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LONDON | 26 JUNE 2019

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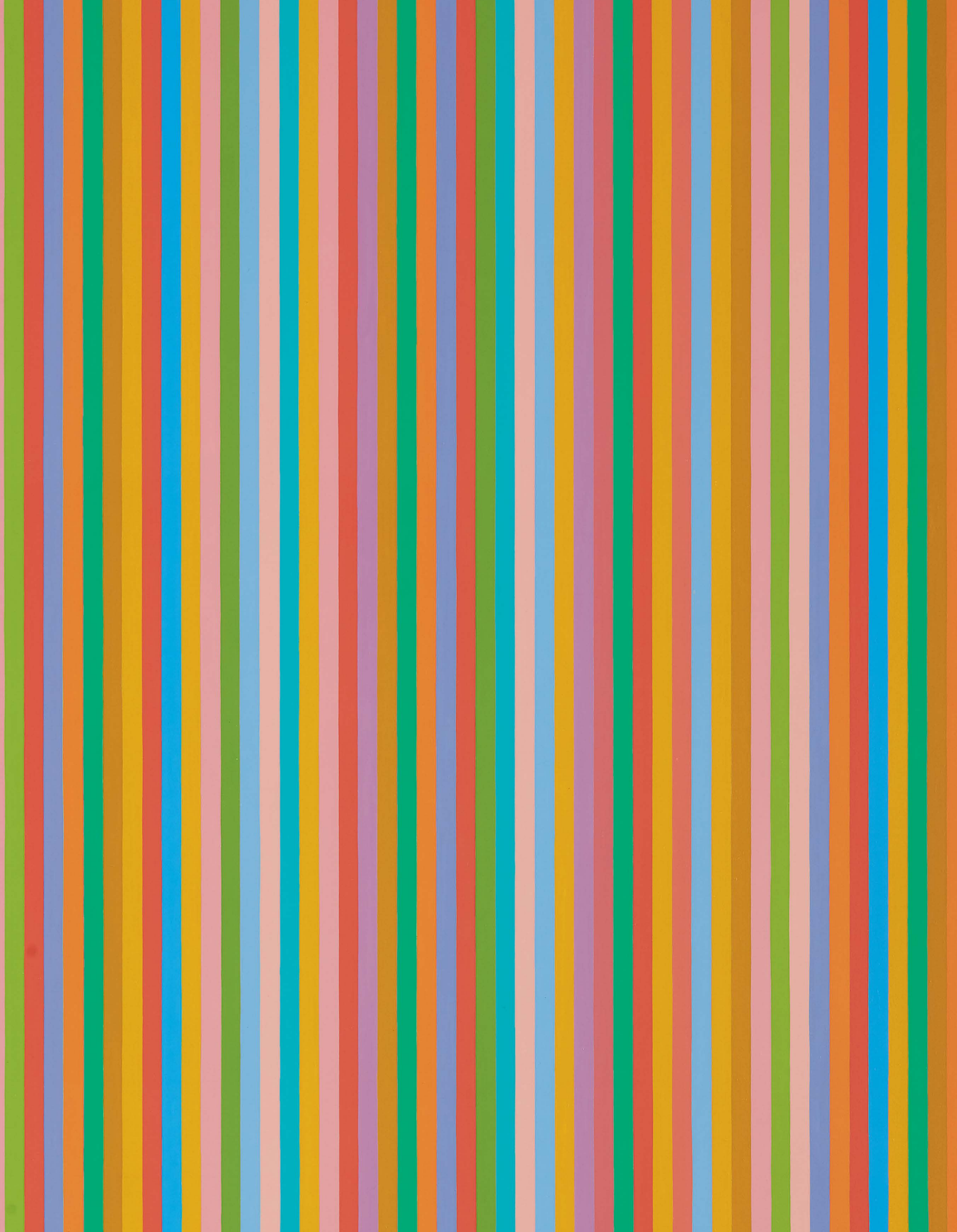

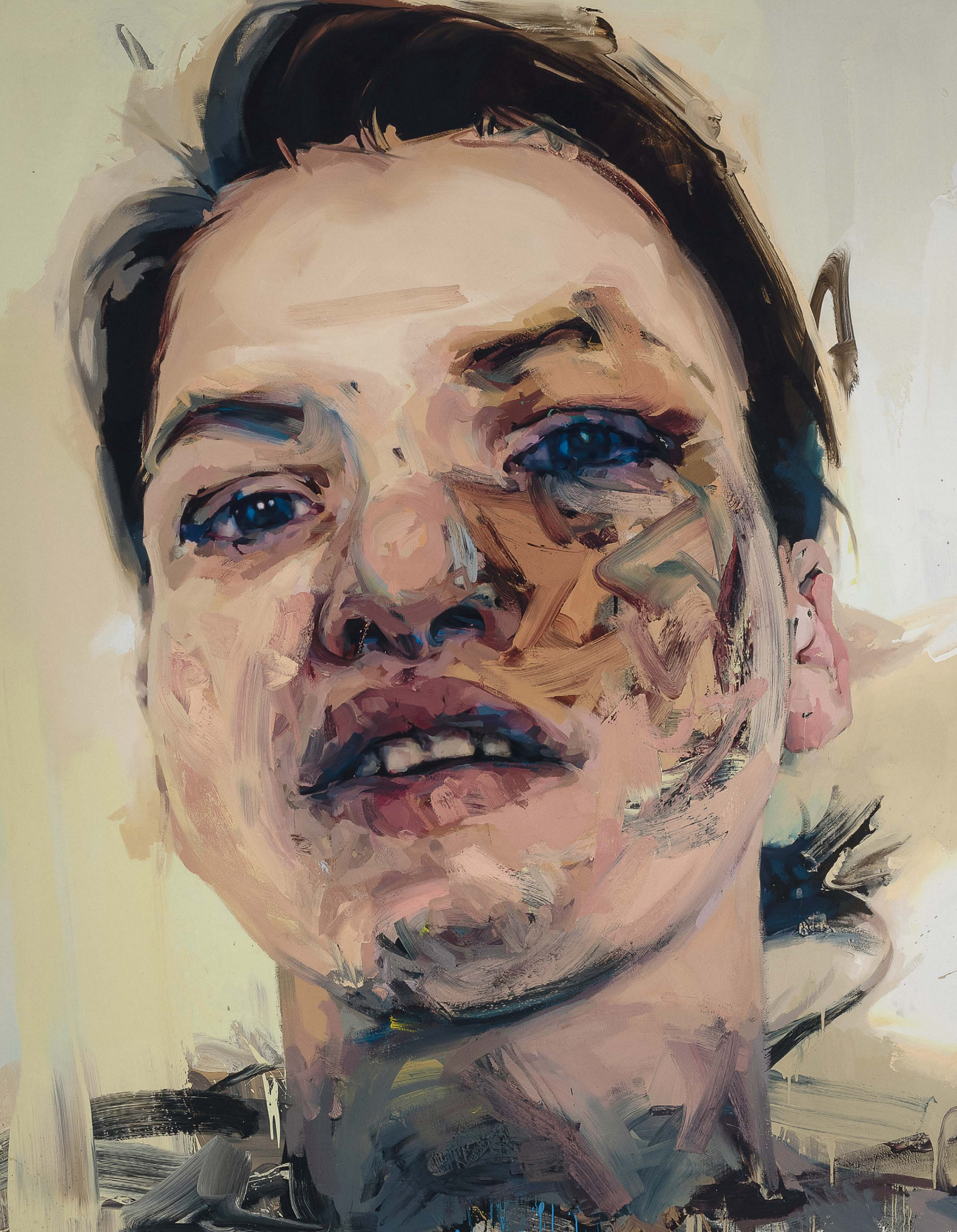

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CONTEMPORARY ART EVENING AUCTION

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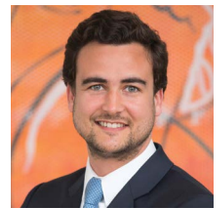

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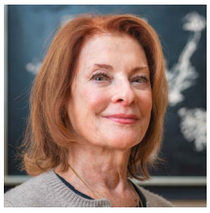
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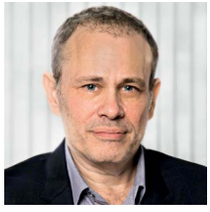
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PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

1

CHARLINE VON HEYL

(b. 1960)

Cluster

signed, titled and dated *2015* on the reverse

acrylic on linen

152.5 by 127 cm. 60 by 50 in.

† ⊕ £ 50,000-70,000

€ 57,000-79,500 US$ 63,500-88,500

PROVENANCE

Galerie Gisela Capitain, Cologne

Acquired from the above by the present owner in 2015

EXHIBITED

Cologne, Galerie Gisela Capitain, *Charline von Heyl*, September - October 2015

Krems an der Donau, Kunsthalle Krems, *Abstract Painting Now!*, July - November 2017, p. 131, illustrated in colour

Hamburg, Deichtorhallen Hamburg, *Snake Eyes – Charline von Heyl*, June - September 2018

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WORKS FROM THE COLLECTION OF

IDAMAE B. AND JAMES H. RICH

The collection of Idamae B. and James H. Rich is imbued with an adventurous spirit and intuitive discernment befitting of its collectors. The Riches always pursued an independent course of collecting that did not follow fashions or trends but rather remained true to their instincts, with thoughtful research and trusted advice along the way. Confident bidders in New York and London auction rooms, the Riches were equally as generous in sharing their love of art and their collection with their community. Their interest in Contemporary art dated from their attendance at the first Carnegie International in the post-war years, and the Riches were devoted and enduring supporters of the Carnegie Museum and other philanthropic interests in the arts and education. Idamae earned her B.A. in Art History at the University of Pittsburgh and was a member of the Women's Committee at the Carnegie. James was an Honorary Member of the Carnegie Museum of Art Board, and they both welcomed tours of their collection organised by the Museum. Together they donated acquisition funds, as well as the brilliant *Delaware Crossing* by Frank Stella, to the Museum. The Riches demonstrated a wonderful receptivity and openness to artists who were not conformists and who embodied the

Idamae B. and James H. Rich

boldness of late twentieth-century art. Each artist in the collection defied traditional norms – whether in genres or the materials and processes used – and the Riches matched the artists' adventurous spirit with their choice of acquisitions. Sotheby's is delighted to be presenting highlights from this distinguished collection across our June Evening and Day Sales, with a further selection in New York in September.

The greatest sculptural highlight of the Riches' collection is by the American pioneer of the 1960s Donald Judd, who introduced industrial metals and pigment processes into a minimalist *oeuvre* that nonetheless evinced a magical sense of colour. This will be offered in our Evening Sale alongside a vibrant 2005 painting by Albert Oehlen that exhibits the influence of Sigmar Polke and other German painters who all focus on the process and material of art, while also maintaining a porous boundary between figuration and abstraction.

The Riches shared a devotion to Pittsburgh's native son, Andy Warhol, who elevated silkscreening to the highest realms of fine art. Warhol's avant-garde influence was felt worldwide, not least among the German painters in the Rich Collection, and his *Self Portrait* is amongst the notable selection of works to be offered in the London Day sale. In addition are two hallmark works by Wilhelm Sasnal, a dazzling painting by Peter Halley, a chromatically diverse gouache by Sol LeWitt, and a painting by the ultimate iconoclast Sigmar Polke, whose liberal use of diverse and experimental pigments and printing methods earnt him the sobriquet of "the alchemist" as he created his own unique and eccentric style.

Luscious colour is a spectacular aspect of this collection. The Riches' eye seemed to gravitate to bright, vibrant palettes, none more so than the painting by Oehlen with its glorious hues and Neo-Expressionist aesthetic. In summary, the dynamism of the collection is a profound reflection of a marvellous and intrepid couple who enjoyed assembling and living with art. It is an honour to present this collection to the art collecting community as a tribute to them.

PROPERTY FROM THE COLLECTION OF IDAMAE B. AND JAMES H. RICH

2

ALBERT OEHLEN

(b. 1954)

Untitled

signed and dated *05* on the reverse

oil on canvas

180.3 by 150.1 cm. 71 by 59⅛ in.

‡ ⊕ £ 600,000-800,000

€ 680,000-910,000 US$ 760,000-1,010,000

PROVENANCE

The Artist

Thomas Ammann Fine Art AG, Zurich

Acquired from the above by the present owner in 2006

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Albert Ohelen, *Ziggy Stargast*, 2001
The Broad Art Foundation, Los Angeles
Image: © The Broad Art Foundation
Artwork: © Albert Oehlen. All Rights Reserved, DACS, 2019

ALBERT OEHLEN

UNTITLED

Albert Oehlen's *Untitled* is a robust and engaging painting that pairs a dazzling chromatic effect with a dense poetic concept. It is one of an important series of paintings that Oehlen made in the mid-2000s, in which he paired an idiosyncratic melee of figurative and abstract shapes against a white background. This was a new approach for the artist: "I had never composed a painting; that was something I didn't want to bother with. You grease the whole canvas evenly anyway. But now I'm starting to ask myself: why shouldn't I also profit from the beneficial effect that a white background can have on the viewer" (Albert Oehlen cited in: Hans Werner Holzwarth, Ed., *Albert Oehlen*, Cologne 2009, p. 412).

Oehlen has habitually imposed rules and limitations upon his painterly practice throughout his career in order to spark creativity and instigate new series of work. He has limited his palette to three colours and worked in muted grisaille, as well as used computers and collaged advertising material; while in the present work, and others from its series, Oehlen deploys de Kooning-esque abstract and figurative motifs against bright white backgrounds. As curator Bonnie Clearwater has explained, the effect is beguiling: "Not only does Oehlen introduce fragments of representational images in inconsistent scales, but he also varies the size of the abstract units in a painting: the relative size of each shape moves the viewer's attention towards, away from, and across the picture plane in rapid succession. The figurative elements exist without dominating the canvas. At first glance, the paintings appear purely abstract. Only after the viewer has spent some time with these works do the figurative elements reveal themselves" (Bonnie Clearwater, 'I Know Whom you Showed Last Summer' in: *ibid*., p. 422).

Across the entirety of *Untitled's* dramatic composition, isolated vignettes and moments of figurative depiction emerge from the background, only to be subsumed by passages of diaphanous colour. One can observe hands and arms, a blue hat, and a toppling Pisa-esque tower. All of these motifs are partially obscured and obstructed by various passages of paint, precluding their legibility or any sense that they might be linked. Oehlen uses figurative motifs but makes no attempt to link their form with meaning. To him, once you are engaged in painting – itself a perverse warp on reality – the tensions between abstract and figurative modes of depiction are immaterial.

In the 1980s, Oehlen's practice was characterised by rebellion. Along with his perennial conspirator Martin Kippenberger, he undermined and undercut the German art establishment with every work that he made. By the time of the creation of the present work, he had progressed from this standpoint. However, at its core, there remains a seditious element to Oehlen's work: "I am convinced that I cannot achieve beauty via a direct route: that can only be the result of deliberation... That's the interesting thing about art: that somehow, you use your material to make something that results in something beautiful, via a path that no one has yet trodden. That means working with something where your predecessors would have said, 'You can't do that.' First you take a step toward ugliness and then, somehow or other, you wind up where it's beautiful" (Albert Oehlen cited in: Exh. Cat., Bonn, Kunstmuseum Bonn, *Albert Oehlen*, 2012, p. 71). This work is a visually stunning example of Oehlen's ability to create unexpectedly beautiful works of art through rejecting the pre-existing expectations and conventions of painting.

PROPERTY FROM THE COLLECTION OF IDAMAE B. AND JAMES H. RICH

3

DONALD JUDD

(1928 - 1994)

Untitled

stamped *DONALD JUDD 85-061 LEHNI AG SWITZERLAND* on the reverse

pulver on aluminium

29.9 by 149.9 by 29.9 cm. 11¾ by 59 by 11¾ in.

Executed in 1985.

‡ £ 350,000-500,000

€ 397,000-570,000 US$ 442,000-635,000

PROVENANCE

Private Collection, Japan (acquired directly from the artist's estate)

Sotheby's, New York, 15 May 1998, Lot 118A (consigned by the above)

Acquired from the above sale by the present owner

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DONALD JUDD

UNTITLED

An enthralling synthesis of colour, space, and form, Donald Judd's *Untitled* encapsulates the American artist's iconic Minimalist aesthetic. Spanning nearly a metre and a half in length, this wall-mounted work is formed from a series of interconnected rectangular and box-like units, rendered in vivid blocks of colour: pure white, black, charcoal grey, walnut brown, and a singular burst of aureolin yellow. Executed in 1985, *Untitled* is an archetypal piece from Judd's mature practice. With its meticulous structure and conceptual precision, the work exemplifies the artist's revolutionary visual language which looked not to the conventions of the past but rather to the contemporary moment for artistic inspiration. Eschewing the illusory realm evoked using traditional artist's tools, including oil and canvas, marble, and bronze, Judd instead sought to champion industrial materials, such as steel, concrete, plexiglass, and, as in the present work, aluminium, in order to explore the physical, tangible space around him. The pioneering artistic theories that were to shape Judd's career were developed as early as 1965. "Three dimensions are real space," he wrote in his seminal essay 'Specific Objects'. This real space "gets rid of the problem of illusionism and of literal space, space in and around marks and colors – which is riddance of one of the salient and most objectionable relics of European art. The several limits of painting are no longer present... Actual space is intrinsically more powerful and specific than paint on a flat surface" (Donald Judd, 'Specific Objects' in: *Donald Judd: Complete Writings 1959-1975*, Halifax 1975, p. 181).

"Space is now a main aspect of present art, comparable only to color as a force."

Donald Judd, 'Some Aspects of Color in General and Red and Black in Particular', 1993 in: Marianne Stockebrand, Ed., *Donald Judd: The Multicolored Works*, New Haven and London 2014, pp. 277-78.

At once mounted onto the wall yet intrinsically three-dimensional, *Untitled* hovers elusively between the boundaries of painting and sculpture. Indeed, striving to liberate his art from the shackles of European tradition, Judd radically redefined his autonomous artworks, declaring them to be, not sculptures, but rather 'specific objects'. Bold, geometric, and modular, his self-reflexive and industrial creations hence call into question the very notion of art itself. As curator Gen Umezu has stated, Judd "kept making works in which everything seems so clear and yet, or perhaps consequently, they remain nothing but a mystery" (Gen Umezu, 'The Purification of Experiences: On the Art of Donald Judd' in: Exh. Cat., Saitama, The Museum of Modern Art, *Donald Judd 1960-1991*, 1999, p. 86). Judd's influential ethos reached its climax in his works of the 1980s, as he began to incorporate colour in a greater variety, intensity, and complexity than ever before. As the artist himself proclaimed, "Space is now a main aspect of present art, comparable only to color as a force" (Donald Judd, 'Some Aspects of Color in General and Red and Black in Particular', 1993 in: Marianne Stockebrand, Ed., *Donald Judd: The Multicolored Works,* New Haven and London 2014, pp. 277-78). Embracing the three central components of Judd's pictorial syntax – namely space, material, and colour – *Untitled* draws the viewer into a compelling contemplation of its own spatial, reductive, and purified form.

KEEPERS
GAUGUIN

WORKS FROM THE COLLECTION OF
RICHARD E. LANG AND **JANE LANG DAVIS**

Richard E. Lang and Jane Lang Davis bought their first painting together in 1970, just four short years after marrying. As Richard Lang explained in a 1981 interview with Howard Droker, although the couple had initially envisioned a home decorated with "elegant simplicity" and without any art on the walls, a fortuitous decision was made, prompted by Jane, to make an exception for "a painting over the couch in the living room." The work acquired was Franz Kline's *Painting No 11,* 1951, a masterpiece which remained in pride of place over the living room sofa for the duration of their lives and became the impetus for what would arguably become one of the most important collections of twentieth-century art.

Driven by Jane's enthusiasm and discerning eye, the Langs enthusiastically joined the burgeoning New York art world of the 1970s and 80s. They collected with determination, confidence and an unwavering commitment to acquiring the works that moved them both profoundly. They acquired only as many works as their Medina home could accommodate which throughout their lives they generously opened to friends, fellow collectors and museum tours in addition to lending their works for exhibitions. Richard and Jane were quickly drawn to Abstract Expressionism and, over a concentrated period, they thoughtfully and purposefully assembled a collection which is a masterclass in the movement, tracing its evolution and including encyclopaedic studies of key artists including Franz Kline and Mark Rothko. While Abstract Expressionism was the defining focus for their collection, the Langs were no less enthusiastic or astute in their decision to include what are now considered to be touchstone examples by twentieth-century European artists such as Alberto Giacometti and Francis Bacon.

Today, the Lang Collection belongs to the Friday Foundation, a private charitable organisation committed to working with its cultural partners to ensure the great works remaining in the collection will be enjoyed by the public and to support key art initiatives that were important to the Langs. A selection of work is being offered across Sotheby's Contemporary and Impressionist & Modern Art sales in New York and London. Each piece selected for sale beautifully mirrors the larger collection and demonstrates the Langs' exacting discipline as collectors as well as their enduring passion for art. The New York group is anchored by Francis Bacon's *Study for a Head* from 1952 which is one of the most important works by the artist remaining in a private collection. In London, a mesmeric Colour Field painting by Morris Louis, executed in the final year of his life, presents the artist at the very apex of his practice. Proceeds from the sales will be used to support the foundation's mission, a fitting epilogue to the Langs' lifelong commitment to the arts and cultural institutions.

Above: Jane and Richard Lang with Thomas Ehrlich, Dean of Stanford Law School, in front of Robert Motherwell, *In Celebration,* 1975.
Art © Dedalus Foundation, Inc. /
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Opposite: Francis Bacon, *Study for a Head,*
1952 installed in the home of Richard E. Lang and Jane Lang Davis.
Art © The Estate of Francis Bacon.
All rights reserved. / DACS, London / ARS, NY 2019
Photo: Spike Mafford/Zocalo Studios

4

MORRIS LOUIS

(1912 - 1962)

Number 21

Magna on canvas

203.3 by 43.8 cm. 80 by 17¼ in.

Executed in 1962.

‡ £ 300,000-400,000

€ 340,000-454,000 US$ 379,000-505,000

PROVENANCE

André Emmerich Gallery, New York

Carter Burden, New York

Lawrence Rubin Gallery, New York

Mr. and Mrs. Stephen D. Paine, Boston

Stephen Mazoh & Co., New York

Acquired from the above by the present owner in July 1978

EXHIBITED

Seattle, Henry Art Gallery, University of Washington, *Color, Color, Color,* January - March 1982

Seattle, Seattle Art Museum, *The Richard and Jane Lang Collection,* February - April 1984, p. 44, no. 30, illustrated (incorrectly titled and dated)

Pullman, Washington State University Museum of Art, *Art & Context: The '50s and '60s,* September - December 2006, p. 51, illustrated in colour

LITERATURE

Diane Upright, *Morris Louis; The Complete Paintings: A Catalogue Raisonné,* New York 1985, p. 186, no. 596, illustrated in colour

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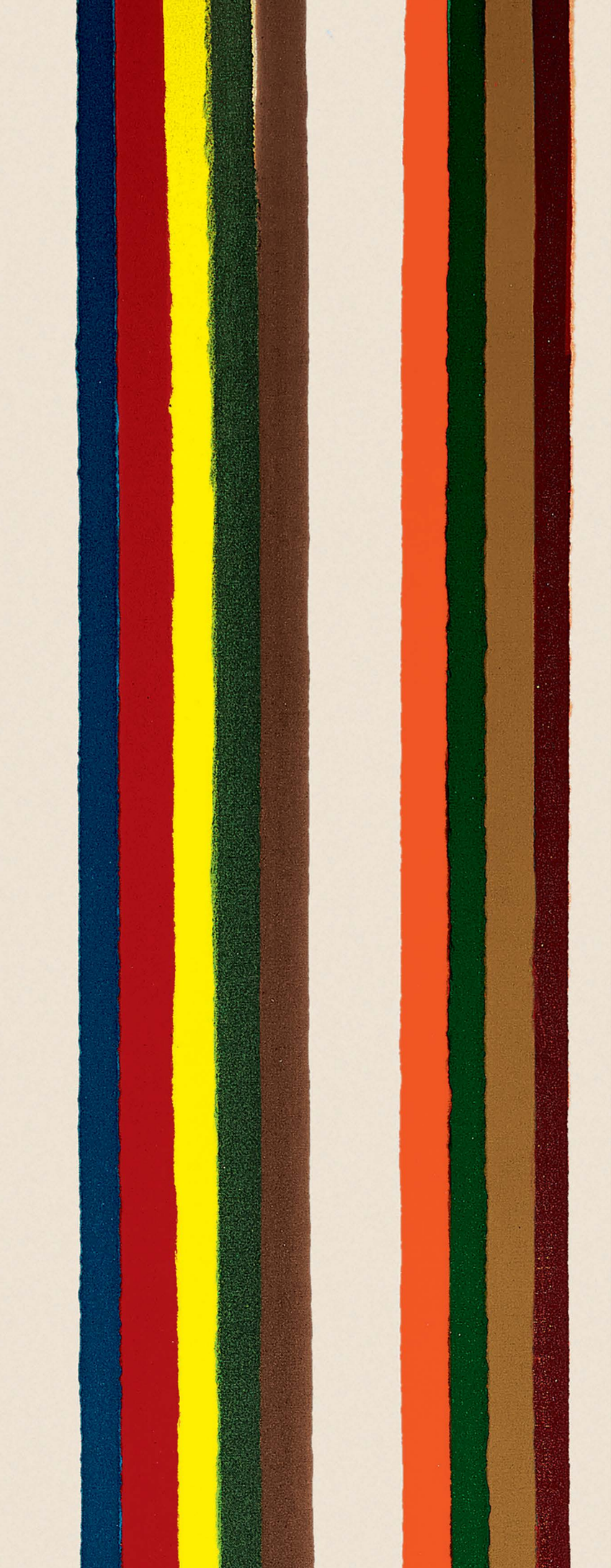

MORRIS LOUIS

NUMBER 21

Executed in 1962, Morris Louis's *Number 21* is an arresting example of the artist's *Stripe* paintings. This series, which many consider to be Louis's most important and advanced, was the artist's last before his untimely death in September 1962. The present painting comes from the Collection of Richard E. Lang and Jane Lang Davis: like so many other works in their superb collection, *Number 21* is not only a visual powerhouse but also an academically important work. It represents the artist's long pursuit of marrying form and colour, in his endeavour to push the annals of art history to the next level. Indeed, similar *Stripe* works are held in major museum collections including the Solomon R. Guggenheim Museum, New York; the Palm Springs Art Museum, California; and the Flint Institute of Arts, Michigan. Vibrant, bold, and optically alluring, *Number 21* presents an opportunity to appreciate the artist at the very apex of his practice.

Louis's seminal *Stripe* paintings were begun in early 1961, immediately after his *Unfurled* series. In these works, the artist continued focusing on the fundamental precepts that had launched his career, namely how to overcome the Abstract Expressionist aesthetic that had taken the art world by storm in the 1940s and '50s, and develop a style of his own. He was greatly influenced by a visit to Helen Frankenthaler's studio in 1953, where his friend the art critic Clement Greenberg first introduced him to Frankenthaler's stain-soak technique through her masterpiece, *Mountains and Sea* (1952, National Gallery of Art, Washington). The *Stripe* series represents the culmination of Louis's intense focus on colour and his quest to push painting forward, as explained by the curator E. A. Carmean, Jr., who commented that "color" is what Louis's painting are "essentially about" (E. A. Carmean, Jr. cited in: Hilton Kramer, *The Revenge of the Philistines: Art and Culture, 1972-1984*, New York 1985, p. 202).

Helen Frankenthaler, *Tutti-Frutti*, 1966
Albright-Knox Art Gallery, Buffalo
Image: © Framed Art/ Alamy Stock Photo
Artwork: © Helen Frankenthaler Foundation, Inc./ ARS, NY and DACS, London

A member of the important Washington Color School alongside Frankenthaler, Kenneth Noland and Sam Gilliam, Louis was concerned with the importance of colour and form. After the formative visit to Frankenthaler's studio, Louis reached a turning point in his career. By soaking the canvas with paint, rather than painting onto its surface, the paint and the canvas became one. Through this important stylistic development, Louis successfully removed any emphasis on the artist's hand and gesture; a markedly different style to the Abstract Expressionist paintings of his peers. With this technique, the fundamental focus shifted solely to colour and form. As the eminent curator John Elderfield commented, "It is as if the colors... are compressed into pillars that smoulder and glow; become yet hotter because of their velocity; and burn channels through the ambient surface, whose whiteness is sometimes warmed by their heat and sometimes seems icy in contrast" (John Elderfield in: Exh. Cat., New York, Museum of Modern Art, *Morris Louis*, 1986, p. 74).

The present work is visually compelling for its ability to present colour as its own entity. Akin to other later *Stripe* paintings, Louis carefully controlled each vertical stripe, often with the aid of a palette knife, maintaining an even sense of saturated colour throughout the entire vertical length of each stripe. This evenness was a direct result of the development of 'Acryloid F-10' a new formula of Magna paint that was manufactured for Louis and Kenneth Noland in April 1960. The new paint was first used in the *Unfurled* series, but Louis continued to employ it with its maple syrup-like consistency for the *Stripe* series until the end of his life only two years later. In *Number 21,* there is a simultaneous sense of balance and tension; primary colours lead into secondary colours of greens and mustards, whilst stripes of unprimed No. 12 weight cotton duck punctuates the composition with unifying bands of non-colour.

Unlike previous *Stripe* paintings, where the bands of colour were centred, the surrounding raw canvas in *Number 21* is off-centre and serves as an important balancing mechanism in the work. In these *Stripe* paintings, which Greenberg initially referred to as 'Pillars of Fire', Louis employed the use of a cheesecloth wrapped pole to regularise the ends of each stripe and further remove the sense of the artist's touch from the work. Electrically charged and hypnotically engaging, *Number 21* beautifully encapsulates the originality, complexity, and technical virtuosity of Louis's unique pictorial vision.

5

ROBERT RYMAN

(1930 - 2019)

Untitled #32

signed; dated *1963*, numbered *#32* and variously inscribed on the back of the frame

oil on unstretched sized linen canvas

19.1 by 19.4 cm. 7½ by 7⅝ in.

This work will be included in the forthcoming catalogue raisonné being organised by David Gray under number *63.0523*.

‡ £ 400,000-600,000

€ 454,000-680,000 US$ 505,000-760,000

PROVENANCE

Peter Blum Gallery, New York (acquired directly from the artist)

Jean-François and Marie-Aline Prat (acquired from the above in 2005)

Christie's, Paris, *Regards Croisés: Collection Jean-François and Marie-Aline Prat*, 20 October 2017, Lot 7B (consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

New York, Lévy Gorvy, *Intimate Infinite: Imagine A Journey*, September - October 2018, p. 49, illustrated in colour

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"There is never a question of what to paint but only how to paint. The how of painting has always been the image — the end product."

Robert Ryman cited in: Exh. Cat., Zurich, Halle für internationale neue Kunst (and travelling), *Robert Ryman*, 1980, p. 15.

ROBERT RYMAN

UNTITLED #32

Executed in 1963, Robert Ryman's *Untitled #32* exemplifies the American artist's empirical investigations into the nature and structure of painting. Once housed in the Collection of Jean-François and Marie-Aline Prat, the work possesses superb provenance. Composed of impasto brushmarks in vivid hues of white, red and green oil paint on a square of unstretched and fraying linen, *Untitled #32* is provocative in its raw immediacy and radical candour. Ryman dated his earliest painting to 1955, but as is widely noted, the years 1958-1963 were the most significant for his burgeoning artistic development. Composed at the very height of his artistic breakthrough, the present work hence encapsulates Ryman's most significant mature output. From the very outset of his artistic career in the late 1950s, Ryman exclusively made non-representational paintings that distilled the creative process to its purest and most essential elements: the choice of paint, its support, and its application. Setting himself stringent parameters and a clearly defined range of variables within which to conduct his research, Ryman interrogated the core decisions inherent in the creative act of painting. Paradoxically, Ryman found great freedom in this reductivist approach and, as is evident in *Untitled #32*, his spare and inventive structures anticipated the Minimalist movement.

Untitled #32 invokes a sense of the artist grappling with the fundamental material elements of his metier in a painting of resounding harmony. Ryman's conceptual premise was to restrict himself to a square format with a controlled and reductive palette. With its universal symmetry, the square is a symbol of harmony, order and balance. For Ryman, "if you have an equal-sided space and you're going to put paint on it... then [the square] seems like the most perfect space. I don't have to get involved with spatial composition, as with rectangles and circles" (Robert Ryman in conversation with Phyllis Tuchman, *Artforum*, May 1971, pp. 44-65).

Unlike other canvases in which the paint is dragged thinly across the surface in a uniform layer, in the present work the flurry of brushstrokes build up pell-mell, creating a dense and rich surface of impastoed, shimmering skeins of paint which augment the subtlety of colour balance. Constructed using short strokes applied with supple ease and fluidity, this technique is typical of Ryman's works from the early 1960s, in which he experimented with different kinds of brushes and lengths of stroke, applying thick white paint over a coloured ground. In discussing this group of works, Ryman recalled, "I found that I was eliminating a lot. I would put the colour down, then paint over it, trying to get down to a few crucial elements. It was like erasing something to put white over it" (Robert Ryman cited in: Nancy Grime, 'White Magic', *Art News*, Summer 1986, p. 90). With its harmonious simplicity and conceptual rigour, *Untitled #32* beautifully encapsulates the very ethos of Ryman's pioneering practice.

6

BRIDGET RILEY

(b. 1931)

Bright Shade

signed, titled, dated *1985* and variously inscribed on the overlap and the stretcher; signed and dated *85* on the side edge

oil on canvas

156.2 by 133.5 cm. 61½ by 52½ in.

‡ ⊕ £ 600,000-800,000

€ 680,000-910,000 US$ 760,000-1,010,000

PROVENANCE

Juda Rowan Gallery, London

Private Collection (acquired from the above in 1986)

Sotheby's, London, 16 October 2010, Lot 149 (consigned by the above)

Private Collection, New York (acquired at the above sale)

LITERATURE

Robert Kudielka et al., *Bridget Riley: The Complete Paintings, Volume 2, 1974-1997*, London 2018, p. 711, no. BR 281, illustrated in colour

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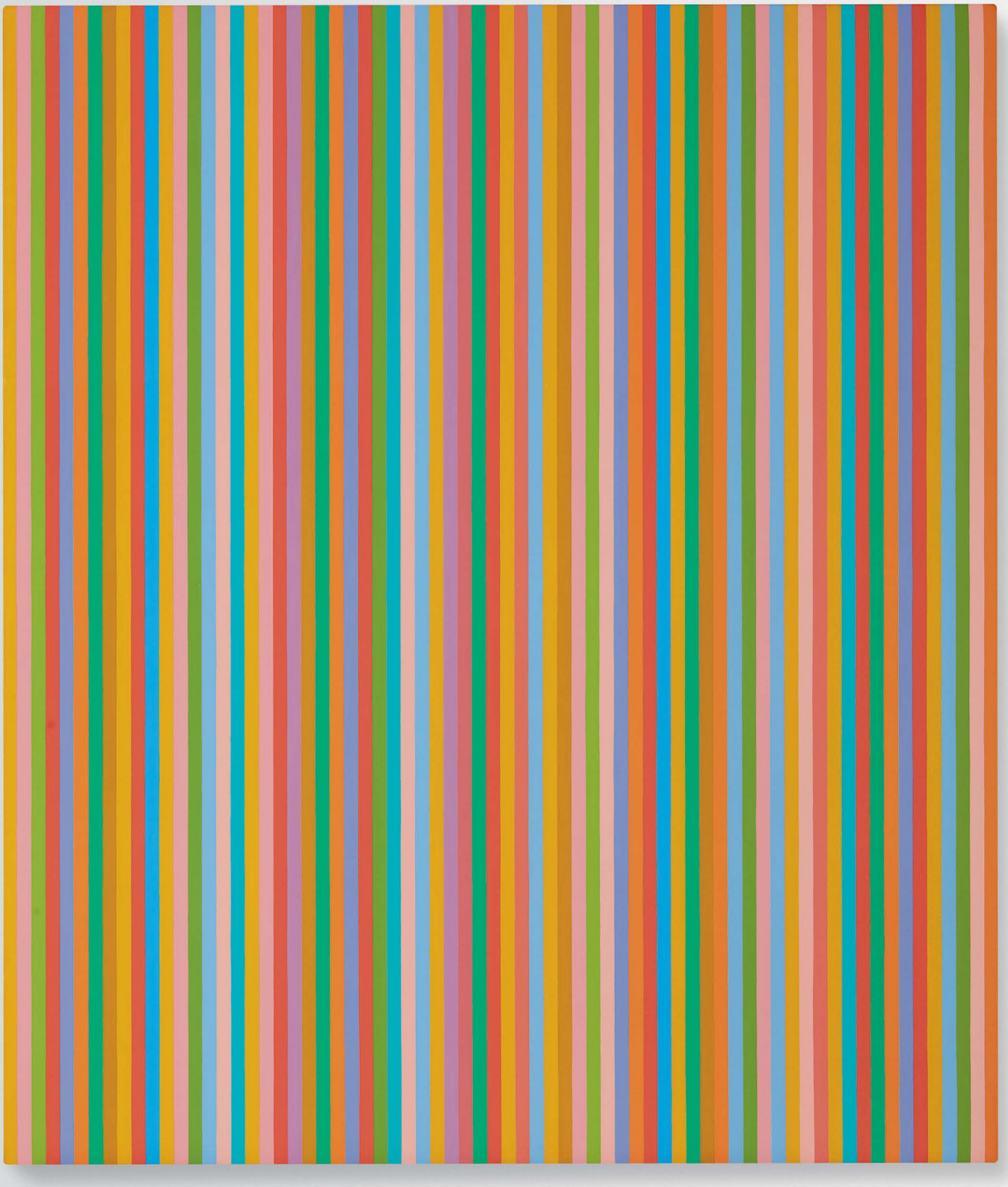


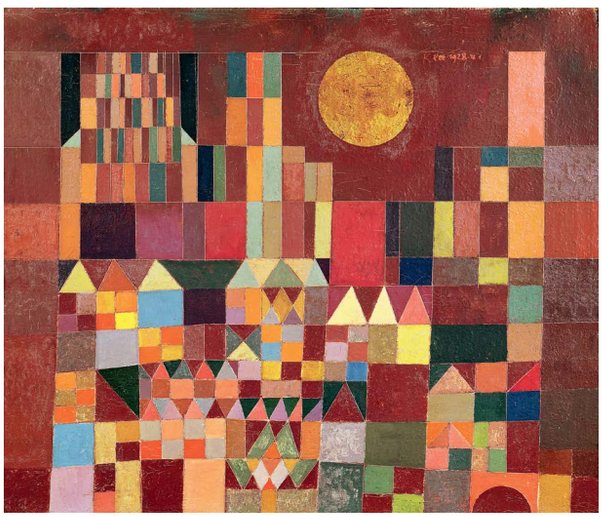
BRIDGET RILEY

BRIGHT SHADE

Executed in 1985, *Bright Shade* illuminates Riley's ground-breaking investigations into the optical potential of colour. Hypnotically evading perspectival resolution, the uncompromising rectangular canvas is articulated by alternating vertical stripes of vivid orange, pink, green, red, blue and yellow, which, when viewed from afar, create a dazzling chromatic experience that extends beyond the picture plane. Such dramatic visual effects have anointed Riley as the undisputed leader of the Op art movement. Nevertheless, her preoccupation with the mechanical contingencies of colour, and the sensory and perceptive effects that can be produced through constructing a rational architecture of form in which colour resides, extends Riley's impact and influence on contemporary painting far beyond the confines of a single movement. Maintaining an unparalleled relationship to the formal, 'plastic' concerns of painting inherited from the likes of Georges Seurat, Paul Signac, Paul Klee and Piet Mondrian, the British artist has developed a pictorial language that is remarkably unique. With *Bright Shade*, Riley has produced a visually compelling, technically adroit, and theoretically enlightened masterwork of pure chromatic sensation.

In the winter of 1979-80, Riley travelled to Egypt where she visited the Nile Valley and the Pharaoh tombs in the Valley of the Kings. Inspired by the art which adorned ancient burial sites, Riley was especially drawn to the symbolic use of six hues – red, blue, yellow, green, black and white – which represented aspects of Egyptian life. The present painting is from the body of work made in the years following her travels, where Riley harnessed a range of intense hues – her own 'Egyptian palette' – within a formal linear arrangement. With *Bright Shade*, Riley engenders a dialogue between the formal structure of the stripes and notions of weight, density, brilliance and opacity. Constructive rather than descriptive, Riley's use of colour exploits its inherent instability, allowing her the freedom to create the visual interactions which would go on to dominate her work for the next decade.

It is between the dialectical fray of composition and perception that Riley situates her work. As a student, Riley made studies from the works of Georges Seurat, who was influenced by the empiricism of Charles Henry and his theory that mathematical formulation could directly explain aesthetic results. Rejecting Seurat's meticulous pointillist technique, she instead concentrated on the artist's systematic distillation of colour and his balanced use of complementary hues to delineate light, shade, depth and form. *Bright Shade* includes echoes of this early exploration of colour, whilst also incorporating the vigorous structural emphasis of her early black and white geometric paintings. Inspired by the 'all-over' canvases of Abstract Expressionists like Jackson Pollock, Riley refined their multi-focal vernacular into her own unique artistic language. This is gracefully embodied in the pulsating stripes of the present work, as Riley combines the rigid logic of early colour theory with a complete painterly engagement with the surface of the canvas, resulting in a visual sensation that oscillates between the 'plastic' neutrality of the stripe and the optical brilliance of her colour palette.



Paul Klee, *Castle and Sun*, 1928
Private Collection
Image: © Private Collection/ Bridgeman Images

7

TOYIN OJIH ODUTOLA

(b. 1985)

Compound Leaf

signed, titled and dated *2017* on the reverse

pastel, charcoal and pencil on paper

sheet: 127.6 by 191.8 cm. 50¼ by 75½ in.

‡ £ 100,000-150,000

€ 114,000-170,000 US$ 127,000-190,000

PROVENANCE

Jack Shainman Gallery, New York

Acquired from the above by the present owner in 2017

EXHIBITED

New York, The Drawing Center, *For Opacity: Elijah Burgher, Toyin Ojih Odutola, and Nathaniel Mary Quinn*, October 2018 - February 2019, cover (detail) and p. 68, no. 23, illustrated in colour

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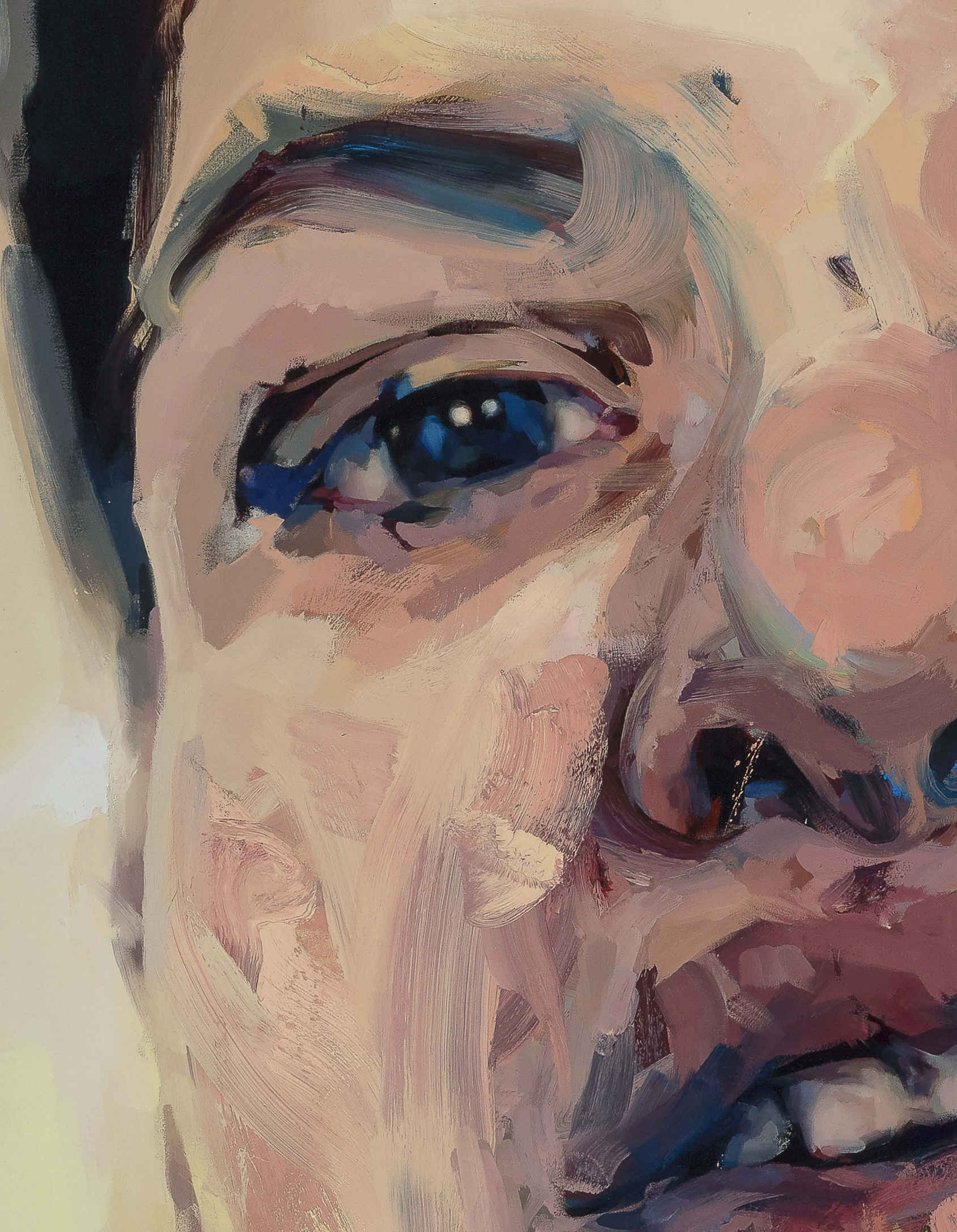
TOYIN OJIH ODUTOLA

COMPOUND LEAF

Executed in 2017, Toyin Ojih Odutola's *Compound Leaf* presents an intricately rendered self-portrait in charcoal, soft pastel hues, and pencil on paper. The artist has portrayed herself in an unknowable, even generic setting: light floods in through large windows, yet its strong glare prevents the viewer from seeing beyond them; two framed paintings hang on the wall, yet their contents are blank and tell no story. In the centre of this scene is the artist herself, composed in her signature style of feathery, dappled marks, which imbue both her skin and clothing with a dreamy and volatile fluidity. The artist's tattoo of a leaf, from which the title takes its name, is subtly visible on her neck as if blooming from within her. This elusive sense of dynamism and transmutability is central to the artist's work, and indeed her approach to the representation of skin and fabric offers a compelling metaphor for her own experiences of diaspora and the complexities of assimilation. At once political and poetic, her visual language powerfully explores notions of identity and belonging.

