic and political power imbalances, they deliberately maintain a certain ambiguity. This space, this room for playful interpretation, also possesses a political motive; it grants the viewer with the very creative agency Banksy believes is quashed by the political system surrounding them. Banksy strikes a balance. An artwork without a critical message is intolerably apolitical, but an artwork that restricts viewer participation is just as oppressive as the very systems being criticised.

ROBERT LONGO

b. 1953

Untitled (Halo)

signed and dated 07 charcoal on paper, in artist's frame 189 by 255 cm. 74% by 100% in.

PROVENANCE

Margo Leavin Gallery, Los Angeles Private Collection, Santa Monica Sotheby's, New York, 15 May 2013, Lot 538 Acquired from the above by the present owner

LITERATURE

Hal Foster, *Robert Longo: Charcoal*, Ostfildern 2012, p. 25, illustrated in colour and pp. 134-35, illustrated in colour

‡ £ 80,000-120,000 € 90,000-135,000 US\$ 111,000-166,000

"Photography is our culture's collective memory. I try to make my work not look too photographic, and at the same time I do not want them to have a drawn look. They have to occupy a middle ground. From a certain distance, they should put into question, 'could that be a photograph?' Then, the closer you get, you become aware of the fact that they are drawings and you're pulled into an intimacy with them as a consequence."

ROBERT LONGO

In conversation with Caroline Smulders, 'An Hour with Robert Longo', in: *Robert Longo*, New York 2009, p. 34.





STERLING RUBY

h 1972

SP37

signed with the artist's initials, titled and dated 08 on the reverse spray paint on canvas 244 by 213.5 cm. 961/s by 841/s in.

PROVENANCE

Private Collection, Europe (acquired directly from the artist) Phillips, London, 15 October 2014, Lot 5 Acquired from the above by the present owner

‡ £ 180,000-250,000 € 203,000-281,000 US\$ 248,000-344,000

Emanating with a mesmeric intensity, SP37 belongs to Sterling Ruby's renowned Spray Paint series, first initiated in 2007. Signifying the bleak poetics of the urban landscape, the present work transforms vandalism and urban sprawl into a meditative celestial plane. Rich in tonality vet subdued in palette, dynamic ripples of charcoal swirl and symmetrically twist, accrued in wild striations. An ominous black veil consumes and encases the surfaces entirety, projecting an impending sense of violence and destruction. Framing the topography, two quasi-horizon lines reveal glimpses of fuchsia and orange, misty and effervescent, exuding an exquisite luminosity. The surface is at once depthless, abyssal and undoubtedly sublime. The result is an intoxicating visual sensation, a homogenous and coherent spatial order that is profoundly intense yet divinely delicate. Indeed, the present work thwarts and bursts beyond dimensional boundaries in which form and colour freely radiate in ambient space.

SP37 propagates an unbridled energy. Blurred by the sweeping accretions of spray paint, interspersing strokes and drops imbue the work not only with a visual sfumato effect, but also a sense of quickness, of haste, an urgency to depict that retains the impulsiveness of graffiti art. Beyond the electrifying visual power of SP37's dense colour field lie the multivalent chronicle of contemporary American society and the power struggles permeating the urban USA. Residing in Los Angeles, Ruby found himself surrounded by

civic architecture and municipal structures whose surfaces were inscribed with an abundance of hegemonic scrawls; mark making describing gang disputes over territory. As the artist explains, "my work evolved from looking at graffiti, vandalism, the violence of tags in the streets and other forms of visual aggression, but as is more and more the case in my work, my painting has become more formal, more abstract... I think of it in terms of space, depth, punctuation or colour, as I imagine artists have been doing for centuries" (Sterling Ruby in conversation with Jérôme Sans, 'Schizophrenic Monuments', L'Officiel Art, March-May 2013, p. 102).

Demonstrating a preoccupation with gang tagging, street expressionism and urban demarcation, Ruby resignifies the formal language of abstract painting with the contemporaneity of urban street culture. Submerging the viewer in a hypnotic hallucinogenic panorama, Ruby's dichotomy of repression and liberation therefore recalls the work of Jean-Michel Basquiat as well as the Abstract Expressionist and Colour Field giants of the twentieth century. With splatters akin to Jackson Pollock's action paintings and hues that coalesce and bleed in a manner reminiscent of Mark Rothko and Morris Louis, Ruby builds a dazzling narrative steeped in the history of Modernism. A paradigm of Ruby's idiosyncratic vernacular, SP37 stands as a testament to one of the most inventive bodies of work in contemporary painting.





WOLFGANG TILLMANS

b. 1968

Palisades

c-print, in artist's frame image: 192.6 by 134.8 cm. 75% by 531% in. framed: 203 by 145 cm. 825% by 571% in. Executed in 1999, this work is from an edition of 1, plus 1 artist's proof.

PROVENANCE

Pinakothek der Moderne, Munich, *Charity Auction*, 2003 (donated by the artist)
Acquired from the above by the present owner

EXHIBITED

Hamburg, Deichtorhallen; Rivoli-Turin, Museo d'Arte Contemporanea; Paris, Palais de Tokyo; and Humlebeak, Louisiana Museum of Modern Art, Wolfgang Tillmans: View From Above, September 2001 - January 2003, p. 175, illustrated in colour (ed. no. unknown) London, Tate Britain, Wolfgang Tillmans: If One Thing Matters, Everything Matters, June - September 2003, p. 174, no. 1999-024, illustrated in colour (ed. no. unknown) Munich, Pinakothek der Moderne, Architektur der Obdachlosigkeit: Biss zu Gast in der Pinakothek der Moderne, September 2003, p. 25, illustrated in colour

⊕ £ 50,000-70,000 € 56,500-79,000 US\$ 69,000-96,500



ANDREAS GURSKY: DEFINING A PHOTOGRAPHIC GENERATION

LOTS 223-227

Powerfully blurring the micro- and macrocosm, the present sequence of works contains breath-taking snapshots into the humanly-altered natural world; exuding a compositional and chromatic balance that reminds us of the vertiginous miraculousness to the hard-won relationship between mankind and the Earth. Rendered with astonishing precision and detail, each of Andreas Gursky's photographs is the work of months of research, and achieves a degree of focus and insight unsupported by the naked eye. Writing of his own work, the artist proposes that "you never notice arbitrary details in my work. On a formal level, countless interrelated micro and macrostructures are woven together, determined by an overall organisational principle. A closed microcosm which, thanks to my distanced attitude toward my subject, allows the viewer to recognise the hinges that hold the system together" (Andreas Gursky cited in: Michael Fried, Why Photography Matters As Art As Never Before, New Haven 2008, p. 158).

If the greatness of Gursky's work lies principally in its re-conceptions of the objectivity-seeking ambitions of the Dusseldorf photography school from which he graduated, then the present works epitomise his idiom. In direct response to his aesthetic forebears, Gursky creates a complex tension in his works partly induced by the framing of human dramas within immense containing spaces. Overwhelmed by scale, the narratives of human activity are rendered, in a way neither cruel nor sympathetic, inconsequential. The restaurant scene in St Moritz, Restaurant appears to play out in an interior refuge on which encroaches a thickly opaque exterior fog. The tension in Gursky's images is also often attributable to the inclusion of himself with his images; formally undermining any pretension to objectivity by showing the observer's essential

presence within the observed. In *Dolomiten, Cable Car*, this suspense is literalised; a vulnerable, isolated cabin appears to float over a stark mountain ridge as the view towards the horizon is obscured by an impenetrable haze.

Düsseldorf, Rhein exemplifies a pair of properties that define Gursky's photography: the unawareness of its human subjects to being beheld, and the uncanny divestment of any actual location to the photographer. The photographs lose indexicality: since the scenes feel humanly unobservable, they are severed from any real life experience. Distanced from both creator and photographed subject, the image invites interpretation on wholly abstract terms. While the chromatic duality in Düsseldorf, Airplane recalls the exquisite colour-fields of Mark Rothko, the distanced gaze of Gursky's eye renders Essen an Ed Ruscha-evocative meditation on the strangeness of peripheral urban spaces.

The five present works provide a spellbinding tour through Gursky's revolutionary photographic language. From the crisp, lunar public park in Düsseldorf, Airplane, we reach the ghostly borderlands of the amorphous fringes of middle class Western European suburbia in Essen. Düsseldorf, Rhein seems perfectly to capture the close stasis of a day whose hazy summer heat slows the very tides of natural activity, while Dolomiten, Cable Car metonymises the precariousness beneath human endeavour in spite of bold technological advancement. St Moritz, Restaurant, in the sequence of the present works, could plausibly be situated at the peak reached by the cable car. Two diagonally opposed imagistic puncta - the birds outside, and the seated man who alone appears to have noticed the photographer – break the rigid orthogonals provided by the Barnett Newman-evocative vertical panes of the large windows behind the diners.



ANDREAS GURSKY

b. 1955

St. Moritz, Restaurant

signed on a label affixed to the reverse c-print mounted on Plexiglas, in artist's frame overall: 123.2 by 213.9 cm. 481/2 by 811/4 in. Executed in 1991, this work is number 3 from an edition of 4.

PROVENANCE

Private Collection, United States

EXHIBITED

Zurich, Kunsthalle Zürich, *Andreas Gursky*, March - May 1992 (ed. no. unknown) Hamburg, Deichtorhallen; and Amsterdam, De Appel Foundation, *Andreas Gursky: Photographs*,

1984 - 1993, February - July 1994, p. 123,

illustrated in colour (ed. no. unknown)
Dusseldorf, Kunsthalle Düsseldorf, Andreas
Gursky: Photographs from 1984 to the Present,
August - October 1998, p. 55, illustrated in colour
(ed. no. unknown)

Krefeld, Kunstmuseum Krefeld, Haus Lange und Haus Esters; Stockholm, Moderna Museet; and Vancouver, Vancouver Art Gallery, *Andreas Gursky: Werke 80-08*, October 2008 - September 2009, p. 105, illustrated in colour (ed. no. unknown)

LITERATURE

Michael Fried, *Why Photography Matters as Art as Never Before*, New Haven and London 2008, p. 181, illustrated in colour (edition no. unknown)

Ω ⊕ £ 30,000-40,000 € 33,700-45,000 US\$ 41,300-55,500



ANDREAS GURSKY

b. 1955

Essen

signed on a label affixed to the reverse c-print, in artist's frame image: 27.3 by 38.7 cm. 10¾ by 15¼ in. overall: 74 by 61 cm. 29½ by 24 in. Executed in 1984, this work is number 2 from an edition of 10.

PROVENANCE

Matthew Marks Gallery, New York Acquired from the above by the present owner

EXHIBITED

Gursky: Photographs from 1984 to the Present,
August - October 1998, p. 99, illustrated in colour
(ed. no. unknown)
Krefeld, Kunstmuseum Krefeld, Haus Lange
und Haus Esters; Stockholm, Moderna Museet;
and Vancouver, Vancouver Art Gallery, Andreas
Gursky: Werke 80-08, October 2008 - September
2009, p. 59, illustrated in colour (ed. no.
unknown)

Dusseldorf, Kunsthalle Düsseldorf, Andreas

Ω ⊕ £6,000-8,000€ 6,800-9,000 US\$ 8,300-11,100



ANDREAS GURSKY

b. 1955

Düsseldorf, Rhein

c-print, in artist's frame image: 30.5 by 40.2 cm. 12 by 15% in. overall: 74 by 63 cm. 291/4 by 243/4 in. Executed in 1985, this work is number 9 from an edition of 10.

PROVENANCE

303 Gallery, New York Private Collection Christie's, New York, 17 November 2000, Lot 560 Acquired from the above by the present owner

EXHIBITED

Hamburg, Deichtorhallen; and Amsterdam, De Appel Foundation, *Andreas Gursky: Photographs*, 1984 - 1993, February - July 1994, p. 43, illustrated in colour (ed. no. unknown)
Dusseldorf, Kunsthalle Düsseldorf, *Andreas Gursky: Photographs from 1984 to the Present*, August - October 1998, p. 65, illustrated in colour (ed. no. unknown)
Krefeld, Kunstmuseum Krefeld, Haus Lange und Haus Esters; Stockholm, Moderna Museet; and Vancouver, Vancouver Art Gallery, *Andreas Gursky: Werke 80-08*, October 2008 - September 2009, p. 61, illustrated in colour (ed. no. unknown)

Ω ⊕ £ 4,000-6,000 € 4,500-6,800 US\$ 5,600-8,300



ANDREAS GURSKY

b. 1955

Düsseldorf, Airplane

signed, dated 1989 and numbered 23/30 on the reverse c-print, in artist's frame 57 by 70 cm. $22^{1/2}$ by $27^{1/2}$ in. Executed in 1989, this work is number 23 from an edition of 30.

