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LOT 218 (DETAIL)





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AUCTION IN LONDON
27 JUNE 2018
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10.30 AM

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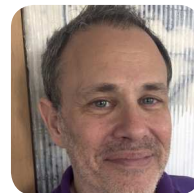
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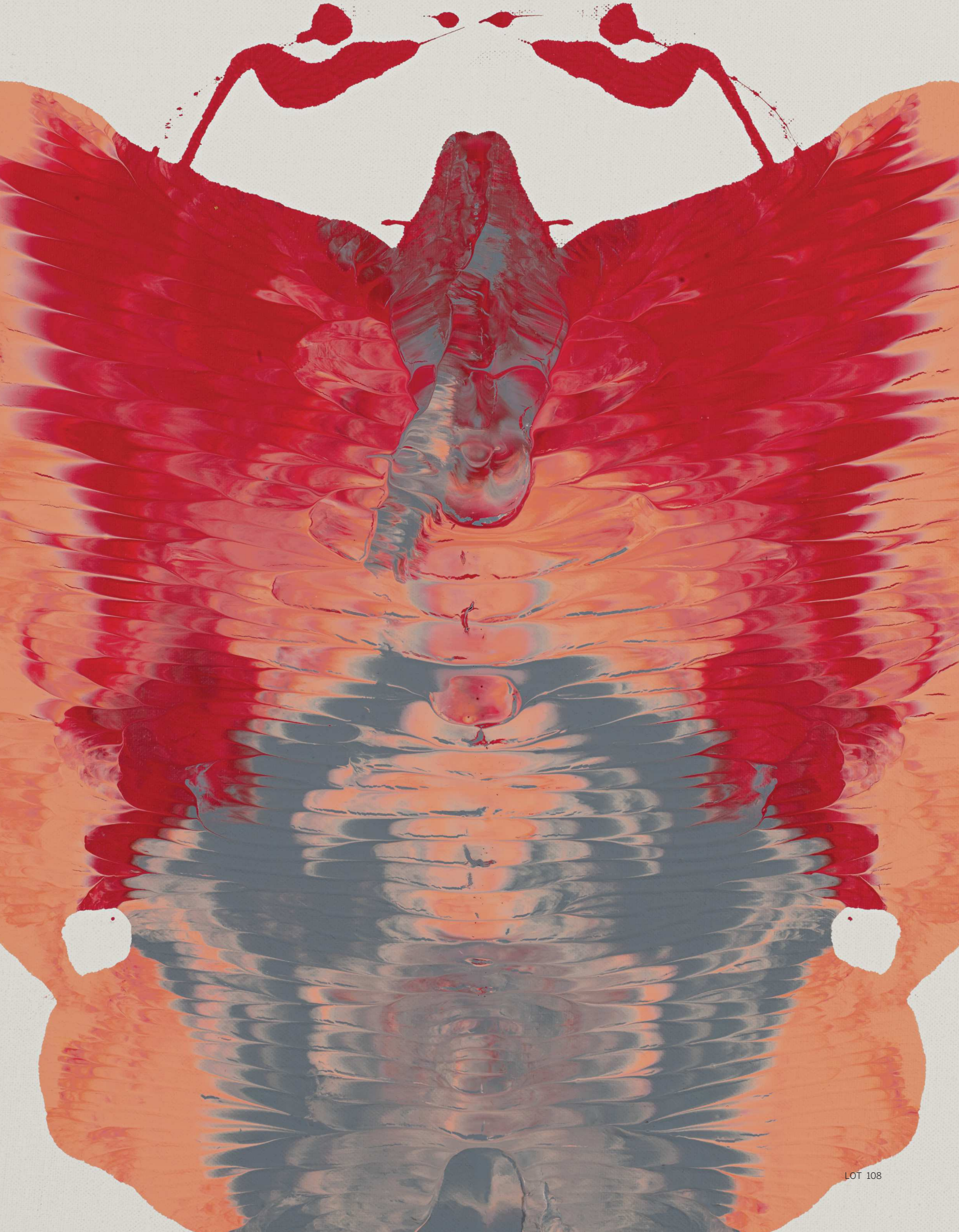
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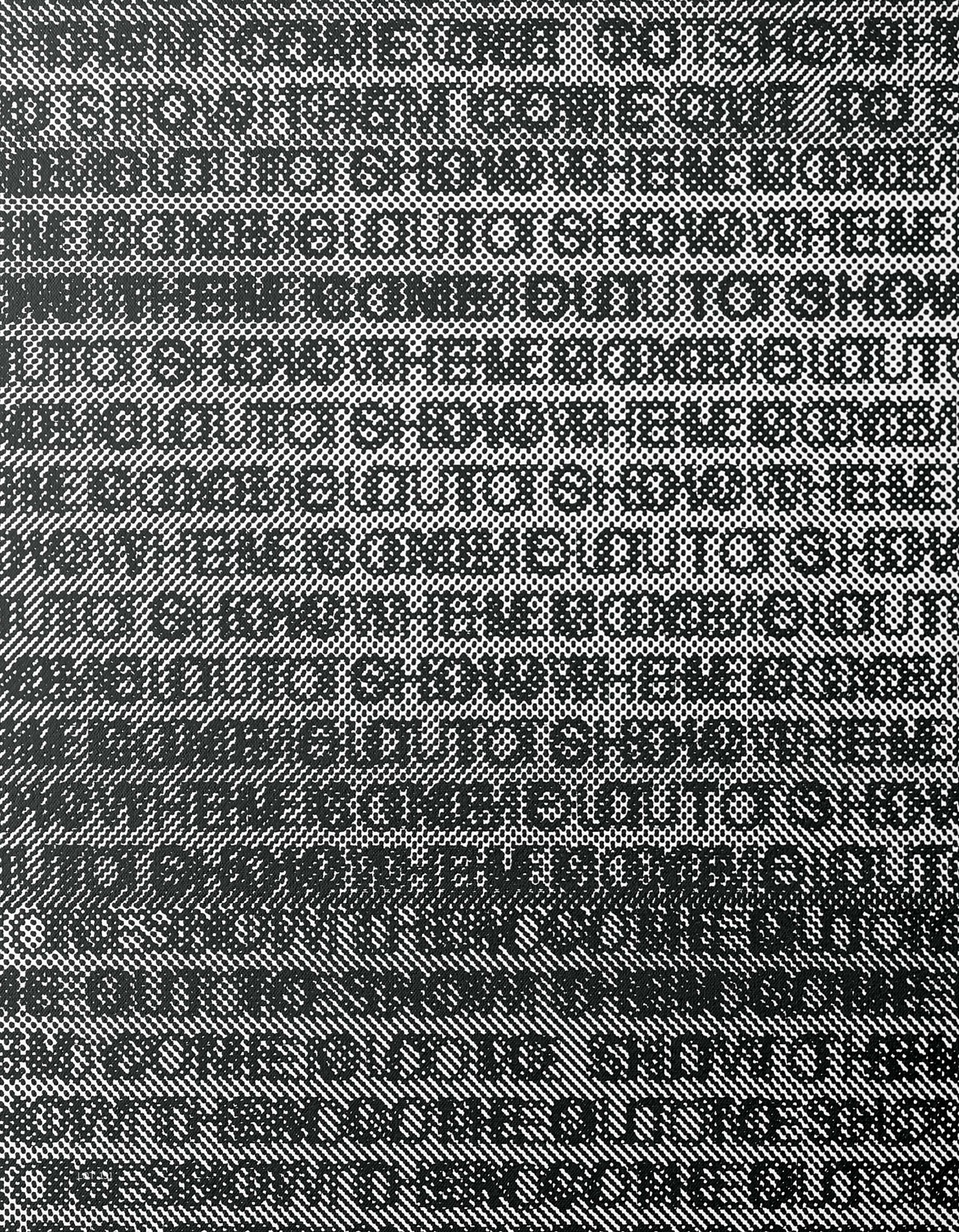
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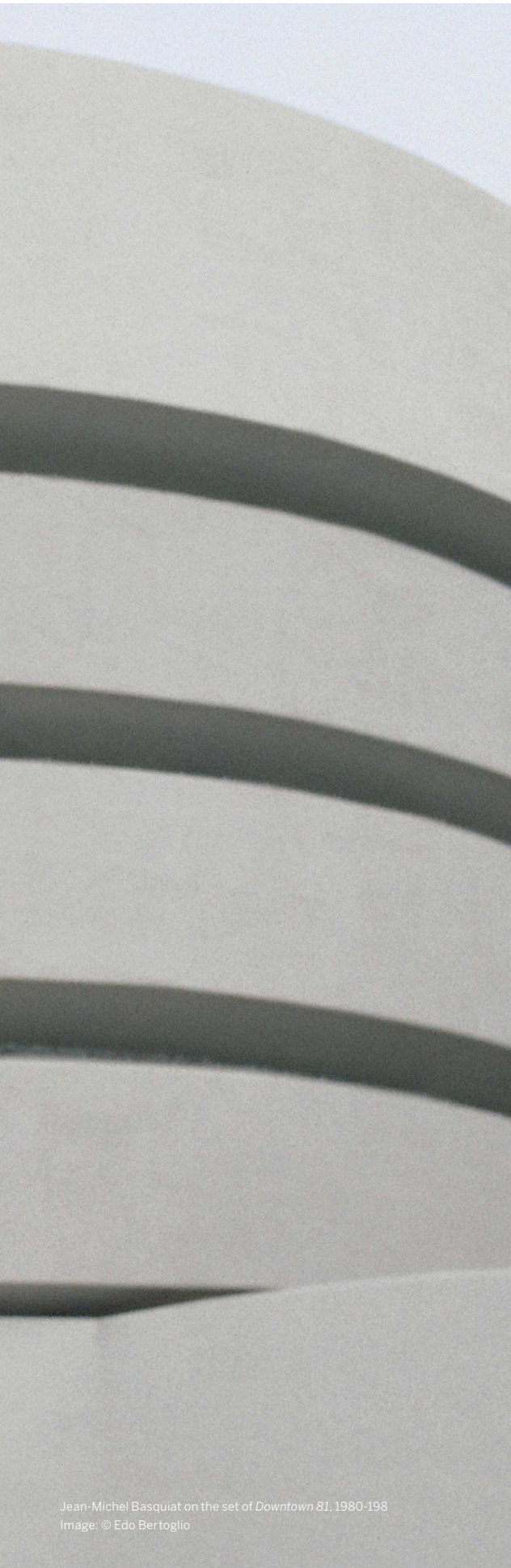
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NEW WAVE NEW BEAT

Property from a Private New York Collection

New York in the late 1970s was a city in decline: half-deserted, broke and rundown it was nonetheless the perfect breeding ground for a revitalised creative scene that once again reasserted New York's position at the centre of the art world. The Pictures Generation, graffiti art, hip hop, post-punk, Jean-Michel Basquiat, Neo-Expressionism, second wave feminism and gay rights activism: suddenly a socio-political consciousness returned to the forefront of a new contemporary art practice.

The artists assembled as part of New Wave – New Beat: Property from a New York Collection speak to this exciting moment and its legacy. Issues of race, sexuality, gender and identity politics represent the warp and weft of an inclusive assemblage of contemporary artworks that begin with early pieces by Richard Prince, navigates the meteoric ascent of Jean-Michel Basquiat, revels in the eroticism of Cecily Brown, and arrives at the urgent dialogues of Ellen Gallagher and Kara Walker. Although the artists presented here may not be exclusively tied to New York, New York is the home of the individuals behind this collection, a collection, moreover, that responds to a creative call to arms borne of a specific moment in the history of New York City.

NEW WAVE NEW BEAT

Property from a Private New York Collection

○ ➤ 101

Damien Hirst

b. 1965

Spot Drawing No. 2

signed and dated 90
coloured pencil on paper
84.1 by 59.7 cm. 33⅜ by 23½ in.

PROVENANCE

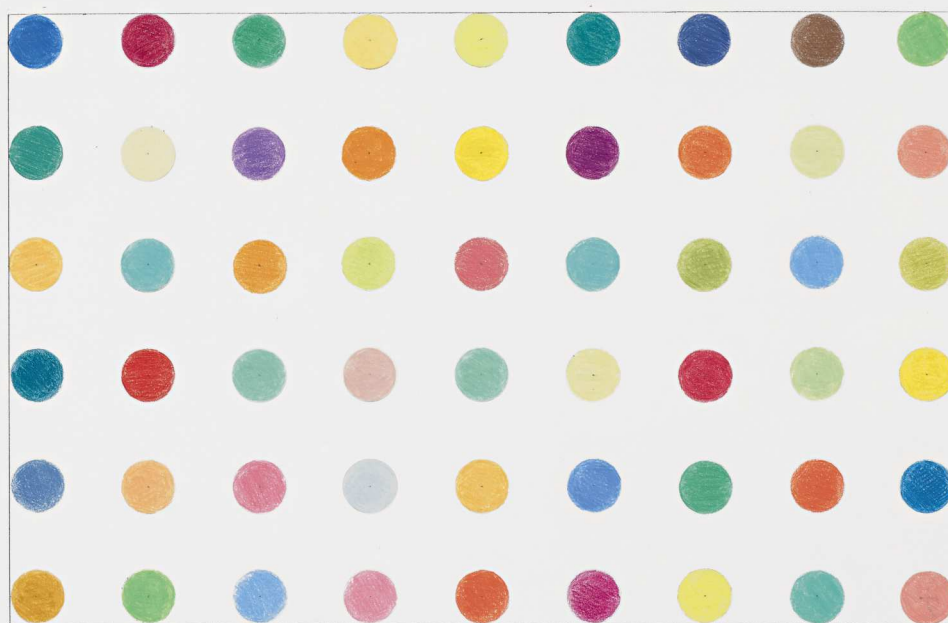
Modern Collections Ltd., London
Acquired from the above by the present owner
in 2002

‡ ± £ 80,000-120,000
€ 91,000-137,000 US\$ 109,000-163,000

Nicolas Serota: "When you did the first *Spot Painting*, did you see that as changing the world? Or changing your world?"

Damien Hirst: "Yeah, the first [*Spot Painting*] on canvas absolutely changed my world. I'd looked at all this stuff like conceptual art, but it was the first time I had clarity in some way. The thing that was causing me the problem in painting was colour, finding a structure where I could lay it down, be in control of it rather than it controlling me. Once I'd done that, I didn't really have problems with colour anymore."

Damien Hirst in conversation with Sir Nicholas Serota: Exh. Cat., London, Tate Modern, *Damien Hirst*, 2012, p. 92.



90

Damien Hirst

NEW WAVE NEW BEAT

Property from a Private New York Collection

○ ➤ 102

David Hockney

b. 1937

Standing Figure

signed with the artist's initials, titled and dated 63
crayon and graphite on paper
50.8 by 31.8 cm. 20 by 12½ in.

PROVENANCE

Kasmin Ltd., London
The Harry N. Abrams Family Collection, New York
Christie's, New York, 6 May 1987, Lot 210
Acquired from the above by the present owner

£ 40,000-60,000
€ 45,500-68,500 US\$ 54,500-81,500

"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, *David Hockney: A Drawing Retrospective*, London 1995, p. 15.



standing figure -
6/1. 63

NEW WAVE NEW BEAT

Property from a Private New York Collection

○ ➤ 103

Richard Prince

b. 1949

Untitled

signed and dated 88
screenprint, conté crayon, spray paint and
collage on paper
61 by 48.3 cm. 24 by 19 in.

PROVENANCE

Daniel Weinberg Gallery, Los Angeles
Acquired from the above by the present owner
in 1990

± £ 45,000-65,000
€ 51,500-74,000 US\$ 61,000-88,000

"With his repertoire of found jokes, Prince is not appropriating a particular cultural ethos, but rather keying into an antiheroic mentality that suits the overall tenor of his practice... By separating a cartoon from its caption and adding a non sequitur of a joke, Prince creates strange, hybrid emblems that offer mutable narratives... Through this deliberate confusion of discursive systems, Prince brings to the surface the hostility, fear and shame fueling much American humour."

Nancy Specto: 'Nowhere Man', in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Richard Prince: Spiritual America*, 2007, p. 37.



It was New Year's Eve, and the house was brightly decorated. The clicking of the typewriter broke the silence. The child, six, was sitting before the window, looking through the glass. Grandma sat in her chair, and the child went over to her warm lap. "Tell us a story," said the child. "Oh," said Grandma, and wrapping her arms around the child, she should have known. Little Pollyanna came to her about the time when she was a child.

A traveling salesman's car broke down on a lonely road late at night in the middle of nowhere. He walked to the nearest farmhouse and asked the farmer if he could stay the night. "No," said the farmer and then shot the salesman in the head with a shotgun.

My father was never home because he was drinking.

gun.

NEW WAVE NEW BEAT

Property from a Private New York Collection

○ ➤ 104

William Kentridge

b. 1955

Collage on Leviathan Pages (Commonwealth)

signed and dated 2000 on the 18th sheet
printed paper collage, coloured pencil,
graphite and pins on linen, in 24 parts
each: 29.2 by 19.1 cm. 11½ by 7½ in.
overall: 193.4 by 89.9 cm. 76⅞ by 35⅞ in.

PROVENANCE

Marian Goodman Gallery, New York
Acquired from the above by the present owner
in 2000

£ 120,000-180,000
€ 137,000-205,000 US\$ 163,000-244,000

This theatrical collage comprising 24 uniquely individual character drawings represents a truly rare collection of William Kentridge works based on his *Puppet Drawing Series* executed in 2000. The brooding figures illustrated in *Collage on Leviathan Pages (Commonwealth)* have all been delicately cut and assembled from ripped pages of construction paper; their edges blurred forming an incomplete series of images. Their rough outlines are tentative and subject to manipulation with contours personifying a distant cloud or jagged mountain range. However ambivalent the shapes appear, they are clearly characters of intense misery, hunched, cloaked and dragging their emotional oppression.

Kentridge's work focuses on his deep entrenchment in the social and economic situation of South Africa, specifically Johannesburg when he grew up. In his work, which encompasses a variety of media, including drawing and paintings, installations and video or set and costume design for opera and theatre, the artist aims to project a profound personal

statement, imbuing all of his production with a deeply authentic biographical narrative, delving into deep exploration of the thorny world of the late apartheid. The ambiguous characters that populate his creations, represent the harrowing result of the unending social devastations of the landscape, with an intense focus on oppression and power divide. The dramatic shadows we see in *Collage on Leviathan Pages (Commonwealth)* are heightened in melodrama due to their textured monochromatic facade contrasting the intriguing pages they lie on.

Kentridge's choice for the background of this collage was no accident. The book *Leviathan* by Thomas Hobbes was written in 1651 and describes the social complexities and warfare of the emerging world and is considered a founding text of Western thought. Kentridge draws comparisons from this body of text to his thoughts towards the hostiles in South Africa. Hobbes highlights "during the time men live without a common power to keep them all in awe, they are

in that condition which is called war; and such a war as is every man against every man" (Thomas Hobbes, *Leviathan Volume I*, London 2011, n.p.).

Collage on Leviathan Pages (Commonwealth) is a kinetic flow of heightened expressivity where we are drawn into the relationship between each character as our gaze passes over the composition. In parallels to Kentridge's *Procession* series, the present work announces the beginning of a fluid production, creating appetite and anticipation for the next scene as the imagery develops. Through Kentridge's spontaneous inventiveness, the drawings flourish from his accidental and transformative imagination where surrealist techniques animate his creative imagery. *Collage on Leviathan Pages (Commonwealth)* is a truly unique piece of artistry, combining Kentridge's delicate interpretation of life following a devastating conflict with Hobbes written accusation of men's consistent desire for blood, wealth and power.



NEW WAVE NEW BEAT

Property from a Private New York Collection

○ ➤ 105

Anselm Kiefer

b. 1945

Die Ungeborenen

ash, sand, charcoal and fabric on black and white photograph
sheet: 128.9 by 179.7 cm. 50¾ by 70¾ in.
Executed in 1998.

PROVENANCE

Gagosian Gallery, New York
Acquired from the above by the present owner
in 1999

£ 120,000-180,000
€ 137,000-205,000 US\$ 163,000-244,000

Die Ungeborenen, with its reference to the myths and legends at the origins of humanity, is exemplary of Anselm Kiefer's work. The artist often explores the hybrid sphere of not belonging, dealing both with questions of birth on a human scale and the notion of the beginnings of humanity. The artist plays with techniques and materials in order to treat the different themes linked with philosophy, theology and history that he has explored over the past forty years. Attesting to the importance of the present work, other works from the *Die Ungeborenen* series can be found in the collections of The Museum of Modern Art, New York and Yale University Art Gallery.

The white dresses, a re-occurring subject in Kiefer's oeuvre since the late 1960s, refer to the artist's longstanding interest in the Jewish figure Lilith. She is described in the Bible as the first woman who fled from Adam after God refused her plea for equality. She placed herself in exile on the shores of the Red Sea, claiming

that she had been ordered by God to kill new born babies and await her destiny. Her own offspring were said to be demons, represented in Kiefer's work by the ashen white nightgowns devoid of human presence. They, like Lilith herself, are remnants of something that was once alive: signifiers of catastrophe and devastation. For Kiefer, the destructed materials are equally symbols of rebirth, thus placing creation at the very heart of destruction.

Kiefer approaches the subject of the unborn with unbounded curiosity, and, exploring an emotive discourse of the title *Die Ungeborenen* Kiefer describes the term as "the desire of not wanting to be born" (Anselm Kiefer cited in: Paris, Galerie Thaddaeus Ropac, *Anselm Kiefer: Die Ungeborenen Press Release*, 2012, online). Expanding on this premise Kiefer assumes the possibility of divine creation by eschewing Biblical stories with typical sobriety: "Cry of the prophets, the revolt of Job. It would have been

better if you had never been born! ... The retrograde movement of creation. Theodicy, the accident of creation, God's regret to have fathered this ungrateful being, this outlaw, who does not abide to the contract" (*Ibid.*). Although an atheist, Kiefer is nevertheless fascinated by mankind's dependence on divine solutions and speculating God's existence allows Kiefer dramatic recourse to explore and critique the expanded spirituality of mankind. Through Kiefer's dogmatic conceptualisation, the title *Die Ungeborenen* therefore instils the painting not only with the weight of mortality and emptiness, but also the boundless possibilities, both good and bad, offered up by religion.

Die Ungeborenen is a masterful survey of many of Kiefer's most important, long-serving, and delicate themes. The delicate dresses out before the viewer as the resplendent debris of the artist's history, impregnated with the sublime and the promise of new beginnings.



NEW WAVE NEW BEAT

Property from a Private New York Collection

○ ➤ 106

Gerhard Richter

b. 1932

17. Oktober 1996

signed and dated *17. Oktober 1996*

oil on paper

29.8 by 41.9 cm. 11¾ by 16½ in.

PROVENANCE

Marian Goodman Gallery, New York

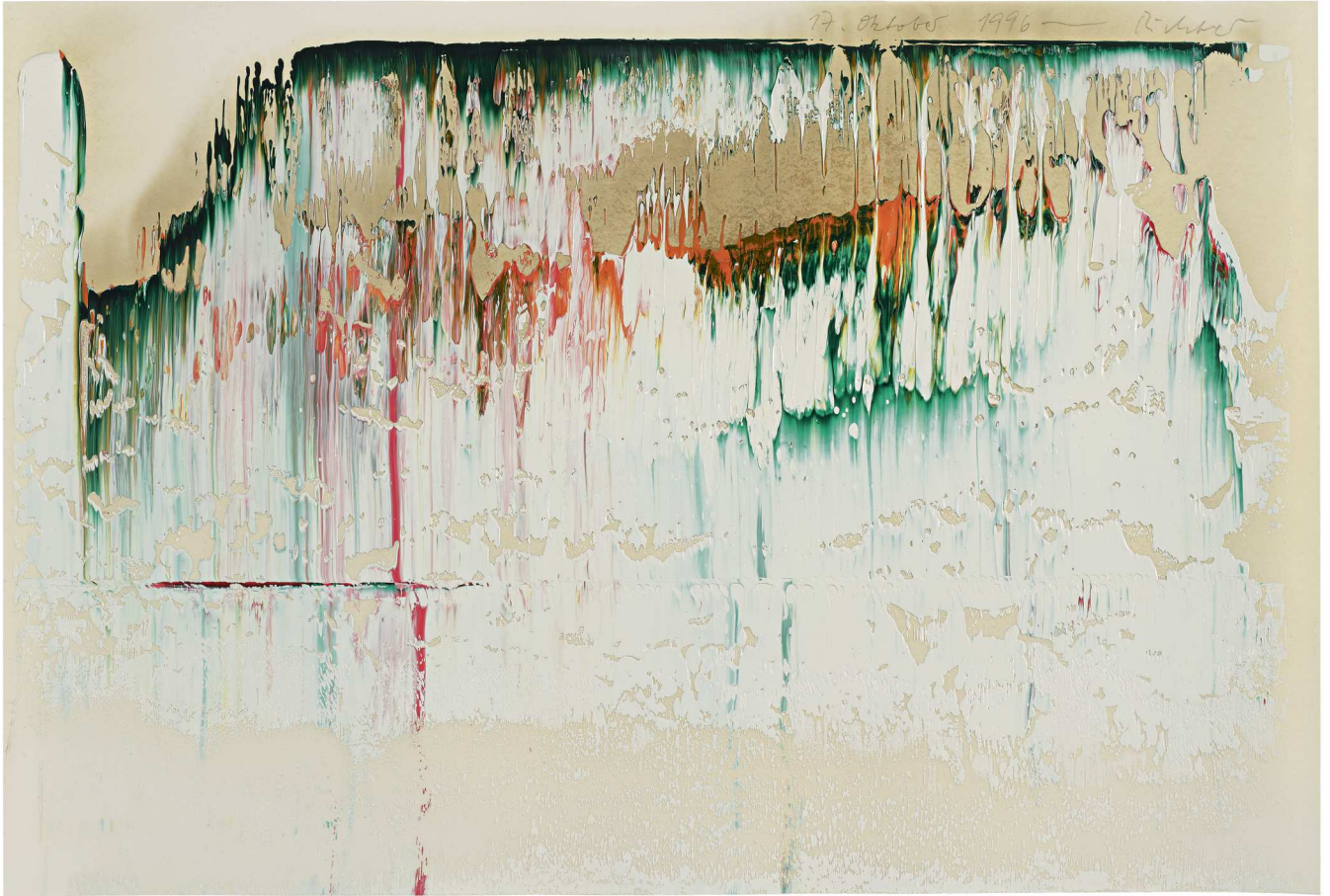
Acquired from the above by the present owner
in 1997

± £ 60,000-80,000

€ 68,500-91,000 US\$ 81,500-109,000

"Layers of pigment have accumulated to the point where the slippages caused by Richter's scraping techniques result in rich marblings, like those on the endpapers of antique books, although the tactile quality is more like moving lava with trace elements of different minerals providing the attenuated elastic patterns."

Robert Storr: Exh. Cat., New York, Museum of Modern Art,
Gerhard Richter: 40 Years of Painting, 2002, p. 8.



NEW WAVE NEW BEAT

Property from a Private New York Collection

○ ➤ 107

Gerhard Richter

b. 1932

19. Oktober 1996

signed and dated *19. Oktober 1996*

oil on Fuji paper

29.8 by 41.9 cm. 11¾ by 16½ in.

PROVENANCE

Marian Goodman Gallery, New York

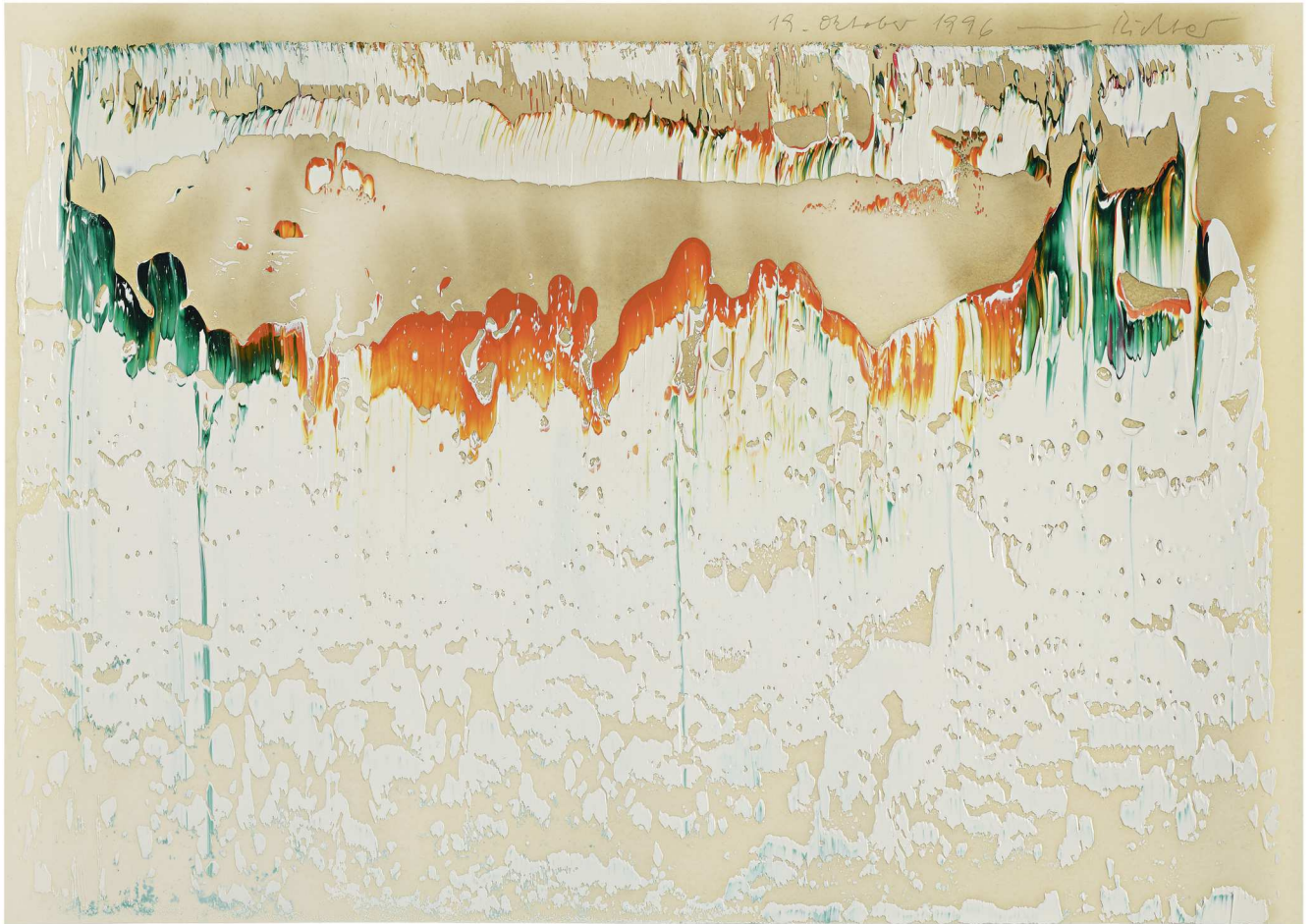
Acquired from the above by the present owner
in 1997

± £ 60,000-80,000

€ 68,500-91,000 US\$ 81,500-109,000

"Abstract paintings are fictitious models...
which we can neither see nor describe, but
which we may nevertheless conclude exist."

Gerhard Richter: Exh. Cat., Chicago, Museum of Contemporary
Art, *Gerhard Richter: Paintings*, 1988, p. 107.



NEW WAVE NEW BEAT

Property from a Private New York Collection

○ ➤ 108

Andy Warhol

1928 - 1987

Rorschach

acrylic on canvas
50.8 by 40.6 cm. 20 by 16 in.
Executed in 1984.

This work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts and numbered PA75.001 on the overlap.

± £ 70,000-90,000

€ 80,000-103,000 US\$ 95,000-122,000

PROVENANCE

Gagosian Gallery, Los Angeles
Acquired from the above by the present owner
in 1998

EXHIBITED

Los Angeles, Gagosian Gallery, *Rorschach Paintings*, September - October 1996

Rorschach is a stunning example of Andy Warhol's eponymous series, which mirrors the methods of the famous 'inkblot' test. The test, which was invented by the Swiss psychiatrist Hermann Rorschach, provided ten different standardised blots of ink on paper which the patient was encouraged to decipher. Dr Rorschach believed that the patient's interpretations were an insight into the inner workings of their consciousness. Warhol originally misunderstood the clinical process, believing that the patients created the inkblots and doctors used their creations to discover the patterns and traits of the human mind. Undeterred from his mistake and intrigued by the test's serial repetitiveness and formulaic impersonality, Warhol invented his own version. Achieved in a stylised performance not dissimilar to Jackson Pollock's drip dance, paint was poured onto one side of a canvas and then folded vertically to imprint the other half. The resulting liquescent beings were open to any form of interpretation, where the viewer projects their own

desires and fantasies onto the imagery. Warhol believed that much abstract painting functioned in a similar way to Rorschach's ink test. Instead of artists communicating their objectives through abstract form, Warhol believed the flow of thought ran the opposite way with the viewer beaming their deeply personal

"I WAS TRYING TO DO THESE TO ACTUALLY READ INTO THEM AND WRITE ABOUT THEM, BUT I NEVER REALLY HAD THE TIME TO DO THAT. SO I WAS GOING TO HIRE SOMEBODY TO READ INTO THEM, TO PRETEND IT WAS ME, SO THAT THEY'D BE A LITTLE MORE... INTERESTING."

emotions back onto the canvas. As he expanded, "I was trying to do these to actually read into them and write about them, but I never really had the time to do that. So I was going to hire somebody to read into them, to pretend it was me, so

that they'd be a little more... interesting" (Andy Warhol in conversation with Robert Nickas, in: 'Andy Warhol's Rorschach Test', *Arts Magazine*, October 1986, p. 28).

The entire series of Warhol's *Rorschach Paintings*, many of which had never been on view before, were exhibited in at Gagosian in 1996. The show not only promoted the larger monochrome works but included an entire floor of the intensely vibrant multicoloured works, displaying butterfly-like blots in brilliant tones of pink, yellow, sea-green, violet and cobalt blue, such as the present work. Indeed, *Rorschach* is a seductively experimental piece, favouring a symmetrical network of thick, syrupy veins of paint left behind by Warhol's pour-and-fold technique. With the basis for the series rooted in psychological study, the *Rorschach Paintings* develop a strong connection with the conscious mind. The creative aftermath of these works gives way to a spectrum of conceptual translation and emotional understanding, conjuring a deep variety of response and conversation.



NEW WAVE NEW BEAT

Property from a Private New York Collection

○ ➤ 109

Mark Grotjahn

b. 1968

Untitled (Large Black and White Butterfly #544)

signed with the artist's initials and dated 05;
signed twice, titled, dated 05 and variously
inscribed on the reverse
coloured pencil and wax crayon on card
101.6 by 81.6 cm. 40 by 32½ in.

PROVENANCE

Anton Kern Gallery, New York
Acquired from the above by the present owner
in 2005

EXHIBITED

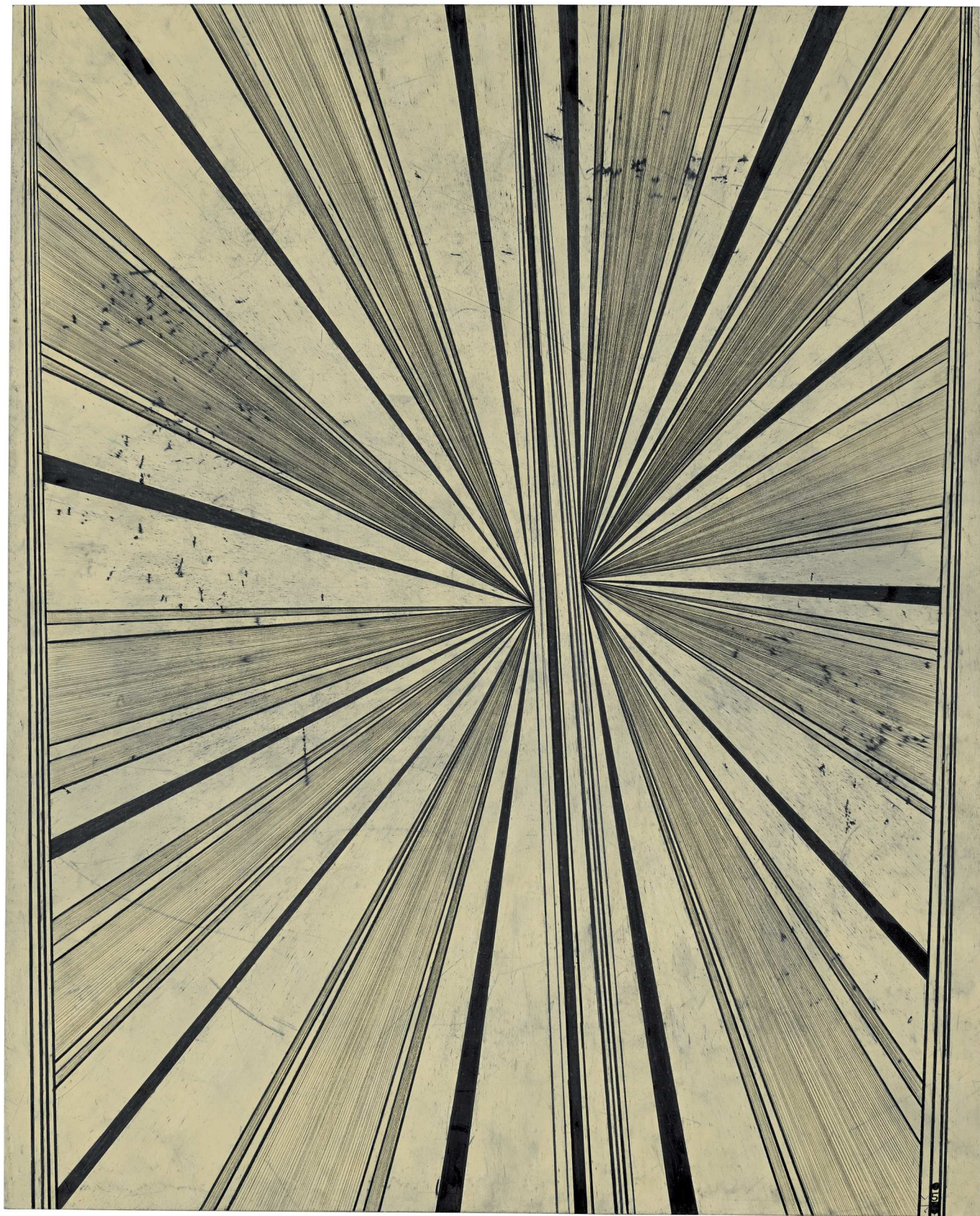
Philadelphia, Institute of Contemporary Art,
Gone Formalism, January - March 2006

± £ 270,000-350,000
€ 307,000-398,000 US\$ 365,000-473,000

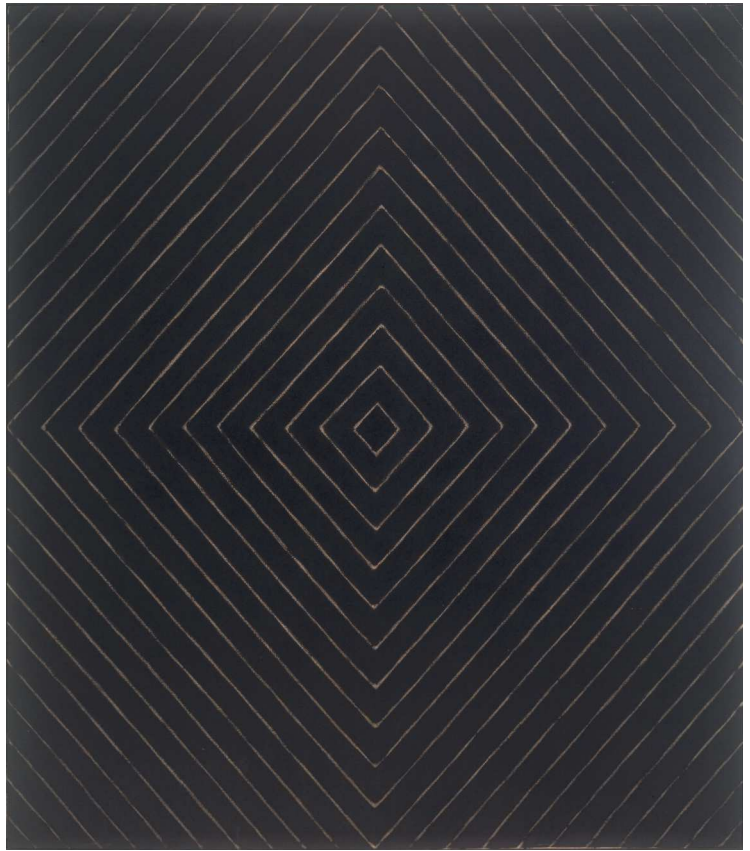
Beaming with an irrepressible energy and complex perspectival logic, Mark Grotjahn's *Untitled (Large Black and White Butterfly #544)* from 2005 is an exhilarating example of the artist's highly accomplished butterfly compositions. The present work entices the viewer into its spellbinding vortex, producing a gripping perceptual experience that hovers between the sobering flatness of early Modernist painting and the expressionistic effect of its vertiginous intensity. Engaging with influences as diverse as the spatial illusions of Op Art, the social utopianism of Constructivism, and the avant-garde radicalism of analytical Cubism, Grotjahn graphically emphasises the vitality of abstract painting today. Since 1997, Grotjahn has employed his now-iconic butterfly motif

"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.







Frank Stella, *Jill*, 1959, Albright Knox Art Gallery.
Image: ©2018, Albright Knox Art Gallery/Art Resource, NY/Scala, Florence.
Artwork: © Frank Stella, ARS, NY and DACS, London 2018

with single, dual, and multiple vanishing points across a highly regarded series of paintings and works on paper. As remarked by Michael Ned Holte, “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. 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).

Meticulously wrought, *Untitled (Large Black and White Butterfly #544)* stuns in its exceptional clarity and mesmeric beauty. Here, two off kilter vanishing points mark the centre of the butterfly’s ‘abdomen’, while flying rays dart outward, fluttering across the diagonal trajectories of the slightly skewed ‘wings’ – their tremoring vectors conjure the sensation of being captured mid-flight.

Summoning natural world phenomena, while investigating the fundamental tenets of abstraction, the artist achieves a result that is as aesthetically seductive as it is rigorously analytical. Grotjahn’s formal evocation of one-point perspective relates to academic conventions of painting developed by Leon Battista Alberti during the Renaissance in order to skilfully render depth within a flat surface. His *Butterfly* works operate within the tension between the ostensibly incongruous poles of abstraction and figuration, complicating the formal correlation between the winged insects and the pictures’ purely geometric organisations of shapes. As Douglas Fogle notes: “Grotjahn’s butterflies hover precipitously close to the line between abstract geometry and illusionistic spatiality, displaying a kind of graphic unconscious that constitutes a paradoxically systematic disruption of a rational and orderly system” (Douglas Fogle, ‘In the Center of the Infinite’,

Parkett 80, 2007, p. 117). The refined precision and forthright simplicity of *Untitled (Large Black and White Butterfly #544)*’s symmetry and black-and-white palette is punctuated by reminders of artistic process: scuffs, scratches, and stutters interrupt the otherwise even surface, deviating from the highly controlled structure of the image.

The radial bands of binary black and white possess an unnervingly seductive inner force, a concentrated energy that draws the viewer into its hypnotic hold and refuses to let go. In the reductive palette of the present example, Grotjahn’s composition reverberates with incredible urgency, pronounced elegance, and magnificent composure. Intricately wrought and carefully choreographed, *Untitled (Large Black and White Butterfly #544)* envelops the full force of Grotjahn’s extreme acuity for spatial relationships, endlessly engaging anyone who stands before it in a dynamic optical experience.

NEW WAVE NEW BEAT

Property from a Private New York Collection

○ ➤ 110

Mary Heilmann

b. 1940

Versace I

signed and dated 97 on the reverse

oil on canvas

76.5 by 56.2 cm. 30⅛ by 22⅛ in.

PROVENANCE

Pat Hearn, New York

Acquired from the above by the present owner
in 1997

± £ 90,000-120,000

€ 103,000-137,000 US\$ 122,000-163,000

Presenting a playful checkerboard appearance, *Versace I* is an off-kilter geometric abstract work infused with 1960s psychedelia and produced by the brilliantly creative Mary Heilmann. Mirroring the techniques displayed in many other Heilmann grid paintings, *Versace I* is far from perfectly straight; the borders between the stark monochromes wavering, giving the canvas a loose, lively quality. Heilmann may have even painted this piece with her fingers, procuring a childlike process that retains the flaws left by the artist's hand.

The brilliant hue of yellow emanating from the canvas complements Heilmann's keen sense of colour that can be seen throughout her work. Born in California in 1940, Heilmann studied both poetry and sculpture before honing her talent in clay, furniture and abstract paintings. Every object and canvas she creates has a backstory, imbued with recollections, stories spun from her imagination or

encapsulating a moment from her dreamscape. Heilmann's paintings are like intense meditations, radiating a hallucinogenic euphoria of blaring colour but gently highlight the organic process used to create the work.

The riotous splurge of yellow we see in *Versace I* may also originate from the artist's professed desire to harness the glorious tones and light that radiates from her laptop, especially from the saturated colours of TV cartoons such as *The Simpsons*. With her roots lying in pottery, Heilmann treats each canvas like a three dimensional object. She paints the stretcher bars and around the edges of the canvas, extending the creativity beyond the realms of the two dimensional flat plane.

Although *Versace I* was executed in 1997, there is a clear link between this work and her paintings from the beginning of her career in the 70s. Citing Agnes Martin as a true hero, her slippery abstractions

embrace the challenge of painting precisely. With a woozy edge to her monochrome squares, splashes of pigment defile pristine backgrounds and stripes bleed past their borders disrupting their minimal grids. Heilmann deconsecrates the supposed purity of abstract art, infusing it with colours and forms from the world around her.

Heilmann has created a kaleidoscopic delight within *Versace I*, the paradoxical outcome of her roughness of hand yet the care and attention to the blaring colour always gives her work edginess and a beat-up urban feel. Her use of paint, occasionally straight from the pot, demonstrates Heilmann's trust in the fundamentals of colour and validates her desire to find the purest pigments that will elevate her conscious thought. A retrospective at the Whitechapel Gallery in 2016 established Heilmann's gravitas within the Contemporary art scene, proving her work acutely relevant and enticingly provocative.



NEW WAVE NEW BEAT

Property from a Private New York Collection

○ ➤ 111

Laura Owens

b. 1970

Untitled

signed, titled and dated 2004 on the overlap
oil, acrylic and collage on linen
113.3 by 87.9 cm. 44⁵/₈ by 34⁵/₈ in.

PROVENANCE

Gavin Brown's Enterprise, New York
Acquired from the above by the present owner
in 2004

EXHIBITED

New York, Gavin Brown's Enterprise, *Laura Owens*, March - April 2004
Tokyo, Shiseido Gallery, *Laura Owens*,
February - March 2005, pp. 21, 33 and 36,
illustrated in colour
Zurich, Kunsthalle Zürich; London, Camden
Arts Centre; Münster, Ausstellungshalle
Zeitgenössische Kunst Münster; and
Maastricht, Bonnefantenmuseum, *Laura Owens*,
June 2006 - August 2007, p. 113, no.
146, illustrated in colour

LITERATURE

Exh. Cat., New York, Whitney Museum of
American Art (and travelling), *Laura Owens*,
November 2017 - March 2019, p. 390,
illustrated in colour (in installation at Gavin
Brown's Enterprise)

± £ 100,000-150,000
€ 114,000-171,000 US\$ 136,000-203,000

Los Angeles based artist Laura Owens became known during the late 1990s for her strikingly individualistic paintings in which references to modes of seeing and making, television and popular culture, the autobiographical and the art historical, collide in kitsch pastel shades and candy colours. Having graduated from CalArts in 1994, Owens swiftly achieved gallery representation and critical recognition; in 1996 significant examples of her work were added to three of the most prestigious museum collections in New York – the Guggenheim, the Metropolitan Museum, and the Whitney Museum of American Art – and in 2003, at the age of only 33, she was granted a mid-career retrospective at the Museum of Contemporary Art in Los Angeles. In November 2017 a major retrospective of Owens' career opened to great acclaim at the Whitney, and today her status as one of the most important artistic voices of the Twenty-First Century is truly set in stone.

Just before her Los Angeles retrospective, Owens was invited to hold a residency at the Isabella Stewart Gardner Museum

in Boston. In the works created during and after her time at the museum, which houses a collection known for its decadent, controversial juxtaposition between ornamental and fine arts – Owens used imagery and motifs from all manner of textile, patterning, landscape painting and animal depictions. The now well-known use of living beings, especially animals, in her work was initially a means to bring together the space and the story of the work, similar to the way Stewart Gardner had curated her collection. This whimsical iconography and appropriated imagery is particularly evident in the rich symbolism of *Untitled*. Botanical references, such as the flowers and tree, have been part of Owens' oeuvre since her show at the Royal Botanical Gardens in Edinburgh in 2000. The plants referenced botanical teachings drawings, combined with a style similar to that of Japanese landscape paintings, thus alluding to the traditional arts. With this, Owens steps away from the abstraction many of her contemporaries favour, moving back to figurative art. As a highly self-conscious artist, Owens

often cites her own paintings and reuses imagery – much like the squirrel in *Untitled*. Simultaneously, the saturated colours and easy but confident brushwork results in paintings like an illustration from a children's book: easy to understand and instantly engaging. By leaving a large part of the canvas untouched, Owens encourages exploration and interpretation by the viewer in order to understand the whole. The raw canvas is similar to the series of works Owens created for her exhibition with Chris Ofili and Peter Doig in 2002 at the Santa Monica Museum of Art. The reminiscence of scenes from books comes from a need to tell stories, as Owens has said that she has an intrinsic urge to tell stories but cannot put them into words, making her paintings an expression of these stories or scenes.

With the best qualities of children's books, Owens works are not naïve or simplistic, but are rather created out of curiosity and wonder from an imagination that knows no limits. *Untitled* is a sublime example of Owens' wit and comedic beauty, combining her well known use of design iconography, decorative elements and cartoons.



NEW WAVE NEW BEAT

Property from a Private New York Collection

○ ➤ 112

John Currin

b. 1962

Untitled

signed on the overlap

oil on canvas

86.4 by 76.5 cm. 34½ by 30½ in.

Executed in 1990.

PROVENANCE

Andrea Rosen Gallery, New York

Acquired from the above by the present owner
in 2000

± £ 150,000-200,000

€ 171,000-228,000 US\$ 203,000-271,000

**“The people I paint don't exist. The only thing
that's real is the painting. It's not like a
photograph where there's another reality that
existed at a certain moment in time in the
past. The image is only happening right now
and this is the only version of it.”**

John Currin in conversation with Rochelle Steiner, in: *Exh. Cat.*,
Chicago, Museum of Contemporary Art, *John Currin*, 2003, p. 77.



NEW WAVE NEW BEAT

Property from a Private New York Collection

○ ➤ 113

Dexter Dalwood

b. 1960

Captain Beefhart's Trailer

titled twice on the stretcher; signed and dated
2001 on the reverse
acrylic and oil on canvas
219.1 by 275.6 cm. 86½ by 108½ in.

PROVENANCE

Gagosian Gallery, Los Angeles
Acquired from the above by the present owner
in 2001

EXHIBITED

Los Angeles, Gagosian Gallery, *Dexter
Dalwood: New Paintings*, February - March
2002, p. 23, illustrated in colour

₹ ± £ 45,000-65,000
€ 51,500-74,000 US\$ 61,000-88,000



Gerhard Richter

b. 1932

Untitled (6.3.94)

signed and dated 6.3.94
oil on paper
20 by 29.5 cm. 7⅞ by 11⅝ in.

± £ 100,000-150,000

€ 114,000-171,000 US\$ 136,000-203,000

PROVENANCE

Nolan / Eckman Gallery, New York
Acquired from the above by the present owner

EXHIBITED

Denver, Denver Art Museum, *Selection from the Permanent Collection of Modern Art*, June - December 2000

Untitled (6.3.94) is a sublime work on paper that encapsulates Gerhard Richter's ground breaking investigations into abstraction as well as his enduring engagement with perception in the photographic era. *Untitled (6.3.94)* represents the apogee in Richter's career, when the artist reached new heights in his technical investigation of his practice, one that casts doubt on the tradition of painting, mimetic accuracy, and aesthetic authenticity.

Though entirely disconnected from referentiality in both method and conception, Richter's abstractions nevertheless evoke natural forms and colour configurations. We cannot help but ascribe meaning to the complexity of their layered compositions. As outlined by the artist: "The paintings gain their life from our desire to recognise something in them. At every point they suggest similarities with real appearances, which then, however, never really materialise" (Gerhard Richter cited in: Dietmar Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 267). The predication of this telling effect is rooted in the artist's unique painterly method, and particularly

in his chosen depictive tool: the squeegee. The layered excavation and resonant accumulation of colour engendered by the tool imparts an eroded surface reminiscent of myriad natural forms: sunsets, sunrises, shoals, riptides, and cresting waves.

Such a reading of the present work is very much linked to the artist's methodological

"THE PAINTINGS GAIN THEIR LIFE FROM OUR DESIRE TO RECOGNISE SOMETHING IN THEM. AT EVERY POINT THEY SUGGEST SIMILARITIES WITH REAL APPEARANCES, WHICH THEN, HOWEVER, NEVER REALLY MATERIALISE."

dialogue with chance. As the squeegee is dragged across an expanse of paper, the pressure and speed of Richter's application of paint ultimately surrenders to the unpredictability of chance in informing the composition. It is this separation of the artist from direct expression that bestows Richter's

paintings with their inherently natural look. The shimmering and harmoniously artful orchestration of paint within *Untitled (6.3.94)* vacillates between an act of intense evocation and a simultaneous effacement of painterly form: ingrained within the work's destructive and unpredictable formation is a reflection of nature itself. As outlined by the scholar Beate Söntgen; Richter's method "joins the painted traces of the tools together with the layering and intersections of colour to form structures that are figural or landscape in appearance, without ever solidifying into an object that is once again recognisable" (Beate Söntgen, 'Work on the Picture: The Discretion of Gerhard Richter', in: Exh. Cat., Cologne, Museum Ludwig Cologne, *Gerhard Richter: Abstrakte Bilder*, 2008, p. 37). With its immersive appeal reminiscent of a luscious landscape and of the style of Claude Monet's *Nymphéas* yet at the same time abstracted through blurs that arise from chance and that trace the accretions of Richter's *Abstrakte Bilder*, the present work brilliantly captures the very essence of what rendered that moment in the artist's career such a pivotal one for painting at large.





115

Bridget Riley

b. 1931

1st Study for Gailliard

signed, titled and dated *Feb 14 '89*
gouache on paper
66 by 86.5 cm. 26 by 34 in.

PROVENANCE

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

† ⊕ £ 40,000-60,000
€ 45,500-68,500 US\$ 54,500-81,500



116

Alighiero Boetti

1940 - 1994

Il progressive svanire della consuetudine

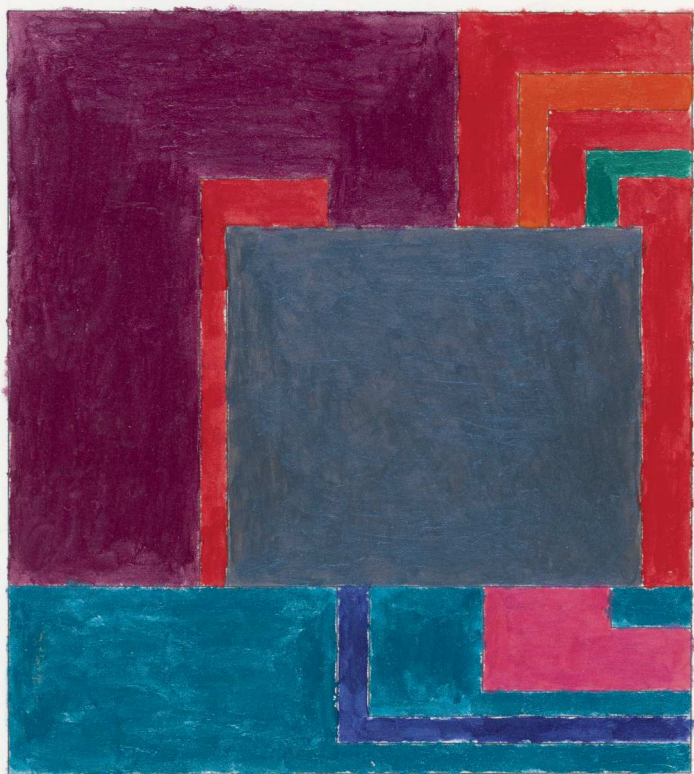
signed on the overlap
embroidery on canvas
33.6 by 33.6 cm. 13¼ by 13¼ in.
Executed in 1993.

This work is registered in the *Archivio
Alighiero Boetti, Rome* under number 6287
and is accompanied by a photo-certificate of
authenticity.

PROVENANCE

Galleria Orlor, Favaro Veneto
Acquired from the above by the present owner
circa 2010

⊕ £ 40,000-60,000
€ 45,500-68,500 US\$ 54,500-81,500



6/8/99.5

Peter Halley 2000

117

Peter Halley

b. 1953

Untitled (Blue Cell)

signed and dated 2000
metallic acrylic on laser printed paper
28 by 21.6 cm. 11 by 8½ in.

PROVENANCE

Waddington Galleries, London
Private Collection, Europe
Acquired from the above by the present owner

£ 3,000-5,000
€ 3,450-5,700 US\$ 4,100-6,800



118

PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

Yoshitomo Nara

b. 1959

No Weapon

titled
coloured pencil on envelope
24 by 33 cm. 9½ by 13 in.
Executed in 2003.

PROVENANCE

Galerie Meyer Kainer, Vienna
Acquired from the above by the present owner

LITERATURE

Noriko Miyamura and Shinko Suzuki, Eds.,
*Yoshitomo Nara: The Complete Works, Volume
2: Works on Paper 1984-2010*, Tokyo 2011, p.
207, no. D-2003-100, illustrated in colour

£ 15,000-20,000

€ 17,100-22,800 US\$ 20,300-27,100

119

David Hockney

b. 1937

Near East West Border Germany

signed with the artist's initials, titled
and dated 74

coloured pencil on paper
42.5 by 34.6 cm. 16¾ by 13⅝ in.

PROVENANCE

Private Collection, United States

£ 80,000-120,000

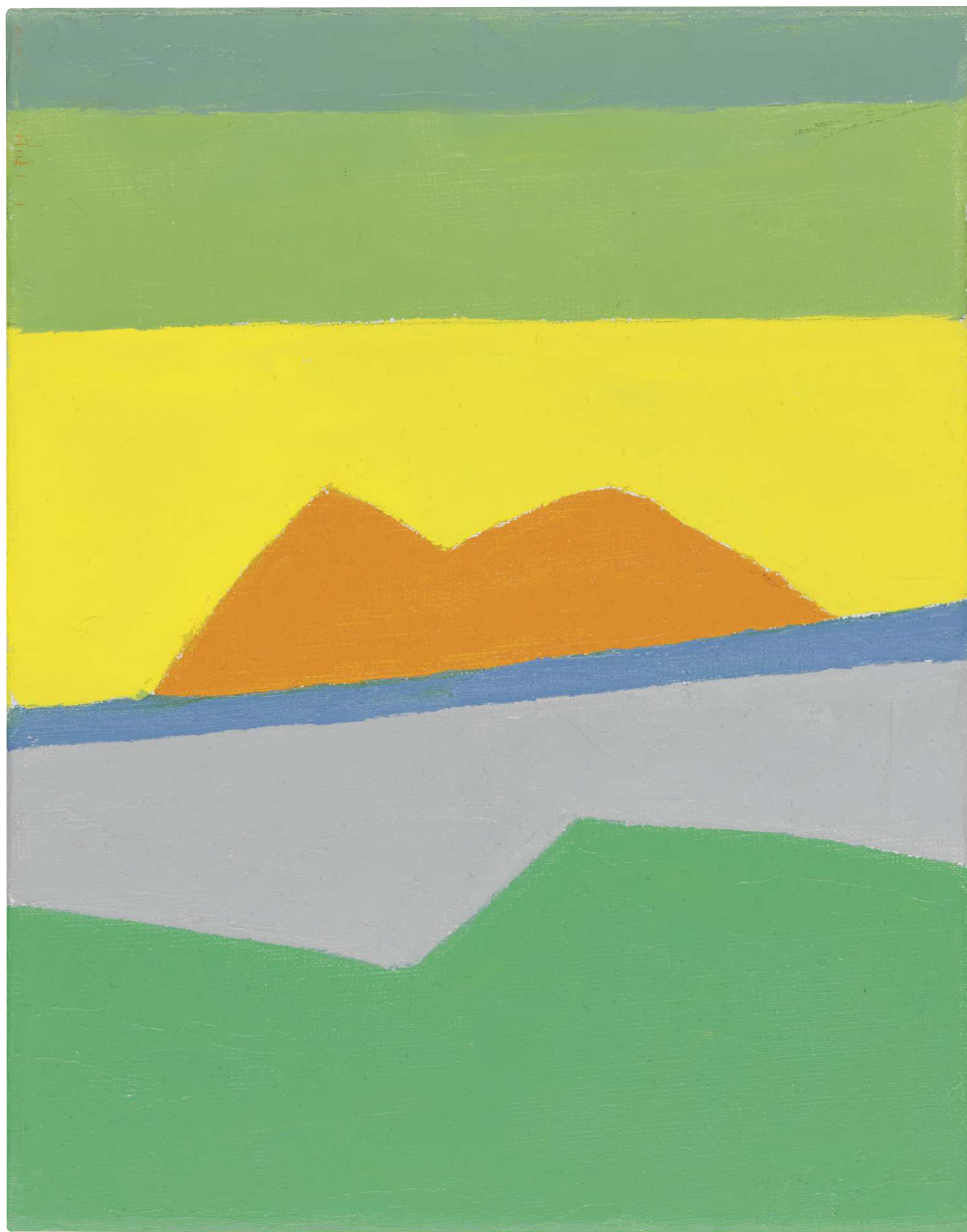
€ 91,000-137,000 US\$ 109,000-163,000

“Although Hockney travelled widely during
the early seventies... his devotion to drawing
was such that he returned to his London
studio with sketchbooks filled with drawings.”

Ulrich Luckhardt: 'Still Life 1970-73', in: Ulrich Luckhardt and Paul Melia,
Eds., *David Hockney: A Drawing Retrospective*, London 1995, p. 130.



near East-West Border Germany 79 UT.



120

Etel Adnan

b. 1925

Untitled

signed and dated 14 on the reverse

oil on canvas

30 by 24 cm. 11 $\frac{7}{8}$ by 9 $\frac{1}{2}$ in.

PROVENANCE

Galerie Lelong, Paris

Acquired from the above by the present owner

± £ 18,000-25,000

€ 20,500-28,500 US\$ 24,400-33,800



"For me, painting is colour. Shape has to be there, of course, because where the colour stops, it makes a shape. That's unavoidable. But the purpose of art-making, for me, is a certain hunger for colour. Once the colour comes out of the tube, it's at its most beautiful. So this love for color keeps me painting."

Etel Adnan: in conversation with Emily Nathan, in: 'Etel Adnan on Exhibiting With Gerhard Richter and the Politics of Landscape Painting', *Artnet*, 18 January 2017, online.

121

Etel Adnan

b. 1925

Untitled

signed on the reverse
oil on canvas
35 by 45 cm. 13¾ by 17¾ in.
Executed in 2014.

PROVENANCE

Galerie Lelong, Paris
Acquired from the above by the present owner

± £ 20,000-30,000
€ 22,800-34,100 US\$ 27,100-40,600

122

Banksy

b. 1975

Keep It Real

titled

acrylic and spray paint stencil on canvas

20.2 by 20 cm. 8 by 7¾ in.

Executed in 2002.

This work is accompanied by a Pest Control certificate.