Born in Ife, Nigeria, in 1985, and raised in Alabama in the United States, Ojih Odutola developed an understanding of selfhood as innately multivalent, multi-layered, and ever-changing. "The style I employ for the skin is riddled with tensions inherent in the mark-making... for the skin is a bit of a puzzle I'm trying to solve", the artist has stated. "When I am drawing the skin, I am mapping out a territory, which seems familiar to me but is always strange and foreign whenever I engage with it. So, I am discovering it as I am drawing out the figure. The tensions that arise and reveal themselves become so in the process of the making, and I love how every skin layer is different from character to character – even if I'm the only one who can see this" (Toyin Ojih Odutola cited in: Exh. Cat., New York, The Drawing Center, *For Opacity: Elijah Burgher, Toyin Ojih Odutola, and Nathaniel Mary Quinn*, 2018, p. 48). *Compound Leaf* was shown at The Drawing Center, New York, in 2018-19, in an exhibition entitled *For Opacity,* which took its name from a 1990 essay by the Martinique-born and Paris-educated theorist Édouard Glissant. He wrote: "Agree not merely to the right to difference but... agree also to the right to opacity" (Édouard Glissant, *ibid.*, p. 11). Indeed, turned away from the viewer in an inscrutable setting, Ojih Odutola poignantly portrays herself as an intangible, ungraspable presence.

Ojih Odutola has received outstanding critical acclaim in recent years, and 2017 saw her first solo-exhibition in New York at the Whitney Museum of American Art. Influenced by artists such as John Singer Sargent, Lucian Freud, Paula Rego, and Lynette Yaidom-Boakye, her recent work presents a new artistic direction. Introducing bold, vibrant colour into her works, the artist has expanded her focus to consider and ultimately challenge preconceived notions of history and race. In the artist's own words: "I am not this narrative that has been written about me, flattened and archetypal, I am my own person, a land that I now wish to take back. Here, I will show you. Do not omit me or render me invisible... I am here, I will not be erased or smudged out. I am as vast and wondrous as the night sky" (Toyin Ojih Odutola, *ibid.,* p. 19).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

8

JENNY SAVILLE

(b. 1970)

Shadow Head

signed and dated *2007-13* on the reverse

oil on canvas

269.2 by 219.7 cm. 106 by 86½ in.

‡ ⊕ £ 3,000,000-5,000,000

€ 3,400,000-5,670,000 US$ 3,790,000-6,310,000

PROVENANCE

Gagosian Gallery, London

Acquired from the above by the present owner in 2014

EXHIBITED

London, Gagosian Gallery, *Jenny Saville: Oxyrhynchus*, June - July 2014, pp. 70-71 (detail), 73 and 106 (installation view), illustrated in colour

LITERATURE

Richard Calvocoressi et al., *Jenny Saville*, New York 2018, p. 157, illustrated in colour

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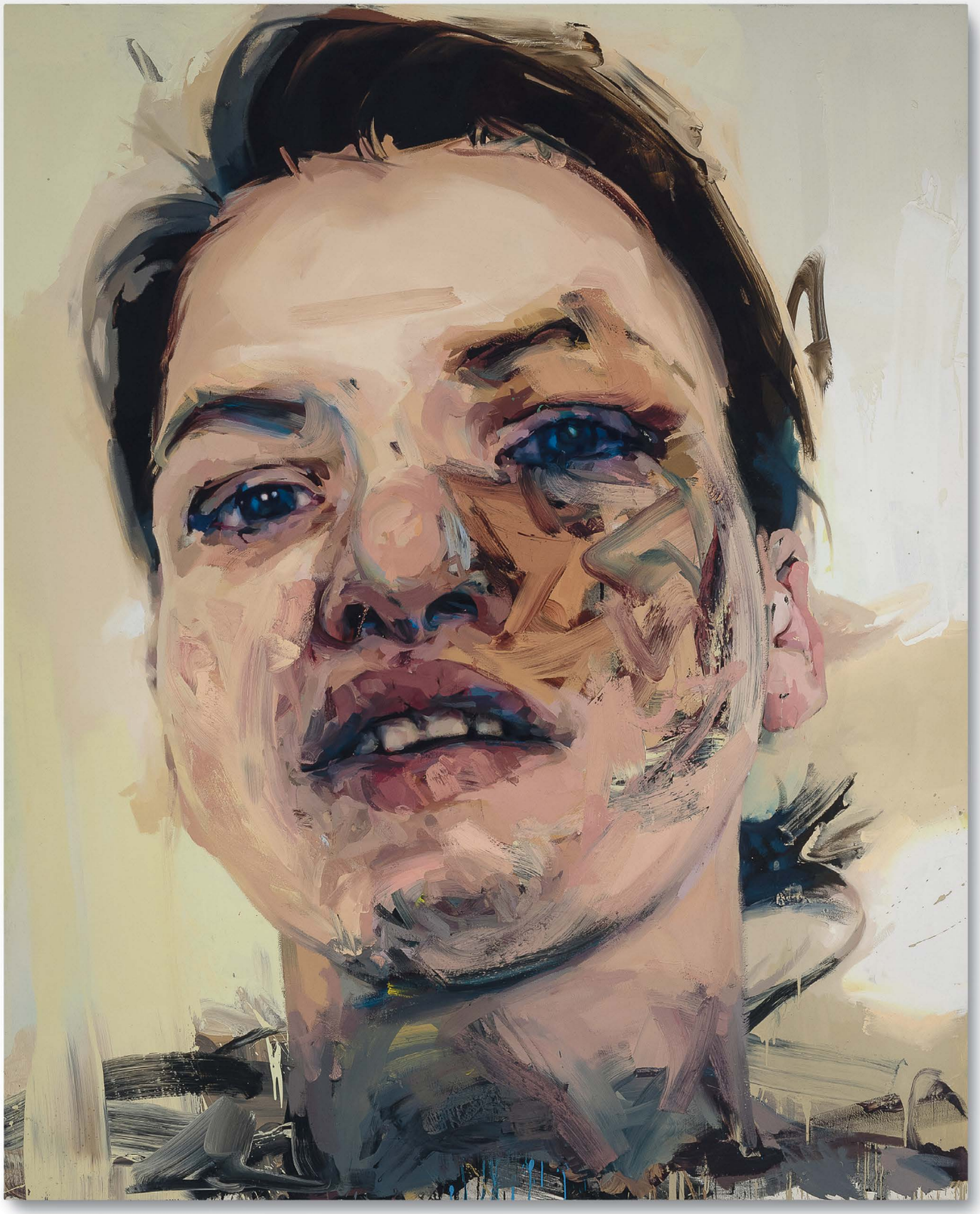
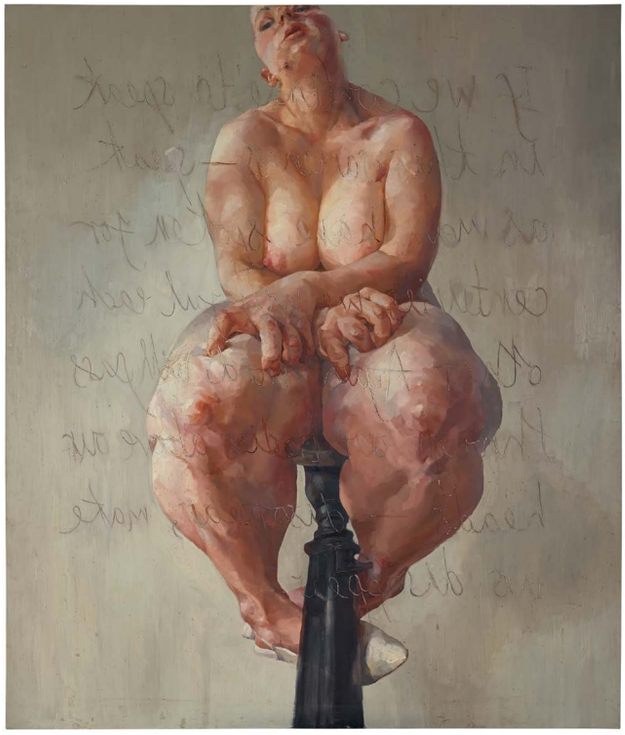




Jenny Saville, *Propped*, 1992
Private Collection
Artwork: © Jenny Saville. All rights reserved, DACS 2019

"Flesh was the reason why oil painting was invented."

Willem de Kooning cited in: Exh. Cat., New York, Gagosian, *Jenny Saville*, 2018, p. 8.

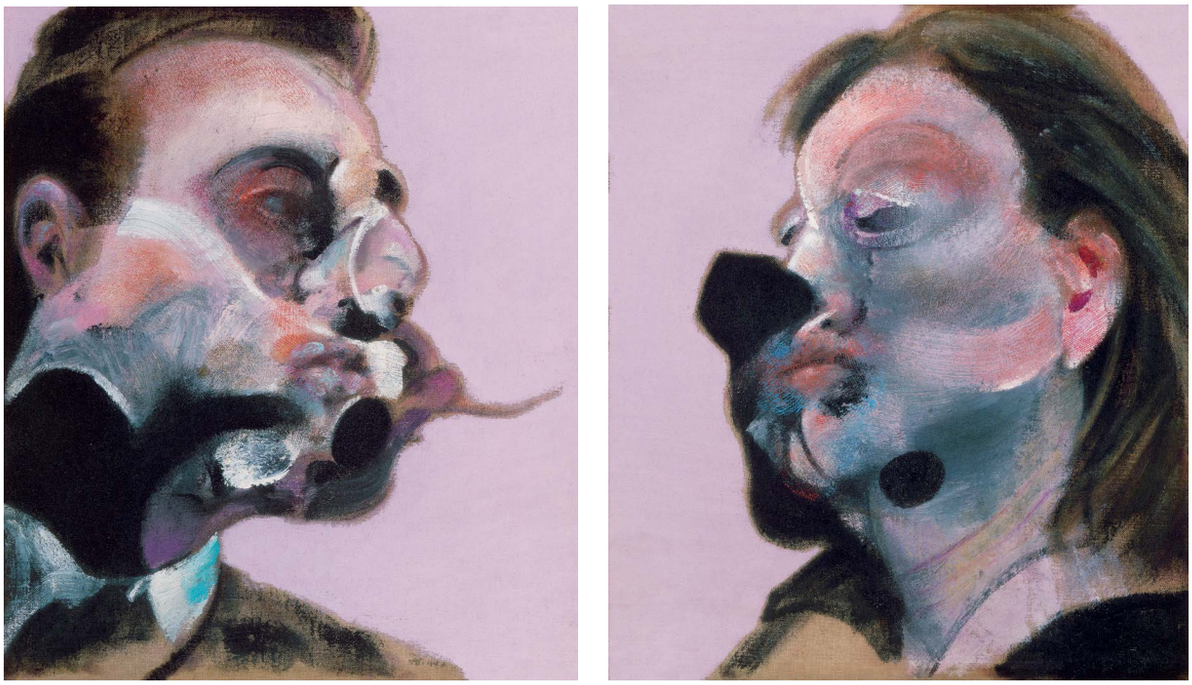
JENNY SAVILLE

SHADOW HEAD

In Jenny Saville's *Shadow Head*, the viewer is confronted with a deeply intimate portrait rendered on a profoundly monumental scale. A central tenet of the artist's practice, this pictorial contradiction imbues the work with a powerful intensity, almost overwhelming in its potency. Executed in 2007-13, over a decade after the artist first burst onto the contemporary art scene as part of Charles Saatchi's landmark exhibition *Sensation: Young British Artists from the Saatchi Collection* in 1997, *Shadow Head* stands as testament to Saville's unrivalled painterly abilities. With its mesmeric expanse of swiftly rendered and fluid brushmarks, combined with a remarkable sculptural quality retained from and developed out of her earliest masterpieces including *Propped* (1992) and *Shift* (1996-97), the present work situates Saville as one of the most significant figurative painters of our time. Simultaneously beautiful yet almost violent in its execution, stoic yet fragile, the work shifts compellingly from loose and brazen brushstrokes, to nuanced and scrupulously applied paintwork, offering a deeply evocative and poetic contemplation of the human condition. Nowhere are the artist's painterly abilities and rich, pictorial vocabulary more evident than in this highly emotive and psychologically charged portrait of Saville's anonymous sitter.

The genesis of the present work dates back several years to a charcoal and oil on paper study that Saville first began working on in 2007. Suggestive of a kind of personal excavation, *Study for Shadow Head* (2007-14) offers a raw and immediate glimpse into the artist's mature style of painting. The late 2000s were a significant period for Saville: she gave birth to her first child in 2007, followed closely by her second in 2008, and has spoken extensively on how her experiences of

Jenny Saville, Wharf Road, London, 1999
Image: © Joseph Cultice

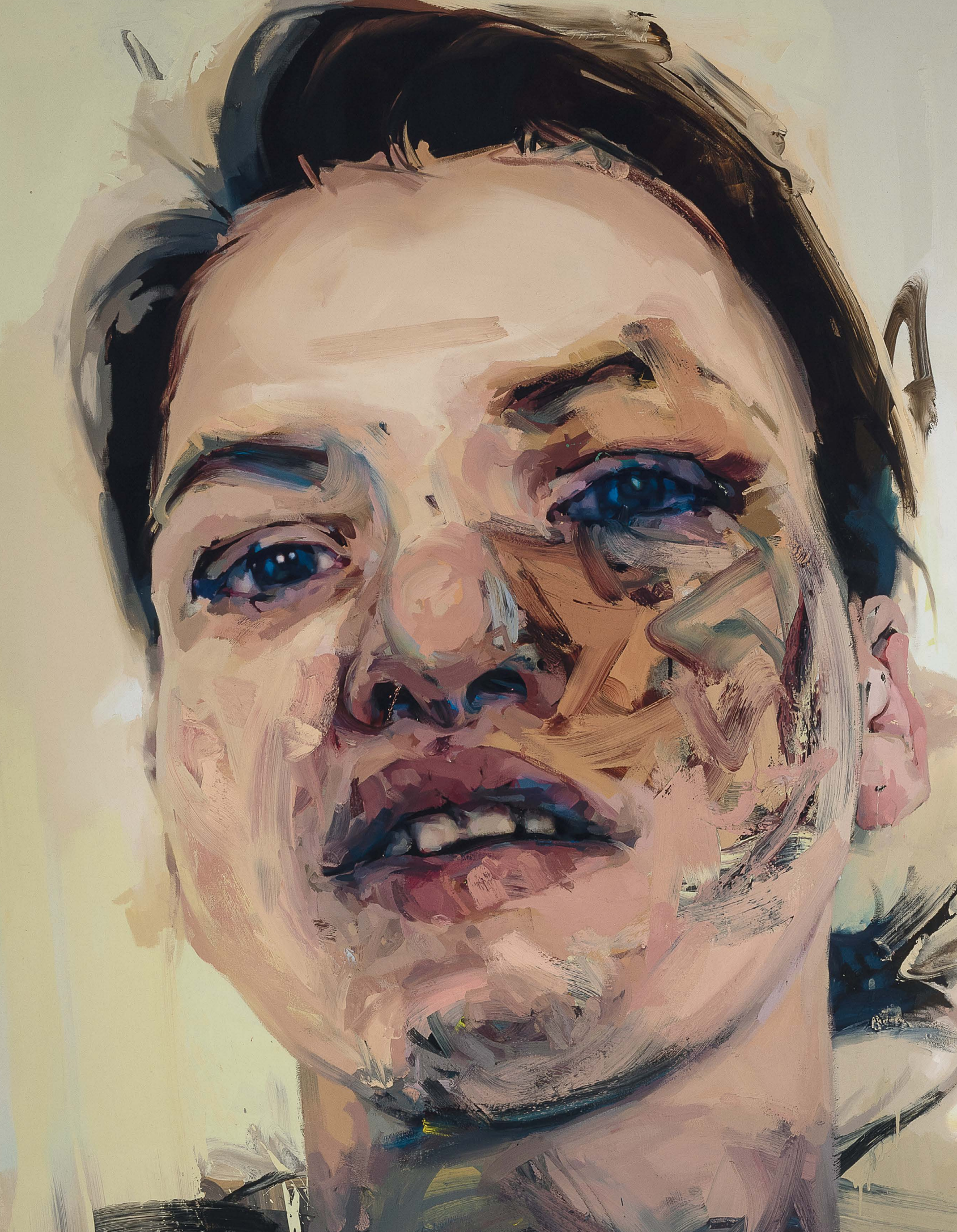


Francis Bacon, *Studies of George Dyer and Isabel Rawsthorne*, 1970
Private Collection
Image/ Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/ Artimage 2019. Image: Prudence Cuming Associates Ltd

pregnancy and motherhood have profoundly impacted her artistic practice: "Making flesh in my body and the animalistic nature of giving birth affected my view of nature", she has stated; "The simultaneous realities I've been trying to generate in my work over the past few years, the strata and layering, came about through drawings I made after having children. It opened out a new way for me to create space and movement" (Jenny Saville in conversation with Sally Mann in: Exh. Cat., New York, Gagosian Gallery, *Jenny Saville*, 2018, p. 30). Composed from slowly-layered, tactile swathes of paint, *Shadow Head* is indeed imbued with a vital and kinetic dynamism. Hovering elusively between figuration and abstraction, the paintwork of the portrait threatens to dissipate and unfurl. As broad, haphazard brushstrokes dissolve from a cheekbone into biomorphic shapes, an eyebrow into an impasto smear, the work is rendered as both self-consciously painterly and powerfully humanistic.

Shadow Head made its debut in the critically acclaimed exhibition *Jenny Saville: Oxyrhynchus* at Gagosian Gallery, London, in 2014. The show's title alludes to the important archaeological discovery of an ancient Egyptian rubbish dump of papyrus texts near the city of Oxyrhynchus. As intuited by art critic Ben Luke, this show set up an "archaeological metaphor" centred on the artist's mode of building, layering and excavating paint to create her images (Ben Luke, 'Jenny Saville: Oxyrynchus, Gagosian - exhibition review', *London Evening Standard,* 13 June 2014, online). Inspired by the findings at Oxyrhynchus, *Shadow Head* suggests a kind of palimpsest of the past through an unearthing and layering of temporality and paint, whilst its title evokes the past's inevitable weight and the shadow it casts over contemporary painting. Indeed, Saville's portrait seems to arise out of a grey, shadowy haze of gestural brushstrokes at the base of the canvas, which coalesce and metamorphose from thick swirls of paint into a poignant rendering of a head, a face, a gaze.

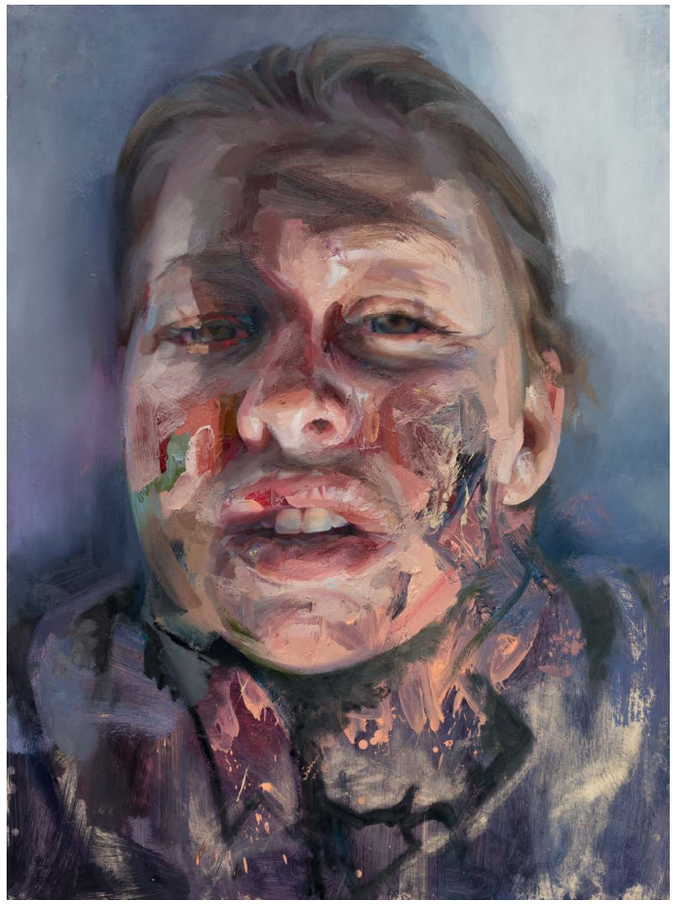
With her mouth slightly ajar, Saville's subject gazes down at the viewer. Painted with an almost unnerving photographic reality within a tumult of expressive and muscular painterly marks, her eyes are the magnetic epicentre of the composition. Emerging from the surrounding layers of swirling paint, they appear electric yet slightly glazed over, as if caught in the liminal realm between outward and inward contemplation. In this sense of push and pull, back and forth, past and present, the subject's gaze becomes a metaphor for one of Saville's greatest interests: the vast impact of art history on contemporary painting. Through her visceral practice of vigorously layered paint, Saville contends with the magnitude of art history as a force that is at once inspirational and overbearing. Both self-consciously



Rembrandt Harmenszoon van Rijn, *Self-Portrait*, *circa* 1665
The Iveagh Bequest, Kenwood House, London
Image: © Historic England/ Bridgeman Images

and subconsciously, her art draws heavily on the great masters of the past, most notably Rembrandt and Titian, whilst engaging with one of the most eminent painters of the Twentieth Century, Francis Bacon. Renowned for his raw and emotionally charged paintings, executed with sweeping, gestural bands of impasto paint, Bacon often transposed his own likeness onto his portraits of other people. This lingering sense of self is similarly evoked in Saville's portraiture, and indeed *Shadow Head* shares a compelling affinity to her latest *Self-Portrait (after Rembrandt)*, 2019, recently exhibited at Gagosian Gallery, London. Juxtaposed against the rich physicality of the paint, the eyes and mouth of this self-portrait have been rendered with a striking verisimilitude that is analogous in intensity to the features of the present work. Fluctuating between radiant tactility and unfettered abstraction, *Shadow Head* hence redolently foreshadows Saville's *Untitled* and underscores the way in which the artist's presence and likeness haunts the entirety of her painterly opus.

The spectral trajectory of art history, as emblematised in Saville's evocative brushwork, can be traced within the fabric of *Shadow Head*, and one can make out the vivaciously zigzagging, fluid brushstrokes of Willem de Kooning at the right of the composition. Indeed, de Kooning's well-known declaration that "Flesh was the reason why oil painting was invented" springs immediately to mind, and is a phrase oft-cited by the artist herself (Willem de Kooning cited in: *op. cit.*, p. 8). Looking further back into art history, the subject's nose bears a striking resemblance to the bulbous rendering of Rembrandt's own nose in his *Self-Portrait with Two Circles* (*circa* 1665). On permanent view to the public in Kenwood House, London, and more recently exhibited alongside Saville's aforementioned self-portrait at Gagosian, London, this is a work which Saville knows well and has professed as intrinsically formative to her understanding of the painterly process: "I've learnt how to paint a nose from this picture," she explains, "how to do reflected light, the use of impasto, the use of contradiction within pictures, of having very limited movement of brushmark-making with lots of brushmark-making, how that creates a kind of poetic in paint" (Jenny Saville filmed in conversation in: 'Visions of the Self: Jenny Saville on Rembrandt', *Gagosian Quarterly*, 15 May 2019, online). Rembrandt's self-portrait is renowned for its enigmatic background with two large abstract



Jenny Saville. *Self-Portrait (after Rembrandt)*, 2019
Image: © Jenny Saville. Courtesy Gagosian. Photo: Lucy Dawkins
Artwork: © Jenny Saville. All rights reserved, DACS 2019

circles, and certainly the more abstract components of the present work, from its thickly applied paint and muted palette to its powerfully articulated chiaroscuro, are deeply reminiscent of the Dutch Master's painting.

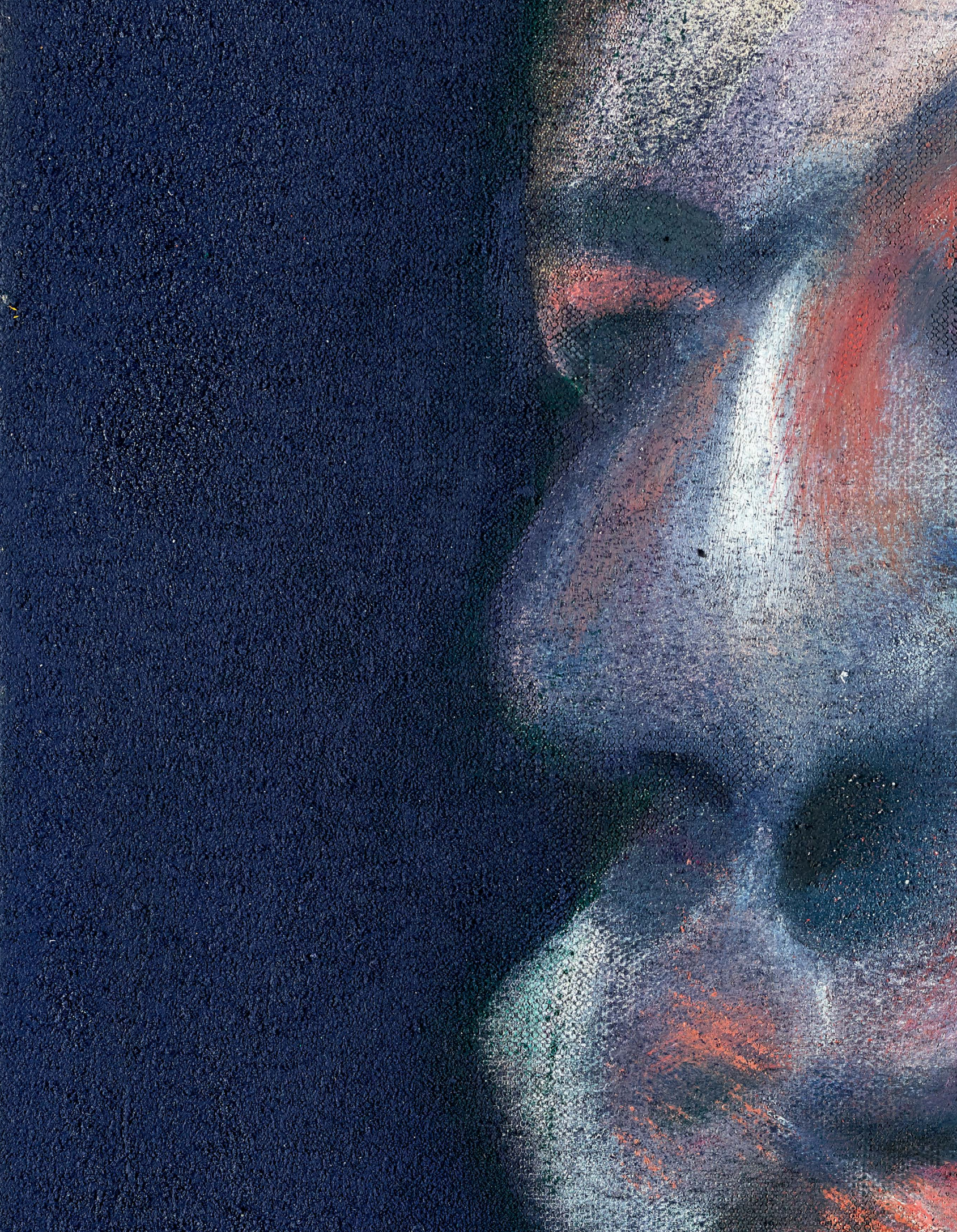
Saville's vast canvases often start out as entirely abstract paintings: throwing, spreading and smearing paint onto the surface, she subsequently begins to mould and sculpt her compositions into meaty, fleshy, figurative forms. Her role becomes analogous, in this sense, to that of a plastic surgeon, who similarly sculpts flesh for a living. Indeed, amongst the copious source imagery filling her studio space are photographs of reconstructive, cosmetic, and gender reassignment procedures. Saville has long been fascinated by invasive surgeries, and her practice incessantly explores contemporary society's obsession with body image. Capacious and corpulent, even verging at times on violent and frenzied, her paintings challenge societal notions of beauty and femininity. Born in Cambridge in the UK in 1970, Saville came of age in the '80s at a time when body regulation and the diet industry were on the rise. Developed out of an era where women were fed the message that skinny was synonymous with beautiful – that smaller, thinner and lesser equalled better – Saville's artistic output was greatly influenced by this strain of contemporary culture. As if in search for an antidote, her colossal paintings refuse to be contained or confined. With their rich, thickly painted overspill of fleshy, female corporeality, they are driven by an almost overwhelming intensity of force. Steeped in our image-saturated, sensationalised, photoshopped world, Saville's paintings contend with a distinctly contemporary climate of information-overload-selfie-culture mayhem. As art critic Mark Stevens notes, "The many pressures placed upon the body today infuse and crisscross her work, making it part of our contemporary world rather than a nostalgic escape. But she also provides us with something restorative – a recovery of the first sense, which is touch" (Mark Stevens, 'Flesh was the Reason Oil Painting was Invented' in: *op. cit.*, p. 7).

Captivated by the comparable characteristics of paint and skin, Saville seeks in her portraits to explore and exploit the tactile and visceral qualities of both her medium and subject matter. To once again invoke the "archaeological metaphor" apparent from the *Oxyrhynchus* show, she achieves this through her

meticulous process of layering. Drawing a connection between the slow build-up of paint on a canvas, and the multilayers of identity that we construct, develop, inherit, absorb and perform over a lifetime, she writes: "I want there to be an awareness of wearing this paint body, the artifice of it – a mixture of reality and fiction. I admire the way that Cindy Sherman, in the film stills, wears these myths of femininity. You believe them but also know that it is a fictional world that she's created" (Jenny Saville in conversation with Martin Gayford in: Exh. Cat., New York, Gagosian Gallery, *Jenny Saville: Territories,* 1999, p. 30). Saville's work is fundamentally shaped and informed by academic feminist theories which were first developed when the artist won a scholarship in 1991 to study at the University of Cincinnati. It was here, whilst attending studio art classes and courses in the Department of Women's, Gender, and Sexuality Studies, that Saville was first introduced to the *Écriture Féminine* group. In particular, the writings of Hélène Cixous, Luce Irigaray, and Julia Kristeva deeply resonated with Saville, who later reflected: "This attempt to write the female became a way for me to look. The whole trip opened my eyes to what was possible with my life" (Jenny Saville cited in: *op. cit.,* p. 364). Compelled by a vital reassessment of identity as fluctuating, continual and evolving, Saville renders femininity, like her brushstrokes themselves, as fluid, shifting and complex.

If the opaque and hazy shadows in *Shadow Head* are emblematic of the ubiquity of the past, then the passages of brilliant, luminescent light speak to the digital glow of the technological age. "Saville's light has a glint", writes Stevens; "It is a fluid but also, paradoxically, sticky light. It adheres to the body. Her color is earthy, but not in the well-kept, sensual way of traditional English painters like William Coldstream. Saville will dot and scatter bits of hue on the surface that could be taken from the contemporary digital world or even, perhaps, from a neon sign" (Mark Stevens, *ibid.*, p. 12). Once again positioning her working practices in dialogue with those of Bacon, Saville famously paints from photographic source material as opposed to directly from life. In a world dominated and saturated by photographic and digital reproduction, her technique marks her work as distinctly contemporary and conceptually engaged. Cropped and enlarged to a magnificent scale, *Shadow Head* flits enigmatically between poignant portrait and monolithic selfie, majestically encapsulating the most noble and profound sentiments of one of the most important artists of the Twenty-First Century.

Cindy Sherman, *Untitled Film Still #21*, 1978
Image/ Artwork: © Courtesy of the artist and Metro Pictures, New York



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, EUROPE

○ ⋑ 9

FRANCIS BACON

(1909 - 1992)

Self-Portrait

signed, titled and dated *1975* on the reverse

oil and Letraset on canvas

35.5 by 30.5 cm. 14 by 12 in.

⊕ **£ 15,000,000-20,000,000**

€ 17,000,000-22,660,000 US$ 18,920,000-25,220,000

PROVENANCE

Marlborough Fine Art Ltd., London

Private Collection, Belgium (acquired from the above in 1976)

Private Collection (by descent from the above)

Sotheby's, London, 1 July 2015, Lot 9 (consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

Zurich, Marlborough Gallery, *Francis Bacon*, May - July 1975

Madrid, Galería Theo, *Diez años de Galería Theo*, December 1976 - January 1977, n.p., no. 2, illustrated in colour

LITERATURE

John Russell, *Francis Bacon*, London 1979 and 2001, p. 171, no. 97, illustrated (1979); p. 165, no. 89, illustrated (2001)

Michel Leiris, *Francis Bacon: Full Face and in Profile*, New York 1983, n.p., no. 97, illustrated in colour

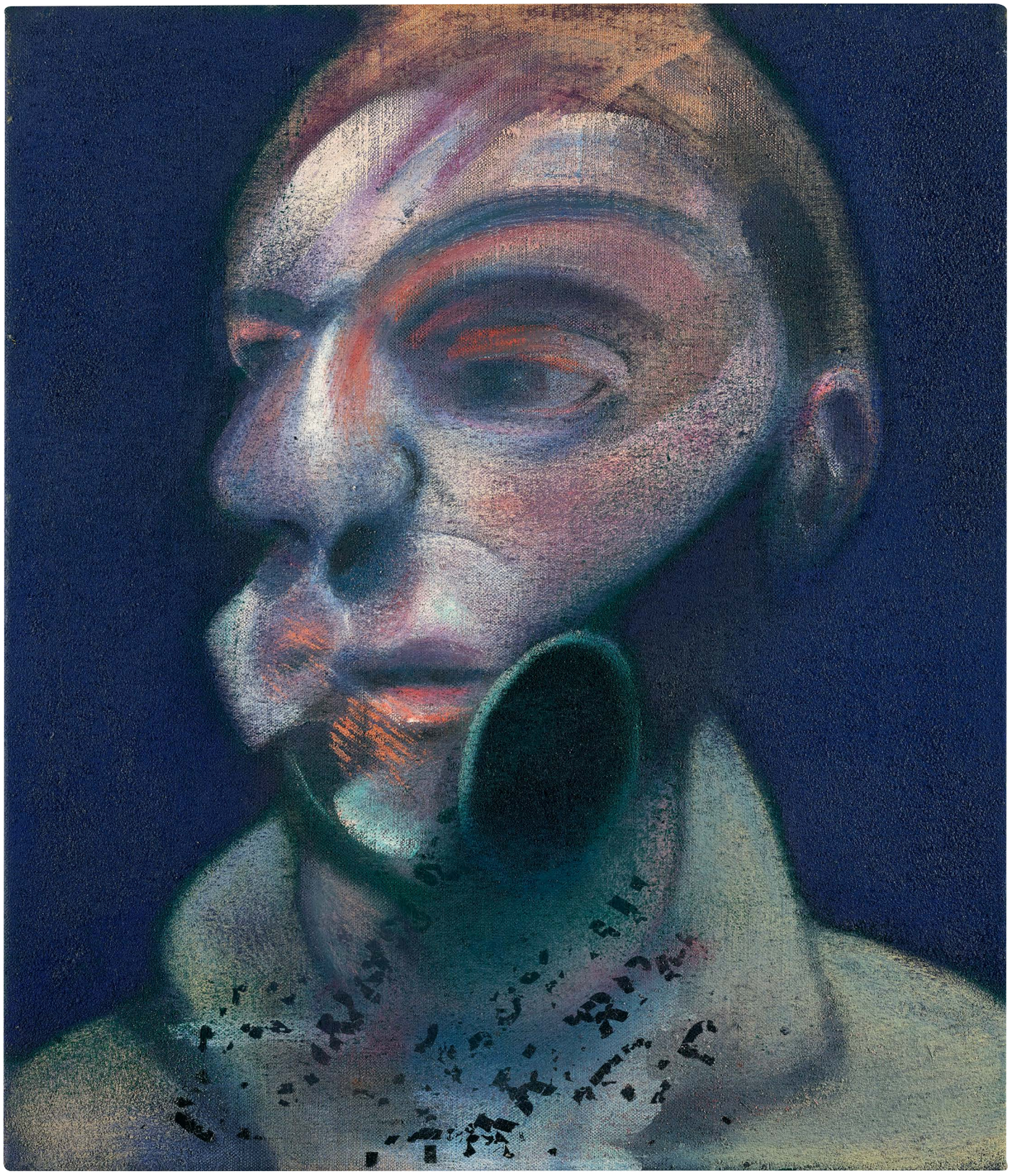
Michel Leiris, *Francis Bacon*, New York 1987, n.p., no. 97, illustrated in colour

Exh. Cat., London, Marlborough Fine Art Ltd., *Francis Bacon 1909 - 1992: Small Portrait Studies*, October - December 1993, n.p., illustrated

Milan Kundera and France Borel, *Bacon: Portraits and Self-Portraits*, London 1996, p. 61, illustrated in colour

Martin Harrison, Ed., *Francis Bacon: Catalogue Raisonné, Volume IV. 1971-92*, London 2016, p. 1071, no. 75-02, illustrated in colour

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



"*Self-Portrait*, 1975, was the sole painting in this small format on which Bacon applied dry transfer lettering – the scrambled letters fixed to his neck and collar… The 'words' spill out from his mouth yet communicate nothing. Bacon appears to acknowledge Plato's character Phaedrus, who observed that if one asks anything of painting, 'they remain most solemnly silent."

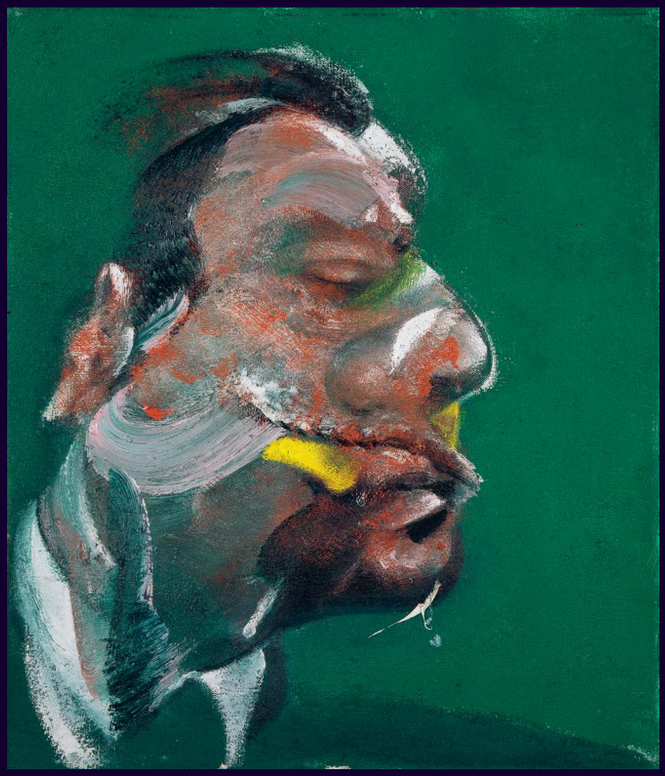
Martin Harrison, Ed., *Francis Bacon: Catalogue Raisonné*, Volume IV 1971-92, London 2016, p. 1070.

FRANCIS BACON

SELF-PORTRAIT

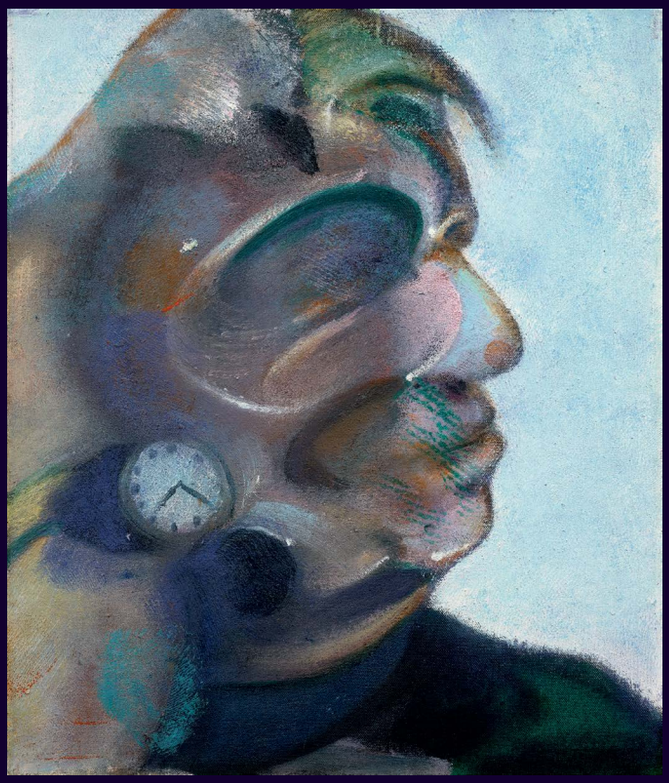
Self-Portrait, 1975, is undoubtedly one of the best iterations within Francis Bacon's acclaimed pantheon of self-images; a body of work that is today considered one of the artist's greatest achievements, sitting him squarely among the ranks of art history's celebrated masters of the discipline: Rembrandt, Van Gogh, and Picasso. Startling in colour, bold in gesture, and unmistakably Baconian in effect, this painting is a masterwork of self-interrogation. Framed by a thickly applied deep blue-purple ground, Bacon's three-quarter-turn is articulated in an auroral palette of green blending into purple and pink; pastel tones that are offset by a single corduroy swipe of orange across the mouth and illuminated by accents of white. In evidence is the artist's distinctive forelock of hair, those inimitable diagonal marks which Michel Leiris, Surrealist writer and friend to Bacon, once described as "a reckless comma staunchly inscribed across his brow" (Michel Leiris, *Francis Bacon Full Face and in Profile*, New York 1983, p. 12). The artist's mackintosh – a wardrobe staple evident in self-portraits of 1969, 1970, and 1976 – is here overlaid with fragments of dry transfer lettering, or Letraset: a pictorial "sampling" that Martin Harrison traces back to Bacon's *Studies of the Human Body* of 1970 (Martin Harrison, *In Camera – Francis Bacon: Photography, Film and the Practice of Painting*, London 2005, p. 190). Importantly, *Self-Portrait*, 1975, is the only example from Bacon's extensive corpus of small portrait studies that features Letraset. Typically reserved for his large-scale paintings to give expression to tumbling sheets of newspaper within the artist's stark environments, in the present painting these jumbled letters instead tumble from the artist's mouth and, in doing so, imbue the painting with complex metaphorical meaning that sets it out as a truly unique and remarkable work.

Francis Bacon, 1967
Image: © The Lewinski Archive at Chatsworth/ Bridgeman Images



Francis Bacon, *Study for Head of George Dyer*, 1967
Private Collection
Image/ Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/ Artimage 2019. Image: Prudence Cuming Associates Ltd

Considered the most introspective and inwardly scrutinising phase of his career, Bacon's 1970s production is characterised by the searing self-images that emerged following the sudden death in 1971 of Bacon's former lover, George Dyer. Bacon never truly relinquished the guilt and responsibility he felt in fuelling Dyer's tragic juggernaut of a life, and the suite of large-scale 'black triptychs' painted between 1971 and 1974 offer exorcising lamentation over his death. Produced in tandem with these works, Bacon's self-portraits proliferated and became increasingly complex. Across these mournful paintings, both large-scale and in the intimate 14 by 12 inch dimensions, the artist appears as a modern-day allegory for melancholia leaning on a washbasin, with facial features violently mutilated, or with his wristwatch prominently emphasising life's transience. Whether heroically scaled or intimately proportioned, the self-portraits form a link to Oscar Wilde's *Picture of Dorian Gray*: where Bacon's grief was stoically concealed from life, the canvases became the face of his suffering and pain. Although the major work of Bacon's mourning came to an end with the black triptychs in '74, the spirit of George Dyer and practice of self-portraiture endured, fed by an ever-increasing number of bereavements as Bacon grew older. Not long after George Dyer in 1971, the artist's Soho companion and Vogue photographer John Deakin passed away, followed by the Colony Room's famous matriarch, Muriel Belcher in 1979, and in 1980 Bacon's decisive link to the French intelligentsia, Sonia Orwell, died after a long battle with cancer. These losses famously led Bacon to proclaim: "I've done a lot of self-portraits, really because people have been dying around me like flies and I've had nobody else to paint but myself" (Francis Bacon in conversation with David Sylvester, 1975 in: David Sylvester, *Looking Back at Francis Bacon*, London 2000, p. 129). However, by the time of the present work's execution during the decade's midpoint, the opening of a retrospective at the Metropolitan Museum of Art in New York and his growing success in Paris ushered in a tonal change that signalled the beginnings of a great late style.



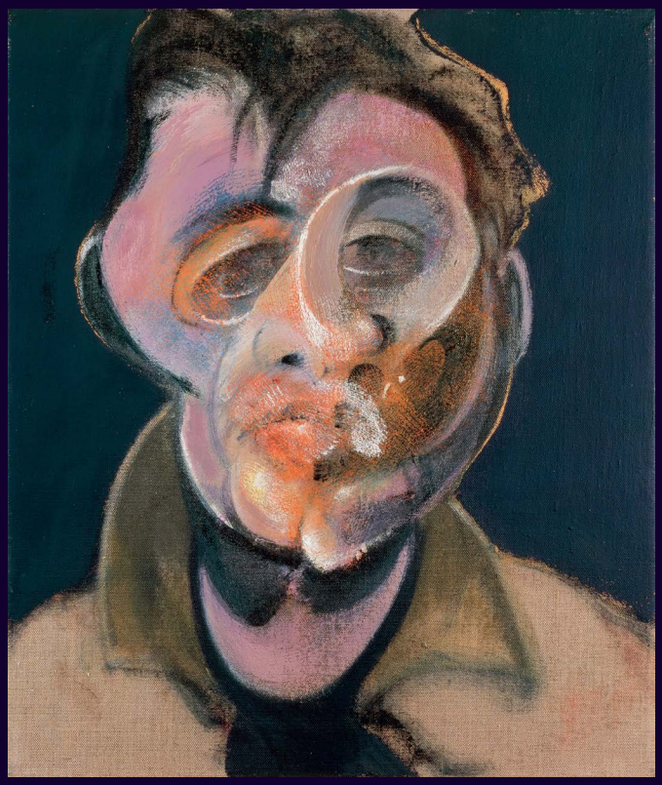
Francis bacon, *Self-Portrait*, 1973
Private Collection
Image/ Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/ Artimage 2019. Image: Prudence Cuming Associates Ltd

Although a sense of captured movement is apparent in the 1975 *Self-Portrait*, Bacon's features remain remarkably intact. This painting does not possess the carved tangle of physiognomic forms or time weariness evident in self-portraits from the immediate years post-Dyer; instead, it emanates an alert youthfulness. Smooth-skinned and vibrant, Bacon's painted face belies the age of its author. Michael Peppiatt explains: "Bacon continued to take great care of his appearance as he grew older, dyeing his hair subtle shades of reddish brown and applying liberal amounts of 'pancake' makeup to his face, even though it had not become deeply lined" (Michael Peppiatt, *Francis Bacon: Anatomy of an Enigma,* London 2008, p. 364). In contrast to those produced immediately following Dyer's death, the composition is far less abject; the tone is contemplative and, as conveyed by the jumble of letters and ersatz words, metaphorically rich.