PROVENANCE

Matthew Marks Gallery, New York Acquired from the above by the present owner

EXHIBITED

Hamburg, Deichtorhallen; and Amsterdam, De Appel Foundation, *Andreas Gursky: Photographs*, 1984 - 1993, February - July 1994, p. 29, illustrated in colour (ed. no. unknown)
Krefeld, Kunstmuseum Krefeld, Haus Lange und Haus Esters; Stockholm, Moderna Museet; and Vancouver, Vancouver Art Gallery, *Andreas Gursky: Werke 80-08*, October 2008 - September 2009, p. 91, illustrated in colour (ed. no. unknown)

\$\$ \$\$ \$\$ \$\$ \$\$ 6,000-8,000 \$\$ \$\$ 6,800-9,000 \$\$ \$\$ 8,300-11,100 \$\$



ANDREAS GURSKY

b. 1955

Yeilbohm Dolomiten

signed, titled, dated 1987 and numbered 8/10 on the reverse c-print, in artist's frame 59 by 78 cm. 23¹/₄ by 30³/₄ in. Executed in 1987, this work is number 8 from an edition of 10.

PROVENANCE

Matthew Marks Gallery, New York Acquired from the above by the present owner

EXHIBITED

Hamburg, Deichtorhallen; and Amsterdam, De Appel Foundation, *Andreas Gursky: Photographs,* 1984 - 1993, February - July 1994, p. 57, illustrated in colour (ed. no. unknown) Dusseldorf, Kunsthalle Düsseldorf, *Andreas Gursky: Photographs from 1984 to the Present,* August - October 1998, p. 75, illustrated in colour (ed. no. unknown)

New York, The Museum of Modern Art; Madrid, Centro de Arte Reina Sofía; Paris, Centre Georges Pompidou; Chicago, Museum of Contemporary Art; and San Francisco, The San Francisco Museum of Modern Art, *Andreas Gursky*, March 2001 - September 2002, p. 61, no. 7 (New York), no. 6 (Paris), illustrated in colour (ed. no. unknown)

Krefeld, Kunstmuseum Krefeld, Haus Lange und Haus Esters; Stockholm, Moderna Museet; and Vancouver, Vancouver Art Gallery, *Andreas Gursky: Werke 80-08*, October 2008 - September 2009, p. 71, illustrated in colour (ed. no. unknown)

‡ ⊕ £ 20,000-30,000 € 22,500-33,700 US\$ 27,600-41,300

THOMAS STRUTH

h 1954

Louvre 1. Paris

chromogenic print framed: 138 by 187 cm. 545/8 by 735/8 in. Executed in 1989, this work is number 7 from an edition 10.

This work will be accompanied by a certificate of authenticity

PROVENANCE

Private Collection, France Christie's, London, 23 October 2005, Lot 143 Acquired from the above by the present owner

EXHIBITED

New York, Marian Goodman Gallery, *Portraits and Museum Photographs*, September - October 1990 (ed. no. unknown)

Washington, Hirshhorn Museum, *Directions*, May - August 1992 (ed. no. unknown)
Cologne, Museum Ludwig; Basel, Museum für Gegenwartskunst; Humlebaek, Louisiana Museum of Modern Art; and Minneapolis, Walker Art Center, *Photographie in der Deutschen Gegenwartskunst*, September 1993 - May 1996 (ed. no. unknown)

Hamburg, Hamburger Kunsthalle, *Photographie III: Thomas Struth: Museum Photographs*,
November 1993 - January 1994 (ed. no. unknown)
Boston, The Institute of Contemporary Art;
London, Institute of Contemporary Art; and
Toronto, Art Gallery of Ontario, *Thomas Struth: Strangers and Friends, Photographs 1986 - 1992*,
January 1994 - April 1995, p. 73, illustrated in
colour (ed. no. unknown)

Paris, Musée d'Art Moderne de la Ville de Paris, Passions Privées, December 1995 - March 1995, n.p., no. 30 (text)

Helsinki, Kluuvin Galleria, *Valocuvia Fotografier*, August - September 1996, p. 9, illustrated in colour (ed. no. unknown)

Frankfurt, Städel Museum; and Hanover, Sprengel Museum, *How you Look at it: Fotografien des 20. Jahrhunderts*, May - November 2000 (ed. no. unknown)

Zurich, Kunsthaus Zürich, Wallflowers: große Fotografien, June - September 2002 (ed. no. unknown)

Zurich, Kunsthaus Zürich; Dusseldorf, Kunstsammlung Nordrhein-Westfalen; London, Whitechapel Gallery; and Porto, Museo Serralves, Fotografien 1978 - 2010, June 2010 - January 2012, p. 117, Illustrated in colour (ed. no. unknown)

Frankfurt, Städel Museum, *Dialog der Meisterwerke: Hoher Besuch zum Jubiläum*, October 2015 - January 2016 (ed. no. unknown) Riga, National Museum of Art, *Elective Affinities*, June - August 2016 (ed. no. unknown)

LITERATURE

Schirmer/Mosel, Eds., *Thomas Struth: Museum Photographs*, Munich 1993, p. 30, illustrated in colour (ed. no. unknown)
Okatsu Kiyoshi, Rei Masuda and Kijoshi Okatsu, *Thomas Struth: My Portrait*, Tokyo 2000, p. 103, illustrated in colour (ed. no. unknown)
Schirmer/Mosel, Eds., *Thomas Struth: Museum Photographs*, Munich 2005, p. 19, illustrated in colour (ed. no. unknown)

⊕ £ 70,000-100,000 € 79,000-113,000 US\$ 96,500-138,000



"The museums were almost always crowded, and this led me to wonder what people were looking for in front of these historic paintings. For me the museum is a place to sharpen my tool, my perception, to delve into history. What can you valuably take from pictures from the past, which might be a catalyst for interesting or productive ideas for the future?"

THOMAS STRUTH

cited in: Tobia Bezzola, Anette Kruszynski and James Lingwood, Eds., Thomas Struth Photographs: 1978-2010, Munich 2010, p. 198.

ANDREAS GURSKY

b. 1955

Beijing

c-print, in artist's frame overall: 305.4 by 213.9 cm. 1201/4 by 841/4 in. Executed in 2010, this work is from an edition of 6

PROVENANCE

Sprüth Magers, Berlin Acquired from the above by the present owner

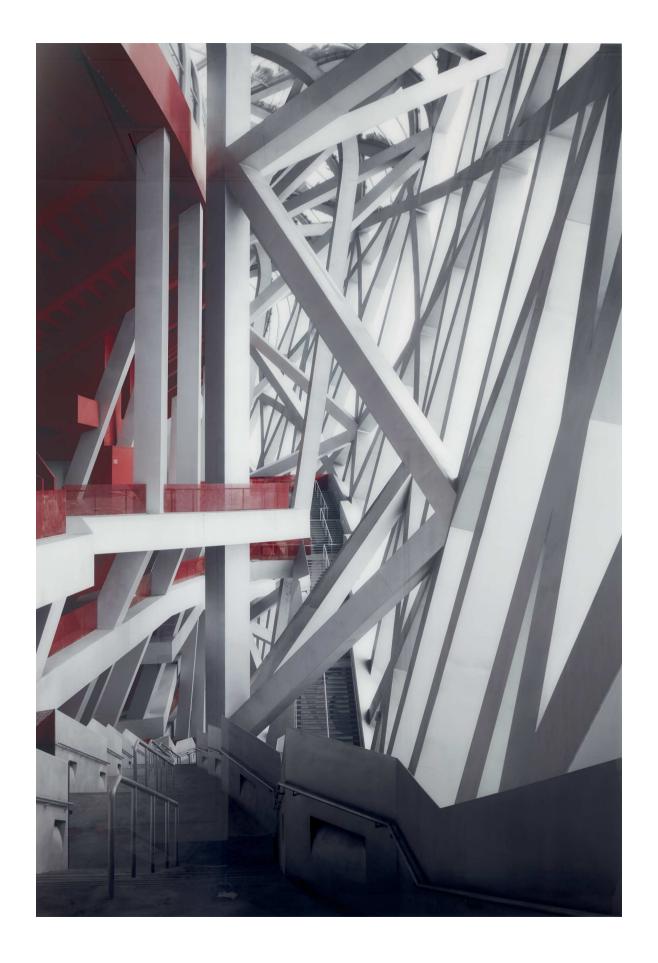
⊕ £ 200,000-300,000 € 225,000-337,000 US\$ 276,000-413,000

Executed on a monumental scale, Beijing is an endlessly intriguing and engaging depiction of the interior of Beijing's national stadium - also known as the Bird's Nest – by renowned German photographer Andreas Gursky. The building was designed for the Beijing's Olympic Games of 2008 by Jacques Herzog & Pierre de Meuron, as well as the Chinese artist, architect and activist Ai Weiwei. The Bird's Nest is a spectacular and aweinspiring piece of architecture comprising endless interlocking beams. Characterised by visually spectacular images that merge impressively large structures with incredible detail, Gursky's imposing photographic images range in subject from stock exchanges and formula-one circuits, through to hotel atriums and social housing. Indeed, many of the artist's most famous works explore the physical and abstract spaces of contemporary society and our relationship with them. As perfectly exemplified in Beijing, Gursky's interest in architecture is not merely an aesthetic concern: although the visual power of his work is undeniable, it demonstrates an equally strong interest in the philosophical implications of spatial design.

Beijing masterfully draws upon Gursky's oeuvre of large-scale representations while bringing complex architecture and the relationship between the building's interior and exterior spaces to the foreground. This allows him to project an essence of monumentality and scale of the building, and to impress in a single image the building's name: Bird's Nest. By creating an

illusion similar to the nest-like structure, Gursky confronts the openness of the structure but at the same time amplifies the density of the beams and the stifling, enclosed, nest-like atmosphere. Beijing is a photograph that is drawn from his early works of empty, muted landscapes and architectural compositions that complements and completes the artist's representations.

One of the most influential photographic image-makers of our age. Gursky first acquired his conceptual approach to the medium from Bernd and Hilla Becher at the Düsseldorf Kunstakademie. Despite the more lyrical aesthetic of Gursky's oeuvre, there is an underlying theoretical concern that is not dissimilar to that of his teachers. Where the Bechers' typologies captured the remnants of an industrial Germany, Gursky's work could be considered as an index of the post-industrial era. Characterised by overwhelmingly spectacular spaces in which large, abstract structures are contrasted with the presence of small, distant human beings, Gursky's work constitutes an aesthetic equivalent for the Twenty-first Century. The fact that many of his works have been digitally manipulated is highly relevant, as Gursky's photographs often convey the abstract influences driving our globalised, postindustrial world that do not necessarily relate to a physical space. Accordingly, Beijing proposes a unique experience of the interior space that is a compound construction, exposing both architectural balance and artistic virtue.



JOHN BALDESSARI

b. 1931

Prima Facie (Fifth State): Gentle Butterfly/Grassy Fields

archival pigment print on Epson Ultra Smooth Fine Art paper mounted on museum board, in two parts each: 76 by 121 cm. 29% by 475% in. Executed in 2006.

This work will be included in the forthcoming Volume 5 of the *Baldessari Catalogue Raisonné*.

PROVENANCE

Marian Goodman Gallery, New York Sprüth Magers, Munich Acquired from the above by the present owner

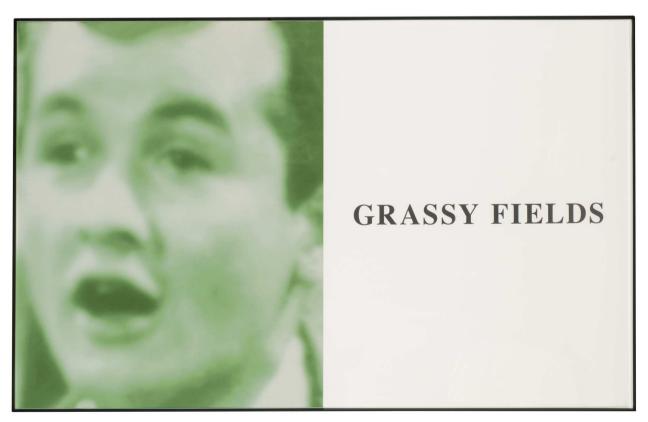
£ 50,000-70,000 € 56,500-79,000 US\$ 69,000-96,500

"I was always interested in language. I thought, why not? If a painting, by the normal definition of the term, is paint on canvas, why can't it be painted words on canvas? And then I also had a parallel interest in photography... I could never figure out why photography and art had separate histories. So I decided to explore both."

JOHN BALDESSARI

in conversation with David Salle, in: *Interview Magazine*, 9 October 2013, online.









b. 1959

Self-Portrait

oil and embroidery on linen 20.5 by 26 cm. 8 by 103/8 in. Executed *circa* 1990.

PROVENANCE

A gift from the artist to the present owner

‡ ⊕ £ 7,000-10,000 € 7,900-11,300 US\$ 9,700-13,800

232

FRANCIS ALŸS

b. 1959

Flag

signed, dated *Mexico mayo 90* and variously inscribed on the reverse watercolour pellets and oil on wood, in artist's frame 15 by 20 cm. 57/8 by 77/8 in.