PROVENANCE

Dragon Bar, London

Private Collection, Europe (acquired from the above in 2002)

Sotheby's, London, 30 June 2011, Lot 316

Acquired from the above by the present owner

EXHIBITED

London, Dragon Bar, *Santa's Ghetto*,
December 2002

⊕ £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000



123

PROPERTY OF A PROMINENT INTERNATIONAL COLLECTOR

Ed Ruscha

b. 1937

Whose Needs

signed with the artist's initials and dated 86
acrylic on paper

58.4 by 73.7 cm. 23 by 29 in.

Executed in 1986.

This work will be included in *Edward Ruscha Catalogue Raisonné of the Works on Paper, Volume 2: 1977-1997*, edited by Lisa Turvey (forthcoming in fall 2018 from Gagosian Gallery/Yale University Press).

± £ 120,000-180,000

€ 137,000-205,000 US\$ 163,000-244,000

PROVENANCE

Leo Castelli Gallery, New York

Private Collection

Christie's, New York, 16 November 2006, Lot 235

Acquired from the above by the present owner

LITERATURE

Ed Ruscha, *They Called Her Styrene*, London

2000, n.p., illustrated in colour

Whose Needs is an utterly intriguing and engaging example of Ed Ruscha's iconic *Silhouette* works, which he began in the mid-1980s. Moving away from the crisp precision of his earlier paintings, in this series Ruscha makes use of the soft, hazy sfumato of the airbrush, which eliminates all trace of manual gesture to stunning effect. *Whose Needs* further exemplifies Ruscha's iconic way of elevating words to the status of an object. It is representative of his ongoing exploration of perception and cinema, employing various techniques to examine how words carry meaning when contrasted with an image. Created following his first retrospective at the San Francisco Museum of Modern Art in 1983, the present work represents a time when Ruscha was propelled onto the international stage.

In *Whose Needs*, Ruscha placed a titular phrase that is seemingly floating over a blurred landscape, whilst the image of a factory building is suggested by two smoky chimneys fuming into the red sunset. Even though the building remains anonymous, this present work

oozes Los Angeles. The panoramic landscape and vivid colours remind the viewer of classic western movies, whilst the artist's self-designed font 'Boy Scout Utility Modern' instantly recalls the lettering of the famous Hollywood sign. By superimposing quotations over landscapes, Ruscha adopts the language of cinema evoking film titles being projected on movie screens. His reference to the cinematic experience however goes beyond the visual analogies of his drawings. "If I'm influenced by movies it's from way down underneath, not just on the surface. A lot of my paintings are synonymous backdrops for the drama of words... I have background, foreground. It's so simple. And the backgrounds are of no particular character. They're just meant to support the drama" (Ed Ruscha cited in: Exh. Cat., Whitney Museum of American Art, *Cotton Puffs, Q-Tips, Smoke and Mirrors: The Drawing of Ed Ruscha*, New York 2004, p. 21). In the present work, the white lettered words become almost illegible, evoking a dreamlike feeling. The word 'Who'

stands out to the viewer hovering over the darker coloured chimneys, recalling a sense of memory, questioning the viewer's identity.

The 1980s represent a turning point in Ruscha's artistic practice, evolving from his previous flat colour fields to depicting sunrises, sunsets and city landscapes that

**"A LOT OF MY PAINTINGS ARE
SYNONYMOUS BACKDROPS
FOR THE DRAMA OF WORDS...
I HAVE BACKGROUND,
FOREGROUND."**

are brimming with illusionistic depth. *Whose Needs* is representative of this new use of photorealistic backgrounds juxtaposed with all-caps white lettering in his newly invented font. Rejecting the path of being purely a painter for many years, Ruscha in these series of works was able to liberate himself and to make use of his remarkable activity in films, graphic design, books and prints.

A sepia-toned photograph of a ship's funnel, likely from a naval vessel, with the words "WHOSE NEEDS" overlaid in a white, sans-serif font. The image is blurry and has a vintage, historical feel. The funnel is dark and stands out against a lighter, hazy background. The text is centered horizontally across the middle of the image.

WHOSE NEEDS

124

PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

Glenn Ligon

b. 1960

No Room (Gold) #31

signed, titled and dated 2007 on the overlap
oil and metallic acrylic on canvas
81.6 by 81.6 cm. 31⅞ by 31⅞ in.

PROVENANCE

Regen Projects, Los Angeles

Private Collection

Sotheby's, New York, 14 November 2013, Lot 416

Acquired from the above by the present owner

£ 120,000-180,000

€ 137,000-205,000 US\$ 163,000-244,000

A sublime example of Glenn Ligon's iconic appropriation paintings, *No Room (Gold) #31* is an electrifying work that exposes the viewer to the profound hope and despair inherent in the struggle for racial equality.

Following the example of other artists who used appropriation to deliver a politically charged messages such as Sherrie Levine and Barbara Kruger, Ligon has distinguished himself through his unique capability to aestheticise the living reality of members of minority groups. The present work is a glowing example of this union of incisive thought with pristine aesthetics. Whilst compositionally similar to Richard Prince's infamous *Jokes* series, *No Room (Gold) #31* emanates an atmospheric

depth that reveals the underlying political forces that diminish the chances of progress. Ligon's decision to use stencils to inscribe the surface of the canvas is technically and stylistically reminiscent of Jasper Johns' approach and arrives at a similarly mechanically imperfect *écriture*.

As the foremost body of work from Glenn Ligon's career-defining investigations into issues of identity and societal inequality, the text-based paintings stand out through their combinations of monochromatic backgrounds with stencilled quotations pertaining to race, sexuality or self. The artist borrows these from thinkers as diverse as Jean Genet, Gertrude Stein or in the case of the present work, Richard Pryor, an entertainer and commentator on the fight for racial equality. Pryor's

writings were a source that Ligon would return to time and again and they are the subject of over one hundred of his paintings. His dark humour, which wrily confronted his audience with the bitter social realities of 20th century America, perfectly echoed Ligon's artistic ambitions. Appropriating Pryor's joke decades after its original expression in the year of a heated electoral campaign resulting in the election of the first African-American president, Ligon would demonstrate the persistent relevance of the subject matter. Embracing the topicality of Ligon's oeuvre and the historical relevance of the series, President Obama and his wife Michelle hung Ligon's *Black Like Me #2*, an earlier, conceptually and thematically alike work, in their private suite in the White House.

**I was a nigger for twenty-three years.
I gave that shit up. No room for
No room for advancement.**

125

Damien Hirst

b. 1965

Beautiful, intense, violently, gorgeous, painful, invading love, painting

household gloss on canvas
diameter: 137.2 cm. 54¹/₈ in.
framed diameter: 154cm. 60⁵/₈ in.
Executed in 1995.

PROVENANCE

Ben Brown Fine Arts, London
Acquired from the above from the present owner in 2008

⊕ £ 150,000-200,000
€ 171,000-228,000 US\$ 203,000-271,000

A cacophony of riotous colour, *Beautiful, intense, violently, gorgeous, painful, invading love, painting* is an arresting and early example from Damien Hirst's iconic series of *Spin Paintings*. Bursting with a dynamic vitality, a spinning vortex pulsates outward offering visions of vigorous movement and unruly colour. Exuding a heady effervescence of psychedelic effect, an explosion of colour ignites from the epicentre of a circular shaped canvas. Meanwhile, as though accelerated by osmosis, outpourings of red, orange, pink and yellow dominate the composition. Polychromatic streaks of playful azure and pronounced lime green punctuate an otherwise chaotic arrangement, espousing a wholly complete and homogenous painterly surface. Created in 1995 as an early iteration of this iconic series, the present work brilliantly encapsulates Hirst's tongue-in-cheek attitude to art historical tradition through its method of production: standing from above

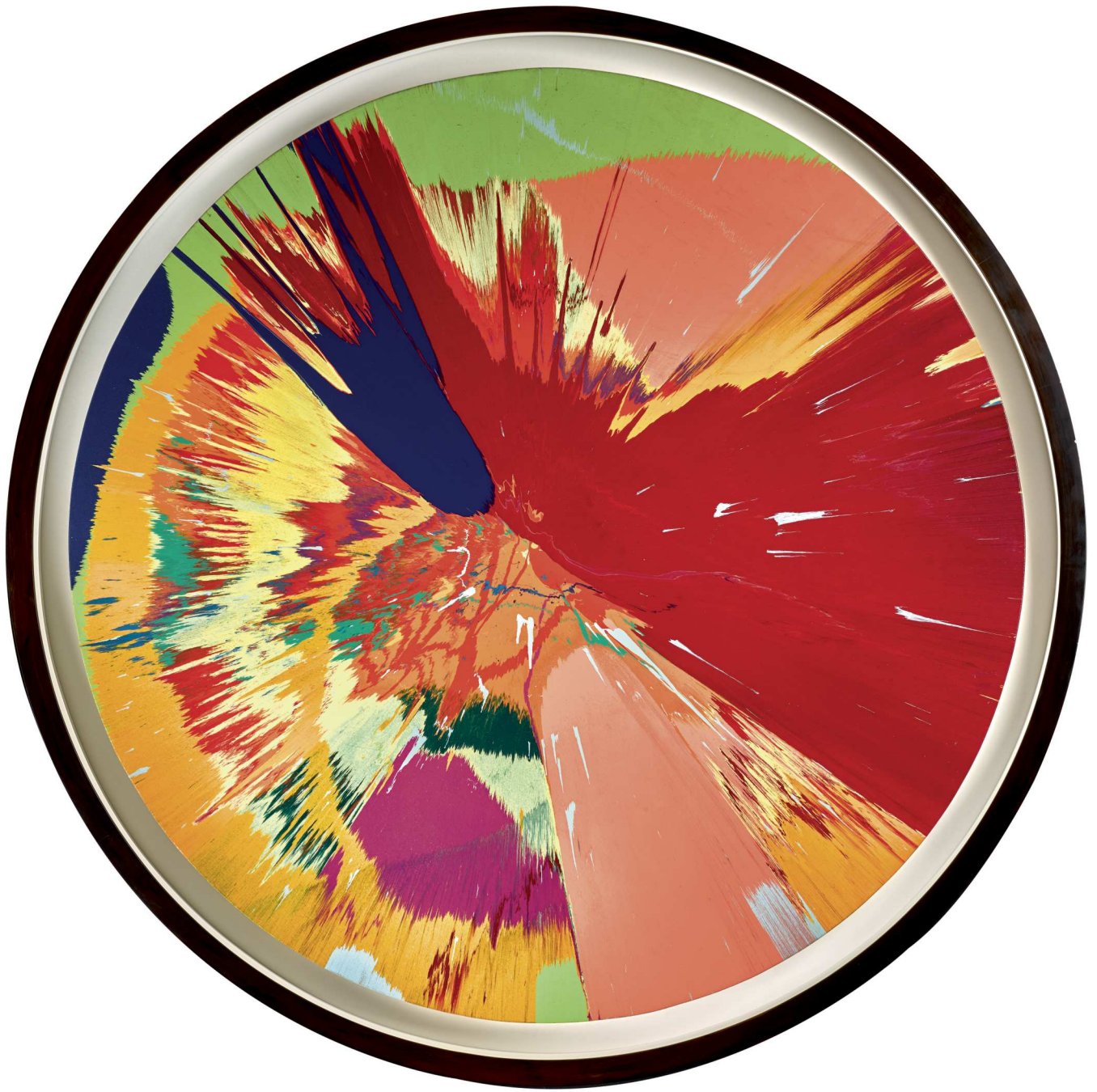
and pouring household emulsion paint onto a rapidly rotating canvas, Hirst would engender vibrant expressions of liberation, chance, and spontaneity.

Hirst made his very first *Spin Paintings* in 1992 in his studio in Brixton, London, titling the works with the amusingly convoluted titles that were to become the hallmark of the series. One year after the series' inception, Hirst set up a spin painting stall with fellow artist Angus

"THE MOVEMENT SORT OF IMPLIES LIFE."

Fairhurst at a street art fair 'A Fete Worse than Death'. Made-up as clowns by performance artist Leigh Bowery, Fairhurst and Hirst invited visitors to pay £1 to create their own spin paintings to be signed by the pair. When Hirst started the series in earnest in 1994 on circular shaped canvases, they became one of the most instantly recognisable and popular

parts of his entire corpus. *Beautiful, intense, violently, gorgeous, painful, invading love, painting* is a consummate example, epitomising Hirst's metaphor that the spinning vortex of paint resembles the chaotic unpredictability of existence: "The movement sort of implies life" (Damien Hirst cited in: Damien Hirst and Gordon Burn, *On the Way to Work*, London 2001, p. 221). Influenced by the postmodern privileging of chance and the aleatory, Hirst exerts a limited amount of control in the creation of these works. By pouring a succession of different hues of household emulsion paint onto a rapidly rotating canvas, Hirst creates variegated surfaces of gravity-informed colour that bespeak the centrifugal energy of their execution. Emptied over the canvas in a manner akin to Jackson Pollock as captured in the iconic photographs by Hans Namuth, Hirst's application of paint combined with the mechanical spin of the surface is undeniably performative in its vigour.



ABSTRACTION / A

The background of the image is a complex abstract composition. It features numerous diagonal brushstrokes and washes of color, primarily in shades of yellow, orange, and light green, with some cooler blue and purple tones interspersed. The strokes vary in thickness and opacity, creating a sense of movement and depth. The overall effect is a textured, painterly surface that serves as a backdrop for the text.



ANDY WARHOL

Warhol's unprecedented art of abstraction stands as the ultimate conclusion to the artist's epic career. In addition to his most famous works from this period – the *Shadow Paintings*, the *Oxidation Paintings* and the *Rorschach* series – the artist also produced a series of *Abstract Paintings*, which includes the present two works. Various evoking something of Rothko's exuberance of transformative colour, Kline's structural expressionism and Pollock's investigations into autonomous composition, Warhol's abstraction is ultimately without comparison. *Abstract Paintings* from 1982 are chromatically and compositionally complex examples of this revered yet compact corpus. Composed as harmonious symphonies of colour and line, the present works offer a delicate equilibrium in which raucous upsurges are met with tranquil and meditative junctures. Such distinctions further accentuate an evanescent materiality while demonstrating Warhol's experimentation with the fragmentation of pictorial space.

Dazzling in its display of effervescent hues, *Untitled* (Lot 126) displays a cacophony of riotous colour in which provocative outbursts swell to create

explosive sequences of erupting scrawls. Accents of crimson, green and azure occupy the background, dominated by parallel brushstrokes of orange, golden in tone. Simultaneously juxtaposing yet complementing its vibrancy, *Untitled* (Lot 127) displays the same image although masked by an ethereal stratum of white. Hiding and revealing, illuminating and masking; there is a fascinating relationship of opposites at play in which form and content appear inextricably linked. As Warhol comments "Nothing can always be the subject of something. I mean, what's nice about those paintings is you could do them every five years... anytime you wanted to, when you had the time... because there's nothing to read into them... Because even if the paints stayed the same, everything else – and everyone else – would have changed" (Andy Warhol cited in: Exh. Cat. New York, Gagosian Gallery, *Cast a Cold Eye: The Late Work of Andy Warhol*, 2006, p. 198).

Warhol's artistic reputation rested on the iconic works of the 1960s, namely the *Campbell's Soup Cans*, the *Brillo Boxes*, the *Marilyns*, *Elvises*, *Jackies*, and the silkscreened car crashes. Having announced his official retirement from

painting in 1965, Warhol primarily focused his activities on film, business ventures, gossip, fashion and nightlife. Warhol's oeuvre took a new turn in the 1980s with experiments in abstract painting. The *Abstract Paintings* were in some ways a reaction against the artist's fatigue with aspects of his earlier work, and a desire for a radically new direction. Returning from a trip to Paris, Warhol wrote in his diary: "I wanted to rush home and paint and stop doing society portraits" (Andy Warhol cited in: Ariella Budick, 'Andy Warhol's mature abstract works', *Financial Times*, 25 June 2010, online). Furthermore, whereas most of the artist's abstract works are still recognisable as images, as in the case of the *Shadows*, or as traces of a process, as with the *Oxidation* series, the present two *Abstract Paintings* show Warhol entirely immersed in the physical act of painting.

Created at a mature moment in his career in which the artist revisited and evaluated motifs from his earlier works, *Abstract Paintings* 1982 are rare and exceptional examples that displays the full gamut of Warhol's creative and artistic potency.

○ 126

PROPERTY OF A DISTINGUISHED COLLECTOR

Andy Warhol

1928 - 1987

Abstract Painting

acrylic and silkscreen ink on canvas

51 by 40.5 cm. 20½ by 16 in.

Executed *circa* 1982.

This work is stamped by The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts and numbered *PA76.008* on the overlap and stamped by The Andy Warhol Foundation for the Visual Arts on the reverse.

PROVENANCE

Anton Kern Gallery, New York

Daniel Blau, London

Private Collection, Europe

Sotheby's, London, *Bear Witness*, 10 March 2015, Lot 139

Acquired from the above by the present owner

EXHIBITED

New York, Anton Kern Gallery, *Andy Warhol: Fifteen Abstract Paintings*, February - March 1998

† £ 100,000-150,000

€ 114,000-171,000 US\$ 136,000-203,000



○ 127

PROPERTY OF A DISTINGUISHED COLLECTOR

Andy Warhol

1928 - 1987

Abstract Painting

acrylic and silkscreen ink on canvas

51 by 40.5 cm. 20 $\frac{1}{8}$ by 16 in.

Executed *circa* 1982.

The work is stamped by The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts and numbered *PA.76.010* on the overlap and stamped by The Andy Warhol Foundation for the Visual Arts on the reverse.

PROVENANCE

Anton Kern Gallery, New York

Daniel Blau, London

Private Collection, Europe

Sotheby's, London, *Bear Witness*, 10 March 2015, Lot 138

Acquired from the above by the present owner

EXHIBITED

New York, Anton Kern Gallery, *Andy Warhol: Fifteen Abstract Paintings*, February - March 1998

† £ 100,000-150,000

€ 114,000-171,000 US\$ 136,000-203,000





128

Sol LeWitt

1928 - 2007

Untitled

signed and dated 00
gouache on paper
74.6 by 57 cm. 29³/₈ by 22¹/₂ in.

PROVENANCE

Acquired directly from the artist by the present
owner in 2000

£ 12,000-18,000
€ 13,700-20,500 US\$ 16,300-24,400

129

PROPERTY FROM AN IMPORTANT PRIVATE SWEDISH
COLLECTION

Allan McCollum

b. 1944

Perfect Vehicles

each: signed, dated 1987 and lettered A-E
respectively on the underside
enamel and acrylic on cast hydro-stone, in five parts
each: 55 by 21.5 by 21.5 cm. 21½ by 8½ by 8½ in.

PROVENANCE

Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

£ 15,000-20,000

€ 17,100-22,800 US\$ 20,300-27,100





130

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

Sam Francis

1923 - 1994

Untitled

signed and inscribed on the reverse; dated

New York 1959 by another hand

gouache on paper

29 by 22.3 cm. 11¼ by 8⅞ in.

This work is identified with the interim
identification number S59-553 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 Krugier & Cie, Geneva

Private Collection, Germany (acquired from
the above *circa* 1960)

Thence by descent to the present owner

£ 25,000-35,000

€ 28,500-39,800 US\$ 33,800-47,300



131

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

Sam Francis

1923 - 1994

Untitled

signed on the reverse; inscribed on the reverse
by another hand

gouache on paper

38 by 27.8 cm. 15 by 11 in.

Executed *circa* 1959.

This work is identified with the interim
identification number SF59-554 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

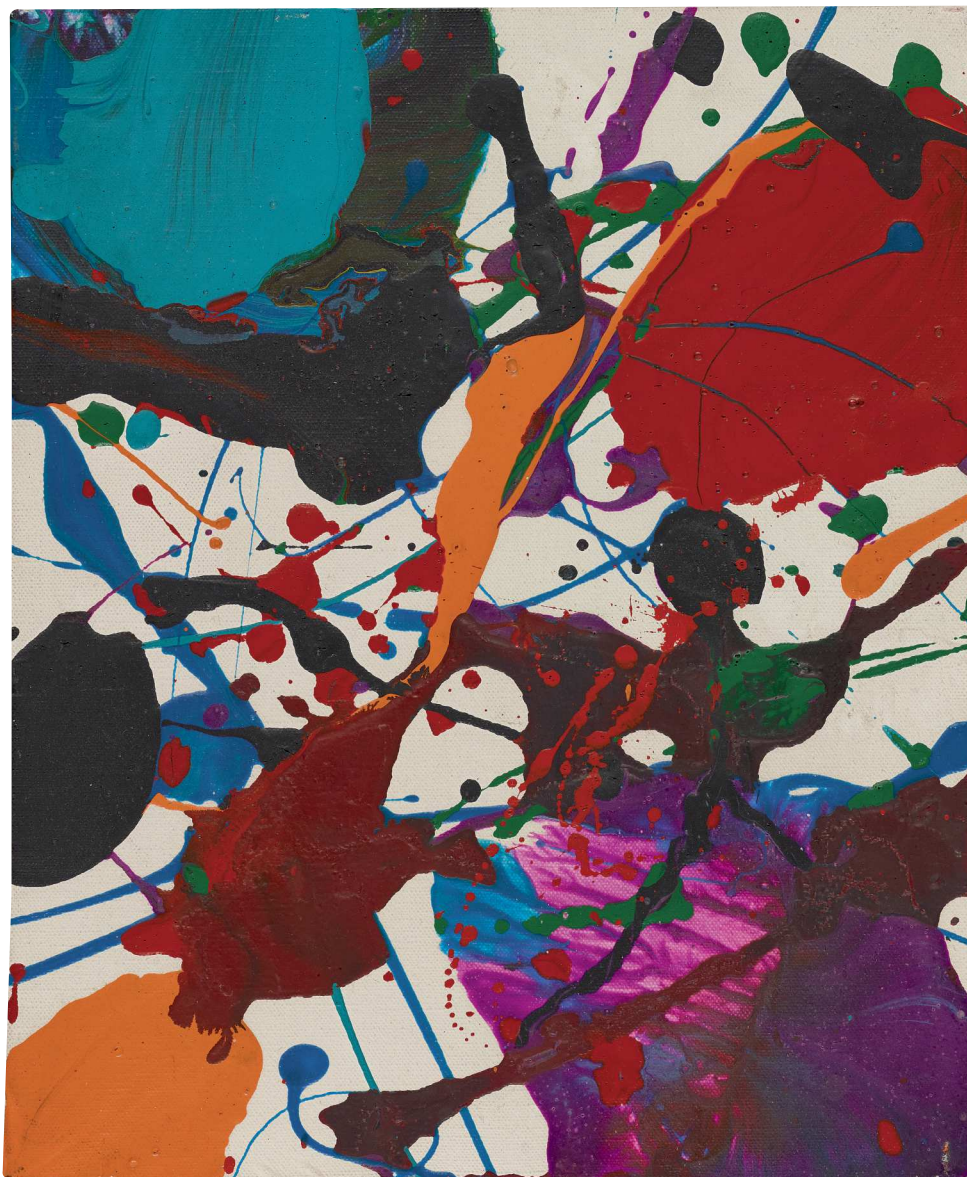
Galerie Anne Abels, Cologne

Private Collection, Germany (acquired from
the above *circa* 1961)

Thence by descent to the present owner

£ 20,000-30,000

€ 22,800-34,100 US\$ 27,100-40,600



132

Sam Francis

1923 - 1994

Untitled

signed on the stretcher; signed on the reverse
and numbered *SFP83-184B* on the stretcher by
a studio assistant

acrylic on canvas

26.5 by 22 cm. 10½ by 8⅞ in.

Executed in 1983.

This work is identified with the interim
identification number *SFF.883* in consideration
for the forthcoming *Sam Francis: Catalogue
Raisonné of Canvas and Panel Paintings*. This
information is subject to change as scholarship
continues by the Sam Francis Foundation.

PROVENANCE

Arnold Newman, New York

Estate of Arnold Newman, New York

Christie's, New York, 13 September 2006, Lot
233

Galerie Lovers of Fine Art, Gstaad

Private Collection

Private Collection, Switzerland

Acquired from the above by the present owner

LITERATURE

Debra Burchett-Lere, Ed., *Sam Francis:
Catalogue Raisonné of Canvas and Panel
Paintings, 1946-1994*, Berkeley 2011, n.p., no.
883, illustrated in colour

± £ 20,000-30,000

€ 22,800-34,100 US\$ 27,100-40,600



133

Toshimitsu Imai

1928 - 2002

Soleil

signed; signed twice and dated *Paris 1963* on the reverse

oil on canvas

162 by 130 cm. 63¾ by 51¼ in.

PROVENANCE

Galerie Stadler, Paris

Private Collection, France

Acquired from the above by the present owner

£ 25,000-35,000

€ 28,500-39,800 US\$ 33,800-47,300

134

Jean Dubuffet

1901 - 1985

Mire G 78 (Kowloon)

signed with the artist's initials and dated 83
acrylic on paper laid down on canvas
67.8 by 100.4 cm. 26⁵/₈ by 39¹/₂ in.

PROVENANCE

Mrs Isalmina Dubuffet, Paris (by descent from the artist)

Ernst Beyeler, Paris (acquired from the above in 1987)

Christie's, London, 22 June 2011, Lot 339

Acquired from the above by the present owner

± £ 150,000-200,000

€ 171,000-228,000 US\$ 203,000-271,000

EXHIBITED

Basel, Galerie Beyeler, *Jean Dubuffet*, October 2009 - January 2010, n.p., no. 7, illustrated

LITERATURE

Max Loreau, *Catalogue des Travaux de Jean Dubuffet, fasc. XXXVI: Mires*, Paris 1988, p. 38, no. 82, illustrated

A dazzling variant of the *Mires* series, Jean Dubuffet's penultimate body of work, *Mire G 78 (Kowloon)* is vibrant and engaging: quintessentially late Dubuffet. Executed within twelve months between February 1983 and February 1984, the *Mires* mark Dubuffet's last great pictorial achievement, the rigorous departure from figurative representation. Encapsulating the artist's key proposition, the pursuit of art not as a tool to categorise reality but as an opportunity to widen our perception of it, the series became Dubuffet's celebrated contribution to the 1984 Venice Biennale.

What may strike the viewer as a move into abstraction, indeed heralds the very opposite. Ridding the surface from cognitive anchors, Dubuffet confronts us with a pictorial plane that aspires to convey not nothing but the entire possibilities of visual reality as such. The frenetic gestural brushwork, which anticipates the magnificent grandeur and chromatic potency that Cy Twombly

would assemble decades later in his legendary *Bacchus* series, is the only remnant from the primitive iconography of Dubuffet's previous practice dominated by landscapes and humanoid figures. The exuberant intermezzo of blue and red lines on the tantalising yellow ground unleashes a dynamic exuberance similar to that radiating from Jackson Pollock's *Drip Paintings*. The subtitle of the present work, *Kowloon*, refers to the bustling and densely populated urban district in Hong Kong. The scribbles and bold gestures on the picture plane suggest the chaos of the streets, the stridency of noise and the swarm of bodies and energy. The primarily yellow nature of this series also captures the similarity between the colour and the aesthetics of Chinese street signs. At the very end of an iconic oeuvre that revolutionised art by assimilating the raw visual language of outsiders, it is through this gesturally superior imagery that Dubuffet realises

his foremost aspiration, to arrive at a painting that defies needs for recognition and association: "A work of art is only of interest, in my opinion, when it is an immediate and direct projection of what is happening in the depths of a person's being. I feel that our classical art is derivative... It is my belief that only in

"IT IS MY BELIEF THAT ONLY IN THIS ART BRUT CAN WE FIND THE NATURAL AND NORMAL PROCESSES OF ARTISTIC CREATION IN THEIR PURE AND ELEMENTARY STATE."

this Art Brut can we find the natural and normal processes of artistic creation in their pure and elementary state" (Jean Dubuffet cited in: Jean Dubuffet and Hubert Damisch, *Prospectus et tous écrits suivants, Volume 2*, Paris 1967, pp. 203-04).



135

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

Afro

1912 - 1976

Composizione Rosso Giallo

signed and dated 56
oil on canvas
70 by 99.5 cm. 27½ by 39¼ in.

PROVENANCE

Galerie Anne Abels, Cologne
Private Collection, Germany
Thence by descent to the present owner

⊕ £ 180,000-250,000
€ 205,000-285,000 US\$ 244,000-338,000

EXHIBITED

Cologne, Galerie Anne Abels, *Afro*, March - May 1959

LITERATURE

Mario Graziani, *Afro: Catalogo Generale Ragionato
Dai Documenti Dell'Archivio Afro*, Rome 1997, p.
158, no. 352, illustrated in colour

Created as an intense celebration of colour and light, *Composizione Rosso Giallo* by Italian artist Afro is a festival of vibrancy that radiates from the canvas like a speckled sunset forcing its deep drowsy rays through the thick clouds. An explosion of elements emanate from the canvas, poetically brought to life by Afro's brush. This sensuous work, full of warm, soft shape,s creates a mellow calming atmosphere of relaxed abstraction. *Composizione Rosso Giallo* is utterly typical of Afro, his spirit never being cold or structural but fluid and festive. A wistful note may occasionally creep into his palette but his style has never been interpreted with strokes of tragedy. Afro sings to his canvas, in merriment of brightness and elation.

Afro's early career in the 1930s focused on painting still life, landscapes, portraits and murals, absorbing the artistic influences of the time. An opportunity to travel to America in 1950 to visit the studio of Arshile Gorky, confirmed to Afro his new interest and tendency

towards the decomposition of elements, disconnecting them in a static sense, but still united by a centrifugal motion. Lucid signs, rounded contours and a brighter palette replaced the angular forms and monochromatic pictorial language of earlier years. The light deforms and frays the thickening image and its colours.

**"AFRO'S PAINTINGS CAN BE
INTERPRETED IN TERMS OF
LIGHT. A LIGHT WHICH IS
BEHIND THE COLOUR, PRAISES
IT, PUSHES IT FORWARD."**

Freed from representative restrictions and resigned to an abstract language, Afro's paintings after 1952 feature objects that have been more and more diminished. The acclaimed Italian art critic Cesare Brandi recognised that "Afro's paintings can be interpreted in terms of light. A light which is behind the colour, praises it, pushes it forward"

(Brandi Cesare, *Afro*, Siena 1981, n.p.).

Afro took his inspiration from Venice, drawing on the city of celebrations, of free and joyous festivities. The focus is not however on twentieth century Venice, but the Venice of the Venetian noonday or rich sunset. This is the reflection of colour we see in Afro's canvases. His link with this tradition, with the glories of his great predecessors is how we are guided to view Afro's work. Even though Afro uses his heritage as a muse, it is always his own sensibility, that unfailing instinct for the handling of his means which gives his work its' consistent air of spontaneity, grace and gladness which today sets Afro apart as one of the pure lyricists of contemporary painting. Afro himself stressed the spiritual quality to his practice; "my painting has always been subjective and always pursued a space composed of memory, rediscovered emotion and intuition" (Afro cited in: Exh. Cat., London, Connaught Brown, *Afro Basaldella 1912-1976*, 2015, p. 13).





136

Alighiero Boetti

1940 - 1994

Coperte e Scoperte

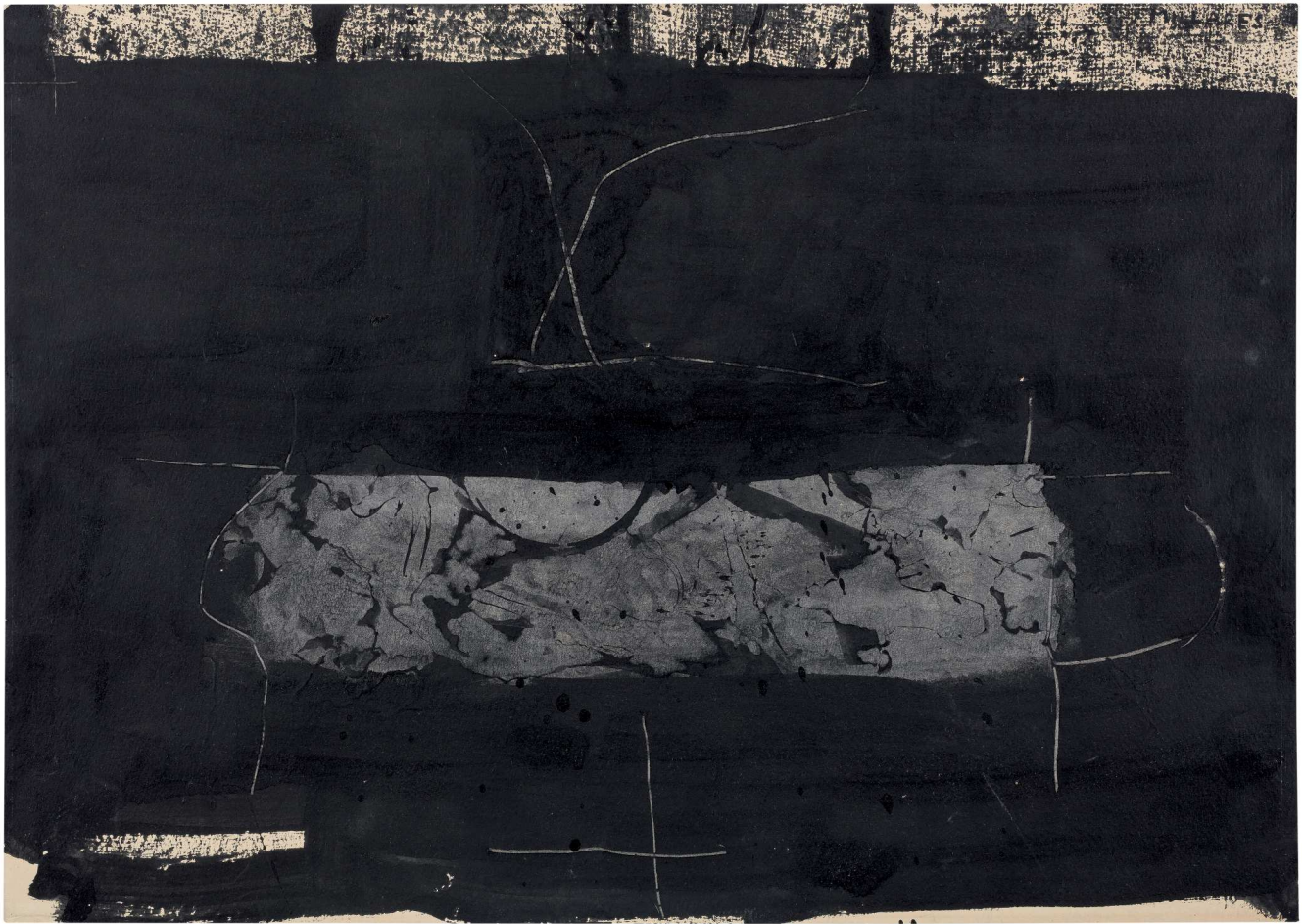
signed on the overlap
embroidery on canvas
17.5 by 19 cm. 6⁷/₈ by 7¹/₂ in.

Executed in 1988, this work is registered in the Archivio Alighiero Boetti, Rome, under number 508 and is accompanied by a certificate of authenticity.

PROVENANCE

Caterina Boetti, Rome
Fondazione Boetti, Rome
Kaess-Weiss Gallery, Stuttgart
Acquired from the above by the present owner

⊕ £ 15,000-20,000
€ 17,100-22,800 US\$ 20,300-27,100



137

Manolo Millares

1926 - 1972

Composition Noir et Gris Foncé

signed; signed, dated 1960 and variously
inscribed on the reverse
gouache on paper
50 by 70 cm. 19⁵/₈ by 27¹/₂ in.

⊕ £ 15,000-20,000
€ 17,100-22,800 US\$ 20,300-27,100

PROVENANCE

Private Collection, Europe
(Acquired from the artist in 1960)
Ernst Beyeler, Switzerland
(Acquired from the above in 1961)
Galerie Moos, Geneva
(Acquired from the above in 1973)
Acquired from the above by the present owner
in 2012

EXHIBITED

Zurich, Kunsthhaus Glarus, *Neue Internationale
Kunst nach 1945*, Mai 1965, n.p., no. 49 (text)

138

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

Afro

1912 - 1976

Rosso col Bianco

signed and dated 56
oil on canvas
43 by 64.7 cm. 20 by 25½ in.

PROVENANCE

Galerie Anne Abels, Cologne
Private Collection, Germany
Thence by descent to the present owner

EXHIBITED

Cologne, Galerie Anne Abels, *Afro*, March - May 1959

LITERATURE

Mario Graziani, *Afro*, *Catalogo Generale Ragionato
Dai Documenti Dell'Archivio Afro*, Rome 1997, p.
164, no. 367, illustrated in colour

⊕ £ 100,000-150,000
€ 114,000-171,000 US\$ 136,000-203,000

**“I accepted the fact that the
pictorial image realised itself
in an organic and unexpected
way, that the forms expand in
a disquieting way, that the
colours may take on a life of
their own.”**

Afro: Lionello Venturi, *Pittori Italiani
d'Oggi*, Rome 1958, pp. 93-94.

In 1958, two years after winning the Prize for the best Italian Artist of the Venice Biennale, Afro would win the Guggenheim International Award and execute this intimate masterpiece *Rosso Col Bianco*. The present work is a symphonic feast of creative expression from Italy's foremost cosmopolitan artist who would come to bridge American Abstract Expressionism and European Art Informel.

Deftly composed in a symphony of white, red, blue, yellow and black, the present work is a masterwork of brushwork and colour. The chromatic palette is reduced to five colours yet their soft comingling renders the work atmospheric and ethereal. The sublime composition exudes

a superior energy that binds the viewer's gaze on this spectacle of expression.

A prime example of a truly global citizen Afro would, following his first solo show at the Catherine Viniani Gallery in New York in 1950, become a key figure linking the European Art Informel movement with the Abstract Expressionists who were gaining momentum in the US. The years leading to the execution of *Rosso col Bianco* saw Afro divert from a more conservative tonality, advancing towards greater abstraction: “I accepted the fact that the pictorial image realised itself in an organic and unexpected way, that the forms expand in a disquieting way, that the colours may take on a life of their own” (Afro

cited in: Lionello Venturi, *Pittori Italiani d'Oggi*, Rome 1958, pp. 93-94). The artist's new paintings were motivated by his desire to express memory and emotion. The influence of the Abstract Expressionists on his approach is particularly visible through the development in his creations throughout the 1950s and 60s that would qualify his work as a sublime hybrid of the predominant styles of the avant-garde. Arshile Gorky's morphology would strongly inform both Afro's as well as his friend Willem de Kooning's creations, resulting in unique synergies between the latter two artists' consecutive bodies of work. *Rosso col Bianco* is a standout example of de Kooning's influence on Afro's painting and its deep origins in Gorky's morphology.



Jean Dubuffet

1901 - 1985

Site avec 3 Personnages

signed with the artist's initials and dated 81
acrylic on paper laid down on canvas
50 by 67 cm. 19½ by 26¾ in.

£ 100,000-150,000

€ 114,000-171,000 US\$ 136,000-203,000

PROVENANCE

Waddington Galleries, London
Private Collection, Europe
Sotheby's, London, 30 June 1988, Lot 687
Acquired from the above by the present owner

LITERATURE

Max Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXXIV: Psycho-sites*, Paris 1984, p. 107, no. 397, illustrated

Executed in 1981, *Site avec 3 Personnages* perfectly encapsulates the culmination of Jean Dubuffet's artistic beliefs. Rather than a realistic, pure representation of the scenery, the present work is the embodiment of the setting itself. Three figures, realised in Dubuffet's now-iconic and recognisable style, have been placed in seeming levitation against a lavishly coloured background. The fields of vibrant colours, which Dubuffet called "Sites", weren't created with a particular place in mind, but rather referred to the artist's conceptual abstraction of a place, and provided the dynamic backdrop for all the works of this series.

Dubuffet had started the *Sites* – or *Psycho-Sites* as they would be later known – earlier that year, and worked on this series until 1982, exploring the possibilities of different compositions, and slowly becoming more daring in his colour and *personnage* combinations. Executed in November of that year, the present work displays the confidence of an artist that has mastered the techniques he is laboriously and quasi-obsessively pursuing. Indeed, already in 1981 the *Psycho-Sites* proved to be an extremely well-received body of work, and were prestigiously shown at the exhibition *Site aux Figurines, Psycho-Sites* at the Centre Georges Pompidou.

Teeming with euphoric energy *Site avec 3 Personnages* exemplifies Dubuffet's unique and dynamic interpretation of cosmopolitan society. After the Second World War, the artist had sought to escape the scarred and battered atmosphere of a wounded Paris by transporting his life and practice to the quiet and welcoming French countryside. Settling in Vence, Dubuffet was inspired by his natural surroundings, imbuing

**"FOR ME, INSANITY IS SUPER
SANITY. THE NORMAL IS
PSYCHOTIC. NORMAL MEANS
LACK OF IMAGINATION, LACK
OF CREATIVITY."**

his canvasses with a rural aesthetic and using materials such as sand and butterfly wings to create works that surveyed the world in geologically minute detail. Upon his return to Paris in 1961, however, Dubuffet encountered a shimmering metropolis which bore little resemblance to the one he remembered: gone were the melancholic banality and sobriety that had shrouded the city in the years immediately following the Second World War, replaced by the exuberant optimism and infectious *joie-de-vivre*. The following decades were marked by this vibrating

energy that not only sparked a flurry of artistic production, but also instilled the artist's work with the vigorous energy that is so synonymous with his name.

Indeed, in *Site avec 3 Personnages* Dubuffet perfectly portrays the atmosphere of the scene it depicts with dynamic brushstrokes and pure colour applied with lush, fast-moving strokes. Spontaneous movement is captured, and the artist's hand is rendered visible by the lively composition. Energetic lines are scrawled harmoniously across the picture plane, a genial approach to representation that draws the viewer into the surface, trying to decipher the contours of each shape and creating a mental landscape or reality. For the artist, the *Sites* were a far better way to represent reality than a rigorously rendered, literal depiction of it. As he explained; "[The *Sites*] heighten the evocative power of the place portrayed... the presence of a human figure gives the place the necessary existence and vitality without which it might remain to the observer merely a network of incomprehensible planes and lines. The figures have the function of a catalyst that triggers the imagination" (Jean Dubuffet cited in: Exh. Cat., Salzburg, Museum der Moderne (and travelling), *Jean Dubuffet*, 2003-04, p. 252).





140

Willi Baumeister

1889 - 1955

Heitere Bewegung auf Rosa (Cheerful Movement in Pink)

signed and dated 48
tempera on board
36 by 46 cm. 14¼ by 18⅞ in.

⊕ £ 40,000-60,000
€ 45,500-68,500 US\$ 54,500-81,500

PROVENANCE

Private Collection
Klipstein & Kornfeld, Bern, 17-19 June 1970, Lot 49
Kunsthandlung Goyert, Cologne
Acquired from the above by the present owner

LITERATURE

Peter Beye and Felicitas Baumeister, *Willi Baumeister. Werkkatalog der Gemälde II*, Ostfildern 2002, p. 510, no. 1300, illustrated



141

Wols

1913 - 1951

Poisson

watercolour, gouache, pen and India ink on paper
20.5 by 12.5 cm. 8 1/8 by 5 in.

Executed circa 1945.

The authenticity of this work has kindly been confirmed by Dr. Ewald Rathke, Frankfurt.

PROVENANCE

Hélène Anavi Collection, France
Sotheby's, London, *The Hélène Anavi Collection of Surrealist and Post-War Art*, 28 March 1984, Lot 116
Galerie Rudolf Zwirner, Cologne
Fuji Television Gallery, Tokyo
Private Collection, Japan
Acquired from the above by the present owner

EXHIBITED

Bremen, Kunsthandel Wolfgang Werner, *Wols: Drawings and Watercolours. Zeichnungen und Aquarelle*, October - November 1985, p. 86, no. 57, illustrated

⊕ £ 15,000-25,000

€ 17,100-28,500 US\$ 20,300-33,800

142

Hans Hartung

1904 - 1989

1986-R32

signed and dated 86

acrylic on canvas

105 by 130 cm. 41 $\frac{3}{8}$ by 51 $\frac{1}{8}$ in.

This work is registered in the archives of the Fondation Hartung Bergman. It will be included in the forthcoming Catalogue Raisonné currently being prepared by the Fondation Hartung Bergman.

PROVENANCE

Galerie Daniel Gervis, Paris

Private Collection, Norway (acquired from the above *circa* 1986)

Thence by descent to the present owner

⊕ £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000



143

Jean-Paul Riopelle

1923 - 2002

Composition

oil on canvas
65 by 46 cm. 25⁵/₈ by 18¹/₈ in.
Executed circa 1966.

PROVENANCE

Galerie Rambert, Paris
Private Collection
Christie's, London, 26 May 1994, Lot 35
Acquired from the above by the present owner

LITERATURE

Yseult Riopelle, *Catalogue Raisonné de Jean-Paul Riopelle Tome 4, 1966-1971*, Montréal 2004, p. 121, no. 1966.067H.V1966, illustrated in colour

£ 60,000-80,000
€ 68,500-91,000 US\$ 81,500-109,000

“The painting must work itself out. I never tell myself, for instance, that I have to paint like this or like that to get one effect or another. If I reach that point, I stop. It’s dangerous ... because then I am on the technical side of painting. There is always some solution to improve a painting that isn’t working. But this does not interest me. It loses its emotional unity. Because technique will unfortunately always win out.”

Jean-Paul Riopelle: Michel Waldberg, ‘Riopelle, The Absolute Gap’, in: Yseult Riopelle, *Riopelle: Catalogue Raisonné, Vol. I 1939-1954*, Montreal 1999, pp. 39.



Franz Kline, *Green Cross*, 1969. Artwork: © ARS, NY and DACS, London 2018



Maria Helena Vieira da Silva

1908 - 1992

Le Chemin Perdu

signed and dated 1960
oil on canvas
81 by 100 cm. 31¼ by 39⅞ in.

PROVENANCE

Galerie Jeanne Bucher, Paris
Edouard Cournand Collection, New York
Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Jeanne Bucher, *Vieira da Silva*, November - December 1960, n.p., no. 13, illustrated
Mannheim, Städtische Kunsthalle, *Vieira da Silva*, March - April 1961, n.p., no. 21, illustrated
São Paulo, Museu de Arte Moderna, *VIème Biennial*, September - December 1961, n.p., no. 78, illustrated

Paris, Musée d'Art Moderne de la Ville de Paris, *XVIIIème Salon de Mai*, Mai 1962, n.p., no. 163 (text)

Paris, Musée National d'Art Moderne, *Vieira da Silva 1935-1969*, September - November 1969, n.p., no. 50 (text)

Rotterdam, Museum Boijmans van Beuningen, *Vieira da Silva, Schilderijen 1935-1969*, December 1969 - February 1970, n.p., no. 41 (text)

Oslo, Kunsternes Museum, *Vieira da Silva, Malerei 1935-1969*, February - March 1970, n.p., no. 41 (text)

Basel, Kunsthalle Basel, *Vieira da Silva*, April - May 1970, n.p., no. 36 (text)

Lisbon, Fundação Calouste Gulbenkian, *Vieira da Silva*, June - July 1970, p. 127, no. 143, illustrated

LITERATURE

Dora Vallier, *La Peinture de Vieira da Silva: Chemins d'Approche*, Paris 1971, p. 180, illustrated

Antoine Terasse, *L'univers de Vieira da Silva*, Paris 1977, p. 66, illustrated

Jacques Lassaigne & Guy Weelen, *Vieira da Silva*, Paris 1978, p. 237, no. 271, illustrated in colour

Dora Vallier, *Chemins d'Approche: Vieira da Silva*, Paris 1982, p. 23, illustrated

René Huyghe, *Les Signes du Temps l'Art Moderne*, Paris 1985, p. 119, illustrated

Guy Weelen and Jean-François Jaeger, *Vieira da Silva Catalogue Raisonné*, Geneva 1994, p. 336, no. 1669, illustrated

£ 180,000-250,000
€ 205,000-285,000 US\$ 244,000-338,000

Executed in 1960, *Le Chemin Perdu*, is a wonderful example of Maria Helena Vieira da Silva's intricate canvasses, where perspective lines and vanishing points are skilfully placed at rhythmic intervals, forming a lattice of lines, overpainted by earthy washes of colour and punctuated by intensely coloured dabs of blue pigment. The present work was executed at the artist's return to Paris after her exile to Brazil during the Second World War. It was during this period that Vieira da Silva went through an extraordinarily creative phase, her canvasses growing both in size and complexity and her dexterity and understanding of perspective and its possibilities being completely mastered. It was precisely this understanding of the possibilities that lie within the picture plane that allowed the artist to eschew them in order to question their very relevance in modern painting. Indeed, in *Le Chemin Perdu* the painter chooses to overpaint parts of her carefully drawn background, erasing, staining and creating thousands of smaller compositions within a whole. The result is a vibrating

composition that challenges the viewer, an effect that Vieira da Silva was always after. The artist explained how "I do not want people to remain passive, I want them to come and take part in the game, go for a walk, climb up, go down" (Maria Helena Vieira da Silva cited in: Gisela Rosenthal, *Vieira da Silva 1908-1992, The Quest for Unknown Space*, Cologne 1998, p. 71).

Born in Lisbon in 1908, Vieira da Silva was only nineteen years old when she decided to go to Paris to pursue her passion; painting. In Paris she found the excitement she was after; art seemed to be in constant evolution and development, with new movements and -isms being created almost simultaneously. She discovered Picasso's and Cezanne's Cubism, where reality was augmented and rendered more palpable by introducing different views into the same picture plane. A study trip to Italy, where she saw the frescoes by the masters of the Trecento and Quattrocento allowed her to fully understand the principles she was about to shatter herself. From then onwards the artist developed her

own visual language, where architectural landscapes teeming with energy perfectly encapsulated the Zeitgeist of the new century in what then was the world's artistic capital.

In *Le Chamin Perdu* Vieira da Silva has delicately constructed a grid like pattern that unfolds across the canvas, echoing an aerial view of a city street plan. Over the laborious composition the artist has then re-worked the surface, slowly obliterating fragments by subtraction and by overpainting, meticulously creating a landscape of the mind. The artist dexterously allows the viewer to glimpse into her own creative process, when observing the present work it is inevitable to imagine how it was created. As the artist would explain: "In adding little stain after little stain, laboriously, like a bee, the picture makes itself. A picture should have its heart, its nervous system, its bones and its circulation. It should resemble a person in its movements" (Maria Helena Vieira da Silva, cited in: Guy Weelen and Jean-François Jaeger, *Vieira da Silva*, Geneva 1993, p. 91).





145

Jean-Paul Riopelle

1923 - 2002

Composition

signed

oil on canvas

27 by 46 cm. 10⁵/₈ by 18¹/₈ in.

Executed in 1977.

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

PROVENANCE

Private Collection, Europe

Artcurial Briest, Paris, 4 June 2002, Lot 108A

Acquired from the above by the present owner

£ 25,000-35,000

€ 28,500-39,800 US\$ 33,800-47,300

“While working on my paintings in my studio, I sometimes used sponges. Evidently, they very quickly turned blue! One day I perceived the beauty of blue in the sponge; this working tool all of a sudden became a primary medium for me. The sponge has that extraordinary capacity to absorb and become impregnated with whatever fluid, which was naturally very seductive to me.”

Yves Klein 'Lecture at the Sorbonne', (1959) in: Klaus Ottmann, *Overcoming the Problematics of Art: The Writings of Yves Klein*, New York 2007, p. 22.



146

PROPERTY FROM THE COLLECTION OF
TOMMA AND PAUL WEMBER, KREFELD

Yves Klein

1928 - 1962

Untitled Blue Sponge Sculpture, (SE 322)

dry pigment and synthetic resin on natural
sponge with posthumously executed metallic base
sponge: 3.5 by 7 by 6 cm. 1 $\frac{3}{8}$ by 2 $\frac{3}{4}$ by 2 $\frac{3}{8}$ in.
overall: 16 by 7 by 6 cm. 6 $\frac{3}{8}$ by 2 $\frac{3}{4}$ by $\frac{3}{8}$ in.
Executed *circa* 1961.

This work is registered in the Yves Klein Archives
under number SE 322.

PROVENANCE

Paul Wember, Krefeld (acquired directly from
the artist)

Thence by descent to the present owner

⊕ £ 35,000-45,000

€ 39,800-51,500 US\$ 47,300-61,000

A black and white photograph of a man with glasses and a light-colored shirt, standing in front of a dark chalkboard. He is pointing his right hand towards the board, which has some faint, curved lines drawn on it. He is holding a piece of chalk in his left hand. The image has a high-contrast, grainy quality.

THE GEOMETRY OF COLOUR

TWO IMPORTANT WORKS BY JOSEF ALBERS

Executed in 1961 and evincing an assiduous exploration into the colour yellow, the present two paintings are superlative examples from one of the most iconic and instantly recognisable artistic series of the Twentieth Century: Josef Albers' *Homage to the Square*. In his belief that colour does not exist by itself but only in dialogue with other colours, Albers created an oeuvre that postulates the primacy of colour through visual experience. The artist himself wrote that "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*, 1971, New Haven and London 2007, p. 5).

First initiated in 1950, Albers' consummate *Homage to the Square* were the product of a meticulous painterly and geometric process, and the colour choices a representation of his personal surroundings. Many of the colour, such as the yellow and tan hues in the present works, are rooted in the artist's Latin American trips. The artist first travelled

to Mexico in 1935, and the encounter with Latin American indigenous art would have a decisive influence on the artist's understanding of colour and form. As masterfully exemplified in the present works, the light of the South powerfully emanates through the juxtaposition of luminous emerald green nested in a sea of vibrant terracotta and muted mahogany. As much as the painting is an homage to the square, it equally becomes an homage to the colour and light that Albers discovered in the landscape of the South.

Indeed, Albers' deep-rooted interest in Latin America and his interest for the region's indigenous art forged a crucial understanding for the subtle relationship between colour and form that led to his *Homage to the Square* paintings. Between 1935 and 1967, Albers and his wife Anni journeyed to Mexico some fourteen times, travelling in a Ford Model A across the border. It was in the South that Albers encountered the magnificent architecture of ancient Mesoamerica and the abundance of pre-Columbian artefacts. Over the years, the couple amassed a collection of around 1,400 objects; antiquities that were to profoundly influence their creative output

in the years to come. Albers' experiences in Latin America therefore offer an essential context for understanding his unprecedented opus. His arrangements of squares and rectangles share the same aesthetic DNA to the abstract forms of Latin American pottery and textiles, and even extend to the history of architecture. This becomes the more apparent when looking at the artist's fascinating collection of black-and-white photographs that document the pyramids, shrines and sanctuaries he discovered at various archaeological sites during his travels, especially in Mexico and Peru, which became subject to the 2017 exhibition *Josef Albers in Mexico*, opening in November 2017 at the Solomon R. Guggenheim Museum in New York.

In the present works layers of nuanced yellow, orange and tan envelop Albers' archetypal Masonite surface to create mesmerizingly simple yet theoretically complex visual experience of both light and depth. Confirming Albers' status as one of the most influential artists of the post-war era, they provide and autonomous polyphony in which rational thought is abandoned in favour of a truly sensuous experience of pure colour.

147

Josef Albers

1888 - 1976

Study for Homage to the Square: Astounded

signed with the artist's monogram and dated
61; signed, titled, dated 1961 and variously
inscribed on the reverse
oil on masonite, in artist's frame
45.5 by 45.5 cm. 18 by 18 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 number
1961.1.99.

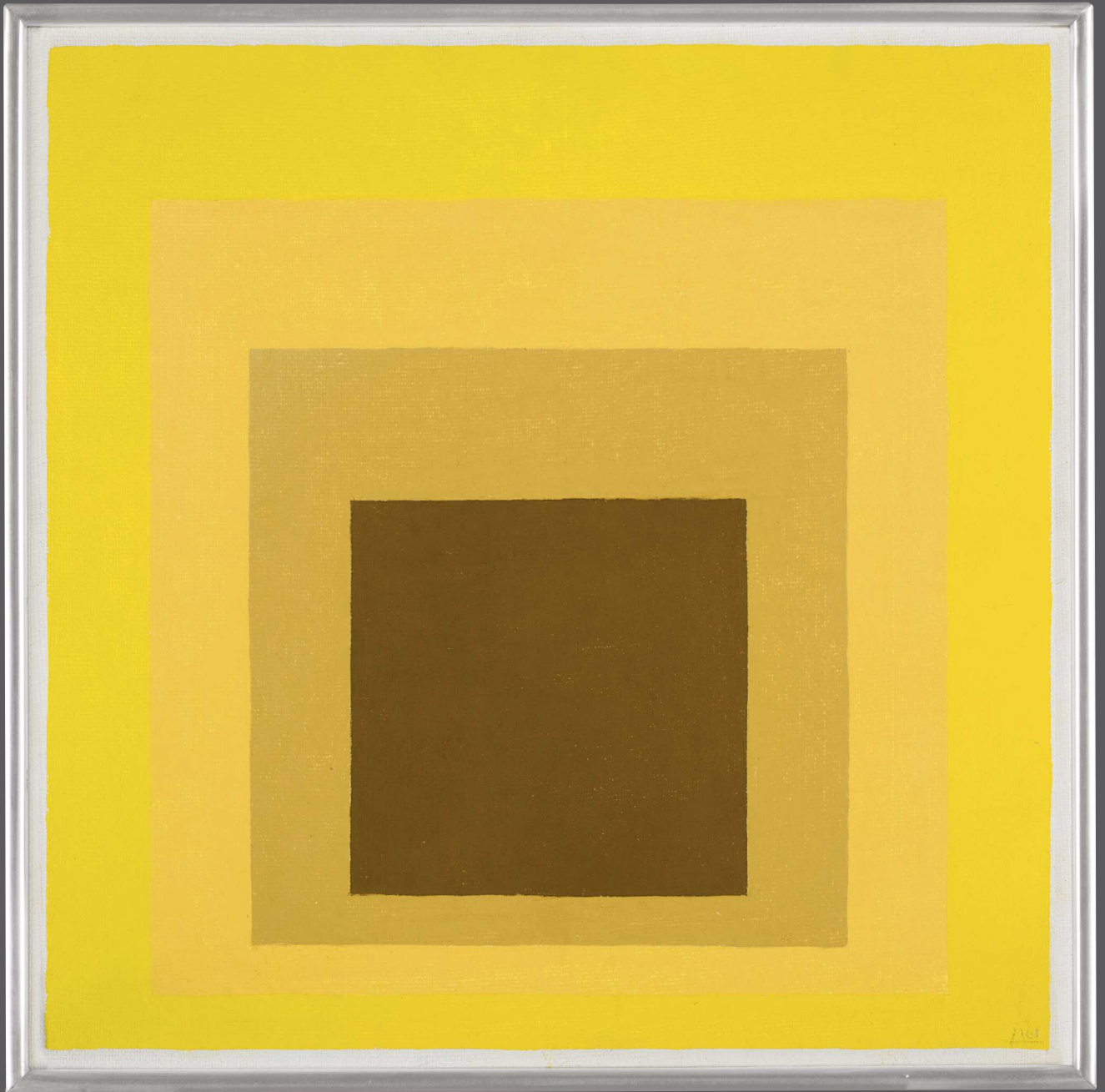
PROVENANCE

Sidney Janis Gallery, New York
Private Collection, Milan
Private Collection, London
Christie's, London, 15 February 2012, Lot 267
Acquired from the above by the present owner

± £ 250,000-350,000
€ 285,000-398,000 US\$ 338,000-473,000

**“In visual perception a colour is almost never seen as it really is
– as it physically is. This fact makes colour the most relative
medium in art... Practical exercises demonstrate through colour
deception (illusion) the relativity and instability of colour. And
experience teaches that in visual perception there is a
discrepancy between physical fact and psychic effect.”**

Josef Albers: Interaction of Colour, London 2006, pp. 1-2.



148

Josef Albers

1888 - 1976

Study for Homage to the Square: Orange Scent

signed with the artist's monogram and dated
61; signed, titled, dated 1961 and variously
inscribed on the reverse
oil on masonite
45.7 by 45.7 cm. 18 by 18 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 number
1961.1.29.

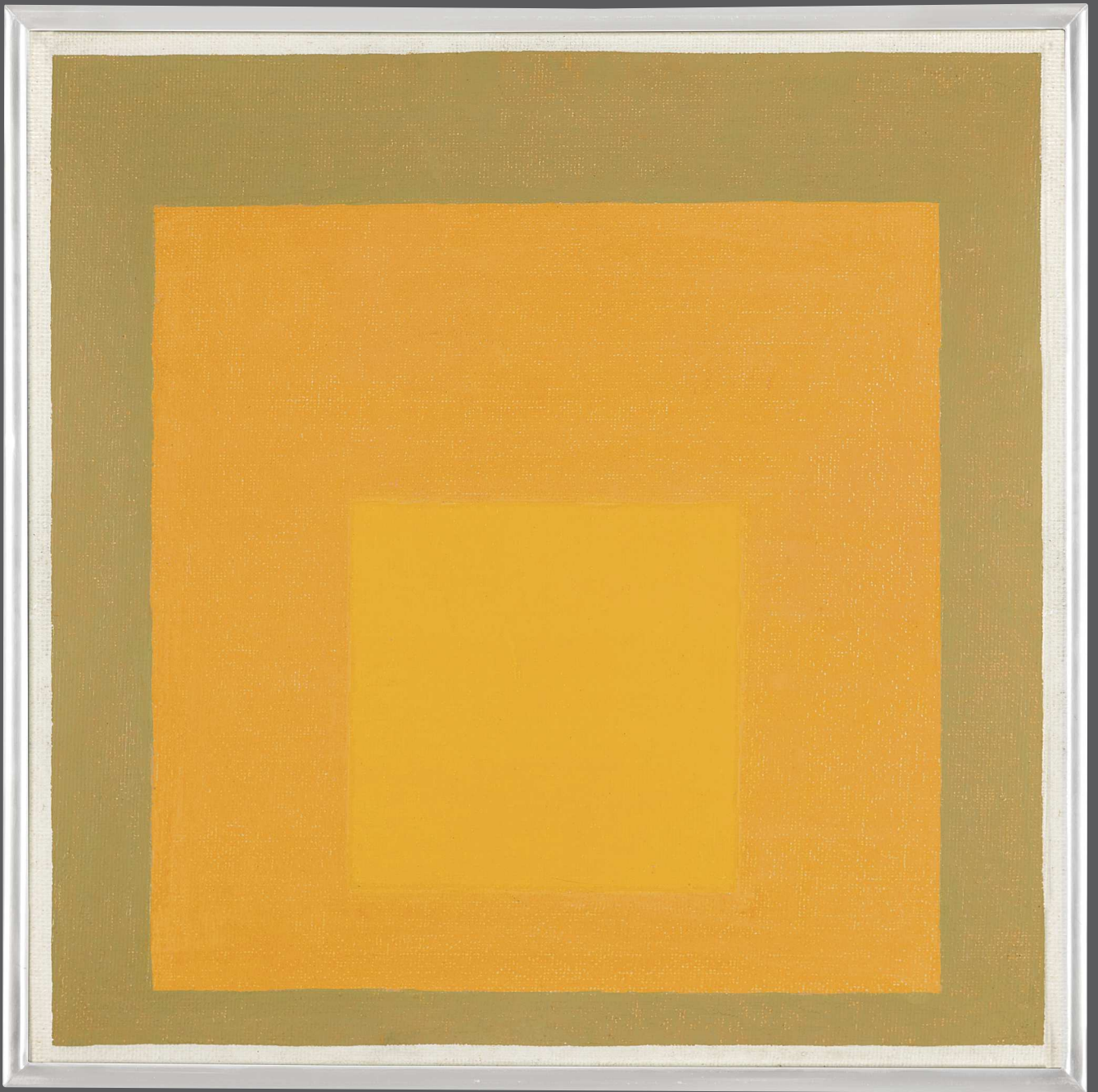
PROVENANCE

François Bucher, United States
Nautilus Foundation, United States
Private Collection, United States
Pace Gallery
Private Collection, United States
Acquired from the above by the present owner

± £ 200,000-300,000
€ 285,000-398,000 US\$ 338,000-473,000

"Homage to the Square began with paintings of the facades of houses in Mexico, in which the windows, doors and corners are outlined by bands of colour. Nearby in Mexico, near Ciudad Chihuahua, there is a town named Aldama, in which the facades of the houses along the main street along a canal beneath cottonwoods are painted in bright colours."

Donald Judd: *Josef Albers*, Cologne 1991, p. 24.