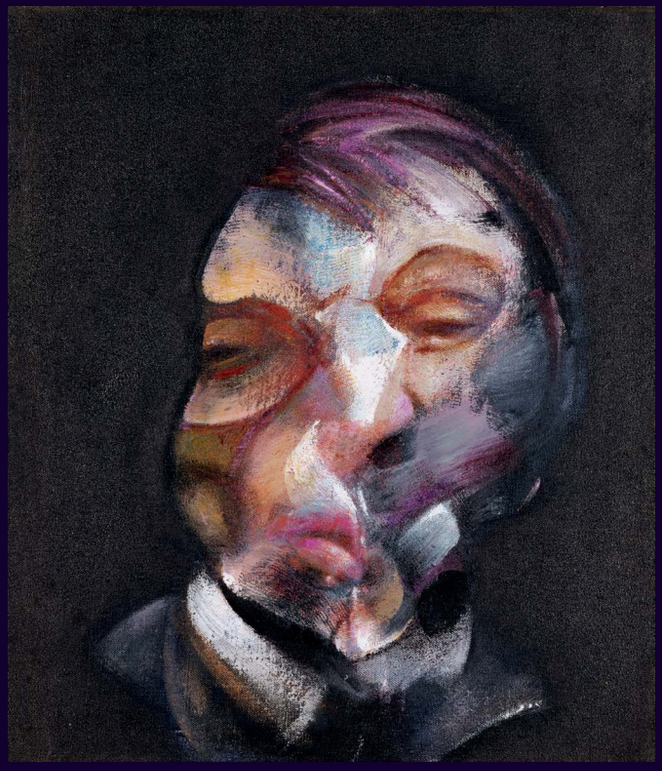
In the *Francis Bacon Catalogue Raisonné,* Martin Harrison has explained the present work as a "denial of ekphrasis" in which "[t]he 'words' spill out from his mouth yet communicate nothing" (Martin Harrison, Ed., *Francis Bacon: Catalogue Raisonné, Volume IV. 1971-92,* London 2016, p. 1070). "Bacon appears to acknowledge Plato's character Phaedrus", Harrison continues, "who observed that if one asks anything of painting, 'they remain most solemnly silent'" (*Ibid.*). Characteristically taciturn when asked to explain his work, Bacon endlessly insisted his paintings were not expressing anything at all. Contra to this however is the tremendous body of scholarship through which art historians have unpacked an arena of multifaceted allusion and inference; lines of inquiry sparked by the immense repertoire of source material that Bacon used. From documentary photographs of news reportage, medical text books, photographs of friends and lovers through to art history books and tomes on poetry and Shakespeare, Bacon fused and melded a wide remit of visual and literary stimulus. Indeed, it is the importance of words that immediately comes to the fore in this painting. As can be gleaned from the famous interviews with David Sylvester, Bacon put huge store by the written word – he

was immensely influenced by the images conjured by literary greats. For Bacon, words were as powerful as images, if not more so. He read extensively and frequently cited passages from Aeschylus, James Joyce, Yeats, Proust and T.S. Eliot, phrases he felt unlocked 'the valves of sensation' most powerfully. Where these influences fed most directly into his large triptychs, *Self-Portrait*, 1975, emphasises the significance of literature and poetry for breeding images in his imagination. In particular, owing to its unique composition, this painting notably echoes the fragmentation and compression that Bacon prized in T.S. Eliot's work whilst also conjuring the 'cut-up' technique developed by Brion Gynsin and William Burroughs. Hovering over the lower part of the portrait, these fragmentary letters also operate on a formal level to fix, or pin down, the effervescence of Bacon's brushwork. Clearly echoing the collages of Synthetic Cubism, these forms evoke Dada and Surrealism as exemplified by Marcel Duchamp, Tristan Tzara, and Max Ernst whose non-linear typographical montages Martin Harrison likens to Bacon's images (Martin Harrison, *In Camera – Francis Bacon: Photography, Film and the Practice of Painting*, *op. cit.*, p. 190).

Aptly, this painting narrates a moment in the artist's life in which he strengthened his ties to the Parisian avant-garde. Where on the one hand Bacon relished the unvarnished company of his Soho social circle, on the other there was a great need for stimulation from high-minded intellectual peers. Sonia Orwell – the widow of George Orwell – played a significant role in this regard, and during the many soirées held at her house on Gloucester Road during the 1960s, Bacon befriended a number of leading lights from the Parisian avant-garde. These connections meant a great deal to an artist for whom Paris represented the artistic epicentre: home to the birth of Modernism, it was Paris that, at the end of the 1920s, first nurtured Bacon's ambitions to become a painter. Herein, amongst *le tout Paris* it was a friendship with the French writer Michel Leiris that proved to be most influential and cherished for Bacon. Leiris's tremendous enthusiasm for Bacon's work was crucially piqued during the late 1960s by the artist's small portrait studies. Thereafter, not only did Leiris bring about top-level recognition for Bacon in France, it was he who penned the introduction to Bacon's fêted retrospective at the Grand Palais in 1971, an event which heralded the artist's full assimilation into the cultural pantheon of Paris. Indeed, many aspects of *Self-Portrait* – it's chromatic subtlety and luminous brilliance (a quality shared with the magnificent *Portrait of Michel Leiris* from 1976), the prominence of Letraset and its literary connotations – anchor it to the increasingly extended periods Bacon spent living and working in Paris during the mid-1970s.



Francis bacon, *Self-Portrait*, 1969
Private Collection
Image/ Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/ Artimage 2019. Image: Prudence Cuming Associates Ltd



Francis bacon, *Self-Portrait*, 1971
Centre Pompidou, Musée national d'art moderne - Centre de création industrielle, Paris
Image/ Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/ Artimage 2019. Image: Prudence Cuming Associates Ltd

Francis Bacon's 7 Reece Mews studio, London 1998
The Estate of Francis Bacon Collection
Image/ Artwork: Image: Perry Ogden
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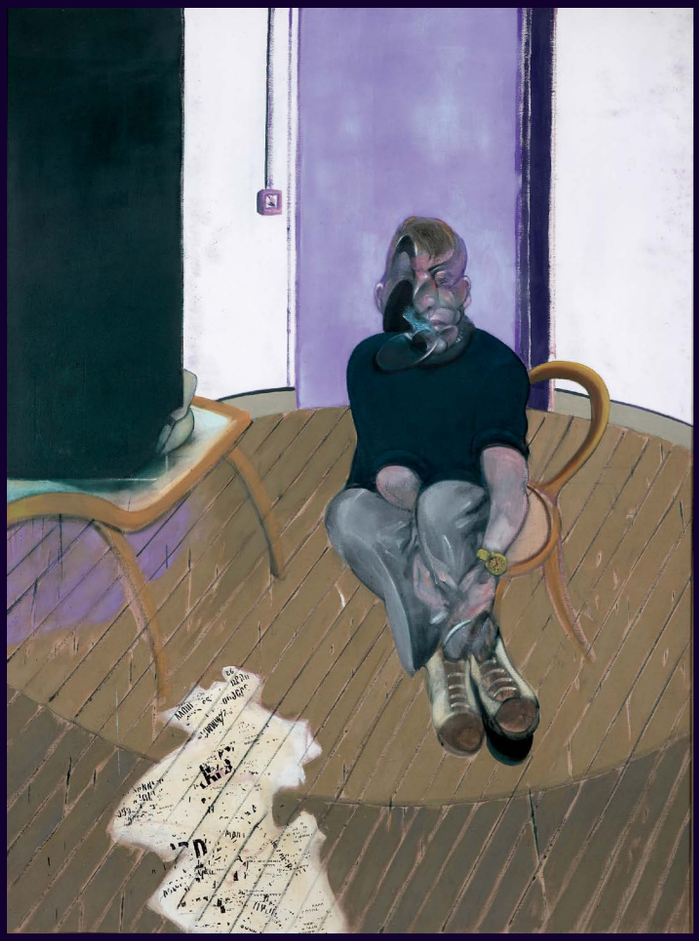

Franics Bacon, *Self-Portrait*, 1973
Private Collection
Image/ Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/ Artimage 2019. Image: Prudence Cuming Associates Ltd

At first driven by a masochistic impulse to inhabit his guilt more intensely, Bacon was drawn back to the site of Dyer's suicide, to the very hotel in which he had died only 48 hours prior to the opening of Bacon's Grand Palais retrospective. Paris, the very centre of Bacon's artistic aspirations, was thus forever cast under the tragic and fantastical shadow of Dyer's demise, and yet it became an incredibly successful location from which to work. With the length of his stay increasing each time, Bacon's need to paint demanded a proper place in which to work, and in June of 1975 – shortly after the execution of the present painting – he took up a studio apartment in the Marais district at 14 rue de Birague. Bacon's growing legendary status in Paris, set in stone by his wildly successful show at Galerie Claude Bernard in 1977, truly characterise the period: many of the mid-to-late 1970s works exude a curious mix of the intellectually stimulating and exhilarating ambience of Paris and a melancholic introspection.

The present work represents a moment of clarity and growing resolution for an artist emerging from the pain of mourning that had deeply afflicted his work of the past four years. Bacon's features are here rendered with an exuberant chromatic palette and appear fully resolved; this painting exhibits the ebullient self-regard and virtuoso confidence of an artist operating at the very height of his creative faculties.

10

LOUISE BOURGEOIS

(1911 - 2010)

Listening One

titled on the base

bronze, painted white

203 by 50.8 by 30.5 cm. 79⅞ by 20 by 12 in.

Conceived in 1947 and cast in 1982, this work is number 3 from an edition of 6, plus 1 artist's proof.

‡ ⊕ £ 1,500,000-2,000,000

€ 1,700,000-2,270,000 US$ 1,900,000-2,530,000

PROVENANCE

Robert Miller Gallery, New York

Acquired from the above by the present owner in September 1983

EXHIBITED

New York, Peridot Gallery, *Louise Bourgeois, Recent Work 1947-1949: Seventeen Standing Figures in Wood,* October 1949 (painted wood version, shown as *Attentive Figures*)

New York, The American Federation of Arts, *New Directions*, October 1962 - May 1963 (painted wood version, shown as *Attentive Figures*)

Baltimore, The Baltimore Museum of Art, *The Partial Figure in Modern Sculpture*, December 1969 - February 1970, p. 72, no. 11, illustrated (painted wood version, shown as *Attentive Figures*)

Waltham, Rose Art Museum, Brandeis University, *From Women's Eyes*, May - June 1977, n.p. (text), (bronze with dark patina, edition 1/6)

New York, Xavier Fourcade Gallery, *Louise Bourgeois, Sculpture 1941-1953. Plus One New Piece*, September - October 1979 (bronze with dark patina, edition no. unknown)

New York, The Museum of Modern Art; Houston, Contemporary Arts Museum; Chicago, Museum of Contemporary Art; and Akron, Akron Art Museum, *Louise Bourgeois: Retrospective*, November 1982 - January 1984, pp. 60 (in installation at *Louise Bourgeois, Sculpture 1941-1953. Plus One New Piece*, Xavier Fourcade Gallery, New York, 1979) and 61, no. 62, illustrated (bronze with dark patina, edition no. unknown)

Paris, Maeght-Lelong; Zurich, Maeght-Lelong; and London, Serpentine Gallery, *Louise Bourgeois: Retrospective 1947-1984*, February - June 1985, pp. 15 (in installation at *Louise Bourgeois: Retrospective,* Museum of Modern Art, New York, 1982) and 20 (in installation at *Louise Bourgeois, Sculpture 1941-1953. Plus One New Piece*, Xavier Fourcade Gallery, New York, 1979), illustrated (bronze painted white, edition no. unknown)

Scottsdale, Riva Yares Gallery, *Louise Bourgeois*, February 1987 (bronze with dark patina, edition no. unknown)

Miami, Florida International University, *Louise Bourgeois*, October - November 1987

Frankfurt, Frankfurter Kunstverein; Munich, Stadtische Galerie im Lenbachhaus; Lyon, Musée d'art Contemporain; Barcelona, Fundación Tàpies; Bern, Kunstmuseum; and Otterlo, Kröller-Müller Museum, *Louise Bourgeois: A Retrospective Exhibition*, December 1989 - July 1991, p. 60, no. 2, illustrated (bronze painted white, edition no. unknown)

Vienna, Galerie Krinzinger Wien, *Louise Bourgeois 1939-89 Skulpturen und Zeichnungen*, May - June 1990 (bronze, edition no. unknown)

St. Louis, The Saint Louis Art Museum, *Louise Bourgeois: The Personages*, June - August 1994, p. 49, no. 12, illustrated in colour (bronze painted white, edition no. unknown)

Paris, Musée d'Art Moderne de la Ville de Paris, *Louise Bourgeois: Sculptures, environments, dessins 1938-1995*, June - October 1995, p. 61, illustrated in colour (bronze painted white, edition 4/6)

Hamburg, Deichtorhallen Hamburg, *Louise Bourgeois Der Ort des Gedächtnisses: Skulpturen, Environments und Zeichnungen 1946-1995*, January - March 1996, p. 53, illustrated in colour (bronze painted white, edition 4/6)

Westford, Joseloff Gallery, University of Hartford, *Louise Bourgeois: The Forties and Fifties*, Novmber - December 1996, n.p. (text), (bronze painted white, edition no. unknown)

Montreal, Musée d'Art Contemporain de Montreal, *Louise Bourgeois*, April - September 1996 (bronze painted white, edition no. unknown)

Yokohama, Yokohama Museum of Art, *Louise Bourgeois: Homesickness*, November 1997 - January 1998, p. 55, no. 20, illustrated in colour (bronze painted white, edition 4/6)

Raleigh, North Carolina Museum of Art, *Sacred and Fatal: The Art of Louise Bourgeois*, March - May 1998

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

EXHIBITED CONTINUED

Hanover, Dartmouth College, Jaffe-Friede & Strauss Galleries, *Louise Bourgeois*, February - March 1999 (bronze painted white, edition 4/6)

Champaign, Krannert Art Museum, University of Illinois; Madison, Madison Art Center; and Aspen, Aspen Art Museum, *Louise Bourgeois: The Early Work*, May - February 2003, p. 74, illustrated in colour (bronze painted white, edition 4/6)

Columbus, Wexner Center for the Arts, Columbus, *Part Object Part Sculpture*, October 2005 - February 2006, p. 41, illustrated in colour (bronze painted white, edition 4/6)

London, Tate Modern; Paris, Centre Pompidou; New York, Solomon R. Guggenheim Museum; Los Angeles, Museum of Contemporary Art; and Washington D.C., Hirshhorn Museum and Sculpture Garden, *Louise Bourgeois: Retrospective*, October 2007 - June 2009, p. 12, no. 1 and p. 210, no. 199, illustrated in colour (bronze painted white, edition 4/6)

Annandale-on-Hudson, Bard College, Hessel Museum of Art, *If You Lived Here, You'd Be Home By Now,* June - December 2011 (bronze with dark patina, edition 1/6)

Madrid, Museo Nacional Centro de Arte Reina Sofia; and Nîmes, Carré d'Art-Musée d'Art Contemporain Nîmes, *Biographical Forms: Construction and Individual Mythologies*, November 2013 - September 2015, p. 224, no. 104, illustrated in colour (bronze painted white, edition 4/6)

Los Angeles, Hauser Wirth & Schimmel, *Revolution in the Making: Abstract Sculpture by Women 1947-2016*, March - September 2016, p. 54, illustrated in colour (bronze painted white, edition 4/6)

LITERATURE

Albert Elsen, 'Notes on the Partial Figure', *Artforum*, Vol. 8, November 1969, pp. 58-63 (text)

John Russell, 'Art: The Sculpture of Louise Bourgeois', *The New York Times*, 5 October 1979, illustrated (installation view)

Barbara Rose, 'Two American Sculptors: Louise Bourgeois and Nancy Graves', *Vogue*, January 1983, p. 223, illustrated (bronze painted white, edition no. unknown)

Alain Kirili, 'The Passion for Sculpture – A Conversation with Louise Bourgeois', *Arts*, vol. 63, March 1989, p. 70, illustrated (bronze with dark patina, edition no. unknown)

Exh. Cat., Hanover, Kestner-Gesellschaft, *Louise Bourgeois – Skulpturen und Installationen*, September - October 1994, p. 21, no. 2, illustrated in colour (bronze painted white, edition no. unknown)

Griselda Pollock, 'Seeing Red: Drawing Life in Recent Works on Paper by Louise Bourgeois', *Parkett*, No. 82, May 2008, p. 58, illustrated in colour (bronze painted white, edition no. unknown)

Jonathan Fineberg, *Art Since 1940: Strategies of Being*, New Jersey 2011, p. 44, illustrated in colour (bronze painted white, edition no. unknown)

Exh. Cat., Seoul, Kukje Gallery, *Louise Bourgeois: Personages*, May - June 2012, pp. 82 (in installation at *Louise Bourgeois: Retrospective*, Museum of Contemporary Art, Los Angeles, 2008) and 84 (in installation at *Louise Bourgeois*, Hirshhorn Museum and Sculpture Garden, Washington D.C., 2009), illustrated (bronze painted white, edition no. unknown)

Robert Storr, *Intimate Geometries: The Art and Life of Louise Bourgeois*, London 2016, p. 211, illustrated in colour (bronze painted white, edition no. unknown)

Louise Bourgeois at her 1979 exhibition at Xavier Fourcade Gallery in New York
Image: © Eeva Inkeri
Artwork: © The Easton Foundation/ VAGA at ARS, NY and DACS, London 2019

LOUISE BOURGEOIS

LISTENING ONE

During the 1940s, Louise Bourgeois embarked upon her first major body of work: The *Personages*. Slender, upright, top-heavy and precariously balanced upon a tapering point, these solemn and spare sculptures arose from a unique set of emotional and artistic circumstances that would lay the groundwork for the next seventy years of Bourgeois's career. The present example, titled *Listening One*, is a substantial work from this series. In this piece, two totemic white forms appear to lean in and conspire with one another. Their presence is undeniably anthropomorphic yet at the same time architectonic: what at once appear to be windows might also be bodily orifices, and what may be a roof might instead represent a head. These pieces confuse domesticity and abstraction, architecture and corporeality, to invoke a surreal encounter in real space that is irrefutably human. Positioned at the very forefront of the artistic avant-garde in New York, Bourgeois's sculptures are inextricable from the Surrealist and Abstract Expressionist circles of which she was part; indeed, contemporary works by Max Ernst, Barnett Newman, David Smith, and Alberto Giacometti demonstrate a remarkable correlation with Bourgeois's own sculptural innovation. However, as much as Bourgeois was engaged in contemporaneous aesthetic debate and cutting-edge developments, the *Personages* were principally fuelled by an overwhelming compulsion to give physical form to her emotional distress. Considered the highpoint of Bourgeois's early practice, these celebrated works are today housed in every major museum collection worldwide, including The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; Tate, London; and Fondation Beyeler, Basel to name only a few.

In 1938 Bourgeois married the American art historian Robert Goldwater and emigrated from Paris to New York that same year. It was here, amongst the cultural and artistic elite, that she began to pursue her artistic ambitions in earnest; with the birth of her first child in 1940, the burgeoning themes of her work truly came into focus. She began producing part-figurative and part-abstract paintings that combined a response to the New York metropolis

Louise Bourgeois, *Femme Maison*, 1946
Image: © The Easton Foundation
Artwork: © The Easton Foundation/ VAGA at ARS, NY and DACS, London 2019

Louise Bourgeois with her sculpture *The Visitors Arrive at the Door* on the roof of Stuyvesant's Folly at 142 East 18th Street, circa 1944
Image: © The Easton Foundation
Artwork: © The Easton Foundation/ VAGA at ARS, NY and DACS, London 2019

with a surrealist atmosphere of alienation and isolation. The principal motif that emerged was an amalgam of exposed corporeality and towering architecture as succinctly expressed in the series of *Femme Maison* paintings made between 1945 and 1947. Described by art historian and curator Robert Storr as "Bourgeois's hopes for a geometric framework capable of containing her emotional turmoil", these hybrid edifices encapsulate the irreconcilable differences felt by Bourgeois and indeed, by women more generally (Robert Storr, *Louise Bourgeois: Intimate Geometries*, London 2016, p. 119). Although shielded within a supposed haven of domesticity, these figures are nonetheless exposed and defenceless; their protective homes, though ostensibly defensive and anonymous, are also imprisoning vehicles for compliance and conformity. Bourgeois made her art in between taking care of her children; it is of no surprise therefore that many of the very initial themes of her work touch upon ambivalent feelings towards domesticity and motherhood.

The artist's profound sense of homesickness during the 1940s added a further layer of emotional complexity to her early work; moreover, it was this very specific sense of grief that facilitated Bourgeois's transition from painting and print-making to working in three-dimensions. The architectonic-anthropomorphic forms of the *Femme Maison* took on a physical dimension in 1947 with the *Personages*. Arising out of the artist's desire to move beyond the confines of the two-dimensional and find an outlet for both her general restlessness (Bourgeois suffered from insomnia) and the force of her imaginative and emotional impulses, Bourgeois claimed the vacant lot on the roof of her building as a real space to think through and arrange the growing legion of monolithic figures that she began making in 1947. Using whatever materials came to hand – for example, cedar boards from water tower cladding, abandoned lumber, shop scraps and readily available balsa wood – Bourgeois cut, chiselled, and scraped these materials into slender totems of differing height and shape. While offering a response to the New York sky-line and as a corollary of the contemporary avant-garde, these pieces moreover served a specific psychical function. For Bourgeois, these portable and totemic forms were the human-scaled surrogates for the family members she so desperately missed. In her own words: "These pieces were presences – missed, badly missed presences... I was less interested in making sculpture at the time than in re-creating an indispensable past" (Louise Bourgeois cited in: *ibid.*, p. 126). Principally painted

white or black, and sometimes accented with shades of red and blue, the wooden *Personages* were figures intended to shore up against the threatening tide of loneliness.

Having to observe the Second World War from afar, the *Personages* enacted a splitting of Bourgeois's self from an attachment to her absent loved ones: a process that art historian Mignon Nixon compares to the Freudian "work of mourning" (Mignon Nixon, *Fantastic Reality: Louise Bourgeois and a Story of Modern Art*, Cambridge, Massachusetts 2005, p. 140). Introduced in 'Mourning and Melancholia' (1917), Freud describes the process of mourning as one in which the grieving party overcomes their loss through a meticulous and painstaking activity of repeatedly sifting through and reliving associated memories. As observed by Nixon, "The ego actively detaches itself from the lost loved one: it severs the bond... The actions of chiselling and hammering, sharpening and filing, scraping, scratching, and puncturing through which Bourgeois produced the *Personages* evoke this assiduous labour, recalling Freud's description of mourning as a severing of attachment" (*Ibid.*). That this process demanded concentrated and painful repetition is not only echoed in the scale of Bourgeois's project (she created around 50 of these wooden sculptures over a period of 8 years), it is also apparent from the crowd-like groups in which they were arranged, both in Bourgeois's home and at the first instance of their exhibition at Peridot Gallery in 1949.

Intended as a couple, *Listening One* is composed from two of Bourgeois's hewn wooden edifices. Though entirely abstract, the proportions and subtle poise of these forms are wonderfully authentic and undeniably social; though turning inward towards one another, their presence is comforting and contemplative. Indeed, Bourgeois's psychological attachment to her familial 'surrogates' was such that she kept most of the carved wooden originals with her for the best part of her life. Although she had ambitions to cast these works from the outset, bronze was an expensive material for an artist operating under the radar of the male-dominated commercial arena. It was only with the long-overdue recognition brought on by a reappraisal of Bourgeois's oeuvre in the early 1980s that she was finally afforded the opportunity to fully realise this incredibly significant early body of work. Cast in 1982 and acquired by the present owner in 1983, *Listening One* is not only among the first of the *Personages* to be cast in bronze, it encapsulates the very essence of Bourgeois's series – a body of work that today is rightfully considered a landmark of twentieth-century sculpture.

Installation view, London, Tate Modern, *Louise Bourgeois*, October 2007 - January 2008
Image: © Tate, London 2019
Artwork: © The Easton Foundation/ VAGA at ARS, NY and DACS, London 2019

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

11

ANSELM KIEFER

(b. 1945)

Des Herbstes Runengespinst

titled

mixed media on canvas, in two parts

overall: 331 by 381.5 cm. 129⅞ by 150¼ in.

Executed in 2006.

‡ ⊕ £ 800,000-1,200,000

€ 910,000-1,360,000 US$ 1,010,000-1,520,000

PROVENANCE

Galerie Yvon Lambert, Paris

Acquired from the above by the present owner in 2006

EXHIBITED

Paris, Galerie Yvon Lambert, *Anselm Kiefer: Für Paul Celan*, October - November 2006

Bilbao, Museo Guggenheim Bilbao, *Anselm Kiefer*, March - September 2007, p. 466, illustrated in colour (incorrectly titled); exhibition guide cover, illustrated in colour

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des Herbstes Raunen gespinst

des Herbstes Räumen gespinst

ANSELM KIEFER

DES HERBSTES RUNENGESPINST

Executed in 2006, *Des Herbstes Runengespinst* testifies to Anselm Kiefer's seismic return to the subject of poetry as the primary focus of his artistic practice. Taking its name from a recurrent motif found in the Romanian Jewish poet Paul Celan's writings, *Des Herbstes Runengespinst* ruminates on the stoic lyricism and deep melancholy that exudes from Celan's poetry. Composed while he was interned in Nazi concentration camps, Celan's poetry grapples with themes of death and mourning. The poet's use of the German language interrogated its viability as a vehicle for poetry and German-Jewish culture after the horrors of the Second World War. The present work marks the zenith of Kiefer's intense preoccupation with Celan's poetry, an obsession that formed the single most recurrent theme throughout decades of the artist's practice and is instrumental to Kiefer's uniquely poetic aesthetic dialect. In *Des Herbstes Runengespinst,* Kiefer draws on the legacy and power of poetry, alongside a distinctly German tradition of contemplating landscape as a metaphor for the fundamentals of human existence.

Rendered in Kiefer's characteristic monumental scale and mournful tones, *Des Herbstes Runengespinst* emanates the artist's idiosyncratic sense of esoteric lyricism. Kiefer's distinctly poetic understanding of composition and visual rhythm is superbly rendered in the recurrent furrowed trenches that define the ruinous landscape of *Des Herbstes Runengespinst*. The structural influence of Celan's highly sonic prose reverberates in the staccato tempo of stalks dotted across the canvas, both defining the trenches of this solemn scene, and forming the scrawling characters of a runic alphabet across the surface of the canvas. The title is etched along the upper edge of the composition, subtly interrupting the dramatic perspective of the horizon. Here, text is brilliantly mobilised as a powerful aesthetic tool, complicating the viewer's sense of perspective and drawing attention to the surface of the picture plane and the frailty of the illusions of perspective. Michael Auping explores this exceptional coalescing of the spheres of poetry and painting, stating: "in Kiefer's imagery, as well as his own use of words in combination with images, he

Anselm Kiefer, *Nigredo*, 1984
Philadelphia Museum of Art, Philadelphia
Image: © Philadelphia Museum of Art, Pennsylvania, PA, USA/ Gift of the Friends of Philadelphia Museum of Art/ Bridgeman Images
Artwork: © Anselm Kiefer 2019

Anselm Kiefer
Image: © Anton Corbijn/ Trunk Archive
Artwork: © Anselm Kiefer 2019

"And suddenly, these stumps made me think of runes. It was then that I remembered that Paul Celan had written a poem containing the words autumn's runic weave. The result was an exhibition on Celan."

Anselm Kiefer in conversation with Horst Christoph and Nina Schedlmaer, *Profil*, 6 August 2005, pp. 109-10.

absorbed some of Celan's sense of the tragic becoming the surreal" (Michael Auping cited in: Exh. Cat., Fort Worth, Modern Art Museum of Fort Worth, *Anslem Kiefer: Heaven and Earth,* 2005, p. 37).

The psychological charge of Celan's poetry vibrates through Kiefer's baron and haunting landscapes. The effect is immersive, all encompassing and a highly emotional experience for the viewer. Through the symbolic weight of the ploughed landscape, *Des Herbstes Runengespinst* engages with a great German tradition, championed by his fellow countryman, the nineteenth-century Romantic painter Caspar David Freidrich, of foregrounding an emotional response to the natural world. Kiefer's apparent battle scenes offer the viewer a spiritual contemplation of the landscape as a potent reflection of the conditions of man. This work exudes a sense of stillness and silence that intoxicates the viewer with heady melancholy. Kiefer's ability to transform a painting's material reality into an object of substantial metaphorical significance lies at the heart of the artist's invention.

Exhibition pamphlet, Bilbao, Museo Guggenheim Bilbao, *Anselm Kiefer*, March - September 2007

From the centre of *Des Herbstes Runengespinst's* bleak landscape erupts an enormous swath of metal, dividing the composition into distinctive spheres of order above and chaos below, as well as injecting a surreal tone to the work. Violently tearing up the picture plane, a single book rests splayed open upon a shelf. The viewer is met with Kiefer's distinctly personal lexicon of highly charged symbols sprawled across this ruinous landscape. Decades of Kiefer's artistic output have been dedicated to honing a symbolic visual language, executed with a Beuysian manipulation of materiality. The resulting hieroglyphic archive is both highly personal and deeply engaged with a collective cultural psyche, where an open tome may conjure associations of the Nazi practice of book burning. *Des Herbstes Runengespinst* is a complex matrix of spirituality; politically charged symbols and personal biography invoke an aesthetic tied to the destruction of post-war Germany.

Des Herbstes Runengespinst forms a superb exemplar of the artist's canon, qualifying its centrality in the Guggenheim Bilbao's monumental Kiefer retrospective in 2007. It is Kiefer's mastery in weaving the disparate threads of personal biography, materiality, collective cultural psyche, and perhaps most importantly, poetry, together in his work that has earned his position as one of the most important artists of his generation.

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

12

CHRISTOPHER WOOL

(b. 1955)

Untitled

signed, dated *2006* and numbered (*P534)* on the overlap;
signed, dated *2006* and numbered (*P534)* on the reverse

enamel on linen

243.8 by 182.9 cm. 96 by 72 in.

£ 3,000,000-5,000,000

€ 3,400,000-5,670,000 US$ 3,790,000-6,310,000

PROVENANCE

Simon Lee Gallery, London (acquired directly from the artist)

Acquired from the above by the present owner

EXHIBITED

London, Simon Lee Gallery, *Christopher Wool*, October - December 2006, n.p., no. 11, illustrated

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CHRISTOPHER WOOL

UNTITLED

Executed in 2006, *Untitled* is a work of impressive size and dramatic aesthetic; an exemplar of Christopher Wool's feted series of abstract monochrome paintings. This artist's oeuvre is focused almost entirely upon the exploration and expansion of the limits and possibilities of painting. Wool is a pioneer, constantly deploying new strategies of appropriation and subversion, and perennially incorporating techniques, processes, images, and language from vernacular culture into his practice. The present work should be viewed as evidence of his dedication to the advancement of the painterly tradition within the art historical canon. Its complex composition simultaneously reveals its construction and deconstruction, registering the process of its execution in the work's final form, and boldly juxtaposes elements of creation and negation. His work, in this sense, is evocative of Gerhard Richter's opus of blurred and smudged photo-realist paintings, as much as Robert Rauschenberg's celebrated aesthetic which blends abstract and figurative elements to compelling effect. As if taking this one step further, Wool appears to obfuscate the abstract, blurring, smudging and laying it into indecipherability. As the artist noted in an interview in 1998, "I became more interested in 'how to paint it' than 'what to paint'" (Christopher Wool cited in: Exh. Cat., San Francisco, San Francisco Museum of Modern Art, *Christopher Wool*, 1998, p. 256).

Like a vandal taking a spray-can to the wall, Wool simultaneously defaces and makes anew in the present work. A mood of urban toughness and street-smarts abounds, as it does in so many of this artist's best-known paintings. From the very outset of his career, his identity has been associated with an abrasive urban sensibility, and many of his works lend themselves to a comparison with

Gerhard Richter, *Tisch*, 1962
Busch-Reisinger Museum, Harvard Art Museums, Cambridge (loan from a private collection)
Image/ Artwork: © Gerhard Richter 2019

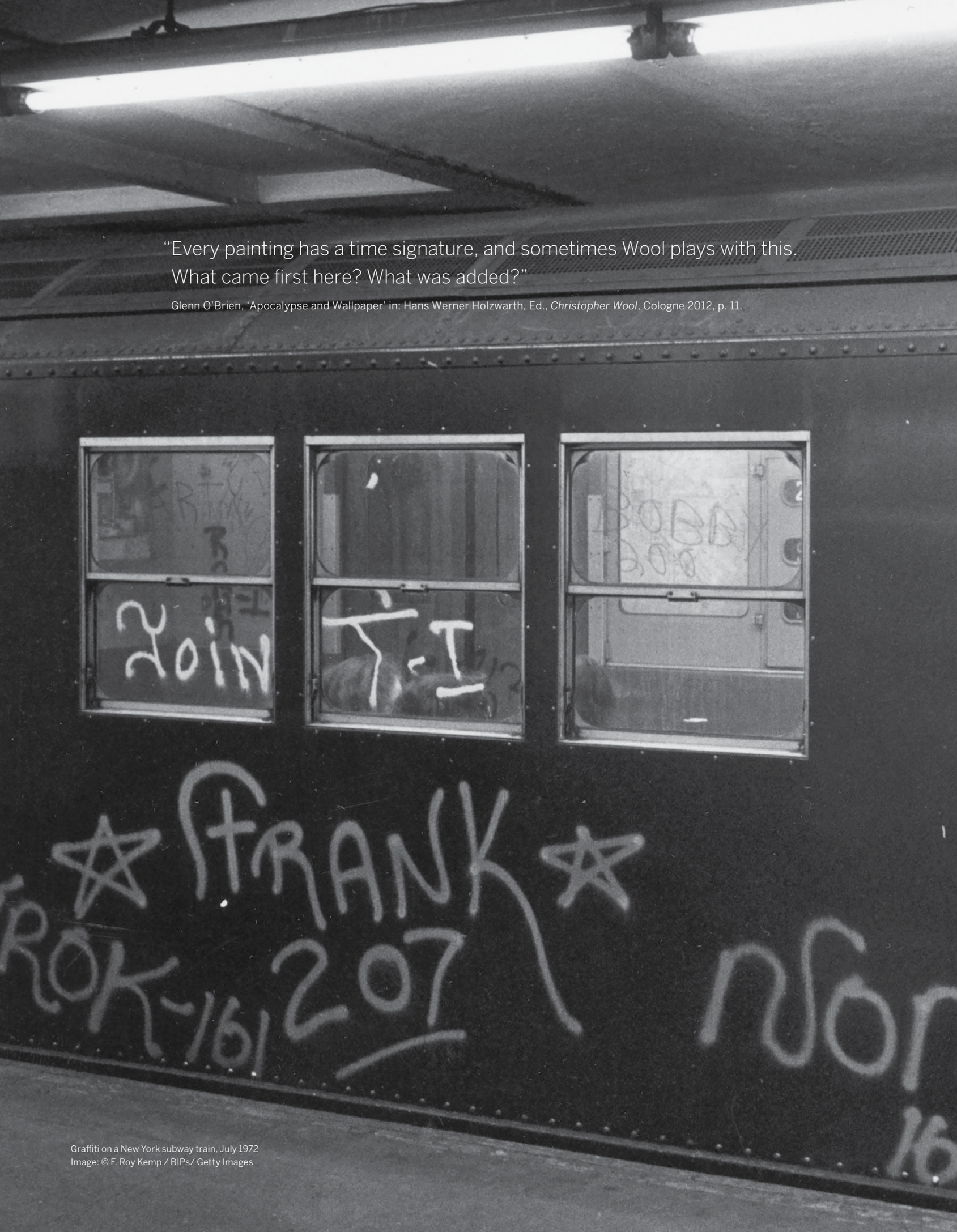
Robert Rauschenberg, *Almanac*, 1962
Tate, London
Image: © Tate Collection, London
Artwork: © Robert Rauschenberg Foundation/ DACS, London 2019

graffiti. His dramatic word paintings find their origin here, appropriating text and phrases from every-day vernacular in an equitable manner. However, with their snaking spray-paint lines, the *Abstract Paintings*, the series to which the present work belongs, provide the most obvious reflection of the graffiti aesthetic. Indeed, reminiscent of the sloping white on black scrawls of Cy Twombly, as much as the abstract minimalist vocabulary of Brice Marden, the messy, erratic and gestural vernacular of *Untitled* abounds with the raw and vital energy of street art.

Destruction, deletion and abandon become the hallmarks of a deeply personal visual process for Wool, whose pictorial practice illuminates a profound oscillation between negation and affirmation, doing and undoing, doubt and determination. In *Untitled*, Wool presents an iconic breakdown in formal systems, as abstract forms are continually obliterated in never-ending layers of chaotic overpainting. The urban vernacular of New York prevails on the surfaces of Wool's abstractions, exposing a vivaciously cool, punk language informed by the artist's experiences as part of the city's underground film and music scene of the seventies and eighties. In *Untitled*'s frenetic passages of monochrome enamel on linen, Wool dismantles the tradition of painting, reviving it for a truly contemporary generation. In a decisive age where artists have increasingly abandoned the medium of paint, here by contrast, to quote curator Marga Paz, "we are confronted with work that deals with the possibilities and mechanisms that keep painting alive and valid in the present, an issue that, despite all forecasts, is one of the most productive and complex issues in contemporary visual art" (Marga Paz, 'Christopher Wool' in: Exh. Cat., Valencia, IVAM Institut Valencià d'Art Modern, *Christopher Wool*, 2006, p. 200).

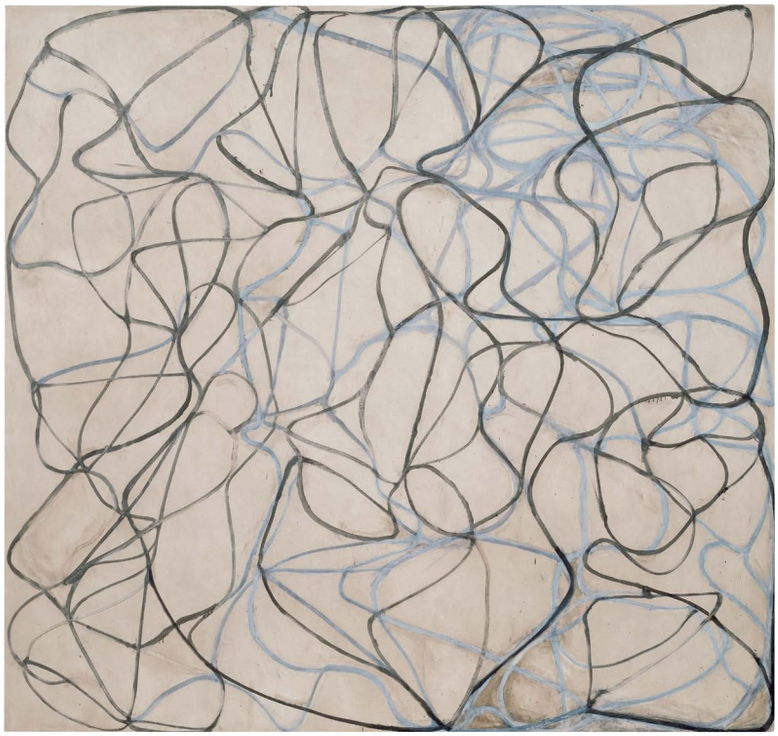
"Every painting has a time signature, and sometimes Wool plays with this. What came first here? What was added?"

Glenn O'Brien, 'Apocalypse and Wallpaper' in: Hans Werner Holzwarth, Ed., *Christopher Wool*, Cologne 2012, p. 11.



Graffiti on a New York subway train, July 1972
Image: © F. Roy Kemp / BIPs/ Getty Images

PLEASE KEEP



Brice Marden, *Vine*, 1992-93
The Museum of Modern Art, New York
Image: © 2019 Digital image, The Museum of Modern Art, New York/ Scala, Florence
Artwork © ARS, NY and DACS, London 2019

The *Abstract Paintings* are a body of work founded upon juxtaposition and dichotomy. In aesthetic, these works draw out the tension between mark-making and unmaking, between gesture and erasure; and in conceptual terms, they can be viewed not only as a melancholy rumination on the future of painting, but also as an exultant celebration of the freedom of line. The series was instigated in 2000, upon an accidental discovery of the interaction between turpentine and enamel paint. In a moment of creative frustration, Wool had taken to the canvas with a turpentine-soaked rag in an attempt to erase his painterly efforts. However, rather than a wiped-blank clean slate, he was left with a blurred mass of chaotic grey wash – a compelling abstract composition in itself, redolent of the broad brushstrokes of gestural painting. Thus, an act of destruction evolved into a process of creation. As the series developed, these paintings began to alternate the act of erasing with the act of drawing, resulting in a series that embraced the qualities of line and reasserted the importance of gesture within this artist's praxis. The present example is a distillation of this process: drastic asinine lines swirl through the surface, puncturing and entangling veils of hazy grisaille wash. There is a pervasive sense of layering and depth and of false perspectival recession. We are reminded of Glenn O'Brien's judgement of these series: "Every painting has a time signature, and sometimes Wool plays with this. What came first here? What was added?" (Glenn O'Brien, 'Apocalypse and Wallpaper' in: Hans Werner Holzwarth, Ed., *Christopher Wool*, Cologne 2012, p. 11).

The gestural kineticism central to the present composition draws viewers inwards, its reductive language equally compelling and disorientating as one walks around the space of the work. The artist himself claims, "I define myself in my work by reducing the things I don't want – it seems impossible to know when to say 'yes', but I know what I can say 'no' to... It's easier to define things by what they are not than by what they are" (Christopher Wool cited in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Christopher Wool*, 2013, p. 48). Wool's large-scale

Cy Twombly, *Untitled*, 2006
Private Collection
Artwork: © Cy Twombly Foundation

monochrome canvases are undoubtedly reminiscent of Franz Kline's reductive, black and white abstractions, a vast series of works also influenced by the chaos of urban life in New York City, albeit fifty years prior. Like Wool's gestural articulations, Kline's immense ideograms of abstract motifs powerfully offer an impression of velocity, similarly embracing the unpredictable nature of 'action painting' or 'process art'. In the fifties and sixties, Kline's wide brushes produced tiny splatters and inflections upon his canvases, and Wool's chaotic pictorial process evokes such idiosyncrasies of his predecessor's celebrated work. Yet Wool's patterns are seemingly more delicate, almost whispered on the surface of his canvases in a deeply personal, intimate meditation on what painting in contemporary America should be today. Thus most significant to Wool's oeuvre is its profoundly self-reflexive quality: "What Christopher's work is about... is what all good artists' work is about... the self and what's immediately around the self. Tried and True. It's all self-portrait. Always has, always will be" (Richard Prince, 'Wool' in: *ibid.*, p. 239).

Wool's drive to experiment with a plethora of artistic languages established his practice alongside other contemporary visionaries, such as Martin Kippenberger and Albert Oehlen, who likewise dared to challenge the status quo of painting from within the medium itself. This small body of artists sprung up around the rejection of an ideal that was voiced by the art historian Douglas Crimp in 1981 as 'the end of painting'. Since then Wool has embarked on a series of career progressions from paintings of vines and floral prints, stencilled word pictures, through to the reductive strategies employed in his series of *Abstract Paintings*, and the series of silkscreened works based on these original compositions. The *Abstract Paintings*, as exemplified by the present work, should be understood as the ultimate demonstration of his dissident progressive attitude, for which – to quote the artist himself – "the traditional idea of an objective masterpiece is no longer possible" (Christopher Wool cited in: Kate Brinson, 'Trouble is my Business' in: *ibid.*, p. 47).

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

○ 13

GILBERT & GEORGE

(b. 1943 and b. 1942)

Bugger

signed and dated *1977*

hand-dyed gelatin silver prints, in artists' frames, in 25 parts

overall: 300 by 250 cm. 118 by 99 in.

This work is unique.

‡ ⊕ £ 700,000-1,000,000

€ 795,000-1,140,000 US$ 885,000-1,270,000

PROVENANCE

The Artist

Private Collection, Paris

Anthony d'Offay Gallery, London

Acquired from the above by the present owner in 1999

EXHIBITED

Paris, Musée d'Art Moderne de la Ville de Paris, *Retrospective*, October 1997 - January 1998

London, Serpentine Gallery, *Dirty Words Pictures*, June - September 2002, pp. 7 (in installation at *Retrospective,* Musée d'Art Moderne de la Ville de Paris, Paris, 1997) and 39, illustrated in colour

LITERATURE

Exh. Cat., Bordeaux, CAPC Musée d'Art Contemporain de Bordeaux; Basel, Kunsthalle Basel; Madrid, Palacio de Velazquez, Parque del Retiro; Munich, Städtische Galerie im Lenbachhaus; and London, Hayward Gallery, *Gilbert and George: The Complete Pictures 1971-1985*, May 1986 - September 1987, p. 114, illustrated in colour

Exh. Cat., Lisbon, Fundação Centro Cultural de Belém, *A Arte De Gilbert & George*, January - April 2002, p. 37 (in installation at *Retrospective,* Musée d'Art Moderne de la Ville de Paris, Paris, 1997), illustrated in colour

Robin Dutt, *Gilbert & George: Obsessions & Compulsions*, London 2004, p. 137 (in installation at *Retrospective,* Musée d'Art Moderne de la Ville de Paris, Paris, 1997), illustrated in colour

Rudi Fuchs, *Gilbert and George: The Complete Pictures 1971-2005*, Vol. I, London 2007, p. 281, illustrated in colour

Hans Ulrich Obrist and Inigo Philbrick, *Gilbert & George, Art Titles 1969 - 2010, In Alphabetical Order*, Cologne 2011, p. 12 (text)

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SALE
BET ON DECENT
FREEDOM FIGHTER
George and Gilbert
1977

GILBERT AND GEORGE

BUGGER

Marking a pivotal and transformative moment in the career of Gilbert and George, *Bugger* is a monumental work from the artists' definitive *Dirty Words Pictures*. Each meticulously apportioned in the artists' signature manner into sleek minimalist grids, the *Dirty Words Pictures* are a *tour de force* of Gilbert and George's praxis; indeed, many works from the series are held in prestigious museum collections such *Cunt Scum* in Tate, London; *Angry* in Kröller-Müller Museum, Otterlo; *Are You Angry Or Are You Boring?* in Stedelijk Van Abbesmuseum, Eindhoven; *Cunt* in Musée d'Art Moderne de la Ville de Paris; *Fuck* in Kunstmuseum Wolfsburg; *Queer* in Museum Boijmans Van Beuningen, Rotterdam; *Smash* in Arts Council Collection, London; and *Suck* in San Francisco Museum of Modern Art. Remarkable for its intensity of vision, this extraordinary body of work consolidates and advances the compositional grammar wrought by the artists' preceding piece, *Red Morning*, to create the cornerstone of their inimitable style – a style that has influenced a whole generation of artists. Emblazoned across the present work's lintel, scratched into a stone wall, is the word 'Bugger' which is split into five consecutive single frames: "by putting the word along

the top, then something vertical down both sides, it looked like a door. A door of hell. We found much of the graffiti in doorways... We became interested to know what makes a person do that" (Gilbert and George cited in: Carter Ratcliff, *Gilbert and George: The Complete Pictures 1971-1985,* London 1986, p. XXVII). The artists' obscene proclamations assume a twofold role in this series becoming both the source and title of the *Dirty Words Pictures*.