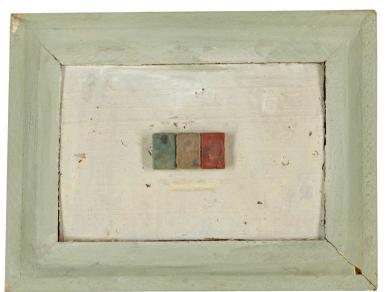
PROVENANCE

A gift from the artist to the present owner

‡ ⊕ £ 12,000-18,000 € 13,500-20,300 US\$ 16,600-24,800



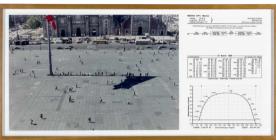
231



232

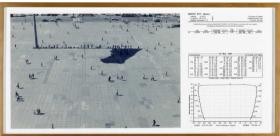


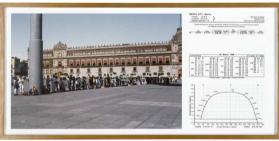












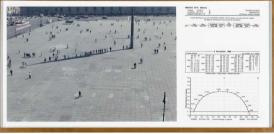


FRANCIS ALŸS

b. 1959

Sunpath, Mexico City

each: stamped with the artist's name and dated 1999; stamped with the artist's name and dated 1999 on the backing board archival pigment print laid down on photographic paper, in artist's frame, in nine parts each framed: 31 by 64 cm. 121/4 by 251/4 in. Executed in 1999, this work is number 2 from an edition of 4.



233

PROVENANCE

Lisson Gallery, London Thomas Dane Gallery, London Acquired from the above by the present owner in 2001

⊕ £ 25,000-35,000 € 28,100-39,400 US\$ 34,400-48,200





234

SEAN SCULLY

b. 1945

Mallorca Grey Wall

c-print mounted on Plexiglas 91.5 by 122.5 cm. 36 by 48¹/₄ in. Executed in 1997, this work is number 2 from an edition of 6.

PROVENANCE

Timothy Taylor, London
Acquired from the above by the present owner

⊕ £ 5,000-7,000 € 5,700-7,900 US\$ 6,900-9,700

235

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

MARTIN CREED

b. 1968

Work no. 1142

signed and dated 2011 on the overlap; dated 2011 and numbered #1142 on the overlap acrylic on canvas 30.4 by 25.4 cm. 12 by 10 in.

PROVENANCE

Hauser and Wirth, London Acquired from the above by the present owner

‡ ⊕ £ 8,000-12,000 € 9,000-13,500 US\$ 11,100-16,600

236

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

MARTIN CREED

b. 1968

Work No. 1117

signed and dated 2011 on the overlap; dated 2011 and numbered #1117 on the stretcher acrylic on canvas 61 by 45.7 cm. 24 by 18 in.

PROVENANCE

Hauser and Wirth, London Acquired from the above by the present owner

‡ ⊕ £ 12,000-18,000 € 13,500-20,300 US\$ 16,600-24,800



TAUBA AUERBACH

h 1981

Corner 1

woven canvas on wooden stretcher 152.4 by 114.3 cm. 60 by 45 in. Executed in 2011.

PROVENANCE

Paula Cooper Gallery, New York Private Collection, Sweden Acquired from the above by the present owner

EXHIBITED

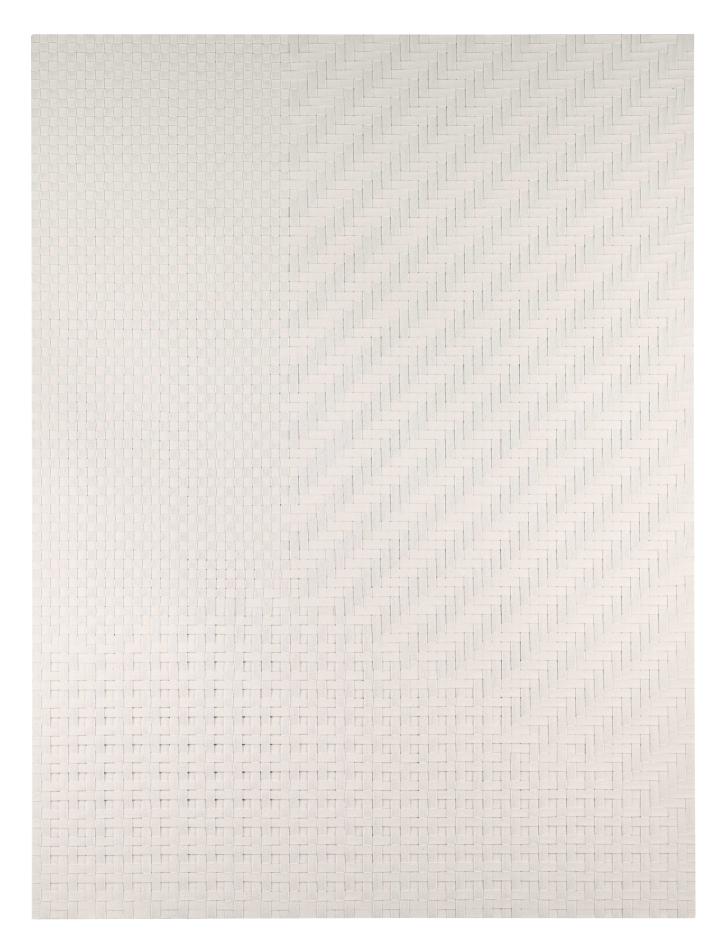
Bergen, Bergen Kunsthall; Malmö, Malmö Konsthall; and Brussels, WIELS Contemporary Art Center; *Tauba Auerbach: Tetrachromat*, November 2011 - June 2013

£150,000-200,000 €169,000-225,000 US\$207,000-276,000

Calming yet confounding, pristinely ordered, and yet redolent of unutterable logical paradoxes, Corner 1 is a paradigmatic case of Tauba Auerbach's immaculate Weave Paintings: an immensely impressive body of work comprising a sequence of woven canvas monochromes. Displaying a mastery of at once topological theory and tactile praxis, the present work pays tribute to the investigations into the limits of visual combinatorics carried out by Victor Vasarely and Bridget Riley. Two different patterntypes, rendered in a dense and meticulous weave, collide with one another along a vertical edge positioned slightly to the left of centre. This edge then bisects obtusely; producing a third pattern-type that occupies the lower section of the work. Our eye is drawn from the borders of the canvas to this point of tripartite intersection: each pattern seems uniform, unchangeable, and yet somehow, inexorably, one becomes the other. There is no visible change to each pattern as this threshold of conversion approaches - a change in nature seems out of the question and yet somehow, irremediably, each becomes the next. Generating a tension that elevates the work's two-dimensions to three, implying forms inaccessible to our brains' contingentlyacquired properties, Corner 1 suggests a

hierarchy of further, imperceptible dimensions as the Cartesian matrix dissolves into a fluid and unanalysable surface. That the supersensible infinite is so economically and neatly conveyed from within the materials of this woven tapestry is one of the most irresistible aspects of the present work.

Strikingly, the surface veneer of Corner 1 appears almost pixelated; an effect generated by the intricate interlacing of differently-textured strips of fabric. A strange dichotomy is created as the ancient technology of weaving bodies forth the structures of new media. This marriage of the ancient and the new is also enacted by Auerbach's Fold series, in which the artist - by spray painting the contours of crumpled bundles of canvas before stretching them back out creates the illusion of entire topographies with a hyper-realistic, CGI-reminiscent precision. This would not be achievable without Auerbach's mastery of the oldest media. Initially a sign painter, the artist made use of typographical and calligraphic forms from the interior shapes of letters in her earliest abstract works. Both the Weave and Fold paintings were included in Auerbach's first major retrospective at the Bergen Kunsthall, Norway (2011), which later travelled to both Sweden and Belgium.



OSCAR MURILLO

h 1986

Untitled

oil, oil stick and dirt on canvas 220 by 180 cm. $86^{5/8}$ by $70^{7/8}$ in. Executed in 2011.

PROVENANCE

Sunset Art Inc., Los Angeles Acquired from the above by the present owner

⊕ £ 100,000-150,000 € 113,000-169,000 US\$ 138,000-207,000

Powerfully juxtaposing bold swathes of yellow and black paint with frenzied marks scribbled in an all-over composition, Untitled is an exquisite demonstration of Colombian artist Oscar Murillo's artistic process and ingenuity. Immediately transferring the urgency and relentless energy that informs the artist's practice, the present work explores the aesthetic and conceptual interspersion of raw materials, half-finished painting and detritus that accumulate on the work's surface during the process of creation. By obliterating the dichotomy between artistic practice and daily life, Murillo's paintings capture the unique atmosphere of specific moments in time, archiving the interaction between the artist and his materials and deliberately incorporating elements of chance that are absorbed by the material while lying on the studio floor. The result is a highly distinctive aesthetic that is suffused by the notion of performative action to explore the material tradition of painting.

Underneath the numerous coatings of colour, scattered letters and excised words remain half-hidden from the eye. This practice is typical of the artist, for whom disconnected words are highly symbolically charged: "For me the words are very displaced. Like cultural displacement with performance, in painting it's material displacement, object displacement... I also like to think that these paintings also imply a displacement of time. They're like rugs. An unstretched painting is a kind of abstract thing,

one that suggests that it perhaps has been found or comes from some other space or time. But while it has this aura of being a historical thing when placed out of context, it just comes from the studio" (Oscar Murillo in conversation with Legacy Russell, *Bomb Magazine*, No. 122, Winter 2013, online).

Murillo's artistic practice is deeply intertwined with his origins growing up in the small mountainside town of La Paila in South East Columbia. Rather than being exposed to a traditional Western art education, Murillo appropriated his experiences from the streets, the local industry of sugar cane production as well as encounters with his family and friends, all of which have provided a strong catalyst to explore the conjunction of different materials and mediums. When moving to London, the artist encountered an entirely different culture yet remained closely linked to his origins. Working as a cleaner at night in office buildings in the City of London alongside fellow Colombians, Murillo began to incorporate the tools of his trade into his process of art production. For example, Murillo detached a broomstick from its conventional role as cleaning product, instead appropriating it as an instrument with which he could form, with some irony, winding, disorderly, tactile marks amongst the chaotic pollution of his studio floor. Converging and uniting a wide, almost discordant array of painterly elements and materials, Untitled is an artistic tour de force that exudes lived history.





ABDOULAYE KONATE

b. 1953

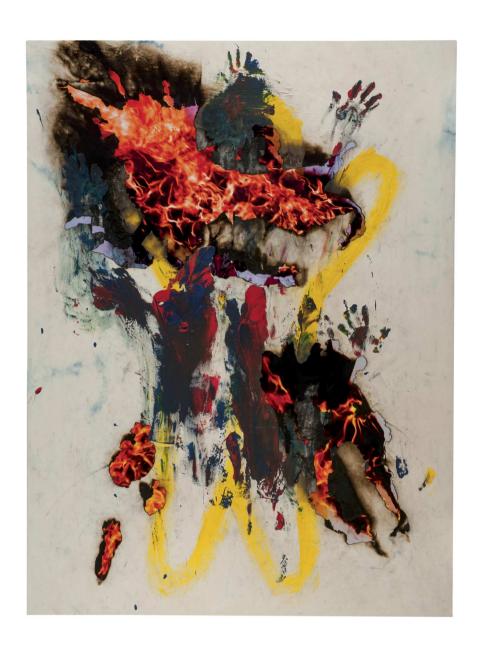
Composition No. 7

signed, titled, dated 2012 and variously inscribed on a label stitched to the reverse dyed fabric and thread on canvas 186 by 135 cm. 731/4 by 531/8 in.

PROVENANCE

Blain|Southern, London Acquired from the above by the present owner

‡ £ 25,000-35,000 € 28,100-39,400 US\$ 34,400-48,200



KORAKRIT ARUNANONDCHAI

b. 1986

Untitled

signed with the artist's initials and dated 2013 on the overlap; signed with the artist's initials and dated 2013 on the reverse acrylic and inkjet on denim laid down on canvas 218.5 by 163 cm. 86 by 641/8 in.

PROVENANCE

Private Collection, Europe

£ 35,000-45,000 € 39,400-51,000 US\$ 48,200-62,000



SHIRIN NESHAT

b. 1957

Stories in Martyrdom (From Women of Allah)

ink on gelatin silver print 121.3 by 81.6 cm. 47^3 /4 by 32^1 /8 in. Executed in 1994, this work is number 2 from an edition of 3.