Serge Poliakoff

1906 - 1969

Composition Abstraite

signed; signed and dated 1963 on the reverse
oil on canvas
60 by 73 cm. 23½ by 28¾ in.

PROVENANCE

Alexandre Fernandes, Lisbon
Private Collection, Geneva
Sotheby's, London, 30 November 1995, Lot 136
Acquired from the above by the present owner

£ 120,000-180,000

€ 137,000-205,000 US\$ 163,000-244,000

EXHIBITED

Lisbon, Galleria Dinastia, *Serge Poliakoff*, May - June 1972, n.p., no. 7, illustrated
Porto, Ateneu Comercial, *Serge Poliakoff*, June 1972, n.p., no. 7, illustrated
Paris, Galerie Pierre Levy, *Poliakoff*, April - July 2011, p. 39, illustrated in colour

LITERATURE

Alexis Poliakoff, *Serge Poliakoff Catalogue Raisonné, Volume IV, 1963-1965*, Paris 2012, p. 92, no. 63-84, illustrated in colour

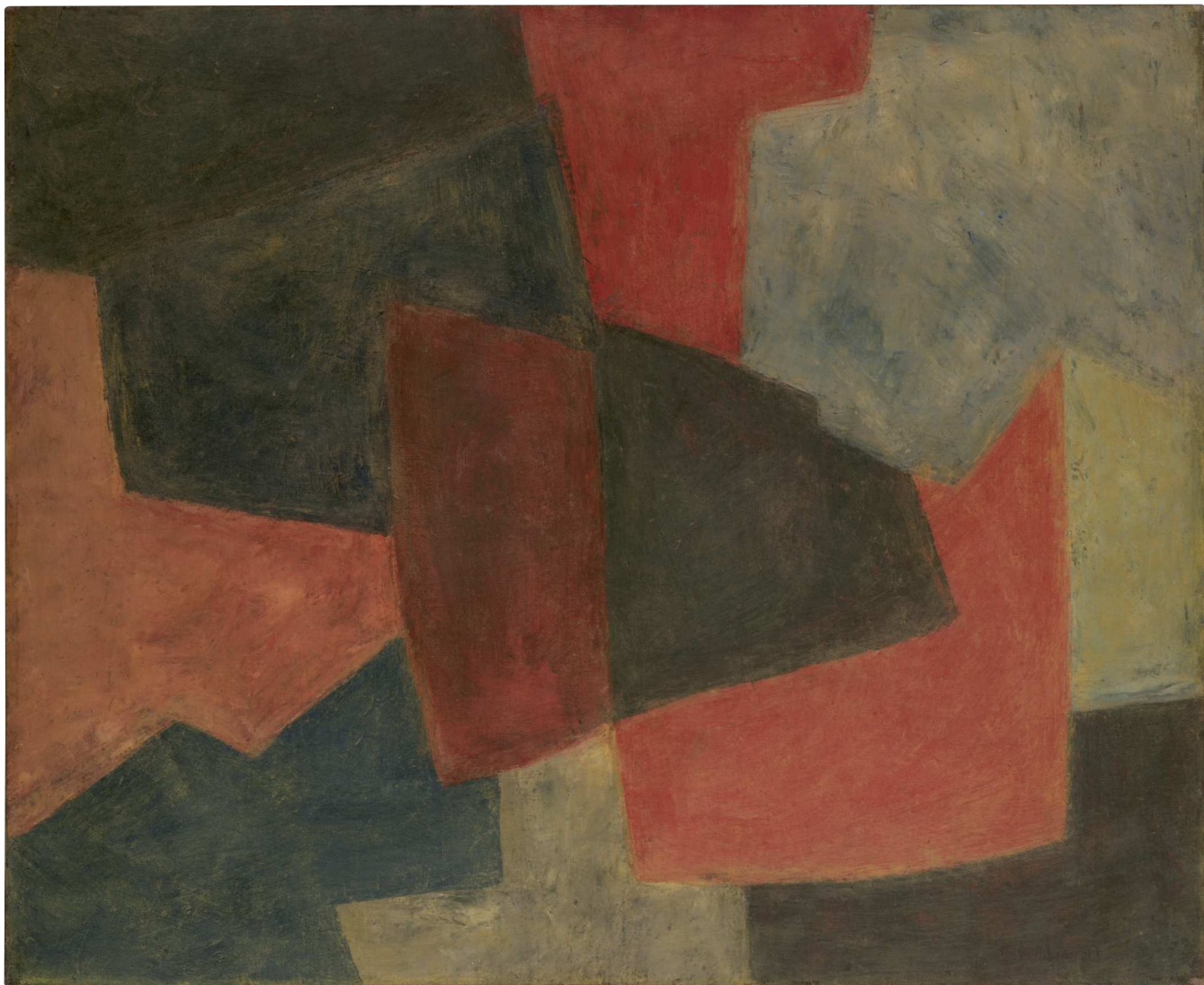
Completed in 1963, *Composition Abstraite* exemplifies Serge Poliakoff's unparalleled ability to combine shape, colour, and texture, into an organic abstract whole. Executed with visibly precise brushstrokes, sparingly applied so as to reveal glimpses of the canvas beneath, this work appears as a harmonious mélange of multi-coloured forms. Its sophistication and elegance speak volumes of Poliakoff's ability in design, whilst its mood of serene grace reminds us of his 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, *Poliakoff*, Paris 1958, p. 36).

In 1952, Serge Poliakoff discovered the purified Cubo-Futuristic art of the Russian Modernist, Kasimir Malevich. Malevich's pioneering Suprematist compositions and minimal palette inspired Poliakoff to reduce his compositions and thus intensify his abstract design of interconnecting hues and tones. The present work was executed at the height the artist's mastery of this pictorial technique; an outstanding

example and masterful display of maturity of form, colour and compositional balance.

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. After his return to Paris, Wassily Kandinsky became a formative influence, showing Poliakoff the 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 first-generation abstractionists with vigour; their precedent bloomed in his praxis, and he rapidly attained global critical acclaim. Indeed, in 1962, the year before the inception of the present work, he represented France at the Venice Biennale in the very same year that he was declared a French citizen.

From a historiographic point of view, it is best to view Poliakoff as the European counterpart to the American Colour Field painters. 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 Abstraite* are exercises in crystallising grace and unimpeachable serenity. Poliakoff should be considered a worthy peer of his American contemporaries. He was as technically proficient in painting, as contextually relevant in his adoption of art-historical precedent, and he was steadfast and resolute in adherence to his stylistic goals. The present work exists as testament to the enduring power and relevance of his oeuvre.



150

Antoni Tàpies

1923 - 2012

Pintura-Collage Òxid Vermell (Rusty Red Painting-Collage)

signed

mixed media on canvas

70 by 70 cm. 27½ by 27½ in.

Executed in 1960.

This work is accompanied by a certificate of authenticity from the Fundació Antoni Tàpies.

⊕ £ 80,000-120,000

€ 91,000-137,000 US\$ 109,000-163,000

PROVENANCE

Private Collection, Europe

Fernando Durán Subastas de Arte, Madrid, 6

October 2010, Lot 572

Acquired from the above by the present owner

EXHIBITED

Rome, Agenzia d'Arte Moderna, *Antoni Tàpies*

1950 - 1974: *Creador de la Materia*, October

1977 - November 1977, n.p., illustrated in

colour

LITERATURE

Joan Teixidor, *Antoni Tàpies: Papers, Cartons i*

Collages, Barcelona 1964, p. 112, illustrated

Anna Agusti, *Tàpies: The Complete Works:*

Volume 1: 1943 - 1960, Barcelona 1988, p. 464,

no. 889, illustrated

"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 Tàpies: *Memòria Personal*, Barcelona 1977, pp. 297-98.



151

PROPERTY FORMERLY FROM THE
COLLECTION OF ANTONIO SAURA

Martín Chirino

b. 1925

El Viento (3)

forged iron

65 by 55 by 25 cm. 25½ by 21⅝ by 9¾ in.
Executed in 1959.

PROVENANCE

Collection Antonio Saura, Italy (acquired
directly from the artist)
Thence by descent to the present owner

⊕ £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000

EXHIBITED

San Sebastian, Museo de San Telmo, *I
Exposición de Arte Actual*, April 1961
New York, Grace Borgenicht Gallery, *Martín
Chirino*, April - May 1962
Bratislava, Danubiana Meulensteen Art
Museum; Zagreb, Klovcevi Dvori Gallery;
Biarritz, Palace de Bellevue; and Prague,
Letohrádek královny Anny, *Martín Chirino*, July
2002 - June 2004
Madrid, Galería Marlborough, *El Paso: 1957-
1960*, May - June 2004, p. 20, no. 8, illustrated
in colour

LITERATURE

María Luisa Martín de Argila, *Martín Chirino:
Esculturas, Catálogo Razonado*, Madrid 2006,
p. 85, no. 40, illustrated



Paolo Scheggi

1940 - 1971

Intersuperficie curva bianca costruzione su rotazione di spirale

signed on the reverse
acrylic on three superimposed canvases
100 by 76 cm. 39⅜ by 29⅞ in.
Executed in 1964.

⊕ £ 230,000-280,000

€ 262,000-319,000 US\$ 311,000-379,000

Enveloped in the purity of monochrome white, Paolo Scheggi's *Intersuperficie curva bianca costruzione su rotazione di spirale logaritmica* is a prime manifestation of the artist's exploration of space through the superimposition of three overlapping canvases, his iconic *Superficie*. The mesmerising intensity of the white colour is juxtaposed by the combination of curvilinear voids and hard-edged diagonals, which emphasise the sculptural materiality of the work. Reflecting on the transcendent white chromatic neutrality, art historian Francesca Pola aptly pointed out that "... it is evident that the white was, for Scheggi, not so much a 'colourless' matrix designed to erase anything individual or emotive... but rather a privileged place for a luminosity that is the inner energy itself of the space of the work" (Francesca Pola cited in: Exh. Cat., London, Robilant and Voena, *Paolo Scheggi: The Humanistic Measurement of Space*, 2014, p. 75).

Created in 1964, *Intersuperficie curva bianca costruzione su rotazione di spirale logaritmica* stands at the zenith of the artist's short but incredibly prolific and influential career. It was in this decisive decade that his oeuvre matured from his early abstract compositions to the physical exploration of the spatial dimensions of painting. In the present

PROVENANCE

Getulio Alviani Collection, Italy (acquired directly from the artist)

EXHIBITED

Bergamo, Galleria Elleni, *Paolo Scheggi*, May 1990
Castelbasso, Palazzo de Sanctis, *Lucio Fontana e la sua eredità*, July - August 2005, p. 71, illustrated

LITERATURE

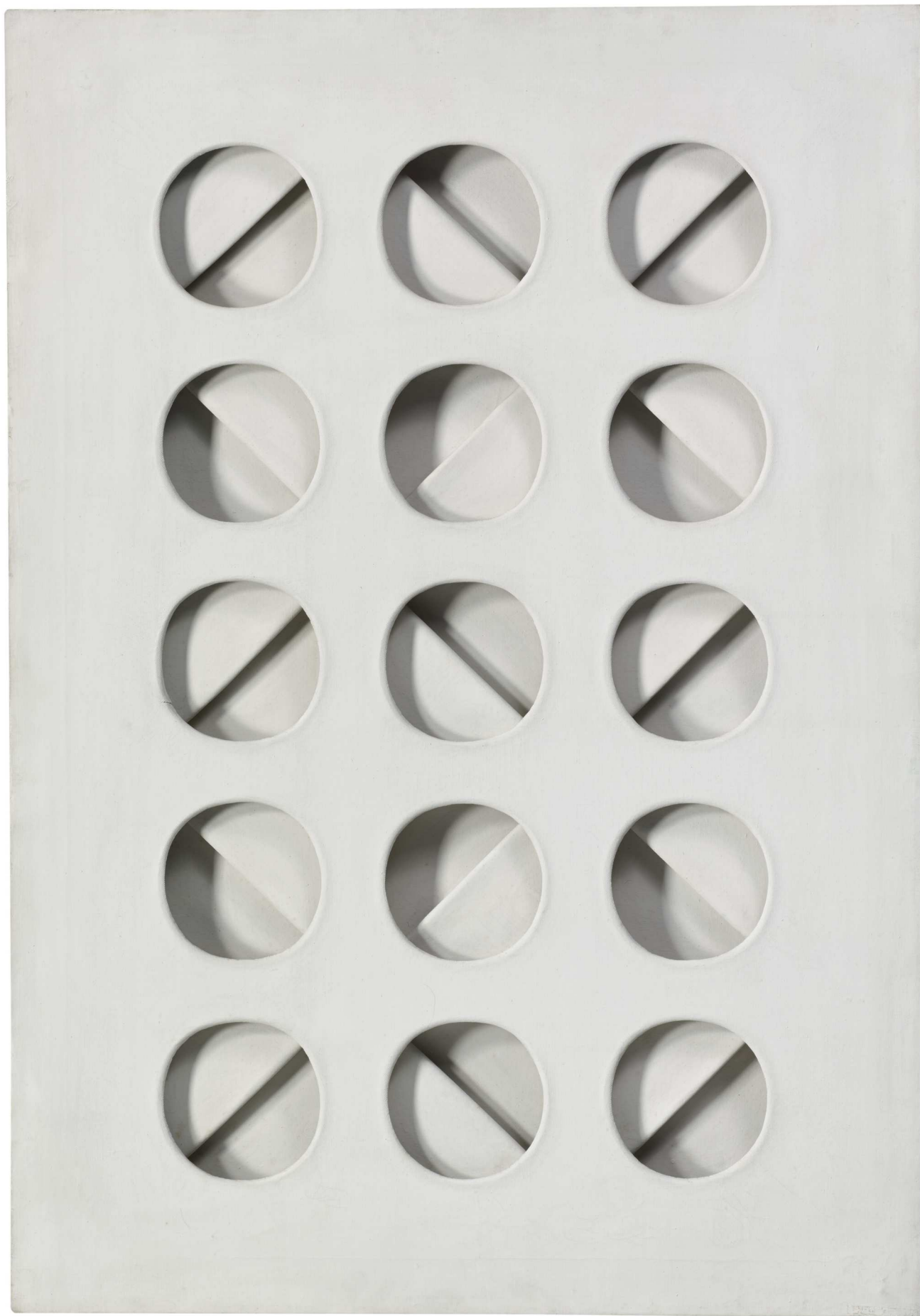
Luca Massimo Barbero, *Paolo Scheggi, Catalogue Raisonné*, Milan 2016, p. 250, no. 64 T 70, illustrated

work, we glimpse through a grid of perfectly aligned apertures onto a layer of interwoven squares, which resonate against the plain and unobstructed rear canvas. Each circle represents a miniature curtain that opens up the stage for the spatial spectacle of various perpendicular shapes and forms. The flawless surface and its pristine clarity emphasise both the physical and metaphorical qualities of these poetic works that allude to a heightened perception of the painting as an object. Quoting Pola, "Scheggi searches for an inner force to animate his superimposition of planes of a single colour, and he achieves it, by gradual vascular removal of matter, underpassing the limit of the closed surface to circumscribe an empty space defined by reasons of distance and rhythmic comparison with a successive frontal surface" (*Ibid.*, p. 104).

Situated at the centre of a burgeoning Italian avant-garde art scene during the 1950s and 60s, Scheggi's multifaceted and experimental oeuvre ranges from his celebrated paintings through to architectural practice, fashion projects and theatrical performances, all of which seem to culminate in his *Intersuperficie* works. When Scheggi moved to Milan in 1961, the Lombard capital provided a germinating ground for his radical ideas

and he soon became associated with artists such as Lucio Fontana, Agostino Bonalumi, and Enrico Castellani. This group sought to overcome the stagnant two-dimensionality of the canvas through Spatialism – an inspired and innovative new artistic expression that was defined as the *Pittura oggetto* movement by art critic Gillo Dorfles.

In an attempt to extend the viewer's visual experience beyond the mere surface of a single canvas and elevate the artistic object as an autonomous and interrogatory entity, the artistic medium in Scheggi's *Intersuperficie* became a spatial solution capable of erasing emotional influence and directly connecting instead with life and the work's surrounding environment. As such, the rational determination and almost mechanic exactitude of these works echo the economic boom and industrial production dominating the post-war era in Italy. This dialogue between the physical presence of material and the ephemera of its spatial invocations positions Scheggi's works at the very crossroads of painting and sculpture, a radical endeavour that resonated with the *zeitgeist* of his time and today remains quintessentially contemporary in its minimalist aesthetic.



153

PROPERTY FROM THE FAMILY OF MARCELLO MASCHERINI

Marcello Mascherini

1906 - 1983

Arcangelo Guerriero

incised with the artist's name and stamped with the artist's monogram on the bottom of the front leg

bronze

168 by 79 by 138 cm. 66⅓ by 31⅓ by 54⅓ in.

Executed in 1962, this work is unique.

PROVENANCE

Collection of the Artist, Trieste

Thence by descent to the present owner

⊕ £ 40,000-60,000

€ 45,500-68,500 US\$ 54,500-81,500

EXHIBITED

Venice, Italy Central Hall, *XXXI International Biennale*, June - October 1962, n.p., no. 37, illustrated

Duino, Torre-Tasso Castle and Park, *Marcello Mascherini*, June - August 1964, n.p., no. M. 1.70, illustrated

Carrara, Istituto Professionale Marittimo e Giardini Pubblici, *IV Biennale Internazionale di Scultura Città di Carrara*, July - September 1965, n.p., no. 138 (text)

Trieste, Sala Comunale d'Arte di Palazzo Costanzi, *Prima Biennale degli Artisti della Regione Friuli Venezia Giulia*, November - December 1968, p. 63, no. 1, illustrated

Rijeka, Galleria Moderna, *Erste Biennale der Künstler der Region Friaul Julisch Venetien*, February 1971, p. 57, illustrated

Cortina d'Ampezzo, Isola Pedonale Corso Italia, *Sculture nella Strada: Selezione Triveneta di Scultura, Homage to Alberto Viani and Marcello Mascherini*, August 1972, n.p., illustrated

Trieste, Castello di San Giusto, *120 Giorni di Scultura a Trieste, Mascherini*, May - June 1975

Treviso, Ex Convento di S. Caterina, *La scultura di Marcello Mascherini*, September - October 1980, n.p., no. 27 (text)

Bibione, Piazzale Zenith, Piazza Fontana and Piazza Treviso, *Sculture a Bibione: Mascherini - Ceschia*, July - September 1981

Ferrera, Palazzo dei Diamanti, *Marcello*

Mascherini, April - June 1982, n.p., illustrated

Lucca, Complesso di San Micheletto, *Scultura Italiana del Nostro Tempo*, October - November 1982, n.p., illustrated

Verona, Galleria Cinquetti, *Omaggio a Mascherini*, July 1982

Udine, Galleria del Centro, *Trieste nel Secondo Novecento*, March - April 1985, p. 26, illustrated

Passariano, Villa Manin, *Mascherini Scultore Europeo*, July - November 1988, p. 111, no. 66, illustrated

Turin, Galleria d'Arte Narciso, *Marcello Mascherini. Opere 1933 - 1974*, February - March 2000, n.p. (text)

Ternova, Centro d'Arte e Cultura Skerk, *Mascherini, Storia Mito e Natura: Rassegna antologica*, June - August 2000, n.p., no. 17 (text)

Udine, Galleria Nuovo Spazio, *Marcello Mascherini: Opere 1962 - 1971*, October - November 2002

San Vito al Tagliamento, Palazzo Altan, *Palinsesti - Omaggio a Marcello Mascherini nel centenario della nascita*, September - October 2006

Malcesine, Castello Scaligero, *Marcello Mascherini: Una retrospettiva*, July - October 2011, pp. 110-11, no. 12, illustrated

Padua, Palazzo Zuckermann, *Marcello Mascherini e Padova*, May - July 2017, p. 79, no. 26, illustrated in colour

LITERATURE

Alfonso Gatto, *Mascherini: All'insegna del pesce d'oro*, Milan 1969, p. 36 (text); and p. 133, illustrated in colour

Giuseppe Marchiori and Alfonso Mottola, Eds., *Mascherini: Rassegna Antologica*, Trieste 1980, n.p., no. 42, illustrated

Alfonso Panzetta, *Marcello Mascherini Sculptor: 1906 - 1983. General Catalogue of Sculptural Works*, Turin 1998, n.p., no. 528, illustrated

“The rise of angels and archangels on Mascherini’s horizon, what else is it for the artist but the finalistically advanced mounting of a proposal of space staggered in monumental steps, reliefs and excerpts? The wing of the wreckage to which he has given feeling and strength again takes on a natural appearance, a relationship or, even better, a cosmic comparison.”

Alfonso Gatto: *Mascherini*, Milan 1969, p. 33.



154

Mario Schifano

1934 - 1998

Particolare della Notte

signed and titled on the reverse
enamel and spray paint on canvas, in two parts
150 by 100 cm. 59 by 39³/₈ in.

Executed in 1967.

This work is registered in the Archivio
Mario Schifano, Rome, under the number
01145080814 and is accompanied by a
certificate of authenticity.

PROVENANCE

Getulio Alviani Collection, Italy (acquired
directly from the artist)

⊕ £ 80,000-120,000

€ 91,000-137,000 US\$ 109,000-163,000

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

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



Jean Dubuffet

1901 - 1985

Dramatique V

signed with the artist's initials and dated 84
acrylic on paper laid down on canvas
67.5 by 99.7 cm. 26½ by 39¼ in.

PROVENANCE

Mrs Isalmina Dubuffet, Paris (by descent from the artist)

Ernst Beyeler, Paris (acquired from the above in 1987)

Christie's, London, 22 June 2011, Lot 329

Acquired from the above by the present owner

£ 150,000-200,000

€ 171,000-228,000 US\$ 203,000-271,000

EXHIBITED

Winterthur, Kunstmuseum Winterthur, *Liberté & Égalité*, 1989, n.p., no. 31 (text)

Zurich, Art Focus, *Jean Dubuffet, Travaux de 1951 à 1984*, November 1997 - January 1998, p. 33, illustrated

Basel, Galerie Beyeler, *Jean Dubuffet*, October 2009 - January 2010, n.p., no. 9 (text)

London, Timothy Taylor, *Dubuffet: Late Paintings*, May - July 2016

LITERATURE

Max Loreau, Ed., *Catalogue des travaux de Jean Dubuffet, fascicule XXXVII: Non-Lieux*, Paris 1989, p. 56, no. 128, illustrated

Channelling an explosive energy of impulsive brushstrokes, *Dramatique V* embodies one of the final paintings in Jean Dubuffet's astounding final series *Non-Lieux*. The unambiguous signatures scrawled across the abyssal background succeeded in heightening his creative frequency, losing all sense of identity and definition. Dubuffet's aim within the series was to disconnect the outcome associated with any definable material or a sense of rationale. The artist aspired to sacrifice any last remnants of recognisable objects or patterns to advance steadfastly towards certain emptiness.

The volatile temperament of every line and curve within the present work are an outcome of Dubuffet's continuous repetition to energetically re-trace the previous gesture in order to rupture its accuracy. *Dramatique V* is a vivid example of how the artist wanted to reduce the impact of colour within his final series. Monochromes dictate the event and the red and blues are forced into the background where an uncompromising

nakedness prevails. The free reign of Dubuffet's painterly hand over the quaking depth of darkness, illustrates an incomparable field of energy where the viewer's gaze can focus without forcing a response in representational references.

**"THEY ARE INTENDED
TO DEPICT THE FACT THAT
THE TERM 'BEING' ITSELF
IS GROUNDLESS, AN
IDLE PROJECTION OF
OUR FANTASY."**

The magic within *Dramatique V* lies in his articulation of a world that runs parallel to the phenomenon of the visible, producing an abstract universe absent of the human figure. Dubuffet further delves into the ideas behind his *Non-Lieux* series by commenting "They are intended to depict the fact that the term 'being' itself is groundless, an idle projection of our fantasy" (Gallimard, Ed., *Jean*

Dubuffet; Biographie au pas de course, Paris 2001, p. 166).

From 1974 onwards, the later titles of Dubuffet's series show a transformation in language. *Lieux Abrèges, Sites Aléatoires* and the series in which we find *Dramatique V; Non-Lieux*, loosely translate to 'non places' or 'no grounds' and suggest a motive of mapping the riddle of existence and comprehending the infinity of death. This vision gave Dubuffet a clairvoyant trait, anticipating his departure from the material world and welcoming himself to the void of space and intellect within his work. *Dramatique V* is a dazzling and engaging work presented in the final series of Dubuffet's astounding career. At 83 years old, Dubuffet was plagued by ailments during the 1984 series' creation yet despite his poor health, he was able to produce over numerous striking works. His capacity to dissolve the mind's failure in distinguishing the material from the ideological world proves Dubuffet's oeuvre remains eternally vibrant and perpetually versatile.



156

Franz Kline

1910 - 1962

Untitled

oil and collage on board
53.8 by 39.6 cm. 21 $\frac{1}{8}$ by 15 $\frac{1}{2}$ in.
Executed in 1957.

£ 100,000-150,000

€ 114,000-171,000 US\$ 136,000-203,000

PROVENANCE

Estate of the Artist
Marlborough-Gerson Gallery, New York
Sidney Singer, Mamaroneck
Allan Stone Gallery, New York
Private Collection
Christie's, New York, 16 May 2001, Lot 58
Acquired from the above by the present owner

As the semi-representational imagery of his earlier career was relinquished and Franz Kline liberated line from likeness, the forthright black geometry of his visual lexicon gained a strength and presence as individual and impactful as Pollock's drip, Newman's zip, and Rothko's stacks of ethereal hues. It was with unparalleled gestural velocity and structural elegance that Kline executed a singular oeuvre of supremely powerful canvases rendered in the stark yet eloquent polarity of his often monochromatic palette. Indeed, in *Untitled* bold vertical and horizontal black lines dynamically dart and bisect the candy coloured ground, hues that owe much to the palette of the artist's friend and mentor Willem de Kooning. Executed during a pivotal moment in the artist's career *Untitled* is utterly paradigmatic of the artist's iconic lexicon.

The late 1950s were an incredibly prolific and prodigious moment for Kline. In 1955, the Whitney Museum of American Art selected him for its landmark exhibition *The New Decade* right before he was included in the Museum of Modern Art's iconic *12 Americans* exhibition and again in the year following the realisation of the

present work Kline played a prominent role in the highly influential show *New American Painting*. The latter was a ground-breaking travelling exhibition in which MoMA brought Kline's works alongside other titans of American Abstraction such as Jackson Pollock, Mark Rothko and Willem de Kooning, to the most acclaimed European museums. *Untitled* is thus from a seminal moment in the artist's career, when he was

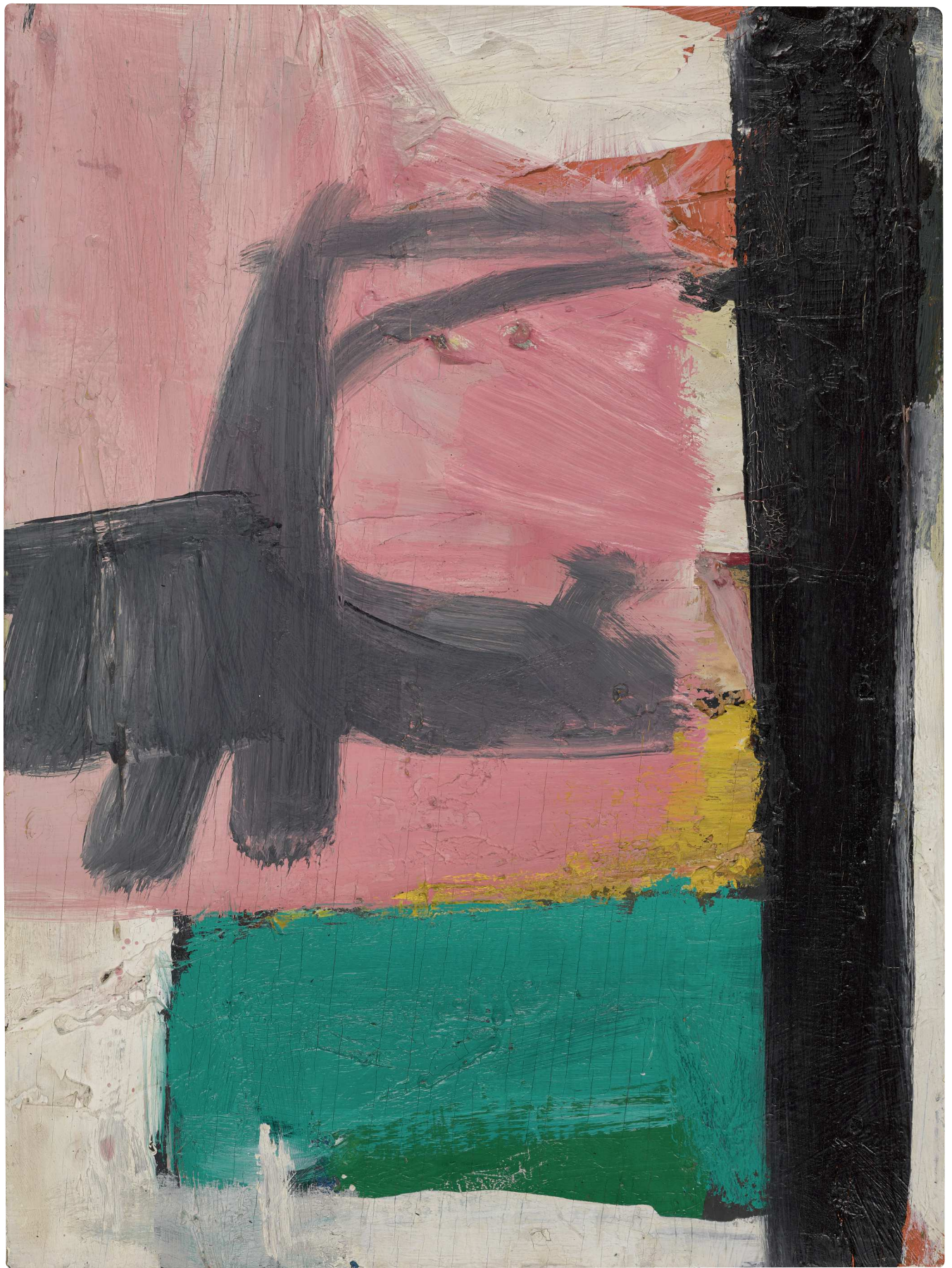
**"I'M ALWAYS TRYING TO BRING
COLOUR INTO MY PAINTINGS,
BUT IT KEEPS SLIPPING AWAY
AND SO HERE I AM WITH
ANOTHER BLACK SHOW."**

immortalised as one of the figurehead of Abstract Expressionism and Action Painting.

Trained as a realist painter, Kline would only begin his now iconic purely abstract creations — which are immediately recognisable for their uncompromising beams of black paint that are reminiscent of industrial

and urban structures; in the early 1950s. This move towards existential abstraction would be the central artistic decision that rendered possible that iconic final decade of Kline's oeuvre. The predominant gestural element of the present work, the jet-black stroke that so dynamically carves its way across the canvas, is an element that is wholly characteristic of his idiom.

It was only just before the creation of *Untitled* that Kline began to eschew his purely black and white compositions; employing colour as a tool to enrich his monochromatic palette posed a challenge to Kline: "I'm always trying to bring colour into my paintings, but it keeps slipping away and so here I am with another black show" (Franz Kline cited in: Exh. Cat., Cincinnati, Cincinnati Art Museum, *Franz Kline: The Vital Gesture*, 1985, p. 132). *Untitled* is thus a sublime and daring creation not only from the artist's most decisive years but it is also an early result of his choice to finally employ a coloured palette with which the present work reveals artistic synergies between Kline and his close friend Willem de Kooning.



157

Kenneth Noland

1924 – 2010

Untitled

signed, titled, and dated 1983 on the reverse
acrylic on canvas
253.4 by 207.6 cm. 99¾ by 81¾ in.

PROVENANCE

Clement Greenberg Gallery, New York
Acquired from the above by the present owner

EXHIBITED

New York, Clement Greenberg Gallery,
Kenneth Noland, 1984, n.p., illustrated

‡ £ 60,000-80,000
€ 68,500-91,000 US\$ 81,500-109,000

"Like arrowheads moving down or across the picture surface, this dramatic layout imposed a bold sense of direction, forcing Noland to find colours that take advantage of the abrupt transition from one band to the next... arranging those hues with dazzling exactitude."

Terry Fenton: Exh. Cat., New York, Salander-O'Reilly Galleries, Inc., *Kenneth Noland: An Important Exhibition of Paintings from 1958 through 1989*, 1989, p. 11.





158

Julian Schnabel

b. 1951

Patch of Blue the Prisoner Calls the Sky (Licaboles)

partly titled; signed and dated 2000 on the overlap
oil and resin on canvas, in artist's frame
overall: 200 by 200 cm., 78¾ by 78¾ in.

PROVENANCE

Galeria Fernando Santos, Porto
Private Collection, Portugal
Acquired from the above by the present owner

£ 60,000-80,000

€ 68,500-91,000 US\$ 81,500-109,000



159

Sandro Chia

b. 1946

Untitled

oil and oil stick on paper laid down on canvas
239 by 275 cm. 94 by 108¼ in.

Executed in 1983.

PROVENANCE

Acquired directly from the artist by the present owner

⊕ £ 40,000-60,000

€ 45,500-68,500 US\$ 54,500-81,500

160

Victor Vasarely

1908 - 1997

Jatek

signed; signed twice, titled, dated 1984 and
numbered *P. 1149* on the reverse

acrylic on canvas

155.5 by 148 cm. 61¼ by 58¾ 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

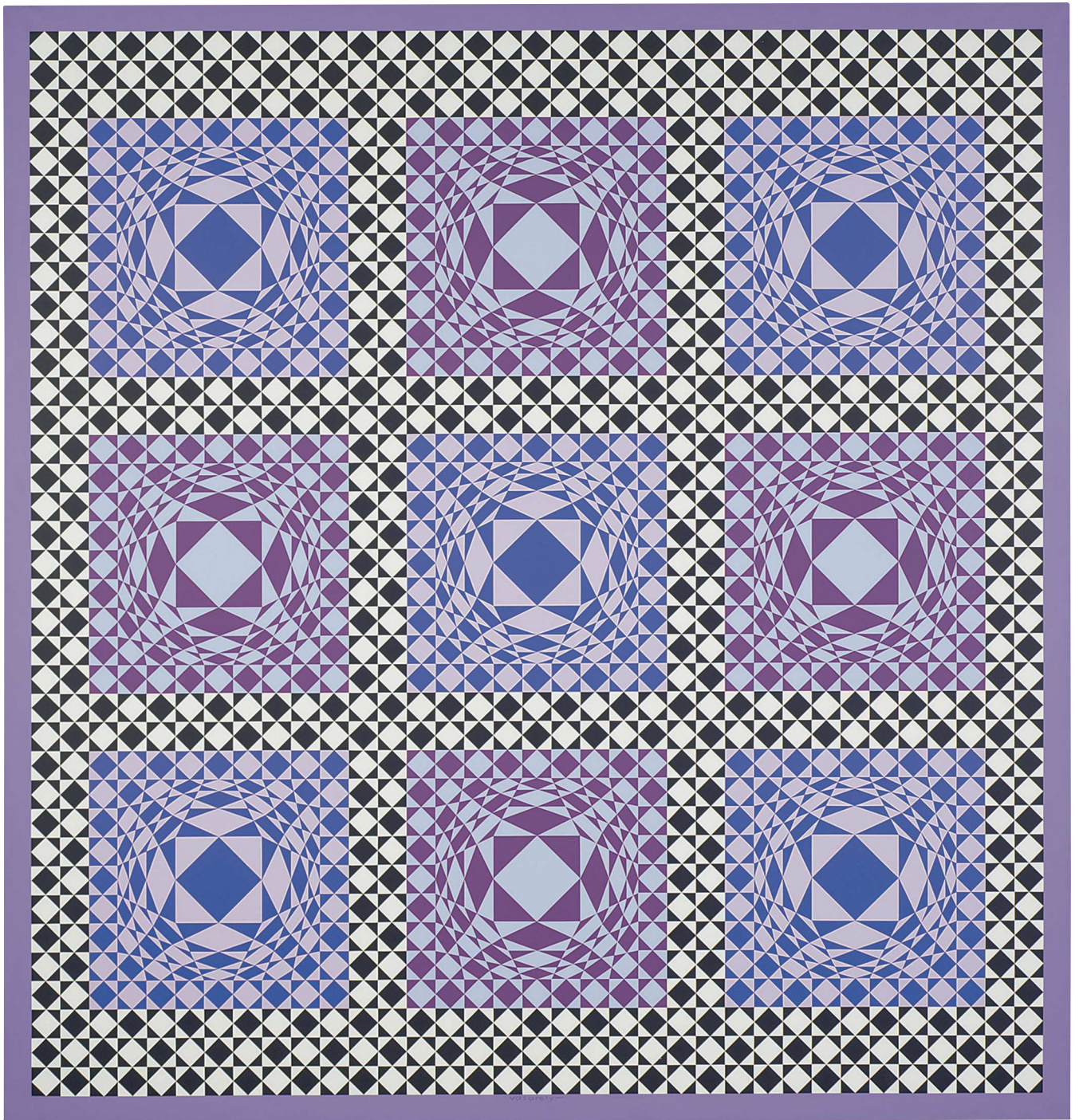
Private Collection, United States

Sotheby's, New York, 2 April 2008, Lot 194

Acquired from the above by the present owner

† ⊕ £ 120,000-180,000

€ 137,000-205,000 US\$ 163,000-244,000



PROPERTY FROM THE COLLECTION OF MARIO VALENTINO



Mario Valentino, (second from the left) with Laura Biagiotti, Gianni Versace, Krizia, Paola Fendi, Valentino, Gianfranco Ferré, Mila Schön, Giorgio Armani, Ottavio Missoni, Franco Moschino and Luciano Soprani, 1985

Born in Naples in 1927, Mario Valentino began his career as a designer against the backdrop of post-war Italy. His father had made bespoke shoes for the Neapolitan aristocracy before the war and Valentino therefore grew up among the artisanal processes of leather craftsmanship, later earning himself the nickname 'King of Leather' for his studied mastery of the material. An innovator in design, Valentino intuitively responded to the dynamism of mid-century Europe and its demand for rich colours, voluptuous silhouettes and high, sculptural shoes. As European products began to enter the American market reinvigorated by the economic boost of the Marshall Plan, so too did Valentino's designs captivate an international audience, with the particular, elegant cachet of quality conferred by the 'Made In Italy' label. Along with Roger Vivier, Mario Valentino was one of the earliest exponents of the low-cut stiletto and a pioneer of the flat sandal, at one point scandalising the fashion world by creating a sandal made of coral. Praised by Diana Vreeland, Valentino's deconstructed sandals were iconically photographed by a young Guy Bourdin for the cover of French Vogue in 1956, engaging a new wave of high-profile customers including Jackie Onassis, Elizabeth Taylor, Ava Gardner and Catherine Deneuve.

Among his contemporaries in the landscape of Italian fashion, Valentino counted the Marquis Emilio Pucci and Salvatore Ferragamo, both of whom were gaining ground in the European and American markets. The twin passions for art and fashion were felt keenly by this generation of young designers, whose aesthetic sensibilities in the world of *couture* translated into a devotion to Italian art and collecting. Valentino himself sponsored the restoration of hand-

embroidered tapestries and sixteenth-century frescoes at the Neapolitan convent of Santa Chiara. He housed part of his collection in his apartment at the Palazzo Cellamare adorning rooms already filled with elegant 1920-30s furniture. This collection featured works by Andy Warhol, who became a friend, Gino Severini, Giorgio de Chirico and Art Nouveau objects by René Lalique and Marius-Ernest Sabino. Valentino also filled his retail and manufacturing spaces with fine art and precious objects; the collection was to be experienced and enjoyed not only by himself but by those living and working around him. The designer had developed a firm friendship with dealer and curator Lucio Amelio, who exhibited international contemporary artists at his gallery in Naples. His friendship with Amelio proved to be a seminal one, whose patronage of exhibitions at the gallery was key to transforming the city into a bastion of the *avant-garde* landscape of the 1980s.

A celebrated designer and dedicated patron of the arts, Mario Valentino shaped a fashion empire from its beginnings as a local service for well-heeled Neapolitans into a global phenomenon and cultural legacy. From clothing collaborations with Paco Rabanne and Karl Lagerfeld to his work with iconic image-makers Richard Avedon and Helmut Newton, Valentino ranks among one of the most beloved designers of the twentieth century.

Further works from the Mario Valentino collection will be offered in the following London auctions: Impressionist & Modern Art Day Sale on 20th June 2018, Contemporary Art Evening Sale on 26th June 2018 and the Surrealist Art Sale in February 2019.



161

PROPERTY FROM THE COLLECTION OF
MARIO VALENTINO

Mario Schifano

1934 - 1998

Quadro fiorito

signed and titled on the reverse

acrylic and enamel on canvas

70 by 99.7 cm. 27½ by 39¼ in.

Executed *circa* 1980.

This work is accompanied by a certificate of
authenticity from the Archivio Mario Schifano.

PROVENANCE

Galleria Lucio Amelio, Naples

Private Collection

Mario Valentino, Naples

Thence by descent to the present owner

⊕ £ 18,000-25,000

€ 20,500-28,500 US\$ 24,400-33,800

162

PROPERTY FROM THE COLLECTION OF
MARIO VALENTINO

A. R. Penck

1939 - 2017

Una Giornata ad Ansedonia

signed; signed and titled on the reverse

acrylic on canvas

170 by 240 cm. 67 by 94½ in.

Executed in 1990.

⊕ £ 80,000-120,000

€ 91,000-137,000 US\$ 109,000-163,000

PROVENANCE

Galleria Cleto Polcina, Rome

Mario Valentino, Naples

Thence by descend to the present owner

EXHIBITED

Rome, Galleria Cleto Polcina, *Penck Incontra*

Roma, October - November 1990, n.p.,

illustrated in colour

Executed in 1990, the same year as Germany's reunification after the fall of the Berlin Wall, *Una Giornata ad Ansedonia*, is a primary example of A. R. Penck's complex world of ancient symbols and systems. Exiled from East Germany in 1980 and expatriated to the West, the present was executed at a time when Penck re-examined his pictorial language and when his feeling of isolation was transformed into a strong sense of dislocation. The reduction of means and scarce use of paint in the East was now followed by an extravagant use of acrylic and oil, which is perfectly exemplified in the opulent, rich layers of paint in the present work.

Cut off from the developments happening in the Western world and away from fellow abstract painters such as Jackson Pollock and Jean Dubuffet, Penck had created his own language and imagery; a world dominated by systems. Creating his 'Standart' language in 1965, Penck thought to construct a new art system that would be understood by all viewers and at the same time was not based on art

theory, but rather derived from scientific principles. "I still see my work as pictorial research. The main experiment: the viewing of a picture by the viewer." (A. R. Penck cited in: Ingrid Peiffer and Max Hollein, Eds., *A.R. Penck Retrospektive*, Dusseldorf 2007, p. 29). Obsessed by advancements in theoretical physics and

**"I STILL SEE MY WORK AS
PICTORIAL RESEARCH. THE
MAIN EXPERIMENT: THE
VIEWING OF A PICTURE BY THE
VIEWER."**

mathematics, Penck became preoccupied with using numbers and sequences in his works, which can be seen on the left hand side of the present work. As explained by Ingrid Pfeiffer: "Penck sought to achieve two aims: first, to introduce the logical and the systematic into the realm of art, which had hitherto been reserved for emotion and intuition, and, second, to create works that would communicate

with the viewer... to create new (art) systems, a "language," something that was objectifiable and, in a democratic sense, readable and understandable to all viewers" (*Ibid.*, p. 36). However, although the characters of the present painting seem engaged in a specific narrative, it is nevertheless an ambiguous picture that traverses figuration and abstraction to afford an array of subjective responses. While implying meaning, Penck's work is never didactic or deterministic, and although allegorical content is possible, his art invites a wide spectrum of interpretation.

Penck's interest in the primitive does not represent a return to the past, but rather a recovery of the past. His paintings gave him a way of codifying and communicating both experiences and ideological theories, confronting his turbulent past. Today mentioned along fellow Neo-Expressionists like Sigmar Polke and Anselm Kiefer, A. R. Penck has become known for his balance between pictorial figuration and abstraction while not following anyone's aesthetic ideal.





163

Karel Appel

1921 - 2006

Untitled

signed and dated 72

oil on canvas

96.5 by 130 cm. 38 by 51½ in.

This work is registered in the Archive of the Karel Appel Foundation.

PROVENANCE

Private Collection, Europe

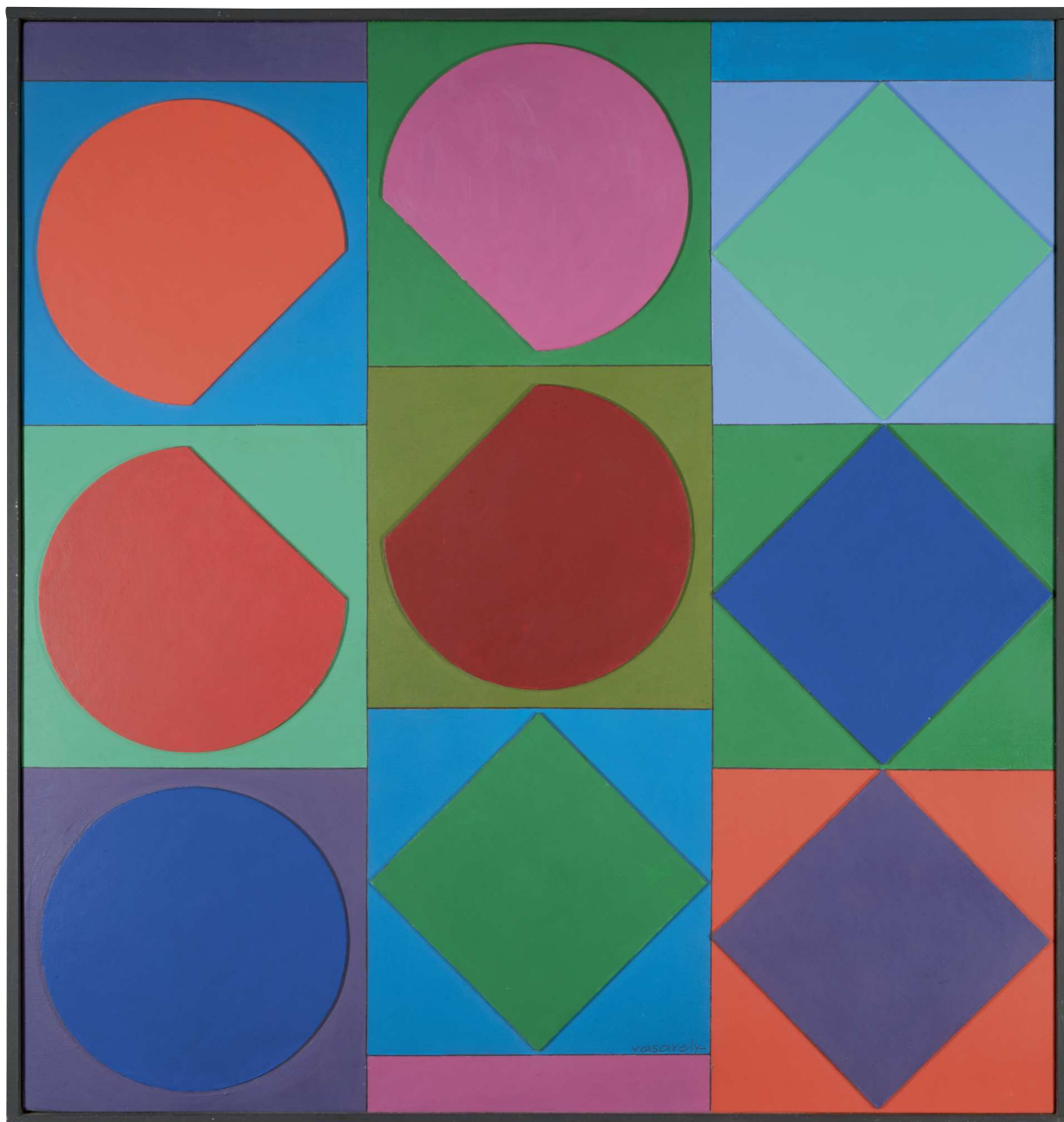
Christie's, London, 3 December 1987, Lot 1074

Secher Fine Art, Copenhagen

Acquired from the above by the present owner

± € £ 40,000-60,000

€ 45,500-68,500 US\$ 54,500-81,500



164

Victor Vasarely

1908 - 1997

R-Beryll

signed; signed, titled, dated 1965 and variously inscribed on the reverse
painted relief on panel, in artist's frame
overall: 77.9 by 74 cm. 30⁵/₈ by 29¹/₈ 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

Private Collection, Europe
Hôtel des Ventes Nice Riviéra, Nice, 8 April 2006, Lot 54
Acquired from the above by the present owner

£ 25,000-35,000
€ 28,500-39,800 US\$ 33,800-47,300

165

Victor Vasarely

1908 - 1997

Pulsar - Va

signed; signed, titled and dated 1968-70 on the reverse

acrylic and metallic paint on board

81 by 81 cm. 31⁷/₈ by 31⁷/₈ 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

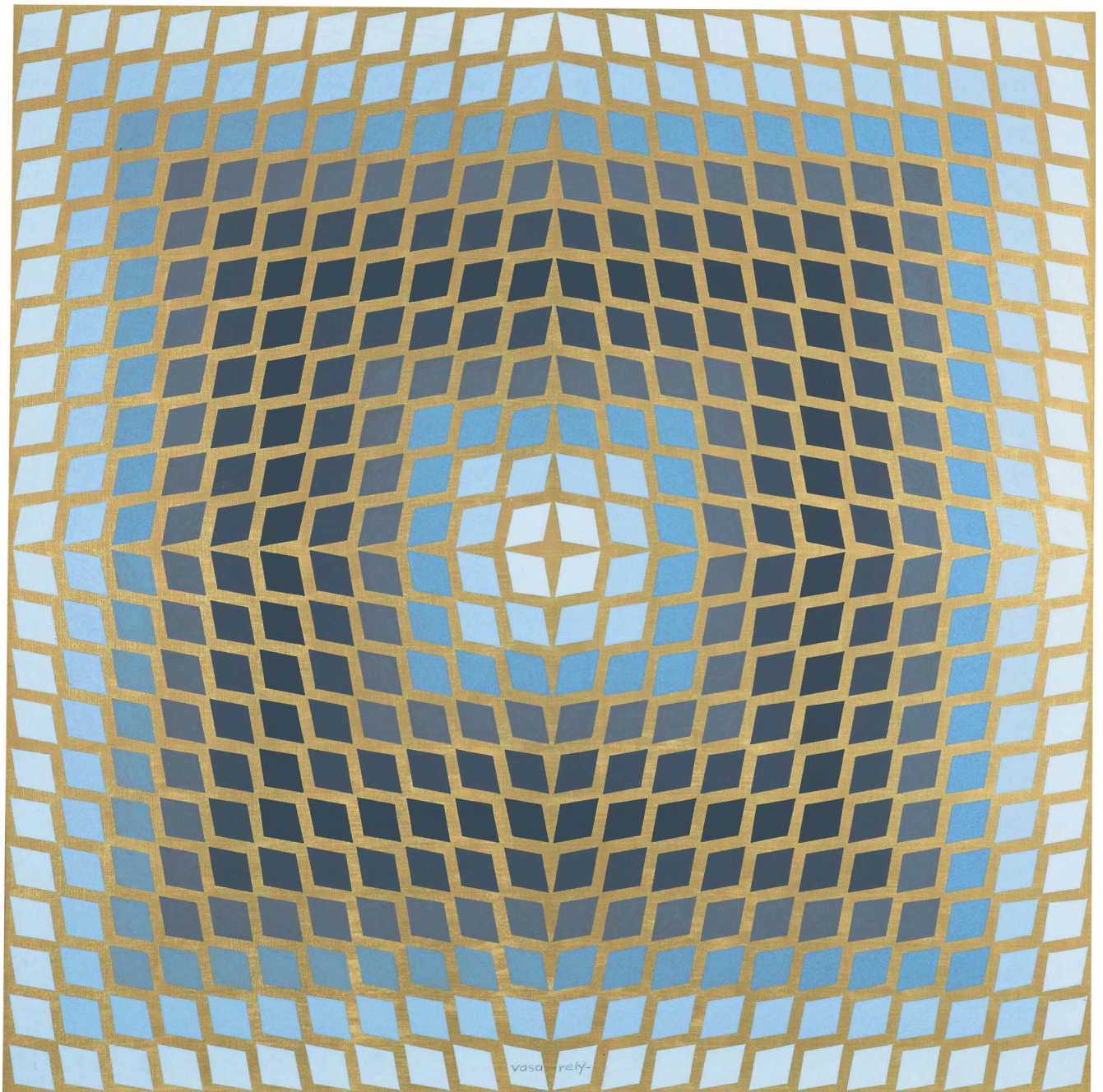
Private Collection, Europe (acquired directly from the artist)

Sotheby's, London, 12 December 2007, Lot 79

Acquired from the above by the present owner

£ 60,000-80,000

€ 68,500-91,000 US\$ 81,500-109,000



vasa rely-

166

Günther Förg

1952 - 2013

o. T.

signed and dated 03

acrylic on canvas

250.5 by 320 cm. 98½ by 126 in.

This work is recorded in the archive of Günther Förg as No. *WVF.03.B.0024*. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

PROVENANCE

Galeria Filomena Soares, Lisbon

Acquired from the above by the present owner

EXHIBITED

Lisbon, Galeria Filomena Soares, *Günther Förg*,
September - November 2003, n.p., no. 19,
illustrated in colour

⊕ £ 100,000-150,000

€ 114,000-171,000 US\$ 136,000-203,000

“I think if we take a broader perspective we could say that, fundamentally as soon as we engage with painting, we have the same problems that faced those at the beginning of the century or even before; problems around colour, form, composition.”

Gunther Förg: in conversation with David Ryan,
Talking Painting, Karlsruhe 1997, online.





Albert Oehlen

b. 1954

Etwas auf Herz oder Leder

signed, titled and dated 93/99 on the reverse
oil on two adjoining pieces of fabric
55.3 by 55.3 cm. 21¾ by 21¾ in.

PROVENANCE

Private Collection, Germany

Private Collection, New York

Acquired from the above by the present owner
circa 2014

£ 120,000-180,000

€ 137,000-205,000 US\$ 163,000-244,000

Demonstrating a visually complex and enthralling mix of colour and movement, *Etwas auf Herz oder Leder* exemplifies Albert Oehlen's idiosyncratic practice. Masterfully oscillating between gestural abandon and representation, the present work takes on the history of abstraction only to break with its traditions and redefine a completely new painterly language. Overflowing with apparent expressivity, vibrating brushstrokes, and experimental arrangements of form, *Untitled* is an essay on the process of painting as a subject in its own right. Reminiscent of Abstract Expressionist painter Willem de Kooning in his works of linear movement and sumptuous colour, while simultaneously evoking the layering techniques of contemporaries such as Christopher Wool, the present work sits within a period of radical experimentation when Oehlen constantly pushed and redefined the boundaries of painting. Oehlen turned to abstract paintings in 1989, after a year spent in Spain with Martin Kippenberger, and recalls that with figuration "It just seemed obvious that there was nothing to win. I still don't think

that if you paint a person you can transmit something about that person. I don't think you can communicate something about an experience or a situation" (Albert Oehlen cited in: Jenifer Samet, 'Beer with a Painter: Albert Oehlen', *Hyperallergic*, 8 April 2017, online). Abstraction, however, provides an arena for play in which he can set his own parameters of baroque complexity, visual pollution and painterly

**"TO GET AS FAR AWAY FROM
MEANING AS POSSIBLE,
WHICH IS PERHAPS THE MOST
DIFFICULT THING OF ALL."**

ad-libbing. Here, he is free to try "to get as far away from meaning as possible, which is perhaps the most difficult thing of all" (Albert Oehlen cited in: Sean O'Hagan, 'Albert Oehlen: "There's something hysterical about magenta"', *The Guardian*, 5 February 2016, online).

Oehlen's use of a patterned fabric ground also gestures to the work of the eminent radical Sigmar Polke, who taught him at

Hamburg's University of Fine Arts in 1978. Polke painted on cheap, chintzy fabrics as part of his 'Capitalist Realist' critique of bourgeois consumerism, bringing down painting from its refined support of canvas to the kitsch everyday surfaces of middle class West Germany. Oehlen's printed patterns play a less political role, and can be seen as part of a wider campaign to dethrone painting from its long-held cultural position of high seriousness and grand significance.

Although Oehlen has often been associated with the *Neue Wilde* painters of the 1980s, the artist has explicitly denounced such a suggestion, instead preferring a more conceptual approach. His expansive investigations into the medium have resulted in a wide range of painterly strategies, varying from the appropriation of advertising images, to the incorporation of digitally-generated pictures, in an attempt to create deliberately 'bad' paintings that echo his contemporary and friend, Martin Kippenberger's approach. Oehlen is by no means the master of a single style, and *Etwas auf Herz oder Leder* is an homage to this.



168

Martin Kippenberger

1953 - 1997

Untitled

oil on canvas

120 by 100 cm. 47½ by 39½ in.

Executed in 1988.

PROVENANCE

Private Collection, United States

Galería Juana de Aizpuru, Madrid

Acquired from the above by the present owner

EXHIBITED

Madrid, Galería Juana de Aizpuru, *Pinturas*

Recientes, January - February 1989

LITERATURE

Gisela Capitain, Regina Fiorito and Lisa

Franzen, Eds., *Catalogue Raisonné of the*

Paintings: Volume Three, 1987-1992, Cologne

2016, p. 138, no. MK.P 1988.16, illustrated in

colour

‡ ⊕ £ 120,000-180,000

€ 137,000-205,000 US\$ 163,000-244,000



169

Anselm Kiefer

b. 1945

Die Argonauten

titled

mixed media and photographic paper on

cardboard laid down on board

94.5 by 139.5 by 9 cm. 37¼ by 54⅞ 3½ in.

Executed in 2004.

PROVENANCE

Yvon Lambert, Paris

Acquired from the above by the present owner

⊕ £ 250,000-350,000

€ 285,000-398,000 US\$ 338,000-473,000

Enticing and thought provoking, *Die Argonauten* is a stand out example of Anselm Kiefer's iconic body of works inspired by Velimir Chlebnikov. Famed for his esoteric mathematical calculations, Chlebnikov's studies sought to explain the course of history, and akin to Kiefer, focused his attention on key historical episodes. For instance, studying the laws of time Chlebnikov predicted that every 317 years or a multiple thereof a climactic naval conflict would occur to significantly alter the path of Humankind. His observations were based on comparisons such as the Russian-Japanese war in 1904 breaking out 317 years after the Anglo-Spanish war at the end of the Sixteenth Century. With its inclusion of a German U-Boat, the present work can possibly be read as a reference to Chlebnikov's prediction of naval warfare. The

submarine as a modern-day metaphor for destruction thus relates the present work to the time dimensions of Chlebnikov's theoretical construct, and references a cycle within Kiefer's oeuvre that powerfully focusses on warfare at sea. Spectacular in its intellectual scope, *Die Argonauten* is an extraordinary amalgam of symbols and signifiers, which utterly epitomises the work of the German master.

Kiefer's powerfully charged art confronts the viewer on many levels. In his depiction of loaded sites and spaces, whether buildings associated with Nazi Germany or ephemeral landscapes connected to Nordic mythology, what impresses the viewer at once is the materiality of both object and gesture made by the artist. Kiefer's work is firmly rooted to a German tradition

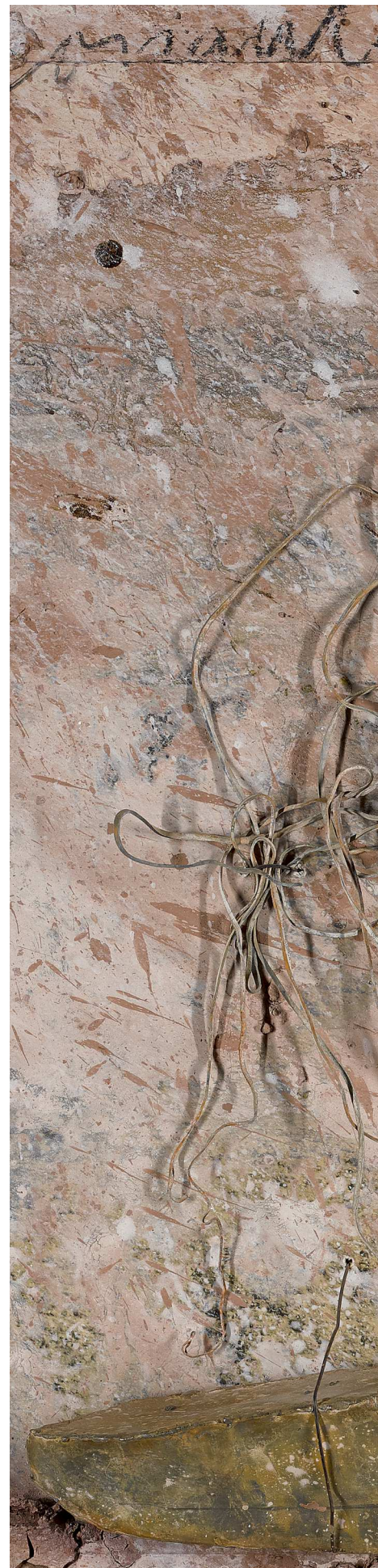




of art making: he has, like his German predecessors Dürer and Kirchner (for example) made a number of woodcuts as well as books. Kiefer's art is, however, one that tackles not only the Teutonic form of expression, here amplified on a grand scale, but also engages with, and fuses together, various strands of memory and meaning that create the tapestry of German heritage. This heritage is seen through Kiefer's bold and honest glass, and thus he openly makes commentary about Germany in the 1930s, and the sociopolitical climate of that time. At the same time, he weaves together these political issues with myths and stories from wider cultural traditions, in *Die Argonauten* the writing of Velimir Chlebnikov, finding parallels and mutual metaphors in terms of battles, wars, struggle and freedom.