Executed in 1977, a year of political and social unrest in England, *Bugger* points to the acceleration in social and cultural disaffection that was in part born of the anti-establishment punk rock movement that gained momentum in the same year. Stripping back romantic notions of the city, *Bugger* is infused with the vital sheen of contemporaneity, a timeless appeal that still thoroughly engages with our own modern-day society. Speaking of this moment Gilbert recalls, "England was so run down in 1975, 1976, 1977, it was totally anarchic, with big piles of rubbish lying in Leicester Square, with super-flies and super-rats..."; while George added, "Continental people saw England as a big pile of shit with a punk rock waving a swastika on top of it" (Gilbert and George cited in: Michael

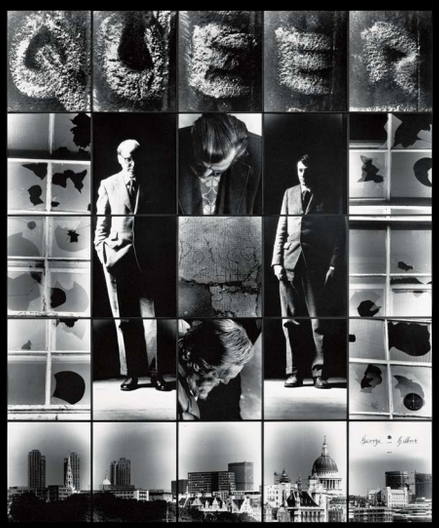
Gilbert and George, Pelham Place, London, 1974 by Cecil Beaton
Image: ©The Cecil Beaton Studio Archive at Sotheby's

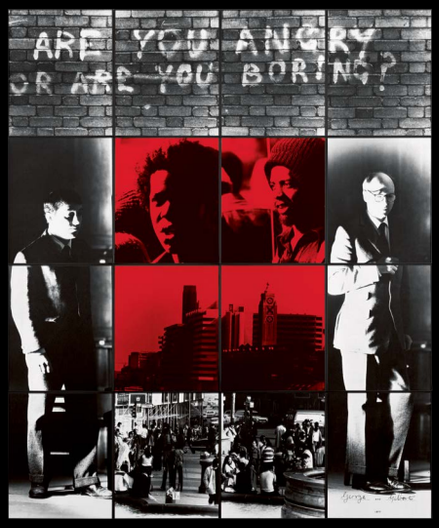
"England was so run down in 1975, 1976, 1977, it was totally anarchic, with big piles of rubbish lying in Leicester Square, with super-flies and super-rats..."

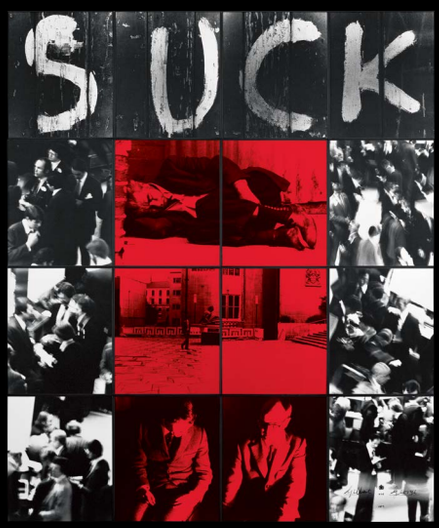
Gilbert and George cited in: Michael Bracewell, 'Writing the Modern World' in: Exh. Cat., London, Serpentine Gallery, *Gilbert and George: Dirty Words Pictures*, 2002, p. 15.

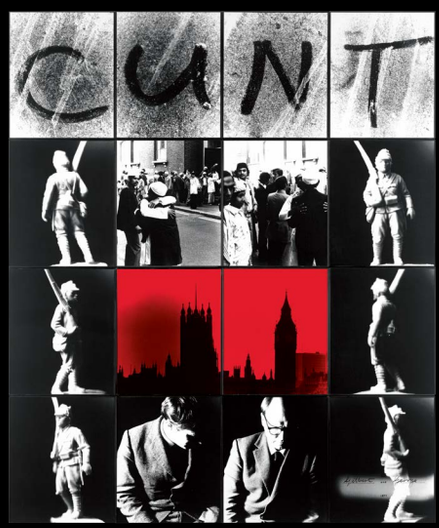
Bracewell, 'Writing the Modern World' in: Exh. Cat., London, Serpentine Gallery, *Gilbert and George: Dirty Words Pictures,* 2002, p. 15). Two columns of photographed newspaper spreads, trampled onto sidewalks, mark the borders of the present work, relaying punchy, political headline-slogans such as 'Bet on Decent', 'Freedom Fighter' and 'Strike? Stuffed!'. They are crudely juxtaposed by photographs of Savile Row-esque shop fronts, and two black and white images of a modernist office block. As with other works in this series, these images are derived from the artists' East London environs. In the centre is a primitive, bright red stick figure, flanked by portraits of Gilbert and George. Having introduced red into their oeuvre for the first time in 1974, the intense and iconic red interventions in the *Dirty Words Pictures* series come to evocatively accentuate the potency of the surrounding black and white images. As George elaborated, "We were looking for a more aggressive, more powerful image. Red has more strength than black. Black and white is powerful but red on top of it is even more so. It's louder" (George cited in: Carter Ratcliff, *op. cit.,* p. XXIII).

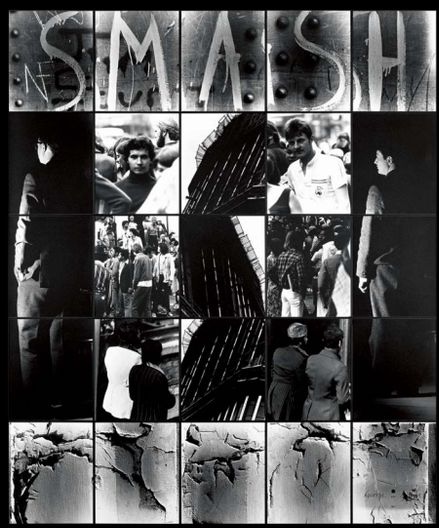
The overwhelming scope and ambition achieved in *Bugger,* and the *Dirty Words Pictures* as a wider whole, demonstrates a new level of compositional rigour that is self-consciously transgressive, cementing aesthetic order within the chaos and conflict the artists experienced around them. The regular grid structure that was introduced in earnest in *Cherry Blossom,* 1974, has been tightened in the present work by eliminating the gaps between each component of the grid to give a more coherent, vital work that assumes a mural-like quality. The unifying architectonic structure takes on a double function and intriguingly also serves to break up the pictorial field, highlighting Gilbert and George's central preoccupation with the fractured nature of the city. In doing so, the notion of the city that Gilbert and George present in *Bugger* is not a real one, but a mental conception of the metropolis as a duality where the crowd is at once an anonymous throng and a mass of highly individualised figures. As the artists themselves have said: "to walk the streets of London is to walk the streets of the world" (Gilbert and George cited in: Lisa Corrin, 'Are you angry or are you boring?' in: *op. cit.,* 2002, p. 31).











Gilbert & George, *QUEER*, 1977
Museum Boijmans van Beuningen, Rotterdam

SUCK, 1977
Museum of Modern Art, San Francisco

SCUM, 1977
Private Collection

ANGRY, 1977
Kröller-Müller Museum, The Netherlands

CUNT, 1977
Centre Georges Pompidou, Paris

CUNT SCUM, 1977
Tate, London

ARE YOU ANGRY OR ARE YOU BORING?, 1977
Stedelijk van Abbemuseum, Eindhoven

SMASH, 1977
Arts Council Collection, Hayward Gallery, London

FUCK, 1977
Kunstmusem Wolfsburg, Germany

TWO WORKS FROM THE FALCKENBERG COLLECTION

14 RICHARD PRINCE

(b. 1949)

I'm Not Linda

signed, titled and dated *1992* on the overlap

acrylic and silkscreen ink on canvas

142.7 by 121.9 cm. 56⅛ by 48 in.

£ 1,400,000-1,800,000

€ 1,590,000-2,040,000 US$ 1,770,000-2,270,000

PROVENANCE

Patrick Painter, Los Angeles

Acquired from the above by the present owner in 2000

EXHIBITED

Hanover, Kestner Gesellschaft Hannover, *Ziviler Ungehorsam. Die Sammlung Falckenberg*, April - June 2001, pp. 23-25 and 86, illustrated in colour

Basel, Kunstmuseum Basel, *Painting on the Move*, May - September 2002, p. 138, illustrated in colour

Humlebaek, Louisiana Museum of Modern Art, *I Hate You*, January - April 2004, p. 102, illustrated in colour

Vienna, Kunsthalle Wien; Munich, Museum Villa Stuck; and Kiel, Kunsthalle Kiel, *True Romance – Allegories of Love from the Renaissance to the Present*, October 2007 - September 2009, p. 202, illustrated in colour

Hamburg, Deichtorhallen Hamburg, *Zwei Sammler. Thomas Olbricht. Harald Falckenberg*, June - August 2011, n.p. (text)

LITERATURE

Bazon Brock, Harald Falckenberg and Zdenek Felix, Eds., *Klopfen. Sammlung Falckenberg*, Regensburg 2001, p. 155, illustrated in colour

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I waited on the corner for my blind date. When this girl walked by, I said, “Are you Linda?” She said, “Are you Richard?” I said “Yeah.” She said, “I’m not Linda.”

ed on the corner
irl walked by, I s
"Are you Richar
"I'm not Linda."

for my blind dat
aid, “Are you Lin
d?” I said “Yeah.

RICHARD PRINCE

I'M NOT LINDA

Executed in 1992, *I'm Not Linda* belongs to Richard Prince's seminal series of monochrome Joke Paintings which he began in 1987. For this iconic group of works, Prince fused the crass content of low-brow cartoon humour with the high-minded aesthetic of monochrome painting to create individual vignettes of arresting conceptual impact. Within this concise group, the present work tells a joke that is as amusing today as it was in 1992.

Emerging amongst the appropriation artists of the 1980s, Prince stood out owing to the distinctive coolness of his work. While many of the re-photographers of his generation were inspired by postmodern theories on authenticity and originality, Prince's work alternatively reflected a decidedly American cultural influence through his fascination with cowboys, bikers, cars, and low-brow American humour. After his iconic series of *Untitled (Cowboy)* photographs of the early 1980s, in which Prince appropriated advertising imagery to comment on archetypes of the American dream, Prince looked to incorporate humour and jokes into his work. Like the found sources used for his photographs, the artist appropriated jokes found in cartoon-strips. As Prince has explained, these were initially turned into hand-drawn copies on paper: "Artists were casting sculptures in bronze, making huge paintings, talking about prices and clothes and cars and spending vast amounts of money. So I wrote jokes on little pieces of paper and sold them for $10 each" (Richard Prince cited in: Exh. Cat., New York, The Solomon R. Guggenheim Museum, *Richard Prince: Spiritual America*, 2007, p. 37).

Ed Ruscha, *Oof*, 1962
The Museum of Modern Art, New York
Image: © Digital image, The Museum of Modern Art, New York/ Scala, Florence
Artwork: © Ed Ruscha. Courtesy of the artist and Gagosian.

Bruce Nauman, *Run from Fear, Fun from Rear*, 1972
Private Collection
Image: © Bridgeman Images
Artwork: © Bruce Nauman/ Artists Rights Society (ARS), New York and DACS, London 2019

Following the initial hand-written jokes and subsequent works in which cartoon images were silkscreened onto canvas, Prince soon embarked on a more radical approach that banished any form of illustration. Daring his viewers to take a lewd one-liner for a serious work of art, Prince began cataloguing found-jokes in 1985, stripping them down to their bare linguistic essentials. Shortly afterwards, these typed-out gags were turned into the iconic series of monochrome Jokes to which the present work belongs. Against backgrounds of flat strident colour, Prince silkscreened his san-serif jokes in contrasting hues. By presenting the very antithesis of the Neo-Expressionist style of painting that had come to dominate the late-1980s artistic milieu, the monochrome Jokes arrived as seditious and rebellious. Instead of opting for the expressive, gestural application of paint that was so lauded in contemporaneous taste, Prince silkscreened his jokes onto loosely painted monochrome surfaces to create works that simultaneously negated and substantiated the trace of artistic gesture. However, this is not to say that he did not consider them paintings. As he playfully remarked: "The 'joke' paintings are abstract. Especially in Europe, if you can't speak English" (Richard Prince cited in: Exh. Cat., Oslo, Astrup Fearnley Museum of Modern Art, *Richard Prince: Canaries in the Coal Mine*, 2006, p. 124).

I'm Not Linda confronts the viewer with a strangely puzzling juxtaposition of minimalist composition and silkscreened words. Although this can be read as a reference to postmodern linguistic theory, the work also points to two quintessentially American characteristics: hard-edge abstraction and popular humour. Cleverly subverting the clean and serious vernacular of abstract painting, the Jokes' amalgamation of low and high culture characterises Prince's most important work. Wittingly parodying popular gags heard in everyday parlance, the artist found a way of incorporating a universal human condition – humour – into a deeply serious and resolutely intellectual form of artistic expression.

15

ALBERT OEHLEN

(b. 1954)

Selbstportrait mit Leeren Händen (Self-Portrait with Empty Hands)

signed, titled and dated *98* on the reverse

oil and acrylic on canvas

200 by 144 cm. 78¾ by 56¾ in.

⊕ **£ 4,000,000-6,000,000**

€ 4,540,000-6,800,000 US$ 5,050,000-7,570,000

PROVENANCE

Galerie Bärbel Grässlin, Frankfurt

Acquired from the above by the present owner in 1999

EXHIBITED

Frankfurt, Galerie Bärbel Grässlin, *Günther Förg, Asta Gröting, Martin Kippenberger, Imi Knoebel, Christa Näher, Albert Oehlen, Daniel Richter, Katharina Sieverding, Franz West – Selbstportraits*, December 1998 - January 1999

Hanover, Kestner Gesellschaft Hannover, *Ziviler Ungehorsam. Die Sammlung Falckenberg*, April - June 2001, pp. 38-39 and 82, illustrated in colour

New York, Skarstedt Fine Art, *Albert Oehlen: Self Portraits*, November 2001 - January 2002, p. 31, illustrated in colour

Humlebaek, Louisiana Museum of Modern Art, *I Hate You*, January - April 2004, n.p. (text)

Paris, Fondation Antoine de Galbert, *Central Station - Collection Harald Falckenberg*, October 2004 - January 2005, p. 76, illustrated in colour

Helsinki, Helsinki City Art Museum; and Goslar, Mönchehaus Museum Goslar, *Goethe Abwärts – Deutsche Jungs etc. The Falckenberg Collection*, October 2005 - January 2006, p. 92, illustrated in colour

Potsdam, Villa Schöningen, *Wahrheit ist Arbeit: Büttner, Kippenberger, Oehlen und ein Werk von Herold*, July - October 2010, pp. 6 (detail) and 79 (installation view), illustrated in colour

London, Christie's Mayfair, *Reflections on the Self: From Dürer to Struth*, June - September 2015, p. 115, illustrated in colour

Hamburg, Deichtorhallen Hamburg, *Peter Saul*, September 2017 - January 2018

LITERATURE

Bazon Brock, Harald Falckenberg and Zdenek Felix, Eds., *Klopfen. Sammlung Falckenberg*, Regensburg 2001, p. 102, illustrated in colour

Harald Falckenberg, *Ziviler Ungehorsam: Kunst im Klartext*, Regensburg 2002, pp. 120 and 166 (in installation at *Ziviler Ungehorsam. Die Sammlung Falckenberg*, Kestner Gesellschaft Hannover, Hanover, 2010), illustrated

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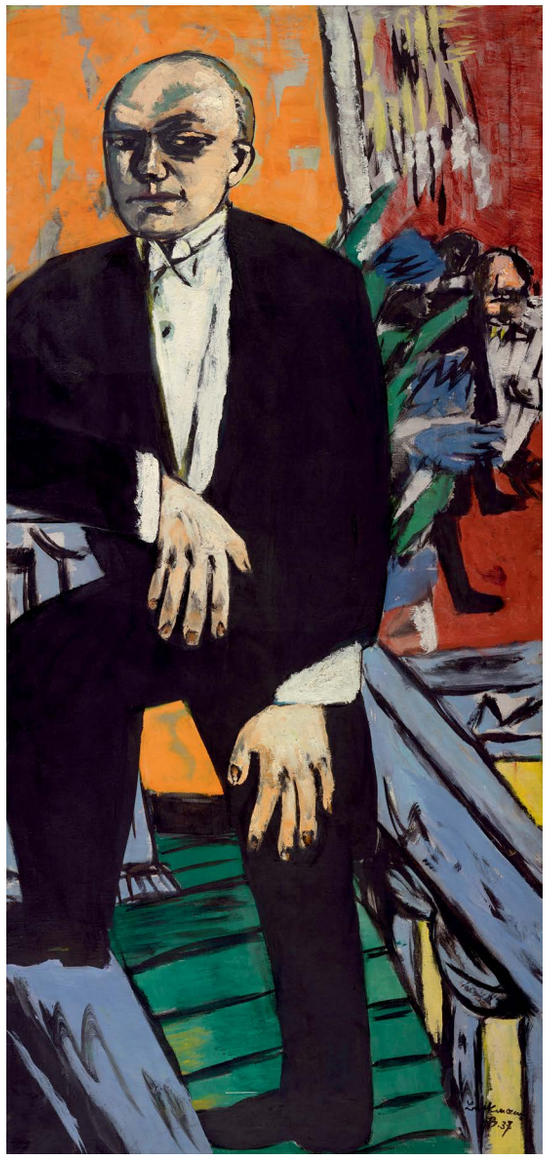
ALBERT OEHLEN

SELBSTPORTRAIT MIT LEEREN HÄNDEN (SELF-PORTRAIT WITH EMPTY HANDS)

Selbstportrait mit Leeren Händen is a monumental work of immense significance, extraordinary aesthetic impact, and dense art historical reference. It represents an individual milestone of great importance not only within Albert Oehlen's celebrated practice but also within the wider canon of Western art. It is the first, the largest, and the most engaging in a concise series of three great self-portraits that this artist made between 1998 and 2005, building upon the works he had made in the 1980s. Indeed, this work can be judged so skilful in form and so rich in art historical reference that it asserts Oehlen's role as inheritor and usurper of the German self-portrait tradition following the example set by Albrecht Dürer, Max Beckmann, and Georg Baselitz. As an obvious tribute to Oehlen's friend and collaborator Martin Kippenberger, who had died of liver cancer in 1997 one year before the creation of this work at the age of 44, its mood is not only subversive but poignant; Oehlen is shown bereft, literally empty-handed, stripped of the artistic relationship that had so characterised the first part of his career, and subsequently allowing elements of that earlier style to bleed into his practice.

The self-portrait was created during a period of the artist's career dedicated principally to nonrepresentational series such as the *Computer Paintings*, the *Grey Paintings*, and the *John Graham Remix* works. Oehlen decided to make it in part for inclusion in a dedicated self-portraits exhibition at Galerie Bärbel Grässlin, and in part because he sees self-portraiture as "an inventory kind of task… Once a year you should make a self-portrait. But you have to have an idea, you don't want to do the same thing again. The way I imagine it is, if at some time there's a larger series of them, that this is really a development of ideas" (Albert Oehlen cited in: Exh. Cat., New York, Skarstedt Fine Arts, *Albert Oehlen Self Portraits*, 2002, p. 60). If the history of Oehlen's self-portraits can be examined as a history of his ideas, then this work



Max Beckmann, *Self-Portrait*, 1937
The Art Institute of Chicago, Chicago
Image: © 2019 The Art Institute of Chicago/ Art Resource, NY/ Scala, Florence
Artwork: © Max Beckmann Archive/ DACS, London 2019

Albert Oehlen and Martin Kippenberger
at Café Alt Wien, 1984
Image: © akg-images/
IMAGNO/ Didi Sattmann

Martin Kippenberger, *Untitled*, 1988
Private Collection
Image: © Bridgeman Images
Artwork: © Courtesy of Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne

should be considered a unique breakthrough moment: the culmination of his self-deprecatory early works and the first in a series of three that also includes *Selbstportrait mit Offenem Mund (Self-Portrait with Open Mouth)* and *Selbstportrait mit Palette (Self Portrait with Palette)*: three paintings of 1998, 2001 and 2005 that are today considered among the very best paintings of Oehlen's oeuvre.

In the 1980s, Oehlen created self-portraits that deliberately identified with art historical tropes only to undermine and ridicule them. He showed himself with garbled features in pastiche not only of Picasso's cubism but also of the tradition of self-portraiture in which one idealises one's own visage. He pasted mirrors directly onto his canvases and painted his own face on top, crudely curtailing the traditional technique and subtly questioning the integrity of those who had previously looked from mirror to canvas and back again. He painted himself clutching a skull and holding a painter's palette in bathetic parody of the classic Vanitas tradition, and as a rutting stag in ironic imitation of neo-Expressionist painters such as Helmut Middendorf, who Oehlen was at pains to usurp as leading artist in the contemporaneous German discourse. This cynical subversion reached its peak in *Self-Portrait with Shitty Underpants and Blue Mauritius*, which marks the early nadir of the artist's self-regard. That he would show himself in such disarray and strife inverted the idealism of the genre and stuck a punk middle finger up at its historic practitioners.

There is overt reference to this earlier irony in the present work: one is drawn to the slightly cartoonish features, to the less-than flattering outfit, and particularly to the titular hands. In portraiture and self-portraiture throughout art history the hands have provided opportunity for aggrandisement: a chance for the sitter to hold a prop displaying some virtuous character trait; a chance for the artist to show their skill in depicting the most challenging part of the body to render. By contrast, Oehlen shows his hands not only spread wide and totally empty, but also peculiarly distorted with the right hand intentionally splayed beyond easy comprehension. The sting of Oehlen's dissident youth has mellowed in the present work, but he is nonetheless happy to make a subtle dig at the motives and methods of his artistic predecessors.

Albrecht Dürer, *Self-Portrait at the Age of Twenty-Eight*, 1500
Alte Pinakothek, Munich
Image: © Alte Pinakothek, Munich, Germany/ Bridgeman Images

Georg Baselitz, *Die Große Nacht im Eimer (The Big Night Down the Drain)*, 1962-63
Museum Ludwig, Cologne
Image: © Jochen Littkemann, Berlin
Artwork: © Georg Baselitz 2019

Selbstportait mit Leeren Händen is palpably redolent of the work of Martin Kippenberger, who had been a close friend, collaborator, and artistic peer of Oehlen until his premature death in 1997. Oehlen and Kippenberger had met in the late 1970s and for the next two decades, they painted together, exhibited together, travelled together, and drank together. Along with Werner Büttner, they took the German art world by storm in 1984 with the epoch defining *Warheit ist Arbeit* exhibition at the Museum Folkwang. Later, they took *The Alma Band* – their jazz group – on tour to Rio de Janeiro and created collaborative works. They were punk musicians who didn't need to learn instruments, and punk artists whose works deliberately rebelled against academic convention and contemporary taste. They were the undisputed champions of "bad painting" and together they inspired and cajoled each other into making their best paintings. After Joseph Beuys had solemnly decreed that "Every human being is an artist", Kippenberger and Oehlen stood together to boldly remind us that "Every artist is a human being".

To understand the nature of Oehlen and Kippenberger's relationship, is to comprehend the raw emotion that informs the present work. In its appreciation, we are immediately put in mind of the series of self-portraits that Kippenberger made between 1987 and 1988, many of which showed him in oversized underpants styled after a famous photograph of Pablo Picasso: they share the sense of self-deprecation laced with dissident subversion that the present work engenders, and they feature comparable poses and outfits. The artists-cum-conspirators had been living together in Spain when Kippenberger created this series. That Oehlen refers to this fruitful period of their lives in the present work conjures a commemorative sense of grief. It also imbues the work with a mood of absurd bathos laced with sincere pathos that is more idiosyncratically Kippenberger than any possible visual reference. As recently as 2012, Oehlen was asked in interview what role Kippenberger had played in his art. He responded: "The greatest conceivable role, because to me he was the best artist" (Albert Oehlen cited in: Josephine von Perfall, *Kippenberger & Friends: Conversations on Martin Kippenberger*, Berlin 2013, p. 98). The present work can thus be read as an homage to Kippenberger, filled with references to his most celebrated series and characterised by an evocation of his trademark tragi-comic mood.

In this context, we can understand the sense of sincere pride that sits beneath the ironic mockery of this work. With multiple art historical references, Oehlen asserts himself and Kippenberger as rebellious heirs to the German painting and portraiture tradition: continuing where Dürer, Beckmann, and Baselitz left off. The emphasis of the hands in the present work immediately calls Dürer to mind, whose *Self-Portrait at Twenty-Eight* is focussed intently on the left hand raised in pseudo-benediction. This painting is at the heart of the Alte Pinakothek's collection and is overt in its sense of self-aggrandisement; little wonder that Oehlen chose to splay his hands in a diametrically opposed gesture. Max Beckmann was another of Germany's most important self-portraitists, completing more than 80 in his lifetime. His largest and best, now held in the permanent collection at the Art Institute of Chicago, seems to have been a direct point of reference for Oehlen in the creation of the present work: it features the same mottled orange background and the same emphasis on a pair of engorged and prominently displayed hands. There is a marked difference between Beckmann's dinner jacket and Oehlen's grubby shorts, but even the outfit in the present work appears steeped in art historical allusion. For the shorts, in combination with the distorted face and head, spark a comparison with Georg Baselitz's infamous *Grosse Nacht im Eimer* series: the obscene and distorted paintings that were seized for public indecency when they were first displayed in Berlin in the early 1960s. Oehlen asserts his role in this discourse with typical humour and idiosyncratic aplomb: the skill of Beckmann dragged through the rebelliousness of early Baselitz. Every detail of this dramatic and impactful self-portrait carries art historical import.

Selbstportrait mit Leeren Händen is exceptional amongst Oehlen's self-portraits for its massive size, for the complexity and skill of its painterly treatment, and for its dense poetic concept. It is the most unique and engaging of the three self-portraits that the artist has created between 1998 and 2005 and more carefully finished than any that were executed during the 1980s. Oehlen appears empty-handed, grieving the loss of Kippenberger, and stylistically harking back to the time when the two had collaborated on countless projects as penniless artists tearing down the accepted norms. This work commemorates their relationship not only in pose and content, but most pertinently in mood: perfectly poised between absurdity and grief; the tragic and the mundane.

Albert Oehlen, *Selbstporträt mit Palette (Self-portrait with Palette)*, 2005
Private Collection
Image: © Bridgeman Images
Artwork: © Albert Oehlen. All Rights Reserved, DACS 2019

Albert Oehlen, *Selbstporträt mit Offenem Mund (Self-Portrait with Open Mouth)*, 2001
Private Collection
Image: © Bridgeman Images
Artwork: © Albert Oehlen. All Rights Reserved, DACS 2019

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

○ 16

CHRISTOPHER WOOL

(b. 1955)

Give It Up or Turn It Loose

signed and dated *1994* on the reverse

enamel on aluminium

198.1 by 152.4 cm. 78 by 60 in.

‡ £ 2,500,000-3,500,000

€ 2,840,000-3,970,000 US$ 3,160,000-4,420,000

PROVENANCE

Luhring Augustine, New York (acquired directly from the artist)

Acquired from the above by the present owner in 1995

EXHIBITED

New York, Luhring Augustine, *Christopher Wool*, April - June 1995

Valencia, IVAM Institut Valencià d'Art Modern; and Strasbourg, Musées de Strasbourg, *Christopher Wool*, April - September 2006, n.p., illustrated

Graz, Kunsthaus Graz, *Warhol Wool Newman: Painting Real*, September 2009 - January 2010, p. 27, illustrated

LITERATURE

Exh. Cat., Los Angeles, The Museum of Contemporary Art, *Christopher Wool*, July - October 1998, p. 83, illustrated

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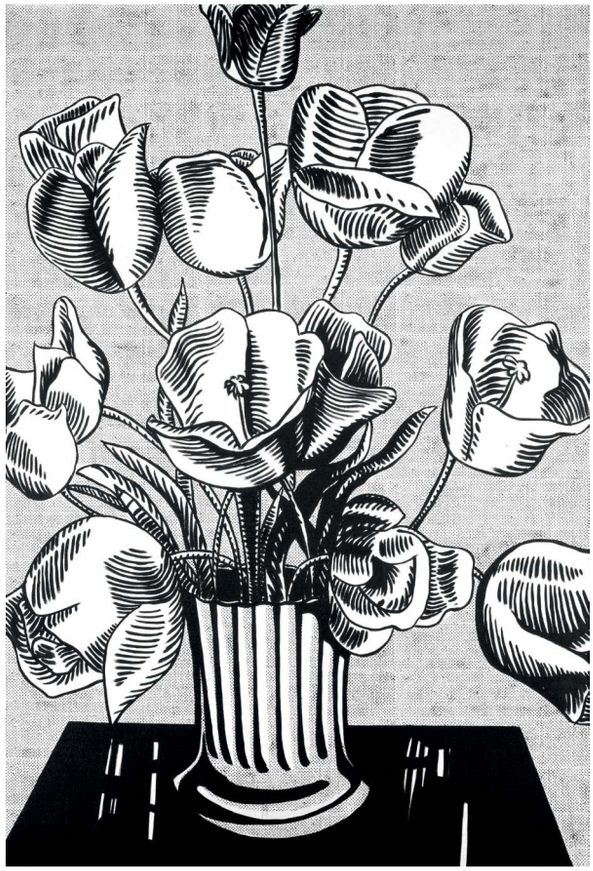
CHRISTOPHER WOOL

GIVE IT UP OR TURN IT LOOSE

At a time when the very possibility of painting had become a hotly debated topic, Christopher Wool's turn to a subject-matter that had always been out of question for 'serious' artists was a characteristically astute response to a medium in crisis. By using decorative patterns not just as imagery but appropriating the very tools with which they were made, Wool brought into question some of the most fundamental assumptions about painting, opening up new possibilities for the genre. An outstanding example of Wool's radical reassessment of the medium of painting, *Give It Up or Turn It Loose* (1994) stands testament to both the artist's influential oeuvre, and to a crucial turning point in the history of painting. The title of the work is drawn from the renowned song by James Brown from 1970, and indeed the dynamic movements and energetic flow of Wool's painting are reminiscent of the American singer's boisterous and gyratory stage presence. The famously repetitive nature of Brown's song lyrics, as much as its funky rhythmic beats, seem playfully emulated in the haphazard and duplicated aesthetic of the present work.

Belonging to a series of paintings that Wool began in 1986 and continually revisited over the following decades, *Give It Up or Turn It Loose* was inspired by the cheap wallpaper used by landlords to decorate New York City apartments. Easily available as an interior decoration quick-fix, the rollers and rubber stamps used for floral wall-covering patterns were about as anti-art as a source could be, and yet, for Wool, they simultaneously captured the punk aesthetic of the time and offered an unexpected way forward for painting. Undermining the conventional narratives of abstraction, which were historically rooted in a highly academic or expressive understanding of forms, Wool's innovative paintings brought to light the potential of abstraction without a high-brow referent. By appropriating quotidian floral patterns as source imagery

Franz Kline, *Untitled*, 1957
Kunstsammlung Nordrhein-Westfalen, Dusseldorf
Image: © 2019 Photo Scala, Florence/ bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin
Artwork: © The Franz Kline Estate / Artists Rights Society (ARS), New York, and DACS, London 2019



Roy Lichtenstein, *Black Flowers*, 1961
The Broad Art Foundation, Los Angeles Image: © The Broad Art Foundation
Artwork: © Estate of Roy Lichtenstein/ DACS, London 2019

for abstract painting, Wool provocatively repurposed the decorative as esteemed, high-art. Akin to Warhol before him, who in 1964 adopted a banal and decorative photograph of flowers as the basis for his ironic and iconic *Flowers* series, Wool looked to extend the notion of high-art via the low-brow. Unlike Warhol however, who was concerned with elevating the mass-produced into the realm of high-art, Wool took on the quotidian as a means of extending the history of abstract forms. As curator Katherine Brinson notes, "Wool's pattern painting evokes a peculiar disjunction between the prettifying intention of the rollers and the ascetic formal language in which he deployed them, described as an interesting friction generated by putting forms that were supposed to be decorative in such severe terms" (Katherine Brinson, *Christopher Wool*, New York 2013, p. 38).

When, in the mid-1990s, Wool abandoned his roller technique in favour of the silkscreen, he shifted his emphasis from reduction to layering. Reproducing and enlarging floral motifs from rubber stamps, Wool repeated the same stamps in rich layers of thick black enamel; as they accumulated upon the aluminium surface over time, the dense layers increased in complexity and density as though blooming outward from the centre of the picture plane. Wool's accrual of an armature of stamps and screens creates a lush cacophony of densely layered forms that project an aura at once fully resolved and utterly dynamic. As petals, flower stalks, and various vine patterns burst forth across the surface atop grades of thickly applied enamel and overlapping drips, Wool creates a picture plane rife with action that simultaneously imparts a stark flatness. Describing the artist's practice in 1995, the author Joshua Decter wrote: "Wool offers us access to a world where things are layered to the point of implosion, where iconographic elements are built up only to virtually fall apart. These recent paintings are also his most emphatically 'painterly' to date: the more Wool endeavors to blot out, the more complex things get" (Joshua Decter, "Christopher Wool: Luhring Augustine Gallery," *Artforum* 34, September 1995, p. 89)

American funk and soul legend James Brown performing at the San Francisco Civic Auditorium, 1970
Image: © Baron Wolman/ Getty Images

"Baby, give it up or turn it loose
Baby, give it up or turn it loose
Starting over again
Baby, give it up or turn it loose
Baby, give it up or turn it loose, all right"

James Brown, *Give It Up Or Turnit A Loose*, 1970

In the alabaster intervals of aluminium between the enamel forms, Wool leaves traces of the corners and edges of each screen, creating shadowy registers that read like successive frames within a slideshow, caught between transitions. In the sumptuous painterly extravagance of the present work, we are made privy to the schema of procedural omissions or 'glitches' that disrupt the ostensibly decorative pattern that it presents. As explained by curator Ann Goldstein, these paintings from 1993-1995 explored image constructions as simultaneous products of both build-up and erasure: "The banality that one associates with Andy Warhol's silkscreened flowers is overwhelmed by the grittiness of Wool's intense and seemingly out-of-control compositions. The first silkscreen works continue the additive process by laying black flower images on top of each other. Wool later introduced white into the works, painting out certain areas, and then silkscreening the black images again, wherein the process that produces the works becomes both additive and reductive" (Ann Goldstein in: Exh. Cat., Los Angeles, The Museum of Contemporary Art, *Christopher Wool*, 1998, p. 262). Welcoming the potential for hyper-individualised error within mechanical application, *Give It Up or Turn It Loose* revels in the mishaps of dripped paint and slipped outlines: ghostly traces of previous impressions are visible along the outer edges of the composition, while hazy zones of sprayed paint and smeared screen-register reveal the intricate individuality contained within each successive layer. Manifesting an unprecedented union between painting and process, the profound expressive impact of *Give It Up or Turn It Loose* resides in Wool's virtuosic layering, overprinting, and variegation of his enamel blooms – indeed, as though echoing the inherently individualised nature of the organic forms pictured within, no two flower paintings could ever approach similitude. Simultaneously ready-made and painterly, emphatic and blurred, intricate and explosive, *Give It Up or Turn It Loose* fluently fuses the abstract and the figurative within a single, exquisite whole, serving as arresting testament to Wool's singular reinvigoration of the genre of painting.

○ 17

JEFF KOONS

(b. 1955)

Jim Beam - J.B. Turner Engine

stainless steel and bourbon

27.9 by 43.2 by 16.5 cm. 11 by 17 by 6½ in.

Executed in 1986, this work is number 1 from an edition of 3, plus 1 artist's proof.

‡ £ 1,200,000-1,800,000

€ 1,360,000-2,040,000 US$ 1,520,000-2,270,000

PROVENANCE

International With Monument, New York

Acquired from the above by the present owner in 1986

EXHIBITED

Los Angeles, Los Angeles County Museum of Art, *Ends and Exits: Contemporary Art from the Collection of LACMA and The Broad Art Foundation*, February - August 2013, n.p., illustrated in colour (edition no. unknown)

New York, Craig F. Starr Gallery, *Jeff Koons: Jim Beam - J.B. Turner Engine and Six Individual Cars*, February - March 2015 (edition no. unknown)

London, Newport Street Gallery, *Jeff Koons: Now*, May - October 2016, p. 41, illustrated in colour (edition no. unknown)

LITERATURE

Alan Jones, 'Jeff Koons: Et qui libre', *Galeries Magazine*, October 1986, p. 97, illustrated in colour (edition no. unknown)

Jeanne Siegel, 'Jeff Koons: Unachievable States of Being', *Art Magazine*, October 1986, p. 67, illustrated in colour (edition no. unknown)

Roberta Smith, 'Rituals of Consumption', *Art in America*, May 1988, p. 168, illustrated in colour (edition no. unknown)

Anthony d'Offay, Jeff Koons and Robert Rosenblum, *The Jeff Koons Handbook: A Catalogue Raisonné*, London 1992, p. 157 (text), (edition no. unknown)

Angelika Muthesius, Ed., *Jeff Koons*, Cologne 1992, p. 71, no. 2, illustrated in colour (edition no. unknown)

Burkhard Riemschneider, *Jeff Koons: 30 Postcards*, Cologne 1992, n.p., illustrated in colour (edition no. unknown)

Mark Kremer, *Atelier HSL*, Amsterdam 2001, p. 12, illustrated (edition no. unknown)

Stephanie Barron and Michael Draguet, *Magritte and Contemporary Art: The Treachery of Image*s, New York 2006, p. 220 (text), (edition no. unknown)

Hans Werner Holzwarth, *Jeff Koons*, Cologne 2007, p. 197, illustrated in colour (edition no. unknown)

Hans Werner Holzwarth, *Koons*, Cologne 2015, p. 35, illustrated in colour (edition no. unknown)

Ken Johnson, 'Jeff Koons: Jim Beam - J. B. Turner Engine and Six Individual Cars', *The New York Times*, 5 March 2015, n.p., illustrated in colour (edition no. unknown)

Rachel Campbell-Johnston, 'Review: Visual Art – Jeff Koons: Now at Newport Street Gallery, SE11', *The Times*, 13 May 2016, n.p., illustrated in colour (edition no. unknown)

Farah Nayeri, 'Damien Hirst to Open a Jeff Koons Show at His London Museum', *The New York Times*, 16 May 2016, n.p., illustrated in colour (edition no. unknown)

Mark Hudson, 'Does this new show reveal Jeff Koons's greatest contribution to art?', *The Telegraph*, 18 May 2016, n.p., illustrated in colour (edition no. unknown)

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J.B. TURNER

Installation view, New York, International With Monument Gallery, *Luxury and Degradation*, 1986
Image/ Artwork: © Jeff Koons

JEFF KOONS

JIM BEAM - J.B. TURNER ENGINE

Jim Beam - J.B. Turner Engine, executed in 1986, is emblematic of the artist's landmark *Luxury and Degradation* series. Revolving around the seductive yet simultaneously destructive nature of the alcohol industry and the perils of luxury, this body of work appropriated slick advertisements for Bacardi Rum, Gordon's Gin, Martell Cognac and Hennessy Whisky, making them into paintings and installing them alongside gleaming chrome sculptures of associated drinking paraphernalia. Of the latter, Koons cast an ice-bucket, a Baccarat Crystal set, a Travel Bar and a Fisherman Golfer cocktail shaker in reflective stainless-steel; the centrepiece of the series, however, is the *Jim Beam Turner Train*. Based on a ceramic locomotive-shaped decanter produced by Jim Beam in the 1970s, Koons's sculpture took the object's already valuable status as a collector's item and ramped it up a few notches. Containing the same ingredient – like the ceramic original, each carriage contains a fifth of bourbon that is sealed and tax-stamped – Koons's high-art mirror-sheen sculpture, though infinitely more valuable, retains, to quote the artist, "the soul of the piece, which is the liquor inside" (Jeff Koons cited

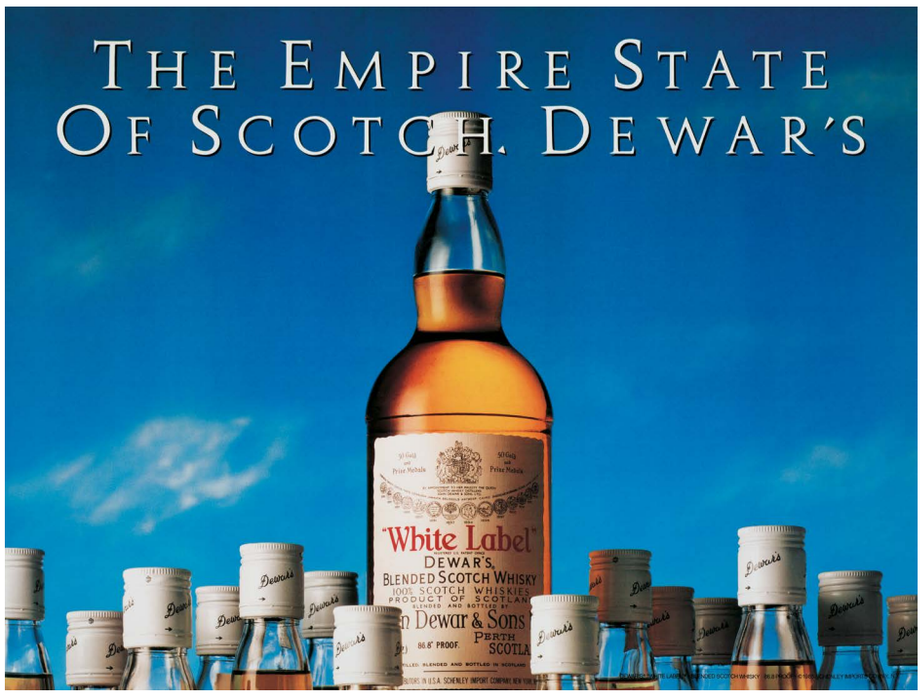
in: Exh. Cat., San Francisco, San Francisco Museum of Modern Art, *Jeff Koons: Retrospective*, 1992, p. 65). This body of work made its debut in 1986 as Koons's second solo exhibition. At both the International With Monument Gallery in New York and Daniel Weinberg Gallery in Los Angeles, the Jim Beam train was installed pride of place at the centre of each show. Indeed, while the full set of seven carriages undoubtedly encapsulates the heart of this series, it is the train's Engine, presented here, which drives the point of Koons's artistic inquiry home. Although outwardly seductive, heroic, pioneering, trail-blazing and evocative of America's gleaming railroad history, when you strip away the mythologizing and notice the work's phony luxury, you get to the core of the matter: Koons's stainless-steel container of cheap liquor is a metaphor for the seductive false promise of the American dream.

By choosing a range of different advertisements and objects as source material for this series, Koons looked to present a cross-section of America's socio-economic climate. When travelling from Harlem to Grand Central, Koons had noticed how the liquor advertisements changed; the demarcation of different economic classes and their targeted advertising appeared to stratify the geography of New York as measured by income. In a similar vein, Koons made sculptures from objects that spoke to the widest possible social remit: "The sculptures represented a range of economic levels. Within these levels there were different temptations – luxury in different strengths. Eventually degradation would set in, and your economic and political power could be taken away from you. So it was a warning: Don't be a fool, keep your eyes open" (Jeff Koons cited in: Katy Siegel, '80s Then: Jeff Koons talks to Katy Siegel', *Artforum*, No. 7, March 2003, p. 253). With this body of work, Koons commented on the perils of being manipulated and seduced by commerce and capitalism. By casting a wide gamut of objects in stainless-steel, varying from the lowest to the highest manifestation of luxury – from a

Jeff Koons, *Rabbit*, 1986
Image/ Artwork: © Jeff Koons

"I was walking down Fifth Avenue and I saw in a liquor store this train that was made out of plastic and porcelain. It was a Jim Beam train. What caught my interest was the possibility to transform it and to cast it in stainless steel and bring it to a mirror finish, but also to maintain the soul of the piece, which was the liquor inside."

Jeff Koons cited in: Exh. Cat., San Francisco, San Francisco Museum of Modern Art, *Jeff Koons: Retrospective*, 1992, p. 65.



Jeff Koons, *The Empire State of Scotch, Dewar's*, 1986
Image/ Artwork: © Jeff Koons

bucket through to a Baccarat Crystal set – Koons offers a democratising antidote that simultaneously participates in the economics of luxury, and criticises it.

Jim Beam - J.B. Turner Engine, and the wider *Luxury and Degradation* corpus significantly marked the first appearance of stainless-steel in Koons's oeuvre. Considered "the material of the Proletarian", for Koons, stainless-steel is the perfect material: an ersatz precious metal that is readily available and universally affordable (Jeff Koons cited in: Exh. Cat., San Francisco, San Francisco Museum of Modern Art, *op. cit.*, p. 65). It is practical and cheap and yet can be finished to a reflective high-sheen that hints at luxury; this is stuff that Modern America was built on. *Jim Beam - J.B. Turner Engine* and the suite of stainless-steel *Luxury and Degradation* sculptures represent the very foundation that has established the most significant works of Koons's career.

Shortly after the present sculpture was made, Koons created perhaps his most iconic work: *Rabbit*. Belonging to the second series of 1986, *Statuary*, Koons's Brancusi-esque stainless-steel cast of an inflatable rabbit sits next to a similarly mirror-sheened bust of Louis XIV: democratised by Koons's proletarian metal, all facets of culture are thus created equal. Going back to Koons's stainless steel debut, however, the overriding message of *Luxury and Degradation* is somewhat darker in tone. By appropriating the arena of mass marketed spirits, Koons's Jim Beam decanter and its sister works deliver a powerful message, one that is perhaps the most biting and satirical of the artist's career to date. A world of facile sophistication and faux luxury is an easy sell when pitted against the harsh reality of excessive drinking. In essence, what Koons is saying is: beware of false promises.

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

18

ALBERT OEHLEN

(b. 1954)

Schlafzimmer (Bedroom)

signed, titled and dated *04* on a sheet of paper attached to the reverse

oil on cotton tarpaulin with photo collage

280 by 300 cm. 110¼ by 118⅛ in.

† ⊕ £ 800,000-1,200,000

€ 910,000-1,360,000 US$ 1,010,000-1,520,000

PROVENANCE

Galerie Max Hetzler, Berlin

Galerie Gisela Capitain, Cologne

Acquired from the above by the present owner in 2005

EXHIBITED

Vienna, Vienna Secession, *Albert Oehlen*, November 2004 - January 2005, p. 10, illustrated in colour

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ALBERT OEHLEN

SCHLAFZIMMER (BEDROOM)

Schlafzimmer is one of the most complex and significant works from of a series of twelve paintings that Albert Oehlen created based around the theme of interiors for his landmark show at the Vienna Secession in 2004. The works are varied in their legibility with some appearing as comprehensible, if bizarre, as indoor spaces, and others stretching the previously defined limits of the historic painterly trope beyond any formal familiarity. *Schlafzimmer* is exceptional amongst the group: for the detail of its composition, for its relevance to other moments in Oehlen's life, and for the readiness with which it appears to identify with art historical precedent.