PROVENANCE

Henry Buhl, New York Acquired from the above by the present owner

EXHIBITED

New York, Solomon R. Guggenheim Museum, Speaking With Hands, Photographs from The Buhl Collection, June - September 2004, pp. 59 and 237, illustrated

LITERATURE

Francesco Bonami, Hamid Dabashi and Octavio Zaya, Shirin Neshat: Women of Allah, Turin 1997, p. 6, illustrated (ed. no. unknown)
Exh. Cat., Bologna, Galleria d'Arte Moderna
Bologna, Vanessa Beecroft - Shirin Neshat, June August 1998, n.p, illustrated (ed. no. unknown)

‡ £ 25,000-35,000 € 28,100-39,400 US\$ 34,400-48,200



GHADA AMER

b. 1963

Dormeuses

signed, dated 02 twice and titled on the overlap; titled on the stretcher embroidery on canvas 122 by 127 cm. 48 by 50 in.

PROVENANCE

Private Collection, Europe

£ 20,000-30,000 € 22,500-33,700 US\$ 27,600-41,300





243

244

NICOLE EISENMAN

b. 1963

Untitled

ink, gouache, pencil and pastel on paper 45 by 60 cm. 173/4 by 235/8 in. Executed in 1995.

PROVENANCE

Private Collection, United States
Los Angeles Modern Auctions, 12 October 2014,
Lot 443
Acquired from the above by the present owner

£ 5,000-7,000 € 5,700-7,900 US\$ 6,900-9,700

244

A.L. STEINER

b. 1967

Muse-Off (Layla and Mr. Fister)

lambda print 80 by 61.3 cm. $31\frac{1}{2}$ by $20\frac{1}{4}$ in. Executed in 2007.

PROVENANCE

Taxter & Spengemann, New York Acquired from the above by the present owner in 2007

EXHIBITED

London, Saatchi Gallery, *Out Of Focus: Photography,* September - November 2012

† £ 2,000-3,000 € 2,250-3,400 US\$ 2,800-4,150

TERENCE KOH

b. 1977

The Camel was God, The Camel was Shot

bronze with white patina 18 by 116 by 46 cm. 71/8 by 653/8 by 181/8 in. Executed in 2007, this work is from an edition of 5, plus 2 artist's proofs.

PROVENANCE

Peres Projects, Berlin Acquired from the above by the present owner in 2008

EXHIBITED

Athens, 1st Athens Biennale: Destroy Athens, September - November 2007

‡ £ 10,000-15,000 € 11,300-16,900 US\$ 13,800-20,700





LATIFA ECHAKHCH

b. 1974

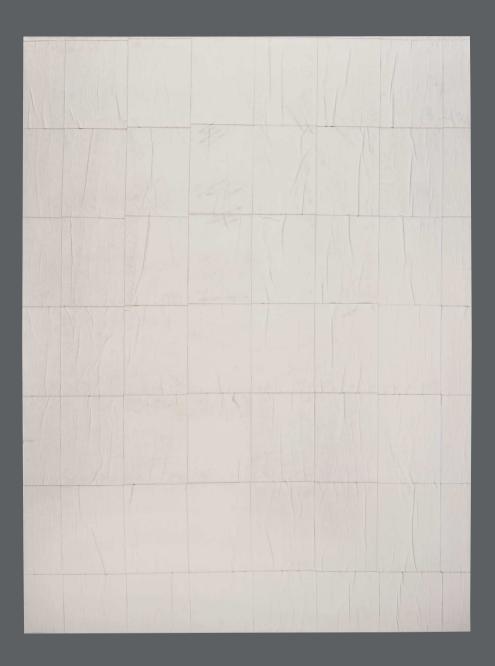
Tambour 25

signed, titled and dated 2012 on the stretcher India ink on canvas diameter: 173 cm. 681/s in.

PROVENANCE

Kamel Mennour, Paris Acquired from the above by the present owner

‡ ⊕ £ 30,000-40,000 € 33,700-45,000 US\$ 41,300-55,500



LATIFA ECHAKHCH

b. 1974

Sans Titre XXXV

signed, titled and dated 2012 on the overlap white carbon paper laid down on canvas 200 by 150 cm. 78% by 591/s in.

PROVENANCE

Kaufmann Repetto, Milan Private Collection, Europe Acquired from the above by the present owner

‡ ⊕ £ 25,000-35,000 € 28,100-39,400 US\$ 34,400-48,200



248

TOBY ZIEGLER

b. 1972

Curtain/Battle

oil paint on aluminium panel 180 by 240 cm. 70% by 94 in. Executed in 2012.

PROVENANCE

Max Hetzler Gallery, Berlin Acquired from the above by the present owner

⊕ £ 20,000-30,000 € 22,500-33,700 US\$ 27,600-41,300 249

WYATT KAHN

b. 1983

Building Blocks

signed and dated 2013 on the reverse raw canvas on shaped panel 206 by 152 cm. 811/8 by 597/8 in.

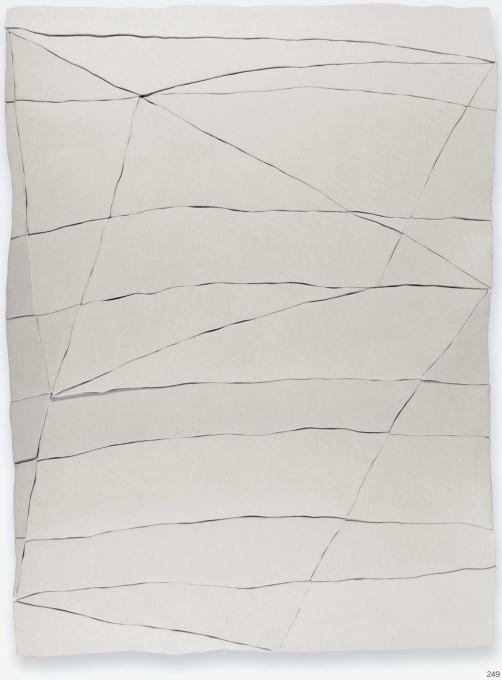
PROVENANCE

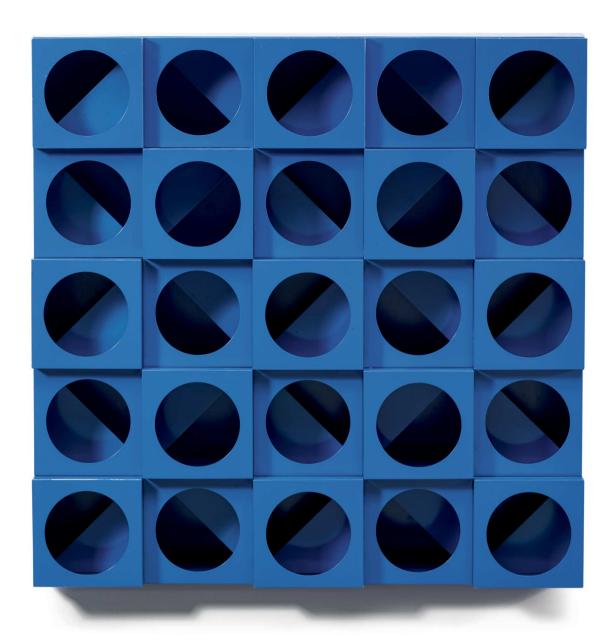
Rachel Huffner Gallery, New York Acquired from the above by the present owner

EXHIBITED

New York, Rachel Huffner Gallery, *Bob Zoell / Wyatt Kahn*, April - June 2013

⊕ £ 40,000-60,000 € 45,000-67,500 US\$ 55,500-83,000





PAOLO SCHEGGI

1940 - 1971

Inter-ena-cubo

signed on a label affixed to the reverse lacquered aluminium 51 by 51 by 11.6 cm. 201/s by 201/s by 45/s in. Executed in 1969.

This work is accompanied by a certificate of authenticity from the Associazione Paolo Scheggi and is registered under number *APSM 003/011*.

PROVENANCE

Galleria d'Arte del Naviglio, Milan Galleria d'Arte Bergamo, Bergamo Galerie Angelo Falzone, Mannheim Acquired from the above by the present owner in 2001

EXHIBITED

Waldenbuch, Museum Ritter, *Square*, September - April 2003

Waldenbuch, Museum Ritter, 3D Reliefs, Objekte, Plastiken, October 2012 - April 2013 Waldenbuch, Museum Ritter, Das Rund muss eckig sein, May - October 2016

⊕ £ 20,000-30,000 € 22,500-33,700 US\$ 27,600-41,300

ROBERT INDIANA

b. 1928

Three

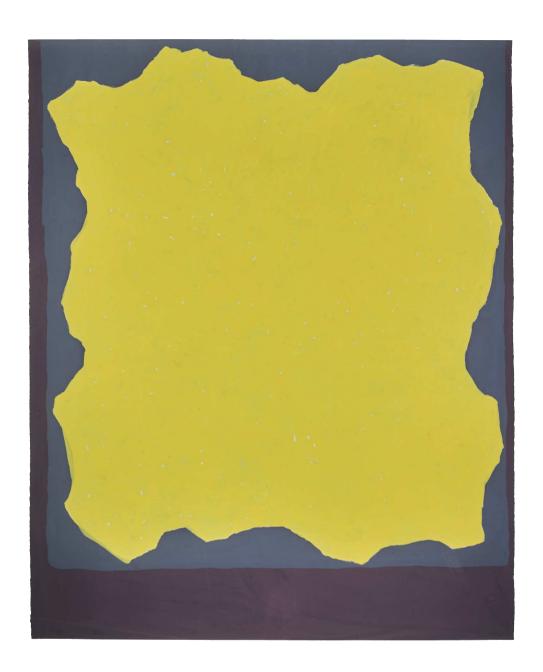
stamped with the artist's signature, dated 1980-1996 and numbered 2/8 on the side of the base painted aluminium 45 by 45.6 by 25.4 cm. 173/4 by 18 by 10 in.

PROVENANCE

OMX AB, Stockholm Private Collection Stockholms Auktionsverk, Stockholm, 16 November 2010, Lot 1689 Acquired from the above by the present owner

£ 45,000-65,000 € 51,000-73,500 US\$ 62,000-89,500





SOL LEWITT

1928 - 2007

Irregular Form

signed and dated 1998 gouache on paper 189.4 by 153.5 cm. 745% by 601% in.

PROVENANCE

Galerie Thomas Schulte, Berlin Private Collection, Dusseldorf Acquired from the above by the present owner

EXHIBITED

Berlin, Galerie Franck + Schulte, *Sol LeWitt: Irregular Forms*, May - June 1999

† £ 30,000-40,000 € 33,700-45,000 US\$ 41,300-55,500

SOL LEWITT

1928 - 2007

Folding Screen: Flat Top Pyramid B-5

coloured ink on wood panel overall: 187.3 by 383.4 cm. 73¾ by 150⅓ in. Executed in 1987-88.

This work is accompanied by a photo certificate of authenticity stamped by the Estate of Sol LeWitt.

PROVENANCE

Galerie Yvon Lambert, Paris Private Collection, France Pierre Bergé & Associés, Paris, 6 December 2009, Lot 134 Mulier Mulier Gallery, Knokke-Heist Acquired from the above by the present owner

£ 60,000-80,000 € 67,500-90,000 US\$ 83,000-111,000





VICTOR VASARELY

1906 - 1997

Ypoly

signed; signed twice, titled and dated 1949 on the reverse

oil on canvas

72 by 47 cm. 283/8 by 181/2 in.

Conceived in 1949 and executed circa 1989.

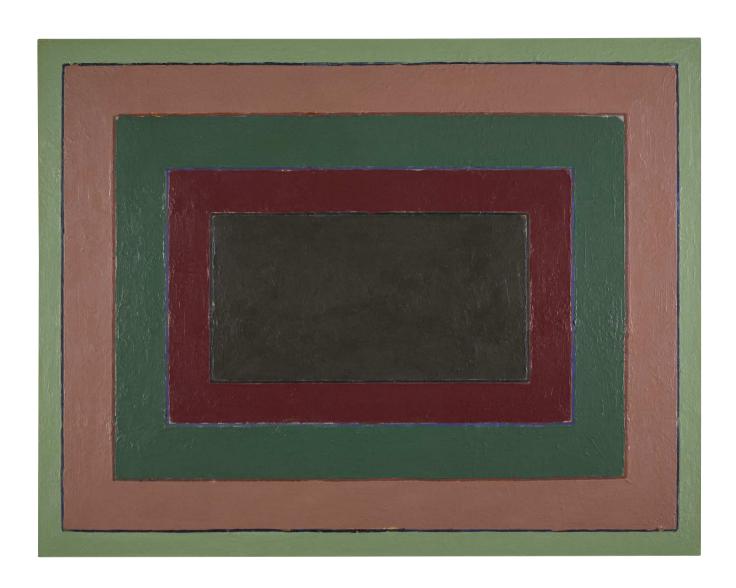
The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work

will be included in the forthcoming Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

PROVENANCE

Private Collection, Europe

⊕ £ 18,000-25,000 € 20,300-28,100 US\$ 24,800-34,400



MASAAKI YAMADA

1930 - 2010

Work B. 171

signed and dated 1958 on the reverse oil on canvas 91 by 116.5 cm. 357% by 457% in.