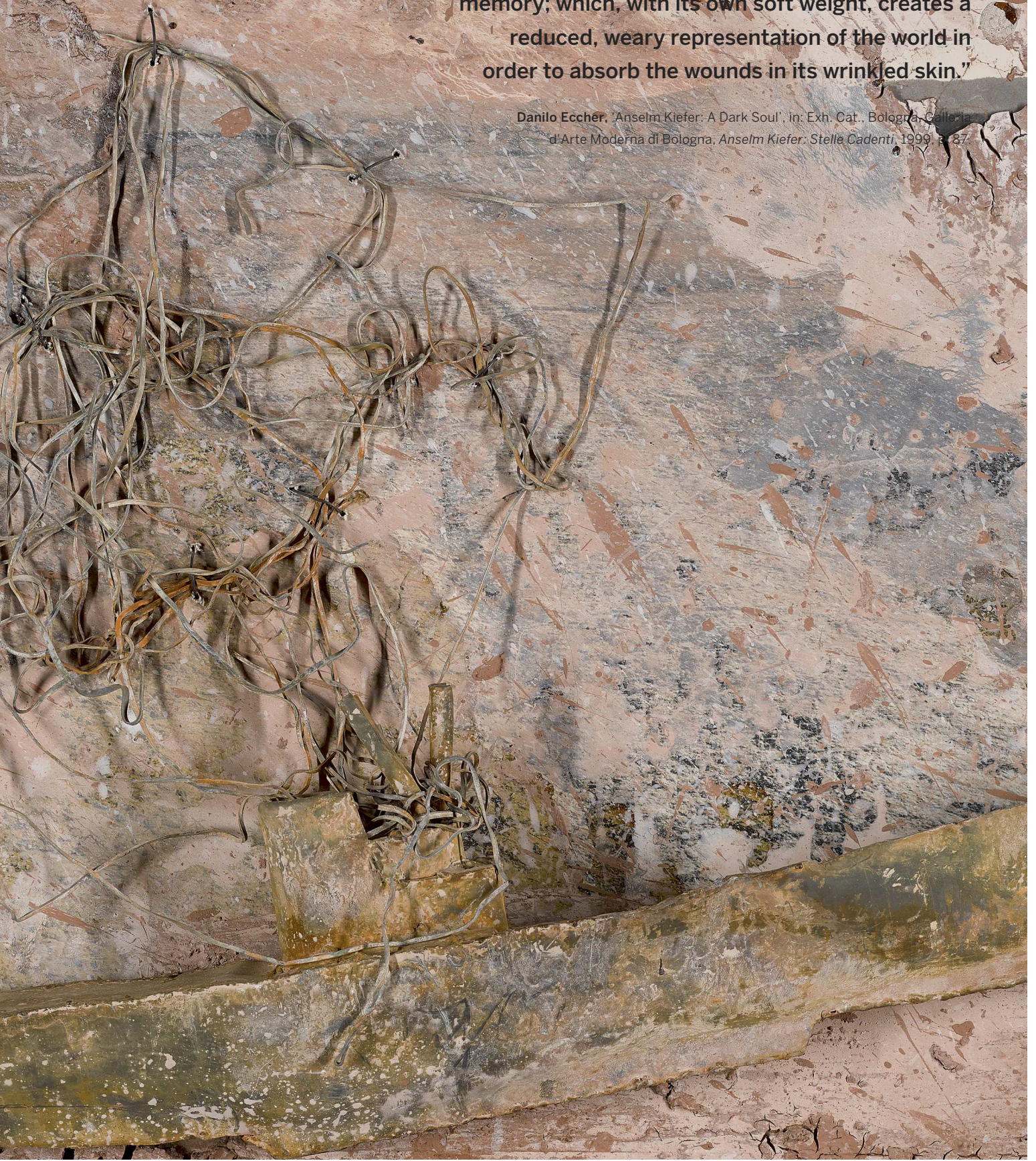
Die Argonauten presents an intellectually complex composition in which Kiefer's unusual working materials coalesce to produce a visual and symbolic blend of mythology, history, and language. In the conflation of temporal specificity and the spatial perspectives of sea and sky, Kiefer delves into mystical narratives as principally emphasised by the submarine-like vessel floating at the centre of the composition. Kiefer's submarine appears to ride swells and navigate waves reminiscent of the

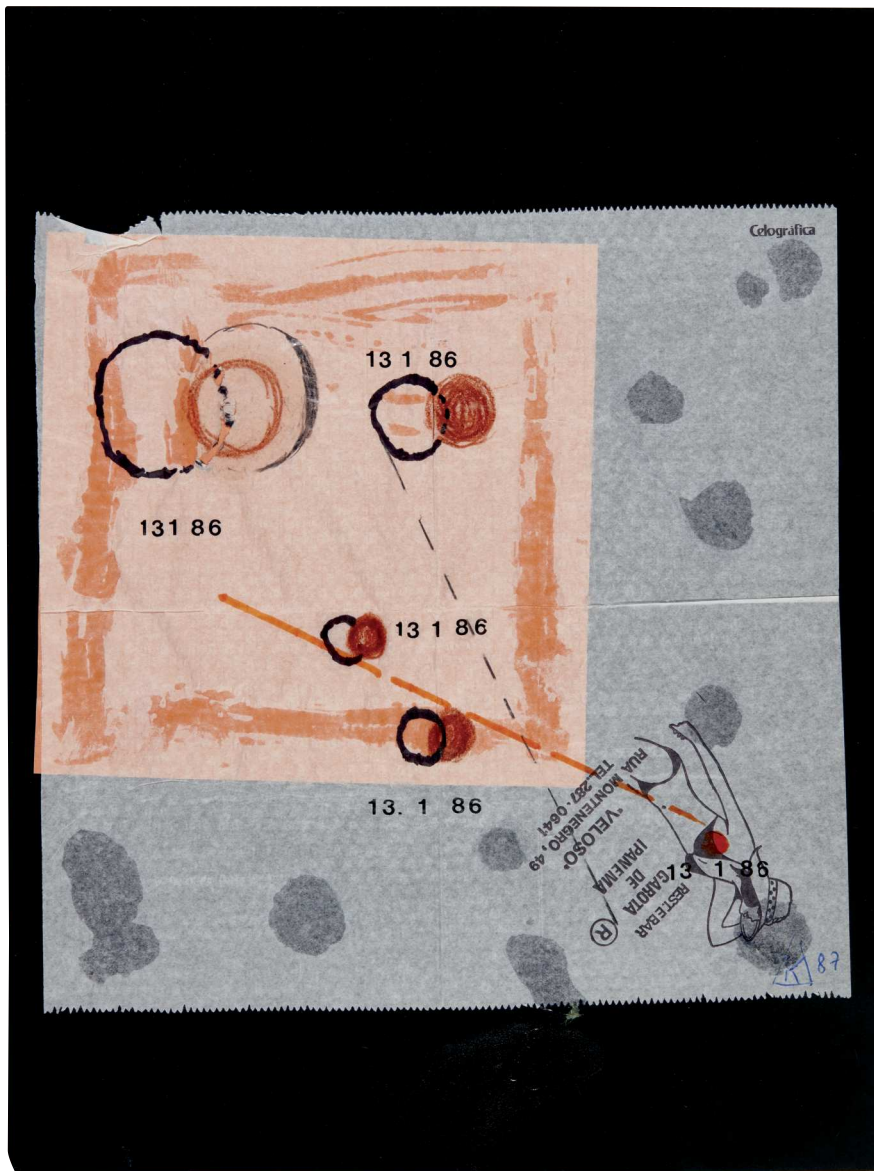
endless breaks in Gustave Courbet's seascapes, while the artist's archetypal use of lead acts as an homage to his teacher, the iconic German conceptualist Joseph Beuys, who created revolutionary sculpture using similarly symbolically charged materials. That the iconic submarine, which is a reoccurring symbol throughout Kiefer's oeuvre, is made of lead in this work is of great significance: Kiefer frequently commented that this soft metal has a much stronger effect on him than any other material and has become itself a source of ideas. The unique metal also possesses certain qualities that make it a subject unto itself, as Danilo Eccher has commented: "Lead is for Kiefer, in keeping with alchemical tradition, the magic metal which preserves memory; which, with its own soft weight, creates a reduced, weary representation of the world in order to absorb the wounds in its wrinkled skin" (Danilo Eccher, 'Anselm Kiefer: A Dark Soul', in: Exh. Cat., Bologna, Galleria d'Arte Moderna di Bologna, *Anselm Kiefer: Stelle Cadenti*, 1999, p. 87). Heaving with matter and suffused with a multiplicity of artistic, historic, and mythical associations *Die Argonauten* delivers a complex display of Kiefer's aesthetic, forged from the evisceration of the past and symptomatic of the psychic affliction of warfare.



“Lead is for Kiefer, in keeping with alchemical tradition, the magic metal which preserves memory; which, with its own soft weight, creates a reduced, weary representation of the world in order to absorb the wounds in its wrinkled skin.”

Danilo Eccher, 'Anselm Kiefer: A Dark Soul', in: Exh. Cat., Bologna, Galleria d'Arte Moderna di Bologna, *Anselm Kiefer: Stelle Cadenti*, 1999, p. 87





170

Martin Kippenberger

1953 - 1997

Untitled (Garota de Ipanema)

signed with the artist's monogram and dated 87
pencil, marker, wax crayon, glue and printed napkin collage
on paper
32 by 24 cm. 12 $\frac{5}{8}$ by 9 $\frac{1}{2}$ in.

PROVENANCE

Private Collection, Europe

⊕ £ 8,000-12,000

€ 9,100-13,700 US\$ 10,900-16,300

171

Andreas Gursky

b. 1955

Ruhrspaziergang

signed on a label affixed to the reverse
c-print, in artist's frame
framed: 74 by 60 cm. 29 $\frac{1}{8}$ by 23 $\frac{5}{8}$ in.
image: 64.5 by 47.6 cm. 25 $\frac{3}{8}$ by 18 $\frac{3}{4}$ in.
Executed in 1984, this work is number 4 from an edition of 10.

PROVENANCE

303 Gallery, New York
Private Collection, United States
Christie's, New York, 12 May 2004, Lot 441
Acquired from the above by the present owner

EXHIBITED

Hamburg, Deichtorhallen Hamburg; and Amsterdam, De Appel Foundation, *Andreas Gursky: Fotografien 1984-1993*, February - July 1994, n.p., no. 25, illustrated in colour (ed. no. unknown)
Krefeld, Kunstmuseen Krefeld, Haus Lange und Haus Esters; Stockholm, Moderna Museet; and Vancouver, Vancouver Art Gallery, *Andreas Gursky: Werke. Works 80-08*, October 2008 - September 2009, p. 63, illustrated in colour (ed. no. unknown)

± £ 4,000-6,000
€ 4,550-6,900 US\$ 5,500-8,200



171

172

Andreas Gursky

b. 1955

ZooBrücke, Köln

signed, titled, dated 1988 and numbered 12/12 on a label
affixed to the reverse
c-print, in artist's frame
framed: 96.5 by 77.5 cm. 38 by 30 $\frac{1}{2}$ in.
image: 27.3 by 34.3 cm. 10 $\frac{3}{4}$ by 13 $\frac{1}{2}$ in.
Executed in 1988, this work is number 12 from an edition of 12.

PROVENANCE

Monika Sprüth Gallery, Cologne
Acquired from the above by the present owner

EXHIBITED

Hamburg, Deichtorhallen Hamburg; and Amsterdam, De Appel Foundation, *Andreas Gursky Fotografien 1984-1993*, February - July 1994, n.p., no. 35, illustrated in colour (ed. no. unknown)
New York, The Metropolitan Museum of Art, *Modern Photographs from the Collection III (Places in the Mind)*, May - November 2001 (ed. no. unknown)

± £ 6,000-8,000
€ 6,900-9,100 US\$ 8,200-10,900



172

173

Günther Förg

b. 1952

Ohne Titel

signed, dated 92 and numbered 31/92 on the reverse

acrylic on lead laid down on panel

89.5 by 60.3 cm. 35½ by 23½ in.

This work is recorded in the archive of Günther Förg as No. *WVF.92.B.0617*. We thank Mr.

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

PROVENANCE

A gift from the artist to the present owner

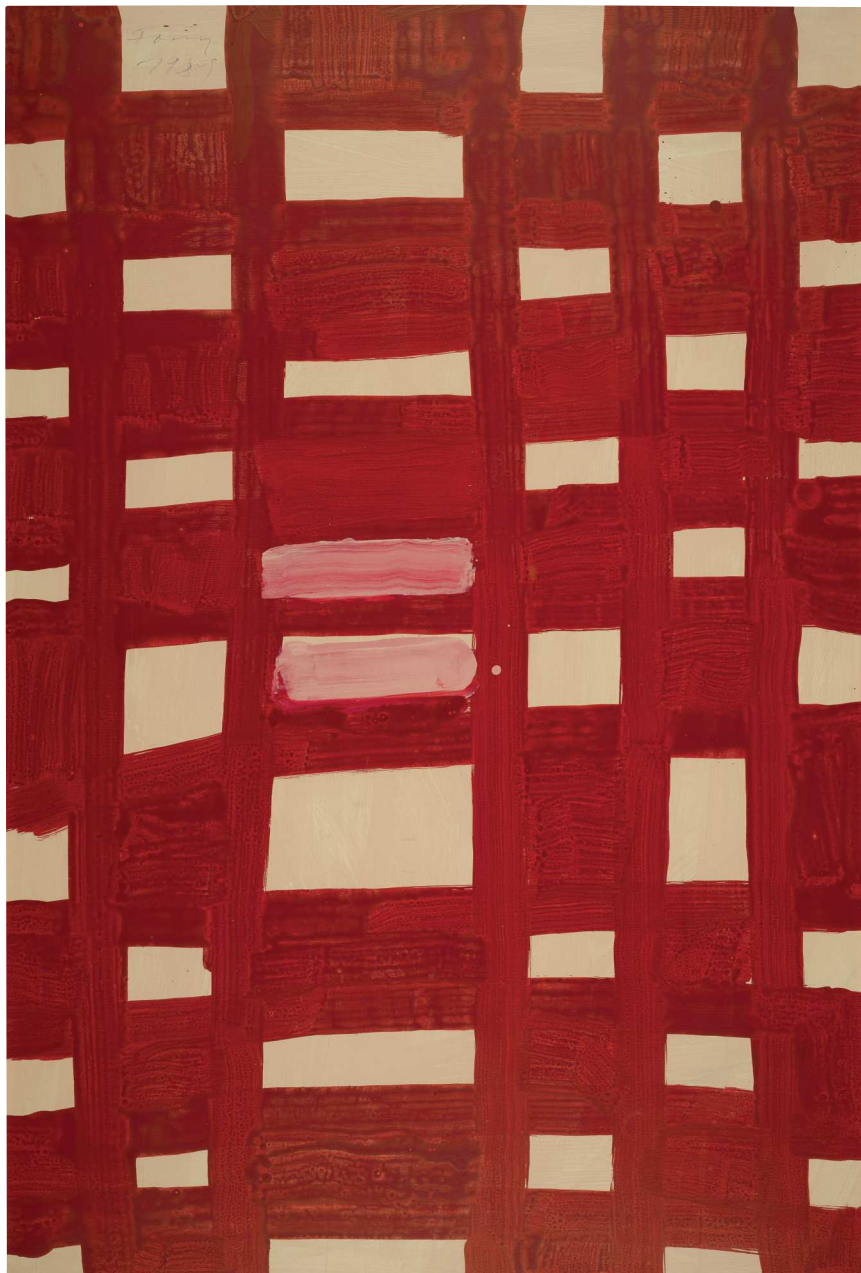
⊕ £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000

“I like very much the qualities of lead – the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling – it gives the colour a different density and weight.”

Günther Förg: David Ryan, *Talking Painting: Dialogue with Twelve Contemporary Abstract Painters*, London 2002, p. 77.





174

Günther Förg

1952 - 2013

Ohne Titel

signed and dated 1989; signed and dated 89 on the reverse

acrylic on wood

120 by 80 cm. 47¼ by 31½ in.

⊕ £ 30,000-50,000

€ 34,100-57,000 US\$ 40,600-68,000

This work is recorded in the archive of Günther Förg as No. *WVF.89.B.0528*. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

PROVENANCE

Galerie Bärbel Grässlin, Frankfurt

Acquired from the above by the present owner in 1992



175

Georg Baselitz

b. 1938

Untitled (Mother and Child)

signed, dated 1985 and 15.III.85 and variously inscribed

watercolour and gouache on paper
76.2 by 58.4 cm. 30 by 23 in.

This work is listed in the Georg Baselitz Archive as GBZ 1922.

± £ 25,000-35,000

€ 28,500-39,800 US\$ 33,800-47,300

PROVENANCE

Private Collection, New York (a gift from the artist)

Mary Boone Gallery, New York

Rittenhouse Fine Art, New York

Private Collection, New York

Acquired from the above by the present owner



176

Thomas Scheibitz

b. 1968

Untitled Nr. 304

oil on canvas
200 by 150 cm. 78¾ by 59 in.
Executed in 2001.

± £ 15,000-20,000
€ 17,100-22,800 US\$ 20,300-27,100

PROVENANCE

Produzentengalerie, Hamburg
Private Collection, Europe
Sotheby's, London, 25 October 2005, Lot 101
Acquired from the above by the present owner

EXHIBITED

Hanover, Sprengel Museum (on long term loan
from 2005 - 2018)

LITERATURE

Thomas Scheibitz, *Spielfim, Musik und Roman*,
Dusseldorf 2008, p. 26, no. 304, illustrated in
colour



177

Eberhard Havekost

b. 1967

Untitled DD 00

oil on canvas
90 by 130 cm. 35½ by 51 in.
Executed in 2000.

£ 15,000-20,000
€ 17,100-22,800 US\$ 20,300-27,100

PROVENANCE

Galerie Gebrüder Lehmann, Dresden
Private Collection, Europe
Sotheby's, London, 24 October 2005, Lot 102
Acquired from the above by the present owner

EXHIBITED

London, White Cube, *Goldener Der Springer*
Das Kalte Herz, October - November 2000, p.
1, illustrated in colour
Hanover, Sprengel Museum (on long term loan
from 2005 - 2018)



178

PROPERTY OF A PROMINENT
INTERNATIONAL COLLECTOR

Koen van den Broek

b. 1973

Pine Ave #1

signed, titled and dated 2012 on the reverse
oil on canvas
210 by 140 cm. 83 $\frac{3}{8}$ by 55 $\frac{1}{8}$ in.

PROVENANCE

Acquired directly from the artist in 2012

± € 15,000-20,000
€ 17,100-22,800 US\$ 20,300-27,100



179

PROPERTY OF A PROMINENT
INTERNATIONAL COLLECTOR

Koen van den Broek

b. 1973

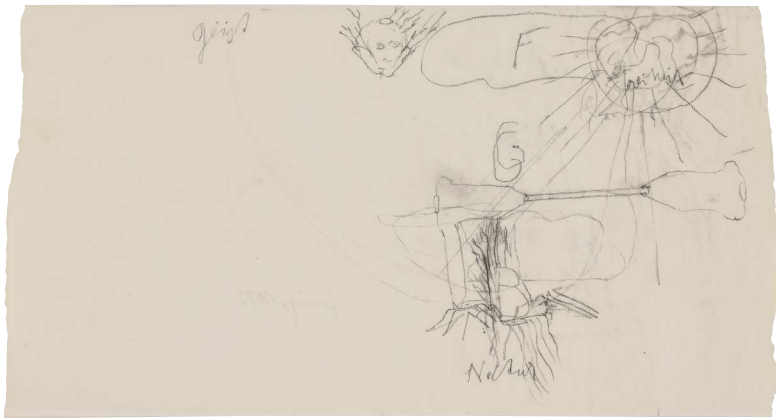
Pine Ave #3

signed, titled and dated 2012 on the reverse
oil on canvas
210 by 140 cm. 83 $\frac{3}{8}$ by 55 $\frac{1}{8}$ in.

PROVENANCE

Acquired directly from the artist in 2012

£ 15,000-20,000
€ 17,100-22,800 US\$ 20,300-27,100



180

180

Joseph Beuys

1921 - 1986

Ohne Titel (Geist Natur)

titled; signed and dated 1977 on the reverse
pencil on paper
25 by 47.1 cm. 9⁷/₈ by 18¹/₂ in.

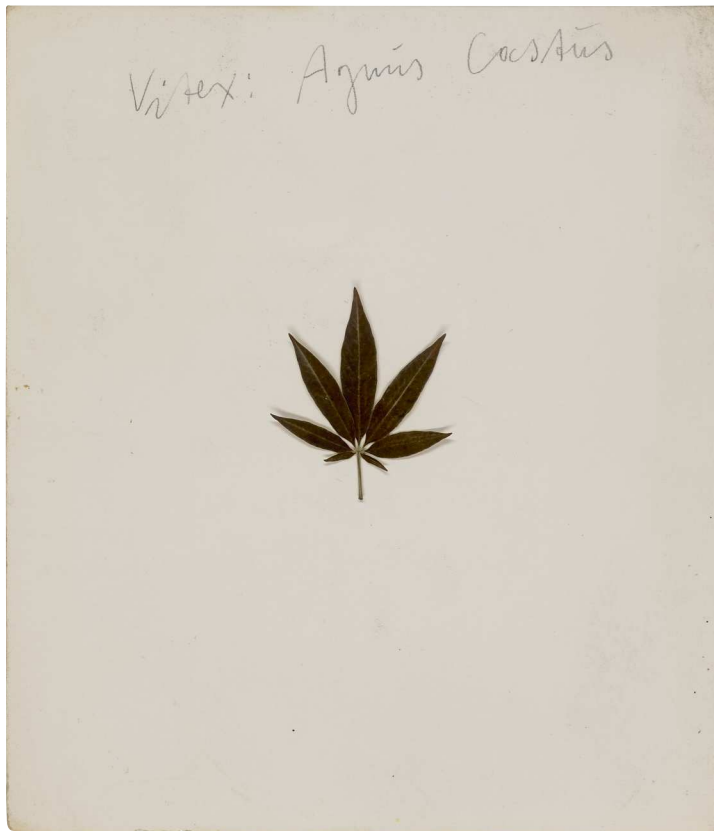
PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Rotterdam, Museum Boijmans van Beuningen; Berlin, Neue Nationalgalerie, Staatliche Museen zu Berlin; Bielefeld, Kunsthalle Bielefeld; and Bonn, Wissenschaftszentrum Bonn, *Joseph Beuys: Zeichnungen, Tekeningen, Drawings*, November 1979 - September 1980, n.p., no. 129, illustrated

† ⊕ £ 10,000-15,000
€ 11,400-17,100 US\$ 13,600-20,300



181

181

Joseph Beuys

1921 - 1986

Vitex: Agnus Castus

titled; signed and dated 1972 on the reverse
Vitex Agnus Castus leaf and pencil on folded paper
26.9 by 23.2 cm. 10⁵/₈ by 9¹/₈ in.

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Madrid, Fundación Caja de Pensiones; and Gibellina, Museo Civico di Gibellina, *Joseph Beuys: Dibujos / Drawings*, October 1985 - December 1985, n.p., no. 57, illustrated
Mönchengladbach, Städtisches Museum Abteiberg; and Tampere, Sara Hildén Art Museum, *Pirustusia / Zeichnungen*, February - April 1986, n.p., no., 57, illustrated

† ⊕ £ 3,000-5,000
€ 3,450-5,700 US\$ 4,100-6,800

182

Joseph Beuys

1921 - 1986

Teppich I / Teppich II (Teppich II mit Hasenblut)

titled; signed, titled and dated 1961 on the reverse
hare's blood, pencil and printed paper collage
on paper
49.8 by 68.5 cm. 19½ by 27 in.

PROVENANCE

Acquired directly from the artist by the
present owner

EXHIBITED

Stockholm, Moderna Museet, *Joseph Beuys*,
January - February 1971, n.p., no. 113 (text)
Rotterdam, Museum Boijmans van Beuningen;
Berlin, Neue Nationalgalerie, Staatliche Museen
zu Berlin; Bielefeld, Kunsthalle Bielefeld; and
Bonn, Wissenschaftszentrum Bonn, *Joseph
Beuys: Zeichnungen, Tekeningen, Drawings*,
November 1979 - September 1980, n.p., no. 60,
illustrated

† ⊕ £ 12,000-18,000
€ 13,700-20,500 US\$ 16,300-24,400



182

183

Joseph Beuys

1921 - 1986

Brasilienfond

partly titled; signed, titled three times and dated
1979 on the reverse
gold bronze, iron chloride, pencil, cardboard and
collage on linoleum
38.3 by 26.7 cm. 15½ by 10½ in.

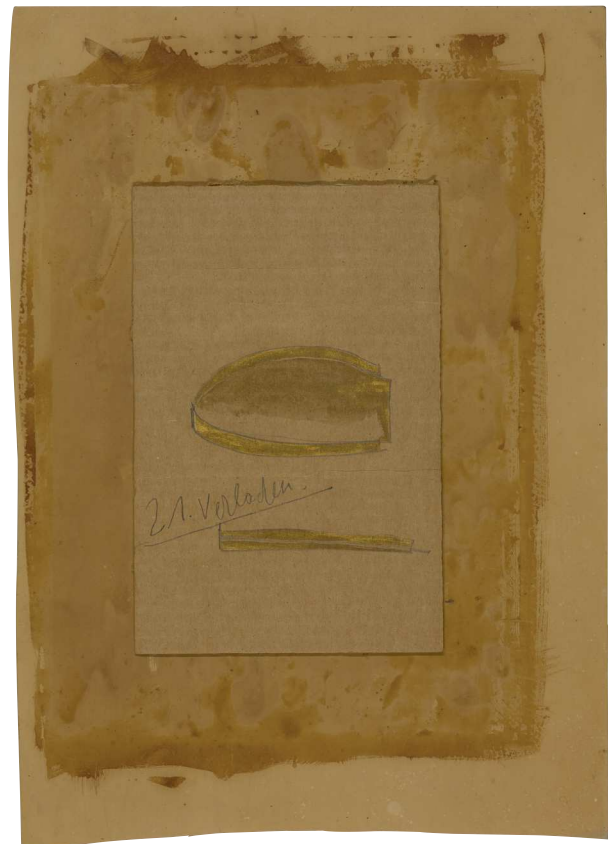
PROVENANCE

Acquired directly from the artist by the
present owner

EXHIBITED

Lausanne, Musée cantonal des Beaux-Arts;
Winterthur, Kunstmuseum Winterthur;
Calais, Musée des Beaux-Arts; Saint-Étienne,
Musée d'Art et d'Industrie; and Høvikodden,
Henie Onstad Kunstsenter, *Joseph Beuys:
Zeichnungen/Dessins*, November 1983 -
January 1986, n.p., no. 70, illustrated in colour

† ⊕ £ 12,000-18,000
€ 13,700-20,500 US\$ 16,300-24,400



183



184

Cildo Meireles

b. 1948

Fontes

each: stamped with the artist's initials, titled and dated 92
wood rulers and metal hinges, in four parts
dimensions variable

PROVENANCE

A gift from the artist to the present owner

EXHIBITED

London, Tate Modern, *Cildo Meireles*, October 2008 - January 2009

£ 15,000-20,000

€ 17,100-22,800 US\$ 20,300-27,100

185

Tadao Ando

b. 1941

Yomigaeru (Revived)

Morihiro Hosokawa's glazed broken ceramic and adhesive, assembled by Tadao Ando and painted wood, in two parts
7.2 by 30.5 by 16 cm. 2¾ by 12 by 6¼ in.
Executed in 2018.

± £ 15,000-20,000

€ 17,100-22,800 US\$ 20,300-27,100

The Morino Project's central aim is to create life-saving forests, which function as seawalls along the northeastern coast of Japan that was devastatingly affected by the Great East Japan Earthquake in 2011. By planting evergreen broadleaf trees that are indigenous to the area, such as Castanopsis, Machilus, Quercus, and other varieties, dense forests will grow over the coming years that will act as vital buffers against possible Tsunami attacks. One of the world's most renowned architects, Tadao Ando forms part of the Morino Project's advisory board and has supported the foundation since its inception.

The present work is a bold and thought provoking collaboration between Ando and Morihiro Hosokawa, the former aristocratic Japanese Prime Minister, and will be sold to benefit the Morino Project. After retiring from the political world, Hosokawa became a well-known potter, and started this project soon after the Great East Japan Earthquake. The present work is accompanied by an original wooden box with the title "REVIVED" written by the artist and is comprised of many pieces of Hosokawa's pottery.

MORINO PROJECT



186

PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION

Sol LeWitt

1928 - 2007

Complex Form 45

paint on wood

200 by 100 by 100 cm. 78¾ by 39¾ by 39¾ in.

Executed in 1990.

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

PROVENANCE

Galerie Véga, Liège

Private Collection, Europe

Mulier Mulier Gallery, Knokke-Heist

Acquired from the above by the present owner

EXHIBITED

Liège, Galerie Véga, *Sol LeWitt: Structures*,

April 1990

£ 40,000-60,000

€ 45,500-68,500 US\$ 54,500-81,500





187

PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

Daniel Buren

b. 1938

Le Carré Reconstruit - A, Travail in Situ

mirror, black self-adhesive vinyl on white paint
mirror width: min. 150 cm. 59 in. mirror height: variable
overall: dimensions variable
Executed in 2007.

⊕ **Estimate Upon Request**

PROVENANCE

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

EXHIBITED

Pekin, China World Trade Center, *China
International Gallery Exposition 2007 (4th
Edition)*, May 2007
Lille, Tripostal, *Passions Secrètes: Collections
Privées Flamandes*, October 2014 - January
2015

188

PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION

Bruce Nauman

b. 1941

Untitled (Cross Beams)

stamped with the artist's initials

cast iron, in 2 parts

each: 25 by 220 by 220 cm.

9¾ by 86⅝ by 86⅝ in.

Executed in 1983-88, this work is number 14
from an edition of 25.

PROVENANCE

Mulier Mulier Gallery, Knokke-Heist

Acquired from the above by the present owner

£ 20,000-30,000

€ 22,800-34,100 US\$ 27,100-40,600

EXHIBITED

New York, Castelli Graphics; Lorence Monk
Gallery; Chicago, Donald Young Gallery; Los
Angeles, Earl McGrath Gallery; and Santa
Monica, Pence Gallery, *Bruce Nauman:*
1979-89, September - October 1989, (ed. no.
unknown)

New York, Brooke Alexander Editions, *Selected
Multiples*, March - May 1989, no. 175 (ed. no.
unknown)

Southampton, The Parrish Art Museum,
Representing: A Show of Identities, March -
April 2000 (ed. no. unknown)

Madrid, Galería La Caja Negra, *Bruce Nauman.*
*Infrared Outtkaes, Soft Ground Etchings &
Crossbeams*, March - April 2012 (ed. no.
unknown)

Cincinnati, Art Academy of Cincinnati,
Selections from the Michael Lowe Collection,
August - September 2015 (ed. no. unknown)

LITERATURE

Christopher Cordes, Ed., *Bruce Nauman Prints*
1970-1989, a catalogue raisonné New York
1989, p. 128, illustrated

Neal Benezra et al., Eds., *Bruce Nauman:*
Catalogue Raisonné, Minneapolis 1994, p. 306,
no. 373, illustrated



189

PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION

Dan Flavin

1933 - 1996

Untitled (To Lucie Rie, Master Potter) 1c

cool white and blue fluorescent light

182.9 by 42.5 by 70 cm. 72 by 17 by 24 in.

Executed in 1990, this work is number 3 from
an edition of 5.

PROVENANCE

De Brock Patrick Gallery, Knokke-Heist

Acquired from the above by the present owner

EXHIBITED

London, Waddington Galleries, *Untitled
(to Lucie Rie, Master Potter), Themes and
Variations*, February - March 1990, n.p., no. 8,
illustrated in colour (ed. no. unknown)

New York, John Good Gallery, *Dan Flavin*,
October - November 1994 (ed. no. unknown)

London, Hayward Gallery, *Dan Flavin: A
Retrospective*, January - April 2006 (ed. no.
unknown)

LITERATURE

Michael Govan and Tiffany Bell, *Dan Flavin: The
Complete Lights 1961-1996*, New York 2004, p.
372, no. 372, illustrated in colour

£ 70,000-100,000

€ 80,000-114,000 US\$ 95,000-136,000



WITH RELATION TO THE VARIOUS

PINK, VIOLET

(HAVING BEEN BROUGHT TO PASS)

190

PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION

Lawrence Weiner

b. 1940

**With Relation to The Various
Manners of Use with Pink,
Violet, Silver (Having Been
Brought to Pass)**

vinyl wall tape
dimensions variable
Executed in 1975.

PROVENANCE

Mulier Mulier Gallery, Knokke-Heist
Acquired from the above by the present owner

EXHIBITED

Knokke-Heist, Mulier Mulier Gallery, *Lawrence
Weiner*, March - April 2003, no. 434, illustrated

£ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000

OUS MANNERS OF USE WITH

LET, SILVER

ROUGHT TO PASS)

○ 191
PROPERTY OF A DISTINGUISHED
COLLECTOR

Glenn Ligon

b. 1960

Come Out Study #16

signed, titled and dated 2014 on the overlap
silkscreen on canvas laid down on panel
91.5 by 121.4 cm. 35½ by 47¾ in.

PROVENANCE

Luhring Augustine, New York

Acquired from the above by the present owner

± £ 100,000-150,000

€ 114,000-171,000 US\$ 136,000-203,000

Come Out Study #16 is a stand out silkscreen work by Glenn Ligon which draws upon the historic taped-speech work titled 'Come Out' produced by minimalist composer Steve Reich. Ligon's work re-contextualises the phrase 'Come out to show them' from the testimony of Daniel Hamm, one of the badly beaten Harlem Six, which Reich isolated for his 1966 work.

The Harlem Six was the name applied to six men in Harlem, New York, who were put on trial in the spring of 1965. Their arrests and subsequent trial stemmed from their connection with an incident known as the Little Fruit Stand Riot. Twelve days later, a couple who owned a used clothing store in Harlem were viciously attacked: Margit Sugar was fatally stabbed, and her husband Frank Sugar was badly injured. Daniel Hamm, who was 19 at the time of the recording, described how he further maimed his already broken body to persuade the police how badly he had been beaten in jail. At the beginning of the piece, he

says, "I had to, like, open the bruise up, and let some of the bruise blood come out to show them" Reich then used the sentence in a form of collage, looping and shift syncing the words over each other until they became indecipherable and a rhythmic tonal quality of sound remained.

The similarities between Reich's sound

**"IF PRINCE'S PAINTINGS
USED DEADPAN SHTICK
TO CRITIQUE AMERICAN
SOCIETY, LIGON TWISTED THIS
PRECEDENT TO GET A DEEPER,
MORE DIFFICULT TRUTHS."**

work and the printed text piece produced by Ligon are electric. The left of the canvas has the words 'Come Out to Show Them' densely repeated, layered over and over, creating an intriguing sense of abstraction which almost simulates acoustic playback. *Come Out Study #16* flows lyrically over the canvas, with the screaming intensity of the

layered words on the left only broken by a cavernous solid space, almost like a deep inhale before the words continue, clear and coherent in a sense of calm reflection. Ligon's early compositional structure which developed into the style we see in the *Come Out Study #16* series clearly mirrors the joke paintings of Richard Prince. It has been said that "If Prince's paintings used deadpan shtick to critique American society, Ligon twisted this precedent to get a deeper, more difficult truths" (Scott Rothkopf, *Glenn Ligon: American*, New York 2011, p. 32).

Come Out Study #16 represents Ligon's dramatic demonstration of passion and ferocious cry of racial injustice. By citing literary and critical texts focusing on sexual and racial oppression, Ligon forces the viewer to witness the violent reality of social depravation that he experienced as a gay black man growing up in New York in the 60s and 70s. Using this platform to delve into the nature of identity and inequality, Ligon is able to reconsider and re-present American history.

[illegible][illegible][illegible]

Yayoi Kusama

b. 1929

The Galaxy

signed, titled in Japanese and dated 1994 on the reverse

acrylic on canvas

116.5 by 91 cm. 45⅞ by 35¾ in.

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

± £ 220,000-280,000

€ 251,000-319,000 US\$ 298,000-379,000

PROVENANCE

OTA Fine Arts, Tokyo

Roslyn Oxley9 Gallery, Sydney

Acquired from the above by the present owner

EXHIBITED

Sydney, Roslyn Oxley9 Gallery, *Yayoi Kusama*, April - May 2002

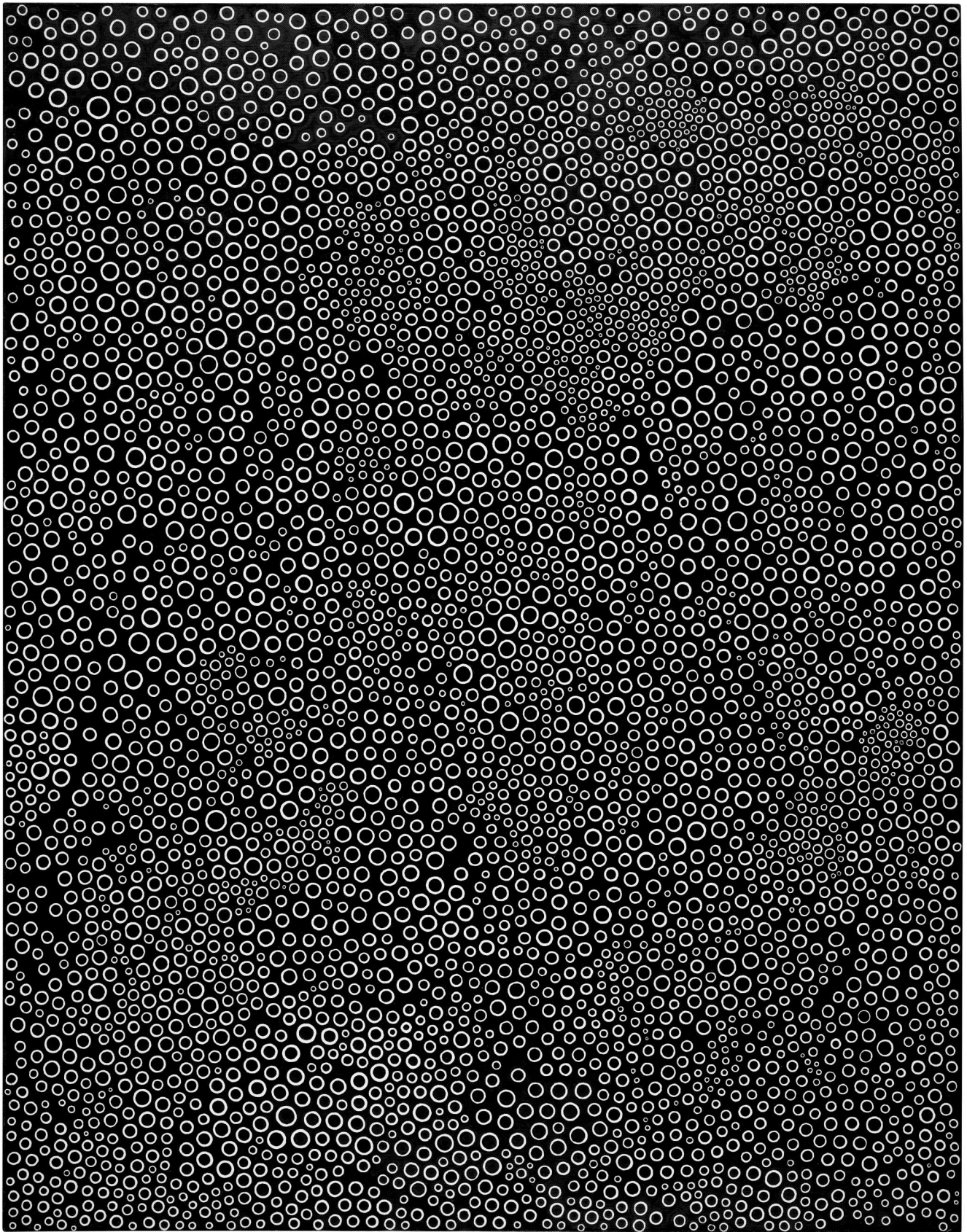
In 1993, 27 years after being denied participation at the Venice Biennale, Yayoi Kusama was invited to represent Japan at the event, finally being awarded the recognition she deserved as one of the most revolutionary and original female artistic voices of the 21st century. The Japanese pavilion filled with polka dots, objects covered in soft, phallic forms and *Infinity Nets*, at once creating a mesmerising and disorienting environment that left no one indifferent. Executed one year after, *The Galaxy* was painted at the height of the artist's newfound critical and public acclaim, and perfectly encapsulates the artist's now iconic unique and obsessive language.

Painted in a simple combination of white over black, *The Galaxy* pulsates with an organic, meticulously applied constellation of small circles. The circular shapes, which could be seen as an evolution of the artist's signature motif – the polka dot – form an all-over composition that covers the entire canvas, a compositional trait that is, too, characteristic of Kusama's paintings and that has been compared to Jackson Pollock's own enveloping canvasses.

Kusama's works, however, originate from a much more personal and intimate place; at her arrival in New York in 1957 the artist encountered a tough, competitive city. Having been blighted by hallucinations since she was a child, Kusama used art making to channel and work through psychological hardship exacerbated by tough living conditions and an entirely alien environment: "Unable to sleep, I would get out of bed and paint. There was no other way to endure the cold and the hunger so I pushed myself on to ever more intense work [...] I often suffered episodes of severe neurosis. I would cover a canvas with nets, then continue painting them on the table, on the floor, and finally on my own body. As I repeated this process over and over again, the nets began to expand to infinity. I forgot about myself as they enveloped me, clinging to my arms and legs and clothes and filling the entire room" (Yayoi Kusama, trans. Ralph McCarthy, *Infinity Net: The Autobiography of Yayoi Kusama*, London 2011, pp. 17-18, and p. 20).

At the time when *The Galaxy* was executed, Kusama had gone back to Japan, where she

has lived and worked since the 1970s. Since then a milieu of biomorphic forms have entered and populated the artist's universe; *Infinity Nets* unfolding and growing into endless fields of dots and sperm-like shapes, pumpkins, eyes and teeth making their way into her canvasses. All of these shapes, however, are tightly connected to Kusama's own vocabulary from the 1950s. Trained classically in *Nihonga* technique, the artist's early work is inhabited by cell like structures, flowers and other shapes reminiscent of living organisms. Over time Kusama would refine these shapes, as shown by the rhythmic amalgamation of dots in the present work. These, and her entire oeuvre, show an acute awareness of our place as humans in the universe. As the artist would put it: "My desire was to predict and measure the infinity of the unbounded universe, from my own position in it, with dots – an accumulation of particles forming the negative spaces in the net. How deep was the mystery? Did infinite infinities exist beyond our universe? In exploring these questions I wanted to examine the single dot that was my own life. One polka dot: a single particle among millions" (Ibid. p. 23).



193

PROPERTY OF A DISTINGUISHED
COLLECTOR

Richard Prince

b. 1949

Suddenly a Corpse

gouache, oil, pencil, collage on cardboard and
book, in two parts, in artist's frame
overall: 109 by 99 cm. 42 $\frac{7}{8}$ by 39 in.
Executed *circa* 2000.

PROVENANCE

Gagosian Gallery, London

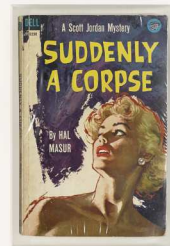
Acquired from the above by the present owner

£ 100,000-150,000

€ 114,000-171,000 US\$ 136,000-203,000

“I don’t see any difference now between what I
collect and what I make. It’s become the same.
What I’m collecting will, a lot of times, end up in
my work.”

Richard Prince: 'Artist: Richard Prince', *New
York Magazine*, 25 April 2005, online.



194

PROPERTY FROM AN IMPORTANT PRIVATE
EUROPEAN COLLECTION

Barbara Kruger

b. 1945

We Are Public Enemy Number One

black and white photograph, in artist's frame
overall: 186.5 by 124 cm. 73³/₈ by 48⁷/₈ in.
Executed in 1984.

£ 180,000-250,000

€ 205,000-285,000 US\$ 244,000-338,000

PROVENANCE

Private Collection, Europe
Christie's, London, 18 May 1999, Lot 213
Galerie André Simoens, Knokke-Heist
Acquired from the above by the present owner

We are Public Enemy Number One is a powerful example of Barbara Kruger's iconic appropriation of cultural codes and references. The image represents a looming unidentified figure behind frosted glass with a band of text in Kruger's trademark style stating 'We are Public Enemy Number One'. This threatening statement creates an uncomfortable sense of fear and panic and forces the viewer to question the figure's presence and intensions. The only barrier between the intimidating and cryptic impending onslaught appears to be the solid wall it is trapped behind, taunting the viewer with its formidable shadow; intensely present yet imprisoned. The slight off-set of the photograph gives a more uneasy sense to the image. Almost viewed as a candid shot, it gives the impression that the photo might have been taken quickly, snapped in fear with no regard for composition.

Kruger's artistic life began in the early 60s, but her first intensive involvement with print media didn't occur until she was employed as a graphic artist and picture editor by Condé Nast Publications in New York. Among the magazines she worked on were

Mademoiselle and *House and Garden*. Her insights there into the power of images, both to deter and to seduce, were an early influence on the artist's work. It was her work at these high profile publications that allowed Kruger to develop her trademark style of collaged found material. Clippings from books and magazines were hoarded by Kruger

**"WE ARE VERY GOOD MIMICS,
WE REPLICATE CERTAIN
WORDS AND PICTURES
AND WATCH THEM STRAY
FROM OR COINCIDE WITH
YOUR NOTIONS OF FACT OR
FICTION."**

to create an immense archive of texts and images with a combination of both high end glossy magazine adverts and figurative body parts from text books and medical journals. These cuttings would be amalgamated, cropped and edited to create a final black and white image reformatted and re-photographed into Kruger's trademark artistic lexicon.

"We are very good mimics, we replicate certain words and pictures and watch

them stray from or coincide with your notions of fact or fiction" (Alexander Alberro, *Barbara Kruger*, New York 2010, p. 18). Indeed, Kruger's work focuses on connecting with the masses through established communication channels produced from our culture, which is governed by images and advertising. With a concentration on visual media and the power of persuasion, Kruger creates images constructed for widespread diffusion of a gnomic nature. With an almost violent intent, she pushes both political and feminist views, advocating women's rights, freedom of opinion and a critical awareness of the seduction of consumer culture. Kruger observes the media's brazenness of cruelty, oppression and humiliation and questions any assumption of authority. She continually challenges and unmasks the media's problematic ambiguity of their visual messages. Kruger created *We are Public Enemy Number One* as an example of the effect mass media has on the population; our surroundings are the product of our own downfall, our hunger and demand for immediacy has allowed global powers to dominate our intake and control our visual surroundings, becoming a formidable force of intimidation and inducement.



We are public enemy number one

195

George Condo

b. 1957

Untitled

signed and dated 93
oil on canvas
65 by 54 cm. 25½ by 21¼ in.

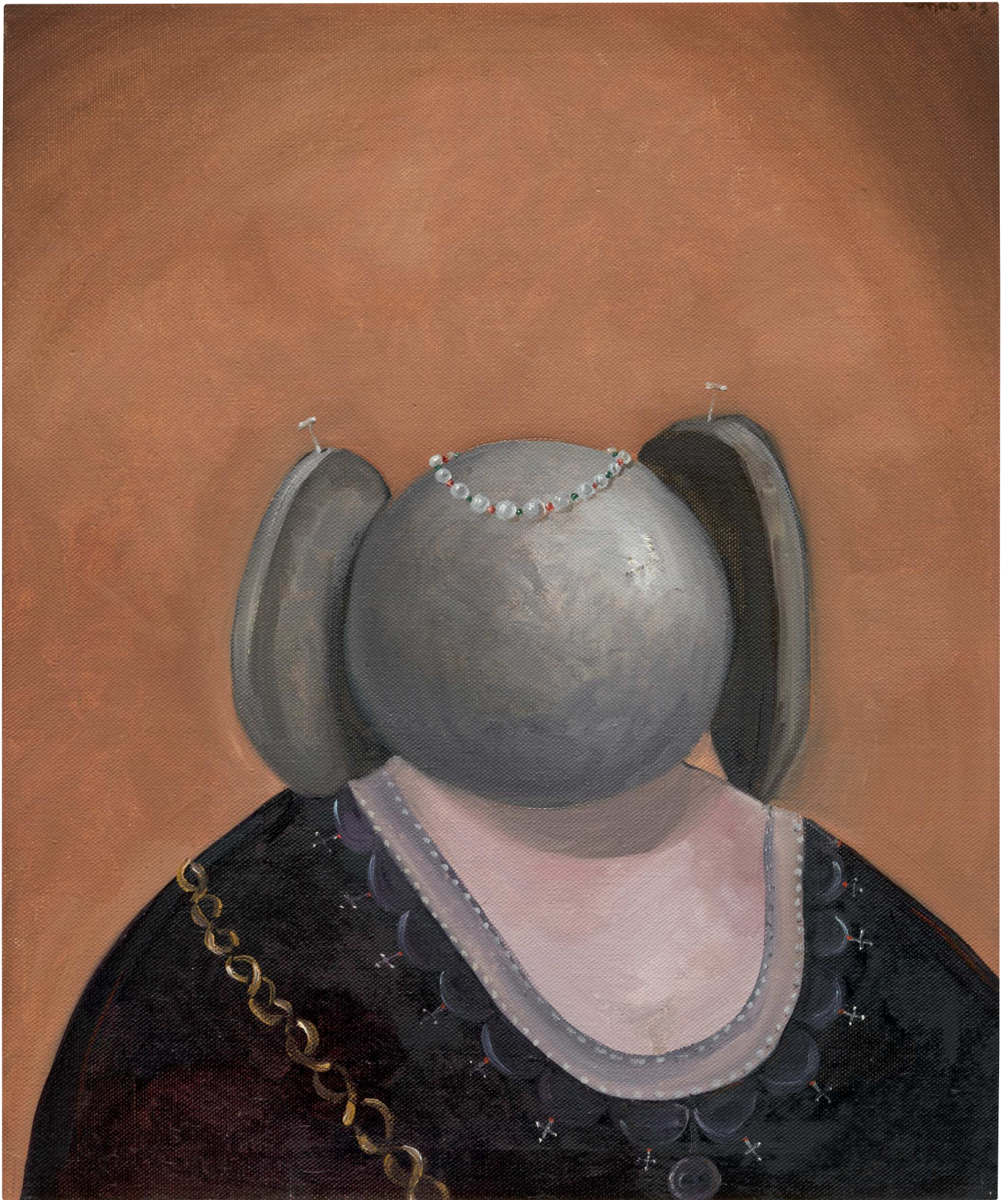
PROVENANCE

Galería Soledad Lorenzo, Madrid
Private Collection
Christie's, London, 28 June 2012, Lot 358
Acquired from the above by the present owner

£ 50,000-70,000
€ 57,000-80,000 US\$ 68,000-95,000

“Essentially what I am painting is the state in which
the image-time of one reality superimposed in a field
of another simultaneous presence now becomes a
new conjunctive hyper-reality or hybrid image
showing the simultaneous presences.”

George Condo: in conversation with Ralph Rugoff, 'The Enigma of Jean Louis',
in: George Condo, Ed., *George Condo: Existential Portraits*, Berlin 2006, p. 8.



196

Mike Kelley

1954 - 2012

Hermaphrodite War Victim

graphite, ink and collage on paper

87 by 177 cm. 35¼ by 69⅞ in.

Executed in 2006.

PROVENANCE

Gagosian Gallery, London

Acquired from the above by the present owner

EXHIBITED

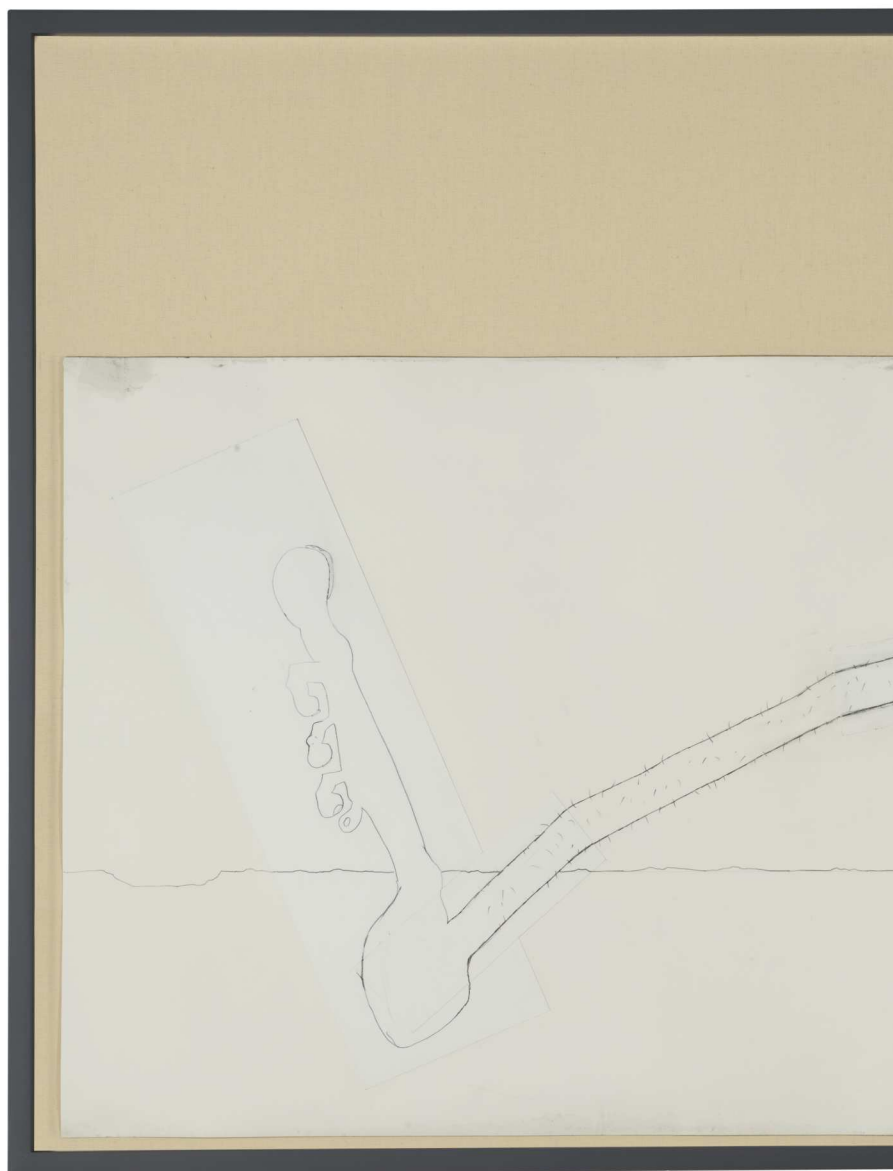
London, Gagosian Gallery, *Mike Kelley*

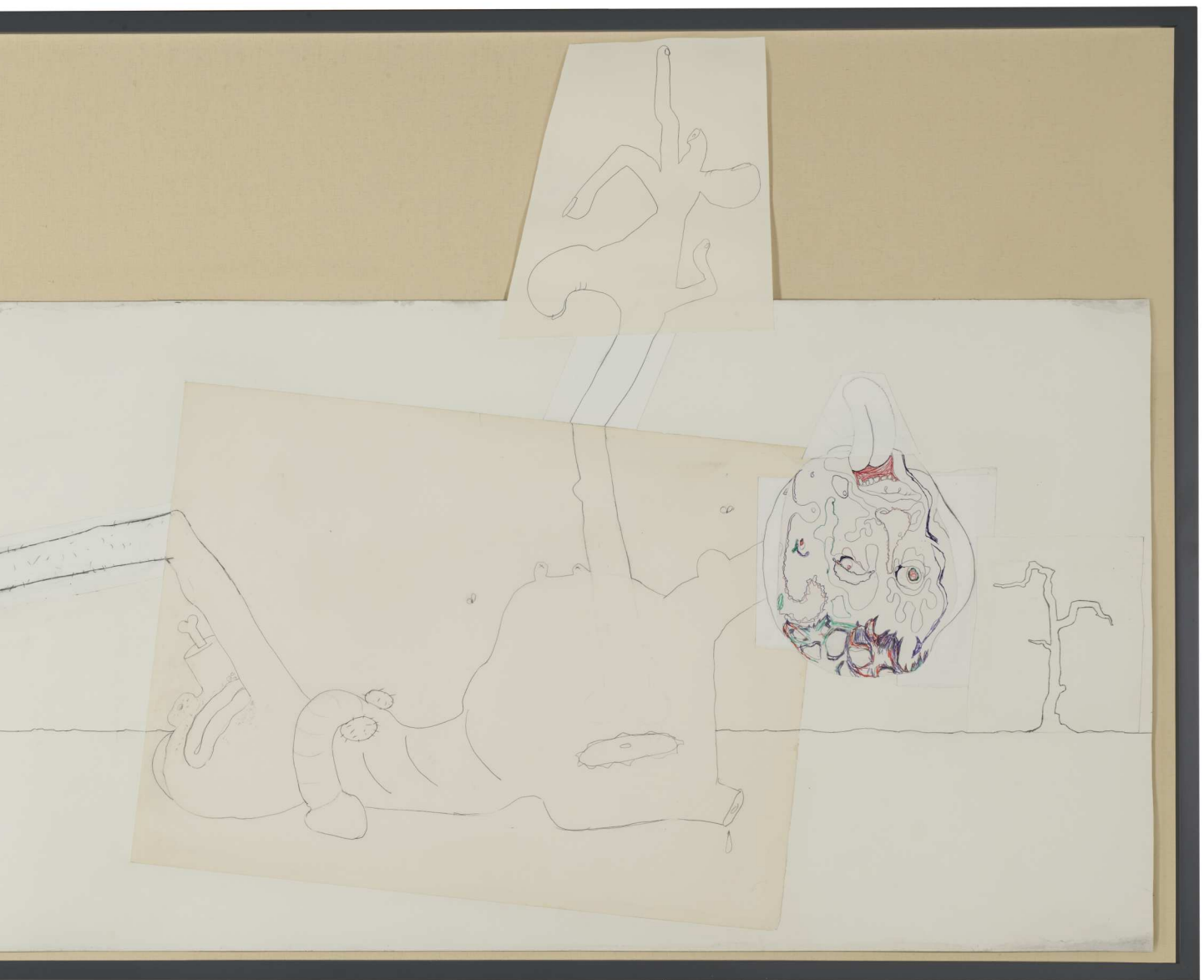
Hermaphrodite Drawings, February - March

2007, n.p., no. XII, illustrated in colour

± £ 80,000-120,000

€ 91,000-137,000 US\$ 109,000-163,000





"I do think my works are becoming more and more sexual. Earlier, I kept away from the sexual, or it was very buried. Now its buriedness is obvious, so that you know you're looking at sublimated objects. They reek of sex, yet nothing is openly erotic. I've always been interested in the signs of repressed sex."

Mike Kelley: in conversation with Isabelle Graw, in: Georges Bataille, Charles Fort and Isabelle Graw, *Mike Kelley*, London 1999, p. 23.

197

Sterling Ruby

b. 1972

SP145

spray paint on canvas
317.5 by 470 cm. 124 $\frac{7}{8}$ by 185 in.
Executed in 2010.

£ 250,000-350,000

€ 285,000-398,000 US\$ 338,000-473,000

PROVENANCE

Xavier Hufkens, Brussels
Acquired from the above by the present owner

EXHIBITED

Brussels, Xavier Hufkens, *Sterling Ruby Paintings*, February - April 2011, n.p., no. SF 145, illustrated in colour

Initiated in 2007, Sterling Ruby's renowned series of *Spray Paintings* are based on the introduction of a technique generally associated with graffiti into the formal language of abstract painting. 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).

Introducing an urban sensibility into the discourse of contemporary painting, Ruby has emerged as one of the most influential painters of the past decade, expanding the medium's material territory through the application of a conceptual strategy that is reminiscent of artists such as Christopher Wool, Wade Guyton, Rudolf Stingel and Mike Kelley (to whom he was previously a studio assistant). Alongside the indisputable relevance of Ruby's work as a contemporary practice, the artist also considers himself part of the continuous narrative of painting, and acknowledges

the influence of the giants of Abstract Expressionism: "Rothko's work is charged with an important spiritual power, it influenced me a lot" (*Ibid.*, p. 102). The immeasurable depth of Mark Rothko's shimmering canvases is indeed mirrored in *SP145*, as is the influence of Jackson Pollock through the all-over abstract pattern of paint splatters on the work's surface.

Suspended in hazy chromatic expanses of lush and mysterious fields of paint, *SP145* instantly invokes the sublime metaphysics of Abstract Expressionism. Set against a mesmerising inky black background executed in Ruby's signature spray-painted *sfumato* technique, the crystal-clear drops of paint that rupture the calm washes of pigment create a dazzling suggestion of depth that invokes the expansive dimensions of galactic space. Executed in a commanding format that echoes the vast magnitude of the artist's industrial studio in Los Angeles, *SP145* stands as a testament to one of the most inventive bodies of work in contemporary painting.

Ruby's idiosyncratic painterly language has its roots in the artist's unorthodox background, growing up amidst the Amish communities and spending his student time between an initially purely

formal, and then an altogether theoretical education. With either extreme resulting in artistic dissatisfaction, the artist has, over the years, formulated a powerful artistic vocabulary that has succeeded in seamlessly fusing the material and formal act of painting with a theoretically sophisticated understanding of its contested territory. Throughout his multi-faceted career, Ruby has experimented with a vast range of mediums, including painting, collage, sculpture, installation and video – in each instance embracing culturally devalued mediums or repurposing discarded materials.

Through his extensive exploration of the painterly potential of graffiti, *SP145* epitomises Ruby's unique artistic language in which 'low' methods of mark making are appropriated and re-evaluated. With its misty layers of spray paint and a persuasive suggestion of space, the painting is a stunning example from Ruby's comprehensive oeuvre. As the artist summarises perfectly: "I have always thought of art as similar to poetry, that it can't be proven and yet, if done right, has a sense of unmistakable aura" (Sterling Ruby in conversation with João Ribas, 'Sterling Ruby: Sincerely Hostile', *Flash Art*, No. 271, March-April 2010, p. 82).



198

Andy Warhol

1928 - 1987

Poinsettia

signed dated 1982 and variously inscribed on the overlap

acrylic and silkscreen ink on canvas

69 by 50.7 cm. 27½ by 20 in.

PROVENANCE

Private Collection, Europe

£ 70,000-100,000

€ 80,000-114,000 US\$ 95,000-136,000

“Warhol reduced and radicalised his *Flowers* to such an extent that the banal subject matter was now transformed into a powerful pictorial concept. The directionless format contributed to this: the pictures can be read in all directions; like an abstract painting, top and bottom, left and right, have been revoked.”

Nina Zimmer: Exh. Cat., Basel, Kunstmuseum, *Andy Warhol: The Early Sixties – Paintings and Drawings 1961-1964*, 2011, p. 177.





LIFE IN THE FAST LANE:

ANDY WARHOL IN THE 1960S

Untitled (Avanti) and *Untitled (Imperial Car Detail)* brilliantly encapsulate one of Andy Warhol's most ground breaking conceptual principles: the appropriation and artistic manipulation of imagery that captures the materialistic Zeitgeist of the post-war consumer society. The present works bear witness to the exceptional creative momentum that Warhol would gain during 1962, a year that is today widely regarded as the most pivotal of his oeuvre, as the Ferus Gallery exhibited the *Campbell's Soup* can series in Los Angeles with a show that would herald Pop art on the West Coast and catapult Warhol to fame.

The early 1960s would bring about watershed artistic achievements by Warhol. A large share of works that were set to pioneer art historically important ideas of his, such as the *Marilyns* and the *Elvis* works, were either executed during that period or creatively anticipated it. It was above all in the year of execution of the present works that Warhol moved from a hand-painted technique to a mechanical one, for the first time employing his signature silk screening technique with which he would minimise subjective gesture to arrive at a greater degree of objectivity. Completely drawn by hand, *Untitled (Avanti)* and *Untitled (Imperial Car)* are thus uniquely intimate expressions of the artist. Drawing was a constant part of his artistic practice and as a child, Warhol took classes at the

Carnegie Museum of Art winning several awards for his drawings. Drawing was one of the most continuously, privately pursued – and accordingly most revelatory – habits of Warhol's life.

Warhol had seen works that involved everyday objects by Jasper Johns at the Leo Castelli Gallery, and the present works echo Johns' and Robert Rauschenberg's

"A MORE EXTENSIVE STUDY OF WARHOL'S ADVERTISEMENT DESIGN WOULD SUGGEST THAT THE KEY FEATURES OF HIS WORK OF THE EARLY 1960S ARE PREFIGURED IN THE REFINED ARSENAL AND MANUAL COMPETENCE OF THE GRAPHIC DESIGNER."

seminal incorporation of everyday objects in their respective artistic practices albeit to conceptually different ends. Purloining representations of objects that occurred ubiquitously in the consumer culture of the sixties and catalysing these through an exceptionally appealing visual language reminiscent of that of advertisement would allow Warhol to objectively investigate the relationship between art and commerce.

The 'no comment', matter-of-fact style of depiction of the works render them

primary examples of the transition from commercial illustration to fine art that Warhol was undergoing at the time. It is ultimately his past as an incredibly skilled draftsman that would enable Warhol to attain his unforeseen and now iconic visual vocabulary with which he would pave the way for the Pop art that would dominate the decade. In his seminal essay for the Warhol retrospective at New York's Museum of Modern Art in 1989, Benjamin H. D. Buchloh highlights the significance and stylistic influence that Warhol's commercial illustrations from the 1950s had on his subsequent artistic output: "a more extensive study of Warhol's advertisement design would suggest that the key features of his work of the early 1960s are prefigured in the refined arsenal and manual competence of the graphic designer: extreme close-up fragments and details, stark graphic contrast and silhouetting of forms, schematic simplification, and, most important, of course, rigorous serial compositions" (Benjamin H. D. Buchloh, 'Andy Warhol's One-Dimensional Art', in: Exh. Cat., New York, Museum of Modern Art, *Andy Warhol: A Retrospective*, 1989, pp. 42-44). Created at the very apex of the artist's transition from commercial illustration to the realm of fine art, the present works capture Warhol's already apparent mastery of image making and illuminate the fundamental importance of his professional background for his seminal artistic practice.