In idiosyncratic style, Oehlen instigated a new artistic process in the creation of these works, mixing photography, collage, and painting, in order to tease at the boundaries of each media and undercut the practice of painting from within. He acquired a range of different photographic source materials and glued them directly onto the canvas. He focussed on found images that seemed to bastardise or adopt poses from a high art context and thrust them back into the same arena after they had been refracted through the prisms of advertising or popular culture. For instance, in the present work we see a male figure in gaudy beads and heavy make-up; he looks like a cheap magazine advertisement or a glam-rock artist, but in the context of Oehlen's painted interior he appears a pastiche of the art historical semi-profile portrait hung against heavily decorated wallpaper, and underlines Oehlen's parodic approximation of a modern painting.

That this work depicts a bedroom is significant. It is by far the most recognisable of any of the scenes from the series, and it would appear to have personal

Installation view, Vienna, Vienna Secession, *Albert Oehlen*, November 2004 - January 2005
Image: © Vienna Secession, Vienna
Artwork: © Albert Oehlen. All Rights Reserved. DACS, London 2019

"Albert Oehlen's oeuvre articulates an unbounded pleasure in making pictures, a calm carefreeness in dealing with the conventions of art – and an ability to expand these conventions, to bend and break them."

Matthias Herman in: Exh. Cat., Vienna, Vienna Secession, *Albert Oehlen*, 2004, p. 93.

Installation view, New York, The New Museum, *Albert Oehlen: Home and Garden*, June - September 2015
Image: © Benoit Pailley
Artwork: © Albert Oehlen. All Rights Reserved, DACS, 2019

Henri Matisse, *The Pink Studio*, 1911
Pushkin Museum, Moscow
Image: © Pushkin Museum, Moscow, Russia/ © 2019 Succession H. Matisse/ DACS, London/ Bridgeman Images
Artwork: © Succession H. Matisse/ DACS 2019

significance for the artist. Aged 15, in adolescent rebellion, Oehlen had wallpapered the rooms of his own bedroom at home with cheap supermarket advertising. As he has recounted in interview: "It was my kind of protest. I was living with – what I considered – a bourgeois family" (Albert Oehlen cited in: Bill Powers, 'Humans will have the Last Word: A Talk with Albert Oehlen', *ArtNews*, August 2015, online). Oehlen returned to the bedroom theme for his landmark exhibition at the Palazzo Grassi in Venice; he created an installation where a painted self-portrait was lain flat on a mattress and tucked into bed, the bed was then placed in a wall-papered room with a pointed Vienna Secession exhibition poster on the wall. This installation can be read as a three-dimensional interpretation of the earlier Interior series; that the artist chose to focus on the present work speaks to its importance. The use of such a developed and defined interior setting in this work further instigates a number of art historical comparisons. The close warped perspective and the paintings on the wall call to mind Vincent van Gogh's *Bedroom in Arles*, meanwhile the curlicues of wallpaper foliage and pink palette call to mind the Pushkin Museum's *Pink Studio* by Henri Matisse.

Schlafzimmer is a painting of paradox, at once familiar and bizarre; preclusive and engaging. It summates the invention at the heart of this artist's oeuvre and gives the viewer insight into some of the motives behind his work. As Matthias Hermann, President of the Secession at the time of this exhibition, has written: "Albert Oehlen's oeuvre articulates an unbounded pleasure in making pictures, a calm carefreeness in dealing with the conventions of art – and an ability to expand these conventions, to bend and break them. Oehlen's radical artistic thinking and practice make possible pictures that are compelling but inexplicable, that defy clear analysis. The source of his ideas and materials thus remains in a gray area not unlike that offered by the Internet: the suggested closeness of the individual to the download is lost amid the anonymous mass of users. Albert Oehlen's works displays an openness to painting and painters, past and present, who are confronted in his canvases with a fully formulated but constantly changing position. The speed at which the outlines, paint, and structure seem to be flung into the picture matches the restlessness of their content, as it spreads, changes, and disperses. The fact that the artist is forever rethinking and reshaping his position and output is what makes an encounter with his work so exciting" (Matthias Herman in: Exh. Cat., Vienna, Vienna Secession, *Albert Oehlen*, 2004, p. 93).

PROPERTY FROM A PRIVATE COLLECTION

19

CHRISTOPHER WOOL

(b. 1955)

Untitled

signed, dated *1992* and numbered *(S81)* on the reverse

enamel on aluminium

109.1 by 76.2 cm. 43 by 30 in.

‡ £ 3,000,000-5,000,000

€ 3,400,000-5,670,000 US$ 3,790,000-6,310,000

PROVENANCE

Luhring Augustine, New York

Private Collection, New York (acquired from the above)

Sotheby's, New York, 17 May 2000, Lot 6 (consigned by the above)

Acquired from the above sale by the present owner

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WANT
TOBE
YOUR
DOG

"So messed up, I want you here
In my room, I want you here
Now we're gonna be face-to-face
And I'll lay right down in my favorite place

And now I wanna be your dog
Now I wanna be your dog
Now I wanna be your dog
Well, come on"

The Stooges, *I Wanna Be Your Dog*, 1969

CHRISTOPHER WOOL

UNTITLED

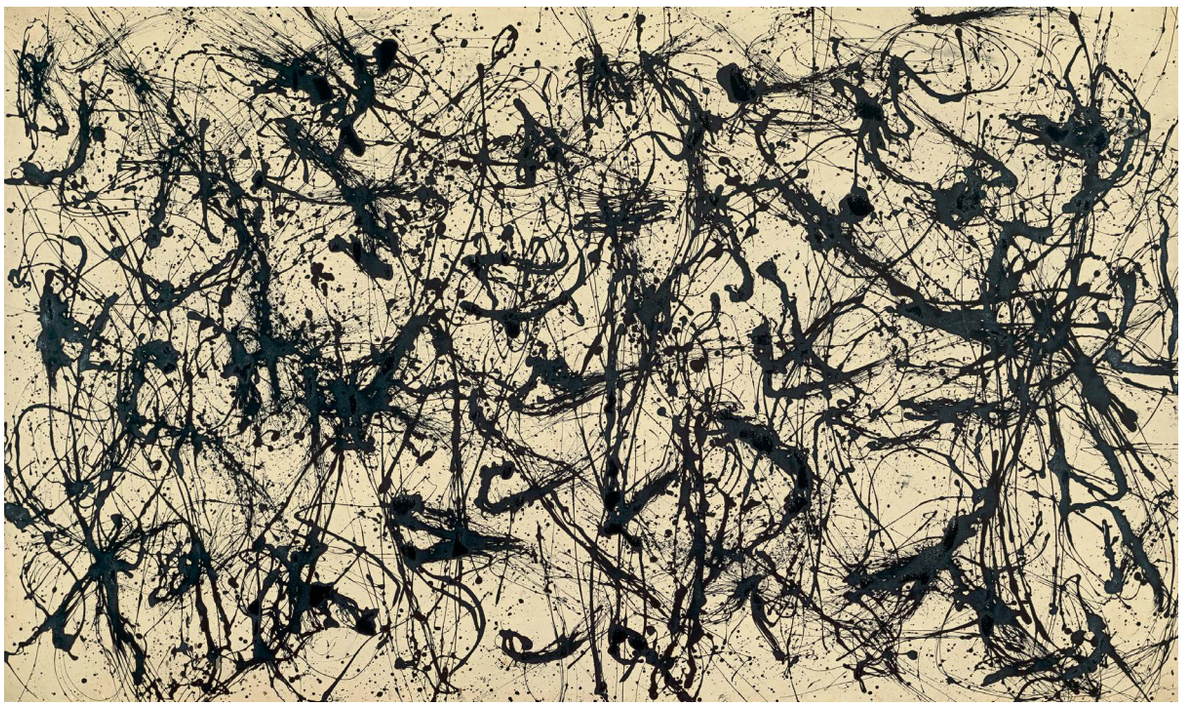
Executed in 1992, the present work is a pivotal example from Christopher Wool's celebrated series of Word Paintings, masterpieces that combine elements of Pop art and Abstract Expressionism with a conceptual investigation into the inadequacy of language as a means of communication. His words and phrases scream at the viewer, barely constrained by the confines of their aluminium substrates, explosions of text that disrupt the severity of monochromatic backgrounds. However, the words and letters are not placed to be read. Wool removes punctuation, spacing and sometimes vowels, disrupting the act of reading and forcing his audience to truly consider the letters to make any sense of them. This decision constitutes the central tension of the series, a conscious juxtaposition of visual and textual meaning, and is borne of the much mythologised "origin story", which stemmed from a piece of graffiti. The story goes that Wool was walking in his neighbourhood in the Lower East Side and came across a white truck that had been freshly graffitied with the tag 'SEX LUV'. Struck by the singular aesthetic and conceptual intensity of the image, Wool returned to his studio to create the first Word Painting, laying the groundwork for what would become his signature technique. Truncated words, incendiary, aggressive phrases and industrialised aluminium supports link the works inextricably to the street and its manifestations of anger and disgust, and to the punk sensibility that pervaded New York at the

Iggy Pop, lead singer of The Stooges, on stage *circa* 1973
Image: © United Archives GmbH/ Alamy Stock Photo

time. This aesthetic power is allied to Wool's intense awareness of postmodern critical theory to create an entirely novel form of linguistic abstraction and semiotic investigation. Conjuring sensations of anxiety, anger and humour, the Word Paintings are primal and essential works that perfectly reflect the zeitgeist that defined the era of their production.

One of only three works employing the phrase WANTTOBEYOURDOG, the largest of which is housed in the collection of the Migros Museum of Contemporary Art in Zurich, the text of the present work is presumably derived from The Stooges' iconic 1969 proto-punk single, *I Wanna be Your Dog*. The band were infamous for their wild live shows, and Iggy Pop, the lead singer of the group, would regularly punctuate his performances with self-mutilation, flashing and stage dives. However the lyrics of the song, which describe Pop's subversive longing to be subdued by a dominatrix, stand in stark opposition to his public persona, and thus epitomise the duality of insecurity and defiance that characterised the punk movement in the late 1980s, some fifteen years after its birth. By that point the movement had changed from an act of defiance to a style and an indicator of cool – black and white clothes, motorcycle jackets, something aspirational and rebellious that you could wear rather than perform. As Andy Warhol pointedly observed, "Just think about all the James Deans and what it means... someone had the same fantasy as you... and so he went to the store and bought the look you both like" (Andy Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)*, New York 1975, p. 53). In turn, Wool's painting alters the meaning of Iggy Pop's lyric, not least by making it indexical, dependant on the context in which it is received. This is the case with many of Wool's phrases – YOUMAKEME, IFYOUDONTLIKEIT – there is no clarity over who is addressing whom. Who, in the present work, wants to be whose dog: is this the submissive artist addressing the viewer? This ambiguity is pivotal. As Marga Paz, curator of the artist's 2006 exhibition in Valencia, commented, the Word Paintings are "sometimes mysteriously hermetic and incomprehensible, sometimes ironic, sometimes distressed or critical, but always elusive when it came to revealing a meaning that was not uncertain" (Marga Paz, 'Christopher Wool' in: Valencia, IVAM Institut Valencià d'Art Modern, *Christopher Wool*, 2006, p. 201). Rather than declarative

Ed Ruscha, *Scream*, 1964
Private Collection
Image/ Artwork: © Ed Ruscha. Courtesy of the artist and Gagosian.

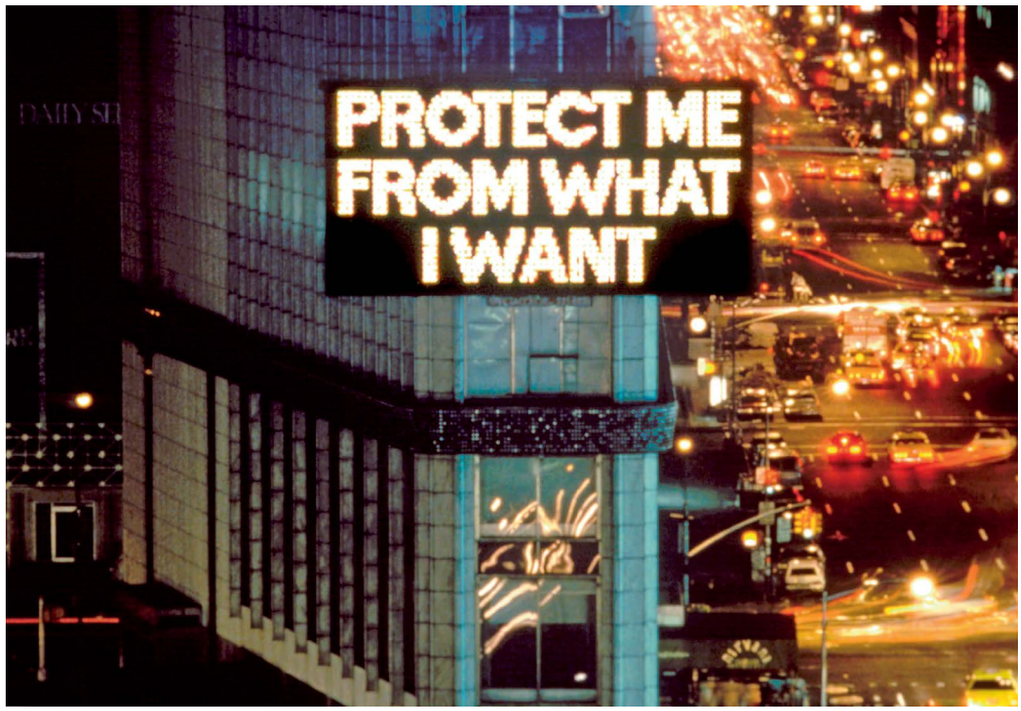


Jackson Pollock, *Number 32*, 1950
Kunstsammlung Nordrhein-Westfalen, Dusseldorf
Image: © 2019 Photo Scala, Florence/ bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin
Artwork: © The Pollock-Krasner Foundation ARS, NY, and DACS, London 2019

statements, the works explore both punk poetics – "a subtle post-modern fusion of black humour and concrete poetry" – and, through the obstruction of legibility, challenge the legitimacy of language as an objective method of communication (*Ibid.*).

This is a key differential between Wool and other artists of his generation who began to use words in their artworks. Unlike Richard Prince or Barbara Kruger, for whom the text guides our interpretation of an image, for Wool the text is the image. This technique enables Wool to avoid the historical baggage of the medium by, as Katharine Brinson the curator of his 2013 retrospective has put it, "making the act of production correlate precisely with the visual content of the work" (Katharine Brinson, 'Trouble is My Business' in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Christopher Wool*, 2013, p. 38). Phrases culled from his surroundings and from popular culture are the self-defined paradigm in which Wool can operate, teasing out the aesthetic subtleties available to him. This alignment of process and subject collapsed the opposition that Wool describes as a hallmark of his earlier work, his oft-quoted observation that he "became more interested in 'how to paint it' than 'what to paint'"(Christopher Wool cited in: Exh. Cat., San Francisco Museum of Modern Art, *Christopher Wool*, 1998, p. 258). Through the circumscription of both content and style, the Word Paintings and the concurrent Roller Paintings made these two concerns synonymous – both subject and process are pre-defined.

This conceptual bent to Wool's work, which sees him interrogate both process and linguistics, operates in tandem with the fact that Wool's aesthetic not only reflects a punk sensibility but acts as a bridge between Abstract Expressionism and Pop art. His use of stencils and strict parameters within which to work constrain the possibility of expressionistic gesture and link him to Pop art, however the otherwise hard edges of the black letters wobble when Wool removes the stencil, and the Jackson Pollock-esque drips of black paint betray the artist's hand. These deliberate slippages and imperfections, which pre-empt the work of artists such as Wade Guyton and Wolfgang Tillmans, assert the import of the act of creation to the artist, even when engaged in an ostensibly mechanical form of production. Echoing the work of artists such as Robert Gober, who advanced the Duchampian notion of a readymade by meticulously sculpting mundane utilitarian objects such as sinks and closets, and whose studio the artist visited in the early 1980s, Wool revels in the seemingly accidental revelation of the hand's capriciousness, and the assertion of the primacy of



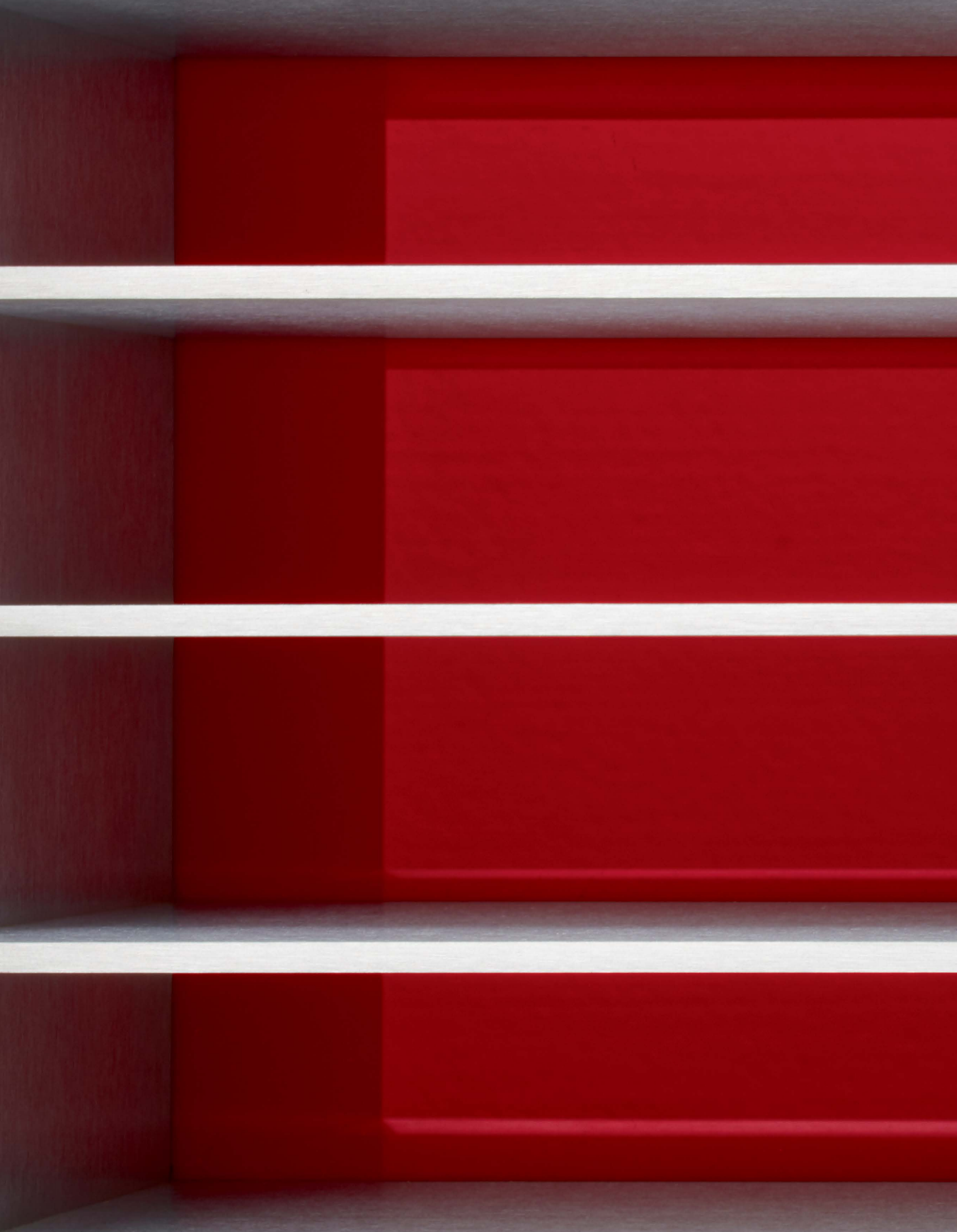
Jenny Holzer, Installation from the *Survival Series*, Times Square, New York, 1985
Image: © Jenny Holzer/ Art Resource, NY
Artwork: © Jenny Holzer. ARS, NY and DACS, London

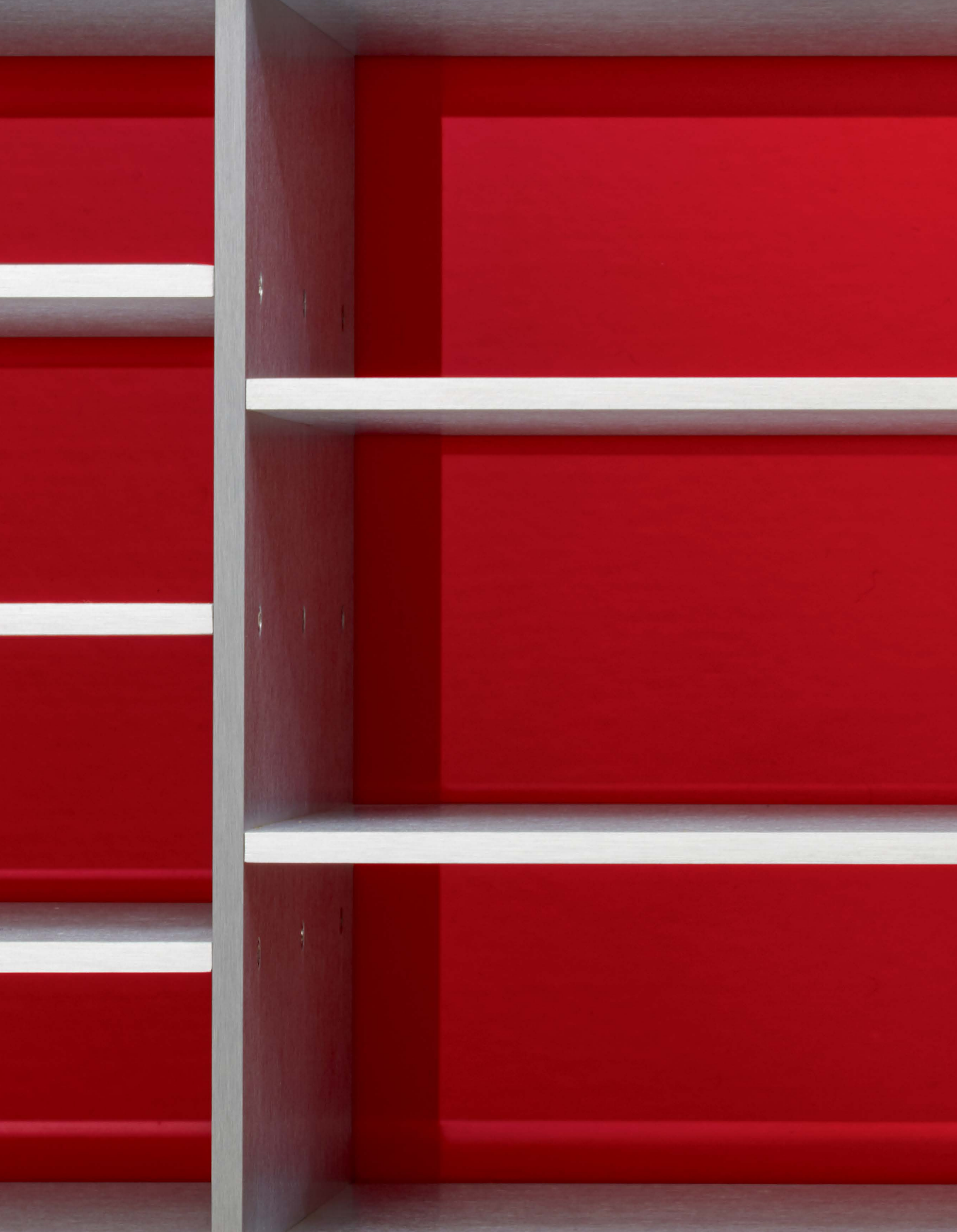
> "Wool can take a word and worry it, turn it this way and that, beat on it a few times, paint it, paint over it, paint it again, try to break it, auscultate it like a doctor tapping the chest of a sick patient and listening for the echo inside; try to humiliate it with paint splatter, and then to deify it as if it were the word of God..."
>
> Jim Lewis cited in: Exh. Cat., Los Angeles, The Museum of Contemporary Art, *Christopher Wool*, 1998, p. 284.

painting. In Wool's words, "I always considered myself involved with painting. I can't imagine someone seeing one of those and not realizing it's a painting. I think, the way I used text was not didactic. I was not speaking about art, I was just making paintings. The text was more subject than anything else" (Christopher Wool cited in: Martin Prinzhorn, 'Conversation with Christopher Wool', *Museum in Progress*, 1997, online).

Recalling the brazen daring of graffiti or accusatory intensity of a tabloid headline, *Untitled* confronts the viewer with a rebellious immediacy that testifies to the heretical brilliance of Christopher Wool's oeuvre. Masterfully fusing his semiotic investigation into the power of words with a rebellious punk aesthetic, Wool parodies and confronts his audience's desperate search for meaning. As critic Jim Lewis describes, "Wool can take a word and worry it, turn it this way and that, beat on it a few times, paint it, paint over it, paint it again, try to break it, auscultate it like a doctor tapping the chest of a sick patient and listening for the echo inside; try to humiliate it with paint splatter, and then to deify it as if it were the word of God; and then, when it's been stripped of sense, when he's sure it can't be understood, and he'll erase it and paint it again, and leave it there as the embodiment of his efforts – and leave us wondering if it's the word that means something, or the painting" (Jim Lewis cited in: Exh. Cat., Los Angeles, The Museum of Contemporary Art, *Christopher Wool,* 1998, p. 284). Combining conceptual rigour with stylistic flair, *Untitled* epitomises the anarchic appeal of Christopher Wool's work, which constitutes a primal, immediate and insistent assertion of the power of painting.

Backstage toilet at CBGB's, New York, 2005
Image: © Alys Tomlinson/ Shutterstock





20

DONALD JUDD

(1928 - 1994)

Untitled

stamped *84-44 Lippincott, Inc*. on the back

aluminium and red plexiglass

25.3 by 177.7 by 25.3 cm. 10 by 70 by 10 in.

Executed in 1984.

‡ £ 700,000-1,000,000
€ 795,000-1,140,000 US$ 885,000-1,270,000

PROVENANCE

Margo Leavin Gallery, Los Angeles

Private Collection, Los Angeles

Peter Freeman Inc., New York

Anthony Meier Fine Arts, San Francisco (acquired from the above in May 2012)

Private Collection, USA

Acquired from the above by the present owner in 2015

EXHIBITED

Los Angeles, Margo Leavin Gallery, *Painted Wall Sculptures*, October - November 1984

San Francisco, Anthony Meier Fine Arts, *Aspects of Color*, September - November 2002

San Francisco, Anthony Meier Fine Arts, *SCALE... scale*, June - August 2007

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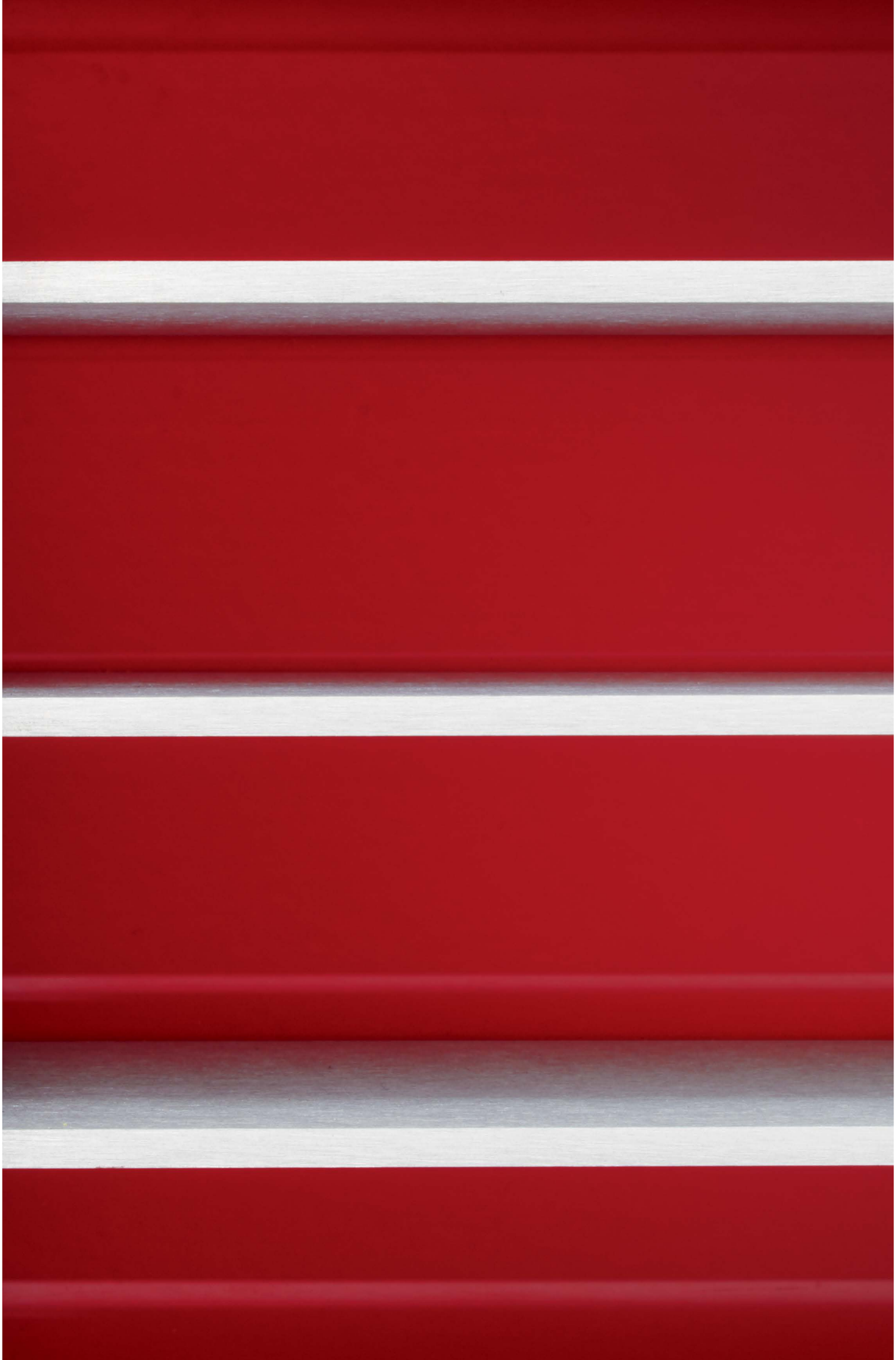


DONALD JUDD

UNTITLED

Extending dramatically along the horizontal plane, *Untitled* from 1984 is a sophisticated example of Donald Judd's seminal wall-mounted sculptures. In the present work totemic compartments give way to a non-hierarchical treatment of space in which nine anodized aluminium units magnificently occupy their surroundings; units sovereign in their own physicality and devoid of symbolic allusion. Through a deployment of geometry and mathematics, Judd invokes a phenomenological encounter with the art object; a heightened sense of perception in which rectangular linearity celebrates simplicity of form. Judd's pattern follows a rational numeric logic of reduction 4, 3 and 2. The principle of the progressions, in tandem with the sequence of equal-status elements, establishes an egalitarian object in which no one component is held above or below the rest.

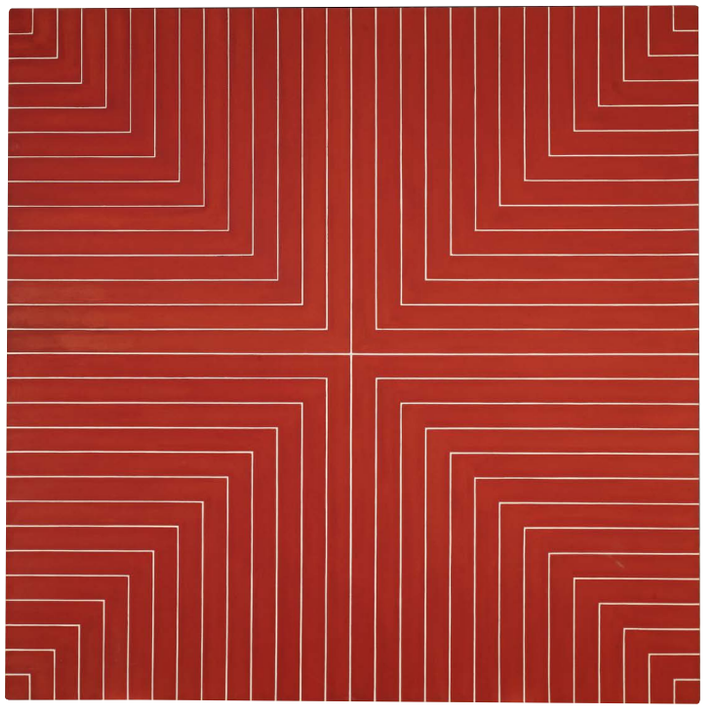
Untitled is part of a series of sculptures – known as *Progressions* – first created in the 1960s using numerical formulas as a way of determining sculptural form. Judd executed such objects throughout his career, beginning with assemblages of raw industrial materials presented on the floor through to highly finished, glossy structures mounted directly onto the wall. Although he had initially trained as a painter, Judd was frustrated by the traditional concept of a painting on canvas and the longstanding artistic paradigm of replicating the illusion of three-dimensional space on two-dimensions. From the early 1960s he instead began experimenting with industrial materials, such as aluminium, Plexiglas and stainless steel to create objects that espoused an unyielding physical presence in real space.

In this respect Judd's handling of form sits squarely at the forefront of the burgeoning Minimalist discourse of the 1960s, and yet the artist's work kicked out

"Color, like material, is what art is made from."

Donald Judd, 'Some aspects of color in general and red and black in particular' in: Exh. Cat., Hanover, Sprengel Museum Hannover,*Donald Judd, Colorist*, 2000, p. 114.

Mark Rothko, *Red on Orange*, 1955
The Museum of Modern Art, New York
Image: © 2019 Digital image, The Museum of Modern Art, New York/ Scala, Florence
Arwork: © 1998 Kate Rothko Prizel & Christopher Rothko/ Artists Rights Society (ARS), New York, and DACS, London



Frank Stella, *Delaware Crossing*, 1961
Private Collection
Artwork: © Frank Stella. ARS, NY and DACS, London 2019

against many aspects of this new vanguard. While Minimalism radically reconceptualised sculpture to include *a priori* conceptions of the art object (objects devoid of representation), a complexity and richness is evident in Judd's visual lexicon. Rather than striving for reduction and absence, Judd's oeuvre is "startlingly sensuous, almost voluptuous," according to art critic Rosalind Krauss (Rosalind Krauss, 'Allusion and Illusion in Donald Judd,' *Artforum 4*, No. 9, May 1966, p. 25). In his critical writings, and in numerous interviews, Judd repeatedly outlined his independence from Minimal art. First summarised in his seminal essay 'Specific Objects' from 1965, Judd identified the new art object as "neither painting nor sculpture" but declared that "the use of three dimensions is an obvious alternative. It opens to anything" (Donald Judd, 'Specific Objects' in: Charles Harrison and Paul Wood, Eds., *Art in Theory 1900 – 2000: An Anthology of Changing Ideas*, Oxford 2003, p. 824).

Having first encountered the philosophical writings of colour theorists such as Johann Wolfgang von Geothe, M. E. Chevreul, and Wassily Kandinsky at the Art Students League, New York and later at Colombia University, Judd himself explored the creative possibilities and spatial effects of colour: "Material, space, and color are the main aspects of visual art. Everyone knows that there is material that can be picked up and sold, but no one sees space and color" (Donald Judd, 'Some aspects of color in general and red and black in particular' in: Exh. Cat., Hanover, Sprengel Museum Hannover, *Donald Judd, Colorist*, 2000, p. 79). Judd often looked to Josef Albers, who founded his demanding study of colour on the transformation of personal observation: "If one says 'Red' (the name of a color) and there are 50 people listening, it can be expected that there will be 50 reds in their minds. And we can be sure that all these reds will be very different" (Josef Albers, *The Interaction of Color*, New Haven 1963, p. 270). In the present work, the chromatic power of red is an intentional surface stimulus that deliberately emphasises the physical qualities of the selected material.

In *Untitled,* space and colouration indeed open an entirely new artistic vision. With a powerful visceral and chromatic drama, the present work is a compelling paradigm of Judd's unparalleled and ambitious contribution to the philosophical and theoretical landscape of the Minimalist era.

PROPERTY FROM AN ITALIAN PRIVATE COLLECTOR

21

LUCIO FONTANA

(1899 - 1968)

Concetto Spaziale, Attese

signed, titled and inscribed *1+1 – 887Z* on the reverse

waterpaint on canvas

65 by 54 cm. 25⅝ by 21¼ in.

Executed in 1963.

⊕ **£ 1,800,000-2,500,000**

€ 2,040,000-2,840,000 US$ 2,270,000-3,160,000

PROVENANCE

Galleria Rotta, Genoa

Galleria Seno, Milan

Private Collection, Milan (acquired from the above in the early 1970s)

Thence by descent to the present owner

LITERATURE

Enrico Crispolti, *Lucio Fontana: Catalogue Raisonné des Peintures, Sculptures et Environnements Spatiaux*, Vol. II, Brussels 1974, p. 135, no. 63 T 13, illustrated

Enrico Crispolti, *Fontana: Catalogo Generale*, Vol. II, Milan 1986, p. 454, no. 63 T 13, illustrated

Enrico Crispolti, *Lucio Fontana: Catalogo Ragionato di Sculture, Dipinti, Ambientazioni,* Vol. II, Milan 2006, p. 641, no. 63 T 13, illustrated

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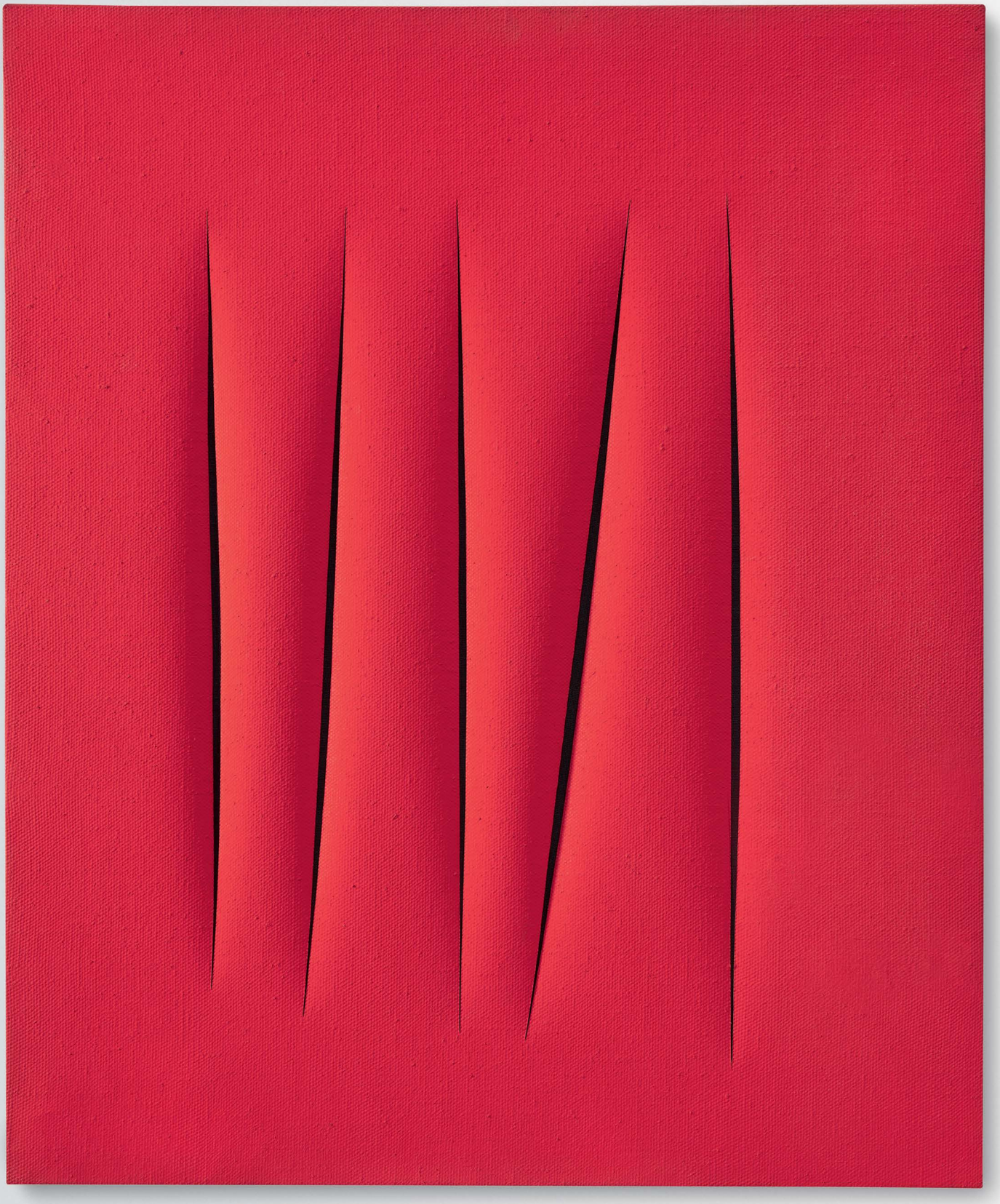

"I do not want to make a painting; I want to open up space, create a new dimension, tie in the cosmos, as it endlessly expands beyond the confining plane of the picture. With my innovation of the hole pierced through the canvas in repetitive formations, I have not attempted to decorate a surface, but on the contrary; I have tried to break its dimensional limitations. Beyond the perforations, a newly gained freedom of interpretations awaits us, but also, and just as inevitably, the end of art."

Lucio Fontana cited in: Exh. Cat., Massachusetts, Fogg Art Museum, *Modern Painting, Drawing & Sculpture Collected by Louise and Joseph Pulitzer Jr.*, Vol. 3, 1971, p. 412.

LUCIO FONTANA

CONCETTO SPAZIALE, ATTESE

With one bold stroke, Lucio Fontana challenged the entire history of painting. Implied in his gesture is "a new beginning, for destruction carries innovation it its wake" (Erika Billeter cited in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Lucio Fontana: Venice/New York,* 2006, p. 21). Having spent two years enlisted in the Italian army during World War I, Fontana experienced pure destruction first-hand, later transforming the physical wounds of war into a form of art. This was his *tagli (cuts)* series: precise incisions that pierce the canvas surface act as wounds representing time, space and the infinite. With its slashed and scarlet surface, *Concetto Spaziale, Attese* combines Fontana's most iconic symbol with the most coveted colour of his oeuvre and becomes a meeting point for the violence of war with the infinitude of the cosmos.

Born at the turn of the Nineteenth Century, Lucio Fontana was heavily influenced by the artistry of his parents. His mother, an Argentinian actress, paved the way for Fontana's performative approach to art, and indeed the confidence of his hand and the drama of the incisions evoke an actor giving his final performance. His father, an Italian sculptor, bestowed upon the artist an obsession with materials. With the full maturation of his artistic practice by the early 1950s, Fontana was able to transform a canvas, via the most simplest of actions, into a limitless sculpture.

The theory behind Fontana's art first came to fruition in 1946 as articulated by the *Manifesto Blanco*, in which he established the grounds for a new art: Spatialism. Fontana reframed the artist as a source of pure creative energy with the ability to articulate a fourth dimension. Engaging with

Barnett Newman, *Vir Heroicus Sublimis*, 1950-51
The Museum of Modern Art, New York
Image: © 2019 The Museum of Modern Art, New York/ Scala, Florence
Artwork: © The Barnett Newman Foundation, New York/ DACS, London 2019

Raphael, *Portrait of Pope Julius II*, *circa* 1512
Galleria degli Uffizi, Florence
Image: © Galleria degli Uffizi, Florence, Tuscany, Italy/ Bridgeman Images

technological advancements and anticipating scientific developments, Spatialism was to become a cutting-edge movement that pushed the limits of materiality into a philosophically limitless realm. Ever since he first punctured through the canvas in 1949, Fontana dedicated his career to the exploration and ultimate transcendence of the two-dimensional picture plane.

Fontana's ongoing journey into the unexplored territories of the canvas gained newfound relevance in the 1960s. The Space Race had established the moon as the next frontier for human exploration and just as Yuri Gagarin pierced through the atmosphere for the first time, Fontana broke into a new artistic realm. By employing *telleta*, or black gauze, Fontana revealed an aesthetic void beyond the picture plane. As he famously pronounced, Fontana had finally found the infinite: "The discovery of the Cosmos is that of a new dimension, it is the Infinite: thus I pierce the canvas, which is the basis of all arts and I have created an infinite dimension, an x which for me is the basis for all Contemporary Art" (Lucio Fontana cited in: *ibid.*, p. 19).

It is worth commenting, however, that within the cosmic realms of Fontana's *tagli* lies an inherent violence. The five cuts that permeate the surface are unmistakably human and in the present work their wound-like appearance is enhanced by a pulsating red pigment. In this way, *Concetto Spaziala, Attese* can be considered sacrificial. The cuts act as contemporary echoes of the wounds of Christ on the cross. The canvas, a sacred surface within art history, is here sacrificed by Fontana as not only a means of salvation, but of pure transcendence. In *Concetto Spaziale, Attese,* art, war, religion and the cosmos coalesce to deliver one of the boldest aesthetic feats in art history.

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

22

JOSEPH BEUYS

(1921 - 1986)

Ofen (Oven)

incised with the artist's signature, stamped with the foundry mark *H. NOACK BERLIN* and numbered *2/2*

bronze on artist's steel plinth

sculpture: 51.5 by 40 by 39 cm. 20¼ by 15¾ by 15⅜ in.

plinth: 95 by 62 by 42 cm. 37⅜ by 24⅜ by 16½ in.

Executed in 1983-85, this work is number 2 from an edition of 2.

† ⊕ £ 400,000-600,000

€ 454,000-680,000 US$ 505,000-760,000

PROVENANCE

The Estate of Joseph Beuys

Galerie Bastian, Berlin

Private Collection

EXHIBITED

New York, PaceWildenstein, *Joseph Beuys, Make the Secrets Productive*: *Sculpture and Objects,* March - April 2010, p. 39, illustrated in colour (edition no. 1/2)

Dusseldorf, Museum Kunstpalast, *Kunst und Alchemie: Das Geheimnis der Verwandlung*, April - August 2014, p. 255 (text, the present work)

Berlin, Galerie Bastian; and Ottawa, National Gallery of Canada, *Joseph Beuys: Skulpturen – Sculptures*, December 2014 - November 2017, p. 90 (photograph of the artist with clay model for *Ofen* at the deinstallation of *Zeitgeist*, Martin-Gropius-Bau, Berlin, 1982-83), illustrated; pp. 91, 103 and 108 (installation view), illustrated in colour (the present work)

LITERATURE

Anon., 'Abgang durch den Keller', *Art Journal,* March 1983, p. 13 (photograph of the artist with clay model for *Ofen* at the deinstallation of *Zeitgeist,* Martin-Gropius-Bau, Berlin, 1982-83), illustrated

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

Beuys with clay model for *Ofen* at *Zeitgeist*, Martin-Gropius-Bau, Berlin, 1982

JOSEPH BEUYS

OFEN (OVEN)

Executed towards the end of Joseph Beuys's legendary career, *Ofen (Oven)* offers a poignant reflection on many of the artist's most fundamental pictorial and humanistic aspirations. This rare and intriguing piece is one of the most important late works by Beuys, and comes from an edition of just two casts that the artist created in 1983-85. Rendered in bronze on the artist's own steel plinth, it is imbued with a raw and visceral tactility. Simultaneously elusive yet weighty, mysterious yet concrete, *Ofen* potently encapsulates the enigmatic and shamanistic nature of its creator. Beuys's practice has had a profound and far-reaching impact on the course of art history, and indeed his life and work was the subject of a number of major international solo exhibitions and retrospectives which took place during the latter period of his life, including at the Guggenheim, New York, in 1979; the National Gallery of Australia, Canberra, in 1980; the *7000 Oaks for Documenta 7* exhibition at Kassel, Germany, in 1982; and the Seibu Museum of Art, Tokyo, Japan, in 1984.