PROVENANCE

Private Collection, Asia Est-Ouest Auctions, Hong Kong, 1 June 2014, Lot 851 Acquired from the above by the present owner

‡ £ 20,000-30,000 € 22,500-33,700 US\$ 27,600-41,300

SERGE POLIAKOFF

1906 - 1969

Composition Murale

signed

tempera on paper, laid down on canvas 100 by $80.4~\rm cm$. 39% by 31% in. Executed in 1966.

PROVENANCE

Galerie de France, Paris Galerie im Erker, St. Gallen Private Collection, Switzerland Galerie Kornfeld, Bern, 17 June 2011, Lot 155 Acquired from the above by the present owner

EXHIBITED

Reims, Maison de la Culture de André Malraux, Serge Poliakoff, May - July 1971, n.p., no. 20, illustrated in colour (as part of Le Mur de Reims) Milan, Centro Rizzoli, Serge Poliakoff, February - March 1972 (as part of Le Mur de Reims) Lisbon, Galeria S. Mamède, Poliakoff, November - December 1972, n.p., no. 1-9, illustrated (as part of Le Mur de Reims)

Rome, Galleria Editalia, Serge Poliakoff, October -November 1973 (as part of Le Mur de Reims) Tehran, Centre International des Arts, 1er Salon International des Arts AFAA, March 1975 (as part of Le Mur de Reims)

Hovikodden, Sonja Henie-Onstad Kunstsenter, Poliakoff, February - March 1976, n.p., no. 59-67, illustrated (as part of *Le Mur de Reims*) St. Gallen, Galerie im Erker, *Serge Poliakoff*, June - October 1996

LITERATURE

Giuseppe Marchiori, 'Serge Poliakoff', Les Presses de La Connaissance, 1976, p. 7, illustrated (as part of Le Mur de Reims, in installation with the artist and Giuseppe Marchiori)

Exh. Cat., Paris, Galerie Pixi, Serge Poliakoff Intime, May - July 1994, p. 13, illustrated in colour

Intime, May - July 1994, p. 13, illustrated in colour (in installation in the the artist's apartment) Marie Victoire Poliakoff, Serge Poliakoff mon Grand-Père, Paris 2011, p. 212, illustrated (as part of Le Mur de Reims)

Alexis Poliakoff, Serge Poliakoff, Catalogue Raisonné, Volume V, 1966-1969, Paris 2016, p. 90, no. 66-34, illustrated in colour and p. 103, illustrated in colour (as part of Le Mur de Reims)

⊕ £ 120,000-180,000 € 135,000-203,000 US\$ 166,000-248,000

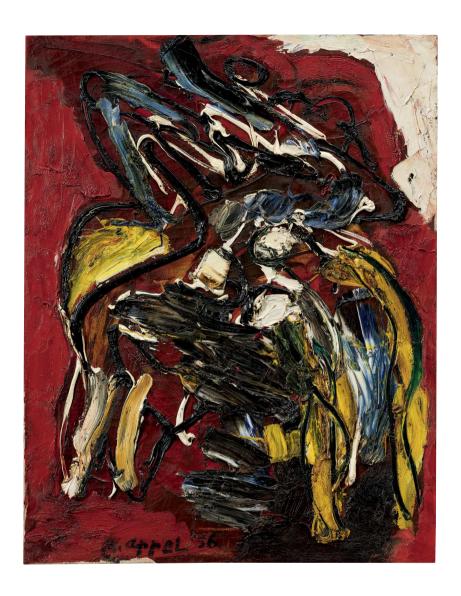
Created in 1966, Composition Murale exemplifies Serge Poliakoff's unparalleled ability to marry shape, colour, and texture, into an organic abstract whole. Held in extraordinarily high esteem by the artist, the present work forms part of an iconic nine part polyptych, Le Mur de Reims, which was illustriously shown and widely photographed in Poliakoff's own living room before being shown on the global stage. Each panel in this extraordinary multi-part work draws on a rich iconoclastic Russian tradition, whereby each panel has an illusionistic frame painted around a central image, endowing each work with a certain gravitas. Executed with visibly precise brushstrokes, sparingly applied so as to reveal glimpses of ground beneath, Composition Murale appears as a harmonious melange of chromatic passages. Its sophistication and elegance speak volumes of the artist's ability in design, whilst its mood of serene grace reminds us of Poliakoff's own criteria for a successful painting: "When a picture is silent, it means it is all right. Some of my paintings start making an infernal din. They are explosive. But I am not satisfied until they have become silent. A form must be listened to, not seen" (Serge Poliakoff cited in: Michel Ragon (trans. Rita Barisse), Poliakoff, Paris 1958, p. 36).

Having fled the Russian Revolution in 1917, Poliakoff began training in art in Paris as early as 1923, at prestigious institutions like the Académie de la Grande Chaumière, However it wasn't until he relocated to London, to study at the Slade School of Art in 1935, that the artist was introduced to abstraction proper. Upon his return to Paris, his compatriot Wassily Kandinsky was a formative influence, who showed Poliakoff the dramatic potential of colour as a compositional tool, rather than mere ornament. Meanwhile. Sonia and Robert Delaunay showed Poliakoff how colour could work as emotion; how deploying some hues in harmonious combination, and others in dissonant juxtaposition, could imbue a work with mood as well as endow it with aesthetic. Poliakoff took up the mantle of these firstgeneration abstractionists with vigour; their precedent bloomed in his praxis, and he rapidly attained global critical acclaim. In 1952, Poliakoff discovered the purified Cubo-Futuristic art of the great Russian Modernist, Kasimir Malevich. Malevich's pioneering Suprematist compositions and minimal palette inspired Poliakoff to reduce his pictorial vocabulary and thus intensify his abstract design of interconnecting hues and tones. Composition Murale comes from a period where all of Poliakoff's endeavours in this regard

had reached their highest point. It is a truly outstanding example displaying a maturity of form, colour, and compositional balance entirely representative of an artist operating at the peak of his executive powers.

From a historiographic point of view, it is best to view Poliakoff as the European counterpart to the American Abstraction Expressionists. Although both parties eschewed figurative modes of depiction entirely, and created works in absolute rejection of illusionistic space, their subsequent paintings were entirely different in mood. Where the works of Jackson Pollock are brash and haphazard in composition, with pigment splurged at random, Poliakoff presents works of abstract exactitude, each colour a considered homonym at complete ease with its surroundings. Where Willem de Kooning's paintings seem loud and dissonant - jarring, almost violent in their machismo depictions – works like Composition Murale are exercises in crystallising grace and unimpeachable serenity. Poliakoff should be considered a worthy peer of his American contemporaries; as technically proficient in painting, as contextually relevant in his adoption of art-historical precedent, and as steadfast and resolute in adherence to his stylistic goals. The present work exists as testament to the enduring power and relevance of his oeuvre.





KAREL APPEL

1921 - 2006

Untitled

signed and dated 56 oil on canvas 89 by 70 cm. 35 by 275/8 in.

PROVENANCE

Private Collection, Rome Private Collection, Italy Thence by descent to the present owner

⊕ £ 35,000-45,000 € 39,400-51,000 US\$ 48,200-62,000



ROBERTO MATTA

1911 - 2002

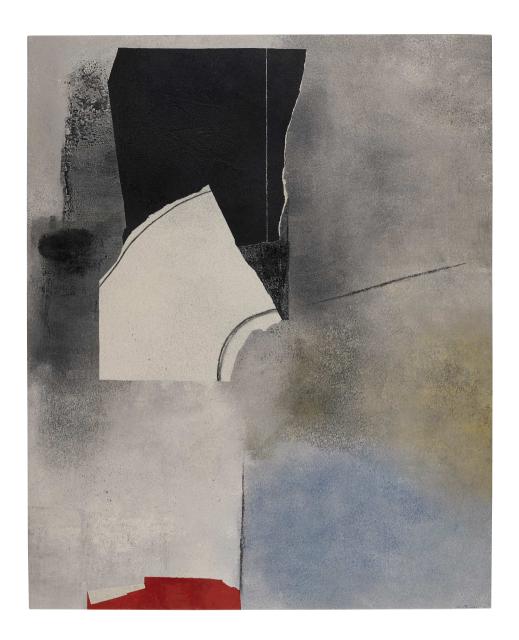
Machiabello

titled on the reverse oil and acrylic on canvas 71 by 66 cm. 27% by 26 in. Executed in 1981.

PROVENANCE

Galleria Marescalchi, Bologna Private Collection, Switzerland (acquired from the above in 1986) Sotheby's, Paris, 1 June 2011, Lot 140 Acquired from the above by the present owner

‡ ⊕ £ 40,000-60,000 € 45,000-67,500 US\$ 55,500-83,000



GIUSEPPE SANTOMASO

1907 - 1990

Viaggio di Santa Orsola

signed and dated 84; signed and dated 84 on the reverse $\,$

oil and mixed media on canvas 100.4 by 81.2 cm. 39½ by 32 in.

This work is registered in the Archivio Giuseppe Santomaso, Milan, under number sot/444.

PROVENANCE

Frankfurter Westend Galerie, Frankfurt Acquired from the above by the present owner

EXHIBITED

Frankfurt, Frankfurter Westend Galerie, 1984: Piero Dorazio, Achille Perilli, Giuseppe Santomaso, Giulio Turcato, Italo Valenti, November 1984 - February 1985, p. 17, illustrated Frankfurt, Frankfurter Westend Galerie, Zur Italienischen Kunst Nach 1945: Deutsche Künstler und Italien: 15 Jahre Tätigkeit, 1986, p. 47, illustrated

LITERATURE

Nico Stringa, *Giuseppe Santomaso: Catalogo Ragionato*, Vol. II, Turin 2017, p. 223, no. 1055, illustrated

⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600



NUVOLO

1926 - 2008

Untitled

signed and dated 1959 on the reverse dyed and sewn fallow deer skin on linen 70 by 100 cm. 271/2 by 393/8 in.

PROVENANCE

Private Collection, Italy (a gift from the artist) Acquired from the above by the present owner

EXHIBITED

Trieste, Sala Franco, *Nuvolo: Alfa 39 e Diagrammi*, April - May 1989, p. 46, illustrated in colour Perugia, Palazzo della Penna and Centro Espositivo della Rocca Paolina; and Città di Castello, Palazzo Vitelli a Sant'Egidio, *Nuvolo: La Pittura e l'Atelier di Grafica dal 1952 ad oggi*, January - February 1993, p. 164, illustrated (incorrect orientation)

⊕ £ 25,000-35,000 € 28,100-39,400 US\$ 34,400-48,200





1929 - 2008

Untitled

signed, dated 1970 and variously inscribed on the reverse

brick and cement

 $16.8 \text{ by } 27 \text{ by } 3 \text{ cm.} \quad 6\frac{1}{4} \text{ by } 10\frac{5}{8} \text{ by } 1\frac{1}{8} \text{ in.}$

This work is recorded in the *Achivio Uncini*, *Bergamo*

PROVENANCE

A gift from the artist to the present owner

⊕ £ 8,000-12,000 € 9,000-13,500 US\$ 11,100-16,600

262

LUCIO FONTANA

1899 - 1968

Testina

incised with the artist's initials on the reverse painted ceramic 12 by 9.5 by 5 cm. 4³4 by 3³4 by 2 in. Executed in 1950-55.

This work is accompanied by a photo-certificate of authenticity issued by the Fondazione Lucio Fontana, Milan and registered under the number 598/148.

PROVENANCE

Studio d'Arte Contemporanea, Lugano Private Collection, Sweden (acquired from the above in 1993)

Bukowskis, Stockholm, 28 April 2014, Lot 196 Private Collection, London

Acquired from the above by the present owner

⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600









263

DOMENICO GNOLI

1933 - 1970

Casa Rossa

signed and dated 58 tempera and sand on canvas 35 by 100 cm. 133/4 by 393/8 in.

PROVENANCE

Galleria dell'Obelisco, Rome Acquired from the above by the present owner

EXHIBITED

Rome, Galleria dell'Obelisco, Domenico Gnoli, 1958, n.p., no. 12

LITERATURE

Vittorio Sgarbi, Gnoli, Milano 1983, p. 217 (text)

⊕ £ 40.000-60.000 € 45,000-67,500 US\$ 55,500-83,000 264

GIANNI PIACENTINO

b. 1945

Black-Indigo and Gray-Blue Point Shaped Bar with Copper Signature I

nitro-acrylic enamel on wood and copper-plated brass

16 by 250 by 8.2 cm. $6^{3}/_{4}$ by $98^{1}/_{2}$ by $3^{1}/_{4}$ in. Executed in 1970-75.

This work is registered in the Archivio Gianni Piacentino, Turin, under number 276 and is accompanied by a photo certificate.