199

Andy Warhol

1928 - 1987

Untitled (Avanti)

titled

pencil on paper

45.7 by 61 cm. 18 by 24 in.

Executed in 1962.

This work is stamped by the Estate of Andy Warhol, the Andy Warhol Authentication Board and numbered VF125.041 on the reverse.

± £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000

PROVENANCE

Christophe Van de Weghe Fine Art, New York

Gagosian Gallery, New York

Private Collection, New York

Acquired from the above by the present owner

EXHIBITED

New York, Christophe Van de Weghe Fine Art,

Andy Warhol: Works on Paper from the Early

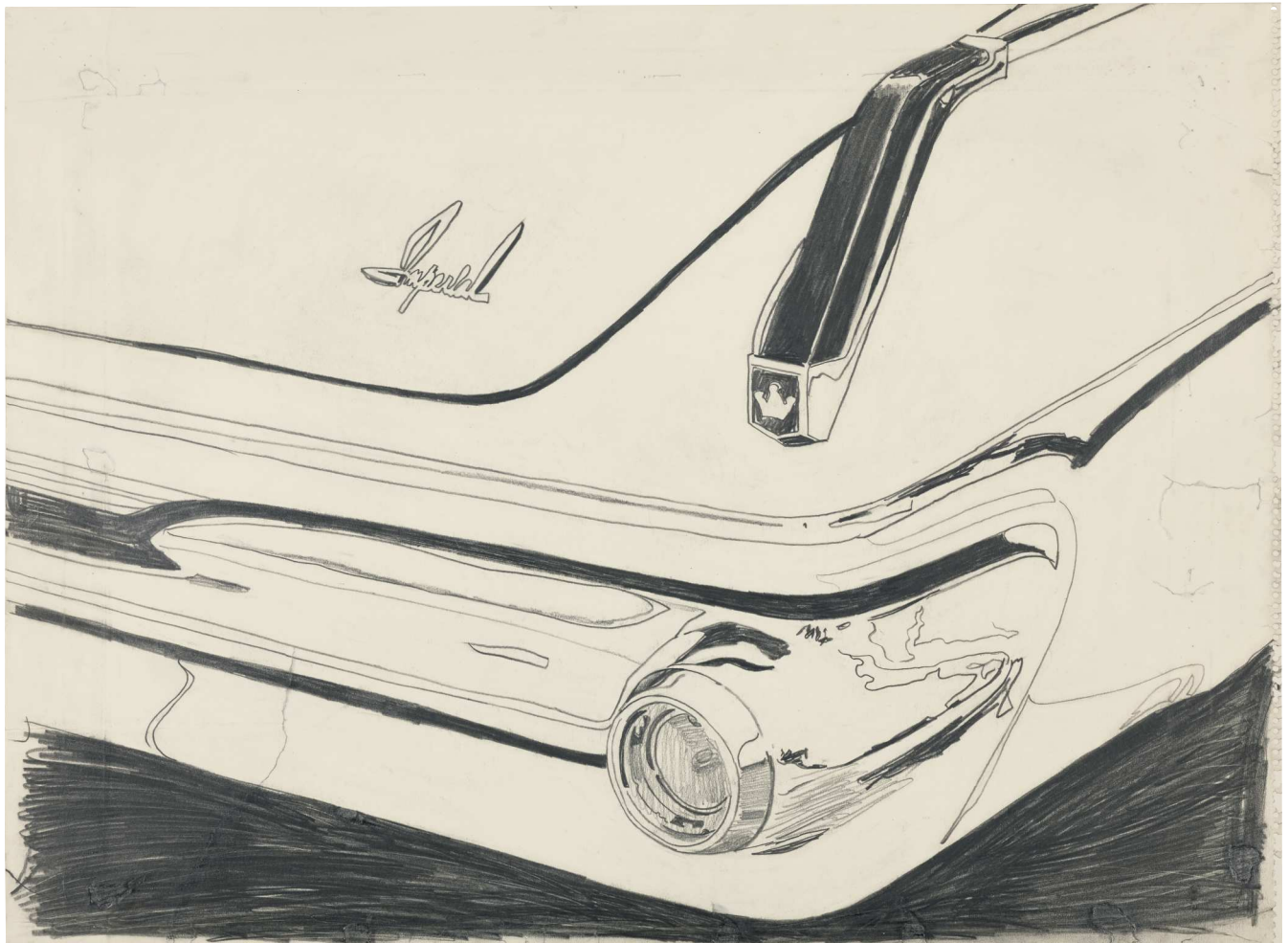
60s, November - December 2000, n.p., no. 14

(text)

New York, Gagosian Gallery, *Andy Warhol:*

Drawings and Related Works 1951 - 1986,

February - March 2003



200

Andy Warhol

1928 - 1987

Untitled (Imperial Car Detail)

pencil on paper
45.5 by 61.7 cm. 17 $\frac{7}{8}$ by 24 $\frac{1}{4}$ in.
Executed in 1962.

PROVENANCE

Gagosian Gallery, New York
Private Collection, New York (acquired from
the above in 1998)
Acquired from the above by the present owner

EXHIBITED

New York, Christophe Van de Weghe Fine Art,
*Andy Warhol: Works on Paper from the Early
60s*, November - December 2000, n.p., no. 15,
illustrated

Berlin, Neue Nationalgalerie; London, Tate
Modern; and Los Angeles, The Museum
of Contemporary Art, *Andy Warhol:
Retrospective*, October 2001 - August 2002,
p. 112, no. 62, illustrated

New York, Gagosian Gallery, *Andy Warhol:
Drawings and Related Works 1951 - 1986*,
February - March 2003, p. 87 illustrated

± £ 60,000-80,000

€ 68,500-91,000 US\$ 81,500-109,000

201

Robert Indiana

1928 - 2018

Love

stamped with the artist's signature, dated 1966-1996 and numbered AP 1/2 on the side of the E
painted aluminium
61 by 60.5 by 30.5 cm. 24 by 23¾ by 12 in.
Executed in 1966-96, this work is 1 of 2 artist's proofs, aside from an edition of 8.

PROVENANCE

Galerie Laurent Strouk, Paris
Acquired from the above by the present owner

£ 200,000-300,000
€ 228,000-341,000 US\$ 271,000-406,000

A boldly hued iteration of Robert Indiana's most celebrated and ubiquitously imitated motif, *Love* encapsulates the timelessness and the universality that render this body of work such an exceptionally powerful contribution to the iconographic pantheon of Pop art. Variants of the present work, which have become a monumental

"THE REASON I BECAME SO INVOLVED IN LOVE IS THAT IT IS SO MUCH A PART OF THE PECULIAR AMERICAN ENVIRONMENT, PARTICULARLY IN MY OWN BACKGROUND, WHICH WAS CHRISTIAN SCIENCE. GOD IS LOVE IS SPELLED OUT IN EVERY CHURCH."

addition to the contemporary visual vernacular, are held in the collections of prestigious cultural institutions and have been installed at the pulsating hearts of cities such as New York, London and Tokyo.

Divided in two and with the preceding monosyllable superimposed over the following, *Love* is once a powerful and playful statement in three dimensions. The famed compositional arrangement of the letters L.O.V.E. was conceived by Indiana for a Christmas card commissioned by the Museum of Modern Art, New York, in 1965, 5 years after the museum had for the first time acquired a work of his. The hard-edge surface and the chromatic decisions pay tribute to the formulaic principles of Indiana's mentor and lover of some time, Ellsworth Kelly, whilst the masterful separation of the semantic from the graphic aligns Indiana with giants of Pop art, especially Ed Ruscha. With *Love* and all its variants, Indiana splendidly captured the Zeitgeist of the countercultural movement which culminated in the Summer of Love of 1967 and distilled the aspirations translating them into a powerful artistic expression that is today as relevant as fifty years ago.

The expressive red and the light blue are used not just for their symbolic association with love and hope but, in an autobiographical note from

Indiana, assimilate the colour scheme of the logo of the Phillips 66 gasoline company where his father worked during the Great Depression. Thus, irrespective of the seemingly simple, pristine directness of *Love*, the works of the series are thus deeply anchored in the life of the artist. With regards to the genesis of what Indiana calls a 'one-word poem', he illuminates: "The reason I became so involved in *Love* is that it is so much a part of the peculiar American environment, particularly in my own background, which was Christian Science. God is Love is spelled out in every church." (Robert Indiana cited in: Exh. Cat., Nice, Musée d'Art Moderne et d'Art Contemporain, *Robert Indiana*, 1998, p. 27). *Love* brings to fruition the architectural weight of the compositional form through its bold typographical design. The stacked letters with the signature slanted O commit to a square format in this iconic sculpture. The linguistic simplicity and striking geometry have become part of our cultural lexicon for one of the most complex core emotions of humanity.



Yves Klein

1928 - 1962

Victoire de Samothrace (S 9)

incised with the artist's initials and dated 62 on the right wing; numbered 115/175 on the reverse; numbered 115/175 on the underside of the stone base
dry pigment and synthetic resin on plaster with metal and stone base
49 by 24.5 by 31.5 cm. 19¼ by 9⅝ by 12⅜ in.
Conceived in 1962 and cast in 1973, this work is number 115 from an edition of 175 plus 25 hors commerce, 25 épreuves d'artiste and 3 copies with specific identifications.

PROVENANCE

Galerie Micheline Szwajcer, Antwerp
Private Collection, Belgium
A gift from the above to the present owner in the 1980s

EXHIBITED

Kaarst-Dusseldorf, Gallery 44, *Yves Klein und seine Freunde*, October 1986 - January 1987 (ed. no. unknown)
Parma, Galleria d'Arte Niccoli, *Une probable umore dell'idea*, April - May 1989, p. 33, illustrated in colour (ed. no. unknown)
London, Galerie Gimpel Fils, *Yves Klein*, June - September 1994 (ed. no. unknown)
Cologne, Museum Ludwig, *Yves Klein*, November 1994 - January 1995, p. 247, no. 112, illustrated in colour (ed. no. unknown)
Rome, Palazzo delle Esposizioni, Citta natura, *Mostra internazionale di arte contemporanea*, April 1997 (ed. no. unknown)
Vienna, Kunsthalle, *Engel, Engel, Legenden der Gegenwart*, June - September 1997, p. 221, illustrated in colour (ed. no. unknown)
Le Bourget, Musée de l'air et de l'espace, *L'art, l'air et l'espace*, October 1999 (ed. no. unknown)
Hong Kong, Museum of Art, *Nice Movements - Contemporary French Art*, April - June 2000, p. 64, illustrated in colour (ed. no. unknown)
Musée d'art Moderne et d'art Contemporain de Nice; and Prato, Centro per l'Arte Contemporanea, Luigi Pecci, *Yves Klein, La Vie, la vie elle-même qui est l'art absolu*, April 2000 - January 2001, p. 182, illustrated in colour (ed. no. unknown)
Macau, Museu de arte de Macau, *Du Nouveau Réalisme à Supports Surfaces*, July - August 2000, p. 89, illustrated in colour (ed. no. unknown)
Pietrasanta, Flora Bigai, *Nel blu dipinto di blu Yves Klein*, July - September 2004, n.p.,

illustrated in colour (ed. no. unknown)
Angers, Musée des Beaux Arts; Roanne, Musée Joseph Dechelette; Carcassonne, Musée des Beaux-Arts; Coblence, Museum Ludwig; and LAAC Dunkerque, *Marie Raymond - Yves Klein*, November 2004 - June 2007, p. 175, illustrated in colour (ed. no. unknown)
Bilbao, Museo Guggenheim, *Yves Klein*, January - May 2005 (ed. no. unknown)
Paris, Galerie Rive Gauche, *Yves Klein et Niki de Saint Phalle*, February - March 2005 (ed. no. unknown)
Paris, Galeries Nationales du Grand Palais; and Hannover, Sprengel Museum, *Nouveau Réalisme: Revolution des Alltäglichen*, March 2007 - January 2008 (ed. no. unknown)
Lugano, Museo d'Arte & Sculture in Città, *Yves Klein & Rotraut*, May - September 2009, pp. 178-79, illustrated in colour (ed. no. unknown)
Madrid, Círculo de Bellas Artes, *Marie Raymond - Yves Klein Herencias*, October 2009 - January 2010, p. 160, illustrated in colour (ed. no. unknown)
Venice, Ca' Corner della Regina, *The Small Utopia, Ars Multiplicata*, July - November 2012 (ed. no. unknown)
Isle-sur-la-Sorgue, Villa Datris, *Sculpture du Sud*, May - November 2014 (ed. no. unknown)
Zurich, Hotel Baur au Lac, *Art in the Park*, June - July 2014 (ed. no. unknown)

LITERATURE

Exh. Cat., New York, Jewish Museum, *Yves Klein*, 1967, p. 51, illustrated (ed. no. unknown)
Paul Wember, *Yves Klein*, Cologne 1969, n.p., no. S9 (ed. no. unknown)
Exh. Cat., Houston, Rice University, Institute for the Arts, *Yves Klein 1928-1962: A Retrospective*, February - May 1982, n.p., no. 92, illustrated in colour (ed. no. unknown)
Exh. Cat., Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Yves Klein*, March - May 1983, n.p., illustrated in colour (ed. no. unknown)
Exh. Cat., Städtisches Museum Abteiberg Monchengladbach, *Katalog zur Ausstellung*, July - August 1984, p. 107, illustrated (ed. no. unknown)
Exh. Cat., Paris, Artcurial, *Hommage au Président Georges Pompidou un homme de culture*, April 1987, p. 28, illustrated in colour (ed. no. unknown)
Veronique Prat, *Douze ans de l'histoire d'Artcurial*, Paris 1987, n.p., illustrated in colour (ed. no. unknown)

Exh. Cat., Nice, Musée d'Art Moderne et Contemporain, *Premier volet des collections*, June - October 1990, p. 11, illustrated in colour (ed. no. unknown)
Claude Fournet, *Musées de Nice - Musée d'Art Moderne et Contemporain*, Paris 1990, p. 31, illustrated in colour (ed. no. unknown)
Claude Fournet and Jacqueline Peglion, Eds., *Chroniques niçoises - Genèse d'un Musée*, Nice, 1991, n.p., illustrated (ed. no. unknown)
Sidra Stich, *Yves Klein*, Ostfildern-Ruit 1994, p. 247, illustrated in colour (ed. no. unknown)
Gilles-Francois Picard, *Yves Klein ou la Revolution bleue*, Paris, 5 December 1997, p. 104, illustrated (ed. no. unknown)
Exh. Cat., Los Angeles County Museum of Art, *Love Forever: Yayoi Kusama, 1958-1968*, 1998, n.p., illustrated in colour (ed. no. unknown)
Jean-Paul Ledeur, *Yves Klein: Catalogue raisonné des éditions, et sculptures éditées*, Knokke-Le-Zoute, 2000, n.p., no. S9, illustrated in colour (ed. no. unknown)
Nicholas Charlet, *Yves Klein*, Paris, 2000, p. 231, illustrated in colour (ed. no. unknown)
Marco Livingstone, *Pop Art*, Paris 2000, p. 54, illustrated in colour (ed. no. unknown)
Hannah Weitermeier, *Yves Klein, 1928-1962: International Klein Blue*, London 2001, p. 2, illustrated in colour (ed. no. unknown)
Veronique Prat, *La Collection de Georges et Claude Pompidou*, Paris 2004, p. 81, illustrated in colour (ed. no. unknown)
Leo Pajon, *La Victoire de Samothrace*, Paris 2005, p. 118, illustrated in colour
Sandrine Andrews, *Yves Klein à la conquête de l'espace*, Paris 2006, p. 26, illustrated in colour (ed. no. unknown)
Exh. Cat., Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Le Nouveau Réalisme*, 2007, p. 199, illustrated in colour (ed. no. unknown)
Exh., Cat., Städtisches Museum Abteiberg Monchengladbach, *Kunst der Gegenwart/1960 bis 2007*, 2007, n.p. illustrated in colour (ed. no. unknown)
Exh. Cat., Zurich, Galerie Gmurzynska, *Yves Klein - The Venus Project*, 2014, p. 34, illustrated in colour (ed. no. unknown)
Giovanni Lista, 'Les sculptures d'Yves Klein et le spatialisme de Lucio Fontana' *Ligeia dossiers sur l'art*, Paris, Vol. XXVII, no. 129-2, January - July 2014, p. 25, illustrated in colour (ed. no. unknown)

Ω ⊕ £ 80,000-120,000
€ 91,000-137,000 US\$ 109,000-163,000



203

Banksy

b. 1975

Playmate of the Month

stencilled with the artist's name

acrylic and marker on wood

38.5 by 43.5 cm. 15½ by 17¼ in.

Executed in 2000.

This work is accompanied by a Pest Control
certificate.

PROVENANCE

Private Collection, Europe

Bonhams, London, 24 October 2007, Lot 153

Private Collection, Europe

Sotheby's, London, 13 February 2014, Lot 348

Private Collection, New York

Acquired from the above by the present owner

£ 80,000-120,000

€ 91,000-137,000 US\$ 109,000-163,000



204

Damien Hirst

b. 1965

Faithless

butterflies and household gloss on canvas, in
artist's frame

121.9 by 243.8 cm. 48 by 95⁷/₈ in.

Executed in 2005.

PROVENANCE

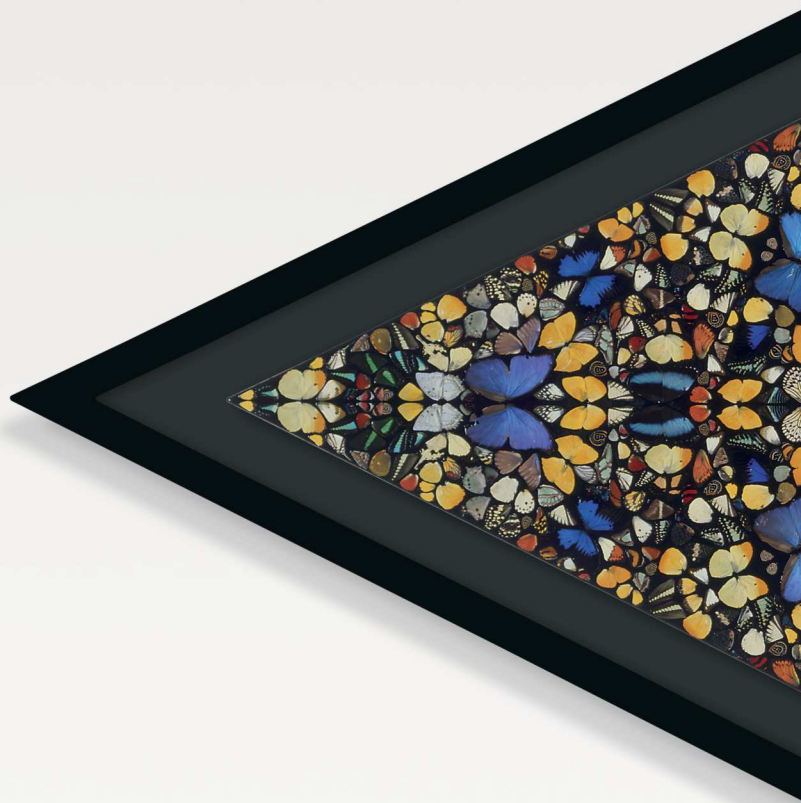
Haunch of Venison, London

Acquired from the above by the present owner
in 2006

⊕ £ 350,000-450,000

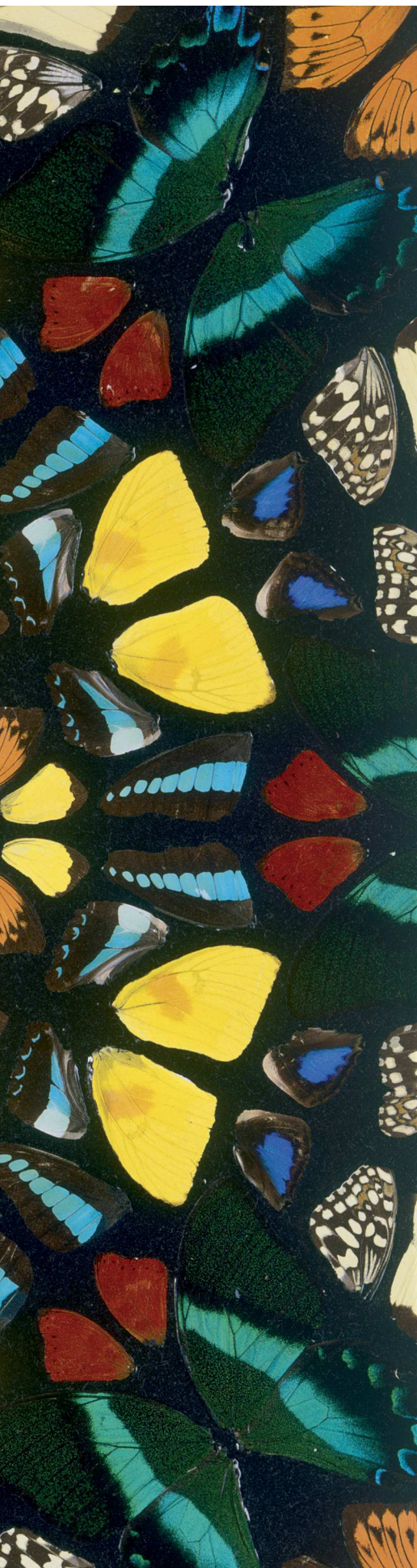
€ 398,000-515,000 US\$ 473,000-610,000

Delivering an elaborate mosaic of iridescent primary blue, red and yellow, the present work is a mesmerising example of Damien Hirst's *Kaleidoscope Paintings*. Executed in 2005 and part of a series that began in 2001, this painting is rife with religiosity; indeed, the title of the present work – *Faithless* – evokes an act of losing one's religious faith. As a larger whole the *Kaleidoscope Paintings* serve as rumination on the most important concern for Hirst – death as channeled through the two dominating belief structures of contemporary existence: religion and science. Hirst has unerringly questioned modern-day attitudes to mortality and the role of art in relation to these belief structures. In a recent interview he discussed the redemptive powers of art and his belief that it should be – like religion or science – an affirmative force: “Art's got to be positive, even if it's about negative things... I think you can always apply art to life in a positive way” (Damien Hirst in conversation with Nicholas Serota, in: *Exh. Cat.*, London, Tate Modern, *Damien Hirst*, 2012, p. 97).









“Then you get the beauty of the butterfly... The death of an insect that still has this really optimistic beauty is a wonderful thing.”

Damien Hirst: in conversation with Mirta D’Argenzio, in: Exh. Cat., Naples, Museo Archeologico Nazionale, *Damien Hirst: The Agony and the Ecstasy, Selected Works from 1989-2004*, 2004, p. 83.

Aside from a cosmetic connection to stained-glass windows and the overtly pious titles bestowed upon these works, there is a strong spiritual dimension to the series owing to their use of butterflies. The association of butterflies with religion and spirituality is a venerable one: the Ancient Greek word for ‘butterfly’ is the same as their word for ‘soul’, whilst in the Christian tradition the rebirth of a butterfly from its cocoon symbolises the miracle of Christ’s resurrection. Indeed, for an artist obsessed with mortality and the comforting structure of religion – a fascination which derives from his Catholic upbringing – butterflies represent the perfect synthesis of life and death.

In 1991 *In and Out of Love*, an early solo exhibition held in a former travel agent’s office in London, marked the very first appearance of butterflies in Hirst’s oeuvre. The show took the form of an elaborate and ambitious installation in which one floor featured a multi-coloured display of high-gloss canvases with dead butterflies attached as though accidentally caught in the sticky gloss paint, while the upper floor was kitted out to function as a butterfly nursery. In this room Hirst applied a number of unhatched pupae to monochrome white canvases and over time butterflies emerged from the chrysalises. The subsequent hatching and metamorphosis effectively served as a miniature illustration of the complete cycle of life and death: a theme of endless fascination for Hirst. Furthermore, that

butterflies retain their beauty even in death was another source of aesthetic and symbolic appeal for the artist: “Then you get the beauty of the butterfly... The death of an insect that still has this really optimistic beauty is a wonderful thing” (Damien Hirst in conversation with Mirta D’Argenzio, in: Exh. Cat., Naples, Museo Archeologico Nazionale, *Damien Hirst: The Agony and the Ecstasy, Selected Works from 1989-2004*, 2004, p. 83). *In and Out of Love* was to become the very first occasion that that Hirst would use nature within his artwork. As stated by the artist in 1997: “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). Similar to Jean Dubuffet who used butterfly wings in his 1950s assemblages based on the rural landscape of Vence, Hirst encourages the viewer to focus on the extraordinary – yet fragile – beauty of the natural world.

Representing the very apotheosis of this formative concern, the painstakingly created *Kaleidoscope Paintings*, although ostensibly morbid, nonetheless broadcast a potent celebration of life. Encapsulating the awe-inspiring brilliance of a Gothic stained-glass window articulated in the regal reds, yellows and sinister blacks, *Faithless* strikes a delicate balance between tragic poignancy and exultant splendour.

205

Tracey Emin

b. 1963

I Felt You and I know You Loved Me

neon

174 by 186 cm. 68½ by 73¼ in.

Executed in 2008, this work is number 3 from an edition of 3.

PROVENANCE

White Cube, London

Private Collection, Europe

Phillips, London, 16 October 2014, Lot 137

Acquired from the above by the present owner

Ω ⊕ £ 65,000-85,000

€ 74,000-97,000 US\$ 88,000-115,000

“Amongst her oeuvre, Emin’s *Neon Signs* are language at its barest and boldest... Emin’s *Neons* do not offer generalised philosophical phrases or curious non sequiturs. Instead, most take the form of an utterance, which are almost heard as voices by the gallery-goer as much as they are seen.”

Cliff Lausen: Exh. Cat., London, Hayward Gallery, *Love is what you want*, 2011, p. 15.



I Felt ya
And I knew ya
Loved me
X

A large heart-shaped neon sign is mounted on a dark wall. The heart's border is made of red neon tubing, which glows with a soft red light. Inside the heart, the words "I Felt ya", "And I knew ya", and "Loved me" are written in a bright blue neon cursive script. Below the text, there is a simple blue neon 'X' mark. The sign is illuminated from within, casting a gentle glow on the surrounding dark surface.

206

PROPERTY OF A PROMINENT INTERNATIONAL
COLLECTOR

Louise Bourgeois

1911 - 2010

The Birth

signed

gouache on paper

60 by 45 cm. 23⁵/₈ by 17³/₄ in.

Executed in 2007.

PROVENANCE

Phillips, New York, *MOCA Los Angeles: Benefit*

Auction, 15 May 2008, Lot 10 (donated by the artist)

Acquired from the above by the present owner

± ⊕ £ 60,000-80,000

€ 68,500-91,000 US\$ 81,500-109,000

**"A woman who carries packages is
responsible for what she carries and
they are very fragile, and she is totally
responsible. Yes it is a fear of not
being a good mother."**

Louise Bourgeois: Exh. Cat., London, Tate
Modern, *Louise Bourgeois*, 2007, p. 175.



House Broomfly

207

Adrian Ghenie

b. 1977

Untitled (The Artist as Elvis)

signed and dated 2010 on the reverse

oil on canvas

106 by 76 cm. 41¾ by 29⅞ in.

PROVENANCE

Nicodim Gallery, Los Angeles

Acquired from the above by the present owner

± £ 320,000-420,000

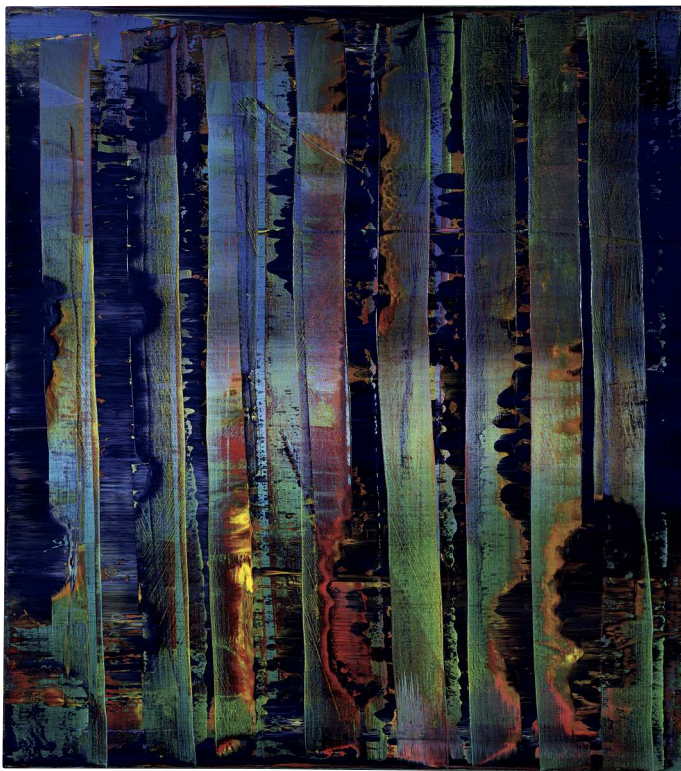
€ 364,000-478,000 US\$ 433,000-570,000

Exploring the dichotomy between the public persona and the private individual, *Untitled (The Artist as Elvis)*, executed in 2010, belongs to a series of portraits depicting the global icon, Elvis Presley. Alongside notions of iconography, fandom and the sublimely auratic, the present work is rich in impetus and profound in impact. A bold testament to Adrian Ghenie's celebrated mastery of spatial composition, seductive textural quality, and compelling visual appropriation of allegorical cultural references, *Untitled (The Artist as Elvis)* is a poignant example of the artist's creative genius.

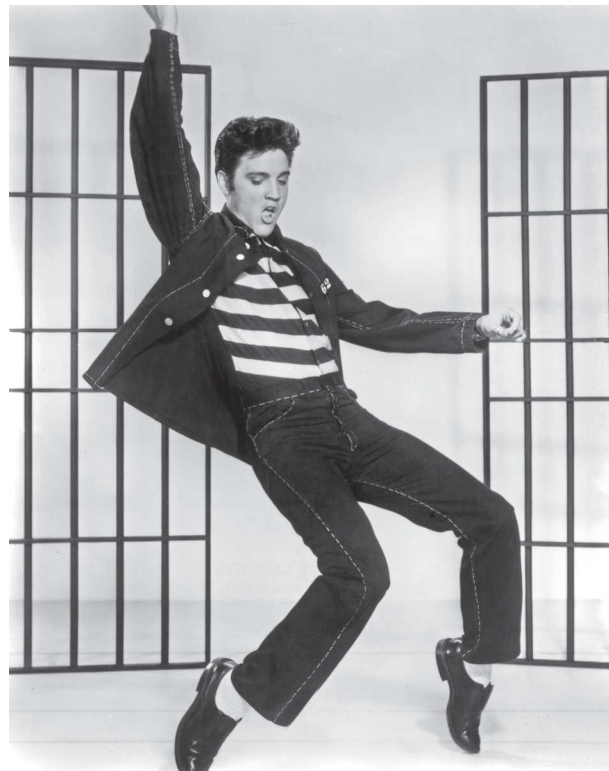
Assaulting the canvas with a dizzying shift of perspectival planes, Ghenie fabricates coexistent and polysemic images that in turn generate a set of open-ended meanings. Ghenie's composition is at once enigmatic, self-reflective and highly emotive. Pathos, solemnity and the weighty presence of the fateful all unfold

in this obscure theatre of images. Through a process of cyclical overpainting and excavation, pigment appears exquisitely dragged and manipulated. The muted colour palette, with heavy accentuations of crimson and azure, is certainly ominous, while an intriguing use of chiaroscuro alludes to the divine. Ghenie's expressionist execution recalls the energy of Francis Bacon whilst his depiction of light heralds titans of the Renaissance, Rembrandt and Caravaggio. Ghenie has described his painterly approach: "on one hand, I work on an image in an almost classical vein: composition, figuration, use of light. On the other hand, I do not refrain from resorting to all kinds of idioms, such as the surrealist principle of association or the abstract experiments which foreground texture and surface" (Adrian Ghenie in conversation with Magda Radu, 'Adrian Ghenie: Rise & fall', *Flash Art*, November-December 2009, p. 49).





Gerhard Richter, *Abstraktes Bild (776-2)*, 1992.
Image/Artwork: © Gerhard Richter 2018



Elvis Presley doing *The Jailhouse Rock* in 1957
Photo: Richard Thorpe. Image: © Bridgeman Images

There is a palpable sense of pain and brutality upon the canvas. The pictorial field utilises a definitive juridical infrastructure; linear formations reminiscent of an architectural construct found in prisons. Meanwhile, central to the painting, a decapitated yet authoritative Elvis stands with arms poised at the hip, guarding the Surrealist realm upon which he stands. In Adrian Ghenie's childhood, Romania was ruled by Nicolae Ceaușescu's tyrannical Communist regime; a period of severe political oppression and unrest that has significantly informed Ghenie's work. Revolution led to Ceaușescu's execution and as such an increased access to Western resources. Ghenie found himself exposed to new perspectives, new strands of capitalist culture and history. The failure of the modern world brought about by such catastrophes of the Second World

War is seen in conjunction with the rise of modern forms of entertainment such as cinema, film, music and television. As the first great global icon of popular culture,

“ON ONE HAND, I WORK ON AN IMAGE IN AN ALMOST CLASSICAL VEIN: COMPOSITION, FIGURATION, USE OF LIGHT. ON THE OTHER HAND, I DO NOT REFRAIN FROM RESORTING TO ALL KINDS OF IDIOMS, SUCH AS THE SURREALIST PRINCIPLE OF ASSOCIATION.”

Elvis Presley is an extremely relevant and thought provoking subject. His myth has generated a universal visual cliché while

his aesthetic endeavoured to cross the iron curtain and create imitative phenomena.

Ghenie's father adored Elvis and impersonated the *Jail House Rock* singer throughout the 1960s. Imitating an image – mimicking that which is an invented construct – is something that intrigued Ghenie. Where in some of his paintings, the artist probed the complex legacies of figures such as Lenin and Hitler; in the present work Ghenie appears to be tackling the spread of popular culture and the power of the image. Similarly, this transposition introduces the narrative of Ghenie's own rise to prominence as an artist. With solo exhibitions at museums such as the Museum of Contemporary Art, Denver, SMAK in Ghent and the National Museum of Contemporary Art in Bucharest, Ghenie has continued to captivate audiences with the beguiling emotions of an inflected consciousness.





208

Kehinde Wiley

b. 1977

Passing/Posing (Diptych)

oil on canvas, in two parts
each: 160 by 160 cm. 63 by 63 in.
Executed in 2002.

This work is accompanied by a certificate of authenticity from the Kehinde Wiley Studio.

± £ 60,000-80,000

€ 68,500-91,000 US\$ 81,500-109,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

New York, Studio Museum in Harlem, *Ironie Iconic: Kira Lynn Harris, Adia Millett, Kehinde Wiley*, July - September 2002



209

Alex Katz

b. 1927

Eyes Closed

signed and dated 04
oil on canvas
304.8 by 152.4 cm. 120 by 60 in.

PROVENANCE

Galerie Thaddeus Ropac, Paris
Private Collection, United States
Sotheby's, New York, 2 March 2016, Lot 202
Acquired from the above by the present owner

£ 180,000-250,000
€ 205,000-285,000 US\$ 244,000-338,000

“Pop art deals with signs, while my work deals with symbols. Pop art is cynical and ironic. My work is not. Those are big differences. Pop art is modern. My work is traditional.”

Alex Katz: in conversation with David Salle, in: Enzo Cucchi, *Alex Katz: Unfamiliar Images*, Milan 2002, p. 16.

Voyeuristic yet intrinsically intimate, *Eyes Closed* is a poignant example of Alex's Katz prolific and celebrated oeuvre. A radical in the field of representation, Katz defied the gestural brushstroke commonly associated with the avant-garde of the 1950s and instead boldly pioneered an aesthetic of figuration and pseudo-realism. *Eyes Closed* epitomises this iconic style. Upon the canvas form and subject are equally perspicuous; a notion contesting the avant-garde axiom that one or the other must predominate. Furthermore the use of flatness, light and tonality showcase Katz's stunning ability to reveal the spirit of his subject in a surprising and subtle way.

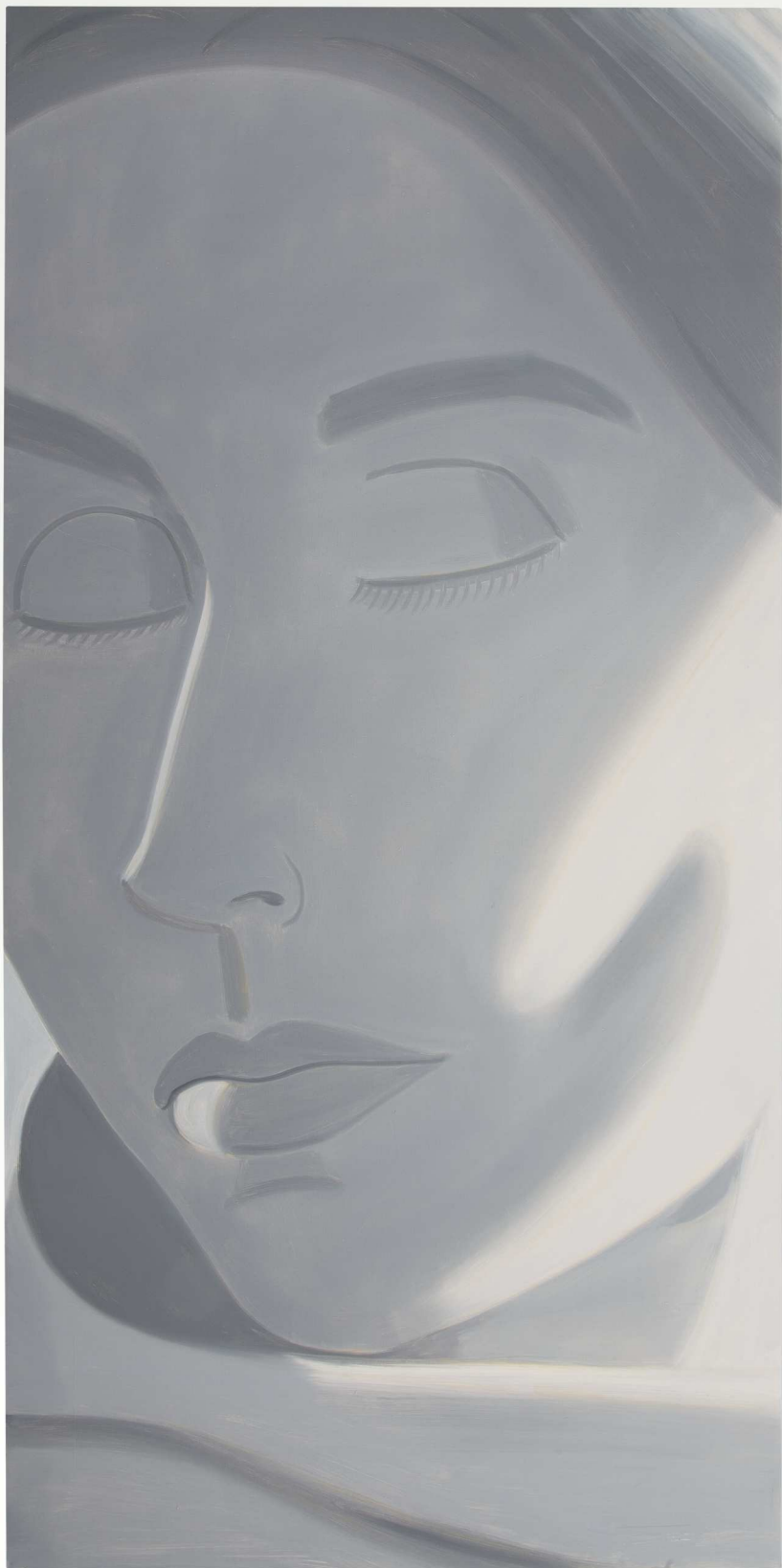
Eyes Closed espouses a monochromatic palette reminiscent of Renaissance sculpture, while the effervescent depiction of light further recalls the surface of stone and clay. Rendering

his sitter in hues of grey and ivory, Katz adapts the size and scale associated with the Abstract Expressionism to create a monument of sorts. Moreover, Katz depicts his sitter in a profoundly private moment, perhaps asleep or deep in thought. Here, the complex interplay between the public and the private individual is at the forefront of this thought provoking portrait.

Katz draws upon mass media images of consumerism and from these sources emerge the flat areas of largely unmodulated colour, and the severe cropping of the image which distinguishes his idiosyncratic style. Despite comparisons to the sleek and commercial aesthetic of Pop art, Katz's attachment to this group remains only tangential. The artist comments, “Pop art deals with signs, while my work deals with symbols. Pop art is cynical and ironic. My work is

not. Those are big differences. Pop art is modern. My work is traditional” (Alex Katz in conversation with David Salle, in: Enzo Cucchi, *Alex Katz: Unfamiliar Images*, Milan 2002, p. 16).

For more than half a century Katz's unique visual vernacular, commitment to figurative painting and cool aesthetic have set him apart from his contemporaries. Notably, scholars such as Eric de Chassey have credited Katz with reframing the discourse of modernism. De Chassey writes, “Katz was one of the first to show in a new way that the pictorial and the iconographic are conciliatory, as opposed to the dominant discourse of Modernism, which situates non-figuration as an historical necessity...” (Alex Katz, Vittoria Coen and Lisa Liebman, Eds., *Alex Katz*, Turin 1999, p. 212). It is for these reasons that *Eyes Closed* is a paradigm of Katz's most celebrated artistic endeavours to date.



210

Andy Warhol

1928 - 1987

Kachina Dolls

acrylic and silkscreen ink on canvas

56 by 56 cm. 22 by 22 in.

Executed in 1986.

This work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts and numbered *PA48.011* on the overlap.

PROVENANCE

Galerie Bruno Bischofberger, Zurich

Acquired from the above by the present owner in 2011

£ 100,000-150,000

€ 114,000-171,000 US\$ 136,000-203,000

Executed in Andy Warhol's signature silkscreen technique and depicting a spiritual figurine of the Native American Holi tribe, the *Kachina Dolls* encapsulate several of Warhol's most ground breaking artistic propositions, such as his uncovering of the ambiguities between the power of representation and reality and his seminal engagement with a symbolically charged American cultural vernacular. The *Kachina Dolls* were created only a few months before Warhol's untimely death, a time when the artist had regained the iconographic power with which he revolutionised the visual language of the 1960s.

Forming part of the artist's pivotal *Cowboys and Indians* series, the present work is a poignant culmination of Warhol's decade long engagement with imagery that is at once provocatively stereotypical and integral to American culture and its translation into the

impersonal and aesthetically cool visual language of Pop. Adorned with attributes such as the feathered headpieces and patterned ponchos that are insignia of clichéd and romanticised fantasies of the Midwest, the *Kachina Dolls* are rendered in a starkly contrasting colour scheme that is characteristic of Warhol's visual vocabulary. In its appropriation of quotidian imagery and in its realisation in a saccharine Pop colourway, the *Kachina Dolls* relates conceptually to many of the most iconic works realised during the quarter of a century that had passed since the seminal first show of the Campbell's Soup series at the Ferus Gallery in 1962.

An analytic champion of the psychology of idealisation, Warhol uncovers with the *Cowboys and Indians* series the contradictions inherent to cultural identity crafting and its effects on a society in need of points of identification. Corresponding to the observations

that enabled the *Marilyns* or the *Elvis* works, the *Kachina Dolls* are a brilliant artistic commentary on the struggle for identification and aspiration of the individual in an era of consumerism and mass media in America: "Everybody has their own America, and then they have pieces of a fantasy America that they think is out there but they can't see. When I was little, I never left Pennsylvania, and I used to have fantasies about things that I thought were happening in the Midwest, or down South, or in Texas, that I felt I was missing out on... the fantasy corners of America seem so atmospheric because you've pieced them together from scenes in movies and music and lines from books. And you live in your dream America that you've custom-made from art and schmaltz and emotions just as much as you live in a real one" (Andy Warhol, *America*, New York 1985, p. 8).



Alain Jacquet

1939 - 2008

Le déjeuner sur l'herbe

each: signed, titled and dated 1964 on the reverse
 silkscreen on canvas, in two parts
 overall: 175 by 196 cm. 68 $\frac{7}{8}$ by 77 $\frac{1}{8}$ in.
 This work is accompanied by a certificate of authenticity issued by Fabien Jacquet and is registered under no. AJ-DEJ/T-64-26 in the Catalogue Raisonné of the artist currently being prepared.

PROVENANCE

Galerie Natalie Serroussi, Paris
 Private collection, Paris
 Acquired from the above by present owner

⊕ £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000

EXHIBITED

Paris, Galerie J, *Alain Jacquet*, April - May 1964 (variant unknown)
 São Paulo, French Pavillion, *IX Bienal de São Paulo*, September 1967, p. 73, illustrated (variant unknown)
 Kassel, *Documenta 4*, June - Octobre 1968, n.p. (text) (variant unknown)
 Lodz, Sztuki Museum, *Rétrospective Alain Jacquet*, 1969 (variant unknown)
 Geneva, Musée d'Art et d'Histoire, *Alain Jacquet, peintures et sculptures 1961-1977*, January - March 1978 (variant unknown)
 Paris, Musée d'Art Moderne de la Ville de Paris, *Alain Jacquet, Donut Flight 6078*, April - June 1978 (variant unknown)
 Paris, Galerie Beaubourg, *Alain Jacquet, Le déjeuner sur l'herbe 1964-1989 25ème Anniversaire*, March - April 1989, pp. 26-27, illustrated (variant unknown)
 Paris, Musée d'Arte Moderne de la Ville de Paris, *Passions Privées*, December 1995 - March 1996, p. 458, no. 11, illustrated in colour (variant unknown)
 Amiens, Musée de Picardie, *Alain Jacquet*,

Oeuvres de 1951 à 1998, March - May 1998

(variant unknown)

Châteauroux, Couvent des Cordeliers, *Alain Jacquet, Camouflages 1961-1964*, March - June 2002, pp. 98-99, illustrated in colour (variant unknown)

Nice, Musée d'Art Moderne et d'Art Contemporain, *Alain Jacquet: Camouflages et Trames*, January - May 2005, pp. 85-87, illustrated in colour (variant unknown)

Metz, Centre Beaubourg de Metz, *Chefs d'Oeuvres?*, May 2010 - August 2011 (variant unknown)

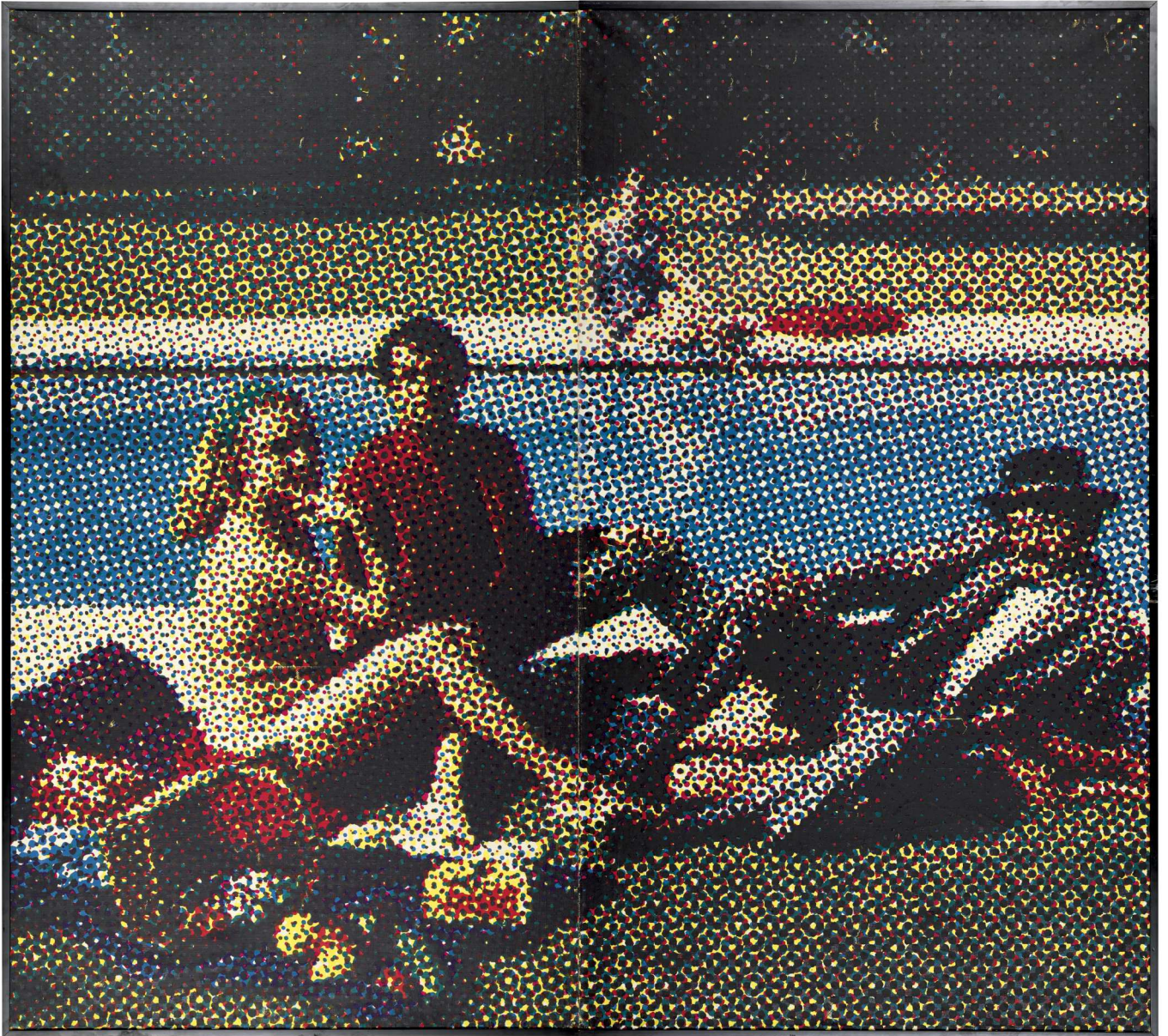
New Haven, Yale School of Art, 32 Edgewood Gallery, *Lunch with Olympia*, September - November 2013 (variant unknown)

LITERATURE

Mark Francis & Hal Foster, *Pop*, New York 2005, p. 144, illustrated in colour (variant unknown)



Pierre Restany, Jeannine de Goldschmidt, Mario Schifano and Jacqueline Lafon, *Plaisir*, May 1964
 Comité Alain Jacquet © Jacques Montagnac/Alain Jacquet



212

PROPERTY OF A PROMINENT
INTERNATIONAL COLLECTOR

Yayoi Kusama

b. 1929

Untitled

signed and dated 1953; stamped with the artist's name in English and dated 1953 and stamped in Japanese on the reserve
gouache, ink and charcoal on paper
27.3 by 20.3 cm. 10¾ by 8 in.

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

PROVENANCE

Private Collection (a gift from the artist)
Bonhams, New York, 12 November 2012, Lot 106
Acquired from the above by the present owner

± £ 40,000-60,000

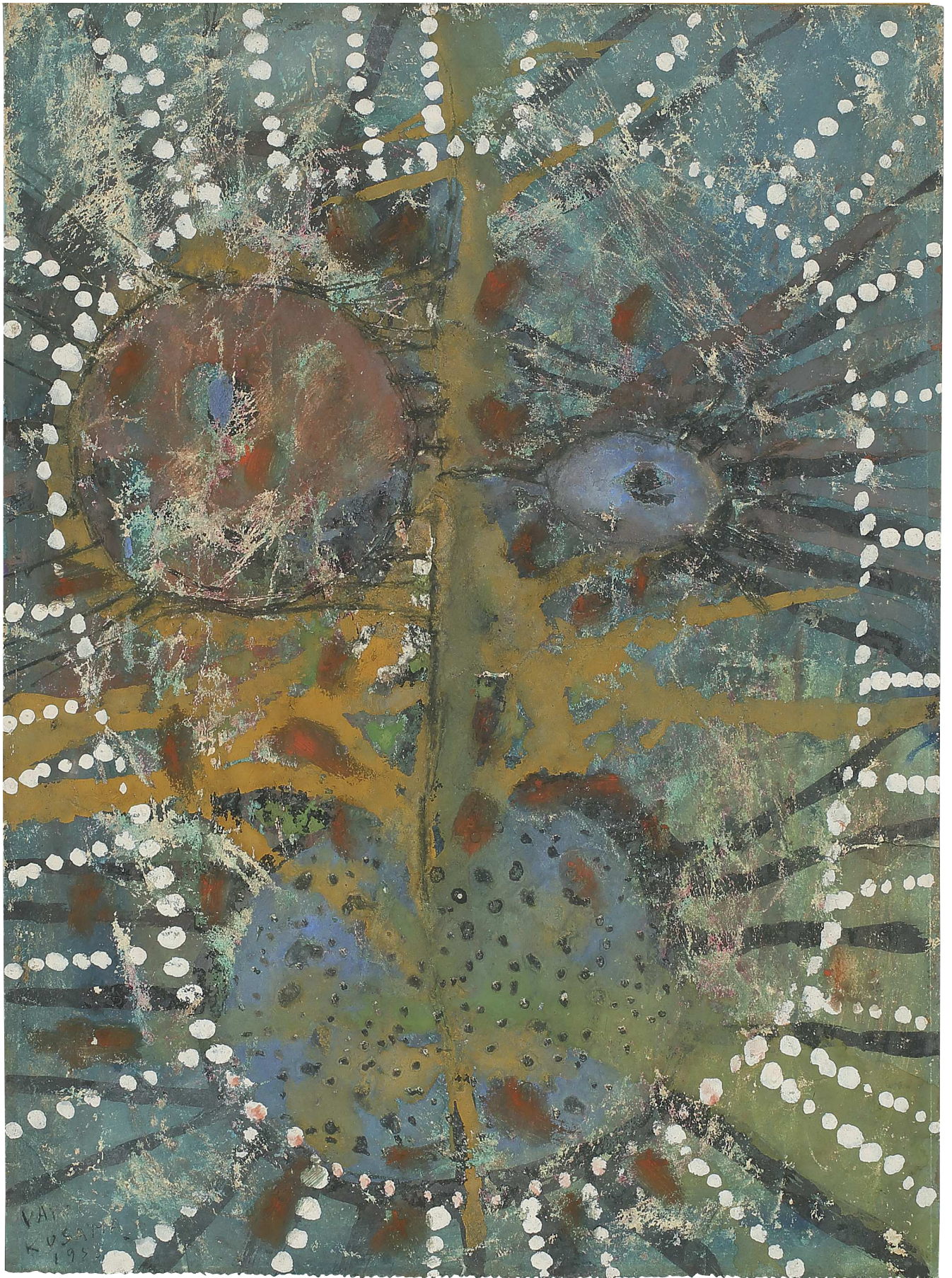
€ 45,500-68,500 US\$ 54,500-81,500

Executed when Yayoi Kusama was in her early twenties and already positioning herself as an avant-garde artist in Japan, *Untitled* is a mesmeric work on paper which documents an early expression of her infamous idiom. Born in 1929, Kusama, a uniquely determined and precocious teenager, would against the will of her family pursue art and begin to exhibit results of her uncompromising creative ambition in provincial Japan during the 1950s. Since the age of ten, Kusama had been afflicted by hallucinatory visions that intensified her obsessive-compulsive disorder. Binding her visions in painting would allow her to undergo a cathartic self-obliteration: “My room, my body, the entire universe

was filled with [patterns], my self was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space. This was not an allusion but reality” (Yayoi Kusama cited in: Laura Hoptman, Udo Kultermann and Yayoi Kusama, *Yayoi Kusama*, New York 2000, p. 36).

Trained in Japanese Nihonga painting, Kusama developed an incredibly cosmopolitan style looking to the French Surrealists for the foundations of her aesthetic. Whilst defying direct attribution to any school or “-ism”, her practice would nevertheless reciprocally inform the momentum abstraction gained during the 1960s. With the pristine system of archetypal Polka dots and the rejection of a

vanishing point in favour of spatial complexity, the present work prophetically anticipates what would become key tenets of Kusama’s now iconic *Infinity Nets*. Outlining the importance that these early works would come to have on Kusama’s later practice, Frances Morris expanded: “The small works on paper from the Fifties and Sixties have this world in a grain of sand, this minute but galactic quality to it. When looking, you have that feeling of, ‘my God what scale am I?’ You get lost in this extraordinary cosmos... I think these macroscopic realms are really extraordinary” (Frances Morris cited in: ‘Kusama: I’d promised myself I’d conquer the world’, *Phaidon*, February 2012, online).





213

213

Joel Shapiro

b. 1941

Untitled

signed and dated 1996 and 1997 on the reverse
pencil and pastel on paper
101.7 by 58 cm. 40 by 22¾ in.

PROVENANCE

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

EXHIBITED

New York, Gagosian Gallery, *Artists On-Line for ACOR*, September 1998

± £ 6,000-8,000
€ 6,900-9,100 US\$ 8,200-10,900



214

214

Tom Wesselmann

1931 - 2004

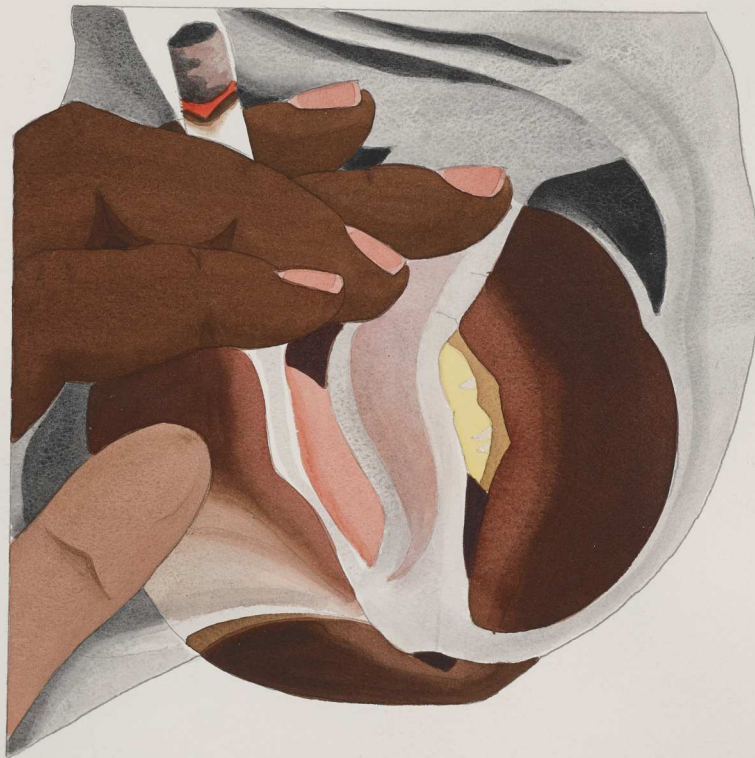
**Study for Great American Nude
#80**

signed and dated 1966; signed, titled, dated
1966 and 1972 and variously inscribed on the
reverse
pencil, liquitex and collage on paper laid down
on card box in Plexiglas
13.3 by 18.3 by 3.3 cm. 5¼ by 7¼ by 1¼ in.

PROVENANCE

Sidney Janis Gallery, New York
Private Collection
Acquired from the above by the present owner

£ 8,000-12,000
€ 9,100-13,700 US\$ 10,900-16,300



From Smoker #24 Tom Wesselmann 76

215

Tom Wesselmann

1931 - 2004

From Smoker #24

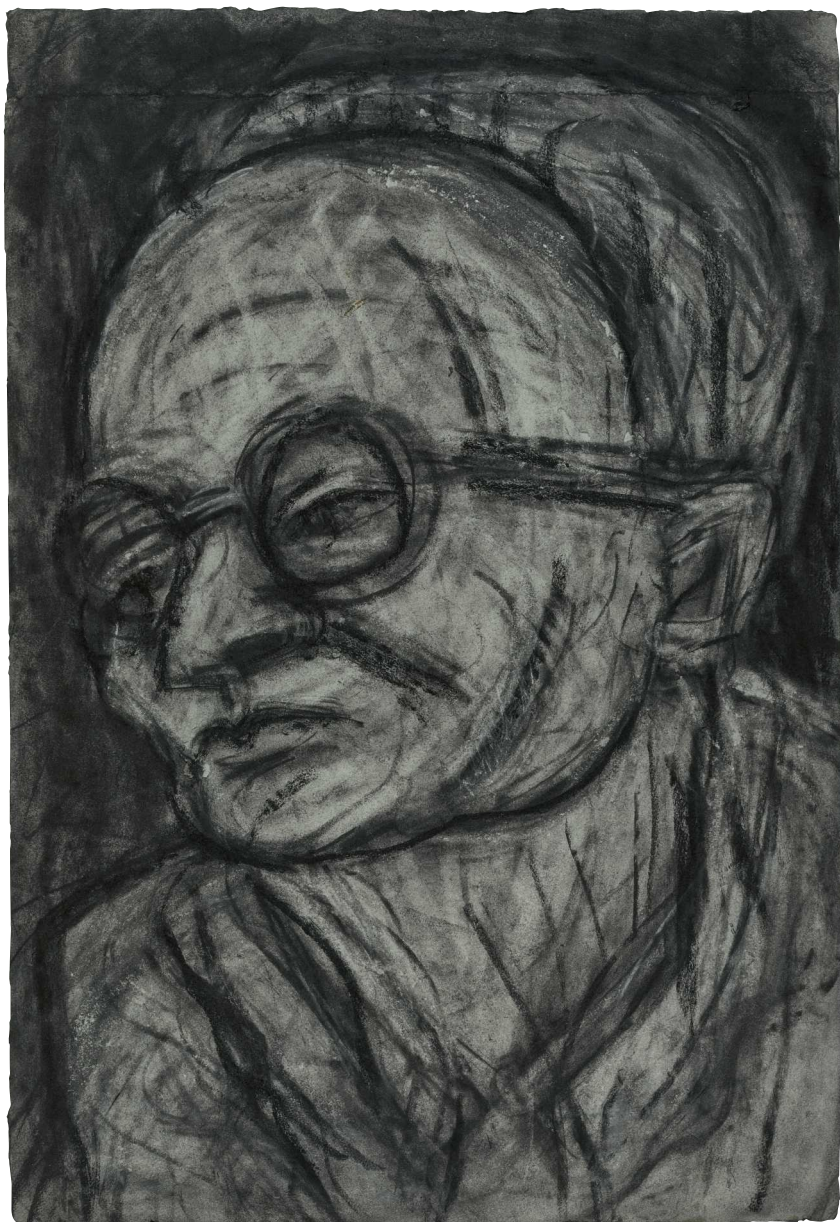
signed and dated 76
 liquitex and pencil on paper
 28 by 38 cm. 11½ by 15 in.

PROVENANCE

Galerie Benden & Klimczak, Cologne
 Private Collection, Europe
 Christie's, London, 7 October 2017, Lot 336
 Acquired from the above by the present owner

£ 20,000-30,000

€ 22,800-34,100 US\$ 27,100-40,600



216

PROPERTY OF A DISTINGUISHED
COLLECTOR

Leon Kossoff

b. 1926

Head of Chaim

charcoal and pastel on paper
82.4 by 56.4 cm. 32½ by 22¼ in.
Executed in 1988.