The oven recurs as a pivotal motif within Beuys's oeuvre: an earlier *Ofen* sculpture (1970) resides in the collection of the Lenbachhaus in Munich, whilst the *Die Feuerstätte* (Hearth) installation of 1968-1974, now in the collection of the Kunstmuseum in Basel, is a forerunner to *Ofen*. A symbol of the transformation of matter from one thing to another, the oven motif is befitting for an artist captivated by the process, significance and potential of metamorphic change. One of its earliest appearances dates back to a sculpture from 1948-50 entitled *Torso*. In this work, a wooden, semi-abstract female figurine is assembled above a base in the form of a tripod. Foreshadowing the present sculpture, *Torso* offers a foundational insight into the thematic preoccupation with transmutation that was to shape so much of Beuys's practice and, indeed, his understanding of life.

Beuys's *Ofen* appears to be an instrument used by humans in a primordial world, as portrayed in paintings such as Piero di Cosimo's *Vulcan and Aeolus* (*circa* 1490). In other works referring to prehistoric times, Beuys depicts hunting scenes, the creation of stag monuments and primitive drilling machines, as well as men and women running or carrying stones and torches, who are always in contact with wild animals and largely unprotected from natural forces like thunderbolts.

Alongside the oven, the blacksmith is another important motif for Beuys as a signifier of primal creation. In her essay on Beuys from 1983, Anne Seymour comments on the motif of the blacksmith as it appears in several of his drawings, alongside flaming ovens: "The scene is suggestive of a witch's cave: the fire roaring up a shaft and the smith looking for something, perhaps an augury, in the brightness of the flames" (Anne Seymour in: Exh. Cat., London, Victoria and Albert Museum, *Joseph Beuys,* 1983, p. 15). Both the oven and those using it are characterised by Beuys as multidimensional. They may be in control of fire, able to cook and roast, but they have yet to explore its technical, spiritual, artisanal and artistic potential. Illustrating this aspect of Beuys's oeuvre, several of his works are presently exhibited at Centre Georges Pompidou, Paris, in the exhibition *Prehistory: A Modern Mystery*.

Joseph Beuys, *Ofen*, 1970
Städtische Galerie im Lenbachhaus und Kunstbau München, Munich
Image: © Mario Gastinger/ VG Bild-Kunst, Bonn 2019
Artwork: © DACS, London 2019

Piero di Cosimo, *Vulcan and Aeolus*, *circa* 1490
National Gallery of Canada, Ottawa
Image: © National Gallery of Canada, Ottawa, Ontario, Canada/ Bridgeman Images

The artist frequently employed diverse media – from found objects, everyday materials, and natural elements – so as to imbue his artworks with a sense of volatility, movement and change. In this way, his materials function as self-referential metaphors which influenced artists such as Anselm Kiefer, whose timeless landscape paintings similarly grapple with the properties of fire, alchemy, and myth. The present work is pervaded by a sense of mystery and shamanism which is characteristic of the artist's practice, and several emblematic interpretations are central to its understanding. The sculpture has a Promethean dimension: in Greek myth, Prometheus steals fire from the Gods and brings it to men who use it in ovens. The oven also functions as an allegory for the tool of the alchemist who extracts gold from simple substances in a multi-stage process; indeed, *Ofen* was exhibited at the Museum Kunstpalast, Dusseldorf to this effect in 2014. Simultaneously, Beuys's *Ofen* invokes the prehistoric fireplaces of early man in accordance with the theories of French anthropologist Claude Lévi-Strauss in his 1964 study *Le Cru et le Cuit* (The Raw and the Cooked), in which the control of fire is considered a turning point for human evolution. Indeed, recent excavations in Eastern Europe have unearthed Neolithic Primitive ovens similar in shape to Beuys's sculptural *Ofen*. Joseph Beuys creates a sculptural form associated with the earliest stages of human culture. Ultimately, however, the oven functions as a conductor of energy and vessel for heat, necessary for the preservation and spiritual, as well as operative, development of humanity.

Ofen was created in the context of what can now be seen as a seminal museum show: in 1982, Beuys was invited by Norman Rosenthal and Christos Joachimides to participate in *Zeitgeist*, an internationally acclaimed exhibition that took place in the Martin-Gropius-Bau in Berlin. Still heavily damaged by the war at this time, the building was provisionally repaired for the exhibition, and the Berlin Wall, erected in 1961, ran directly in front of its main entrance. The participating artists were encouraged to create works that responded directly to the exhibition's socio-political tensions and location. Re-envisaging his studio space as an immersive environment, Beuys constructed a huge mountain of clay in the atrium of the building and surrounded it with sculptures and inchoate forms in the process of being created. These pieces were instilled with symbolic, therapeutic, and spiritual associations. Works made of clay such as *Boothia Felix, Goat, Torso,* and *Urtiere* (*Primitive Animals*), invoke a fascinating dialogue with the present sculpture. When the show drew to a close in 1983, Beuys repurposed part of the clay heap (symbolising the sculptor's raw material) to create the clay model (symbolising the artwork coming into being) from which he would later cast the present sculpture in bronze. *Ofen* was subsequently created after the *Zeitgeist* exhibition in the famous Noack foundry in Berlin. The other elements of the installation became part of Beuys's seminal *Blitzschlag mit Lichtschein auf Hirsch (Lightning with Stag in its Glare),* today in the collection of the Tate Modern, London. Through this spiralling process of metamorphosis, Beuys hints at a world in which each action of the past affirms and informs the present. A vessel, in this sense, of transformation, the clay model becomes – both literally and metaphorically – a vehicle for evolutionary change. Indeed, with its textured, primitive surface and deep, enigmatic opening, *Ofen* is suggestive of a sculpture in the process of becoming. Laden with an almost unrefined and unprocessed physicality, the work speaks to Beuys's investigations into the progressions and transitions of life.

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

23 WOLS

(1913 - 1951)

Vert Strié Noir Rouge
(Green Stripe Black Red)

signed

oil on canvas

100.4 by 81.3 cm. 39.5 by 32 in.

Executed between January 1946 and May 1947.

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

‡ ⊕ £ 400,000-600,000

€ 454,000-680,000 US$ 505,000-760,000

PROVENANCE

Galerie René Drouin, Paris

Alexander Iolas, Paris

Hélène Anavi Paulhiac, France (acquired from the above)

Sotheby's, London, *The Hélène Anavi Collection of Surrealist and Post-War Art*, 27 March 1984, Lot 55 (consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

Paris, Galerie René Drouin, *Wols*, May - June 1947

Bern, Kunsthalle Bern, *Tendances Actuelles 3*, January - March 1955, n.p., no. 124 (text)

Brussels, Palais International des Beaux-Arts, *50 Ans d'Art Moderne*, April - July 1958, p. 166, no. 342, illustrated (incorrectly titled)

Berlin, Nationalgalerie; and Paris, Musée d'Art Moderne de la Ville de Paris, *Wols: Gemälde, Aquarelle, Zeichnungen*, September 1973 - February 1974, n.p., no. 12, illustrated (Berlin); and no. 13 (text), (Paris)

LITERATURE

Ione Robinson, 'Wols à batons rompus', *L'oeil*, No. 60, December 1959, p. 73, illustrated

Shigeo Chiba, 'L'oeuvre de Wols', *Thése*, 1974, pp. 108-09 (text)

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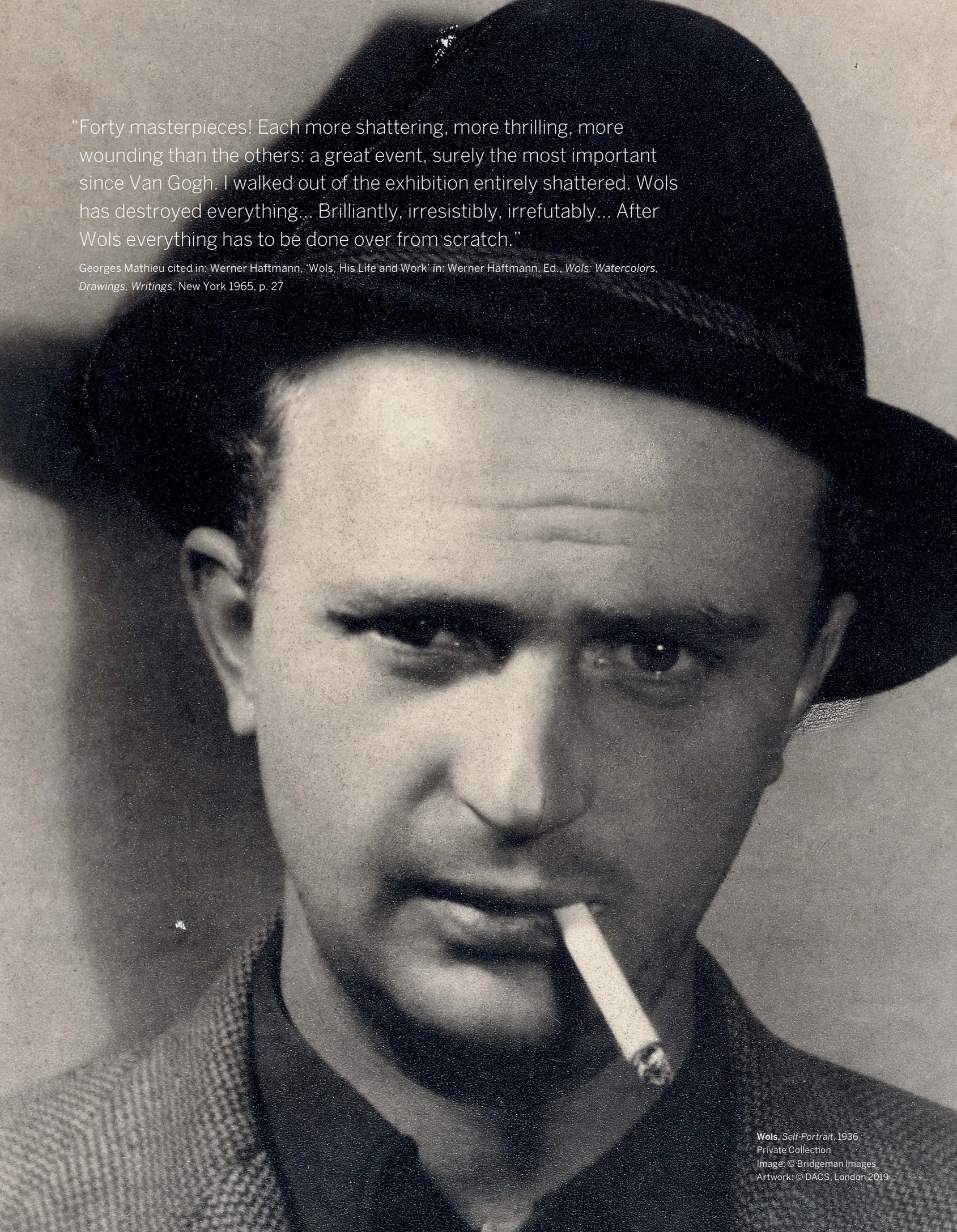
"Forty masterpieces! Each more shattering, more thrilling, more wounding than the others: a great event, surely the most important since Van Gogh. I walked out of the exhibition entirely shattered. Wols has destroyed everything... Brilliantly, irresistibly, irrefutably... After Wols everything has to be done over from scratch."

Georges Mathieu cited in: Werner Haftmann, 'Wols, His Life and Work' in: Werner Haftmann, Ed., *Wols: Watercolors, Drawings, Writings*, New York 1965, p. 27



Wols, *Self-Portrait*, 1936
Private Collection
Image: © Bridgeman Images
Artwork: © DACS, London 2019

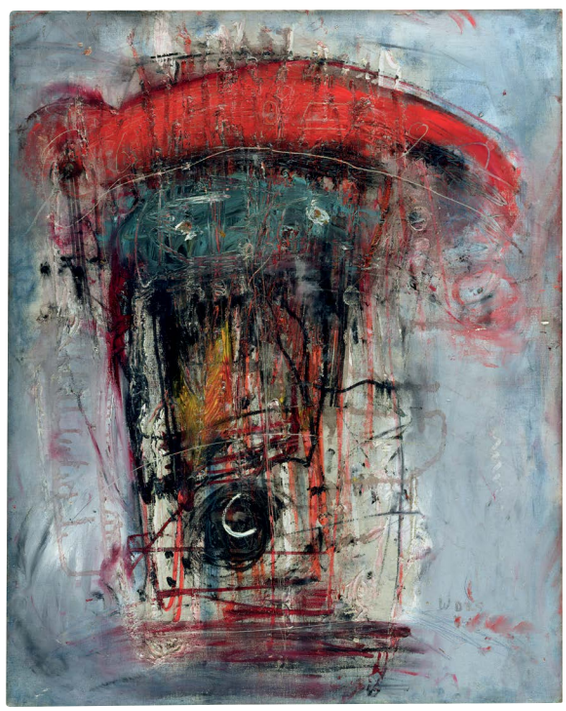
WOLS

VERT STRIÉ NOIR ROUGE (GREEN STRIPE BLACK RED)

An exceptionally large and rare example of Wols's small corpus of works on canvas, estimated at only 80 paintings, *Vert Strié Noir Rouge (Green Stripe Black Red)* is distinguished by extraordinary provenance and exhibition history. Included in the artist's 1947 exhibition at the gallery of René Drouin, who suggested Wols commence working in oil for the first time the previous year, the work was acquired by the esteemed dealer Alexander Iolas, from whence it passed to Helène Anavi, the legendary collector of Surrealist masterpieces. Bought from Sotheby's in 1984 by the present owner, the work has not been seen in public for 35 years. Composed along a vertical central axis, it is an elegant synthesis of colour and mark making. Drip marks running in all directions indicate that the artist turned the canvas as he worked on it, and the vibrant red lines that run across the composition, rendered brighter through their juxtaposition with a complementary green, speak to his essential compositional genius. As Georges Mathieu wrote when he reviewed the 1947 exhibition, "Forty masterpieces! Each more shattering, more thrilling, more wounding than the others: a great event, surely the most important since Van Gogh. I walked out of the exhibition entirely shattered. Wols has destroyed everything... Brilliantly, irresistibly, irrefutably... After Wols everything has to be done over from scratch" (Georges Mathieu cited in: Werner Haftmann, Ed., *Wols: Watercolors, Drawings, Writings*, New York 1965, p. 27).

Despite this vociferous endorsement, it is notable that owing to the difficulty of articulating the elemental power of his works, critical interpretation of Wols's oeuvre has tended to focus on the close alignment of his life and art. His works have been interpreted as responses to the collective trauma of the Second World War and the onset of the Cold War, to notions of impending doom and destruction, as well as to the turmoil of his personal life. However, such is the mystery and false recollection that shrouds Wols's life that it is hard to determine exactly what happened to him. Born to a comfortably bourgeois family and raised in Dresden, the young Alfred Otto Wolfgang Schultze was described as a sensitive, musically gifted boy with overbearing parents. However, upon the death of his father in 1929, which coincided with Wols dropping out of school aged 17, stories begin to diverge. According to family mythology, as chronicled by the artist's sister writing in 1989, his post-high school career was predominantly characterised by a series of wide-ranging successes. Wols was offered a job as concert master for the Cologne orchestra aged 18, made great waves working at the Mercedes factory in Dresden, deeply impressed ethnologist Leo Frobenius despite his lack of formal training, and received patronage from Fernand Léger and Amedée Ozenfant in Berlin. However, as Wols expert Ewald Rathke points out, much of this appears highly implausible – "An 18-year-old concert master who has not completed a course of training as a musician? Is that even possible or conceivable? Is it not, perhaps, just another passage from an imaginary resumé? (Ewald Rathke, 'On the Biography of the Art of Wols' in: Exh. Cat. Bremen, Kunsthalle Bremen; Houston, The Menil Collection, *Wols*, 2013, p. 40). More likely, this was a fabrication by the family to disguise the failings of the prodigal son; whereas Joseph Beuys's mythology was self-imposed to cement his shamanic status, Wols's was imposed by his family to hide their shame at his chosen career.

Although there can be no doubt about some of Wols's movements – a move to Paris in 1932 was followed by a short sojourn in Spain, which ended in a brief unexplained incarceration and a return to Paris, where Wols remained until his early death from food poisoning in 1951 – there is too much ambiguity over the facts to rely so heavily upon this information. Rather, it pays to examine Wols's formal development from the start of his career in the 1930s to the



Wols, *Composition*, 1947
Hamburger Kunsthalle, Hamburg
Image: © Hamburger Kunsthalle, Hamburg, Germany/ Bridgeman Images
Artwork: © ADAGP, Paris and DACS, London 2019

Jackson Pollock, *Blue Poles*, 1952
National Gallery of Australia, Canberra
Image: © National Gallery of Australia, Canberra/ Purchased 1973/ Bridgeman Images
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2019

lyrical abstractions of the late 1940s. Those later works, of which *Vert Strié Noir Rouge* is a truly exceptional example, are rightly considered the progenitors of *tachisme*, the European answer to American Abstract Expressionism, and in that context, it is helpful to observe the close alignment in trajectory of the two greatest proponents of both movements – Wols and Jackson Pollock. Quite aside from their respective struggles with alcoholism towards the end of their lives, there are multiple striking parallels in their development, even though by the time of Wols's first exhibition of works on canvas in 1947 very few paintings by the American Abstract Expressionists had been shown in Europe.

Perhaps most intriguingly, both Wols and Pollock's early work is deeply indebted to Surrealism, with Wols drawing on the work of Yves Tanguy, Giorgio de Chirico and Max Ernst, and Pollock on the latter as well as Joan Miró and Pablo Picasso. Of course, once both artists reached the moment in their career for which they are best known, the divergence is unmistakable. Whereas Pollock's drip canvases are vast and engulf the viewer, Wols's paintings are small, "rarely larger than the span of the artist's arms", and in contrast to his American counterpart, whose sheer physicality and movement is pivotal to our understanding of the work, Wols "brushed – stained – his pigments into the weave of the canvas with small, wrist-driven movements" (Toby Kamps, 'Seeing Wols' in: *ibid*, p. 64). Perhaps most importantly, while Pollock's work is defined by an all-over composition, Wols's paintings, as in the present work, coalesce in the centre and weave outwards towards the edges, creating voids that stare back towards the viewer. But despite these differences, the foundational importance of Surrealism is pivotal. André Breton defined the term in his first Surrealist manifesto as "pure psychic automatism in its pure state", and the shift to abstraction in the case of both Pollock and Wols was a movement to permit their id to act according to its primal instincts (André Breton, *First Manifesto of Surrealism*, 1924, trans. A.S. Kline 2010, online resource). Like Pollock in New York, Wols's inventions during the latter part of the 1940s for abstraction in Europe cannot be overstated, and the fact that both men drew heavily upon Surrealism, and thus the primacy of the unconscious, suggests that there is some universal norm to which they both reverted.

Imposing in scale, *Vert Strié Noir Rouge* epitomises the work of an artist who "prized not self-assertion but a Taoist-inspired passive acceptance" (Toby Kamps, 'Seeing Wols' in: *op. cit.*, p. 65). The centripetal composition is entirely characteristic of the small body of paintings executed for the 1947 show, and the influence of those works on artists such as Jean Fautrier, Hans Hartung and George Mathieu cannot be overestimated. A masterpiece of European abstraction by an artist who should be considered as the natural successor to pioneers of the movement in Europe such as Wassily Kandinsky and Kasimir Malevich, the work epitomises Wols's practice, where nothing is created according to a pre-planned schema, but rather "arose from his own creative compulsion to penetrate the expanses and depths that connect the worlds outside and within" (Patrycja de Bieberstein Ilgner, 'Expansive Pictorial Worlds' in: *ibid.*, p. 76).

PROPERTY OF A PRIVATE COLLECTOR

24 SIGMAR POLKE

(1941 - 2010)

Untitled

artificial resin on polyester fibre, in artist's wooden frame

149.9 by 130.3 cm. 59 by 51¼ in.

Executed in 1989.

‡ ⊕ £ 500,000-700,000

€ 570,000-795,000 US$ 635,000-885,000

PROVENANCE

Michael Werner Gallery, New York (acquired directly from the artist)

Acquired from the above by the present owner in 2007

EXHIBITED

New York, Michael Werner Gallery, *Polke – Bernstein – Amber*, November 2006 - January 2007, pp. 61 and 91, illustrated in colour

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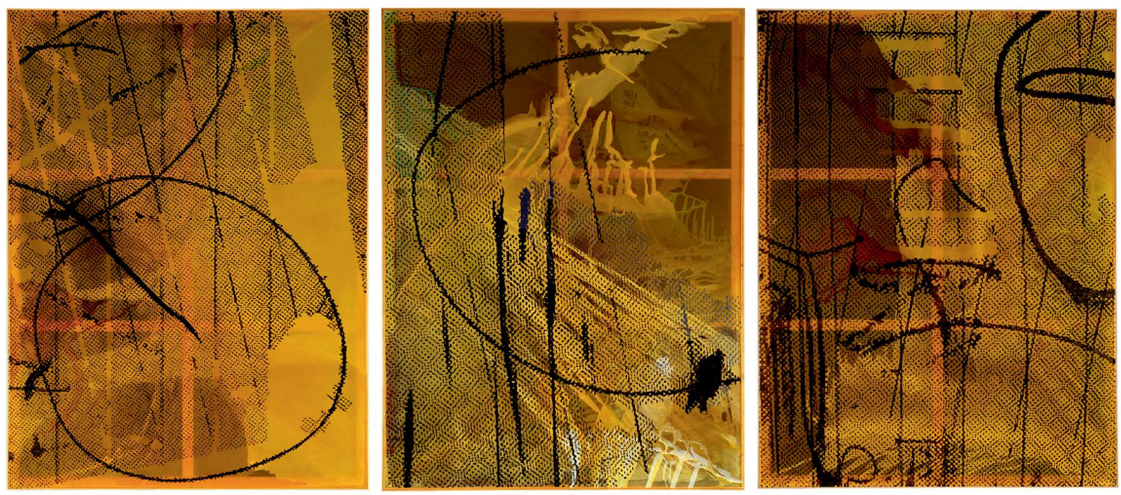
SIGMAR POLKE

UNTITLED

Executed in 1989, Sigmar Polke's seductive painting *Untitled* is replete with the historical awareness that defines the artist's astonishing opus. Rendered in artificial resin on polyester fibre, the work revisits a subject explored by the artist some three years earlier in a series of eight paintings produced for the West German pavilion of the 1986 Venice Biennale. Collectively titled *Duererschleifen*, or 'Dürer's Loops', the Biennale paintings reference the abstract decorative shapes found within Albrecht Dürer's famed print *The Great Triumphal Chariot of Maximillian I* (1522). The appeal of the German Master's print is clear: diverging from strict personification, Dürer's mystical looped aesthetic appears strikingly contemporary. Refusing iconographic or symbolic interpretation, the loops frustrate textual reference and embody expressionistic invocations of the spirit-matter or otherworldliness inherent to ideals made corporeal. The works from the Biennale, and indeed the subsequent present painting, find inspiration in the beautiful anachronism of Dürer's genius, which discovered the abstract expressionist line centuries earlier. The celebrated series won Polke the prestigious Leone d'Oro for Lifetime Achievement in 1986, and have been displayed at the Pinakothek der Moderne, Munich since 1992.

A testament to the sumptuous beauty of Polke's fascinating blend of unconventional materials upon the canvas, *Untitled* offers subtle layers of rich amber tones, infused with luminescent and deep umber hues. Recalling at once aged parchment, photographs of deep space nebulas, and the caves and landscape drawings of Leonardo da Vinci, Polke's *Untitled* successfully transmutes base materials into potent atmosphere. The title of Polke's 1983 West German pavilion exhibition was *Athanor*, the term for an alchemical kiln. The artist was renowned for his fascination with alchemy as a system of understanding nature without recourse to positivistic science, and *Untitled* compellingly conveys a sense of deep mysticism. Composed of unconventional materials, the work becomes an arena within which ancient sediments and emblematic media confound contemporary expectations regarding the primacy of oil paint in the neo-expressionist moment. The present work hence establishes Polke as existing independently from the strictures of history and convention, even as his fecund engagements with these canons were pursued with rigour and passion.

Polke's sheer technical and aesthetic innovation is supremely represented by *Untitled,* where the resin on polyester fibre coalesces to form an immense abstract canvas of phenomenal beauty and enduring impact. The present work is archetypal of Polke's best invention whereby an emphasis on qualities of light and transparency permeate his work, and the painting appears informed in this way by an apprenticeship the artist undertook in a stained-glass factory in Dusseldorf. A powerful sense of this training is provided here by the contrasts of heavily saturated areas imbued with luscious pigment, against the glassy translucence of its resin-coated support. Polke's painting is fundamentally revolutionary and anti-conventional. As made succinctly manifest by the present work, in the words of Tate curator Alex Farquharson, "techniques such as these represented a radical affront to the unity of painting as understood by the Modernist tradition. Polke's works were everything painting wasn't supposed to be: vulgar, mocking, parodic, decorative, heterotopic, discontinuous, self-reflexive and self-critical... By the 1980s Polke was the consummate and emblematic Postmodern painter" (Alex Farquharson, 'Sigmar Polke', *Frieze Magazine*, Issue 81, March 2004).



Sigmar Polke, *Untitled (Triptych)*, 2002
Tate, London
Image: © Tate, London 2019
Artwork: © The Estate of Sigmar Polke, Cologne/ DACS 2019

Sigmar Polke, 1971
Image: © bpk / Angelika Platen

PROPERTY FROM A PRIVATE SWISS COLLECTION

25

GERHARD RICHTER

(b. 1932)

Baumgruppe (Grove of Trees)

signed, numbered *628-1* and dated *1987* on the reverse

oil on canvas

72.2 by 102.1 cm. 28⅜ by 40¼ in.

‡ ⊕ £ 1,200,000-1,800,000

€ 1,360,000-2,040,000 US$ 1,520,000-2,270,000

PROVENANCE

Galleria Pieroni, Rome

Tommaso and Giuliana Setari Collection

Private Collection, Milan

Galerie Springer & Winckler, Berlin

Acquired from the above by the present owner in 2011

EXHIBITED

Rome, Galleria Pieroni, *Isa Genzken and Gerhard Richter: Sculpture and Painting*, December 1987 - January 1988

Ghent, Museum van Hedendaagse Kunst Gent, *Corpus delicti: due collezioni private: un dialogo nord/sud,* July - September 1995, p. 74, illustrated in colour

Hanover, Sprengel Museum Hannover, *Gerhard Richter: Landscapes*, October 1998 - January 1999, p. 89, illustrated in colour

London, Christie's Mayfair, *Polke / Richter – Richter / Polke*, April - July 2014, pp. 117 and 170, illustrated in colour

LITERATURE

Klaus Honnef, *Kunst der Gegenwart*, Cologne 1988, p. 85, illustrated in colour

Exh. Cat. (and catalogue raisonné), Bonn, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, *Gerhard Richter: 1962-1993*, Vol. III, December 1993 - February 1994, p. 106, no. 628-1, illustrated in colour

Dietmar Elger, *Gerhard Richter: Maler,* Cologne 2002 and 2008, p. 349, illustrated in colour (2002); p. 309, no. 628-1, illustrated in colour (2008)

Kunst, No. 4, 2006, p. 40, illustrated in colour

Dietmar Elger (trans. Elizabeth M. Solaro), *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 276, no. 10.6, illustrated in colour

Dietmar Elger, *Gerhard Richter*, Paris 2010, p. 231, illustrated in colour

Hubertus Butin, Oskar Bätschmann and Dietmar Elger, Eds., *Gerhard Richter: Landscapes*, Ostfildern 2011, p. 111, illustrated in colour

Dietmar Elger, Ed., *Gerhard Richter: Catalogue Raisonné 1976-1987*, Vol. III, Ostfildern 2013, p. 572, no. 628-1, illustrated in colour

Dieter Wellershoff, *Was die Bilder erzählen. Ein Rundgang durch mein imaginäres Museum*, Cologne 2013, p. 314, illustrated in colour

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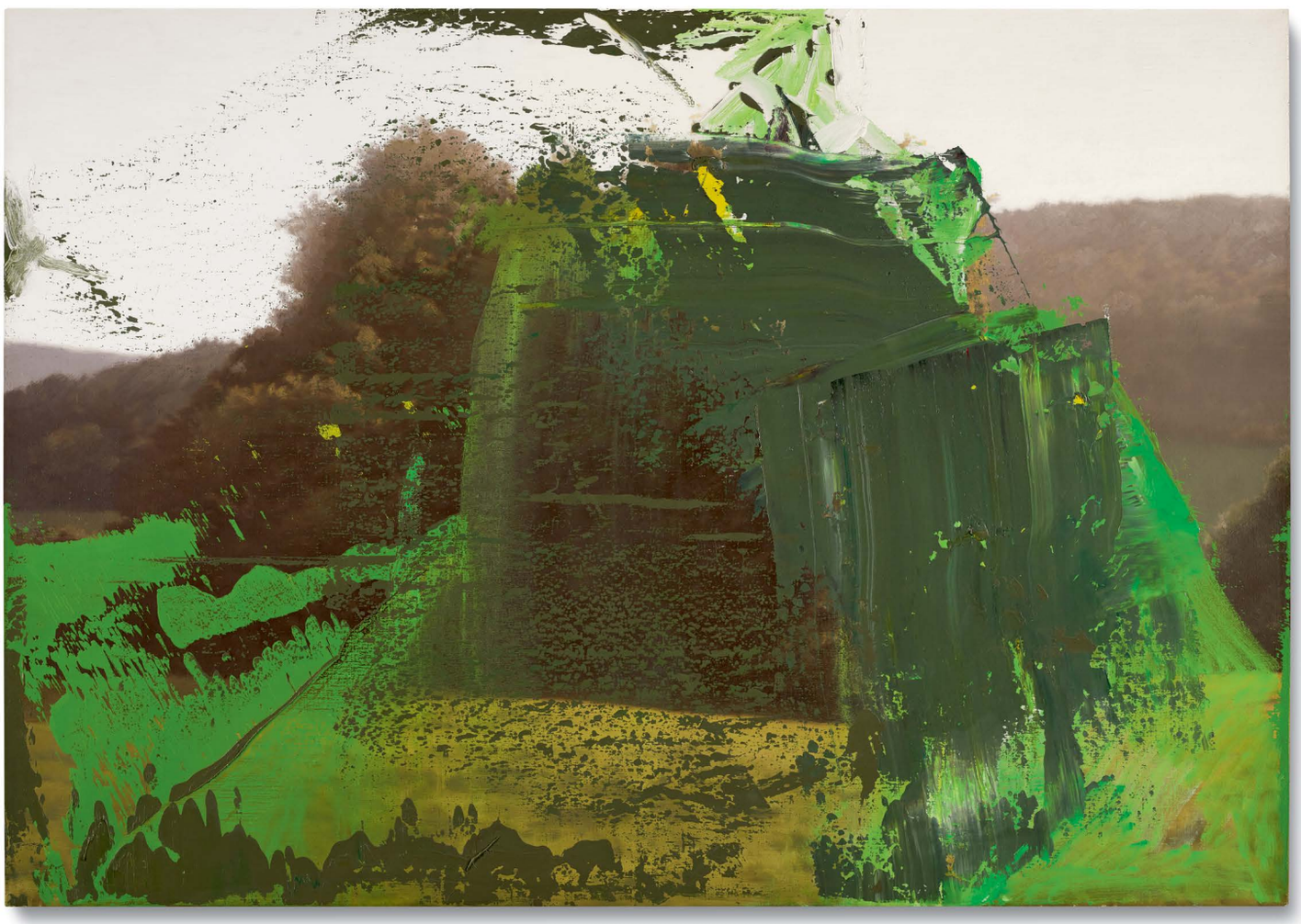

Atlas page, featuring source material for the present work, 1984
Städtische Galerie im Lenbachhaus und Kunstbau München, Munich
Image/ Artwork: © Gerhard Richter 2019

GERHARD RICHTER

BAUMGRUPPE (GROVE OF TREES)

Pensive, verdant, and profoundly nostalgic, *Baumgruppe (Grove of Trees)* exemplifies Gerhard Richter's wilful and defiant movement between representation and abstraction, the photographic and the gestural. In the present work, the viewer is confronted with a breath-taking sense of overlapping space and layering – a visual sensation deeply intrinsic to the artist's greater oeuvre. Here the dynamic between Richter's photographic realism and painterly gesture, to quote author Siri Hustvedt, "becomes one of revelation and concealment, of seeing and blindness, of playing one dimension against and with the other, and of creating ambiguities between them" (Siri Hustvedt, 'Truth and Rightness' in: Exh. Cat., Leverkusen, Museum Morsbroich (and travelling), *Gerhard Richter: Overpainted Photographs*, 2008, p. 77). Hailing from the artist's *628* series, the present work is one of four meticulously rendered landscape paintings executed in 1987, all based on photographs from a sheet of Richter's *Atlas*, the foundational source material and preparatory documentation for the artist's practice. Significantly, of the four works in the series, *Baumgruppe* is one of two works that are partially overpainted, a conceptual gesture that offers a spectacular glimpse of the tension between Richter's two realities – photography and painting – as well as the powerful dynamic between the artist's diverse and highly technical modes of applying paint to canvas. The fluidity between the mediums of photography and painting as seen on the surface of *Baumgruppe* is recast throughout Richter's vast body of work, and most particularly in his series of overpainted photographs, which he began in 1989, two years after the present work was executed. The small-format works approach the very same questions that Richter poses in *Baumgruppe:* what is painting without photography, and photography without painting? For Richter, "without the painted intervention, the image would die" (*Ibid.,* p. 77).

Baumgruppe exhibits a powerful dance between past and present: the landscape in the background conjures a photographic instant in time, the gestural swathes of paint in the foreground a succinct reminder of both the present, and equally, the *presence* of the artist's hand. Richter's audience is thus left in a state of visual limbo, as art historian Robert Storr has outlined, "The tensions increase between the desire for one thing (a beautiful imaginary place to which the viewer might escape) and the actuality of another (a beautiful painting that checks that escape and makes the viewer acutely conscious of

Right:
Gerhard Richter, *Lichtung (628-3)*, 1987
Private Collection
Image/ Artwork:
© Gerhard Richter 2019

Gerhard Richter, *Waldstück (628-4)*, 1987
Private Collection
Image/ Artwork:
© Gerhard Richter 2019

Gerhard Richter, *Bäume (628-2)*, 1987
Albertina, Vienna
Image/ Artwork:
© Gerhard Richter 2019

Gerhard Richter portrayed by Lothar Wolleh, 1969
Image: © Oliver Wolleh, Berlin

Gerhard Richter, *Domecke (629-1)*, 1987
Private Collection
Image/ Artwork: © Gerhard Richter 2019

its impossibility)" (Robert Storr, 'Openings and Culs de Sac' in: Exh. Cat., New York, The Museum of Modern Art, (and travelling), *Gerhard Richter: Forty Years of Painting*, 2002, p. 67). As such, we are intentionally left yearning for the conventional, classical beauty of Richter's seemingly romanticised, half-concealed landscape. Yet the artist himself asserts, "Of course, my landscapes are not only beautiful or nostalgic, with a Romantic or classical suggestion of lost Paradises, but above all 'untruthful'... and by 'untruthful' I mean the glorifying way we look at nature – nature, which in all its forms is always against us, because it knows no meaning, no pity, no sympathy, because it knows nothing and is absolutely mindless: the total antithesis of ourselves, absolutely inhuman" (Gerhard Richter cited in: Dietmar Elger and Hans Ulrich Obrist, Eds., *Gerhard Richter: Text*, Cologne 2009, p. 158).

Richter's extraordinary articulation of nature throughout his oeuvre as both glorified and inhuman is undoubtedly reminiscent of, yet antithetical to, late eighteenth and early nineteenth-century German Romantic landscapes, and in particular, Caspar David Fredrich's allegorical panoramas featuring the colossal scale and metaphysical dimension of nature. Richter's work manifests the very same sense of grandeur, atmosphere, and melancholy: "For me, there's an authentic historical reference to Romanticism. It's what distinguishes me from the hyperrealists who represent all the elements of our contemporary world – cars, highways, etc. I paint historical paintings... I think we just haven't surpassed Romanticism. The paintings of that period are still part of our sensibility... Romanticism is far from being a closed book" (Gerhard Richter cited in: *Ibid.*, p. 82). The works Richter painted in 1987, the same year *Baumgruppe* was executed, also allude to the strong sense of spirituality that resides at the philosophical core of German Romanticism and its view of nature. All of Richter's figurative paintings executed in 1987 either depict blooming, budding trees or serene cathedrals – sometimes together, as in the hauntingly beautiful composition *Domecke*, which shows a shaded cathedral corner and a lush, partially sun-soaked tree. In the same series, Richter also painted a dramatic, photo-realist cathedral interior which he later overpainted, translating the entire composition into chromatic abstraction akin to the surface of the present work. *Baumgruppe* offers a sublime example of this process of translation – from representation to abstraction – yet here the process is frozen through intervals and layers of time and meaning. Richter affirms, "...the landscapes are a type of yearning, a yearning for a whole and simple life. A little nostalgic. The abstract works are my presence, my reality, my problems, my difficulties, my contradictions...." (*Ibid.*, p. 146). In *Baumgruppe*, we are magnificently awarded such intended sentiments – yearning, presence and contradiction – through a symphony of compositional tension and divergent pictorial technique. The present work thus stands as a remarkable example of Richter's inimitable conceptual abilities as a painter, as well as the profoundly reflective and deliberate character of his practice.

26

DAVID HOCKNEY

(b. 1937)

Steps with Shadow

signed and dated *78;* signed, dated *78,* stamped and numbered *2-G* on the reverse

coloured and pressed paper pulp

128.2 by 87.5 cm. 50½ by 34½ in.

‡ ⊕ £ 700,000-900,000

€ 795,000-1,020,000 US$ 885,000-1,140,000

PROVENANCE

Tyler Graphics Ltd., Bedford Village

Galerie Vera Munro, Hamburg

Private Collection, Switzerland (acquired from the above in 1984)

Thence by descent to the present owner

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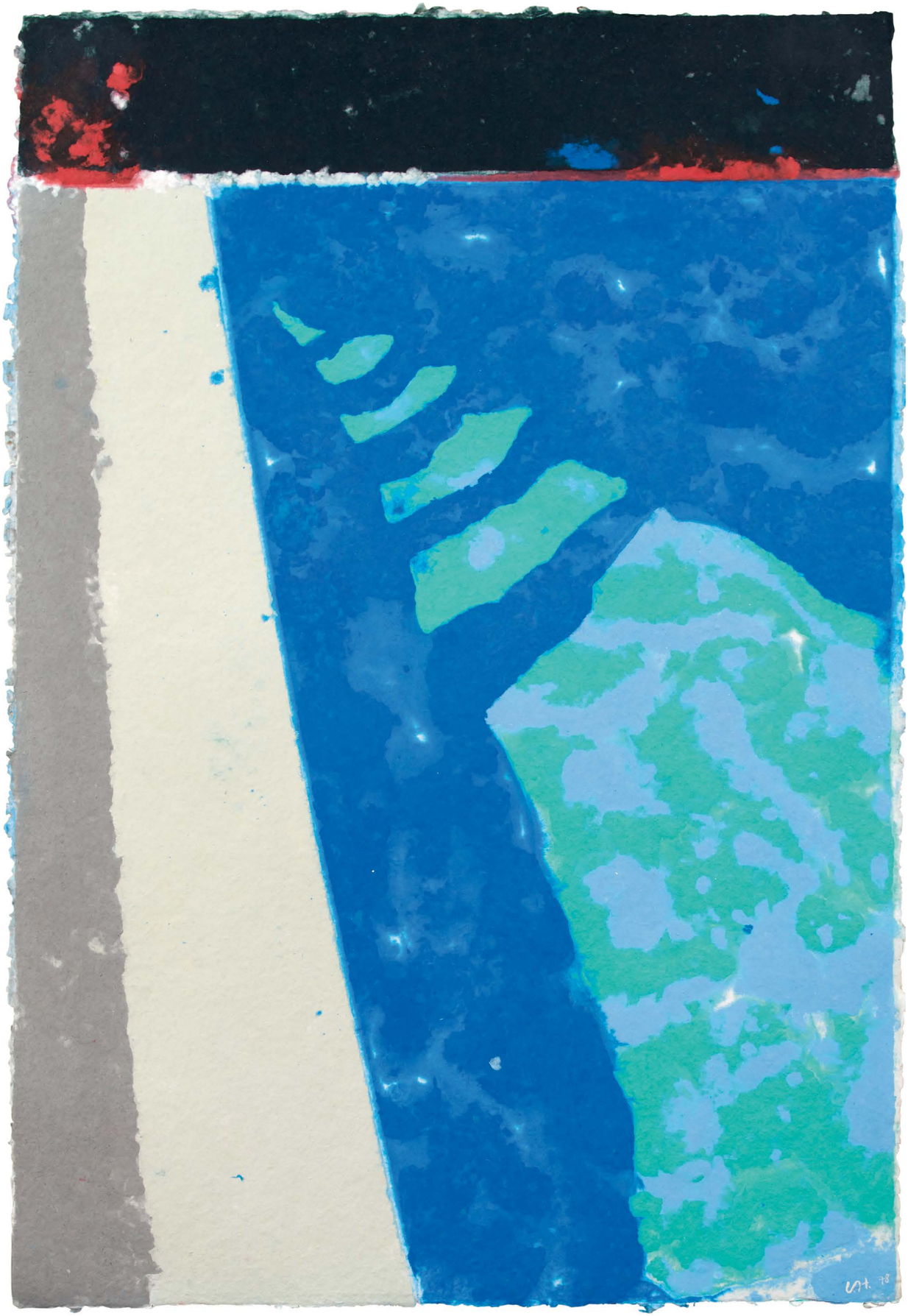


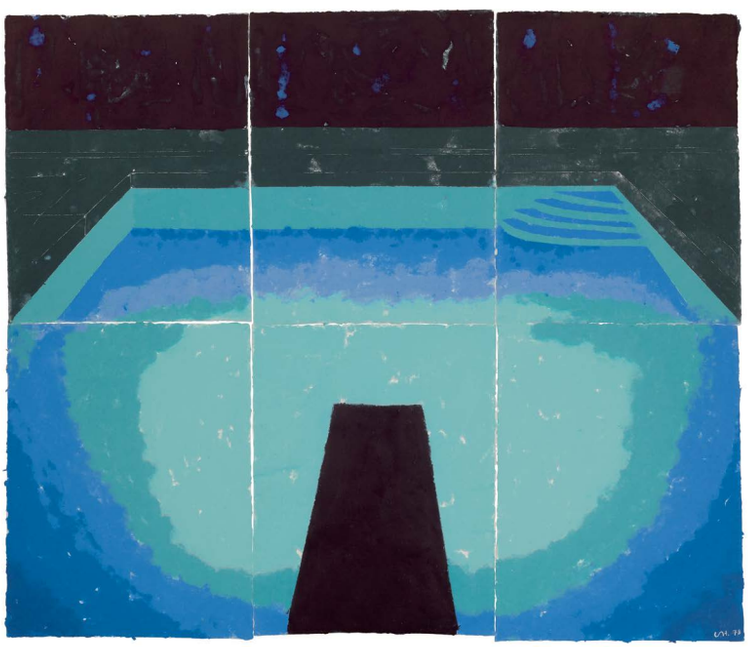
DAVID HOCKNEY

STEPS WITH SHADOW

Imbued with the bright, reflective glow of luminescent light on water, *Steps with Shadow* is a consummate example of David Hockney's celebrated series of *Paper Pools*. Executed in 1978 during a visit to friend and fellow artist Ken Tyler's home in Bedford Village, New York, the *Paper Pools* constitute some of the most vibrant and captivating images in Hockney's oeuvre. Originally intended as a stopover on Hockney's way to California, his time on the East Coast between August and October 1978 proved to be a particularly fertile creative period for the artist during which time he made the entire series of sixteen *Paper Pools;* an achievement that shows his unwavering receptivity to new stimuli.

After graduating as a student from the Royal College of Art, London, Hockney left England for the sun-drenched shores of Southern California in January 1964, in search of new inspiration. The milieu of the West Coast was hugely formative for the artist, whose iconic landscapes of the 1960s emerged from the progressive and liberal attitudes he encountered there. His seminal painting *A Bigger Splash* (1967, Tate Britain, London) was painted during this time, marking what was to become a deep held fascination with the glistening and ethereal surfaces of swimming pools. Extending the ideas acquired from his time in California, the present work contemplates the reflective, rippling, volatile qualities of

> "The sheer bravura of David Hockney's Paper Pools delights…They are joyous in color and shape and monumental in scale. Enchanted with the elusive properties of light, Hockney has seized aspects of it, rippling it across and through his works with broad, fearless strokes. Whether in inky darkness or glimmering sunlight, his Pools refresh, please, [and] recall the joyousness of Matisse."
>
> Jan Butterfield, 'David Hockney: Blue Hedonistic Pools,' *The Print Collector's Newsletter*, Vol. 10, No. 3, July-August 1979, p. 74.



David Hockney, *Piscine de Medianoche (Paper Pool 30)*, 1978
Private Collection
Artwork: © David Hockney

David Hockney, *A Bigger Splash*, 1967
Tate, London
Image: © Tate London, 2019
Artwork: © David Hockney

water. With its distressed edges and cropped viewpoint, *Steps with Shadow* pulls the viewer directly to the pool's edge as it invites tranquil introspection.

Signifying a major shift in the artist's practice, *Steps with Shadow* was the result of an experimental paper-pulp technique that Hockney learned from Tyler. Hockney created the works in this series by layering individually coloured, hand-made pulped paper, before passing it through a high-pressure hydraulic press. The resulting *Paper Pools* demonstrate a playful self-referentiality due to the considerable amounts of water involved in the creative process. "In some of these pieces, [Hockney] was so concerned to emphasize the inherent wetness of water in a swimming pool (rather than, say, its transparency) that he used over a thousand gallons; 'in a watercolor you only use a cupful,' [Hockney] wryly remarked" (Ulrich Luckhardt and Paul Melia, Eds., *David Hockney*, 2011, p. 130).

The controlled yet vibrant palette and elegant simplicity of form employed in works such as the present, position Hockney's *Paper Pools* in dialogue with the canon of art history. Hockney studied and documented Tyler's pool in New York at different times of day through both Polaroid shots and drawings, thereby acquiring a full and intimate understanding of the light and colour changes between dusk and dawn. His methods hence evoke Claude Monet's eminent Impressionist paintings of cathedrals, waterlilies and haystacks similarly executed under fluctuating atmospheric conditions. The series also shows an affinity with the cut-outs and exuberant colour palette of Henri Matisse. Straddling the line between an acute awareness of the art historical innovations of modern masters and a deep appreciation for his contemporary surroundings, Hockney fuses myriad references into an entirely new artistic practice in *Steps with Shadow*.