PROVENANCE

Luciano Pistoi Collection, Turin Acquired from the above by the present owner

LITERATURE

Reinhard Onnasch, Gianni Piacentino, Painting and Sculpture 1965-1981, Berlin 1981, p. 85, illustrated

Exh. Cat., Milan, Galleria d'Arte Borgogna, Gianni Piacentino, Opere 1965-1989, October 1989, n.p., illustrated

⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600

CONTEMPORARY ART DAY AUCTION



VICTOR VASARELY

1906 - 1997

Keïho 2

signed; signed, titled and dated 1956 on the reverse

oil on board, in artist's frame 135 by 95 cm. $53\frac{1}{8}$ by $37\frac{3}{8}$ in.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue*

Raisonné de l'Oeuvre Peint de Victor Vasarely, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

PROVENANCE

Galerie Denise René, Paris Acquired from the above by the present owner

⊕ £ 50,000-70,000 € 56,500-79,000 US\$ 69,000-96,500



ARMAN

1928 - 2005

Accumulation of Pencils

signed on the reverse pencils and resin in Plexiglas 91.5 by 122 by 11 cm. 36 by 48 by 43/8 in. Executed in 1979.

This work is recorded in the Arman Studio Archives New York under number *APA#* 8003.79.607 and in the Denyse Durand-Ruel Archives under number 2834.

PROVENANCE

Acquired directly from the artist by the present owner

⊕ £ 18,000-25,000 € 20,300-28,100 US\$ 24,800-34,400



JONATHAN MEESE

b. 1970

Portrait Volki 1

signed with the artist's initials and dated 2002; signed, titled, dated 2002 and variously inscribed on the reverse

oil, resin, glue, fabric and mixed media on canvas 99.7 by 79.4 cm. $39\frac{1}{4}$ by $31\frac{1}{4}$ in.

PROVENANCE

Contemporary Fine Arts, Berlin Galerie Krinzinger, Vienna Private Collection, London Sotheby's, London, 27 June 2013, Lot 406 Acquired from the above by the present owner

⊕ £ 8,000-12,000 € 9,000-13,500 US\$ 11,100-16,600



JAN FABRE

b. 1958

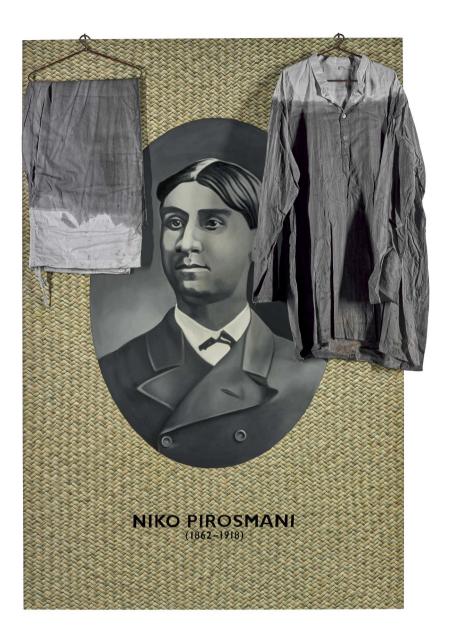
Nachtslede

signed, titled and dated 89 ballpoint pen on paper 148 by 211.5 cm. 581/4 by 831/4 in.

PROVENANCE

Private Collection, Knokke Acquired from the above by the present owner

⊕ £ 20,000-30,000 € 22,500-33,700 US\$ 27,600-41,300



"My work tries to weave the past with the present concerns, bringing out the irony of the situation. It's a commentary on the troubled times we live in against the backdrop of values and principles that we as a nation are so proud of."

ATUL DODIYA

The Arts Trust, Online Magazine, online.

269

ATUL DODIYA

b. 1959

Portrait of Niko Pirosmani

signed twice, titled, dated 2005 and 05 and variously inscribed on the reverse enamel paint on laminate board, cotton kurta and cotton pyjamas on iron hangers 184 by 122 cm. 72½ by 48 in.

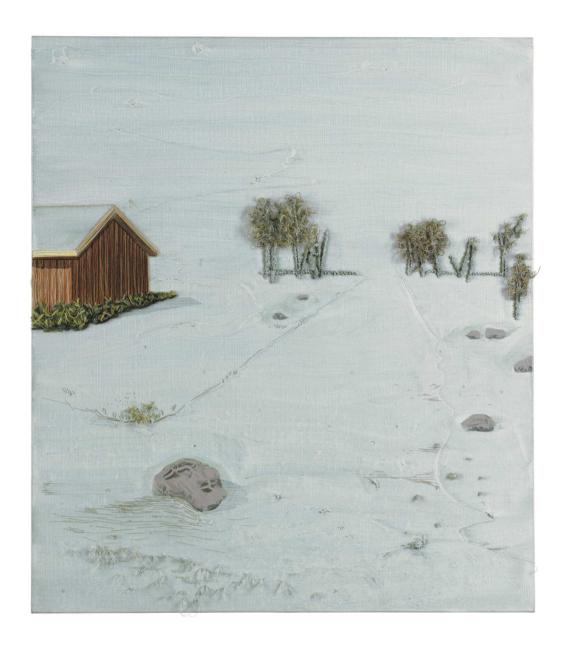
PROVENANCE

Gallery Chemould, Mumbai Vadehra Art Gallery, New Delhi Acquired from the above by the present owner

EXHIBITED

London, Saatchi Gallery, *The Empire Strikes Back: Indian Art Today*, January - May 2010, p. 28, illustrated in colour
Lille, Tri Postal, *La Route de la Soie*, October 2010 - January 2011

† £ 10,000-15,000 € 11,300-16,900 US\$ 13,800-20,700



PROPERTY OF A PROMINENT INTERNATIONAL COLLECTOR

MICHAEL RAEDECKER

b. 1963

Somewhere

signed, titled, dated 1998 and variously inscribed on the overlap acrylic, wool and thread on canvas 81.5 by 71.2 cm. $32\frac{1}{8}$ by 28 in.

PROVENANCE

The Artist
Charity Auction, 6th International Istanbul
Biennial (donated by the artist)
CAP Collection, Europe
Christie's, London, *The CAP Collection*, 20 June
2007, Lot 9
Acquired from the above by the present owner

EXHIBITED

Istanbul, 6th International Istanbul Biennial, *The Passion and the Wave*, September - October 1999

LITERATURE

Arlène Bonnant, *CAP Collection*, Switzerland 2005, pp. 11 and 237, illustrated in colour

‡ ⊕ £ 8,000-12,000 € 9,000-13,500 US\$ 11,100-16,600



SPENCER SWEENEY

b. 1973

12th Degree Minerval

signed with the artist's initials and dated 13 on the overlap oil on canvas 130 by 81 cm. $51\frac{1}{4}$ by $31\frac{7}{8}$ in.

PROVENANCE

VeneKlasen Werner, Berlin Acquired from the above by the present owner

EXHIBITED

Berlin, VeneKlasen Werner, *Spencer Sweeney:* Berlin Paintings, March - April 2013

£ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600

DAN REES

b. 1982

Gravelmaster

oil on canvas 350 by 170 cm. 1373/4 by 67 in. Executed in 2014.

PROVENANCE

Tanya Leighton, Berlin Acquired from the above by the present owner

⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600





₂₇₃

MATTHIAS WEISCHER

b. 1973

Hoff III

signed and dated 2004 on the reverse oil on canvas 52 by 85.5 cm. $20\frac{1}{2}$ by 33 $\frac{5}{8}$ in.

PROVENANCE

Galerie Eigen + Art, Berlin Keir McGuinness, London Acquired from the above by the present owner

EXHIBITED

Bremen, Künstlerhaus Bremen, Matthias Weischer: Simultan, September - October 2004, n.p., no. 25, illustrated in colour Schaffhausen, Museum zu Allerheiligen; Mannheim, Kunsthalle Mannheim; and The Hague, Gemeentemuseum Den Haag, Matthias Weischer - Malerei/Painting, May 2007 - April 2008

⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600



JONATHAN MEESE

b. 1977

Garten Eden II

signed with the artist's initials and dated 2004; signed, titled, dated 2004 and variously inscribed on the reverse of each panel oil, metallic paint, paper collage, photographs, resin, plaster and hair on canvas, in three parts each: 209.5 by 140 cm. 82½ by 55½ in. overall: 209.5 by 420 cm. 82½ by 165¾ in.

PROVENANCE

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

EXHIBITED

Wuppertal, Von der Heydt-Museum Wuppertal, Der Symbolismus und die Kunst der Gegenwart, June - September 2007, p. 156, illustrated in colour

⊕ £ 20,000-30,000 € 22,500-33,700 US\$ 27,600-41,300



PABLO ATCHUGARRY

b. 1952

Untitled

incised with the artist's name marble 112 by 43.5 by 14 cm. 441% by 171/4 by 51/2 in. Executed *circa* 2000.

PROVENANCE

Acquired directly from the artist by the present owner

† ⊕ £ 50,000-70,000 € 56,500-79,000 US\$ 69,000-96,500



REBECCA HORN

b. 1944

Robespierre

signed, titled and dated 1997 on the glass glass cabinet, pencil, rubber, wire, mixed media and electric mechanism cabinet: 100 by 70 by 19.5 cm. 383/s by 271/2 by 75/s in. overall: 106.5 by 117 by 19.5 cm.

42 by 46 by 75/8 in.

PROVENANCE

Galerie Franck + Schulte, Berlin Acquired from the above by the present owner in 2000

⊕ £ 20,000-30,000 € 22,500-33,700 US\$ 27,600-41,300





OLAFUR ELIASSON

b. 1967

International Career Lamp

sun-cooker with integrated prismatic foil, cables and bulb

240 by 240 by 50 cm. $94\frac{1}{2}$ by $94\frac{1}{2}$ 195% in. Executed in 2007, this work is from an edition of 6.

PROVENANCE

Andersen Contemporary, Copenhagen Acquired from the above by the present owner

† ⊕ £ 40,000-60,000 € 45,000-67,500 US\$ 55,500-83,000

OLAFUR ELIASSON

Shadow Lamp

stainless steel, tripod, back projection foil, motor, transformer, halogen bulb and cable 200 by 80 by 80 cm. 78³/₄ by 31¹/₂ by 31¹/₂ in. edition of 14.

PROVENANCE

EXHIBITED

September 2005 - January 2006 (ed. no. unknown)
Tokyo, Hara Museum of Contemporary Art, Your Light Shadow, November 2005 - March 2006 (ed. no. unknown)

of Mediating Space, June - July 2006 (ed. no.

⊕ £ 18,000-25,000 € 20,300-28,100 US\$ 24,800-34,400





RODNEY GRAHAM

b. 1949

Can of Worms

light box with wood frame and silk electrical cord box: 47 by 58 by 12 cm. $18^{1/2}$ by 22% by 43/4 in. Executed in 2000, this work is from an edition of 10.

PROVENANCE

Donald Young, Chicago Acquired from the above by the present owner

LITERATURE

Exh. Cat., Toronto, Art Gallery of Ontario; Los Angeles, The Museum of Contemporary Art; Vancouver, Vancouver Art Gallery; and Philadelphia, Institute of Contemporary Art, Rodney Graham: A Little Thought, March 2004 -December 2005, p. 85, illustrated in colour (ed. no. unknown)

£ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600





281

GILBERT & GEORGE

b. 1943 & b. 1942

Ararat

signed, titled and dated 2013 mixed media, in six parts overall: 151 by 191 cm. 59½ by 75¼ in.

PROVENANCE

White Cube, London Acquired from the above by the present owner

⊕ £ 35,000-45,000 € 39,400-51,000 US\$ 48,200-62,000 282

CHRIS LEVINE

b. 1960

Lightness of Being

archival pigment print, diasec mounted 76 by 60.4 cm. 30 by 2334 in. Executed in 2004, this work is number 1 from an edition of 25.

PROVENANCE

Danziger Gallery, New York Acquired from the above by the present owner in 2012

EXHIBITED

London, Saatchi Gallery, *Out Of Focus: Photography,* September - November 2012

† ⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600











CANDIDA HÖFER

b. 1944

i. Zoologischer Garten London V

ii. Zoologischer Garten Paris I

iii. Zoologischer Garten Hanover III

iv. Zoologischer Garten Hanover IV

c-print, in four parts

i. 26 by 51 cm. $10^{1}/4$ by $20^{1}/8$ in.

ii. 30 by 30 cm. 11% by 11% in.

iii. 25.5 by 41.5 cm. $10 \text{ by } 16\frac{3}{8} \text{ in.}$

iv. 25.5 by 37.5 cm. $\,$ 10 by $14\frac{3}{4}$ in.

i. Executed in 1992, this work is number 3 from an edition of 6.

ii. & iv. Executed in 1997, this work is number 2 from an edition of 6.

iii. Executed in 1997, this work is number 3 from an edition of 6.