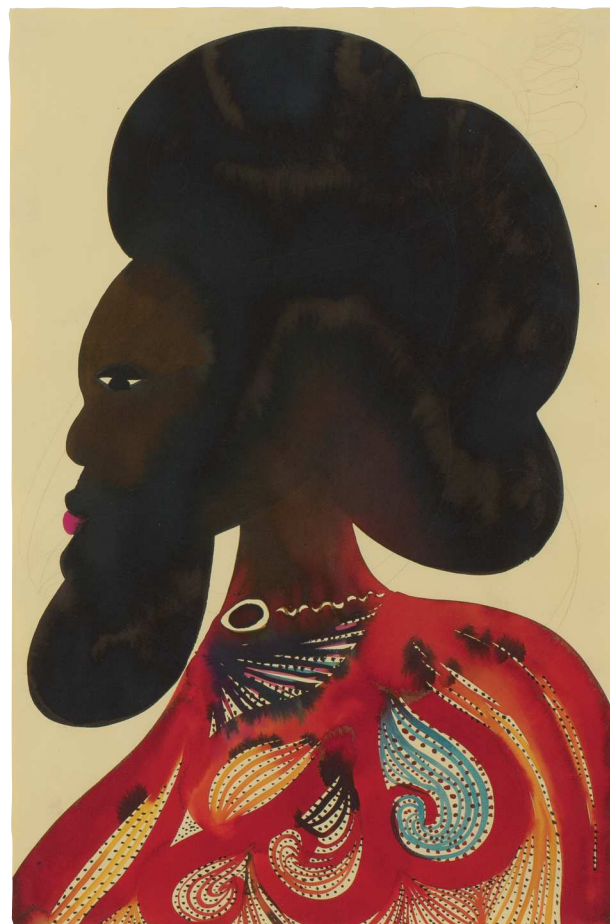
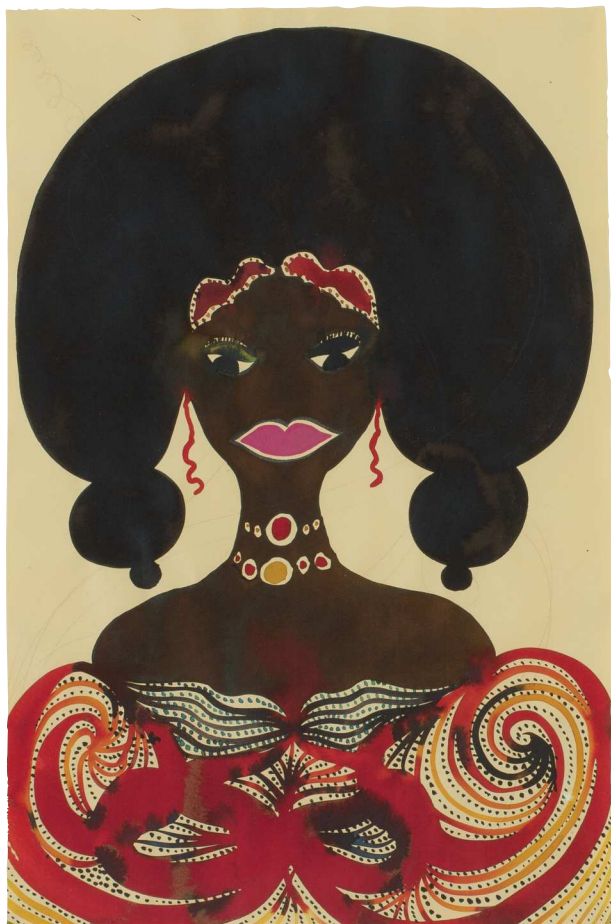
⊕ £ 12,000-18,000
€ 13,700-20,500 US\$ 16,300-24,400

PROVENANCE

Anthony D'Offay, London
Private Collection, London
James Hyman Fine Arts, London
Acquired from the above by the present owner

EXHIBITED

London, Anthony d'Offay Gallery; and Venice
L.A. Louvre Gallery, *Leon Kossoff Drawings*
1985 to 1992, February - June 1993, n.p., no.
10, illustrated in colour



“It’s what people want from black artists. We’re the voodoo king, the voodoo queen, the witch doctor, the drug dealer, the magicien de la terre. The exotic, the decorative. I’m giving them all of that, but it’s packaged slightly differently.”

Chris Ofili: Exh. Cat., Minneapolis, Walker Art Center, *Brilliant! New Art from London*, 1996, p. 67.

217

PROPERTY OF A PROMINENT
INTERNATIONAL COLLECTOR

Chris Ofili

b. 1968

Untitled

each: signed and dated 2004 on the reverse
watercolour and pencil on paper, in two parts
each: 48 by 31.5 cm. 18 $\frac{7}{8}$ by 12 $\frac{3}{8}$ in.

PROVENANCE

Victoria Miro, London
Private Collection, United States
Sotheby's, London, 16 February 2012, Lot 159
Acquired from the above by the present owner

± £ 20,000-30,000
€ 22,800-34,100 US\$ 27,100-40,600

Hurvin Anderson

b. 1965

Ball Watching

oil on canvas

121.5 by 183.3 cm. 47 $\frac{7}{8}$ by 72 $\frac{1}{4}$ in.

Executed in 1997.

PROVENANCE

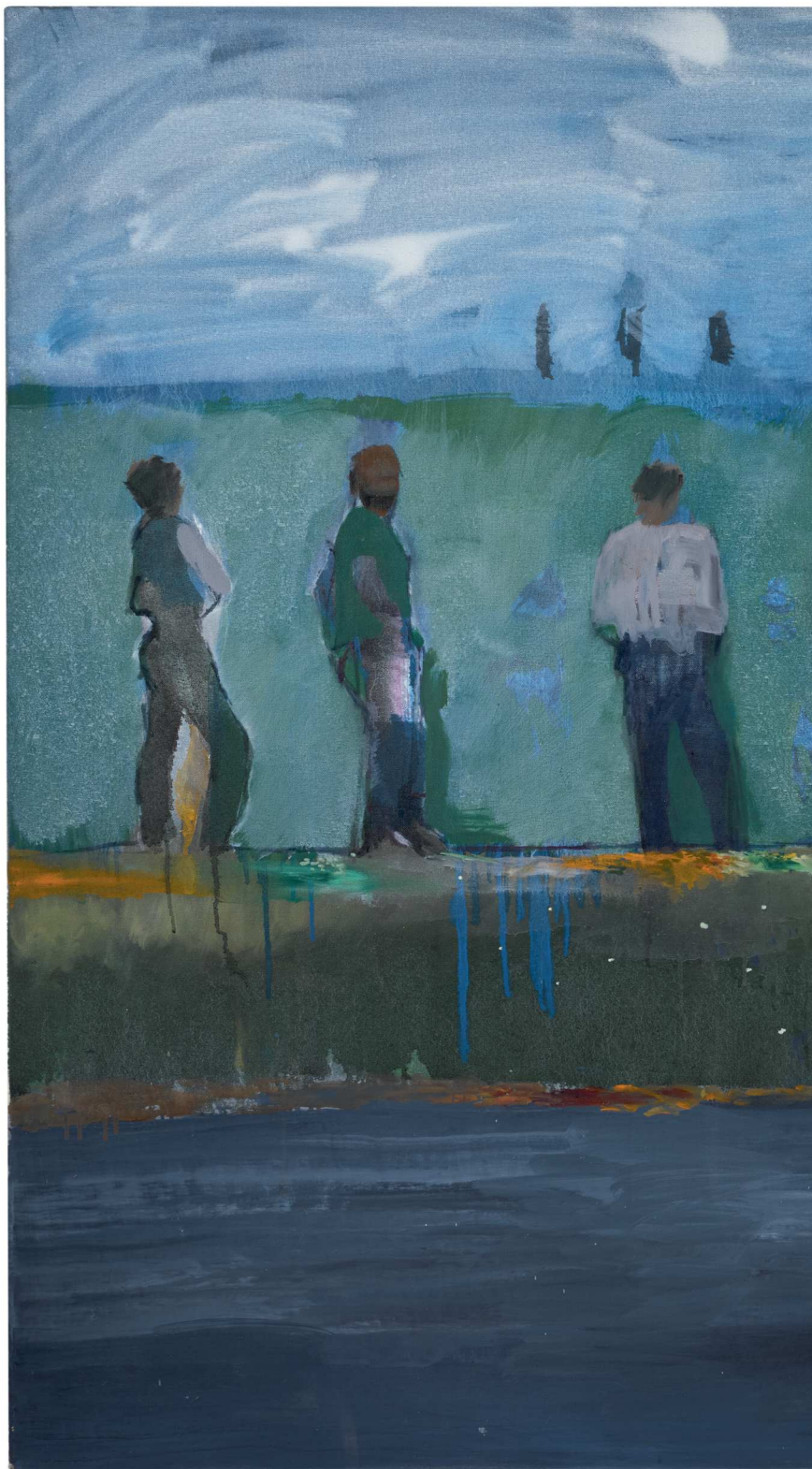
Acquired directly from the artist by the present owner in 1998

⊕ £ 250,000-350,000

€ 285,000-398,000 US\$ 338,000-473,000

A pivotal early work, Hurvin Anderson's masterful *Ball Watching* sees him combine a slew of artistic influences with a deeply personal narrative. Beautifully defined oil washes in the upper and lower registers give way to gorgeously painted figures, jewel-like specks of colour lending character and individuality to the silhouettes. Peter Doig's influence is of paramount importance here, with the tripartite structure of the composition with its flattened perspective echoing early masterpieces by the Scottish artist, such as *The House That Jacques Built* from 1992 (Tel-Aviv Museum of Art), and the ambiguity of the group's intentions echoing that of the subjects' in such paintings as *Music of the Future*, executed between 2002-07. Indeed, the present work sees Anderson at the height of his powers, and is clearly a painting of immense importance to the artist, as evidenced by both his returning to this subject in the early 2000s and his consistent discussion of the work in interviews, and one that proved pivotal in the development of his career as a whole.

The work is based on a photograph taken of Anderson and some of his friends playing football in a park. As often happens, on occasion the ball would end up being kicked into the pond, and the present work depicts the players standing on the shore, trying to work out how to extract it. However, as is so often case with Anderson's work, this image is repurposed and takes on a series of







Helen Frankenthaler, *Blue Reach*, 1978. Artwork: © Helen Frankenthaler Foundation, Inc. / ARS, NY and DACS, London 2018

ulterior meanings when transposed into painting. In the artist's words, "It was odd because it brought up so many other things for me. Like the idea of everyone waiting on the edge of the water. It looked like they were waiting for something, or waiting for something to happen. They also seemed to be going somewhere. Or wanting to be somewhere else... there was the question of space and territory" (Hurvin Anderson cited in: Courtney J Martin, 'On Painterliness...', *Small Axe Project*, November 2009, online). The water figures as a barrier to entry, an obstacle to progress, and the uncertainty of the subjects as to how to proceed serves as a metaphor for the liminal status of Afro-Caribbean immigrants to the United Kingdom, where structural inequalities have for years meant that non-white citizens have many more hurdles to clear. As Anderson explained, "it is a political discussion. To get to the place where we played football, we had to cross mainline railway tracks and climb over a fence... for some odd reason it never seemed like I had enough time to cross...[this] brought up ideas associated with crossing the tracks" (*Ibid.*). This phrase, "to cross the tracks", which implies a movement from good to bad, rich to poor, one community to another, and the fact that he had to do this in order to reach the field provided for Anderson a powerful crutch to illustrate a pervasive feeling. Just as the literal construction of barriers in the form

of window grilles epitomised his feeling of dislocation upon visiting Trinidad in the early 2000s, as he immortalised in the *Welcome* series, the stranded figures on the shore, looking forlornly at a football floating out of reach, reflect the sense of transgression and opposition that many share following their immigration into a new country.

As a viewer, we are made complicit by this painting in an othering process

**"DESPITE THE ALLUSIONS
IN THE PAINTINGS TO THE
COMPLEX HISTORIES OF
LEISURE, POLITICS AND
CONTROL... MEANING IS
OPEN-ENDED AND ALLUSIVE
RATHER THAN EMPHATIC."**

inherent to any discussion of the status of immigrants in the United Kingdom. This heightened awareness of the roles of viewer and subject mirrors the pioneering works of Anderson's American contemporary Kerry James Marshall, whose paintings depict real or fictionalised scenes from African American history in an attempt to rewrite a whitewashed history of art. Echoing not only Peter Doig but works by artists such as Paul Gauguin and the American Abstract Expressionists, the present work forces the viewer to confront the role of a

dominant white narrative in art criticism and appreciation.

However, the fact that the subjects are turned away from the viewer prevents *Ball Watching* from becoming confrontational. As Jennifer Higgin noted in her essay for Anderson's seminal exhibition at Ikon Gallery in 2013, "despite the allusions in the paintings to the complex histories of leisure, politics and control... meaning is open-ended and allusive rather than emphatic" (Jennifer Higgin cited in: Exh. Cat, Birmingham, Ikon Gallery, *Hurvin Anderson reporting back*, p. 11). This is to say that the image's function is not solely reliant upon its interpretation. In the present work, a daring and superbly executed piece that stands up as a truly remarkable painting as well as a tightly conceived conceptual work, we see the apex of this ambiguity of purpose. As Anderson himself said with regard to this work: "Once you paint an image, it starts to become something else. It seemed to be about these guys who didn't know how to cross this river, this lake, this pond... I became interested in how these kinds of things play out... Can you push this thing away? Can you make an image that is without any context or non-political... a personal image?" (Hurvin Anderson cited in: Victoria Valentine, 'Culture Talk: British Painter Hurvin Anderson on Personal and Political Histories', *Culture Type*, January 2017, online).



219

Hurvin Anderson

b. 1965

Untitled

signed and dated 1998 on the stretcher
oil on canvas
137.5 by 180 cm. 43½ by 70⅞ in.

PROVENANCE

Acquired directly from the artist by the present owner in 1998

⊕ £ 180,000-250,000
€ 205,000-285,000 US\$ 244,000-338,000

Untitled is a remarkably early distillation of many of the formal and conceptual tenets that have defined Hurvin Anderson's career. Combining thick impasto on the flags in the upper register with carefully modulated washes and swiftly applied tranches of oil in the lower section, reminiscent of Peter Doig and Gerhard Richter respectively, the work is a virtuosic technical display that bears witness to what the curator of Anderson's pivotal exhibition at Ikon Gallery in 2013 described as a balancing act "between an ostensibly figurative style and tendency to abstraction" (Jennifer Higgie cited in: Exh. Cat., Birmingham, Ikon Gallery, *Hurvin Anderson: Reporting Back*, 2013, p. 7). Executed in 1998, the year that Anderson completed his MA at the Royal College of Art in London, the work presages many of the conceptual concerns regarding black identity in the United Kingdom and the status of the post-colonial Caribbean that have led to Anderson becoming one of the most celebrated British painters of his generation.

Most notably, the artist has said that the Cuban flags in the upper register are in homage to the Black Star Line, Marcus's Garvey's all-black shipping corporation, which transported goods and people

between Central America, the United States and the African continent. The Black Star Line's maiden voyage, and thus the first shipping operation in history with an all-black crew and black captain, took it to Cuba, and indeed much of the funding for the ill-fated enterprise, which through a combination of mismanagement and sabotage by J Edgar Hoover's Bureau of Investigation only lasted for three years, came from Cuban businessmen (Frank Andre Guridy, *Forging Diaspora: Afro-Cubans and African Americans in a World of Empire and Jim Crow*, Chapel Hill 2010, p. 79). A major symbol of black independence and the Return to Africa movement, Anderson's reference to the Black Star Line in the present work is hugely significant. Garvey's corporation served as an attempt to give autonomy and heritage back to an institutionally marginalised and de-historicised group, and for Anderson, a man whose parents were members of the Windrush generation, the lingering rhetorical power of this attempt must have been extremely powerful.

Indeed, the notions of diaspora and displacement are recurrent themes in Anderson's work, as they are in *Untitled*. Despite the Cuban flags along the top of the painting, between the two walls we

"Histories and memories intertwine; an English landscape might echo a garden in the Caribbean, and vice versa."

Jennifer Higgie: Exh. Cat., Birmingham, Ikon Gallery,
Hurvin Anderson: Reporting Back, 2013, p. 7.

see a provincial, decidedly English-looking house, its windows lit up, providing cosy refuge against the cold. Indeed, even the flags appear to be hung on a washing line that cuts through the scene in a fashion analogous to the telegraph wire in Doig's *Daytime Astronomy*. This juxtaposition of cultural signifiers is typical of Anderson's practice. As Jennifer Higgie notes of Anderson's work, "histories and memories intertwine; an English landscape might echo a garden in the Caribbean, and vice versa" (*op. cit.*, p. 11). Just as when Anderson first visited Trinidad in the early 2000s he experienced a sense of both belonging and displacement – despite his having never been there before, people assumed he was a local – *Untitled* depicts a liminal space which seems at once familiar and alien. As Eddie Chambers noted with regard to the *Welcome* and *Peter's* series, Anderson's best works "depict a kind of intermediate space in which a range of elements... occupy a private universe decidedly different from that occupied by the viewer" (*Ibid.*, p. 77). Epitomising this effect with its enigmatic composition and loaded subject matter, combined with Anderson's masterful handling of paint, *Untitled* shows itself to be a work of immense quality that foreshadows many of the qualities that have brought Hurvin Anderson to international acclaim.



220

Antony Gormley

b. 1950

Meniscus

mild steel bar

183 by 61 by 50 cm. 72 by 22 by 19¾ in.

Executed in 2003.

PROVENANCE

Galerie Thaddaeus Ropac, Paris

Corporate Collection, Cologne

Acquired from the above by the present owner

† ⊕ £ 250,000-350,000

€ 285,000-398,000 US\$ 338,000-473,000

"A meniscus is a skin that carries tension: a barrier that registers the differential between two states of liquid matter. This sculpture attempts to map this liminal membrane as a nerve border, articulating inside and outside as transmissible and reconcilable through the automatic engagement of the body. The work plays with the mass of the work *FEEL* (currently installed in the entrance of the Wellcome Collection in London), rendering it massless, transmuting it into a spatial drawing that constantly changes its density as we walk around it. The posture is of trance mixed with apprehension: here is a body as space, rendered in space, sensing space as a continuum."

Antony Gormley



Antony Gormley, *FEEL*, 2001, cast iron, 188 by 84 by 33 cm.
Photograph by Stephen White, London © the artist



221

Bridget Riley

b. 1931

Six Circles

signed

gouache and pencil on paper laid down on board

79 by 45.5 cm. 31½ by 17⅞ in.

Executed *circa* 1970.

PROVENANCE

Wolpe Gallery, Cape Town

Acquired from the above by the present owner

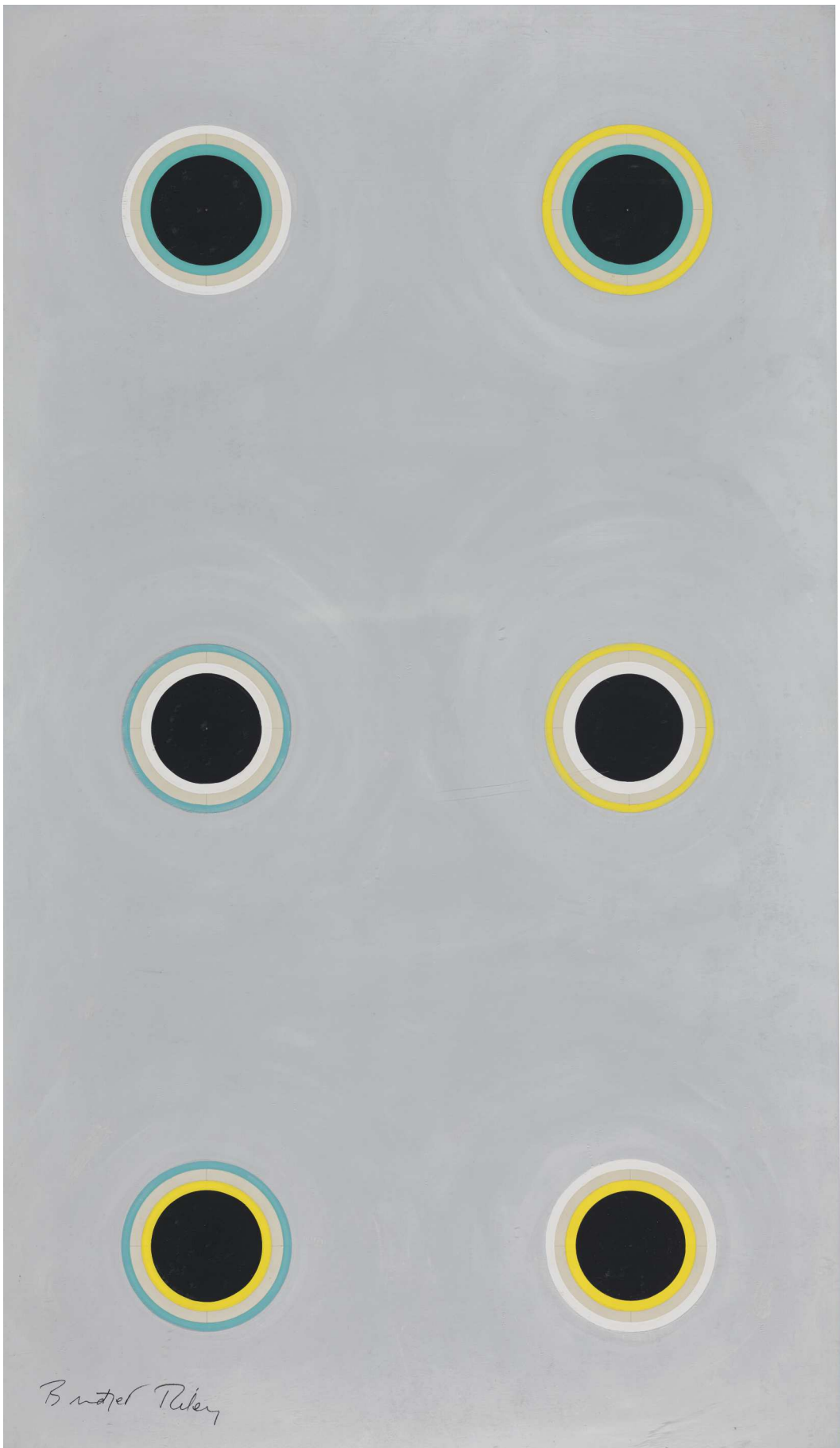
circa 1970

† ⊕ £ 100,000-150,000

€ 114,000-171,000 US\$ 136,000-203,000

“I had to give visual sensation more rein – my black-and-white paintings had been about states of being, states of composure and disturbance, but when I introduced colour in 1967 this began to change. Colour inevitably leads you to the world outside... I was beginning to find my way with a whole host of sensations to do with colour.”

Bridget Riley: Exh. Cat., London, Tate Britain, *Bridget Riley*, 2003, p. 19.



Bridget Riley

222

PROPERTY OF A DISTINGUISHED
COLLECTOR

David Hockney

b. 1937

3 Snakes

signed, titled and dated 62 on the overlap
oil on canvas
91.5 by 61 cm. 30 by 24 in.

PROVENANCE

Kasmin Ltd., London
Private Collection, Germany
Marian Moore, Toronto
Whitford Fine Art, London
Private Collection, Europe
Private Collection, UK
Acquired from the above by the present owner

EXHIBITED

Tokyo, Odakyu Grand Gallery; Gunma, The
Museum of Modern Art; Tokyo, The Seibu
Museum of Art; and Osaka, Umeda Hankyu
Gallery, *David Hockney*, April - October 1989,
n.p., no. 7, illustrated

⊕ £ 200,000-300,000
€ 228,000-341,000 US\$ 271,000-406,000

Painted in 1962, the year the artist graduated from the Royal College of Art, David Hockney's *3 Snakes* embodies the painter's exceptional critical awareness that distinguished him from his peers at the very outset of his career. Revolutionary in its conception and execution, the present work is an early example of Hockney's playful versatility, which he successfully employs by subverting the Essentialist and Universalist principles of abstract expressionism in favour of imaginary motifs.

Through the coded figure of snakes, Hockney's work is an unapologetic engagement with homoerotic desires veiled behind phallic imagery at a time when sex between men was still illegal in England. This clandestine sensuality was expressed in Hockney's early works such as the *Love Paintings*, which evoked homosexual passion through mock anonymity and subtle references that alluded to male love. The image of the snake became a powerful symbol of

Hockney's inner sexual desires, not only due to its phallic connotations, but also because it was also inspired by his then-lover Mark Berger, who kept snakes as pets. Hockney would later also borrow inspiration from Mark in his work *Jungle Boy* (1964), an etching that depicted an extremely hirsute man gazing intimately at a large snake.

The snake served as a powerful tool with which Hockney could test the bounds of painting, not only through its sexual undertones, but also through its stylistic versatility. Inspired by Picasso's 1960 retrospective at the Tate, Hockney began to conceive style as an element that could be played with and even mocked. For the artist, this did not only necessitate a demonstration of versatility, but also an ability to mimic his contemporaries in order to undermine their very premises. In the same year as *3 Snakes*, Hockney submitted four works for the exhibition *Young Contemporaries* in London, all of which displayed stylistic multiplicity through illusionism and

flatness, representing the processes available to the medium of paint. "I was conscious of the current ideas about painting. For instance flatness: flatness was something that people really talked about then and I was interested in" (David Hockney cited in: Nikos Stangos, Ed., *David Hockney by David Hockney*, London 1976, p. 88).

3 Snakes both inherits and parodies the post-painterly abstraction of artists like Morris Louis and Kenneth Noland – the rivulets of paint on unprimed canvas mimic Louis, while the concentric circles and inverted-V shapes, mock Noland's chevrons. In the process, it tests the bounds of representation and illusion, cunningly appearing like decoration on canvas, as the depicted flatness of the snakes fuse with the literal flatness of the canvas. Through this seminal work, Hockney revitalises the practice of paint by addressing the very basics of art, bringing his snakes to life at a moment when the death of painting had been proclaimed.



223

Lucian Freud

1922 - 2011

A Butcher's Shop

signed on the reverse
gouache on paper
61 by 61 cm. 24 by 24 in.
Executed circa 1942.

PROVENANCE

John Craxton, London (acquired directly from the artist)
Private Collection (by descent from the above)
Acquired from the above by the present owner

⊕ £ 30,000-40,000
€ 34,100-45,500 US\$ 40,600-54,500

Having resided in the collection of John Craxton for over seventy years, *A Butcher's Shop* represents an anthology of Lucian Freud's formative interests; "Freud had a yen for organic things that were past movement" (Nathan Kernan cited in: Exh. Cat., New York, Robert Miller Gallery, *Lucian Freud: Early Works*, 1993, pp. 26-27). It is a work of singular accomplishment across the artist's corpus of remarkable early drawings and is prophetic of the many iconic depictions of dead animals that were to shortly follow.

The composition and repeated pattern was executed, somewhat uniquely, originally for the purpose of a fabric design. In the 1940s, the British textile company Ascher engaged leading artists of the time such as Alexander Calder, Henry Moore and Henri Matisse and commissioned a series of design fabric. For Freud, who was possibly introduced to this concept by the patron Peter Watson, a butcher's shop was

the perfect subject. From an early age Freud maintained a profound keenness for animals, and particularly birds: "I have always been excited by birds. If you touch wild birds it's a marvelous feeling" (Lucian Freud cited in: William Feaver, 'Lucian Freud: Life into Art', in: Exh. Cat., London, Tate Britain, *Lucian Freud*, 2002, p. 23). Between the years of 1939 and 1942 Freud intermittently attended the programme founded by the British painters Arthur Lett-Haines and Cedric Morris, and it was the influence of the latter that profoundly impacted the artist's early style. The present work was completed when he returned to London and living in rented studios at Abercorn Place in St. John's Wood with fellow artist John Craxton. It was in Craxton's collection that this extraordinary work remained for over 70 years.

The composition of *A Butcher's Shop* has been meticulously planned; constructed with four sheets of thick paper, each sheet connected to form the shape of a

cross. A carefully laid out background is composed of lilac and ochre rectangles, which represent the white tiles that typically line the walls of a butcher's shop. A pheasant, identifiable by the spotted markings to its body, is positioned between two dark gold forks. Below the pheasant, are sausages displayed in long curved lengths and bookended by cuts of meat. A small pastry pie is visible to the left of the coiled sausage, and below to the right what appears to be a small suckling pig wrapped in bacon. Finally, at the bottom of the repeating design, are three butcher's hooks and a scale for weighing the food. As evident in this extraordinary work, in his Freud's years, Freud demonstrated in only a short span, the discovery of "most of the themes that would later pre-occupy him: the vitality, even personality, of animals and plants; figures and objects viewed frontally and at close range" (Richard Calvocoressi, Ed., Exh. Cat., Edinburgh, Scottish National Gallery of Modern Art, *Lucian Freud: Early Works*, 1997, p. 10).



224

Anthony Caro

1924 - 2013

Display

glass, bronze and steel

83.5 by 77 by 37 cm. 32³/₈ by 30¹/₄ by 14¹/₂ in.

Executed in 2011-12.

PROVENANCE

Mitchell-Innes & Nash, New York

Acquired from the above by the present owner
in 2014

EXHIBITED

London, Annely Juda Fine Art, *The Last*

Sculptures: Anthony Caro, September -

October 2014, n.p., no. 22, illustrated in colour

£ 30,000-50,000

€ 34,100-57,000 US\$ 40,600-68,000

"It takes only one great artist to keep a tradition alive.
And through much of its history, the tradition of
constructed sculpture has lived almost that
precariously. Invented by Picasso... it was virtually
reinvented by David Smith. Since the latter's death,
its destiny has been very much in the hands of
Anthony Caro."

William Rubin: Exh. Cat., New York, The Museum of
Modern Art, *Anthony Caro*, 1975, p. 15.



225

Gary Hume

b. 1962

Two Owls

painted bronze, in two parts

each: 96 by 59 by 33 cm. 37¾ by 23¼ by 13 in.

Executed *circa* 2000.

PROVENANCE

White Cube, London

Acquired from the above by the present owner

⊕ £ 35,000-45,000

€ 39,800-51,500 US\$ 47,300-61,000



226

PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION

Liam Gillick

b. 1964

Long View towards a renovated Facility

aluminium and coloured Plexiglas

213 by 310 by 30 cm. 83¾ by 122 by 11¾ in.

Executed in 2007.

⊕ £ 20,000-30,000

€ 22,800-34,100 US\$ 27,100-40,600

PROVENANCE

Micheline Szwajcer Gallery, Antwerp

Acquired from the above by the present owner

EXHIBITED

Antwerp, Micheline Szwajcer Gallery, *Liam
Gillick*, April - May 2007

Burssels, CAB, *Contemporary Future*, January
- March 2013





227

George Shaw

b. 1966

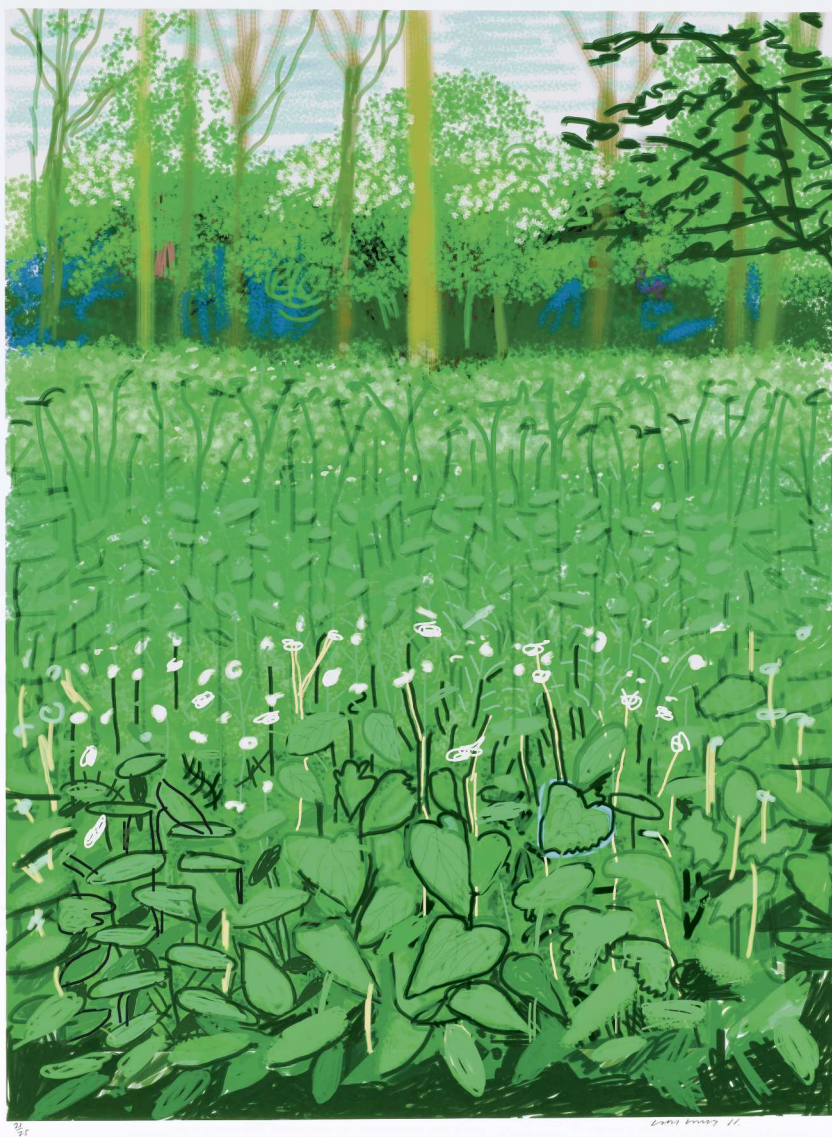
Scenes from the Passion: Sunday Evening

signed, titled and dated 1998 on the reverse
Humbrol enamel on board
41 by 53.5 cm. 16½ by 21 in.

PROVENANCE

Antony Wilkinson Gallery, London
Acquired from the above by the present owner

⊕ £ 10,000-15,000
€ 11,400-17,100 US\$ 13,600-20,300



228

David Hockney

b. 1937

The Arrival of Spring in Woldgate, East Yorkshire in 2011. 6 May

signed, dated 11 and numbered 21/25

iPad drawing on paper

image: 127 by 95.5 cm. 50 by 37⁵/₈ in.

sheet: 140 by 106 cm. 55 by 41³/₄ in.

Executed in 2011, this work is number 21 from an edition of 25.

⊕ £ 25,000-35,000

€ 28,500-39,800 US\$ 33,800-47,300

PROVENANCE

Galerie Lelong, Paris

Acquired from the above by the present owner

EXHIBITED

London, Royal Academy of Arts; Bilbao, Guggenheim Museum; and Cologne, Museum Ludwig, *David Hockney RA: A Bigger Picture*, January 2012 - February 2013, p. 236, no. 119.38, illustrated in colour (ed. no. unknown) Arles, Fondation Vincent van Gogh, *The Arrival of Spring*, October 2015 - January 2016 (ed. no. unknown)



229

Anish Kapoor

b. 1954

Untitled

signed and dated 1999 on the reverse
pastel and charcoal on paper
50.5 by 67 cm. 38¾ by 33 in.

PROVENANCE

Lisson Gallery, London
Acquired from the above by the present owner

† ⊕ £ 20,000-30,000
€ 22,800-34,100 US\$ 27,100-40,600



230

Anish Kapoor

b. 1954

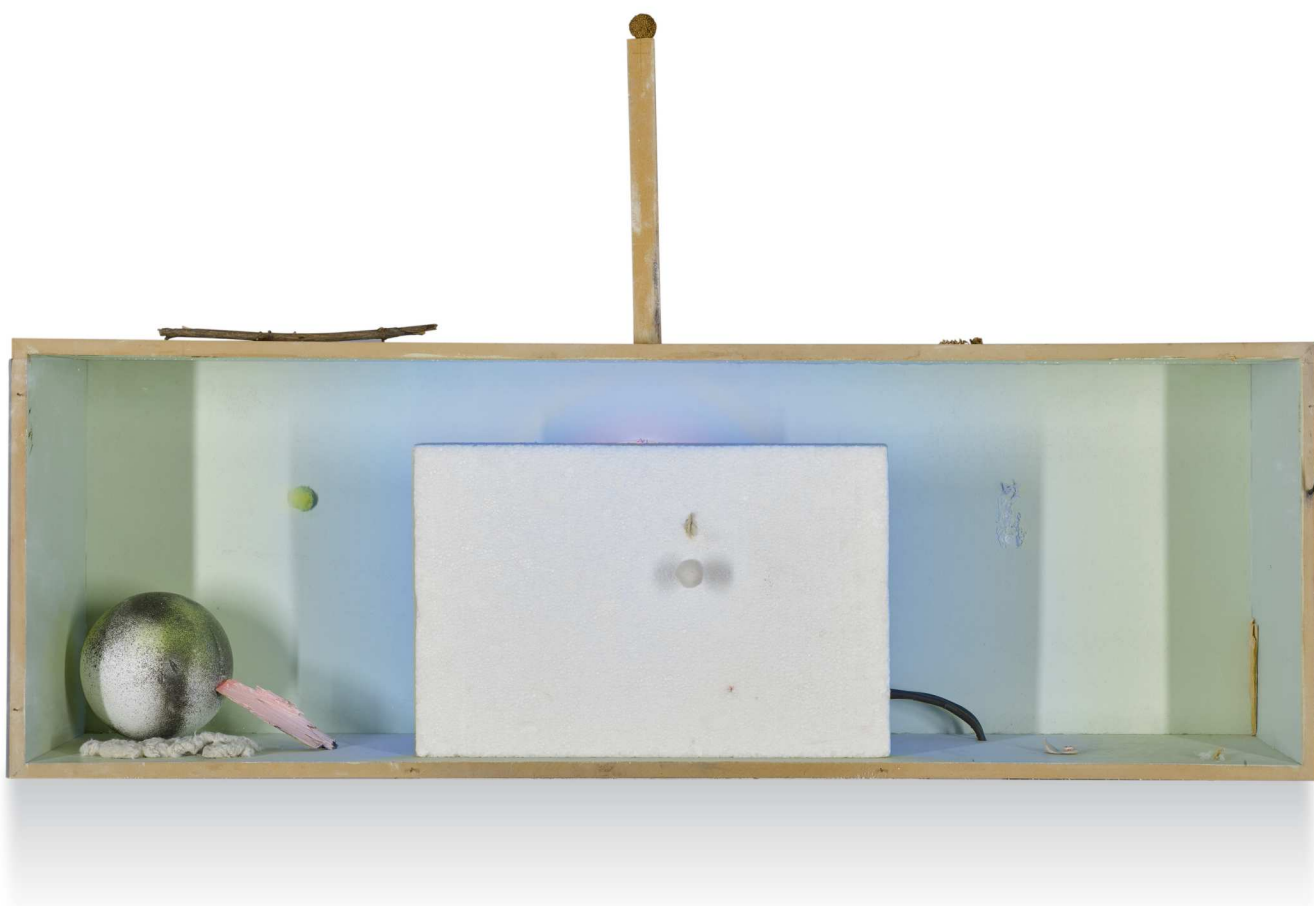
Untitled

signed and dated 1999 on the reverse
pastel and charcoal on paper
51 by 67 cm. 20 by 22³/₈ in.

PROVENANCE

Lisson Gallery, London
Acquired from the above by the present owner

₹ ₹ 20,000-30,000
€ 22,800-34,100 US\$ 27,100-40,600



231

Rebecca Warren

b. 1965

The Living

mixed media with Plexiglas, wood, neon, pom-poms, clay and styrofoam
73 by 122 by 33 cm. 28³/₈ by 48 by 11³/₄ in.
Executed in 2005.

PROVENANCE

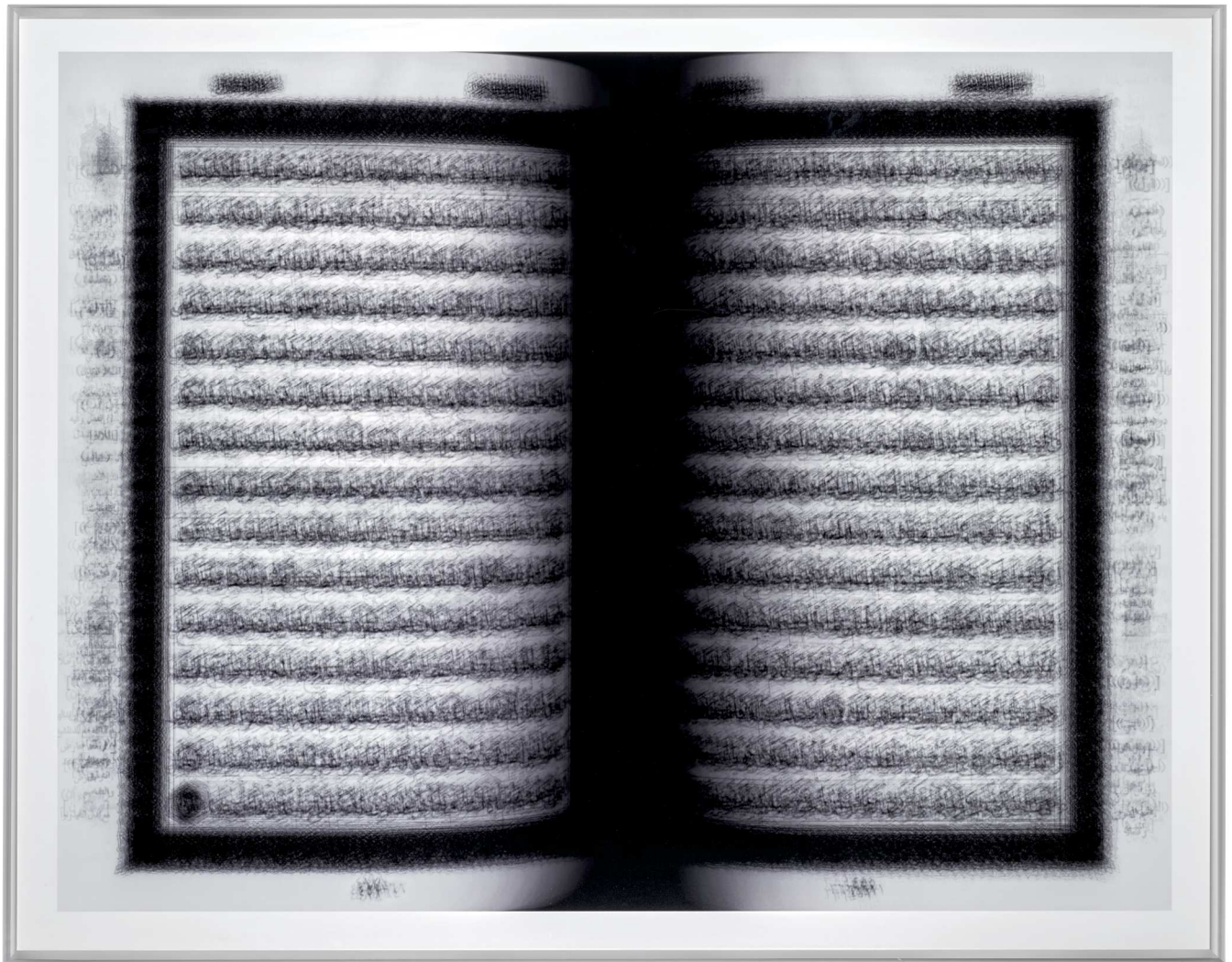
Maureen Paley, London
Acquired directly from the above by the
present owner

LITERATURE

Rebecca Warren, *Every Aspect of Bitch Magic*,
London 2012, p. 119, illustrated in colour

⊕ £ 15,000-20,000

€ 17,100-22,800 US\$ 20,300-27,100



232

Idris Khan

b. 1978

Every Page of the Holy Quran

signed, dated 2004 and numbered 2/5 on the reverse

lambda digital c-print mounted on aluminium,
in artist's frame

framed: 133 by 168 cm. 52³/₈ by 66¹/₄ in.

Executed in 2004, this work is number 2 from
an edition of 5.

PROVENANCE

Acquired directly from the artist by the
present owner

⊕ £ 40,000-60,000

€ 45,500-68,500 US\$ 54,500-81,500

233

Raqib Shaw

b. 1974

Arched Blossom Gatherer I

signed, titled and dated 2011 on the reverse
acrylic, glitter, enamel and rhinestones on
paper laid down on board

board: 153 by 119 cm. 60¼ by 46⅞ in.

framed: 173.5 by 140 cm. 68¼ by 55⅞ in.

PROVENANCE

White Cube, London

Acquired from the above by the present owner

EXHIBITED

London, White Cube, *Raqib Shaw: Paradise Lost*, September - November 2011

£ 80,000-120,000

€ 91,000-137,000 US\$ 109,000-163,000

Arched Blossom Gatherer I is a mesmerising painting and a stellar ode to craftsmanship by Raqib Shaw. Executed in 2011, the opulent and detailed iconography in the present work is a notable example of Shaw's hallmark conflation of culturally alien motifs with his playful preoccupation with mythological figures, whilst the composition and shape of the work are in dialogue with the central ideals of European Old Master painters, especially with those of Hieronymus Bosch.

During a youth spent in Kashmir, Shaw experienced the destruction of his country's naturally exuberant and paradisiac environs as a result of the outbreak of civil war. Atrocities witnessed at that time would inform Shaw's profound preoccupation with the human psyche and manifest his devotion to aggressive beauty as a passionate expression of the living. As a result, scintillating states of ecstasy and explicit conditions are brilliantly captured in

both animal and mythical creatures in his opulent works. The anthropomorphic attributes of these figures serve as an invitation to the viewer to indulge and share in the emotion that Shaw's paintings actually represent: an uncompromising joy for life. With regards especially to the decisive role that colours play in his oeuvre, Norman Rosenthal speaks of Shaw's ability "to conjure up a world within his paintings of cultural contradictions that defy the imagination. Colour achieves an almost blinding intensity and precision that exists in both a horrific, and beautiful universe derived from personal experience based on self-knowledge and dream psychology" (Norman Rosenthal, 'Raqib Shaw – Conjuror of Magical Worlds', *The Telegraph*, 20 May 2009, online).

In its employment of colourful phantasmagoria in an aesthetically charged setting, *Arched Blossom Gatherer I* utterly embodies the cultural hybridity

that lends Shaw's oeuvre its constant intrigue. A scene that assembles the imagery of Japanese classical drawing is enveloped by an arc that on the one hand follows the compositional tenets of European old master painting whilst on the other it is rendered in an Oriental fashion. Masterfully uniting these different languages in one painting, the artist achieves a rare creation of complex beauty that is a gloriously expressive and indulgent celebration of life. The present work is part of the highly acclaimed series *Paradise Lost*, which by name alludes to John Milton's milestone of English poetry and aesthetically to the most formative experience of the artist's life in his native Kashmir, when his paradise as he knew it was ravaged by civil war.

The masterful depiction of explicit conditions conveyed through a brilliant signature aesthetic of opulence renders *Arched Blossom Gatherer I* an exquisite encapsulation of the central ideas and expressions of Shaw.



234

PROPERTY FROM AN IMPORTANT
EUROPEAN COLLECTION

Tony Cragg

b. 1949

The Fanatics

stainless steel

345 by 65 by 65 cm. 135¾ by 25½ by 25½ in.

Executed in 2006, this work is from an edition
of 6.

PROVENANCE

Marie-Christine Gennart, Brussels

Private Collection, Europe

Christie's, London, 28 June 2012, Lot 186

Acquired from the above by the present owner

£ 180,000-250,000

€ 205,000-285,000 US\$ 244,000-338,000

EXHIBITED

London, Lisson Gallery, *Tony Cragg*, May - June
2006 (edition no. unknown)

Berlin, Akademie der Künste Museum; and

Duisburg, Stiftung Wilhelm Lehmbruck

Museum, *Tony Cragg, Das Potential der*

Dinge, September 2006 - April 2007, p. 250,

illustrated in colour (edition no. unknown)

“Sculptures are often and at their best not
just a result of an artist taking a material...
but rather the result of a dialogue between
the material and the artist.”

Tony Cragg: Exh. Cat., Nuremberg, Neues Museum
Nürnberg, *Tony Cragg Familiae*, 2005, p. 55.





235

Tracey Emin

b. 1963

I Kiss You

neon

31.1 by 128.8 cm. 12 $\frac{1}{8}$ by 50 $\frac{3}{4}$ in.

Executed in 2004, this work is number 2 from an edition of 10.

This work is accompanied by a certificate of authenticity.

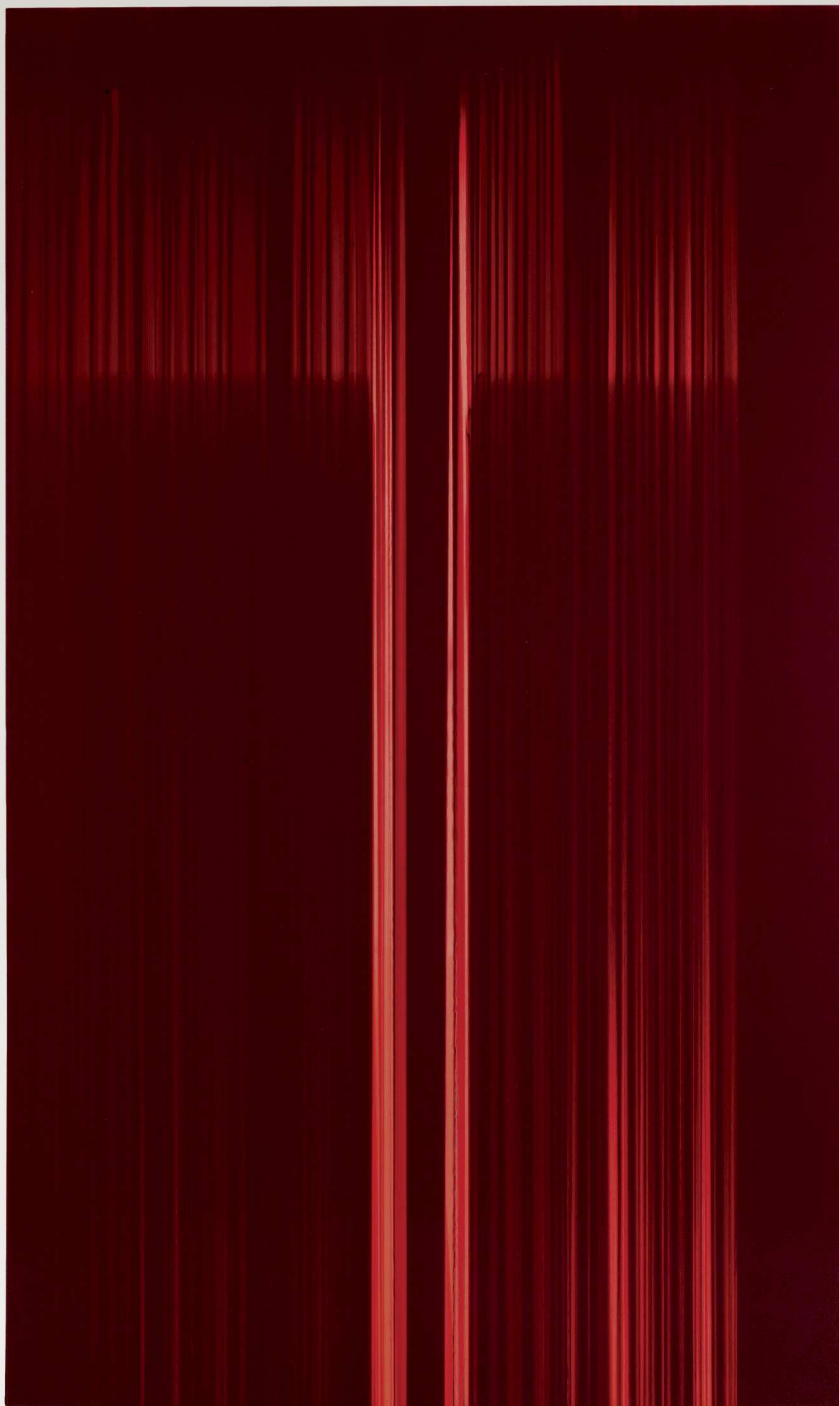
PROVENANCE

White Cube, London

Acquired from the above by the present owner

⊕ £ 30,000-40,000

€ 34,100-45,500 US\$ 40,600-54,500



○ 236

Rachel Howard

b. 1969

Mammon

signed and dated 2008-2009 on the stretcher
enamel on canvas
228.3 by 137.5 cm. 89 $\frac{7}{8}$ by 53 $\frac{1}{8}$ in.

PROVENANCE

Sala Pelaires, Palma de Mallorca
Private Collection, Europe
Sotheby's, London, 18 October 2014, Lot 384
Acquired from the above by the present owner

£ 30,000-40,000
€ 34,100-45,500 US\$ 40,600-54,500

237

PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

Gilbert and George

b. 1943 and b. 1942

Killer

signed, titled and dated 2011

mixed media, in 28 parts

overall: 302 by 444 cm. 118 $\frac{7}{8}$ by 174 $\frac{7}{8}$ in.

PROVENANCE

White Cube, London

Acquired from the above by the present owner

EXHIBITED

London, White Cube, *Gilbert & George: London*

Pictures 2011, March - May 2012, p. 151,

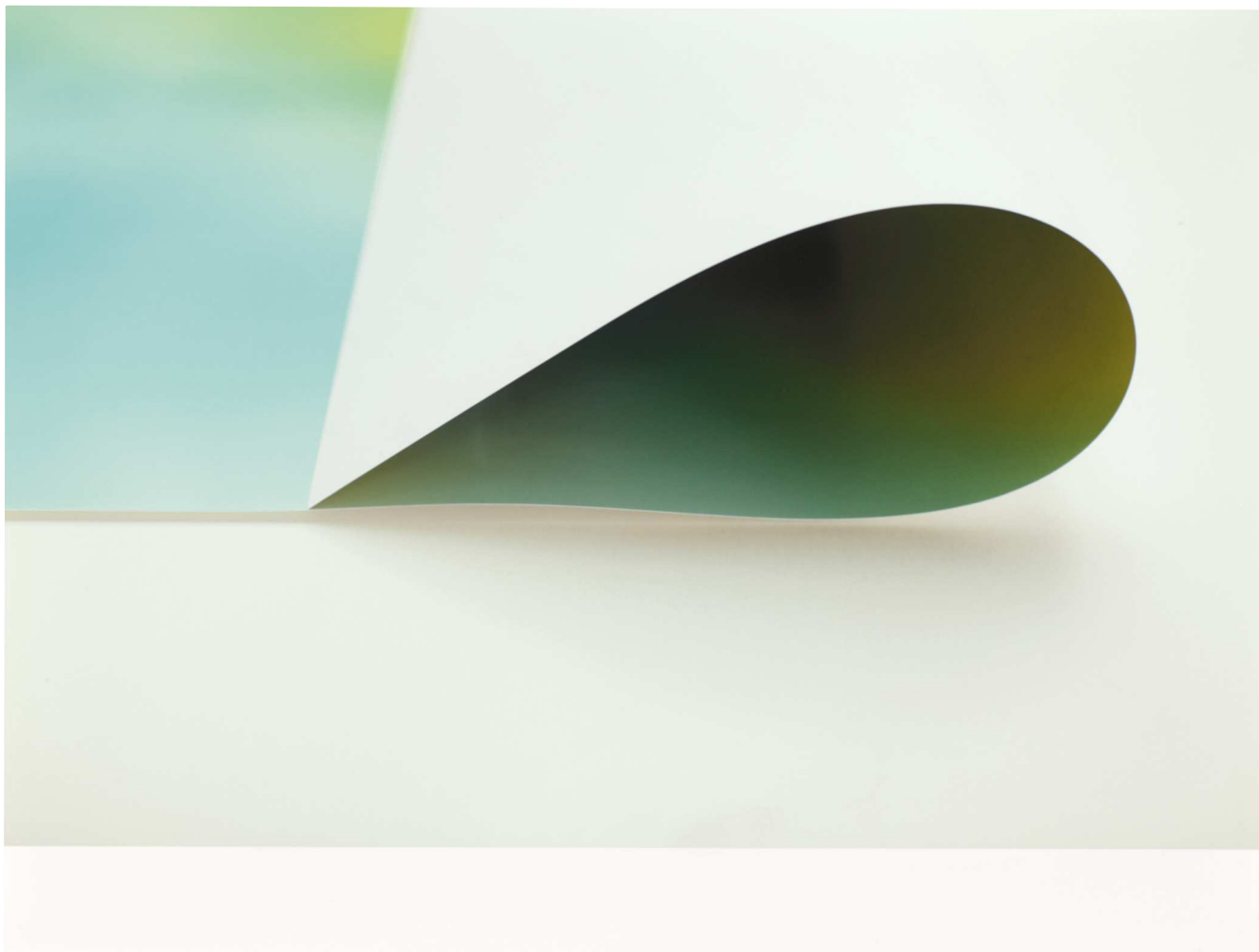
illustrated in colour

‡ ⊕ £ 60,000-80,000

€ 68,500-91,000 US\$ 81,500-109,000







238

Wolfgang Tillmans

b. 1968

Paper Drop (Spring)

signed, titled, dated *ph 05/2011 - pr wt 07/2016* and numbered *5/10 +1* on the reverse
c-print

30 by 40.4 cm. 11 $\frac{7}{8}$ by 15 $\frac{7}{8}$ in.

Conceived in 2011 and printed in 2016, this work is number 5 from an edition of 10, plus one artist's proof.

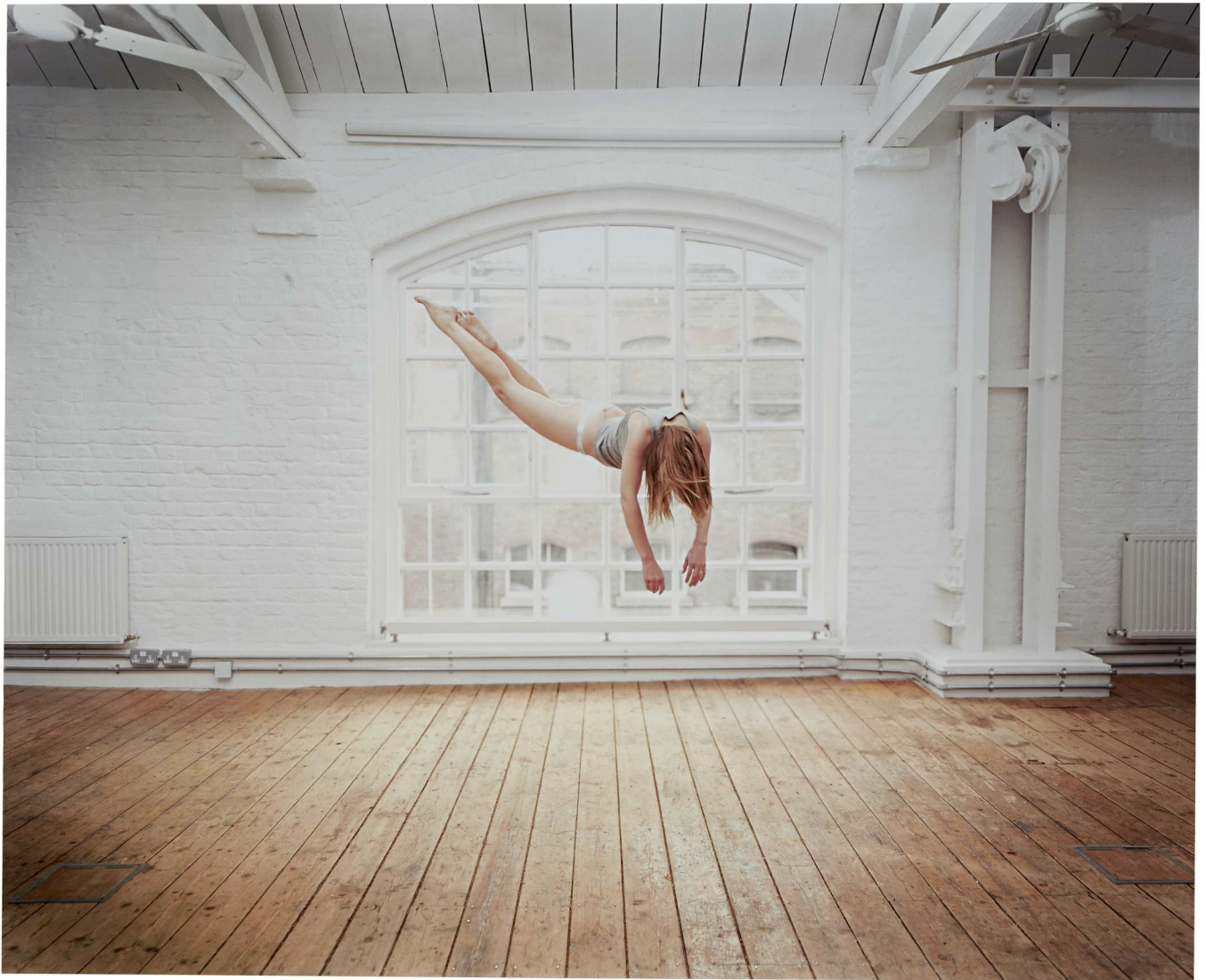
PROVENANCE

Maureen Paley, London

Acquired from the above by the present owner

† ⊕ £ 6,000-8,000

€ 6,900-9,100 US\$ 8,200-10,900



239

Sam Taylor-Johnson

b. 1967

Self Portrait Suspended I

titled and dated on a label affixed to the reverse
c-print

121 by 148.5 cm. 47⁵/₈ by 58¹/₂ in.

Executed in 2003, this work is the artist's proof
aside from an edition of 7.

PROVENANCE

Private Collection, United States

EXHIBITED

Gateshead, BALTIC Centre for Contemporary
Art, *Sam Taylor-Wood: Still Lives*, May -
September 2006, p. 78, illustrated in colour
(ed. no. unknown)

£ 7,000-10,000

€ 8,000-11,400 US\$ 9,500-13,600



240

Sam Taylor-Johnson

b. 1967

Soliloquy I

c-print, in two parts

i. 137.8 by 205.5 cm. 54¼ by 80¼ in.

ii. 30.5 by 205.5 cm. 12 by 80¼ in.

overall: 168.3 by 205.5 cm. 66⅜ by 80¼ in.

Executed in 1998, this work is the artist's proof aside from an edition of 6.

± £ 15,000-20,000

€ 17,100-22,800 US\$ 20,300-27,100

PROVENANCE

Private Collection, United States

EXHIBITED

Milan, Fondazione Prada, *Sam Taylor-Wood*, November 1998 - January 1999, n.p., illustrated in colour (ed. no. unknown)
Amsterdam, Stedelijk Museum; and London, Hayward Gallery, *Sam Taylor-Wood*, January - June 2002, n.p., illustrated in colour (ed. no. unknown)



241

PROPERTY FROM AN IMPORTANT PRIVATE
EUROPEAN COLLECTION

Philip-Lorca diCorcia

b. 1951

W, March 2000, #12

signed on a label affixed to the backing board
c-print
120 by 151 cm. 47¼ by 59½ in.
Executed in 2000, this work is from an edition
of 15.

£ 40,000-60,000

€ 45,500-68,500 US\$ 54,500-81,500

PROVENANCE

Pace/Macgill Gallery, New York
Rodolphe Janssen, Brussels
Acquired from the above by the present owner

LITERATURE

Dennis Freedman, Ed., *Phillip Lorca diCorcia: Eleven*, Dusseldorf 2001, n.p., illustrated in
colour

242

PROPERTY FROM AN IMPORTANT PRIVATE
EUROPEAN COLLECTION

Jeff Wall

b. 1946

Children

colour transparency in light box

diameter: 135 cm. 53⅞ in.

Executed in 1988, this work is from an edition of
3, plus 1 artist's proof.

PROVENANCE

Private Collection, Belgium (acquired *circa*
1995)

£ 100,000-150,000

€ 114,000-171,000 US\$ 136,000-203,000

EXHIBITED

Marseille, Galerie Roger Pailhas; Lyon, La
Villa Gillet, F.R.A.C. Rhône-Alpes; and Santa
Barbara, Santa Barbara Contemporary Art
Forum, *Dan Graham, Jeff Wall: Children's
Pavilion*, 1989 (ed. no. unknown)

LITERATURE

Thierry de Duve, et al., *Jeff Wall*, London 2006,
p. 109, illustrated in colour

Executed in 1988, *Children*, belongs to a series of nine photographs included in Jeff Wall's *Children's Pavilion*; a critically acclaimed collaboration with artist Dan Graham, presented in 1989. Making reference to civic and municipal spaces in which communities gather, learn, worship and reflect, *Children's Pavilion* resignified architypal architectures such as the grotto, the mausoleum, and the observatory to comment on the dynamic relationship between children's play and adult watchfulness. Whilst other buildings memorialise fathers, heroes and elders; the *Children's Pavilion* endeavours to empower children in a position normally held by their forebears.