PROPERTY FROM A PRIVATE SWISS COLLECTION

27 GERHARD RICHTER

(b. 1932)

Wolke (Cloud)

inscribed *Wolke für Schäfer*; signed, titled, dated *69,* numbered *242* and inscribed *Wolke (unvollendet)* on the reverse

oil and graphite on canvas

99.6 by 80 cm. 39¼ by 31½ in.

‡ ⊕ £ 500,000-700,000

€ 570,000-795,000 US$ 635,000-885,000

PROVENANCE

Dr. Ludger Schäfer, Dusseldorf (acquired directly from the artist in 1969)

Christie's, London, 29 June 1999, Lot 43

Marianne Boesky Gallery, New York

Peter Freeman Inc., New York

Private Collection

Peter Freeman Inc., New York

Acquired from the above by the present owner in 2011

EXHIBITED

Dusseldorf, Düsseldorf Grabbeplatz Kunsthalle, *Gerhard Richter: Arbeiten 1962 bis 1971*, June - August 1971, n.p., no. 242, illustrated

London, Christie's Mayfair, *Polke / Richter – Richter / Polke*, April - July 2014, pp. 53 and 168, illustrated in colour

LITERATURE

Exh. Cat., Venice, German Pavilion, 36th Venice Biennale, *Gerhard Richter*, June - October 1972, p. 42 (text)

Exh. Cat. (and catalogue raisonné), Dusseldorf, Städtische Kunsthalle Düsseldorf, *Gerhard Richter: Bilder / Paintings 1962-1985*, January - March 1986, p. 110, no. 242, illustrated

Exh. Cat. (and catalogue raisonné), Bonn, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, *Gerhard Richter: 1962-1993*, Vol. III, December 1993 - February 1994, p. 39, no. 242, illustrated

Dietmar Elger, *Gerhard Richter: Maler*, Cologne 2002, p. 211 (text)

Tobias Timm, 'Schönwetterwolken überm Schlaraffenland', *Die Zeit,* 24 March 2011, p. 57, illustrated in colour

Dietmar Elger, Ed., *Gerhard Richter: Catalogue Raisonné 1968-1976*, Vol. II, Ostfildern 2017, p. 177, no. 242-1, illustrated in colour

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GERHARD RICHTER

WOLKE (CLOUD)

The celestial and immersive beauty of Gerhard Richter's *Wolke* (1969) is cut abruptly short by the interjection of elusive graphite markings to the top segment and bottom third of the canvas. Painted with meticulous photographic accuracy, the top centre of the painting depicts a solitary cloud formation drifting through an azure sky. Above and below, the sketch-like workings of Richter's immediate hand-to-canvas thought process are exposed in graphite pencil, creating a magnificent juxtaposition between hyperreality and scrawled ambiguity. The work is based on a photograph that can be found in an Atlas sheet (Richter's vast photographic compendium of source material), used as a plan for the artist's monumental *Cloud Triptych* (1970) housed in the National Gallery of Canada, Ottawa. The present painting is indeed an early work from the artist's acclaimed series of Cloud Paintings, further of which reside in prestigious museum collections worldwide. In its formal and redolent beauty, *Wolke* evokes the third painting in Richter's seminal triptych, which formed a centrepiece in the touring *Panorama* retrospective in 2011-12. Undeniably beautiful, these works present a painstaking sense of near-perfection in their hyperreal exactitude, while *Wolke* remains forever incomplete, existing elusively in that indeterminate space that hovers between the precision of representation and the chaos of abstraction.

The question of unfinished, or *non finito,* painting is one that has captivated, enthralled, and haunted both artists and spectators alike from time immemorial. Evoking a uniquely raw and primal intensity, unfinished paintings offer a visceral glimpse into the mind of the artist through their immediacy of brain to hand, thought to canvas. Such was the subject

Atlas page, featuring source material for the present work, 1970
Städtische Galerie im Lenbachhaus und Kunstbau München, Munich
Image/ Artwork: © Gerhard Richter 2019

Gerhard Richter, *Wolke*, 1970
National Gallery of Canada, Ottawa
Image/ Artwork: © Gerhard Richter 2019

of a compelling 2016 exhibition at the Metropolitan Museum of Art, New York, entitled 'Unfinished: Thoughts Left Visible', that displayed uncompleted works by artists including Rembrandt, Pablo Picasso, Lucian Freud, and Richter himself. In *Wolke*, Richter draws the viewer into a luminescent skyscape only to shatter the illusion before our eyes. As the shape-shifting graphite marks undulate at the bottom of the canvas like rippling waves, the painting lays bare the skeletal structure for many of the works which have come to define Richter's potent visual language. An artist of exceptional bravura and skill, Richter is a master of both figurative and abstract painting. In the Cloud Paintings, more so than any other modality in his vast pantheon of subjects and media, Richter forcefully straddles the readily drawn schism separating his abstract works from his hyperreal Photo Paintings. Signifiers of metamorphic transformation due to their intangible materiality, clouds function as poignant metaphors for evaporation, dispersion, chance, and change. In *Wolke,* this metaphor is intensified to new heights as the painting shifts mesmerically between the representational and the abstract.

Dislocated from *terra firma*, Richter's fair-weather fragment of sky is a masterwork of vaporescent forms and delicate sfumato brushwork, combined with roughly sketched pencil markings. Emanating ethereal sunlit hues filtered through a harmonic miasma of soft ephemeral forms, this painting is indebted to a long and familiar legacy of art historical heritage. Readily evocative of the Romantic and sublime landscapes of Caspar David Friedrich, John Constable's famous cloud studies, the atmospheric light effects of Turner, as well as drawing on the cloud's symbolic value as heavenly furniture in Renaissance and Baroque painting, the present work instantly conjures an encompassing transhistorical field of references, whilst remaining resolutely contemporary. Though drawing on a nineteenth-century Romantic lineage and inescapably evoking a religiously loaded semiotic legacy, the artist's fascination with clouds extends into an exploration of chance in painting – the ultimate expression of which was later refined from the 1980s onwards via the *Abstrakte Bilder*. Invoking both dreamlike contemplation and wondrous awe, *Wolke* represents one of the most transgressive, symbolically redolent and conceptually pluralistic motifs ever translated by the artist into paint.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

28

LUC TUYMANS

(b. 1958)

Versailles

signed and dated *007* on the reverse

oil on canvas

126.4 by 198.1 cm. 49¾ by 78 in.

‡ ⊕ £ 600,000-800,000

€ 680,000-910,000 US$ 760,000-1,010,000

PROVENANCE

Zeno X Gallery, Antwerp (acquired directly from the artist)

Acquired from the above by the present owner in 2007

EXHIBITED

Antwerp, Zeno X Gallery, *Luc Tuymans: Les Revenants*, April - June 2007

LITERATURE

Pablo Sigg and Tommy Simoens, Eds., *Luc Tuymans – Is It Safe?,* London 2010, p. 76, illustrated in colour

Frank Demaegd, Ed., *Luc Tuymans: Zeno X Gallery*, Antwerp 2016, pp. 124 and 269, illustrated in colour

Zeno X Gallery, Ed., *Zeno X Gallery. Antwerp*, Antwerp 2017, p. 12 (in installation at *Luc Tuymans: Les Revenants*, Zeno X Gallery, Antwerp, 2007), illustrated in colour

Hans Theys, 'Van oude spoken en dingen die niet voorbijgaan', *H Art*, May 2007, p. 3 (text)

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LUC TUYMANS

VERSAILLES

Rendered in a delicate palette of pastel blues and pinks, Luc Tuymans's *Versailles* belongs to a celebrated series of nine paintings executed in 2007 and exhibited together at Zeno X Gallery in the same year. The blurred contours and muted colour palette suggest a landscape drawn from fading memory; however, based on a carefully selected found photograph, which the artist revised only slightly to achieve a completely frontal, clear perspective, this painting possesses a marked cinematic quality that is typical of Tuyman's acclaimed practice.

Usually painted from pre-existing imagery, Tuymans's work often portrays slightly out-of-focus glimpses of reality. Furthering the mantel of artists such as Gerhard Richter and his 1960s body of Photo Paintings, Tuymans's rich archive of source imagery is drawn from magazines, television footage, and Polaroids, as well as more recently from his own iPhone photos, which he often prints out and re-photographs several times before transforming them into paintings. Tuymans carefully chooses his photographic and cinematic sources to formulate his pictorial concept, while the formal changes to perspective provide a means to make the content more precise. His works principally allude to the question of originality in painting. As the artist reflects: "I thought I had made something original, and then discovered that it was impossible. The idea of the original faded away and after a short crisis that gave me a new idea: all you can do is make an authentic forgery. I wanted the paintings to look old from the start, which is important because they are about memory" (Luc Tuymans cited in: Ulrich Loock, et al., Eds., *Luc Tuymans*, London 2003, p. 36). With a dream-like pastel palette and an atmosphere of whimsical belatedness, *Versailles* alludes to the central concept of Tuymans's practice: the intricate relationship between memory and representation.

Despite the title of this painting which refers to the famous palace commissioned by Louis XIV, the painting is in fact based on an image of another prominent French château, Vaux-le-Victome, which belonged to the King's affluent financial superintendent, Nicolas Fouquet. In 1661, shortly after the palace was built, Fouquet was imprisoned by the King who deemed his castle to be excessively luxurious. That same year Louis XIV commissioned Fouquet's architect, Louise Le Vau, landscape architect, André le Nôtre, and painter-decorator, Charles Le Brun, to expand his own hunting lodge at Versailles into a more extravagant version based on Vaux-le-Victome. As the two buildings and their lavish gardens bare significant resemblance to one another, Fouquet's château is often used in movies as a filmset proxy for the Palace of Versailles. By choosing to title the work *Versailles,* Tuymans therefore blurs the boundaries between these two places, and in doing so telescopes notions of reality and reminiscence by asserting that memory and images can be at once unreliable and deceptive.

Versailles belongs to a group of nine paintings which Tuymans created for his exhibition *Les Revenants;* a show dedicated to the artist's long-standing interest in the Jesuit Order and its influence on the socio-political landscape of European history. The works in the group present various subjects connected to the Catholic Church, ranging from the interior of St. Peter's Cathedral

Sigmar Polke, *Untitled*, 1969
The Museum of Modern Art, New York
Image: © 2019 Digital image, The Museum of Modern Art, New York/ Scala, Florence
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2019

Gerhard Richter, *Domplatz, Mailand*, 1968
Private Collection
Artwork: © Gerhard Richter 2019

in Rome through to a depiction of Pope Benedict XVI. The series also includes a portrait of a boy, entitled *The Valley,* based on an film still from the *Village of the Damned* (1960) which the artist saw as an indirect reference to the educational system promoted by the Jesuits. Tuymans was particularly interested in the Order's educational projects which he regarded as pivotal in Europe's history of visual communication, especially given the Order's use of metaphorical images to express abstract ideas – a process that corresponds closely with the artist's own work. Through *Versailles,* Tuymans examines the power that the Jesuits held at the French court; notably, Louis XIV selected members of the Order as close confidents who advised on matters including the lavish interior decoration of Versailles. As the Order reported directly to the Pope, it operated above the French clergy relying solely on the support of the French monarchy. Tuymans thus alludes to the Jesuits's systemic and institutionalised power, in which the Order's direct connection to Rome is conveyed by the beautiful fountain, which Tuymans has likened to the fountain of St. Peter's Basilica in Rome. Speaking of the series in general, Tuymans has noted that the title *Les Revenants* also refers to an eponymous book by Jean Lacouture, which recounts the decline of the Jesuit Order after the French Revolution and its later resurgence in the Nineteenth Century. As the title of the series translates directly to 'the returned ones' or 'the ghosts', this series of nine paintings can be seen as a study on the remarkable power of the Jesuits as visibly imprinted on European heritage and visual culture.

Versailles and the greater series of works from *Les Revenants* constitute an important moment in the artist's oeuvre. Today, works from the series are housed in major museum collections and prominent private collections worldwide, while major international exhibitions dedicated to the artist, such as Tuymans's 2009 solo show at the San Francisco Museum of Modern Art and the current exhibition *La Pelle* at Palazzo Grassi in Venice, celebrate this critical phase in the artist's career.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

29

GLENN BROWN

(b. 1966)

Declining Nude

signed, titled and dated *2006* on the reverse

oil on panel

140.2 by 99 cm. 55¼ by 39 in.

‡ ⊕ £ 700,000-1,000,000

€ 795,000-1,140,000 US$ 885,000-1,270,000

PROVENANCE

Galerie Max Hetzler, Berlin (acquired directly from the artist)

Marcel Brient, Paris (acquired from the above in 2006)

Sotheby's, London, 15 February 2011, Lot 7 (consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

Berlin, Galerie Max Hetzler, *Glenn Brown*, February - March 2006, cover (installation view of the present work), pp. 21 (detail), 23 and 32 (installation view of the present work), illustrated in colour

LITERATURE

Exh. Cat., Liverpool, Tate Liverpool; Turin, Fondazione Sandretto Re Rebaudengo, *Glenn Brown*, February - October 2009, pp. 96 (detail) and 97, illustrated in colour

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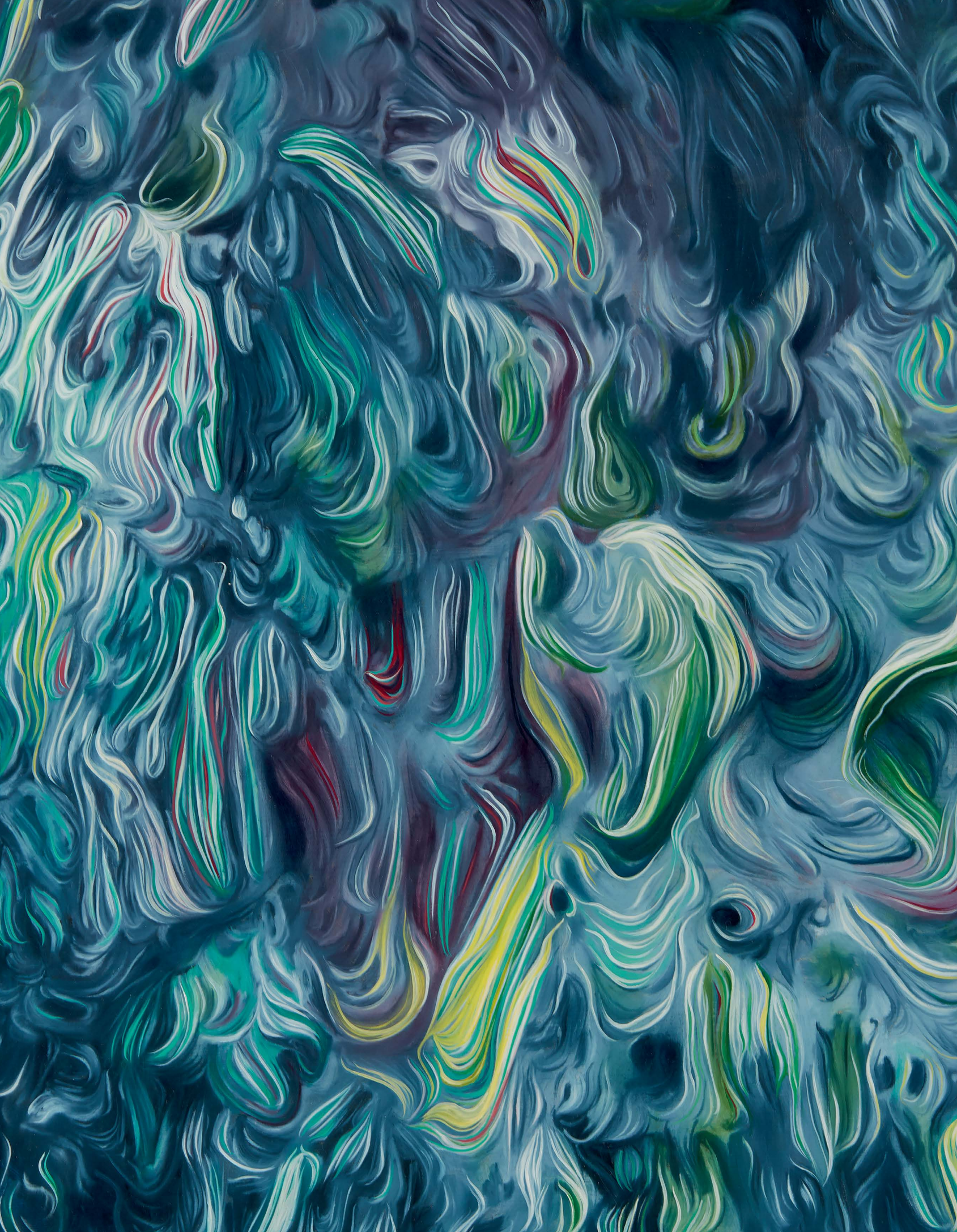
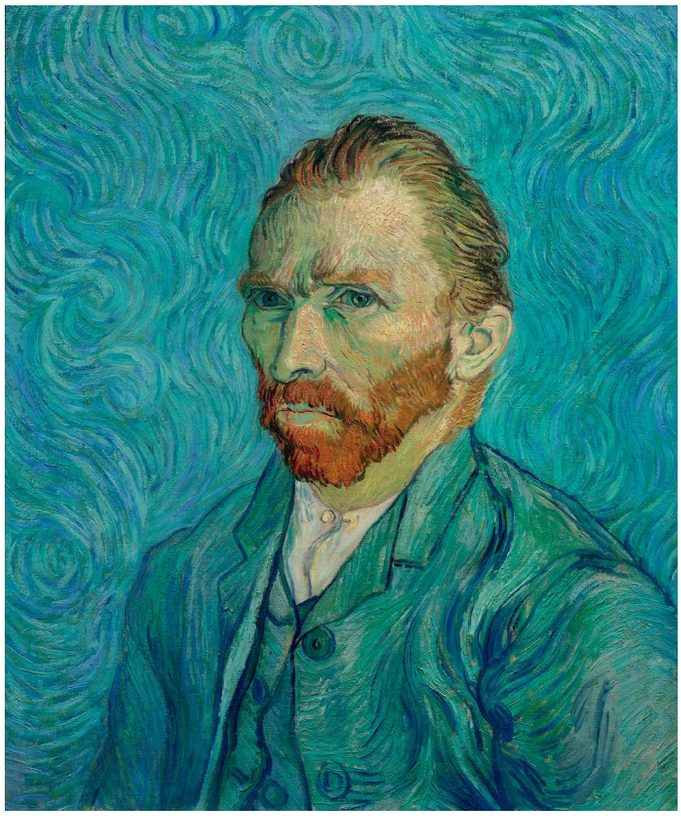




Vincent van Gogh, *Self-Portrait*, 1889
Musée d'Orsay, Paris
Image: © 2019 Photo Scala, Florence

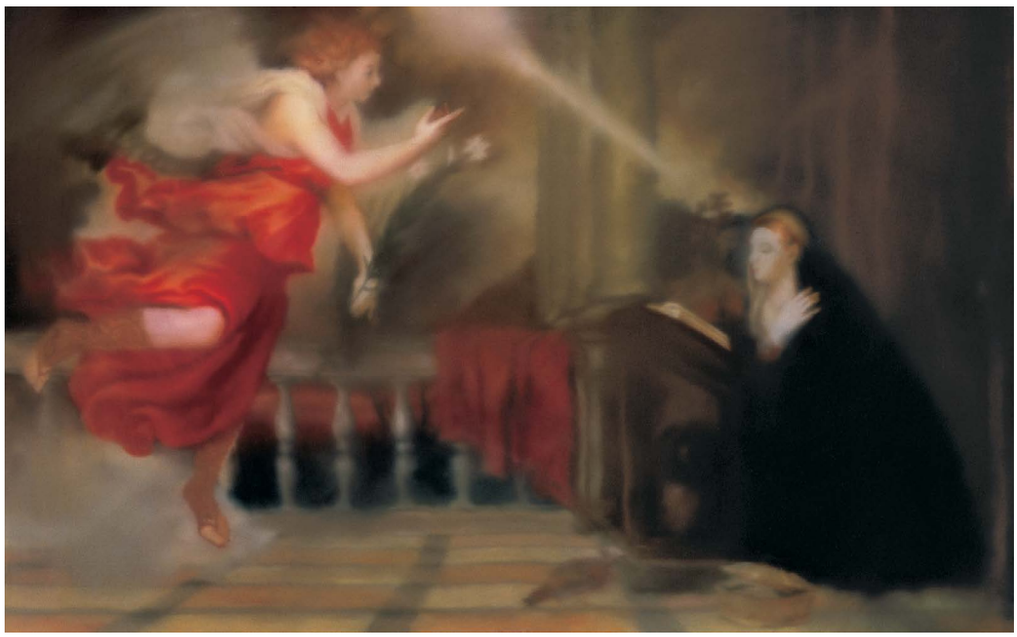
GLENN BROWN

DECLINING NUDE

An exceptional large-scale portrait, Glenn Brown's *Declining Nude*, 2006, is a modern-day incarnation of history painting at its finest. Anchored in Camille Pissarro's *Self Portrait* from 1873, Brown reshaped this familiar historical work to become something else entirely; a powerful, highly personal commentary on contemporary painting. Further, the present work exhibits Brown's unparalleled technical ability. Articulated with a flawless and painstaking virtuosity that matches and even usurps his nineteenth-century counterpart, Brown's painting manner arrests a sculptural illusion of depth by means of a perfectly smooth painted surface. In *Declining Nude,* the expressive brush strokes are flattened to a point where the work is puzzlingly free of impasto.

One of the acclaimed *Young British Artists* of the 1990s, Brown's approach was born out of the history of appropriation art of the late 1970s and '80s, where artists such as Sherrie Levine, Richard Prince and Cindy Sherman took existing images and put them in different contexts. Brown however, updated this strategy for the Twenty-First Century; his work goes beyond the evacuated, postmodern quotation of pure appropriation. In his astonishing practice, Brown first uploads and manipulates his chosen source image in Photoshop, after which it undergoes a metamorphosis of contortion and inversion: colours are altered, formations cropped and stretched, compositions mirrored and flipped. The resultant image is then projected or otherwise transferred onto his chosen surface; in the present work this takes the form of a large-scale and meticulously gessoed panel. The alternations and reconstructions of the composition ultimately imbue the original image with a brand-new narrative and host of metaphorical allusion.

In *Declining Nude* Brown does not appropriate Pissarro's original portrait, today housed in the Musée d'Orsay in Paris, but rather a reproduction of the painting. An important part of Brown's practice is his fascination with the misrepresentations that occur in mass reproduction, in which works created with myriad



Gerhard Richter, *Verkündigung nach Tizian*, 1973
Hirshhorn Museum and Sculpture Garden, Washington D.C.
Image/ Artwork: © Gerhard Richter 2019

pigments are filtered through the universal four-colour printing process employed by commercial printers. As the artist explains: "Whether I see the actual painting or not doesn't matter. In the end, what is important is the nature of the reproduction I work from. In fact, it is always the somewhat sad reproduction that fires my imagination, not the real painting. It allows me space to figure out ways to adapt the colour, the form, the orientation" (Glenn Brown in conversation with Rochelle Steiner in: Exh. Cat., London, Serpentine Gallery, *Glenn Brown*, 2004, p. 95).

Reminiscent of Van Gogh's swirling brushwork in the paintings he made in the mental asylum of Saint-Paul-de-Mausole in the late 1880s, the depiction of Pissarro's flowing beard in *Declining Nude* is one of the most virtuoso passages of painting found anywhere in Brown's oeuvre. In this central part of the composition, Brown treats the facial hair, not as curls, but as dazzling loops of paint, beautifully rendered with lavish care. By contrast, in the original portrait, the beard is noteworthy for its summary description and lack of detail. Further, the lurid colour palette, more Van Gogh than Pissarro but more computer-generated image than post-Impressionist, brings the painting sharply into the contemporary moment. In Brown's portrait the sitter's eyes are covered by a black film, and the effect is altogether arresting; it confuses the beholder by signalling the failure of the very instrument by which we grasp and evaluate any work of portraiture, and hints at Brown's deliberate strategy of veiling the literal and psychological depths of the expressive means of painting.

Resembling no other artist working today, Glenn Brown has crafted a practice replete with visual, conceptual and emotional complexity, and *Declining Nude* epitomises the position of the artist's work at the intersection of art and technology, appropriation and invention. As professor David Freedberg has concluded, "Swiftly one realizes that Brown has invented a new way of painting, in which intense pictorial action does not leave palpable traces of paint, either as indices of the artist's psyche or as a significantly expressive medium. These are strokes that seem uninflected by the signs of individuality. For all the traditional preparation of his pictorial work supports (carefully gessoed panels, perfectly smooth layers of underpainting) one soon realizes that Brown has set out to subvert the very basis of painting, and to undermine our expectations of it, both psychological and technical" (David Freedberg in: Exh. Cat., New York, Gagosian Gallery, *Glenn Brown*, 1995, pp. 5-6).

PROPERTY FROM A PRIVATE SWISS COLLECTION

30

BARRY FLANAGAN

(1941 - 2009)

Left Handed Drummer

incised with the artist's monogram and numbered *8/8*

bronze with dark brown and black patina

250.2 by 175.3 by 94 cm. 98½ by 69 by 37 in.

Executed in 1997, this work is number 8 from an edition of 8, plus 2 artist's casts.

‡ ⊕ £ 600,000-800,000

€ 680,000-910,000 US$ 760,000-1,010,000

PROVENANCE

Waddington Galleries Limited, London

Acquired from the above by the present owner in 2004

EXHIBITED

London, Waddington Galleries, *Barry Flanagan*, September - October 1998, p. 12, no. 4, illustrated in colour (edition 1/8)

Dublin, RHA Gallagher Gallery, *Royal Hibernian Academy: 169th Exhibit,* April - May 1999 (edition no. unknown)

Nice, Musée d'Art Moderne et d'Art Contemporain, *Barry Flanagan – Sculpture et dessin*, December 2002 - May 2003, p. 85, no. 23, illustrated (edition no. unknown)

Narborough, Narborough Hall, *Barry Flanagan at Narborough*, August - September 2003 (edition no. unknown)

Winterslow, New Arts Centre, *Barry Flanagan: Hare Coursed*, May - September 2009 (edition no. unknown)

London, Waddington Galleries, *Barry Flanagan: Works 1966-2008*, March - April 2010, p. 93, no. 34, illustrated (edition AC 2/2)

LITERATURE

John Haldane, 'Exhibition Reviews: London and New York, Barry Flanagan and Hamish Fulton', *The Burlington Magazine*, vol. 140, No. 1149, December 1998, p. 839, no. 64, illustrated (edition no. unknown)

Andrea Genovese, 'Le passioni di Flanagan? Lepri saltellanti e ballerina', *Corriere della Sera*, 27 January 2003, p. 33, illustrated (edition no. unknown)

Waddington Galleries, Ed., *Barry Flanagan*, London 2003, p. 31, illustrated (edition no. unknown)

Ray Merritt, Ed., *Shared Spaces: The Joseph M. Cohen Collection*, New York and Bologna 2009, p. 58, illustrated in colour (edition no. unknown)

Clare Preston, Ed., *Barry Flanagan: Sculpture 1966 - 2009*, London 2017, pp. 188-89, no. 110, illustrated in colour (edition no. unknown)

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

BARRY FLANAGAN

LEFT HANDED DRUMMER

Instantly recognisable as an example of Barry Flanagan's celebrated series of hare sculptures, *Left Handed Drummer* from 1997 is a monumental and richly animated demonstration of the artist's unique vision. A subject that occupied Flanagan's imagination for over twenty years, the emblematic animal made its first appearance in his sculptural oeuvre as the *Leaping Hare*, inspired in 1979 by the sight of a hare running on the Sussex Downs, and stimulated an enduring fascination to which he has often returned. The elongated forms of the present work recall the earliest *Leaping Hares* through a sense of energy and motion, yet the theatrical incorporation of the drum and mallet revitalises the motif with anthropomorphising wit and playfulness. Cast in dynamic Rodinesque bronze, *Left Handed Drummer* elegantly illustrates Flanagan's ability to balance traditional and imaginative methods and modes in a singular expression of vitality.

Central to this artistic vernacular is the humanlike quality of Flanagan's hares. Commenting on his bronze sculptures, the artist has articulated his desire to pursue themes that imbue human activity and feeling with greater symbolic power, hence his interest in an animal that has dominated popular mythology and fairytales across cultures and eras. He has stated that he finds animal expressions more motivating than those of people: "The ears [of a hare] are really able to convey far more than a squint in an eye of a figure, or a grimace on the face of a model" (Barry Flanagan in conversation with Judith Bumpus in: Exh. Cat., London, Tate Gallery, *Barry Flanagan: Prints 1970-1983*, 1986, p. 15). In the present example, the hare's alert and prominent ears reflect a joy and confidence that pervades the figure, as cartoonish spindly legs propel him incessantly forward. This playful pose, with the drummer raised and marching on his hind legs, distorts the trope of classical bronze sculpture as it assumes a stance and size typically reserved for human subjects. Combining the conventional metonymic associations of the hare with the defamiliarising tactics of scale and whimsy, *Left Handed Drummer* epitomises the distinct balance of the classical and the peculiar for which Flanagan is best known.

Perfectly complementing this attitude, Flanagan's use of bronze as his primary material for the hares aligns his work with academic sculptural traditions, yet his individual style of manipulating the surface was far from conformist. Opting for expression instead of representation, the rough texture of *Left Handed Drummer* reveals the artist's modelling method, in which he built up slabs of clay to suggest form with minimal refinement. The outcome after casting is the luscious rippling effect of the uneven bronze surface, creating an illusion of the hare's perpetually morphing presence from shifting angles or changing illumination. Flanagan believed bronze was best suited to his vision, as the dark, undulating surfaces reflect what he referred to as the "bloom and drama" of his work; the linear predisposition of his lean and sinewy subjects providing a kinetic tension that animates his sculpture with exuberant vivacity. *Left Handed Drummer*, a larger-than-life example of this dynamism, perfectly articulates Flanagan's central concerns as a master of both academic skill and imaginative play.

Alberto Giacometti, *Le Chat*, conceived in 1951 and cast in 1955
Private Collection
Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2019

Barry Flanagan photographed by Jorge Lewinski, 1983
Image: © The Lewinski Archive at Chatsworth/ Bridgeman Images
Artwork: © The Estate of Barry Flanagan/ Bridgeman Images

31

DAVID HOCKNEY

(b. 1937)

What About the Caves

signed, titled and dated *1991* on the reverse

oil on canvas

92.1 by 122.3 cm. 36¼ by 48¼ in.

‡ ⊕ £ 1,200,000-1,800,000

€ 1,360,000-2,040,000 US$ 1,520,000-2,270,000

PROVENANCE

The Artist

L.A. Louver Gallery, Venice, California (acquired from the above in 1998)

Private Collection, Beverly Hills

Acquired from the above by the present owner

EXHIBITED

Chicago, Richard Gray Gallery, *David Hockney: Recent Pictures*, January - February 1992, p. 19, no. 9, illustrated in colour

Brussels, Palais des Beaux-Arts; Madrid, Fundación Juan March; and Barcelona, Palau de la Virreina, *David Hockney,* June 1992 - February 1993, p. 93, no. 68, illustrated in colour (Brussels); cover and p. 93, no. 68, illustrated in colour (Madrid)

New York, André Emmerich Gallery, *Paintings as Performance*, May - June 1996

Manchester, Manchester City Art Galleries, *David Hockney: You Make the Picture – Paintings and Prints 1982 - 1995*, November 1996 - February 1997, n.p., no. 35, illustrated in colour

Paris, Centre Pompidou, *Espace/Paysage*, January - April 1999, p. 134, illustrated in colour

Bonn, Kunst und Austellungshalle der Bundesrepublik Deutschland, *Exciting Times are Ahead,* June - September 2001, p. 165, no. 59, illustrated in colour

LITERATURE

Paul Melia and Ulrich Luckhardt, *David Hockney: Paintings*, Munich and New York 1994, p. 165, no. 97, illustrated

Marco Livingstone, *David Hockney*, London 2005, p. 256, no. 193, illustrated in colour

Nikos Stangos, Ed., *David Hockney: That's the Way I See It*, London 1993, p. 223, no. 321, illustrated in colour

David Hockney and Hans Werner Holzwarth, Eds., *David Hockney. A Bigger Book*, London 2016, pp. 258-59, illustrated in colour

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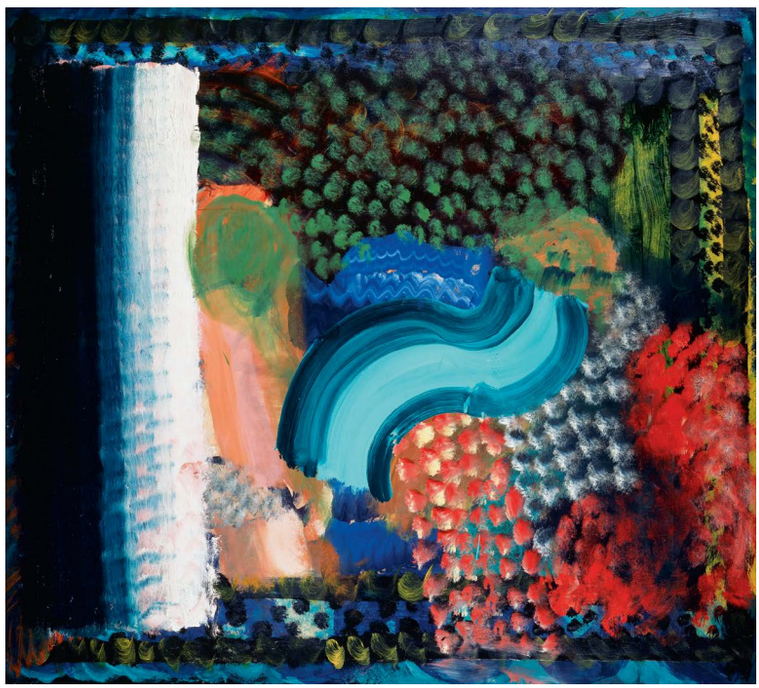
DAVID HOCKNEY

WHAT ABOUT THE CAVES

A witty and engaging composition of whimsically abstracted forms and playfully interlocking perspectives, David Hockney's *What About the Caves* is emblematic of the artist's boundless curiosity and artistic scholarship. Emerging from a period of intense creativity and experimentation, this work at once references the artist's past influences and his innovations yet to come. Painted in 1991, simultaneously with the set designs Hockney produced for Richard Strauss's *Die Frau Ohne Schatten* at the Royal Opera House in London, *What About the Caves* theatrically demonstrates the transition from mimetic representation to abstraction that occupied this innovative master at the time. Hockney here presents a composition of vividly contrasting textures, patterns, shapes, and hues; in its display of technique and kaleidoscopic colour, it recalls the brilliant Californian settings for which he is best known, yet in its Cubist geometry and dreamlike eccentricity, it foreshadows the Surrealist abstraction that would come to characterise the next phase of his career. Indeed, in an exhibition of his paintings at Richard Gray Gallery in 1992, the artist singled out *What About the Caves* as the most rigorous and intricately composed of his recent work: "They were around the room... and I realized that *What About the Caves* was the most complex" (David Hockney, *That's the Way I See it*, London 1993, p. 221). Recently honoured with a retrospective exhibition that travelled from London to Paris to New York, Hockney is one of Britain's greatest and most beloved artists. His work possesses an exuberance, painterly bravura, and innovative perspectival intelligence, that is beautifully crystallised in *What About the Caves*.

This painting, like Hockney's most important works, is steeped in art-historical reference. Here, the biomorphic shapes that dominate the composition, with their strange shadows and dreamlike quality, recall the metaphysical works of Giorgio de Chirico or the Surrealist landscapes of Yves Tanguy. Hockney's



Howard Hodgkin, *In the Bay of Naples*, 1980-82
Private Collection
Image: © Bridgeman Images
Artwork: © The Estate of Howard Hodgkin

"They were around the room as we began *Die Frau* and I realized that *What About the Caves* was the most complex."

David Hockney, *That's the Way I See it*, London 1993, p. 221.

David Hockney at home in Hollywood Hills, Los Angeles, 1991
Image: © Paul Harris/ Getty Images

Yves Tanguy, *In an Indeterminate Place (En Lieu oblique)*, 1941
Peggy Guggenheim Foundation, Venice
Image: © Peggy Guggenheim Foundation, Venice, Italy/ Mondadori Portfolio/ Walter Mori/ Bridgeman Images
Artwork: © 2019 The Estate of Yves Tanguy/ DACS, London

vivid, saturated colours also evoke his Fauvist hero Henri Matisse, while his foreshortening of ground and compression of perspective clearly reveal his abiding interest in Cubism. Perhaps the most important feature of the present work, however, is its sheer painterliness, as Hockney's mastery of stroke and texture come markedly to the fore. *What About the Caves*, in both its title and its execution, demonstrates the artist's reassertion of the value of painting against a contemporary backdrop of installation art, performance, digitisation and new media. In reminding us of the very foundation of art – cave paintings – while also illustrating a variety of styles and influences from within its history, Hockney reaffirms his chosen medium as a valid and worthy artistic pursuit.

A visual precursor to his series of *Very New Paintings*, which were conceived and exhibited in 1992, *What About the Caves* shows Hockney returning to canvases with a greater freedom of invention in space and form. For a few years in the late 1980s and early '90s, Hockney had a fruitful period of creativity staging opera sets and expanding his painterly universe. The influence of that work is apparent in the present example, the flatness of the pictorial plane emulating that of a stage set, as the downstage figures appear to stretch backwards and join seamlessly with the upstage cliffs. These entwined fluid and lyrical forms explore spatial composition and the limits of realism and abstraction in a way that can be said to achieve Hockney's goal of insinuating a multiplicity of perspectives in a single picture. Though Hockney has stated he is not a theoretician when it comes to art, he maintains a unique conceptual aspiration to fuse the languages of representation and abstraction into a more authentic depiction of reality. Combining a belief in the expressive potential of abstract painting with his practiced understanding of perception and illusionistic space, Hockney's works from this period, including *What About the Caves*, are first and foremost astonishingly inventive responses to subjective experiences.

Of these 1990s pictures, Andrew Wilson writes: "... Hockney returned to Malibu and started on a series of paintings that fused all these spatial ideas together to create a language that, although formally abstract, was suggestive of landscape. Hockney believed that the forms of the painting – French curves, serpentine lines, swirls, tunnels, plans and cones – were a direct result of his being situated at Malibu, between the forces of mountains and ocean" (Andrew Wilson, 'Experiences of Space' in: Exh. Cat., London, Tate Britain (and travelling), *David Hockney*, 2017, p. 147). These works represent the sum of Hockney's experiences in the preceding years – from Malibu landscapes to London opera houses – and yet, through their inventive abstract compositions, move his oeuvre forward in a new direction. Fragmented, non-representational, and viewed through the prismatic lens of the historical canon, *What About the Caves* is a classic example of the experimentation and innovation that has characterised Hockney's masterful career.

PROPERTY FROM A PROMINENT EUROPEAN COLLECTION

32

RUDOLF STINGEL

(b. 1956)

Untitled

signed and dated *2012* on the reverse

oil and enamel on linen

210.8 by 170.2 cm. 83 by 67 in.

‡ ⊕ £ 1,200,000-1,800,000

€ 1,360,000-2,040,000 US$ 1,520,000-2,270,000

PROVENANCE

Gagosian Gallery, New York

Private Collection, Switzerland

Christie's, Hong Kong, 27 May 2017, Lot 15

Acquired from the above sale by the present owner

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RUDOLF STINGEL

UNTITLED

Articulated in deep red-purple tones and patterned with an intricate web of iridescent silver enamel, Rudolf Stingel's *Untitled* (2012) belongs to the artist's celebrated opus of carpet and wallpaper paintings. Despite having been executed in 2012, the work is nonetheless imbued with a venerable, even ageless quality that seems to transcend its time and place of creation. Laden with a sense of dichotomy, the painting feels at once primordial and contemporary, majestic and threadbare, representational and abstract. Indeed, Stingel's carpet paintings draw from a wide range of influences spanning East and West, history and mythology, fiction and fact. Evading any sense of neat classification, their points of origin seem to blend and blur beyond tangible distinction. As if wavering before the viewer's eyes, paintings such as this speak to an ever-evolving modern world which is shaped by the throws of the past. As the curator Chrissie Iles has remarked, "In Rudolf Stingel's work, the parameters of painting and architecture are turned inside out. The traditional qualities of painting – pictorialism, flatness, illusion, composition, and autonomy – become corrupted by a new symbolic framework, in which painting metamorphoses – sometimes literally, sometimes through association – into a fragment of Rococo wallpaper or stucco work, a mirrored floor, a thick rectangle of Styrofoam trampled by footprints, an oversized photograph, or a dirty carpet" (Chrissie Iles, 'Surface Tension' in: Exh. Cat., Chicago, Museum of Contemporary Art, *Rudolf Stingel*, 2007, p. 14).

In *Untitled*, Stingel calls into question traditional painting practices in order to generate dialogue about the perception, and conception, of art itself. The present work was self-reflexively executed using Stingel's mechanised yet aleatory process of painting, for which an illustrated step-by-step guide was published in his ground-breaking *Instructions* manual for the 1989 Venice Biennale. According to this method of painting, Stingel would coat his canvas in a layer of paint, cover it in patterned gauze which would be sprayed with silver enamel; the gauze would then be removed like a stencil to reveal an elaborate design across the canvas's surface. Simultaneously evoking the extravagance of Rococo, Baroque and Belle Époque designs, as much as a Warholian 'do it yourself' approach, Stingel powerfully balances the complex relationship between intricate craftsmanship and a commercial process that undermines the status of the artist. These pictorial aims reached their culmination in the artist's critically lauded 2013

Johannes Vermeer, *Young Woman with a Water Pitcher, circa* 1662
The Metropolitan Museum of Art, New York
Image: © Metropolitan Museum of Art, New York, USA/
Bridgeman Images

Rudolf Stingel, 2012
Image: © Lina Bertucci
Artwork: © Rudolf Stingel 2019

Hans Holbein the Younger, *The Ambassadors*, 1522
National Gallery, London
Image: © National Gallery, London, UK / Bridgeman Images

retrospective at the Palazzo Grassi in Venice, which saw him lavishly cover the entire walls and floor of the interior building in a Persian rug. Engaging with notions of authorship and originality, *Untitled* encapsulates Stingel's artistic investigations in a hauntingly beautiful, meticulously executed, and profoundly mesmeric canvas. In the words of the eminent curator Francesco Bonami, "By disrupting painting's assumptions of material, process, and placement, Stingel not only bursts open the conventions of painting, but creates unique ways of thinking about the medium and its reception" (Francesco Bonami in: *ibid.*, p. 10).

Much like the modern master Gerhard Richter before him, Stingel's practice is deeply concerned with nostalgia and the inevitable passing of time. Paintings such as the present appear haunted by the instability, fragility, and fallibility of memory: they shimmer and fade, sharpen and grow hazy, shifting as they fluctuate from moments of brilliant luminescence to fraying obscurity. Suggestive of a mystical, magical carpet or an ancient relic of the past, the present work is pervaded by a sense of mystery and intrigue. Like a worn-through and over-trodden ghost of a former opulence, *Untitled* stands as a visual manifestation for the memory traces we leave behind.

Referring to Stingel's silvery skein-like patterns as "the fabric of history", Bonami writes: "Since history is constructed by documents, images, stories of the past, it can hide the subject of the present. Yet at the same time, because history is written in the present with an eye to the future, it can also reveal visions and dreams of the future. These documents, images, and stories are the focus of figuration, while abstraction has the privilege of looking into dreams, visions, the future and its void waiting to be filled by history" (*Ibid.*, p. 14). Indeed, the image of the carpet itself has recurred throughout the canon of art history as a painterly device employed both to define and destabilise notions of space and structure within the image. At once invoking Hans Holbein the Younger's canonical *The Ambassadors* (1533), Johannes Vermeer's elaborately painted Oriental rugs, as well as Henri Matisse's vibrant and highly decorative textile paintings, Stingel nonetheless pushes the limits of this motif further still by creating paintings which not only represent ornate fabrics or take them as their subject matter, but quite literally emulate them as works of art in their own right. Dreamlike and elusive in its clandestine design, *Untitled* offers a potent meditation on the nature of memory, time, and perception.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

33

TOM WESSELMANN

(1931 - 2004)

Drawing for Great American Nude #21

signed and dated *61*

charcoal on paper

152.7 by 121.6 cm. 60⅛ by 47⅞ in.

‡ £ 600,000-800,000

€ 680,000-910,000 US$ 760,000-1,010,000

PROVENANCE

Private Collection, Massachusetts (acquired directly from the artist)

Knoedler & Company, New York

Maxwell Davidson Gallery, New York (acquired from the above)

B.C. Holland Gallery, Chicago (acquired from the above)

Stuart Katz Collection, Chicago

Waddington Galleries Limited, London

Acquired from the above by the present owner in 1990

EXHIBITED

New York, Tanager Gallery, *The Great American Nude, Collages - Tom Wesselmann,* December 1961

London, Dennis Hotz Fine Art, *Summer Exhibition 1990: 19th and 20th Century Works on Paper and Sculpture*, 1990, cover and n.p., illustrated in colour

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OLD
GLORY
WOLFSCHMIDT'S
VODKA
Vinselmann 61

Henri Matisse, *Pink Nude (Large Reclining Nude)*, 1935
Baltimore Museum of Art, Baltimore
Image: © DeAgostini Picture Library/ Scala, Florence
Artwork: © Succession H. Matisse/ DACS 2019

TOM WESSELMANN

DRAWING FOR GREAT AMERICAN NUDE #21

Drawing for Great American Nude #21 is an early example of Tom Wesselmann's renowned and career-defining series of *Great American Nudes*. Begun in 1961, this seminal series first brought Wesselmann to the attention of the art world: bold, punchy and alluring, the *Great American Nudes* are quintessential icons of American Pop art. The present work has been masterfully rendered in charcoal on paper and depicts a reclining nude in an all-American interior setting. The scene is as erotic as it is patriotic: the protagonist lies seductively on a bed, her arms poised behind her head; the space around her is adorned with star and stripe emblems, and a poster of a waving 'Old Glory' flag hangs pride of place on the wall. As the artist once proclaimed, "Painting, sex and humor are the most important things in my life" (Tom Wesselmann cited in: Hilarie M. Sheets, Graham Bowley and Brett Sokol, 'Wesselmann's Nudes Uncovered at Show', *The New York Times*, 10 September 2015, online). Composed both at the dawn of the sexual liberation movement, and at a time of great economic prosperity following the post-war boom, *Drawing for Great American Nude #21* is a true celebration of America in the early 1960s.