PROVENANCE

Thomas Dane Gallery, London Acquired from the above by the present owner in 2001

EXHIBITED

i. Cologne, Die Photographische Sammlung; and Nuremberg, Kunsthalle, Candida Höfer Orte Jahre: Photographien 1968 - 1999, July 1999 -June 2000, p. 110, illustrated in colour (ed. no. unknown)

iii. Cologne, Die Photographische Sammlung; Nuremberg, Kunsthalle, Candida Höfer Orte Jahre: Photographien 1968 - 1999, July 1999 -June 2000, p. 111, illustrated in colour (ed. no. unknown)

⊕ £ 7,000-10,000 € 7,900-11,300 US\$ 9,700-13,800



MASSIMO VITALI

b. 1944

Cagliari

c-print

 $178.5 \ \text{by} \ 218 \ \text{cm}. \ 70^{1}\!/_{\!\!4} \ \text{by} \ 85^{1}\!/_{\!\!8} \ \text{in}.$

Executed in 1996, this work is from an edition of 9.

PROVENANCE

Crown Gallery, Brussels Private Collection, London Sotheby's, London, 10 February 2006, Lot 281 Acquired from the above by the present owner

⊕ £ 10,000-15,000 € 11,300-16,900 US\$ 13,800-20,700





b. 1968

Wald (Briol III)

signed, titled, dated 2008 and numbered 14/25 + 5 on the reverse

c-print

86 by 60 cm. 331/8 by 235/8 in.

Executed in 2008, this work is number 14 from an edition of 25, plus 5 artist's proofs.

PROVENANCE

Louisiana Museum of Modern Art, Copenhagen Acquired from the above by the present owner in 2017

† ⊕ £ 3,000-4,000 € 3,400-4,500 US\$ 4,150-5,600

286

MATHIEU MALOUF

b. 1984

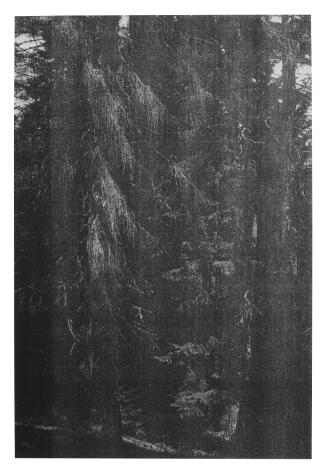
Prius 4

silkscreen on canvas 121.9 by 91.4 cm. 48 by 36 in. Executed in 2014.

PROVENANCE

Private Collection, Europe

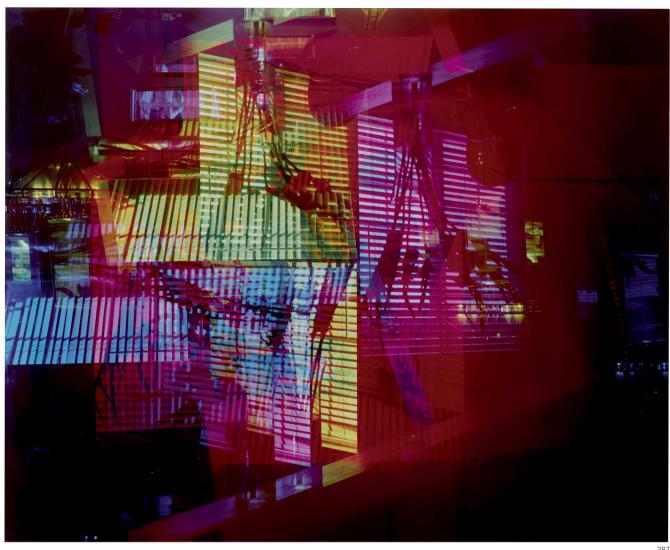
£ 3,000-4,000 € 3,400-4,500 US\$ 4,150-5,600



286



286



287

MARIAH ROBERTSON

b. 1975

Gladiola Window RGB #3

 $48.2 \text{ by } 59.5 \text{ cm.} \quad 19 \text{ by } 23\frac{1}{2} \text{ in.}$ Executed in 2007, this work is number 1 from an edition of 5, plus 2 artist's proofs.

PROVENANCE

Guild & Greyshkul, New York Acquired from the above by the present owner in 2007

EXHIBITED

New York, Taxter & Spengemann, C.L.U.E: Part 1, 2007

London, Museum 52, Mexican Blanket, 2010 London, Saatchi Gallery, Out Of Focus: Photography, September - November 2012

† £ 4,000-6,000 € 4,500-6,800 US\$ 5,600-8,300



TERRY WINTERS

b. 1949

Set Diagram 21

signed, dated 2000 and number 21 on the reverse oil on linen 101 by 92 cm. 3934 by 3614 in. Executed in 2000.

PROVENANCE

Matthew Marks Gallery, New York Acquired from the above by the present owner

‡ £ 7,000-10,000 € 7,900-11,300 US\$ 9,700-13,800



TERRY WINTERS

b. 1949

Untitled

signed and dated 1999 on the reverse oil on linen 145 by 210.3 cm. $57\frac{1}{8}$ by $82\frac{3}{4}$ in.

PROVENANCE

Matthew Marks Gallery, New York Acquired from the above by the present owner

£ 18,000-25,000 € 20,300-28,100 US\$ 24,800-34,400



BERNARD FRIZE

b. 1954

Poste

acrylic and resin on canvas 180 by 220 cm. 70% by 865% in. Executed in 2008.

PROVENANCE

Hakgojae Gallery, Seoul Acquired from the above by the present owner

⊕ £ 20,000-30,000 € 22,500-33,700 US\$ 27,600-41,300

LIAM GILLICK

b. 1964

Wandered Out

painted aluminium, transparent Plexiglas and screws 99.8 by 101 by 22.2 cm. $39\frac{1}{4}$ by $39\frac{3}{4}$ by $8\frac{3}{4}$ in. Executed in 2010.

PROVENANCE

Esther Schipper, Berlin Acquired from the above by the present owner

⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600







b. 1957

Eden Blu

signed twice, titled and dated 2015 on the reverse oil and pigment on canvas 100 by 100 cm. 39% by 39% in.

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Rome, MAXXI, *Marcello Lo Giudice: Eden, Pianeti Lontani*, May - June 2017

⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600

293

MATTHIAS WEISCHER

b. 1973

Untitled

vii. is signed and dated *01* on the reverse pencil on paper, in seven parts i. - iii. 15.5 by 20 cm. 6½ by 7¾ in. iv. 19.5 by 15.2 cm. 75½ by 6 in. v. 24.5 by 18 cm. 95½ by 7½ in. vi. - vii. 25 by 18.5 cm. 9½ by 7¼ in. Executed in 2004.

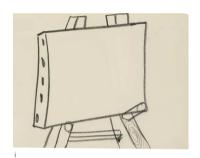
PROVENANCE

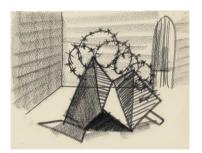
Galerie Eigen + Art, Berlin Acquired from the above by the present owner

† \oplus £ 1,500-2,000 € 1,700-2,250 US\$ 2,100-2,800



















293



294

BOSCO SODI

b. 1970

Untitled

signed on a label affixed to the stretcher; signed and dated *Berlin 2012* on the reverse sawdust, glue and pure organic pigment on canvas

186.7 by 186 cm. 73½ by 73¼ in.

PROVENANCE

Private Collection, Spain (acquired directly from the artist in 2012) $\,$

Acquired from the above by the present owner

£ 30,000-40,000 € 33,700-45,000 US\$ 41,300-55,500

FRANZ WEST

1947 - 2012

Privat-Lampe des Künstlers

stamped with the artist's name, dated 1989 and numbered 534 on the underside welded iron and electrical fittings 205 by 37 by 37 cm. $80\frac{3}{4}$ by $14\frac{1}{2}$ by $14\frac{1}{2}$ in.

PROVENANCE

Private Collection, Vienna Acquired from the above by the present owner

⊕ £ 4,000-6,000 € 4,500-6,800 US\$ 5,600-8,300

YVES KLEIN

1928 - 1962

Table d'Or

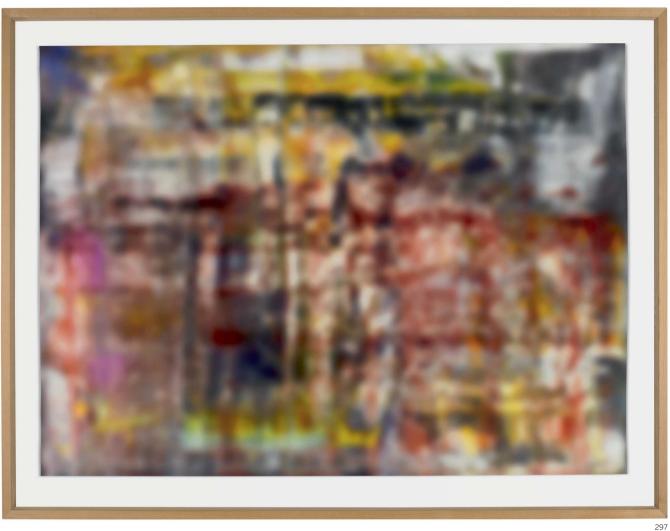
signed *R. Moquay* and numbered *08-NS-UEE* on a label affixed to the underside glass, Plexiglas, metal and gold leaf 37.2 by 125.4 by 100 cm. 145% by 493% by 393% in. This work is from an edition begun in 1963 under the supervision of Rotraut Klein-Moquay based on a model by Yves Klein.

PROVENANCE

Opera Gallery, London Acquired from the above by the present owner

⊕ £ 12,000-18,000 € 13,500-20,300 US\$ 16,600-24,800





GERHARD RICHTER

b. 1932

Seven Two Four

signed and numbered 6/32 on the backing board high-gloss colour photograph, in artist's frame image: 72.5 by 100 cm. 28½ by 393/8 in. framed: 86.1 by 112.3 cm. 331/8 by 441/4 in. Executed in 2008, this work is number 6 from an edition of 32, plus 8 artist's proofs and 1 trial proof.

PROVENANCE

Private Collection, London Acquired from the above by the present owner

EXHIBITED

Turin, Fondazione Sandretto Re Rebaudengo, Gerhard Richter: Edizioni 1965-2012 dalla Collezione Olbricht, January - April 2013 (ed. no. unknown)

Münster, Galerie Mike Karstens, Gerhard Richter: Projekte und ausgesuchte Editionen, September -October 2014 (ed. no. unknown) Cologne, Museum Ludwig, Gerhard Richter: Neue Bilder, February - May 2017 (ed. no. unknown) Essen, Museum Folkwang, Gerhard Richter - Die Editionen, April - July 2017, pp. 13 and 30 (text) (ed. no. unknown)

LITERATURE

Hubertus Butin, Stefan Gronert and Thomas Olbricht, Eds., Gerhard Richter: Editions 1965-2013, Ostfildern 2014, p. 305, no. 133-b, illustrated in colour (ed. no. unknown)

⊕ £ 20,000-30,000 € 22,500-33,700 US\$ 27,600-41,300



DAVID OSTROWSKI

b. 1981

F (Jet Grill)

signed and dated 13 on the overlap acrylic, lacquer and cotton on canvas 241.5 by 191.5 cm. $94\frac{1}{2}$ by $75\frac{3}{8}$ in.

PROVENANCE

Peres Projects, Berlin Acquired from the above by the present owner

⊕ £ 10,000-15,000 € 11,300-16,900 US\$ 13,800-20,700



TAUBA AUERBACH

b. 1981

Blahs II

ink on paper, in four parts each: 35.4 by 27.6 cm. 13% by 10% in. framed: 77.5 by 62.1 cm. $30\frac{1}{2}$ by $24\frac{1}{2}$ in. Executed in 2006.

PROVENANCE

Jack Hanley Gallery, New York
Private Collection
Phillips, London, 15 February 2013, Lot 107
Private Collection, Europe
Acquired from the above by the present owner

‡ £ 25,000-35,000 € 28,100-39,400 US\$ 34,400-48,200



MICHIEL CEULERS

b. 1986

Untitled

oil and spray paint on canvas, in artist's cardboard frame overall: 161 by 121.2 cm. 633/8 by 473/4 in. Executed in 2013.

PROVENANCE

Nicodim Gallery, Los Angeles Acquired from the above by the present owner

‡ ⊕ £ 3,000-4,000 € 3,400-4,500 US\$ 4,150-5,600

□ 301

OLIVER OSBORNE

b. 1985

Untitled

signed and dated 2014 on the reverse silkscreen, paper and oil on linen laid down on cardboard 98.2 by 72.5 cm. 365/s by 281/2 in.

PROVENANCE

Vilma Gold, London Acquired from the above by the present owner

‡ ⊕ £ 1,500-2,000 € 1,700-2,250 US\$ 2,100-2,800



300



DAVID THORPE

b. 1972

Forever

paper collage on board 136 by 144 cm. 53½ by 56¾ in. Executed in 1998.