Although the thought provoking project was never realised, plans, maquettes, drawings, essays and Wall's original photographs, including the present work, effectively communicate the artists' intentions. Envisioned as a building located on the periphery of a playground, the Pavilion is a setting for contemplation

and refuge. Adorned on its interior walls, nine back-illuminated roundels hang depicting children of different racial origins, all of whom are monumentalised against an illusionistic and romanticised cloud formation. Describing the series, Wall commented, "the tondo form is associated with ceremonial or decorative portraits and figure-groups often featuring women, children and angels; but it is also related to coins, on which the heads of rulers are minted. The circular form also relates to the sphere and therefore to the symbol of the cosmos, but also to a rubber ball flying through the air above a playground. Balls, bubbles, lollipops and other round, shiny, happy forms are parts of the world of toys which are vehicles in adventure fantasies" (Jeff Wall cited: in Dan Graham and Jeff Wall, 'The Children's Pavilion', *Parkett*, No. 22, 1989, p. 68).

With intensified and saturated hues, the present work depicts a half-length portrait of a child, arm elevated as

though addressing an audience. There is certainly an air of influence and leadership emanating from the young girl, as though this is a figure of power and governance. Parallels may also be drawn between Wall's aesthetic and that of advertising and pop culture; vibrant, glossy and visually striking the present work is a campaign of sorts perhaps political, perhaps consumer driven. Here, the dramatisation of Wall's subjects is rooted in the meticulous construction of appearances; a method akin to both cinematography and the tradition of Renaissance oil painting. In this, Wall attempts to recover the qualities of an older pictorial idiom which he considers to be integral to modern culture and inherent to our society. Since the 1980s Wall has continued to confront Contemporary art with the sensuality and the pictorialism of mass culture while simultaneously instilling mass culture with the intellectual, political and aesthetic traditions of the avant-garde.



ENVISIONING
THE
FIGURE

WORKS
FROM A
PRIVATE
COLLECTION

243

Gilbert and George

b. 1943 and b. 1942

Thugs

signed, titled and dated 2011

mixed media, in four parts

overall: 153.1 by 127 cm. 59½ by 50 in.

PROVENANCE

White Cube, London

Lehmann Maupin, London

Acquired from the above by the present owner

EXHIBITED

London, White Cube, *Gilbert & George: London*

Pictures 2011, March - May 2012, p. 302,

illustrated in colour

‡ ⊕ £ 30,000-50,000

€ 34,100-57,000 US\$ 40,600-68,000

**FOOTBALL
THUGS'
BLOODY
BATTLE:
PICTURES**

**NURSERIES
'TURN
TODDLERS
INTO
THUGS'**

**POLICE
HUNT
200
SOCCER
THUGS**

THUGS



2011 *Willie & George*
A LONDON PICTURE
IT'S WRITTEN ALL OVER THEM





244

Nicole Eisenman

b. 1963

Death Waits Impatiently Co-Starring Clive Banks

oil and ink on canvas

150 by 183 cm. 59 by 70¾ in.

Executed in 2002.

PROVENANCE

Shoshona Wayne, California

Gallerie SE, Bergen

Acquired from the above by the present owner

EXHIBITED

Vestfossen, Vestfossen Kunstlaboratorium,

The Archaeology of Art, May - July 2012

± £ 90,000-120,000

€ 103,000-137,000 US\$ 122,000-163,000



245

PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION

Christian Boltanski

b. 1944

Lycée Chases

signed with the artist's initials and numbered
on the reverse of the frames
41 metal boxes, 3 black and white photographs,
3 electric tweezers and electric wires
244 by 71 by 23 cm. 96 by 87 $\frac{7}{8}$ by 9 in.
Executed in 1988.

PROVENANCE

Shoshana Wayne Gallery, Santa Monica
Galerie Ghislaine Hussenot, Paris
Richard Green Gallery, Los Angeles
Andrew Dierken, Los Angeles
Christie's, New York, 13 November 1998, Lot 166
André Simoons, Knokke
Acquired from the above by the present owner

EXHIBITED

Chicago, Museum of Contemporary Art; Los
Angeles, Museum of Contemporary Art; New
York, New Museum of Contemporary Art;
Vancouver, Vancouver Art Gallery; Berkeley,
University Art Museum; and Toronto, The
Power Plant, *Christian Boltanski: The Lessons
of Darkness*, April 1988 - January 1990

⊕ £ 30,000-40,000

€ 34,100-45,500 US\$ 40,600-54,500

246

Mike Kelley

1954 - 2012

Why I Got Into Art (Vaseline Muses) no.23

signed, dated 1989 and numbered 1/3 on the reverse

gelatin silver print

sheet: 20 by 25.2 cm. 7 $\frac{7}{8}$ by 9 $\frac{7}{8}$ in.

image: 10.2 by 15.2 cm. 4 by 6 in.

Executed in 1989, this work is number 1 from an edition of 3.

PROVENANCE

Private Collection, Europe

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,750-4,100



246

247

Robert Longo

b. 1953

Untitled 15

signed, dated 2003 and variously inscribed
charcoal on paper

sheet: 61 by 48.2 cm. 24 by 20 in.

image: 48 by 38.2 cm. 18 $\frac{7}{8}$ by 15 in.

PROVENANCE

Private Collection, Europe

£ 15,000-20,000

€ 17,100-22,800 US\$ 20,300-27,100



247

248

PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION

Wim Delvoye

b. 1965

Tattooed Pigskin

tattoo ink on pig-skin

138 by 103 cm. 54¼ by 40½ in.

Executed *circa* 2005.

PROVENANCE

Private Collection, Europe

Acquired from the above by the present owner

⊕ £ 40,000-60,000

€ 45,500-68,500 US\$ 54,500-81,500





249

George Condo

b. 1957

Untitled

signed and dated 93
oil on canvas
41 by 33 cm. 16 by 13 in.

£ 25,000-35,000
€ 28,500-39,800 US\$ 33,800-47,300

PROVENANCE

Private Collection, Spain
Madrid, Subastas Segre, 17 December 2001, Lot 173
Galleria Soledad Lorenzo, Madrid
Acquired from the above by the present owner



250

PROPERTY OF A DISTINGUISHED
COLLECTOR

Matthew Barney

b. 1967

Guardian of the Veil: Ptah

partly titled; incised with the artist's signature
and dated 07 on the backing board
pencil on paper in artist's polyethylene frame
sheet: 22.2 by 17.1 cm. 18¾ by 6¾ in.
framed: 32.4 by 27.3 cm. 12¾ by 10¾ in.

PROVENANCE

Regen Projects, Los Angeles
Gladstone Gallery, New York
Acquired from the above by the present owner

± £ 10,000-15,000
€ 11,400-17,100 US\$ 13,600-20,300

251

Matthew Day Jackson

b. 1974

**Anatomical Drawing
(Terra = Muscles)**

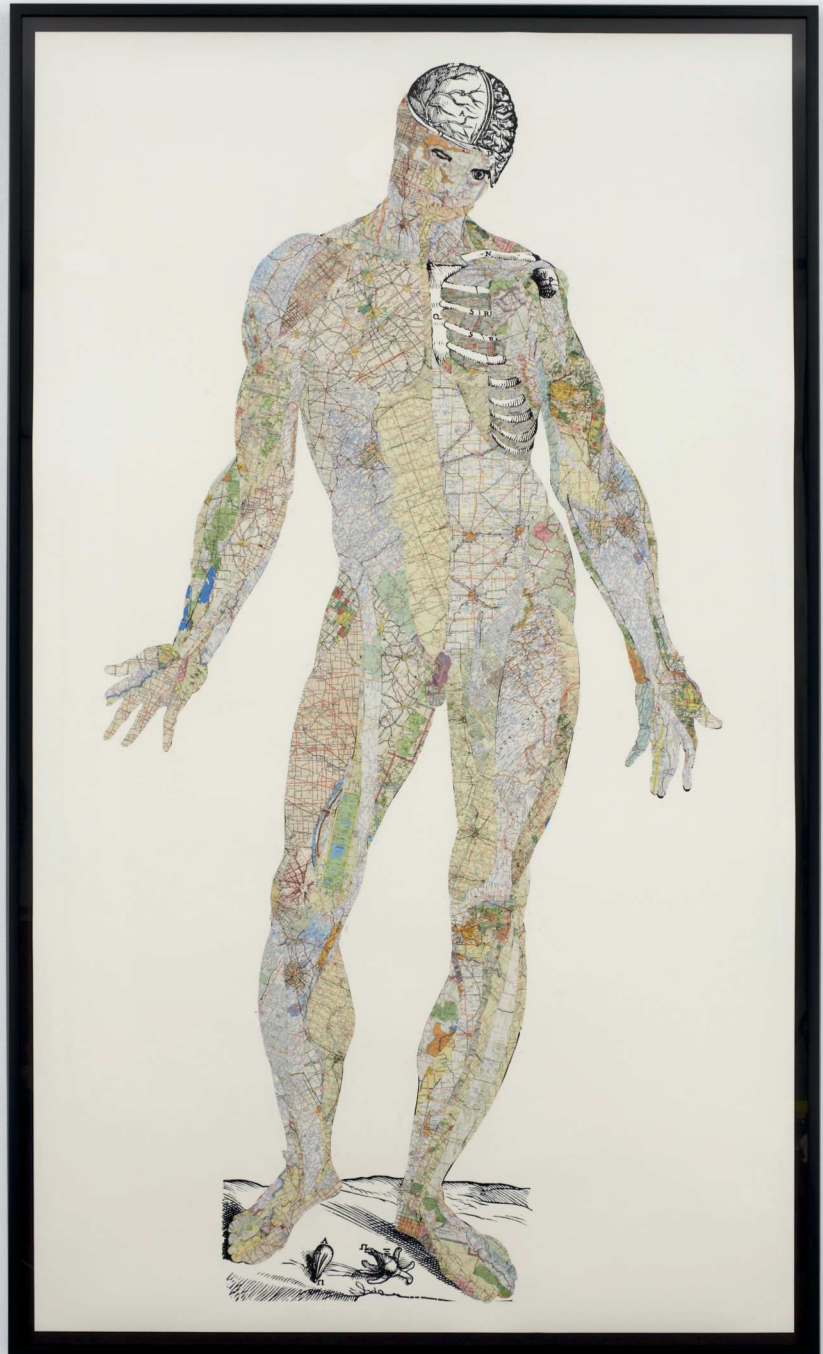
silkscreen and maps collaged on paper
205.7 by 120 cm. 81 by 47¼ in.
Executed in 2011.

PROVENANCE

Hauser & Wirth, New York
Acquired from the above by the present owner

± £ 30,000-40,000

€ 34,100-45,500 US\$ 40,600-54,500



252

Jaume Plensa

b. 1955

Tel Aviv Man XIII

iron

175 by 90 by 98 cm. 68⅞ by 35½ by 38¾ in.

Executed in 2006.

PROVENANCE

Galleria Gentili, Florence

Acquired from the above by the present owner
in 2008

⊕ £ 150,000-200,000

€ 171,000-228,000 US\$ 203,000-271,000

Jaume Plensa's hauntingly ethereal work, *Tel Aviv Man XVIII*, is utterly paradigmatic of the artist's iconic marriage of text and sculpture. Straddling the polarities of abstraction and figuration; form and formlessness; inside and outside; and legibility and illegibility, the present work is the perfect hybrid of energy and psychology. By posing this series of conceptual dualities, Plensa seeks to engage with the viewer on an innate and visceral level, demanding the attention of the viewer to complete the work.

Comprised of myriad letters, *Tel Aviv Man XVIII* is a beguiling example of Plensa's text based sculpture. Text has long preoccupied the artist having grown up in a family of bibliophiles, who every Sunday would trawl through second hand books in old markets. It is this material collected from childhood that inspired this iconic body of work. For Plensa, one letter alone signifies nothing, but together with other letters it becomes a word, a word with a word becomes a text. Likewise a person alone cannot achieve

anything, but together with others we become part of a community, a country. As the artist expands: "[The letters in my sculpture] are completely random. I wanted to take the biological part of the text, the cell. One letter is like a cell. But with another it can compose a word, a word becomes a text, a text with a text becomes a culture. It's like our body, the little cells can compose something more complex, which is our body. Also very similar is a metaphor of a community, a single person seems nothing, but together with another person could make a family. A family with a family could make a neighborhood, a city, a country, a continent. It's a collage of small elements to make something bigger" (Jaume Plensa in conversation with Robert Michael Poole, *Blouin Artinfo*, 1 December 2014, online).

In this moving work Plensa elevates the letters into a combined physical shape. We are faced with an incomplete male form where the torso, shoulders, neck and much of the head are clearly identifiable. There are no facial

characteristics and no individuality. The partially formed head could imply injury, suffering, and wounding to the viewer. Yet in his upright position, the character of the sculpture lives. This brilliant, difficult, almost philosophical work speaks to us on an aesthetic level, but also on an intensely human level. In his extraordinary use of hard industrial materials, he creates a work that embodies the delicacy of being human.

Tel Aviv Man XIII stunningly unsettles the viewer and compels us to consider the human condition. Here Plensa brilliantly demonstrates the appearance of fragility in the sculpture when viewed from a distance with its naked and transparent form without protection. Up close, the sculpture transforms. No longer fragile, we now see in its steel construction, the sculpture takes on an immovable strength. In this, Plensa shows us one of the many paradoxes in what it is to be human: both vulnerable and strong, and everything else on the spectrum between these two conditions.



253

Antoni Tàpies

1923 - 2012

Oval de Vernís

signed with the artist's initials; signed on the reverse
marble dust, varnish, paint and graphite on wood
130 by 162 cm. 51 $\frac{1}{8}$ by 63 $\frac{3}{4}$ in.
Executed in 1998.

PROVENANCE

Pace Wildenstein, New York
Private Collection, United States
Acquired from the above by the present owner

LITERATURE

Anna Agustí, *Tàpies: The Complete Works: Volume 8: 1998 - 2004*, Barcelona 2005, p. 86, no. 7186, illustrated

£ 150,000-200,000
€ 171,000-228,000 US\$ 203,000-271,000

Oval de Vernís is a sublime work realised at a time when Antoni Tàpies had been firmly established as one of the preeminent artists of his generation through an oeuvre that celebrates memory captured in matter. Its textured composition renders the present work emblematic of the artist's otherworldly pictorial language whilst it is at the same time a primary example of his idiosyncratic use of material.

Incorporating elements like dust, sand and pigments in his art allowed Tàpies to reproduce and thereby capture reality. Impressions from the civil war in Spain would lastingly inform his painterly practice. Walls, which are the primal carrier of memory to Tàpies were particularly charged through the cruelty and suffocation that they witnessed

taking place on the streets of the country. Exposed to the bareness and nakedness of the human condition through his deeply personal and traumatising experience of an adolescence surrounded by violence, Tàpies would develop an individualist artistic approach that whilst informed by Art Informel and related to Abstract Expressionism would ultimately defy categorisation through its sober profundity.

Oval de Vernís is an atmospheric variant of the *Matter Paintings* rendered in grey and yellow. Three decontextualised crosses vertically aligned intersect the washed yellow plain that is enveloped by a somber and seemingly diaphanous grey. Characteristic of Tàpies, there is no legend to access the mystics of the work or an invitation to comprehend

its symbolism and the viewer is left to explore the beguiling texture of the work. *Oval de Vernís* captivates the viewer's gaze primarily thanks to the mesmerising roundness resulting from the colour choice enacted on the impasto, whilst the glossy veneer of the varnish creates a fetishistic surface that immediately entrances and attracts. The deliberate decision to execute a painting freed from associational implication results from Tàpies' quest for truth and his high expectation towards the viewer: "A picture... is a door that leads to another door... The truth we seek will never be found in a picture: it will only appear behind the last door that the viewer succeeds in opening by his own efforts" (Antoni Tàpies cited in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Tàpies*, 1995, p. 36).





254

Juan Uslé

b. 1954

Welcome to the Eye

signed, titled and dated *NY 94* on the reverse
vinyl, dry pigment and dispersion on card laid
down on canvas

203 by 273.6 cm. 79 $\frac{7}{8}$ by 107 $\frac{3}{4}$ in.

PROVENANCE

Robert Miller Gallery, New York

Timothy Taylor Gallery, London

Acquired from the above by the present owner

EXHIBITED

Santander, Museo de Bellas Artes, Sala Luz
Norte, Centro Cultural de Caja Cantabria; and
Burgos, Casa del Cordón. *Juan Uslé*, July -

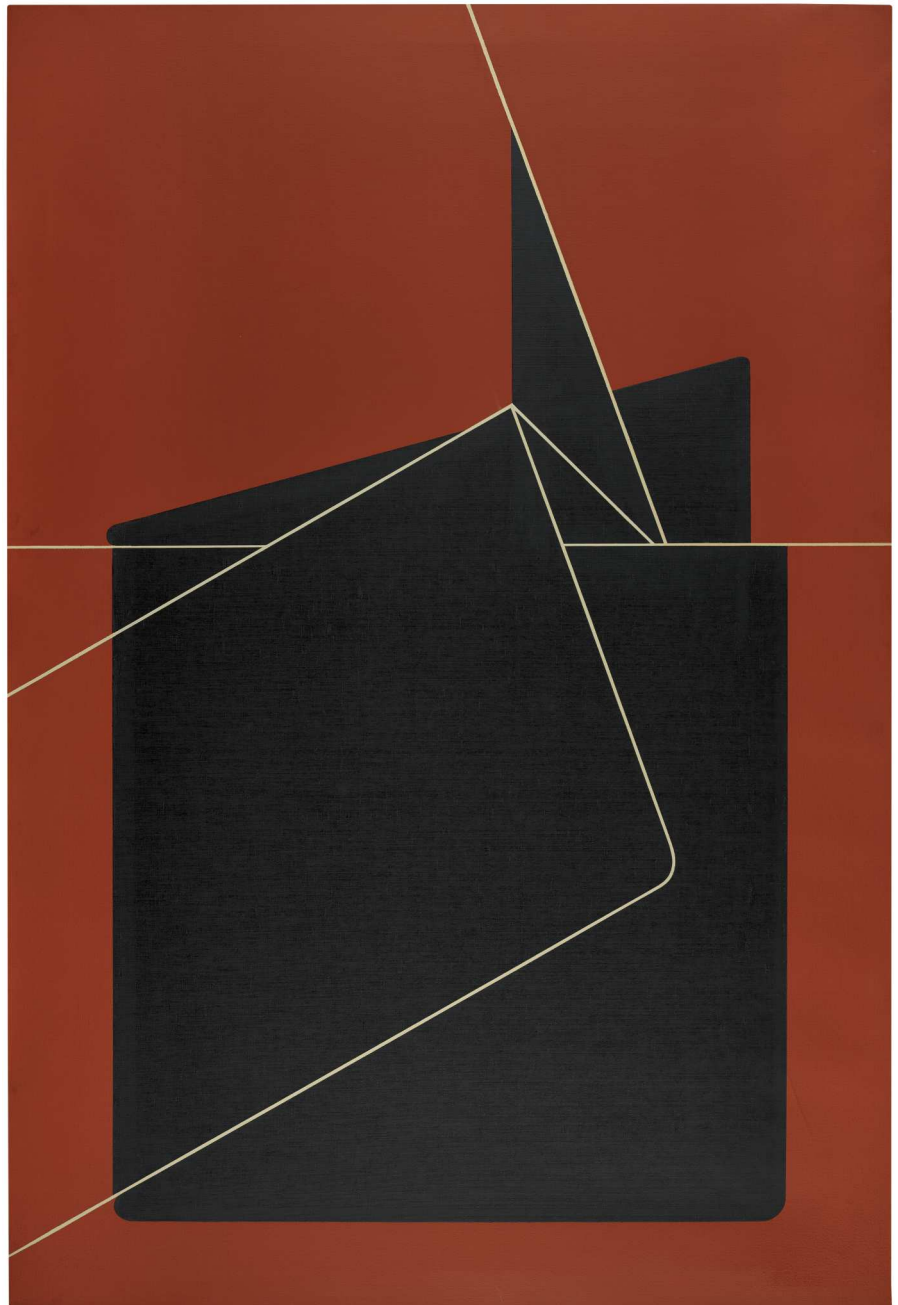
December 2000, p. 178, illustrated in colour

Madrid, Museo Reina Sofía, *Juan Uslé:*

Rooms, October 2003 - January 2004, p. 149,
illustrated in colour

± £ 25,000-35,000

€ 28,500-39,800 US\$ 33,800-47,300



255

Pablo Palazuelo

1916 - 2007

Untitled

signed, dated 2005 and variously inscribed on the reverse

oil on canvas

144 by 97 cm. 56⁵/₈ by 38¹/₄ in.

PROVENANCE

Private Collection, Girona (acquired directly from the artist)

Private Collection, Barcelona

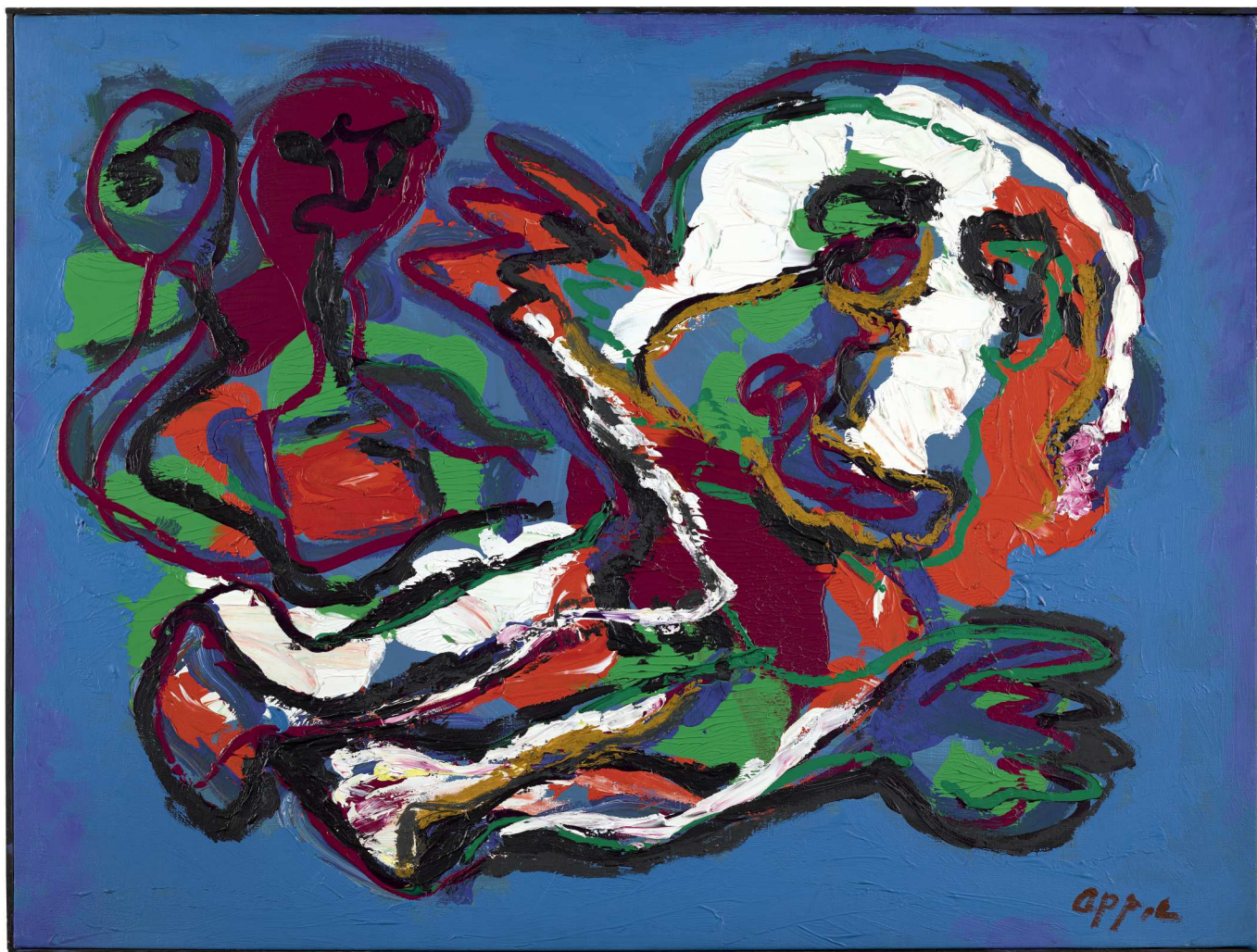
Acquired from the above by the present owner

LITERATURE

Alfonso de la Torre, *Pablo Palazuelo: Catálogo Razonado*, Barcelona 2015, p. 2005-2, no. 36, illustrated in colour

⊕ £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000



256

Karel Appel

1921 - 2006

Figures in Blue Background

signed; signed on the reverse
oil on canvas, in artist's frame
84.3 by 111.1 cm. 33¼ by 43¾ in.
Executed in 1987.

This work is registered in the Archive of the
Karel Appel Foundation.

⊕ £ 28,000-35,000

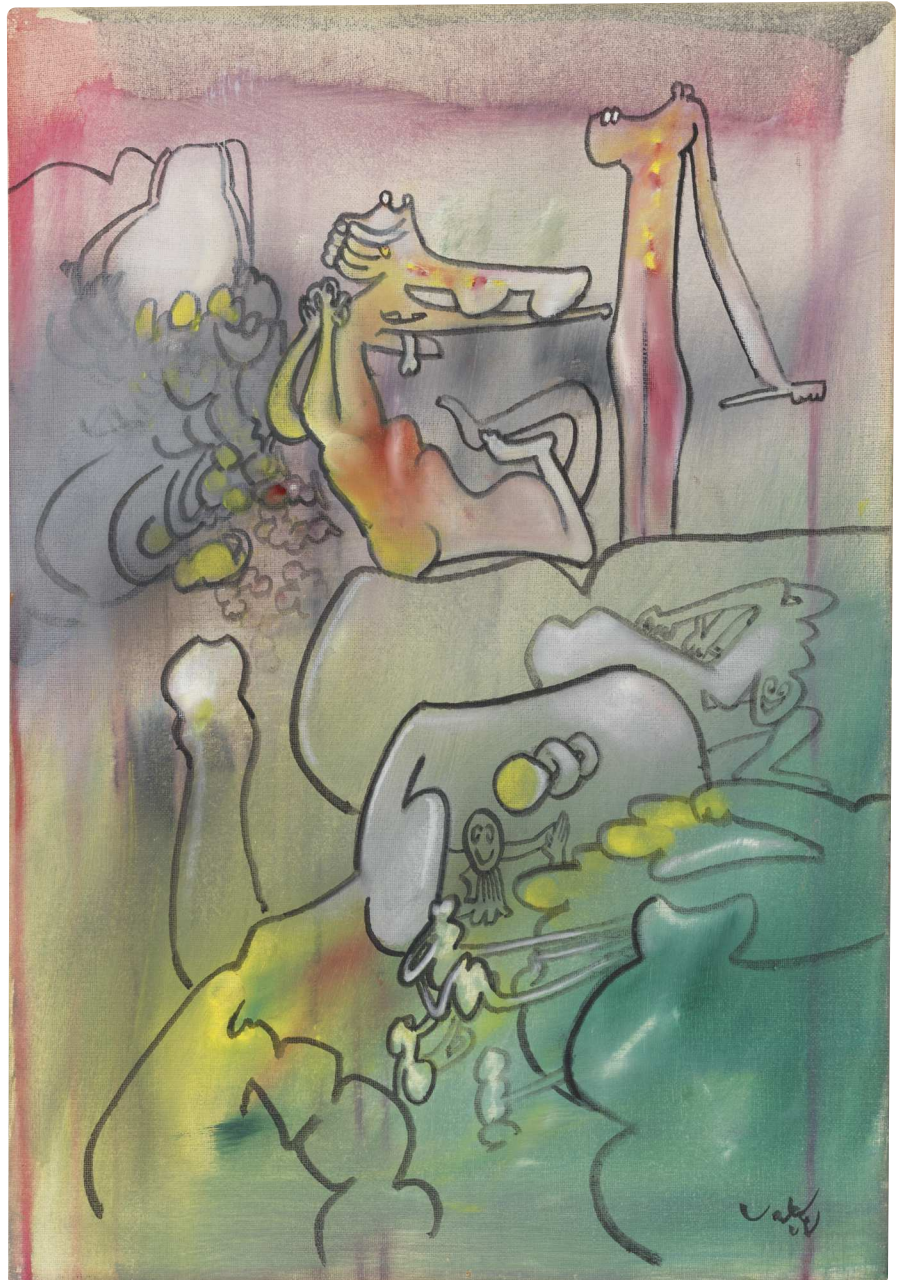
€ 31,900-39,800 US\$ 37,900-47,300

PROVENANCE

Galerie Delorme, Paris
Galería de Arte Gavar, Madrid
Acquired from the above by the present owner
in 1990

EXHIBITED

Madrid, Galería de Arte Gavar, *Karel Appel*,
November - December 1988, n.p., illustrated
in colour



257

Roberto Matta

1911 - 2002

Programame Mucho

signed with the artist's monogram; titled on the reverse

oil on canvas

54 by 36 cm. 21¼ by 14⅞ in.

Executed in 1971.

This work is registered in the *Archives de l'oeuvre de Matta* and is accompanied by a certificate of authenticity.

PROVENANCE

Private Collection, Italy

Thence by descent to the present owner

£ 15,000-20,000

€ 17,100-22,800 US\$ 20,300-27,100

258

Toshimitsu Imai

1928 - 2002

Untitled

signed; signed, signed in Japanese and dated
1967 on the reverse

mixed media and acrylic on board
27 by 24 cm. 10⁵/₈ by 9¹/₂ in.

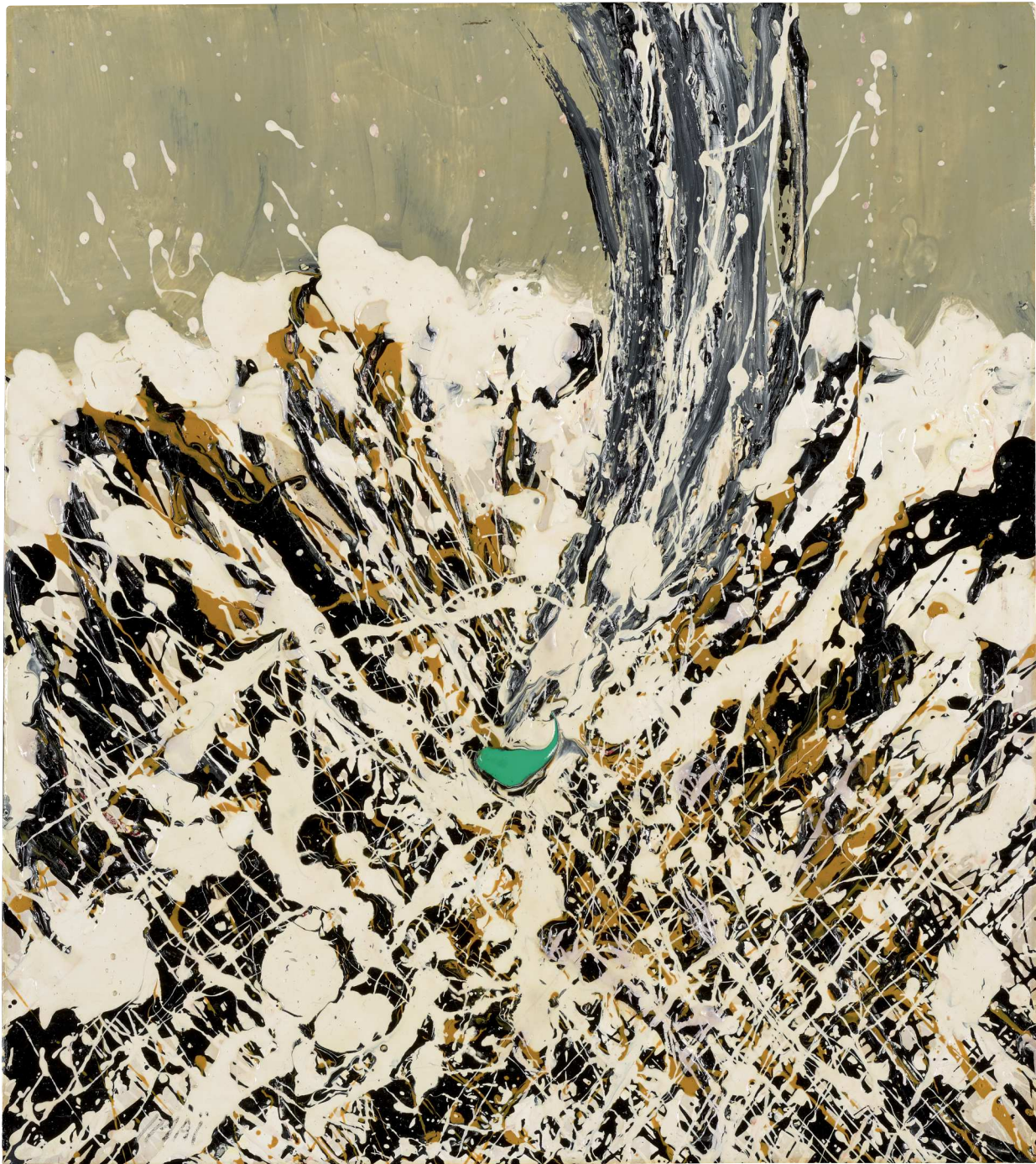
PROVENANCE

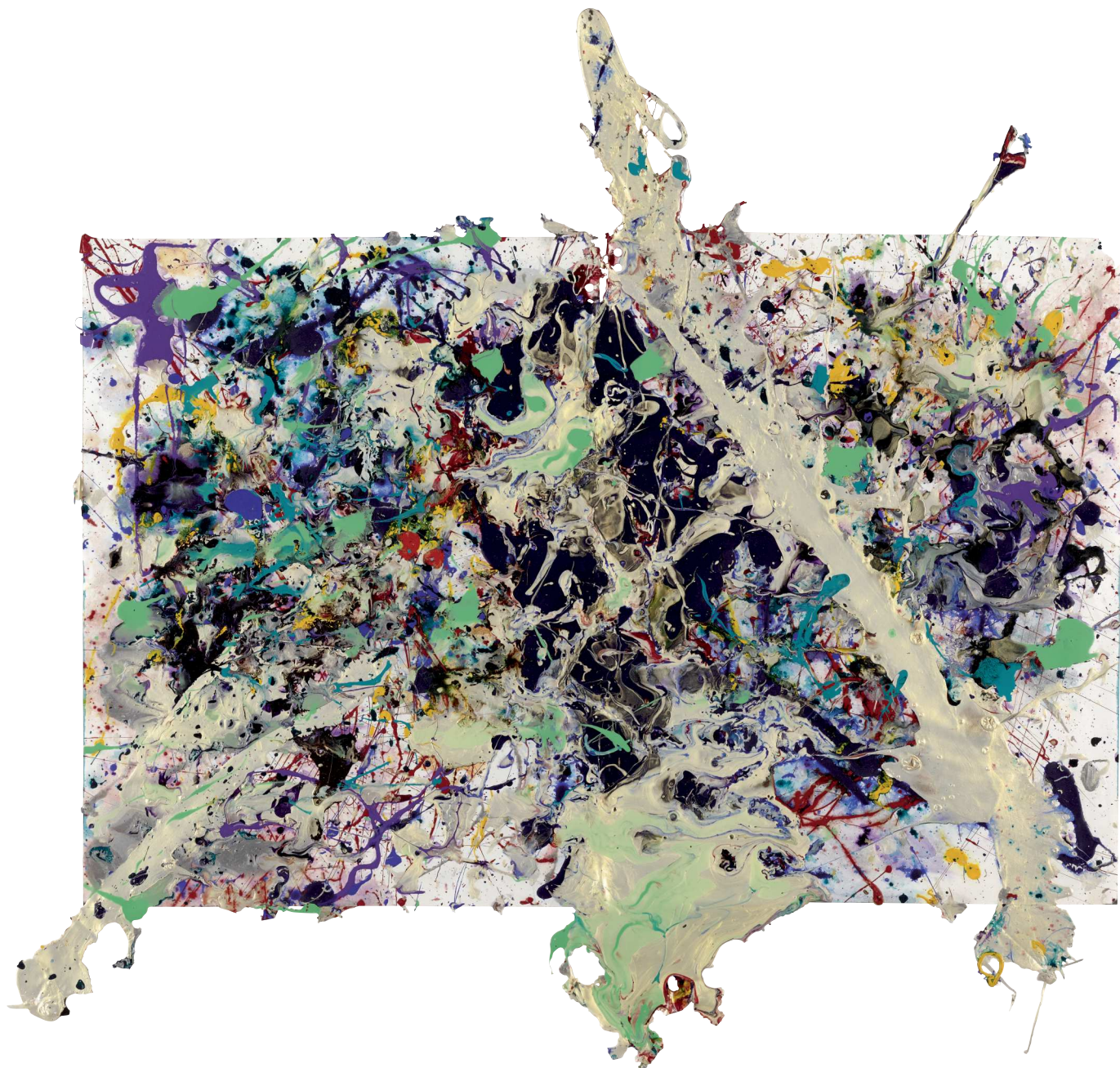
Nukaga Gallery, Tokyo

Acquired from the above by the present owner

£ 7,000-10,000

€ 8,000-11,400 US\$ 9,500-13,600





259

Sam Francis

1923 - 1994

Untitled

stamped with *The Sam Francis Estate* stamp
and numbered by a studio assistant on the
reverse

acrylic on two joined sheets of paper
56.5 by 58.5 cm. 22¼ by 23 in.
Executed in 1991.

± £ 18,000-25,000

€ 20,500-28,500 US\$ 24,400-33,800

This work is identified with the interim
identification number of SF91-23PRS 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

Estate of the Artist, California
Gallery Delaive, Amsterdam (acquired from the
above in 2000)
Galerie Iris Wazzau, Davos (acquired from the
above in 2006)
Galerie Lovers Of Fine Art, Gstaad
Private Collection, Switzerland
Acquired from the above by the present owner

260

PROPERTY FROM A EUROPEAN COLLECTION

Heinz Mack

b. 1931

Flügelskulptur

incised with the artist's signature and dated 80
on the Plexiglas
aluminium in Plexiglas, on stone base
Plexiglas: 111 by 108.5 by 108.5 cm.
43¾ by 42¾ by 42¾ in.
with base: 134.5 by 108.5 by 108.5 cm.
53 by 42¾ by 42¾ in.

PROVENANCE

Achenbach Kunstberatung, Dusseldorf
(acquired from the artist)
Acquired from the above by the present owner
in 1982

† ⊕ £ 45,000-65,000

€ 51,500-74,000 US\$ 61,000-88,000



“Mack's works have
transcendental, meditative
effect on the viewer,
engulfing him or her in a
timeless sea of light, colour
and rhythm that requires no
explanation but rather time
to experience each piece.”

Elizabeth Clark: *Exh. Cat.*, Ben Brown
Fine Arts, Hong Kong, *Heinz Mack:
Colour, Light, Rhythm*, 2011, p. 3.



261

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

Wojciech Fangor

1922 - 2015

B54

signed, titled and dated 1965 on the reverse
oil on canvas
60 by 60 cm. 23⁵/₈ by 23⁵/₈ in.

PROVENANCE

Galerie Springer, Berlin
Acquired from the above by the present owner
in the 1960s

⊕ £ 50,000-70,000
€ 57,000-80,000 US\$ 68,000-95,000



262

PROPERTY FROM A PRIVATE COLLECTION

James Rosenquist

1933 - 2017

Window Washer, Glasshouse

signed, titled and dated 1975

acrylic, pencil, plastic, rubber, stone and
thread on paper

89 by 187.6 cm. 35 by 73 $\frac{7}{8}$ in.

PROVENANCE

Leo Castelli Gallery, New York

Sidney Janis Gallery, New York

Private Collection, Belgium

Thence by descent to the present owner

£ 25,000-35,000

€ 28,500-39,800 US\$ 33,800-47,300



○ 263

William Nelson Copley

1919 - 1996

A Flag is a Rag

signed, titled, dated 60 and variously inscribed
on the backing board
oil on five attached shaped canvases, mounted
on velvet
48.2 by 50.1 cm. 19 by 19¾ in.

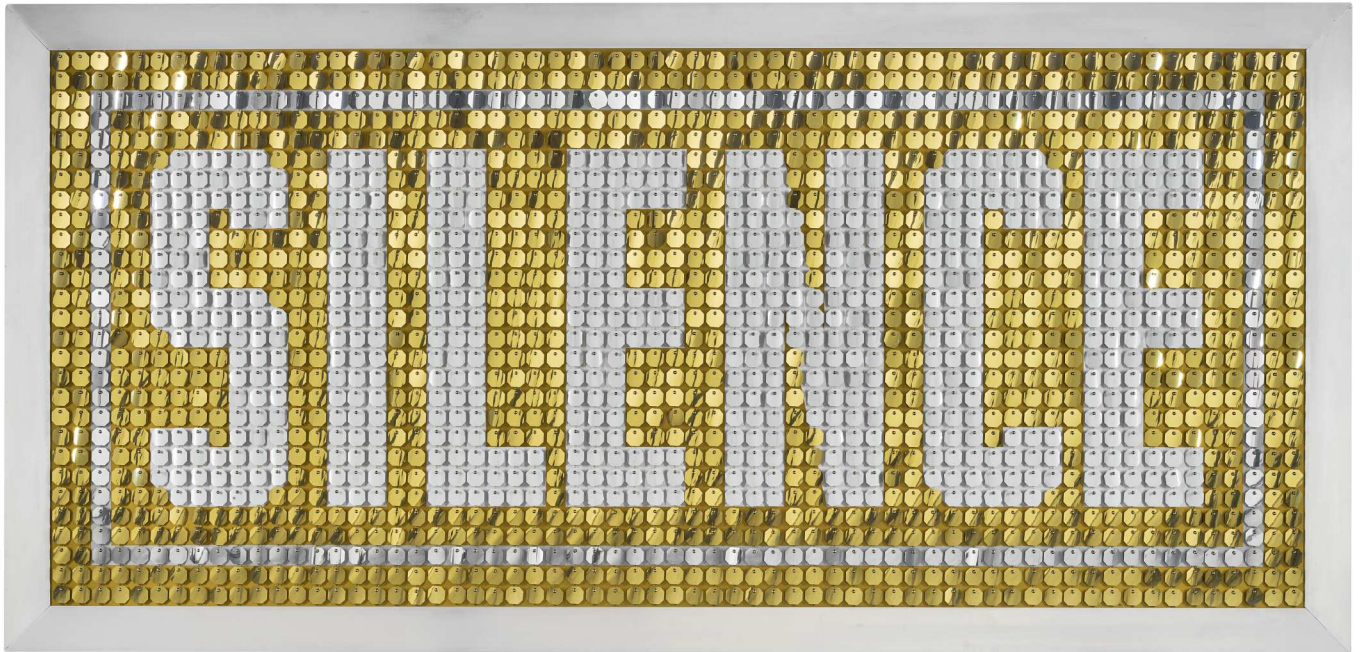
± £ 15,000-20,000
€ 17,100-22,800 US\$ 20,300-27,100

PROVENANCE

Hanover Gallery, London
Edwin Bergman, Chicago
Christie's, New York, 14 May 2014, Lot 184
Acquired from the above by the present owner

EXHIBITED

Amsterdam, Stedelijk Museum, *William N
Copley*, October - November 1966



264

Jack Pierson

b. 1960

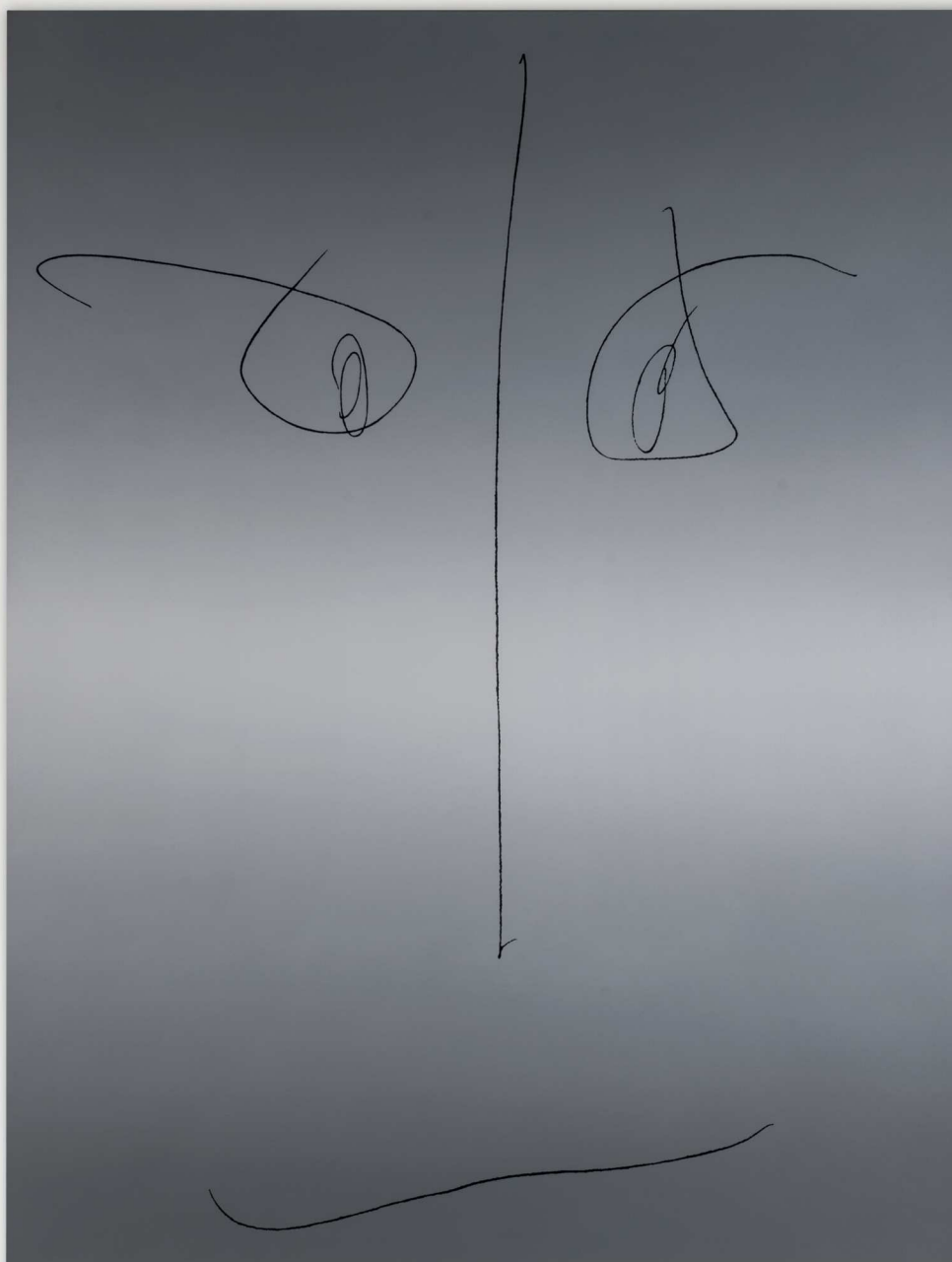
Silence

metallic paint and metallic disks on wood, in
artist's frame
overall: 141 by 293.5 cm. 55½ by 115½ in.
Executed in 2002, this work is a unique variant
from an edition of 5.

PROVENANCE

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

† £ 25,000-35,000
€ 28,500-39,800 US\$ 33,800-47,300



265

PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION

Rob Pruitt

b. 1965

Angry Mother

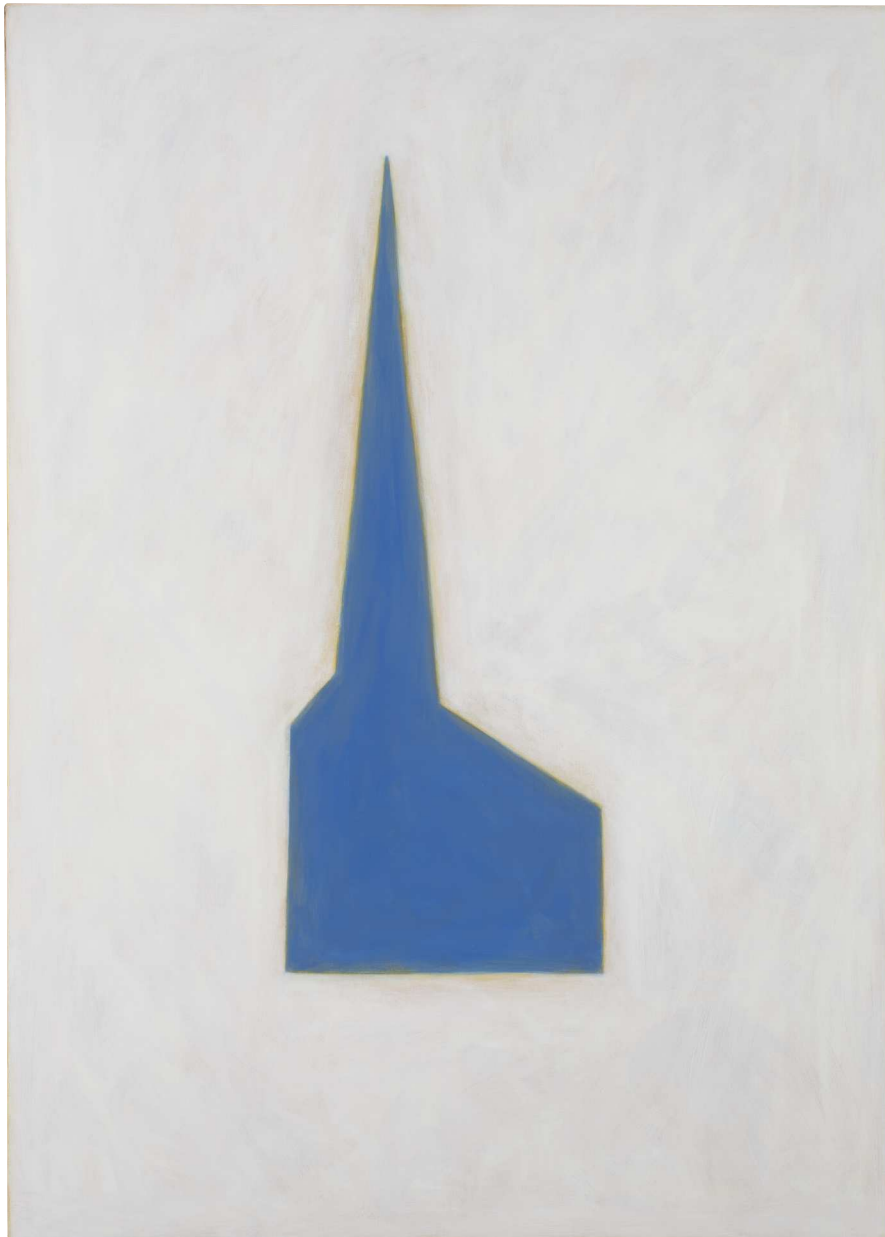
acrylic, enamel paint and flocking on canvas
297.2 by 226.1 cm. 117 by 89 in.
Executed in 2012.

PROVENANCE

Gavin Brown's Enterprise, New York
Acquired from the above by the present owner

£ 30,000-40,000

€ 34,100-45,500 US\$ 40,600-54,500



266

PROPERTY OF A PROMINENT
INTERNATIONAL COLLECTOR

Robert Therrien

b. 1947

Untitled (Blue Chapel)

signed with the artist's initials and dated 85-86
on the overlap

acrylic on canvas

167.5 by 121.6 cm. 65 $\frac{7}{8}$ by 47 $\frac{7}{8}$ in.

± £ 20,000-30,000

€ 22,800-34,100 US\$ 27,100-40,600

PROVENANCE

Hoshour Gallery, Albuquerque

Private Collection, United States

Christie's, New York, 16 March 2006, Lot 123

Acquired from the above by the present owner

EXHIBITED

Newport Beach, Newport Harbor Art Museum,

Highlights of California Art Since 1945, May -

July 1987



267

Ugo Rondinone

b. 1963

moonrise.west.april

cast polyurethane

97 by 68 by 29 cm. 38¼ by 26¾ by 11½ in.

Executed in 2004, this work is number 1 from an edition of 3, plus 2 artist's proofs.

± £ 30,000-40,000

€ 34,100-45,500 US\$ 40,600-54,500

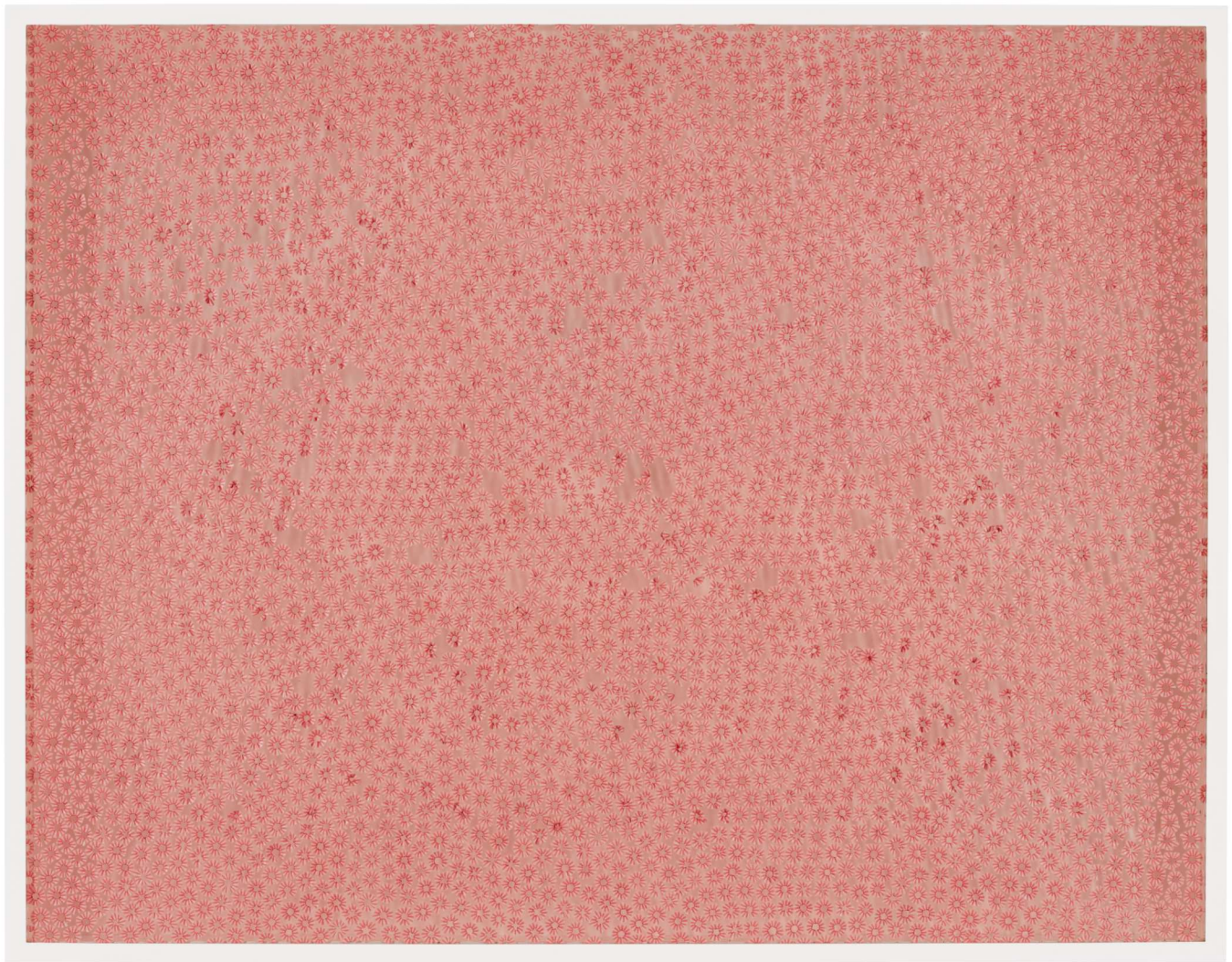
PROVENANCE

Galerie Eva Presenhuber, Zurich

Acquired from the above by the present owner

EXHIBITED

London, Whitechapel Gallery, *Zero Built a Nest in My Navel*, January - March 2006 (ed. no. unknown)



268

Piotr Uklański

b. 1969

Untitled

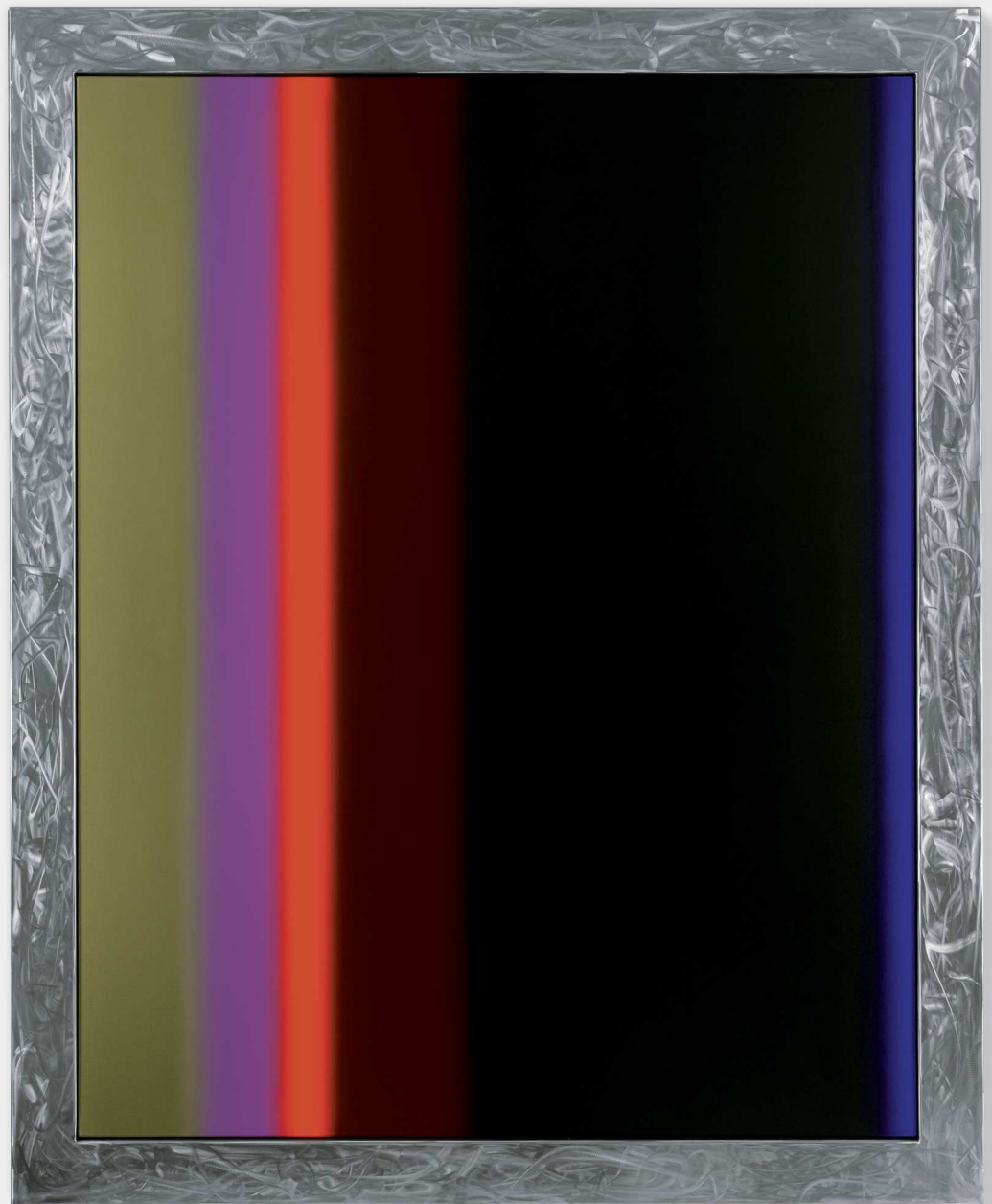
signed on a label affixed to the reverse
coloured pencil shavings and Plexiglas with
adhesive film, in artist's frame
overall: 145 by 185 cm. 57 $\frac{1}{8}$ by 72 $\frac{7}{8}$ in.
Executed in 2008.

PROVENANCE

Galerie Perrotin, Paris
Acquired from the above by the present owner

£ 30,000-40,000

€ 34,100-45,500 US\$ 40,600-54,500



○ 269

Anselm Reyle

b. 1970

Untitled

signed and dated 2007 on the reverse
acrylic on canvas, in stainless steel frame
242 by 191 cm. 95¼ by 75¼ in.

⊕ £ 25,000-35,000
€ 28,500-39,800 US\$ 33,800-47,300

PROVENANCE

Almine Rech Gallery, Brussels
Acquired from the above by the present owner

LITERATURE

Jens Asthoff and Laura Hoptman, *The Art of Anselm Reyle*, Cologne 2009, n.p., no. 214, illustrated in colour



270

PROPERTY FROM AN IMPORTANT PRIVATE
EUROPEAN COLLECTION

Thomas Scheibitz

b. 1968

Untitled (No. 352)

signed, titled and dated 2002 on the reverse
oil, vinyl and felt-tip pen on canvas
240 by 120 cm. 94½ by 47¼ in.

PROVENANCE

Produzentengalerie, Hamburg

Private Collection, Europe

Phillips de Pury, New York, 15 November 2007, Lot 73

Acquired from the above by the present owner

EXHIBITED

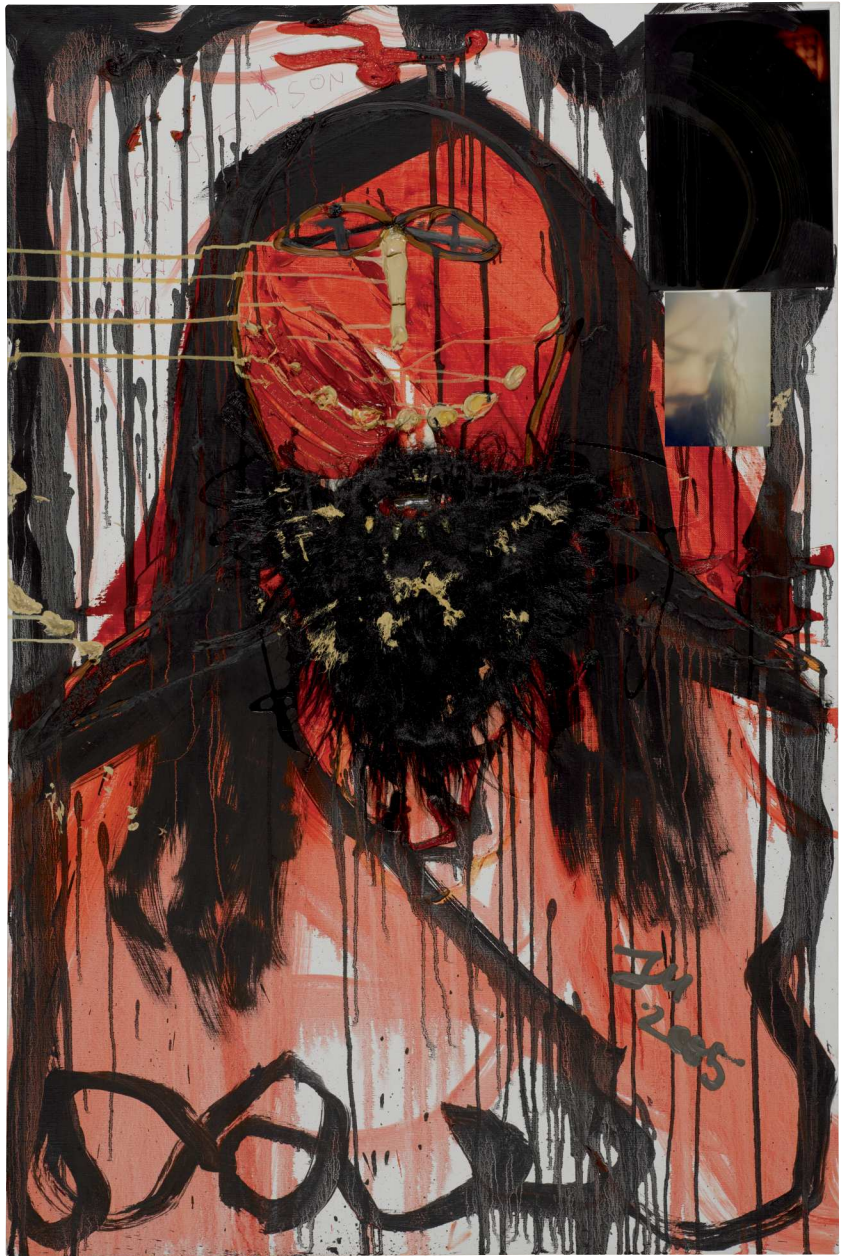
Bremen, Neues Museum Weserburg, *Aktuelle
Malerei, Skulptur und Fotografie aus Dresden &
Leipzig*, 2005-06

LITERATURE

Axel Heil and Wolfgang Schoppmann, Eds.,
Most Wanted, Cologne 2005, p. 137, illustrated

⊕ £ 10,000-15,000

€ 11,400-17,100 US\$ 13,600-20,300



271

PROPERTY OF A PROMINENT
INTERNATIONAL COLLECTOR

Jonathan Meese

b. 1977

Der Physiognomeese

signed with the artist's initials and dated 2005;
signed, titled twice and dated 2005 on the
reverse

oil, ink, synthetic hair, aluminium, photographs
and collage on canvas

120 by 80 cm. 47¼ by 31½ in.

PROVENANCE

Contemporary Fine Arts, Berlin

Private Collection, Israel

Sotheby's, New York, 15 November 2007, Lot 430

Acquired from the above by the present owner

± £ 8,000-12,000

€ 9,100-13,700 US\$ 10,900-16,300

272

Ugo Rondinone

b. 1963

Six Small Mountains

each: signed with the artist's initials,
respectively titled with their colour and dated
2016 on the underside
painted stone on wood and concrete plaster
base, in 6 parts
smallest: 8.9 by 6.4 by 11.4 cm. 3½ by 2½ by 4½ in.
largest: 10.2 by 12.1 by 11.4 cm. 4 by 4¾ by 4½ in.
Executed in 2016, these works are unique.

PROVENANCE

Art Production Fund, New York

Acquired from the above by the present owner

± £ 12,000-18,000

€ 13,700-20,500 US\$ 16,300-24,400





273

Harold Ancart

b. 1980

There is No There There

signed and dated 2016

inkjet print on paper mounted on dibond

52.5 by 60 cm. 20⁵/₈ by 23⁵/₈ in.

Executed in 2016, this work is number 1 from an edition of 1 plus 1 artist's proof.

⊕ £ 3,000-4,000

€ 3,450-4,550 US\$ 4,100-5,500

PROVENANCE

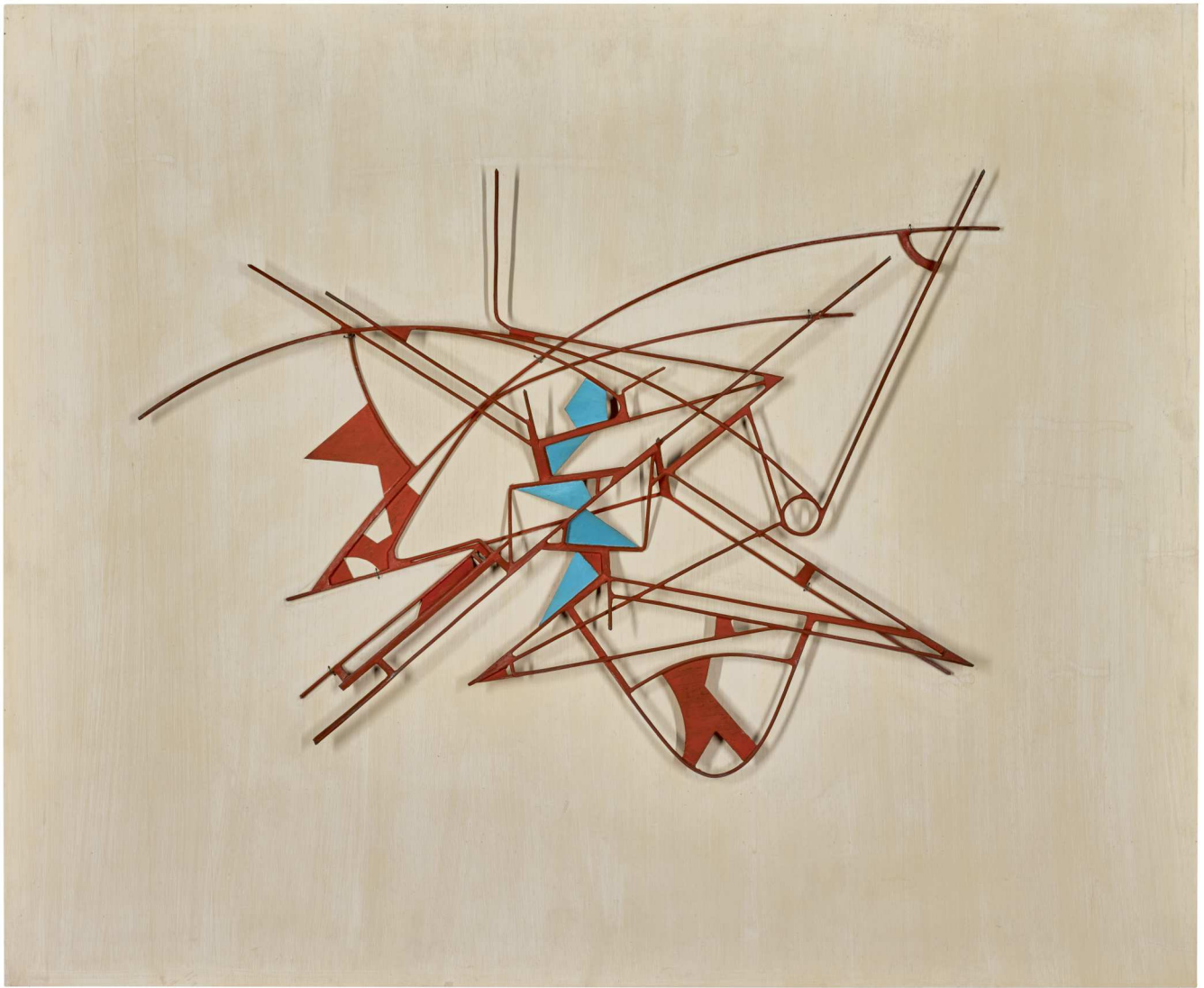
Triangle Books, Brussels

Private Collection, Europe

Acquired from the above by the present owner

LITERATURE

Harold Ancart and David Breslin, Eds., *There Is No There There*, Brussels 2016, n.p., illustrated in colour



274

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

Walter Bodmer

1903 - 1973

Bemaltes Metallrelief

signed, titled and dated 1959 on a label affixed
to the reverse

painted wire relief laid on wood
70 by 85 cm. 27½ by 33½ in.

PROVENANCE

Galerie d'Art Moderne, Basel
Private Collection, Germany (acquired from
the above in 1960)
Thence by descent to the present owner

£ 8,000-12,000

€ 9,100-13,700 US\$ 10,900-16,300

275

David Hockney

b. 1937

Portrait of John Sharp

signed and dated 1953 on the reverse

oil on masonite

103 by 50.5 cm. 40½ by 19⅞ in.

PROVENANCE

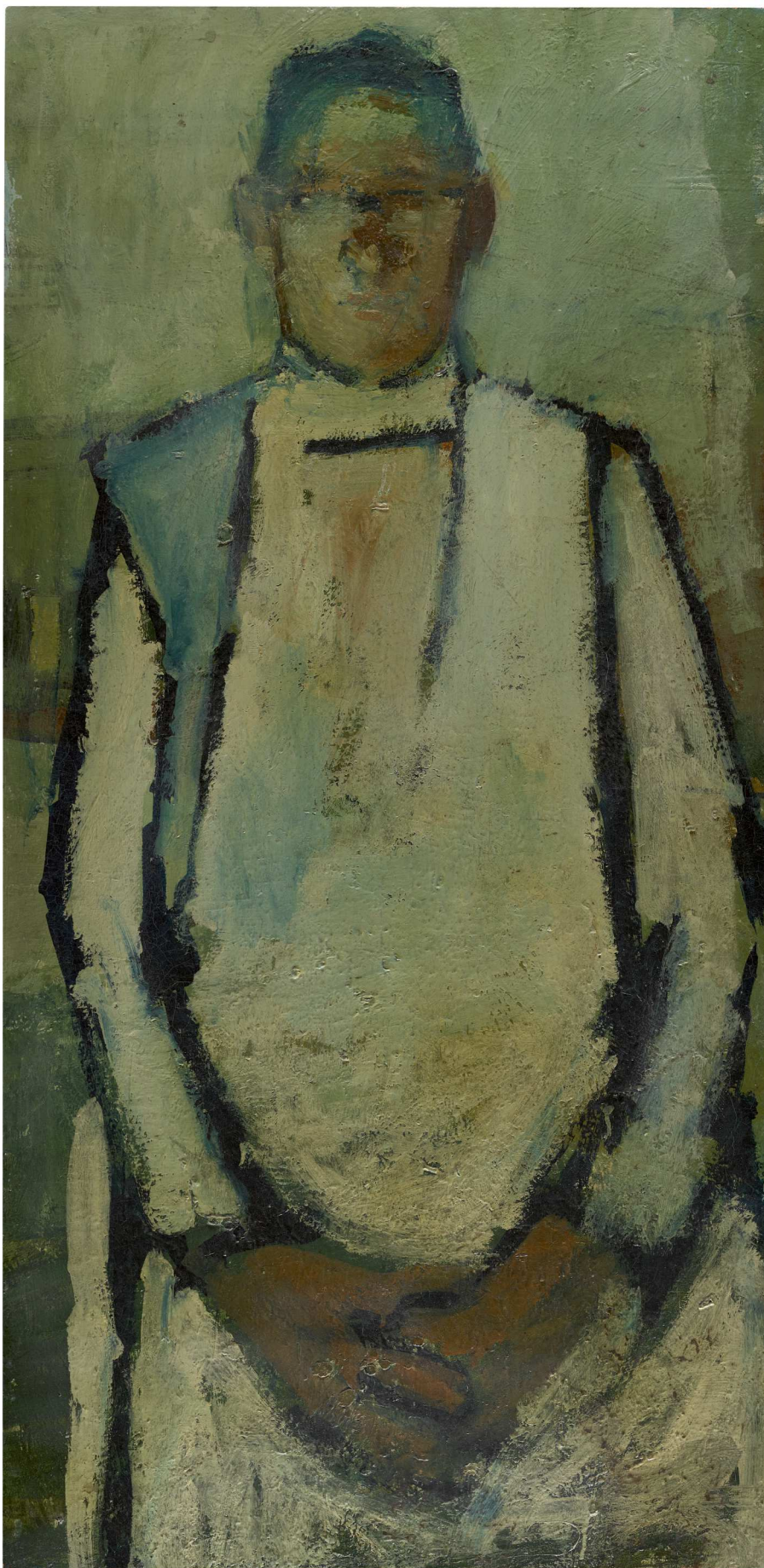
Galerie d'Eendt n.v., Amsterdam

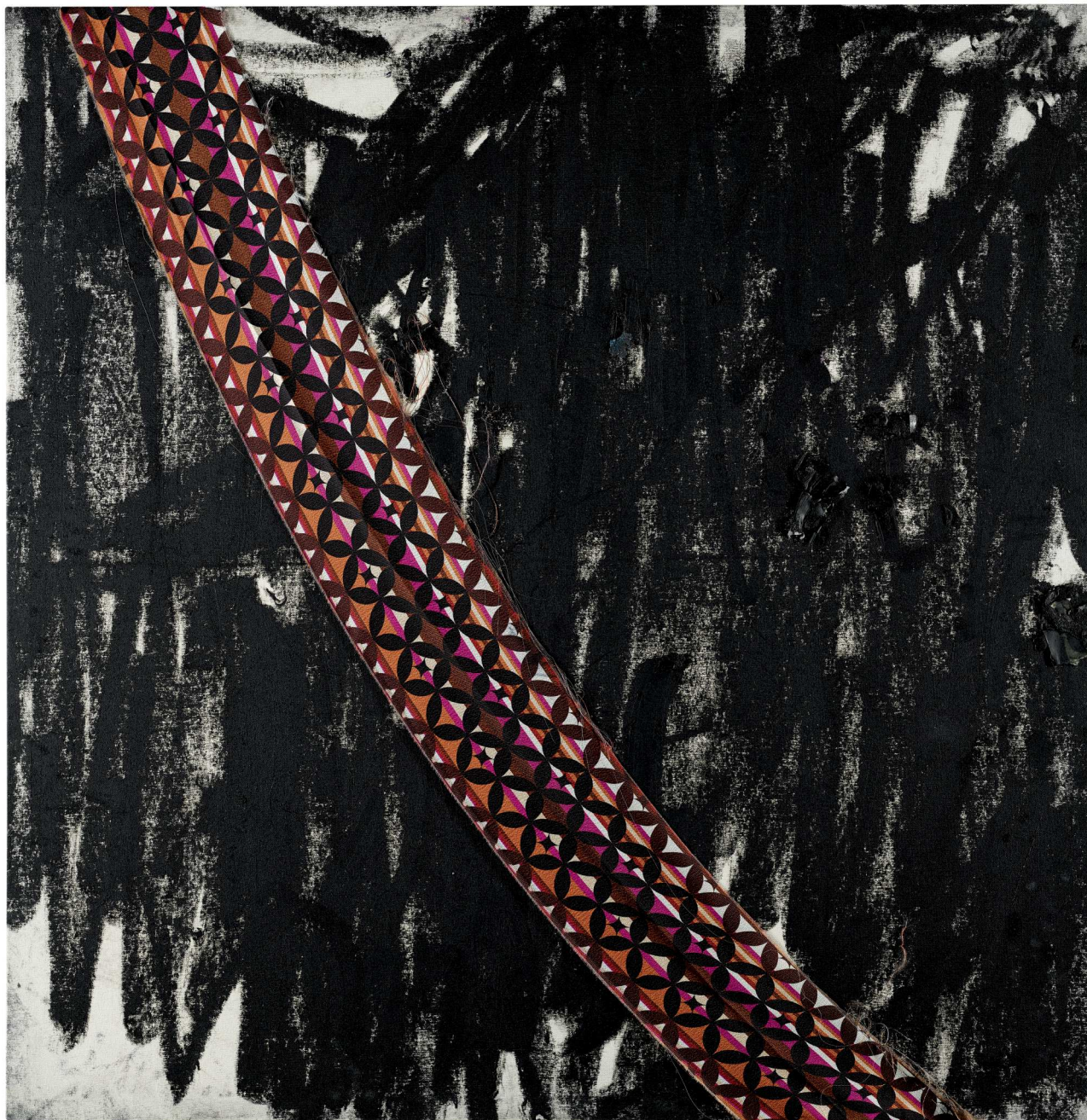
Private Collection

A gift from the above to the present owner

† ⊕ £ 10,000-15,000

€ 11,400-17,100 US\$ 13,600-20,300





276

Oscar Murillo

b. 1986

Untitled

oil, dirt, oil stick and silk on canvas
82.5 by 80.5 cm. 32½ by 31⅝ in.
Executed in 2011.

⊕ £ 10,000-15,000

€ 11,400-17,100 US\$ 13,600-20,300

PROVENANCE

Carlos Ishikawa, London

Acquired from the above by the present owner



277

Imi Knoebel

b. 1940

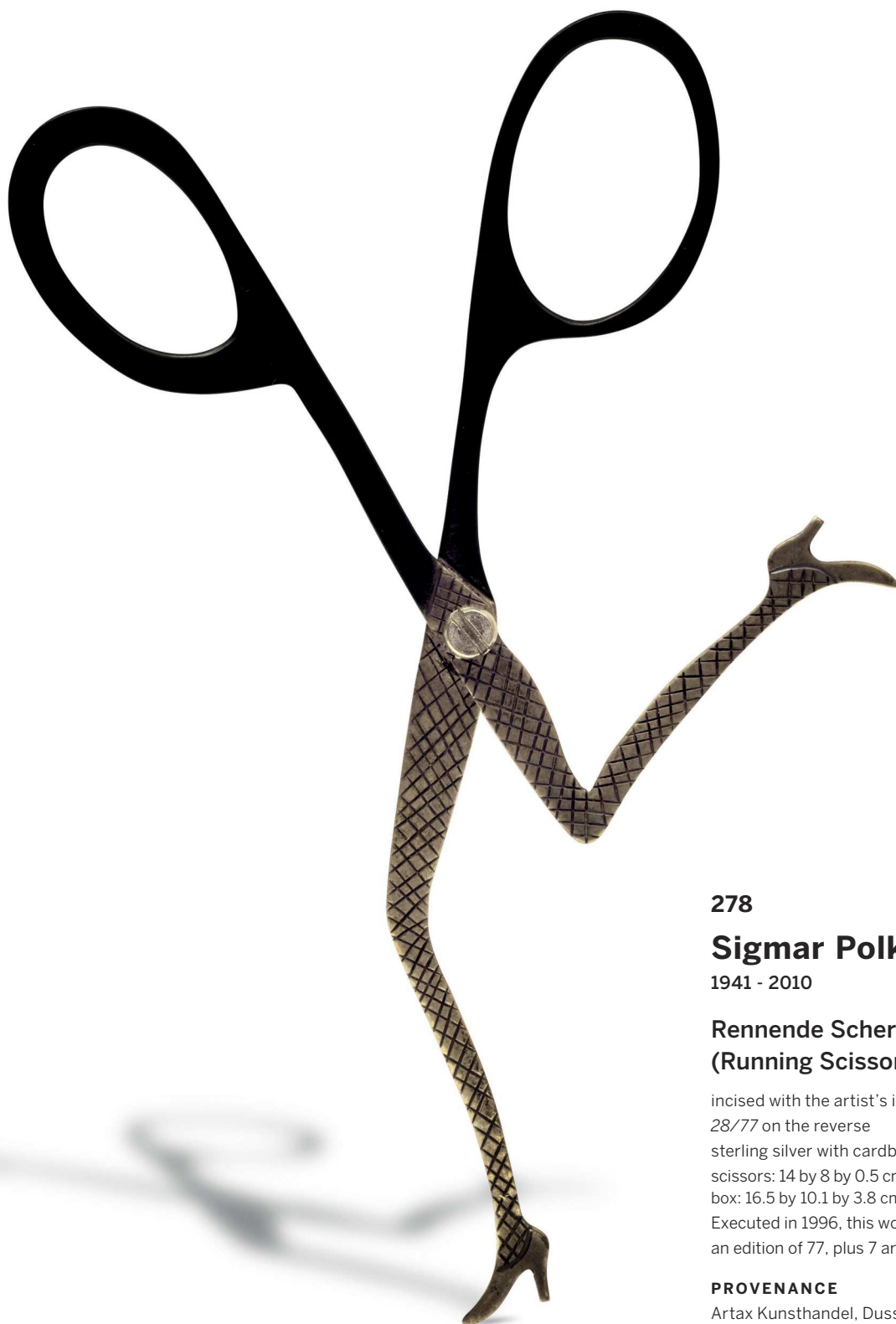
Untitled (Entscheidungszeichnung)

signed with the artist's initials and dated 80, 81, 82
mixed media on acetate stapled on card
100 by 75 cm. 39¾ by 29½ in.

PROVENANCE

Private Collection, Switzerland
Kunsthau Lempertz, Cologne, 27 May 2013, Lot 490
Acquired from the above by the present owner

⊕ £ 8,000-12,000
€ 9,100-13,700 US\$ 10,900-16,300



278

Sigmar Polke

1941 - 2010

**Rennende Schere
(Running Scissors)**

incised with the artist's initials and numbered
28/77 on the reverse

sterling silver with cardboard and fabric box
scissors: 14 by 8 by 0.5 cm. 5½ by 3⅞ by ⅛ in.
box: 16.5 by 10.1 by 3.8 cm. 6½ by 4 by 1½ in.

Executed in 1996, this work is number 28 from
an edition of 77, plus 7 artist's proofs.

PROVENANCE

Artax Kunsthandel, Dusseldorf

Private Collection, New York

Acquired from the above by the present owner

Ω ⊕ £ 10,000-15,000

€ 11,400-17,100 US\$ 13,600-20,300



279

A. R. Penck

1939 - 2017

Untitled

signed
acrylic on card
22 by 29.7 cm. 8⁵/₈ by 11³/₄ in.
Executed in 1994.

PROVENANCE

Michael Werner, Märkisch Wilmersdorf
Acquired from the above by the present owner

⊕ £ 3,000-4,000
€ 3,450-4,550 US\$ 4,100-5,500



280

PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

Marc Quinn

b. 1964

The World of Abstraction

oil on canvas

169 by 275 cm. 66½ by 108¼ in.

Executed 2012.

PROVENANCE

Private Collection, Europe

EXHIBITED

Moscow, Multimedia Art Museum, *Marc Quinn:*

The Big Wheel Keeps on Turning, October -
December 2012

⊕ £ 30,000-40,000

€ 34,100-45,500 US\$ 40,600-54,500



© Matthias Kolb

○ 281

Anselm Reyle

b. 1970

Untitled

mixed media on canvas, in acrylic glass box
72 by 60.8 by 18 cm. 28 $\frac{3}{8}$ by 23 $\frac{7}{8}$ by 7 $\frac{1}{8}$ in.
Executed in 2009.

PROVENANCE

Almine Rech Gallery, Brussels
Acquired from the above by the present owner

† ⊕ £ 18,000-25,000
€ 20,500-28,500 US\$ 24,400-33,800

ENVISIONING
THE
FIGURE

WORKS
FROM A
PRIVATE
COLLECTION



282

Ahmed Alsoudani

b. 1975

Untitled

signed and dated 2011 on the reverse
charcoal and acrylic on paper
66 by 49.5 cm. 26 by 19½ in.

PROVENANCE

David Lewis Gallery, New York
Acquired from the above by the present owner

£ 6,000-8,000
€ 6,900-9,100 US\$ 8,200-10,900



283

PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION

Vladimir Dubossarsky & Alexander Vinogradov

b. 1964 & b. 1963

Night Blues

signed and dated 2003
oil on canvas, in three parts
195 by 435 cm. 76¾ by 171¼ in.

PROVENANCE

Krinzinger Galerie, Vienna
Private Collection
Phillips de Pury & Company, London, 11
October 2012, Lot 259
Acquired from the above by the present owner

EXHIBITED

Vienna, Galerie Krinzinger, Vladimir
Dubossarsky & Alexander Vinogradov - Raining,
November 2003 - January 2004

£ 20,000-30,000
€ 22,800-34,100 US\$ 27,100-40,600



i.



ii.

284

Jeff Koons

b. 1955

**Balloon Rabbit (Red),
Balloon Monkey (Blue),
Balloon Swan (Yellow)
(Three Works)**

each: stamped with the artist's signature,
titled, dated '17 and numbered 133/999 on the
underside
porcelain with high-gloss glazing, in three parts

i. 24.1 by 17.8 by 20.3 cm. 9½ by 7 by 8 in.
ii. 26.7 by 21.6 by 43.2 cm. 10½ by 8½ by 17 in.
iii. 27.4 by 15.2 by 19.1 cm. 11 by 6 by 7½ in.
Executed in 2017, this work is number 133 from
an edition of 999.

PROVENANCE

Weng Contemporary
Acquired from the above by the present owner

£ 15,000-20,000
€ 17,100-22,800 US\$ 20,300-27,100



iii.

○ 285

Joana Vasconcelos

b. 1971

Giallina

signed, titled and dated 2008 on the underside
painted faience and handmade cotton crochet
12.7 by 67 by 47 cm. 4⅞ by 26⅞ by 18½ in.

PROVENANCE

Galerie Nathalie Obadia, Paris
Private Collection, Europe
Tajan, Paris, 20 November 2013, Lot 36
Galerie Michel Giraud, Paris
Acquired from the above by the present owner

± £ 10,000-15,000
€ 11,400-17,100 US\$ 13,600-20,300



285



○ 286

Faile

est. 1999

Real Life Romance

signed and dated 2007 on the reverse
acrylic, silkscreen, metallic paint and collaged
elements on canvas

176.5 by 198.5 cm. 69¾ by 78⅞ in.

PROVENANCE

Lazarides Gallery, London, *The Soho Auction*,
11 October 2007, Lot 6 (donated by the artist)
Acquired from the above by the present owner

† £ 10,000-15,000

€ 11,400-17,100 US\$ 13,600-20,300



© Matthias Kolb

287

Anselm Reyle

b. 1970

Untitled

mixed media on canvas, in acrylic glass box
143 by 121.5 by cm. 56 $\frac{3}{8}$ by 47 $\frac{7}{8}$ in.
Executed in 2006.

PROVENANCE

Private Collection, Europe

⊕ £ 25,000-35,000

€ 28,500-39,800 US\$ 33,800-47,300



288

Richard Phillips

b. 1963

Eva Bello

oil on linen

213.4 by 159.4 cm. 84 by 62¾ in

Executed in 2005.

£ 25,000-35,000

€ 28,500-39,800 US\$ 33,800-47,300

PROVENANCE

White Cube, London

Acquired from the above by the present owner

EXHIBITED

London, White Cube, *Richard Phillips, Michael Fried*, December 2005 - January 2006



289

Andy Denzler

b. 1965

The Blinding Light of Heaven

oil on canvas

210 by 180 cm. 82 $\frac{5}{8}$ by 70 $\frac{7}{8}$ in.

Executed in 2016.

PROVENANCE

Opera Gallery, Geneva

Acquired from the above by the present owner

± £ 30,000-40,000

€ 34,100-45,500 US\$ 40,600-54,500



290

Inka Essenhigh

b. 1969

Waves at Midnight

signed, titled, dated 2002 and variously
inscribed on the reverse

oil on panel

132 by 163 cm. 54 by 64 in.

Executed in 2002.

PROVENANCE

Victoria Miro, London

Acquired from the above by the present owner

£ 10,000-15,000

€ 11,400-17,100 US\$ 13,600-20,300

291

Matthew Chambers

b. 1982

A Utility of Immense Details

signed and dated 2010 on the reverse

oil and acrylic on canvas

244 by 122 cm. 96 by 48 in.

PROVENANCE

Untitled, New York

Irena Hochmann Fine Art Ltd., Long Island

Acquired from the above by the present owner
in 2010

EXHIBITED

London, Saatchi Gallery, *Iconoclasts: Art Out
Of the Mainstream*, September 2017- March
2018, p. 82

† £ 4,000-6,000

€ 4,550-6,900 US\$ 5,500-8,200





292

Bosco Sodi

b. 1790

Untitled

signed, titled and dated *Barcelona 08* on the reverse

sawdust, glue and pure organic pigment on canvas

130 by 131 cm. 51¼ by 51½ in.

PROVENANCE

Private Collection

Acquired from the above by the present owner in 2007

£ 20,000-30,000

€ 22,800-34,100 US\$ 27,100-40,600



293

Marcello Lo Giudice

b. 1955

Eden Blu

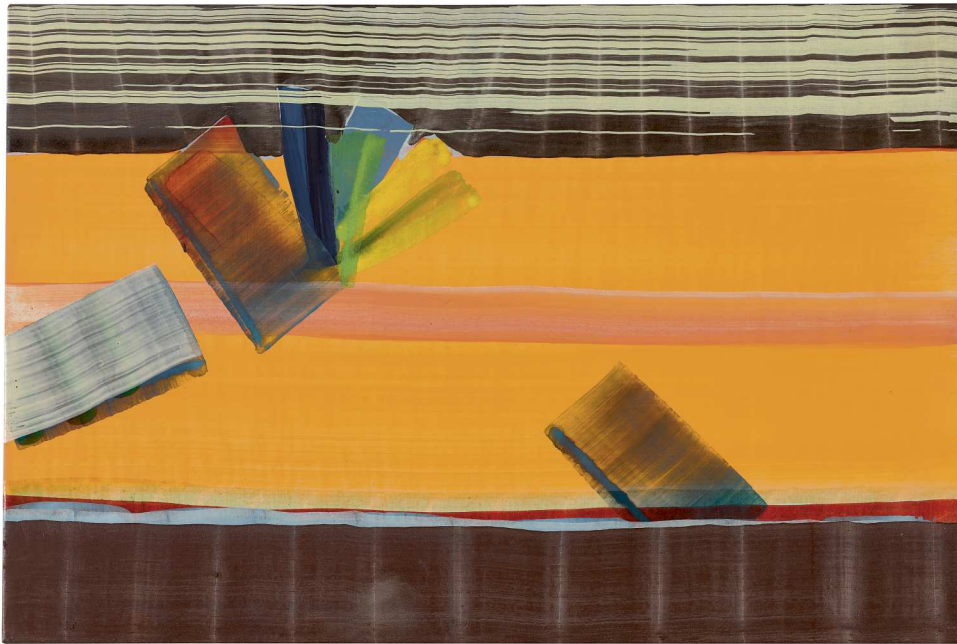
signed, titled and dated 2016 on the reverse
oil and pigment on canvas
100 by 100 cm. 39³/₈ by 39³/₈ in.

PROVENANCE

Acquired directly from the artist by the
present owner

⊕ £ 18,000-25,000

€ 20,500-28,500 US\$ 24,400-33,800



294

294

Juan Uslé

b. 1954

Grand Sol

signed, titled and dated 00 on the reverse
oil, vinyl and pigment on canvas laid down on
board
30.6 by 46 cm. 12 by 18½ in.

PROVENANCE

Frith Street Gallery, London
Acquired from the above by the present owner

† ⊕ £ 8,000-12,000
€ 9,100-13,700 US\$ 10,900-16,300

295

Yves Klein

1928 - 1962

Table Bleu Klein™

signed *R. Moquay* and numbered 05-A1-E-18 on
a label affixed to the underside
glass, Plexiglas and blue pigment
35.7 by 124.5 by 99.7 cm. 14 by 49 by 39 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

Private Collection, Europe

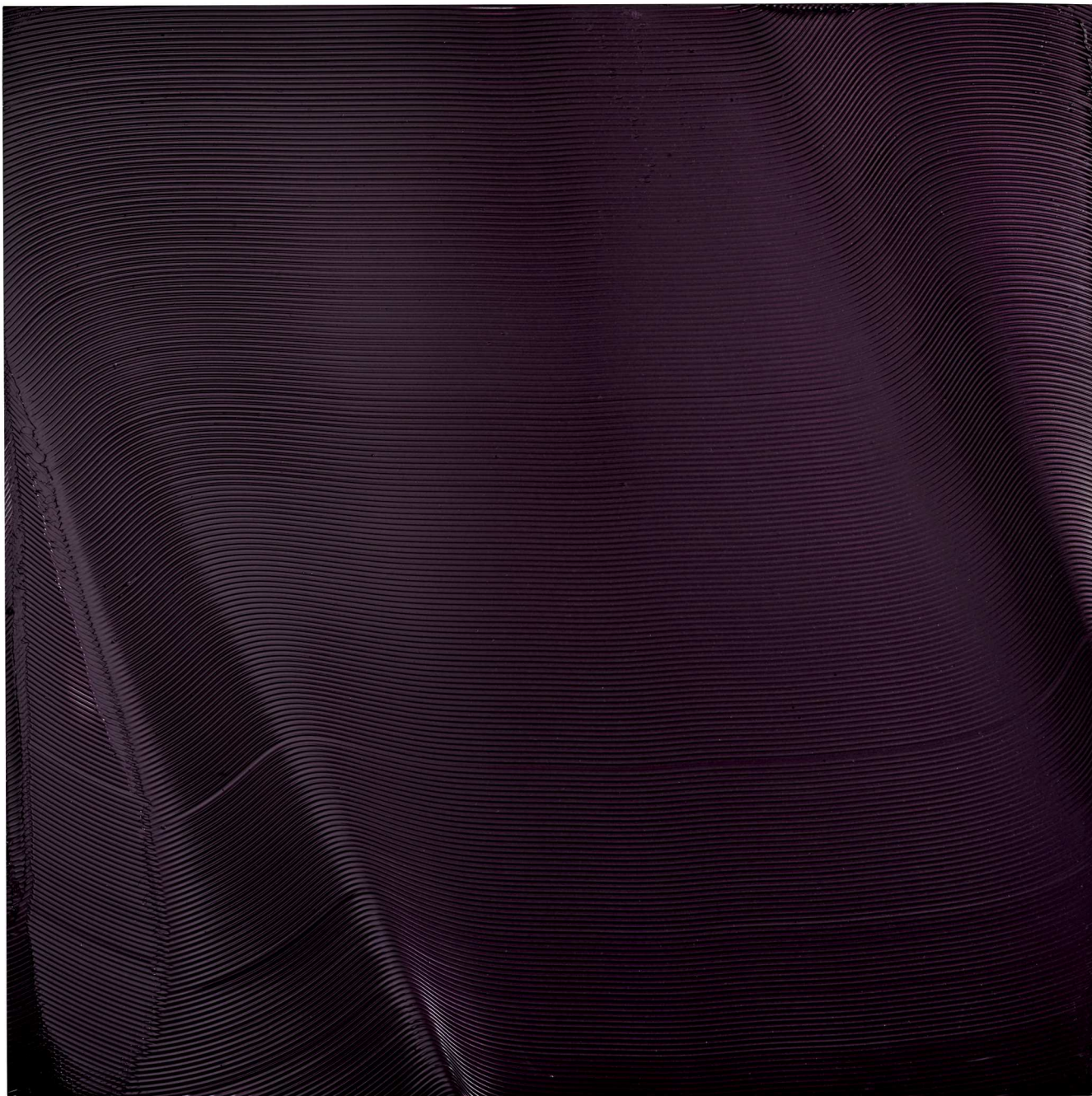
LITERATURE

Jean-Paul Ledeur, *Yves Klein: Catalogue
raisonné des éditions et sculptures éditées*,
Knokke 2000, p. 53, mentioned

⊕ £ 12,000-18,000
€ 13,700-20,500 US\$ 16,300-24,400



295



296

PROPERTY FROM AN IMPORTANT PRIVATE
EUROPEAN COLLECTION

Jason Martin

b. 1970

Missionary

signed, titled, dated 2000 and variously
inscribed on the reverse
acrylic on aluminium
153 by 152 cm. 60¼ by 59⅞ in.

PROVENANCE

Private Collection, Europe
Thence by descent to the present owner

⊕ £ 20,000-30,000
€ 22,800-34,100 US\$ 27,100-40,600



○ 297

Georg Scheele

b. 1961

Connection

incised with the artist's name on the side of
the base

marble and granite base

work: 52.5 by 56 by 48.5 cm.

20 $\frac{5}{8}$ by 22 by 19 $\frac{1}{8}$ in.

with base: 58 by 56 by 48.5 cm.

22 $\frac{7}{8}$ by 22 by 19 $\frac{1}{8}$ in.

Executed in 2008.

PROVENANCE

Bowman Sculpture, London

Acquired from the above by the present owner

£ 8,000-10,000

€ 9,100-11,400 US\$ 10,900-13,600

298

Pablo Atchugarry

b. 1954

Untitled

incised with the artist's signature on the side
of the base

marble

42.5 cm by 16 by 11.5 cm. 16¾ by 6⅜ by 4½ in.

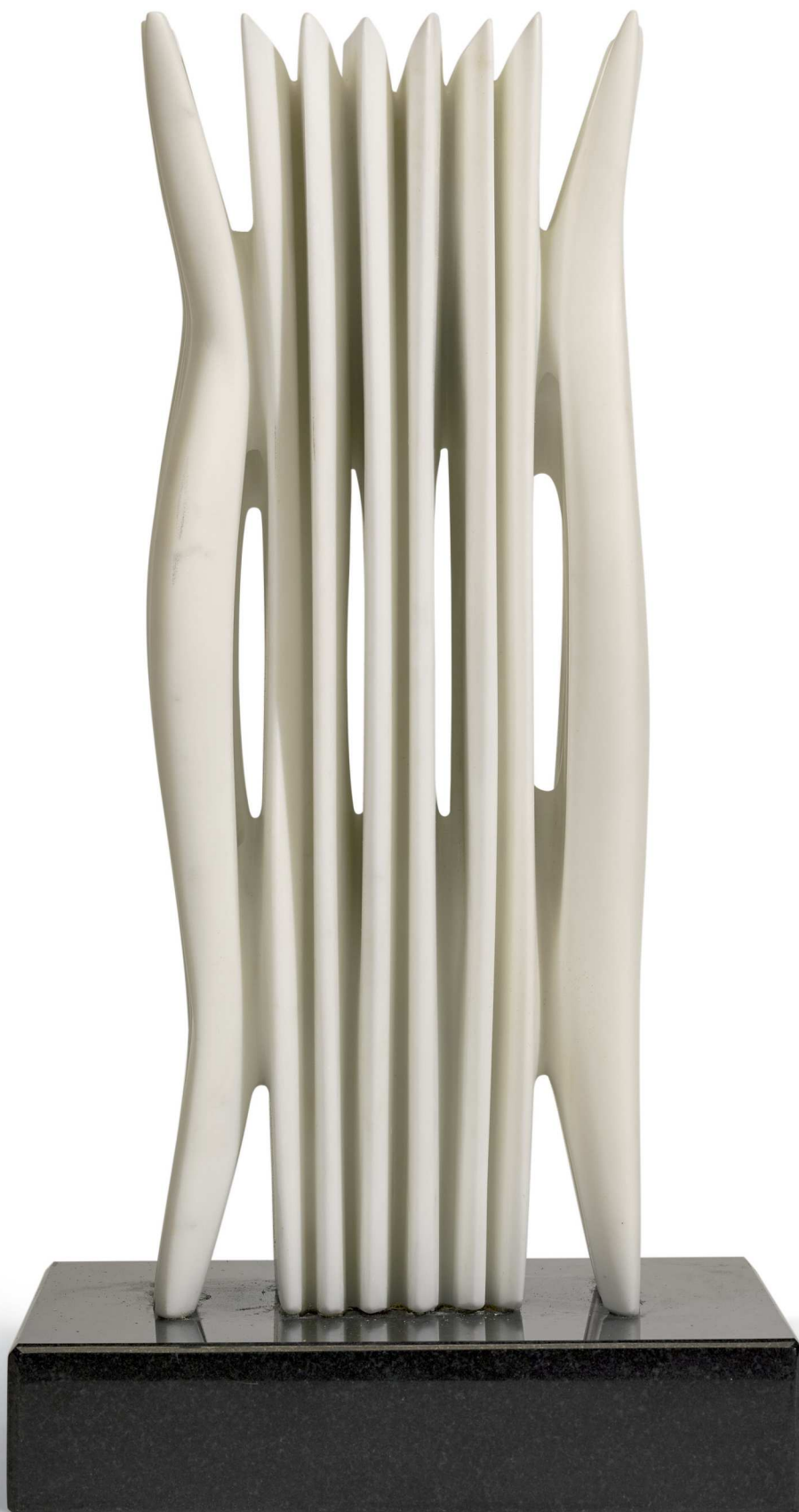
Executed in 2016.

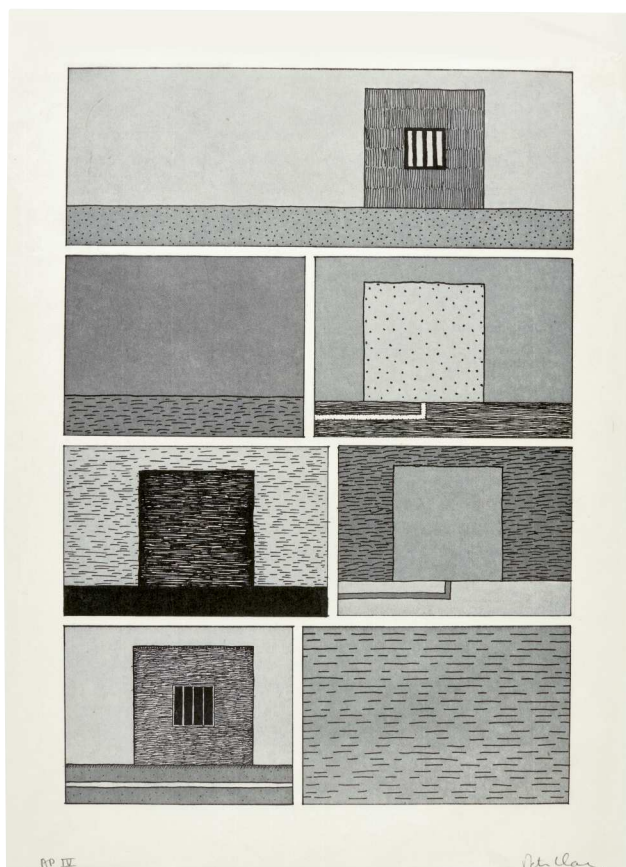
PROVENANCE

Acquired directly from the artist by the
present owner

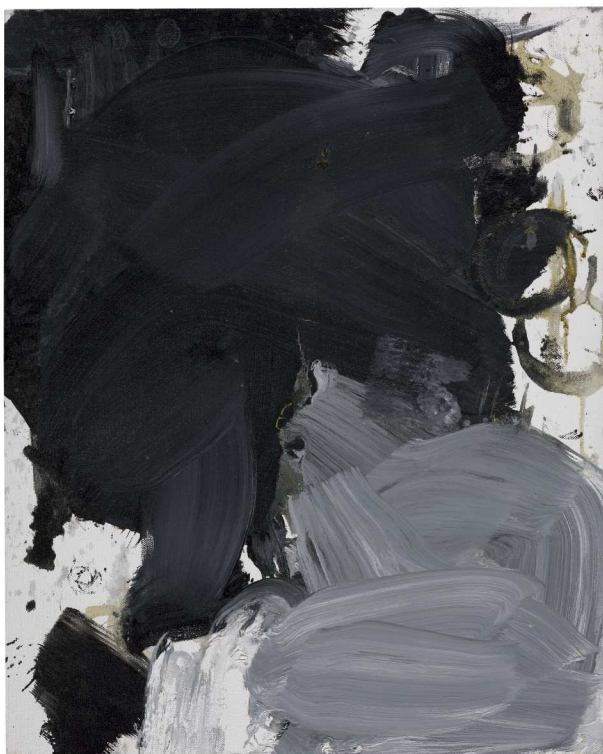
£ 20,000-30,000

€ 22,800-34,100 US\$ 27,100-40,600





299



300

299

Peter Halley

b. 1953

Untitled

signed and numbered AP IV
lithograph

sheet: 40.2 by 55.6 cm. 15 $\frac{7}{8}$ by 21 $\frac{7}{8}$ in.

image: 47 by 32 cm. 18 $\frac{1}{2}$ by 15 $\frac{5}{8}$ in.

Executed in 1991, this work the artist's proof 4
aside and edition of 75.

PROVENANCE

Private Collection, Europe

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,750-4,100

300

Josh Smith

b. 1978

Untitled

signed and dated 2006 on the reverse
oil on canvas

50.9 by 40.5 cm. 20 by 16 in.

PROVENANCE

Luhring Augustine, New York

Kathleen Cullen Fine Arts, New York

Acquired from the above by the present owner

£ 3,000-5,000

€ 3,450-5,700 US\$ 4,100-6,800

301

Gerhard Richter

b. 1932

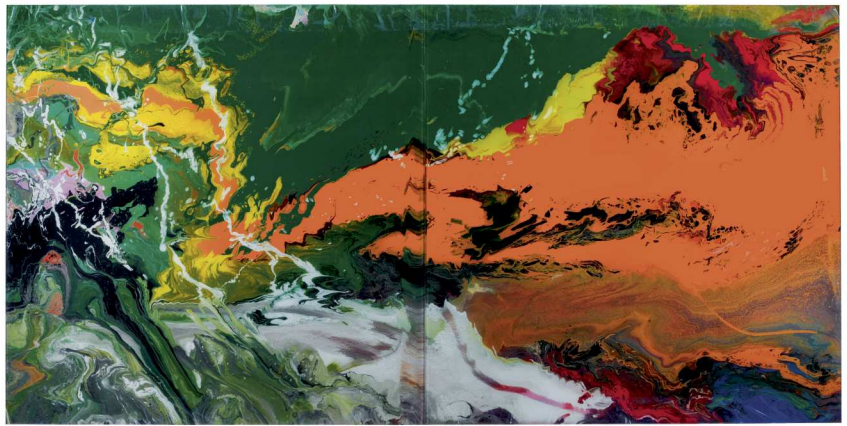
Flow (P 15)

numbered 275/500 on the reverse
diasc-mounted chromogenic print on
aluminium
100 by 200 cm. 39³/₈ by 78³/₄ in.
Executed in 2016, this facsimile object is
number 275 from an edition of 500, plus 2
artist's proofs.

PROVENANCE

Serpentine Gallery, London
Acquired directly from the above by the
present owner

⊕ £ 7,000-9,000
€ 8,000-10,300 US\$ 9,500-12,200



301

302

Imi Knoebel

b. 1940

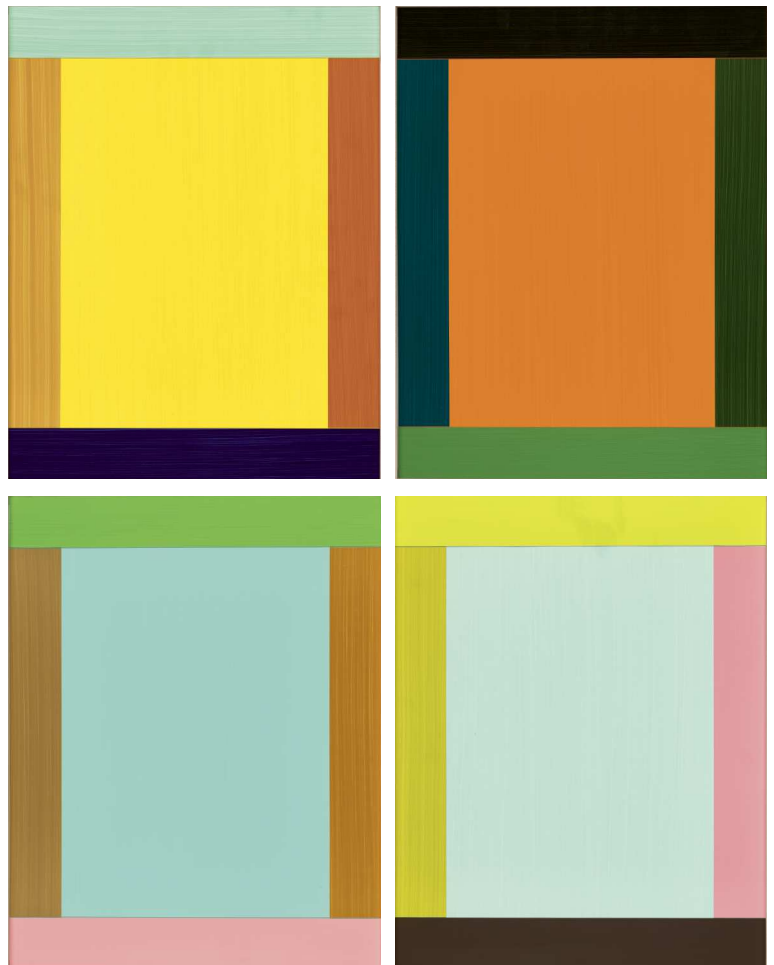
Anima Mundi

signed and dated 13 on the reverse of the fifth
panel
collaged acrylic on plastic foil, in 5 parts
each: 45.7 by 35.8 cm. 18 by 14 in.

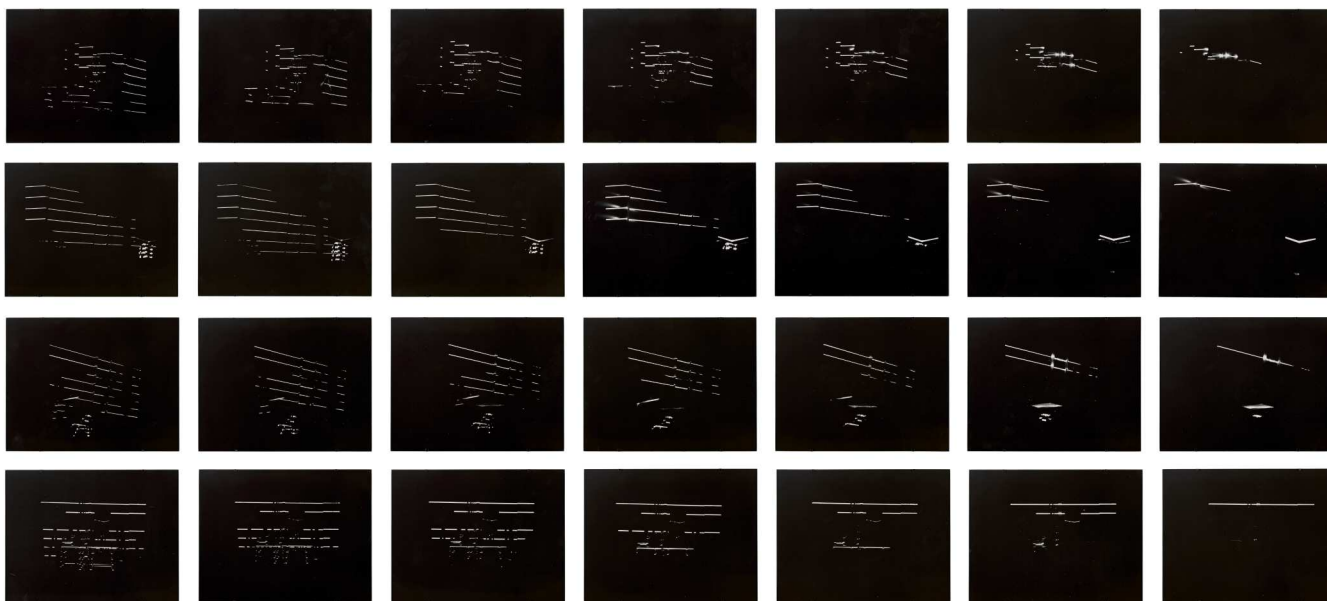
PROVENANCE

Private Collection, Europe

⊕ £ 15,000-20,000
€ 17,100-22,800 US\$ 20,300-27,100



302



303



303

Imi Knoebel

b. 1940

Edition III

partly titled, dated 1972 and numbered 2/9 on the reverse of the first panel; each: numbered respectively #1 - #28 on the reverse
gelatin silver print, in 28 parts
each: 24 by 31 cm. 9½ by 12¼ in.
overall 96 by 217 cm. 37¼ by 85½ in.
Executed in 1972, this work is number 2 from an edition of 9.

PROVENANCE

Acquired directly from the artist by the present owner

Ω ⊕ £ 8,000-12,000
€ 9,100-13,700 US\$ 10,900-16,300

304

304

Franz West

1947 - 2012

Privat-Lampe Des Kunstlers II

i: incised with the artist's name, dated 1989 and numbered 530 on the underside
ii: incised with the artist's name, dated 1989 and numbered 537 on the underside
welded iron and electrical fittings, in two parts
each: height: 200 cm. 76 in.

PROVENANCE

Private Collection, Europe

⊕ £ 8,000-12,000
€ 9,100-13,700 US\$ 10,900-16,300

305

The Connor Brothers

I Know I'm Paranoid

signed and dated 17

oil, acrylic and oil stick on giclée print

75 by 49.7 cm. 29½ by 19½ in.

PROVENANCE

Hang Up Gallery, London

Acquired from the above by the present owner

£ 3,000-5,000

€ 3,450-5,700 US\$ 4,100-6,800

306

Mark Flood

b. 1957

Fuck It

signed twice and dated 3-2014 on the overlap

acrylic and metallic paint on canvas

122 by 152.7 cm. 48 by 60⅞ in.

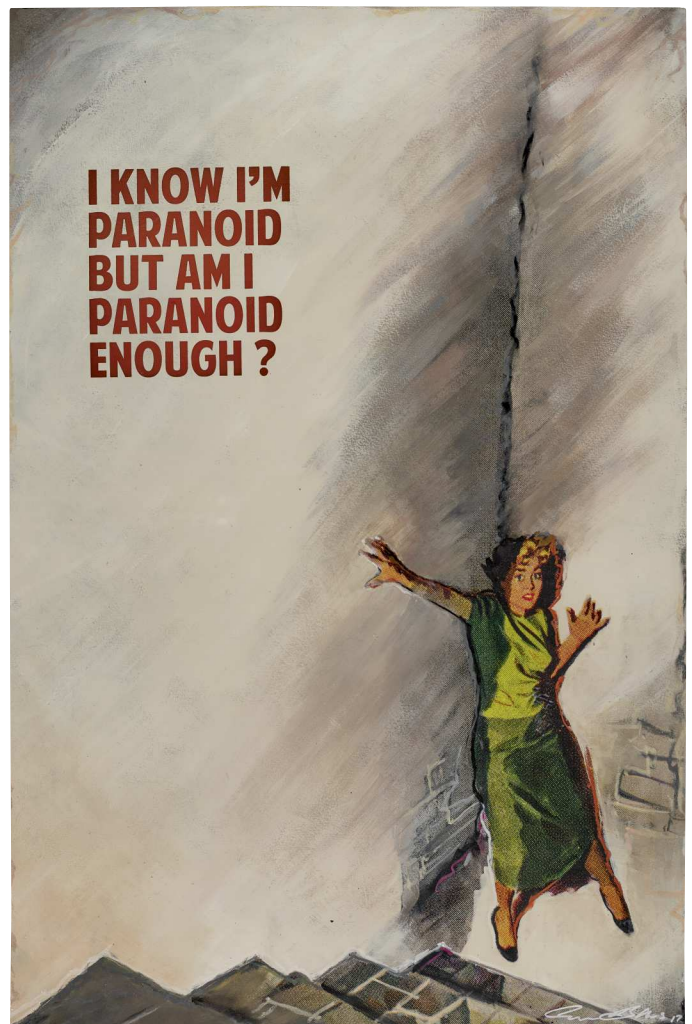
PROVENANCE

Peres Projects, Berlin

Acquired from the above by the present owner

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,800-9,500



305

END OF SALE



306

311



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JACQUES LIPCHITZ
Arlequin à l'accordéon
Estimate £500,000–700,000

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S|2



Gyula Kosice, *Roi*, 1944 and Sérgio de Camargo, *Double Fronted Maquette*, 1964. Installation view of signals, S|2 London, 2018.

signals

1964-1966

27 APRIL – 13 JULY 2018

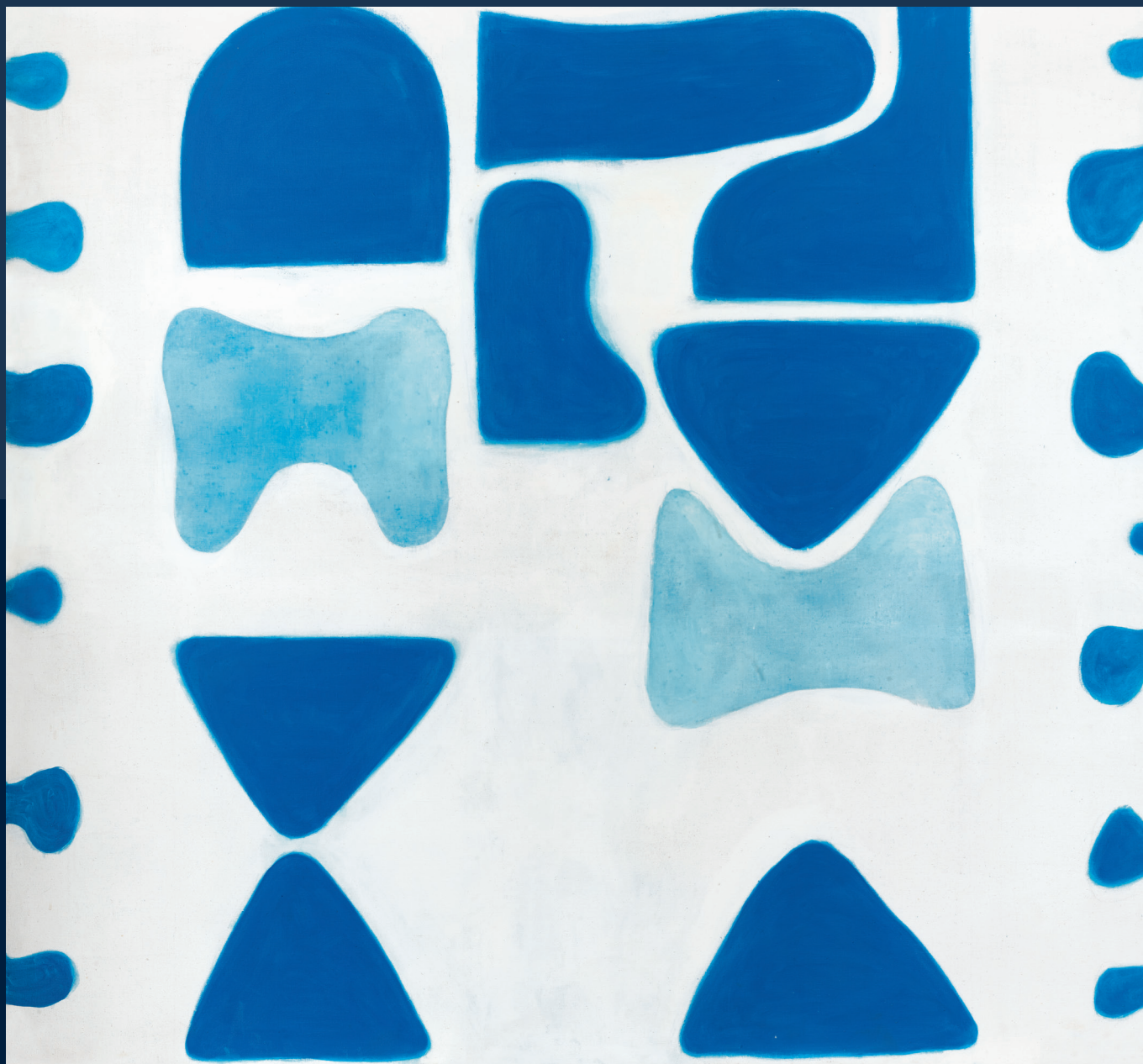
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WILLIAM SCOTT
Berlin Blues 2, 1965
Estimate £350,000–450,000

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YAYOI KUSAMA
Pumpkins, 2002
Estimate €5,000–7,000



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GEORGE CONDO
Fortune My Foe, 1984
Estimate £40,000–50,000

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Château Cheval Blanc 2011.
A complete collection including all ten
bottle formats from Half-Bottles (375ml)
to Melchior (18 Liters)
To be sold in New York Auction 8 September

Wine Auction Calendar 2018

New York

8 September
13 October
10 November
1 December

Hong Kong

9 June
29–30 September
8 December

London

11 July
19 September
17 October
14 November
12 December



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Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

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Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record 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.

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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.

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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 and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

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- 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.

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.

◻ 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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

Ⓢ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In

the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◻ No Reserve

Unless indicated by a box (◻), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (◻). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

Ⓢ Property Subject to the Artist's Resale Right

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

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

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

• Restricted Materials

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

Ⓢ Monumental

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at

the standard rate on both the hammer price and buyer's premium.

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

- ‡ - the reduced rate
- Ω - the standard rate

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

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

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

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

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own

property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

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

7. SALES AND USE TAXES

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

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which

the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

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

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

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website.

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

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

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

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

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

are for identification purposes only and will not convey full information as to the actual condition of lots.

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

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

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

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

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

quential 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;

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

9. FAILURE TO COLLECT PURCHASES

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

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

10. EXPORT AND PERMITS

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

11. GENERAL

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

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

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

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

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

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

12. DATA PROTECTION

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

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

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

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal

information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

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

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

13. LAW AND JURISDICTION

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

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

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

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our

Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

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

Collect your property from:
Sotheby's Property Collection

Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:
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:-

- 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
- 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

- 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:-

- 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
- 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 AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.35

£1 = €1.13

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are

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

AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

VAT INFORMATION

For all lots marked with a **†**, **‡**, **α** or **Ω** please refer to the VAT Information pages at the back of the catalogue.

VAT INFORMATION FOR OVERSEAS BUYERS

VAT is levied at 5% or 20% on the hammer price of any lot marked with the **‡** or **Ω** respectively. The VAT will not be charged if Sotheby's ship the property to a destination outside the EU. Alternatively the VAT can be reclaimed if the appropriate documentation is obtained from Sotheby's Shipping Logistics and their instructions for exporting the property are followed.

If you require any further information relating to VAT on lots offered in this sale, please contact Giulia Daverio in the Contemporary Art department on 020 7293 5674. Alternatively please refer to the VAT Information For Buyers section printed at the back of this catalogue.

IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Sotheby's Greenford Park on the afternoon of the sale.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

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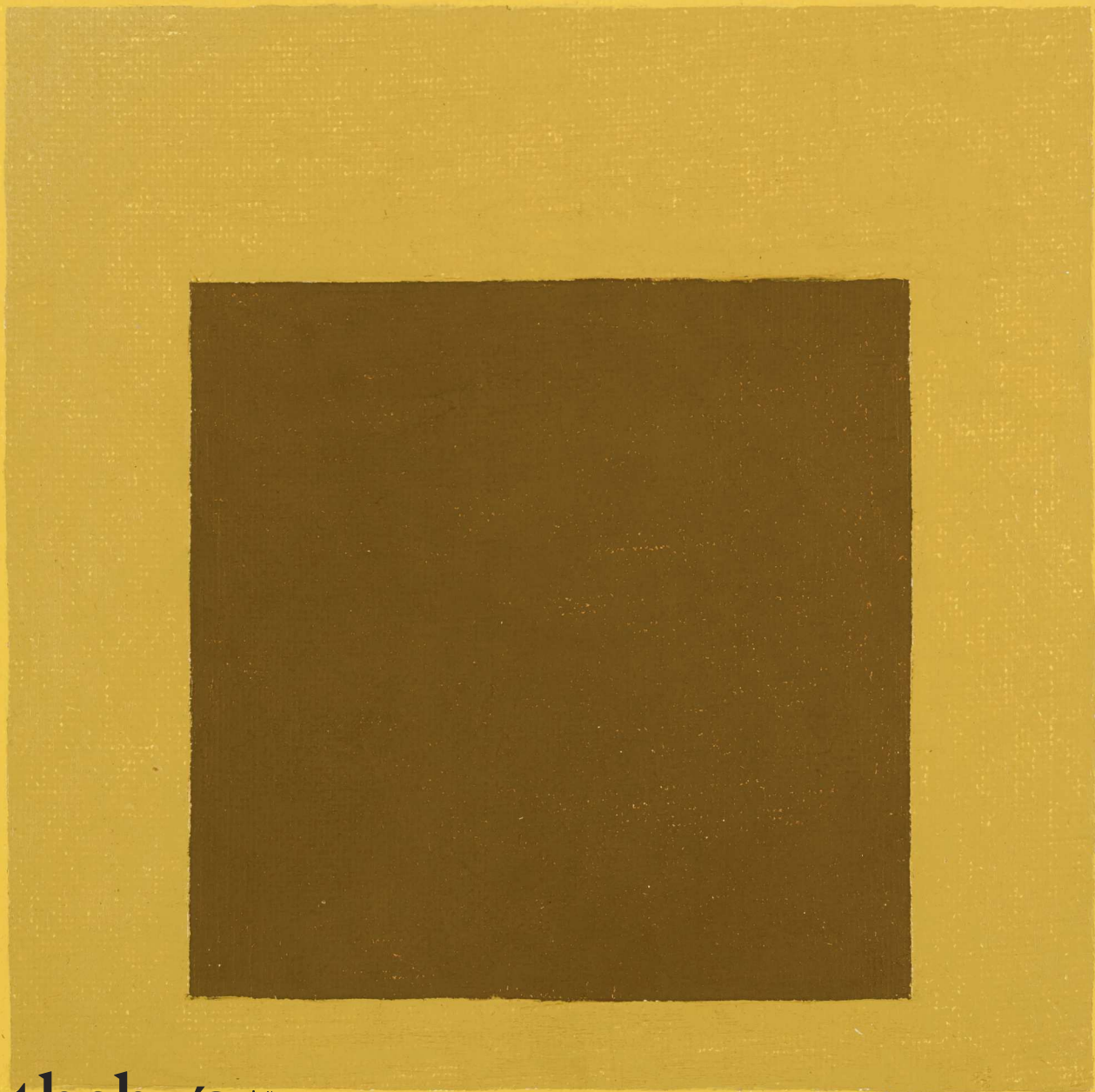
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