PROVENANCE

Michael Janssen Gallery, Berlin Acquired from the above by the present owner

EXHIBITED

São Paulo, Brazilian British Centre, *Painting as a Foreign Language*, March 2002 London, Saatchi Gallery, *Landscape*, May - June 2002, n.p., illustrated in colour London, Saatchi Gallery, *The Triumph of Painting*, January - December 2005

LITERATURE

Saatchi Gallery, Ed., *The New Neurotic Realism*, London 1998, n.p., illustrated in colour

† ⊕ £ 4,000-6,000 € 4,500-6,800 US\$ 5,600-8,300

303

POLLY APFELBAUM

b. 1955

HWP 37

ink on rayon synthetic velvet panel 140 by 97 cm. 55½ by 38½ in. Executed in 2014.

PROVENANCE

Clifton Benevento, New York Acquired from the above by the present owner

EXHIBITED

New York, Clifton Benevento, *Polly Apfelbaum - A Handweaver's Pattern Book*, May - August 2014

‡ £ 1,500-2,000 € 1,700-2,250 US\$ 2,100-2,800



302







b. 1973

Untitled (Post Norge #4)

signed, titled and dated 2013 on the reverse post bag in artist's frame with acrylic 110.2 by 75 cm. 433/8 by 291/2 in.

PROVENANCE

Galerie Neu, Berlin Private Collection, Europe Acquired from the above by the present owner

‡ ⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600

305

FREDRIK VÆRSLEV

b. 1979

Untitled (Lumiar Cité #2)

spray paint, acrylic, white spirit and primer on cotton canvas 205 by 120 cm. 803/4 by 471/4 in. Executed in 2014.

PROVENANCE

Gió Marconi, Milan Acquired from the above by the present owner

‡ ⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600



304



ARTIE VIERKANT

b. 1986

Image Object Friday 7 June 2013 4.59PM

signed, titled and dated '13 on the reverse UV print on dibond 150 by 150 cm. 59 by 59 in.

PROVENANCE

HK Photographs, New York Acquired from the above by the present owner

‡ £ 10,000-15,000 € 11,300-16,900 US\$ 13,800-20,700

307

MATIAS FALDBAKKEN

b. 1973

Untitled (Canvas #99)

signed, titled and dated 2015 on the overlap newspaper print on linen 153 by 152.5 cm. $60\frac{1}{4}$ by 60 in.

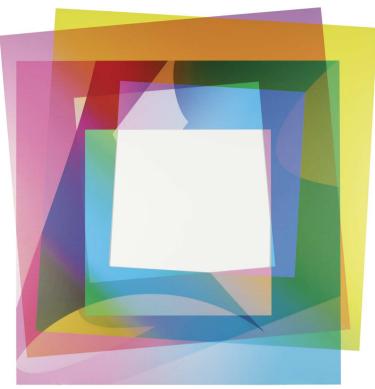
PROVENANCE

Galerie Neu, Berlin Acquired from the above by the present owner

EXHIBITED

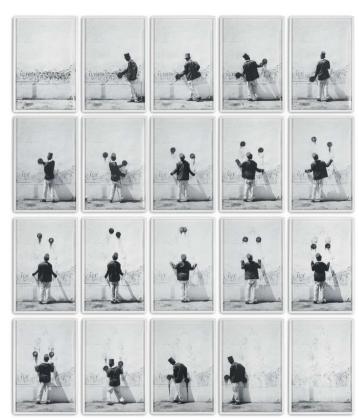
Berlin, Galerie Neu, *Matias Faldbakken: Overlap*, June - July 2015

‡ ⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600

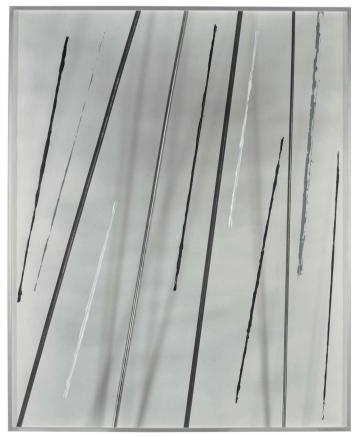


306





308



309

ROBIN RHODE

b. 1976

Juggla

digital pigment print mounted on board, in 20 parts each: 55 by 35 cm. 215/8 by 133/4 in.

Executed in 2007, this work is number 4 from an edition of 5, plus 2 artist's proofs.

PROVENANCE

Perry Rubenstein Gallery, New York Private Collection, London Sotheby's, London, 18 October 2013, Lot 130 Acquired from the above by the present owner

EXHIBITED

London, Hayward Gallery, *Robin Rhode: Who Saw Who*, October - December 2008, pp. 76-77, illustrated (ed. no. unknown)

Ω £ 12,000-18,000 € 13,500-20,300 US\$ 16,600-24,800

309

SAM FALLS

b. 1984

Wind Chimes 18

signed and dated 2013 on the reverse acrylic on pigment print, in artist's frame 191.2 by 153.3 cm. 75% by 60% in.

PROVENANCE

Galerie Eva Presenhuber, Zurich Acquired from the above by the present owner

‡ £ 4,000-6,000 € 4,500-6,800 US\$ 5,600-8,300

310

WALEAD BESHTY

b. 1976

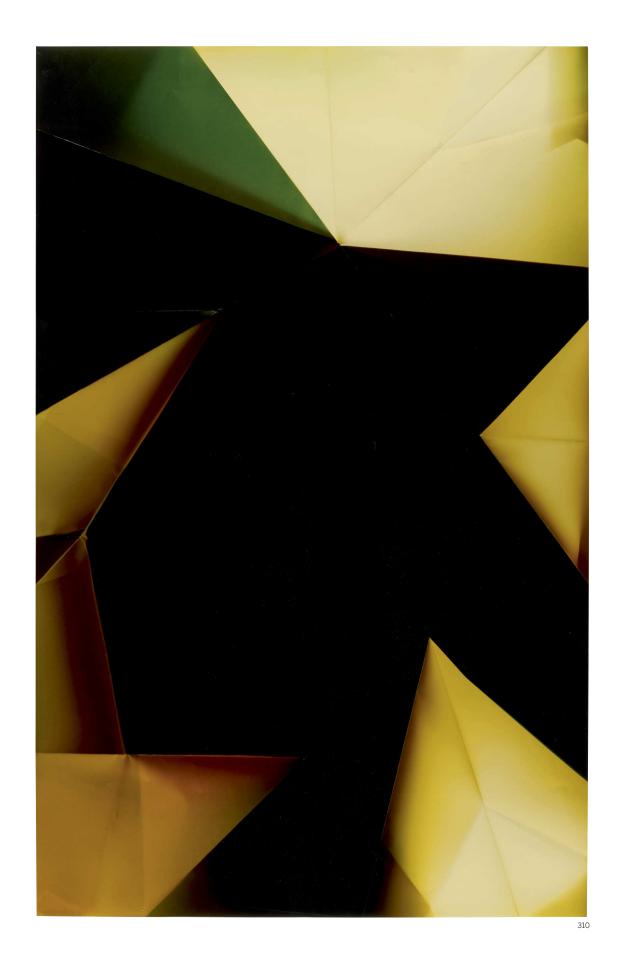
Two Sided Picture (YG)

colour photographic paper 119.5 by 75.4 cm. 471/8 by 291/4 in. Executed in 2007, this work is unique.

PROVENANCE

Rodolphe Janssen, Brussels HK Photographs, New York Acquired from the above by the present owner

‡ ⊕ £ 12,000-18,000 € 13,500-20,300 US\$ 16,600-24,800









312

311

DAN REES

b. 1982

Untitled

signed and dated 2014 on the reverse of each panel

plasticine on wood, in artist's frames, in two parts each: 150 by 150 cm. 59 by 59 in.

PROVENANCE

Private Collection, Europe

‡ ⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 20,700-27,600

312

DAN REES

b. 1982

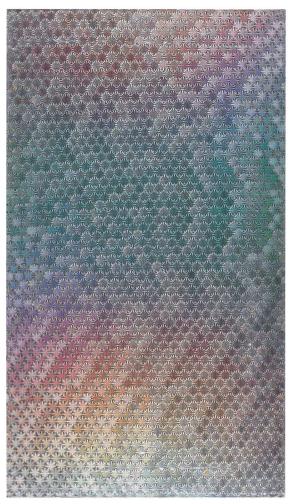
Untitled (Artex Painting)

signed and dated 2012 on the reverse Artex on canvas 199.5 by 150 cm. $78^{1/2}$ by 59 in.

PROVENANCE

Bernier/Eliades Gallery, Athens Acquired from the above by the present owner

⊕ £ 8,000-12,000 € 9,000-13,500 US\$ 11,100-16,600





313

OLIVER LARIC

b. 1981

Schengen Visa Hologram

tamper evident security hologram stickers on acrylic glass, clear coating 175 by 100 cm. 68% by 393% in. Executed in 2012.

PROVENANCE

Tanya Leighton Gallery, Berlin Private Collection Phillips, New York, 7 March 2014, Lot 105 Acquired from the above by the present owner

EXHIBITED

Munich, Kunstverein München, *The Imaginary Museum*, July - September 2012

‡ ⊕ £ 6,000-8,000 € 6,800-9,000 US\$ 8,300-11,100 314

PARKER ITO

b. 1986

The Agony And The Ecstasy

vinyl over enamel on 3M Scotchlite 162.3 by 117 cm. 63% by 46 in. Executed in 2013.

PROVENANCE

New Galerie, Paris Acquired from the above by the present owner

‡ £ 5,000-7,000 € 5,700-7,900 US\$ 6,900-9,700

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Collectors gather here.



GEORGES ROUAULT Pierrot, 1937-38 Estimate £250,000-350,000

Impressionist & Modern Art Day Sale London 1 March 2018





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Collectors gather here.



RENÉ MAGRITTE Le coup au cœur Estimate £500,000-700,000

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Bice Lazzari, Colonna Sonora (Soundtrack), 1967

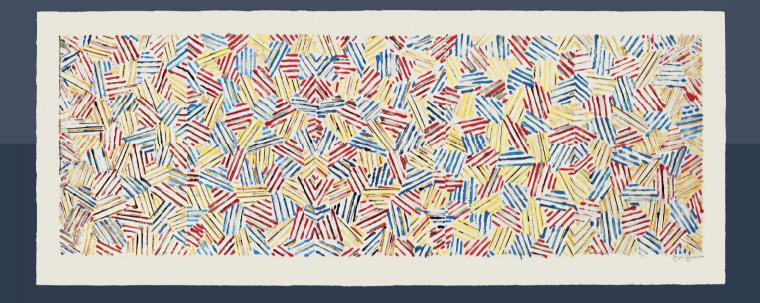
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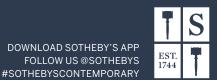


Contemporary Curated Auction New York 2 March 2018



JASPER JOHNS Untitled, 1983 Estimate \$1,500,000-2,000,000







GÜNTHER UECKER Sandinsel (Sand Island), 1970 Estimate £600,000-800,000



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ANDY WARHOL Campbell's Soup I (F. & S. II.44-53) The complete portfolio, comprising 10 screenprints in colours, 1968 Estimate £300,000-500,000





















Prints & Multiples
Auction London 27 March 2018









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Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (subject to a surcharge), debit card, cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, 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. Prospective hidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the presale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known. and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer. please draw the auctioneer's attention to

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle: in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys. com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via

BIDnow, which can be viewed at sothebys. com, as well as the Conditions of Business applicable to the sale

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid. on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a ioint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances. interested parties may have knowledge of

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/ Debit Cards are also accepted subject to certain restrictions and/or surcharges - please see below.

- · It is against Sotheby's general policy
- to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- · It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this

are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions. to your bank. Please note that we reserve. the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at http://www.sothebys.com/en/ invoice-payment.html or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

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

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:

Post Sale Services (Mon-Fri 9am to 5pm) Tel +44 (0)20 7293 5220 Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com

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 £41,018. 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.

${\sf EU\,Licence\,Thresholds}$

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: £12,305
Photographic positive or negative or any
assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055

Watercolours, gouaches and pastels EU LICENCE THRESHOLD: £24,611 Prints, Engravings, Drawings and Mosaics EU LICENCE THRESHOLD: £12,305

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.

o 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

$\underline{\mathsf{v}}$ 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 ($_{\rm D}$), 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 ($_{\rm D}$). 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

Purchase of lots marked with this symbol (\oplus) 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.

Π 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 buvers whose address is outside the FU will be assumed to be exported from the FU. 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 reinvoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A \pm 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 \ddagger 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 (\ddagger 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 \ddagger 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 (\ddag 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 repard.

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 nurchaser 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 prevail-

ing 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 WIA 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:

Monday to Friday 8.30am to 4.30pm 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.

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS

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\$1.34 £1 = €1.12

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 \uparrow , \ddagger , α or Ω please refer to the VAT Information pages at the back of the catalogue.

VAT INFORMATION FOR

VAT is levied at 5% or 20% on the hammer price of any lot marked with the \ddag 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 $5ft \times 5ft$ (152cm \times 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.

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