Executed in 1961, the present work on paper was created as a charcoal study for a painting of equal dimensions, which was produced in the same year. Entitled *Great American Nude #21*, Wesselmann's painted counterpart belongs to a private collection, and is almost identical in composition. Monumental drawings such as the present constitute a large and vital part of Wesselmann's oeuvre and were of profound significance to the emergence of his idiosyncratic style. Characterised by a raw and direct immediacy, these works presented the artist with a means to explore many of the overarching themes and stylistic tendencies of his iconic Pop art vernacular. Today, examples of Wesselmann's works on paper are housed in a number of notable museum collections including the Museum of Modern Art, New York, and the Art Institute of Chicago. As art historian Constance W. Glenn has remarked, Wesselmann was "a surprisingly sophisticated draughtsman with a great gift for a long, expansive Matisse-inspired line" (Constance W. Glenn, 'Wesselmann and Drawing' in: Exh. Cat., Rome, Museo d'Arte Contemporanea Roma, *Tom*

Wesselmann, 2005, p. 237). Wesselmann was certainly greatly influenced by Henri Matisse, and his charcoal drawings beautifully evoke Matisse's fluidity of line, his decorative treatment of nature and the female form, and his spatially compressed compositions. Indeed, with her sinuous curves and lithe configuration, the voluptuously rendered nude in *Drawing for Great American Nude #21* is deeply reminiscent of Matisse's own *Large Reclining Nude* of 1935.

At once a product and celebration of its time, Wesselmann's series of *Great American Nudes* is driven by the language of consumerism. Conjuring the iconography, visual vocabulary, and amplified scale of billboard advertisements, the works in this cycle speak to an image saturated era of rising commercialism in America. Compelled by the reductive forms and instantaneous decipherability of advertising, in an age where sexuality was increasingly being used to sell commercial products, Wesselmann developed a unique pictorial syntax for his nudes comprising soft curving lines and simplified anatomical shapes. In such a way, his *Great American Nudes* seamlessly integrate the traditional motif of the classic odalisque, as exemplified by artists such as Titian and Ingres, with a thoroughly contemporary American visual culture of pin-up girls and erotica. The billowing 'Old Glory' flag in the present composition seems to denote a sense of old-time value and prestige which becomes humorously undercut by the brazen, open pose of the female nude.

One of the leading proponents of the Pop art movement, Wesselmann sought to convey the excitement and evolutions of the modern day through a return to figurative art. Working in stark contrast to the New York School of Willem de Kooning, Jackson Pollock, and Mark Rothko, Wesselmann struck out against the emotive and gestural abstraction that had come to define 'authenticity' for that generation. In a decisive break with Abstract Expressionism, Wesselmann looked not to inner-emotion and sentiment as a source of inspiration, but rather to the visual, fast paced and dazzling world around him. As the eminent gallerist and author Ivan Karp recalls, "Basically there was a sense of wonderment, that was the permeating sensibility of this development. Exuberance and wonderment, the world outside of the self, not the world inside the self... No angst, none of that stuff, no inward looking, no inward revelations" (Ivan Karp in conversation with Maureen Bray and Robert Pincus-Witten in: Exh. Cat., New York, L&M Arts, *Tom Wesselmann: The Sixties,* 2006, n.p.). An expression of pure *joie de vivre*, *Drawing for Great American Nude #21* encapsulates the very spirit of the era in which Wesselmann was working.

Tom Wesselmann, *Great American Nude #21*, 1961
Private Collection
Artwork: © Estate of Tom Wesselmann/VAGA at ARS, NY and DACS, London 2019

△

34 JEFF KOONS

(b. 1955)

Wall Relief with Bird

incised with the artist's signature, dated *91* and numbered *1/3*

polychromed wood

182.9 by 127 by 68.6 cm. 72 by 50 by 27 in.

This work is number 1 from an edition of 3, plus 1 artist's proof.

‡ £ 500,000-700,000

€ 570,000-795,000 US$ 635,000-885,000

PROVENANCE

Sonnabend Gallery, New York

Private Collection, New York

Gagosian Gallery, New York

Acquired from the above by the previous owner in August 2002

EXHIBITED

New York, Sonnabend Gallery; Cologne, Galerie Max Hetzler; and Lausanne, Galerie Lehmann, *Made in Heaven*, November 1991 - May 1992 (edition no. unknown)

Amsterdam, Stedelijk Museum; Aarhus, Aarhus Kunstmuseum; and Stuttgart, Staatsgalerie Stuttgart, *Jeff Koons Retrospektiv*, November 1992 - April 1993, p. 81, illustrated in colour (Amsterdam and Stuttgart); and p. 78, no. 60, illustrated in colour (Aarhus), (edition no. unknown)

New York, Gagosian Gallery, *Jeff Koons, Andy Warhol: Flowers*, November - December 2002, cover and pp. 12-13 and 18, illustrated in colour (the present work)

New York, C&M Arts, *Jeff Koons: Highlights of 25 Years*, April - June 2004, pp. 52-53, no. 16 and no. 85, illustrated in colour (edition 2/3)

Basel, Foundation Beyeler, *Flower Myth – From Vincent Van Gogh to Jeff Koons*, February - May 2005, pp. 83, 195 and 208, illustrated in colour (edition no. unknown)

Humlebaek, Louisiana Museum of Modern Art, *Flower as Image: Araki, Arp, Blossfeldt, Cardoso, Cézanne, Corinth, Cunningham, Cook, Edmier, Ensor, Ernst, Fautrier, Frandsen, Gauguin, Goncharova, Hockney, Hume, Kelly, Klein, Koons, Kounellis, Léger, Manet, Mapplethorpe, Matisse, Milhazes, Mondrian, Monet, Monticel*, September 2004 - January 2005 (edition no. unknown)

London, Tate Modern; Hamburg, Hamburger Kunsthalle; and Ottawa, The National Gallery of Canada, *POP Life: Art in a Material World*, October 2009 - September 2010, p. 140, illustrated in colour (edition no. 3/3)

Frankfurt, Liebieghaus Skulpturensammlung, *Jeff Koons: The Sculptor*, June - September 2012, p. 140, illustrated in colour (edition 3/3)

New York, The Metropolitan Museum of Art, *Regarding Warhol: Sixty Artists, Fifty Years*, September - December 2012, p. 140, illustrated in colour (edition no. unknown)

New York, Whitney Museum of American Art, *Jeff Koons: A Retrospective*, June - October 2014, pp. 131 and 300, illustrated in colour (edition no. unknown)

LITERATURE

Angelika Muthesius, Ed., *Jeff Koons*, Cologne 1992, pp. 142 (in installation at *Made in Heaven,* Sonnabend Gallery, New York, 1991), 143 and frontispiece (detail), illustrated in colour (edition no. unknown)

Anthony d'Offay, Jeff Koons and Robert Rosenblum, *The Jeff Koons Handbook: A Catalogue Raisonné*, London 1992, p. 139, illustrated in colour (edition no. unknown)

Burkhard Riemschneider, Ed., *Jeff Koons: 30 Postcards*, Cologne 1992, n.p., illustrated in colour (edition no. unknown)

John Caldwell and Jeff Koons et al., *Jeff Koons*, San Francisco 1992, n.p., no. 61, illustrated in colour (edition no. unknown)

Exh. Cat., Zurich, Kunsthaus Zürich (and travelling), *Zeichen & Wunder: Niko Pirosmani (1862 - 1918) und die Kunst der Gegenwart,* March - June 1995, p. 129, no. 8, illustrated in colour (edition no. unknown)

Exh. Cat., Bielefeld, Kunsthaus Bielefeld, *Jeff Koons: Pictures 1980 - 2002,* September - November 2002, p. 24 (installation view), illustrated in colour (edition no. unknown)

Hans Werner Holzwarth, Ed., *Jeff Koons*, Cologne 2007 and 2009, p. 370 (2007) and p. 380 (2009), illustrated in colour (edition no. unknown)

Peter Richter, 'I heart Jeff Koons', *BMW Magazine,* Autumn 2010, p. 55, illustrated in colour (edition no. unknown)

Raphaël Bouvier, *Jeff Koons - Der Künstler als Täufer*, Munich 2012, p. 266, no. 43, illustrated in colour (edition no. unknown)

Exh. Cat., Paris, Centre Pompidou, *Jeff Koons: La Retrospective*, November 2014 - April 2015, pp. 139 and 300, no. 80, illustrated in colour (edition no. unknown)

Exh Cat., Bilbao, Museo Guggenhem Bilbao, *Jeff Koons: Retrospectiva*, June - September 2015, p. 135, no. 80, illustrated in colour (edition no. unknown)

Hans Werner Holzwarth, *Koons*, Cologne 2015, p. 50, illustrated in colour (edition no. unknown)

Gagosian Gallery, Ed., *Gagosian Quarterly*, New York 2016, p. 152, illustrated in colour (edition no. unknown)

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JEFF KOONS

WALL RELIEF WITH BIRD

From a lush bed of verdant green leaves, bright wildflowers spring forth, animating Jeff Koons's *Wall Relief with Bird* (1991). Emanating vibrant hues of red, pink, white and yellow, these wondrous flowers appear to take on a life beyond their polychromed wood material; their petals reach outward and seemingly bloom before our eyes. At the centre of the relief, the viewer observes an idyll of nature: a happy hummingbird flutters about the large white blossom, sipping its nectar. Indeed, to see a hummingbird – one of the animal kingdom's most nimble and brightly coloured members – is joyous, and in this instance the bird's presence effortlessly completes Koons's utopian image. Here, the natural world is an idealised paradise, and in turn, life and abundance are clearly celebrated. Koons further explains, "In *Wall Relief with Bird* there is a bird pollinating these large flowers. The imagery to me is about penetration. It's also about fertility and pollination, and the eternal" (Jeff Koons cited in: Exh. Cat., New York, The Metropolitan Museum of Art, *Regarding Warhol*, 2012, p. 197). As such, *Wall Relief with Bird* is underscored by an omnipresent sense of sexuality. These seductive flowers are more than just brightly decorated and lively sculptures – they welcome pollination, opening outward from the wall to entice the viewer to move closer; they embody what author Daniel Pinchbeck describes as "an uncanny aliveness" (Daniel Pinchbeck in: Exh. Cat., New York, Gagosian Gallery, *Jeff Koons Andy Warhol Flowers*, 2001, p. 6).

Though *Wall Relief with Bird* stands on its own as an impressive and engaging work of art, it is all the more desirable for its inclusion in Koons's famed body of work, *Made in Heaven* (1989-1991). This large, overtly sexual and often unapologetically graphic series grew from a simple seed when the Whitney Museum of American Art invited Koons to create a billboard for the 1989 media and contemporary art themed exhibition, *Image World*. Focusing on the pornography industry, Koons enlisted

> "In *Wall Relief with Bird* there is a bird pollinating these large flowers. The imagery to me is about penetration. It's also about fertility and pollination, and the eternal."
>
> Jeff Koons cited in: Exh. Cat., New York, The Metropolitan Museum of Art, Regarding Warhol, 2012, p. 197.

Jeff Koons, *Made in Heaven*, 1989
Image/ Artwork: © Jeff Koons

Installation view, New York, Sonnabend Gallery, *Made in Heaven*, November - December 1991
Image/ Artwork: © Jeff Koons

the international porn star Ilona Staller, as his readymade, and the resulting billboard (a steamy movie advertisement featuring the duo) served as the inspiration for what became a prolific creative endeavour. Unveiled in its entirety at Sonnabend Gallery in 1991, *Made in Heaven* juxtaposed explicit sexual images of Koons and Staller – male orgasm, oral penetration and genitalia close-ups, to name but a few – with cheerful, brightly coloured neo-kitsch statues of puppies and flowers. *Three Puppies, Yorkshire Terriers* and *Large Vase of Flowers* were, like *Wall Relief with Bird*, crucial and friendly counterpoints to the X-rated escapades detailed throughout the rest of the exhibition. The overall effect was, needless to say, shocking, and exhibition attendance skyrocketed.

Furthermore, with the *Made in Heaven* series, Koons successfully blurred the lines between art, life and media – and he did so to an extent far beyond that of any of his predecessors. His real-life romance with Staller, most notably, was highly publicised as it grew from an artist-muse relationship to an eventual marriage. When they married in Budapest, the nuptial ceremony was covered by news media globally in more than one thousand articles. Curator Scott Rothkopf succinctly reiterates this point by writing of Koons, "He responded to and helped shape the zeitgeist by abrading the distinction between the content of his work and the media spectacle it inspired" (Scott Rothkopt in: Exh. Cat., London, Tate Modern, *Pop Life*, 2009, p. 44).

Meanwhile, the zeitgeist of the '90s was also deeply defined by the transgressive agendas of Koons's contemporaries in the face of political conservatism. Robert Mapplethorpe, for one, provoked outrage in the early part of the decade when he exhibited the homoerotic photographs of *X Portfolio*; Andres Serrano's *Piss Christ* (1987) likewise met scandal when it was shown in 1989. Yet whereas Mapplethorpe's and Serrano's art faced censorship as a result of its taboo content, Koons's Pop culture aesthetic differentiated his work despite its controversial nature. Art historian Katy Siegel explains, "The props, colors, and sentiments of *Made in Heaven* all speak of the middle class. The images were not rendered

in voguish grainy video or artsy snapshots, but rather in high production-value craft media like glass and carved wood, as well as oil (inks) on canvas. And they were accompanied by super-saccharine sculptures of floral arrangements and dogs, looking as if they had wandered in from a Disney movie" (Katy Siegel cited in: Hans Werner Holzwarth, Ed., *Jeff Koons*, Cologne, 2009, p. 310).

Wall Relief with Bird is no doubt one such sculpture. Not purely Edenic, but in actuality skewed by mass media, commercialism and artificiality, this relief ultimately displays what curator Mark Rosenthal calls, "a kind of unnatural glitz" (Mark Rosenthal in: *op. cit.*, p. 135). Like Andy Warhol's flower paintings before (which Rosenthal considers to "have a kind of false exquisiteness in comparison to any flowers from life"), Koons's floral relief similarly conveys a sort of synthetic lushness (*Ibid.*). This falsity, it can be argued, has also infiltrated our cultural reception of sex. Koons's decision to contrast cartoonish pets, birds and flowers with images of raw sexuality therefore functions as commentary on our naïve relationship to sex – this is a dramatic clash of fantasy and reality. Curator John Caldwell clarifies, "Sex, probably more than any other element in our culture, exists for us today as an amalgam of what we know from experience and what we know from the image world of television, advertising and the movies" (John Cladwell in: Exh. Cat., San Francisco, San Francisco Museum of Modern Art, *Jeff Koons*, 1992, p. 140).

Of course, Koons's romantic portrayal of sexuality and love is not entirely a contemporary phenomenon. On the contrary, it is informed by rich artistic traditions rooted in the Baroque, Rococo and Romantic periods. The atmospheric green, white and pink palette of *Wall Relief with Bird* specifically calls to mind the blissful gardens of Fragonard's lovers, as much as Rachel Ruysch's *Still-Life with Flowers* (*circa* 1700, Hallwyl Museum, Stockholm). Its evocation of the Rococo masterpieces is so powerful that it comes as no surprise Koons began to employ genuine living flowers in his work (notably the critically acclaimed and monumental *Puppy* of 1992) directly after creating *Wall Relief with Bird*.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

35

JEAN-MICHEL BASQUIAT

(1960 - 1988)

Big Snow

signed, titled and dated *1984* on the reverse

acrylic and oilstick on canvas

168.3 by 152.8 cm. 66¼ by 60⅛ in.

£ 3,500,000-4,500,000

€ 3,970,000-5,100,000 US$ 4,420,000-5,680,000

PROVENANCE

Larry Gagosian Gallery, Los Angeles

Armand Bartos, New York

Galerie 1900-2000, Paris (acquired from the above in November 1987)

Sotheby's, London, 24 March 1994, Lot 386

Galerie Jérôme de Noirmont, Paris (acquired from the above sale)

Private Collection, France (acquired from the above in 1994)

Dante Vecchiato, Padova

Acquired from the above by the present owner in 2001

EXHIBITED

Paris, Galerie Jérôme de Noirmont, *Maîtres Modernes et Contemporains*, October - December 1994, n.p., no. 17, illustrated in colour

Paris, Galerie Jérôme de Noirmont, *Jean-Michel Basquiat: Témoignage 1977 - 1988*, October - November 1998, p. 67, illustrated in colour

Rome, Chiostro del Bramante, *Jean-Michel Basquiat: Dipinti*, January - March 2002, p. 99, illustrated in colour

LITERATURE

Michel Enrici, *J.M. Basquiat*, Paris 1989, p. 9, illustrated

Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, Vol. II, Paris 1996, p. 140 (1st edition); and p. 176 (2nd edition), illustrated in colour

Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, Vol. II, Paris 2000, p. 224, no. 5 (3rd edition), illustrated in colour

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OLYPIC
M
JESSE OWENS ©
BERLIN-1936
"JESSE OWENS ©
BERLIN
1936
MERCURY
KNEE
HEEL
FLATS
"FLATS FIX"
"JERSEY" JOE WALCOTT
JERSEY
BY JOE ©

JEAN-MICHEL BASQUIAT

BIG SNOW

Bursts of popping, punchy, fast-paced, slap-dash imagery whirl across the sleek and snowy-white canvas of Jean-Michel Basquiat's painting, *Big Snow*. Executed in 1984, the work pays homage to the great sporting legend Jesse Owens, who brought home four gold medals in the controversial 1936 Olympic Games in Nazi-era Berlin. Capturing Basquiat's imagination with his gritty determinism in the face of adversity, Owens came to represent, for both the artist and the world at large, the prevailing of goodness over evil. Yet, as an African American athlete, Owens also symbolised for Basquiat the outdated, oppressive, and ongoing obstacles still surrounding race and inequality in 1980s America. Examining Basquiat's iconography, his friend the artist Francesco Clemente would later state: "The athlete becomes an emblem for the prolonged repression and exploitation of African Americans and evokes commodification, commerce and modern slavery" (Francesco Clemente cited in: Exh. Cat., Ontario, Art Gallery of Ontario, *Jean-Michel Basquiat: Now's the Time*, 2015, p. 16). Basquiat was deeply interested in athletic games, and famous African American sporting personalities – from sprinters, boxers and baseball players – frequently populate his canvases. As much celebratory tributes as poignant reflections on the pitfalls of contemporary society, paintings such as the present contend with some of the most profound themes explored throughout Basquiat's tragically curtailed yet tremendously prolific career: race and racism, high art and 'low', history and mythology, celebrity and the marginalised, exuberance and the ephemerality of mortal existence. With its vibrant, energetic and impulsive iconography, *Big Snow* encapsulates Basquiat's unique pictorial lexicon which wavers between the vivaciously dynamic and the quietly unsettling.

Left: Jean-Michel Basquiat, Brook Bartlett and Bruno Bischofberger at the Cresta Clubhouse in St. Moritz on 30 January 1983
Image: © Christina Bischofberger, Courtesy Galerie Bruno Bischofberger, Männedorf-Zurich, Switzerland

Jesse Owens running at the 1936 Berlin Olympics
Image: © Universal History Archive/ UIG/ Bridgeman Images

In January 1983, in the year before *Big Snow* was executed, Basquiat went on an excursion to St. Moritz to visit his art dealer and friend, Bruno Bischofberger. Inspired by the sparkling, snow-filled Alps that surrounded him, Basquiat painted a number of works during this time that were evocative of the white and wintery scenes he encountered there. Basquiat was introduced to Andy Warhol by Bischofberger in 1982, and subsequently the two artists began to collaborate together. In the same year that *Big Snow* was created, the duo painted a vibrant large-scale canvas entitled *Olympics*. In both paintings, the five iconic Olympic rings are similarly rendered in vivid hues against the bright, white, snowy expanse of each backdrop. They allude, at once, to the Winter Olympics which had been twice hosted in St. Moritz in 1928 and 1948, the aforementioned Berlin Olympics of 1936, and the 1984 Summer Olympics which were held in Los Angeles, California, the very year these works were produced. Ever the purveyors and chroniclers of their contemporary moment, it is of little wonder that both Basquiat and Warhol were drawn to this pertinent and globally significant event. Basquiat was particularly captivated by the dynamism and vigour of the sporting world, and felt a great affiliation to boxing which dated back to his childhood when he would watch matches with his father, Gerard Basquiat. As his father recalled, "I was a big fan of boxing, and when he was a kid, there would be fights on television every Friday" (Gerard Basquiat cited in: *ibid.*, p. 15). Countless of Basquiat's paintings make both visual and textual reference to famous boxers of the time, from Cassius Clay and Joe Frazier, to Sugar Ray Robinson and Jersey Joe Walcott. The latter, a professional boxer who competed from 1930 to 1953 and held the world heavyweight title from 1951 to 1952, is honoured at the bottom left of the present work with a humorous, comic-strip-like caricature of a head which, having just been thwacked with a boxing glove ('BLIP!'), is surrounded by dizzying, cartoonish stars.

The spiralling green line in *Big Snow* zips across the picture plane like a ski track through soft plumes of snow. As if traversing space and time, it reads as a metaphorical link between the different sporting events and heroes represented and alluded to in the work. In this merging and coalescing of different temporalities, Basquiat seems to hint at a contemporary world still plagued by stiflingly outmoded attitudes towards race, as in the 1930s.

OLYPIC
M
"JESSE OWENS" ©
BERLIN
1936 ©TM

In spite of his own meteoric rise to fame and fortune in the 1980s, Basquiat encountered a great deal of discrimination during his lifetime. At the height of his success, he would famously walk around in paint splattered Armani suits, wads of cash bulging from his pockets, and yet nevertheless experienced deep-rooted racism due to the colour of his skin. As Keith Haring recalled, "Being black and a kid and having dreadlocks, he couldn't even get a taxi. But he could spend $10,000 in his pocket" (Keith Haring cited in: Michael Wines, 'Jean-Michel Basquiat: Hazards of Sudden Success and Fame', *The New York Times*, 27 September 1988, online). For Basquiat, this poignant paradox was nowhere better illustrated than in the arena of sports, where many African American athletes rose to stardom but were frequently exploited for their commodity value. Considering this dichotomy, curator Dieter Buchhart notes, "At a time when black Americans were still lynched for hitting white men, the physical victories of black men over their white counterparts were powerful moments in the African American consciousness. In Basquiat's visual vocabulary, the boxing match thus serves as a synonym for the 'race war' between black and white" (Dieter Buchhart, 'Against All Odds' in: *op. cit.*, p. 15). This is powerfully demonstrated in an *Untitled* painting from 1983, housed in the collection of the Museum Boijmans Van Beuningen, Rotterdam, which depicts a boxing champion, arms spread wide in a pose of victory. A halo encircles his head, while his face is ambiguously masked by a white, skull-like façade, provocatively insinuating the ongoing race struggle in America at the time.

The mask, as a polysemous symbol and one of the great hallmarks of Basquiat's visual language, recurs as a motif throughout the artist's oeuvre. Indeed, in *Big Snow*, the head of Jesse Owens has been crudely rendered as a mask-like block of mahogany brown paint, with two vacant holes for eyes. The image self-consciously draws a dialogue between traditional African masks, with their purportedly apotropaic and mythical properties, and the work of avant-garde painters such as Pablo Picasso and Henri Matisse, who were greatly inspired by so-called 'primitive' art. In works such as the present, Basquiat potently challenges such pre-existing tropes by reclaiming the image of the mask, as a self-referential emblem, in recognition and celebration of marginalised and disenfranchised groups. As Buchhart has stated, "Basquiat's artistic genius reflects the pulsing setting of his times – New York in the 1980s – as well as attacks against humanity within the context of colonialism,

Jean-Michel Basquiat, *Cassius Clay*, 1982
Private Collection
Image: © 2019 Adagp Images, Paris/ SCALA, Florence
Artwork: © The Estate of Jean-Michel Basquiat/ ADAGP, Paris, and DACS, London 2019

Jean Michel Basquiat, *Untitled (Boxer)*, 1982
Private Collection
Image: © 2019 Scala, Florence
Artwork: © The Estate of Jean-Michel Basquiat/ ADAGP, Paris, and DACS, London 2019

slavery and racism present in his contemporary society" (Dieter Bucchart cited in: Charlotte Jansen, 'The legend of Jean-Michel Basquiat', *Fold Magazine*, 2018, online).

To the left of the canvas, Basquiat has drawn an intricately rendered and annotated diagram of an almost bionic-looking foot. Pertaining to an earlier painting from 1983, entitled *Black Horse Jesse Owens*, and labelled with the names of the Greek heroes Mercury and Apollo, the image conjures a sense of Owens's machine-like power and forceful stamina, elevating him to god-like status. The artist explored the structure of bones and body parts almost incessantly throughout his oeuvre and had an erudite knowledge of the human form. This dated back to his childhood when, after being hit by a car at the age of seven, Basquiat's mother gave him a copy of *Gray's Anatomy*: its impact on his artistic practice was nothing short of profound.

Described by the author Hans Werner Holzwarth as "the balancing act between the 'High' tradition of Western art and the supposed 'Low' of the everyday culture of a black experience", the merging of image and word is deeply emblematic of Basquiat's pioneering technique (Hans Werner Holzwarth cited in: *ibid*). Inspired by artists such as Cy Twombly, Robert Rauschenberg and Roy Lichtenstein, Basquiat's inclusion of text in his artworks harks back to his graffiti days in the 1970s as part of the street-art duo SAMO©. Taking the essence of the streets to the studio, Basquiat would later paint with endless energy on anything he could get his hands on, from wall space and discarded cardboard to old television sets and refrigerators, elevating the quotidian to ever new heights. Pulsating with energy and emotionally charged, the tactile qualities of his paintwork – at times scrawled, at others dripping, smudged or seemingly sprayed – retain and exalt the vital immediacy of graffiti art. Indeed, in the present work, three smears of paint, in hues of forest green, rosy pink and umber, imbue the painting with an archetypal sense of urgency, vitality, and speed. The painting also exemplifies Basquiat's use of the copyright sign, which he employed as a sardonic, tongue-in-cheek critique on America's capitalist, consumer-driven society where everything and anything could be bought or owned: strategically placed besides both Jesse Owens and Jersey Joe Walcott's names, Basquiat's message is thus abundantly clear. Exhibited in three important exhibitions in Paris and Rome, *Big Snow* vividly embodies the raw, visceral syntax of Basquiat's ground-breaking style.

36

PASCALE MARTHINE TAYOU

(b. 1966)

Poupées Pascale, Les Sauveteurs

crystal and mixed media, in six parts

from left: i. 125 by 50 by 55 cm. 49¼ by 19¾ by 21⅝ in.
ii. 150 by 75 by 52 cm. 59 by 29½ by 20½ in.
iii. 110 by 63 by 68 cm. 43¼ by 24¾ by 26¾ in.
iv. 115 by 60 by 56 cm. 45¼ by 23⅝ by 22 in.
v. 125 by 77 by 58 cm. 49¼ by 30¼ by 22⅞ in.
vi. 205 by 130 by 62 cm. 80¾ by 51⅛ by 24⅜ in.

Executed in 2007.

£ 250,000-350,000

€ 284,000-397,000 US$ 316,000-442,000

PROVENANCE

Galleria Continua, San Gimignano

Acquired from the above by the present owner in 2007

EXHIBITED

Blandy, Château de Blandy les Tours, *Matiti Elobi*, August - September 2008

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PASCALE MARTHINE TAYOU

POUPÉES PASCALE, LES SAUVETEURS

Executed in 2007, Pascale Marthine Tayou's *Poupées Pascale, Les Sauveteurs* is part of the Cameroonian artist's ongoing series of hand-blown crystal figures. Adorned in an assortment of found, stitched and crafted materials, the six, almost life-sized sculptures that make up the present work are imbued with a sense of mysticism and intrigue typical of the artist's internationally acclaimed practice. Born in Yaoundè, Cameroon, in 1966, Tayou lives and works between Ghent, Belgium, and Douala, Cameroon. A self-described nomad, his multi-media practice explores themes of diaspora and displacement, whilst grappling with issues of wealth, power, race and the impact of colonialism on the contemporary moment. Fascinated by how human beings formulate identity through religion, culture and tradition, Tayou addresses and challenges the generative and performative nature of society and civilisation in his work. Through his diverse and eclectic aesthetic, the artist seeks to move beyond the confines of communities and borders, and instead towards what he has described as "something universal, something human" (Pascale Marthine Tayou filmed in conversation, 'Pascale Marthine Tayou: BOOMERANG', *Serpentine Galleries*, 6 October 2015, online).

Translating to *Pascale's Dolls, The Rescuers*, the *Poupées Pascale, Les Sauveteurs* are highly charged with symbolic significance. Tayou's practice is concerned with questions of social conformity, and he frequently uses masks and dolls in his work as emblems of the performative roles we are expected to play and adhere to in everyday life. Robed in elaborate garments, the present sculptures become poignant caricatures of humankind who wear their identities like costumes. Cloaked, masked and burdened by their material and symbolic possessions, the figures offer a compelling social commentary on contemporary existence in our globalised and postcolonial world. The term *Les Sauveteurs*, or *The Rescuers,* refers to the itinerant street hawkers ubiquitous to African towns and cities. The name has multiple connotations that blend practical, spiritual and emotional forms of 'salvage', and indeed Cameroonian street hawkers are said to 'save' people by providing on-the-spot services and to 'salvage' goods by recycling and upholstering them. With their glassy, transparent skin, Tayou's sculptures pertinently surpass notions of race and nationality to present a homogenised and universal ideal. Freed from temporal and topographical specificity, his figures "not only mediate in this sense between cultures, or set man and nature in ambivalent relations to each other, but are produced in the knowledge that they are social, cultural, or political constructions" (Anon., 'Pascale Marthine Tayou', *Richard Taittinger Gallery*, 2019, online).

After initially training as a lawyer, Tayou began his career as an artist in the 1990s. He has since garnered broad international recognition, exhibiting at *Documenta II* in Kassel in 2002, and at the Venice Biennale in 2005 and 2009. With thought-provoking and interrogative works such as *Poupées Pascale, Les Sauveteurs*, he has secured his position as one of today's leading contemporary artists.

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

37

MARTIN KIPPENBERGER

(1953 - 1997)

Ohne Titel (Untitled)

plexiglass, wood, metal, paint, lamps, books, and screen print on cotton roller blind

250 by 238 by 35 cm. 98⅜ by 93¾ by 13¾ in.

Executed in 1989, this work is unique.

† ⊕ £ 400,000-600,000

€ 454,000-680,000 US$ 505,000-760,000

PROVENANCE

Luhring Augustine Hetzler Gallery, Santa Monica

Galerie Gisela Capitain, Cologne

Acquired from the above by the present owner in 2000

EXHIBITED

Santa Monica, Luhring Augustine Hetzler Gallery, *Martin Kippenberger*, March - April 1990, n.p., no. 29, illustrated in colour

Karlsruhe, Museum für Neue Kunst, *Martin Kippenberger: Das 2. Sein*, February - April 2003, p. 92, illustrated in colour

London, Tate Modern; and Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Martin Kippenberger K21*, February - May 2006, p. 108, no. 36, illustrated in colour

LITERATURE

Angelika Taschen and Burkhard Riemschneider, Eds., *Kippenberger*, Cologne 2003, p. 153 (in installation at *Martin Kippenberger*, Luhring Augustine Hetzler Gallery, Santa Monica, 1990), illustrated in colour

Exh. Cat., Vienna, Museum Moderner Kunst Stiftung Ludwig, *Nach Kippenberger*, June - August 2003, p. 127 (photograph of the artist with the present work), illustrated in colour

Exh. Cat., Los Angeles, The Museum of Contemporary Art, *Martin Kippenberger: The Problem Perspective*, September 2008 - January 2009, pp. 135 and 171 (in installation at *Martin Kippenberger*, Luhring Augustine Hetzler Gallery, Santa Monica, 1990), illustrated

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Juwel
SPA
Tetra

Gerhard Richter, *Flämische Krone*, 1965
Private Collection
Image/ Artwork: © Gerhard Richter 2019

MARTIN KIPPENBERGER

OHNE TITEL (UNTITLED)

Ohne Titel is a large and important example of Kippenberger's sculptural practice revolving around his iconic street lamp motif. The work was included in Kippenberger's landmark exhibition at Tate Modern in 2006, and a sister work is held in the permanent collection at the Museum of Modern Art in New York. This work was executed during the most important year for sculpture in Kippenberger's practice which entailed not only these commanding street lamp cabinets, but also a number of other standing street lamps, as well as the celebrated *Martin, Into the Corner, You Should Be Ashamed of Yourself* series.

Kippenberger's art took many forms; his projects entailed painting, photography, poster-publishing, performance, and particularly sculpture. His approach to the genre was unique, progressive, and varied. Indeed, sculpture and spatial expression took root early on in Kippenberger's practice. As curator Diedrich Diedrichsen has explained, "The very first work that he publicly exhibited had its origins in the use of spatial and sculptural notions for heuristic purposes. When Kippenberger went to Florence to become an artist in 1976, he began his first series of paintings (*Uno di void, un Tedesco in Firenze*) by ordering a quantity of canvases on stretcher frames. He then took precisely the number of canvases whose height, stacked one on top of the other, would equal his own (he fell short of this goal by roughly ten centimeters) – painting them with black-and-white motifs based on newspaper clippings or his own photographs" (Diedrich Diedrichsen, 'The Poor Man's Sports Car Descending a Staircase: Kippenberger as Sculptor' in: Exh. Cat., Los Angeles, The Museum of Contemporary Art, *Martin Kippenberger: The Problem Perspective*, 2008, p. 124). The stack was intended to form a sort of self-portrait, a summation of the artist's Italian experience that could similarly summate his body shape. The present work can be understood in a similar way. If one understands the five street lamps appearing to form a head and shoulders, it is even possible to glean a typically trite message from the work, as if Kippenberger shows himself as the street lamp man, imploring the viewer to roll back the boozily-decorated curtain to reveal the content of his true erudite personality within – as denoted by the stack of weighty tomes arranged in the colours of the German flag.

The street lamp was central to Kippenberger's practice. It had first appeared as early as 1980, when he photographed himself arm in arm with a lantern looking out over the Tunisian sea. Already the lantern seemed personified – a character with whom Kippenberger could interact. In 1988, Kippenberger took a fateful trip to Spain with Albert Oehlen. It was the moment that Oehlen discovered abstraction, it was the moment that Kippenberger produced his celebrated underpants paintings, and it was also the moment upon which Kippenberger created his *Street Lamp for Drunks* – a quotidian lamppost which took a curvilinear aquiline form, at once a readymade lamppost for the viewer so drunk that they see everything askew and askance, and a visual parody of the aesthetic theory of the line of beauty. He made street lamps his trademark image, and made them in his own image: tall, slightly absurd, and perennially capable of the 'lightbulb moment'. The present work represents the apex of their complexity within the artist's oeuvre, deployed in an impactful and arresting *concetto*.

Martin Kippenberger, Santa Monica, 1990
Image: © Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

38

GÜNTHER FÖRG

(1952 - 2013)

Untitled

signed and dated *06*

acrylic on canvas

200 by 240 cm. 78¾ by 94½ in.

This work is recorded in the archive of Günther Förg as No. WVF.06.B.0122.

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

‡ ⊕ £ 250,000-350,000

€ 284,000-397,000 US$ 316,000-442,000

PROVENANCE

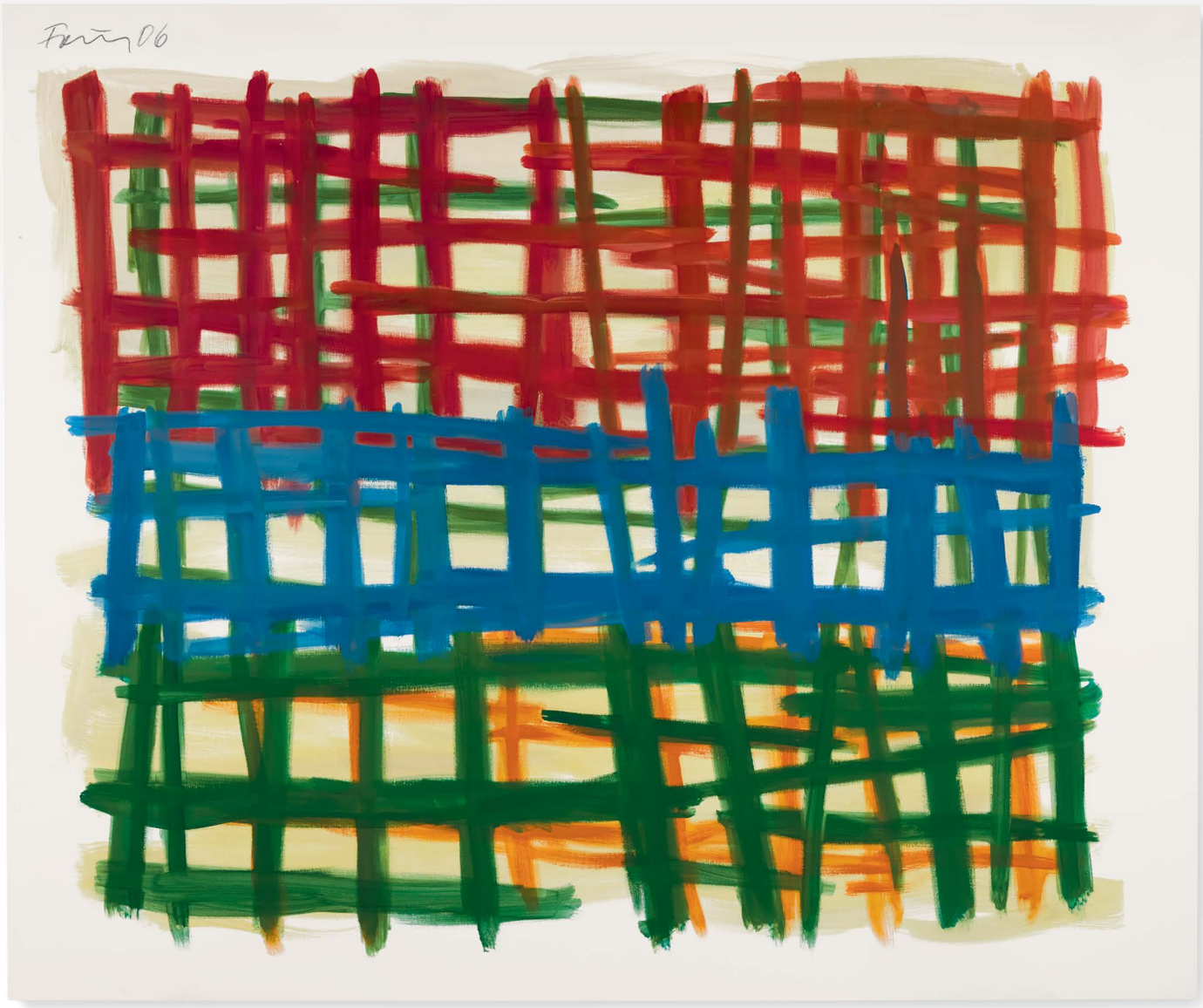
Almine Rech Gallery, London (acquired directly from the artist)

Acquired from the above by the present owner in 2015

EXHIBITED

London, Almine Rech Gallery, *Günther Förg: To London! A Selection of Paintings*, June - July 2015, n.p., no. 5, illustrated in colour

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

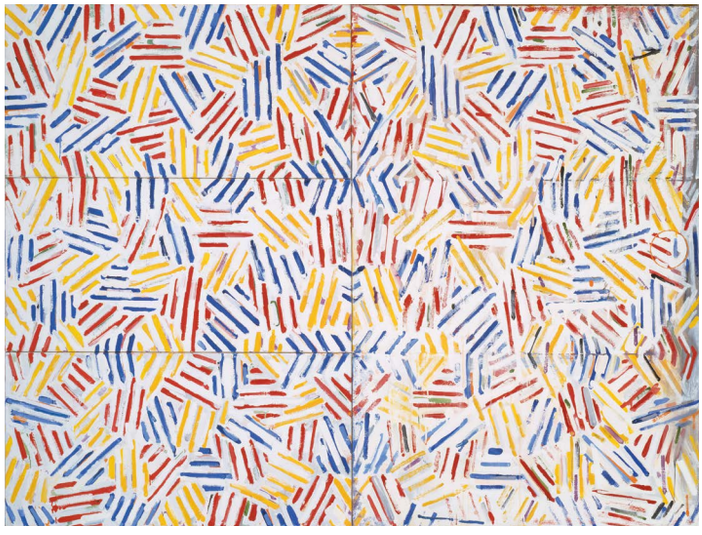


GÜNTHER FÖRG

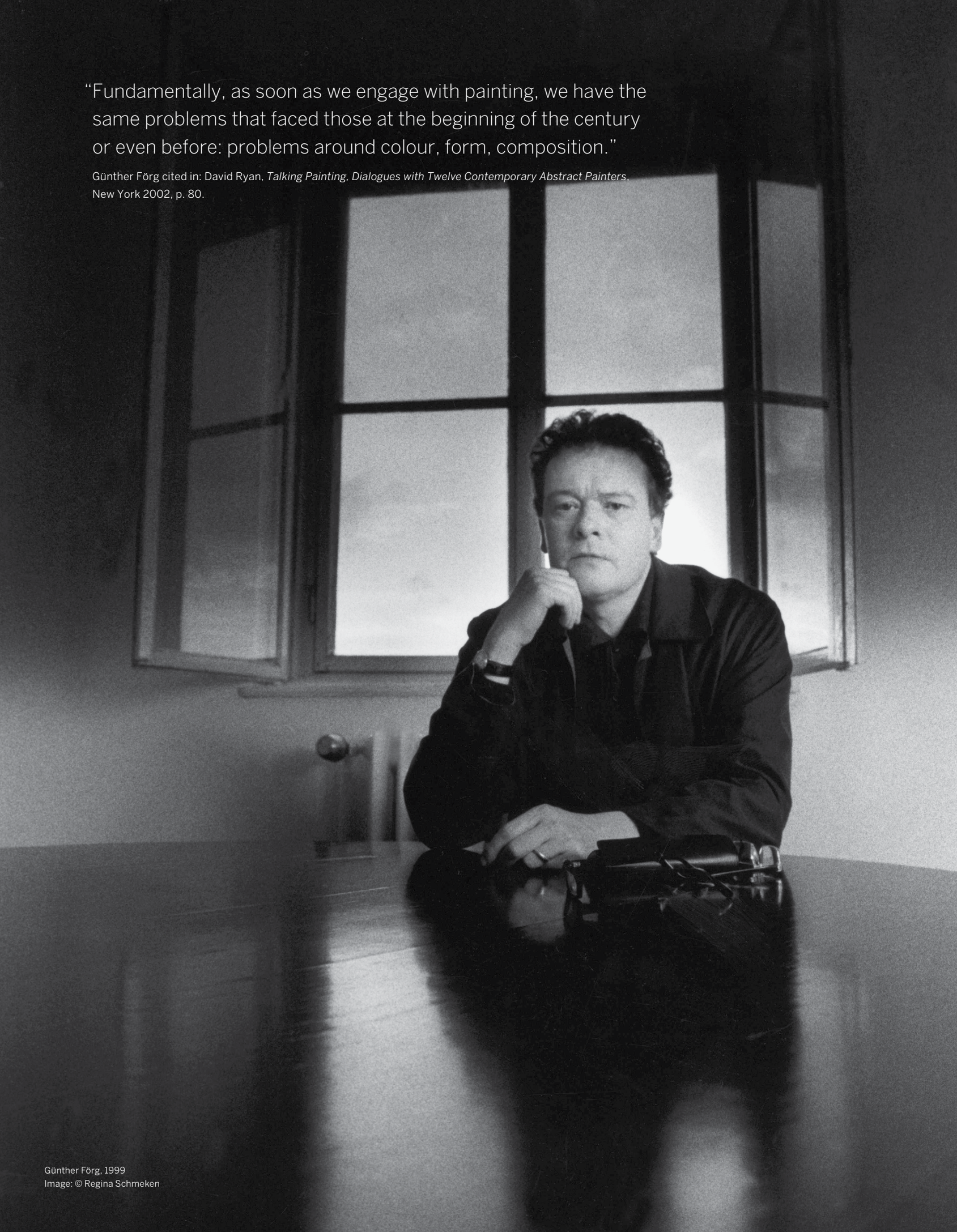
UNTITLED

An exuberant, criss-crossing network of lines in vibrant hues of red, blue, green, orange and pale yellow interweaves across the surface of Günther Förg's large-scale painting, *Untitled*. Executed in 2006, the work is part of a small body of six acrylic on canvas paintings that were collectively exhibited in 2015 at Almine Rech Gallery in London to widespread critical acclaim. More broadly, the present work belongs to the artist's celebrated series of *Gitterbilder,* or *Grid Paintings*, which he first began in the early 1990s. Developed out of his earlier cycle of *Fenster-Aquarelle,* or *Window Watercolours,* the *Grid Paintings* are characterised by a dynamic mesh of vertical and horizontal lines that dance enticingly over the surface of the canvas. "Förg loves the ambiguous, the indecisive, the tightrope walk between roughness and finesse," writes art historian Florian Steininger, and indeed, at once structured yet loose, open yet confined, the *Grid Paintings* contend with the dichotomous nature of painting in which material flatness and illusionistic depth converse and collide (Florian Steininger, 'Günther Förg – "The Painter's Coat"' in: Exh. Cat., Vienna, Essl Museum, *Günther Förg*: *Back and Forth*, 2007, p. 15). Articulated on a monumental scale, these are works that call into question the very act of painting itself. As the artist himself explained, his practice sought to produce "paintings that are reduced to painting itself, to their own essence" (Günther Förg cited in: 'Günther Förg In His Own Words', *Hauser & Wirth*, May 2019, online).

Painted whilst the artist was in Switzerland, the present cycle of six works is based on a small watercolour by Paul Klee from the 1930s. Adopting a similar colour palette, Förg's abstract compositions simultaneously elicit and challenge the notion of painting as a portal or window into another world. In *Untitled*, Förg at once evokes both the work of Klee and Jasper Johns, and more broadly the trajectory and weighty influence of art history; the result is a kind of sardonic and reductive window frame that collapses in on itself into impalpable and pure abstraction. Indeed, in the present work, the white primer on the canvas remains starkly visible beneath the composition, appearing almost illuminated beneath the mesh of paint that overlaps it, as if emitting a kind of light or glow. Förg's skilful manipulation of light and shadow is reminiscent of many of Klee's paintings which seem to produce an analogous luminescence. With a seemingly visceral tactility, *Untitled* conveys a paradoxical materiality that is in the same moment harmonious and in disarray: it conjures a sense of architectural weight and a layering of depth, yet just as convincingly achieves a transcendent weightlessness that is profoundly hypnotic. Intoxicating in its presentation of space, depth, colour and scale, *Untitled* poignantly and self-reflexively addresses what it means to create a painting. In Förg's own words: "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" (Günther Förg cited in: David Ryan, *Talking Painting, Dialogues with Twelve Contemporary Abstract Painters*, New York 2002, p. 80). Dynamic and bold, playful and raw, *Untitled* enticingly encapsulates the artist's ambitions as a painter.



Jasper Johns, *Corpse and Mirror II*, 1974-75
The Art Institute of Chicago, Chicago
Image: © 2019 The Art Institute of Chicago/ Art Resource, NY/ Scala, Florence
Artwork: © Jasper Johns/ VAGA at ARS, NY and DACS, London 2019



"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."

Günther Förg cited in: David Ryan, *Talking Painting, Dialogues with Twelve Contemporary Abstract Painters*, New York 2002, p. 80.

Günther Förg, 1999
Image: © Regina Schmeken

PROPERTY FROM A PRIVATE COLLECTION

39

MARK GROTJAHN

(b. 1968)

Untitled (Black and Cream Butterfly Negative Middle #633)

signed three times, titled, numbered *#633* and variously inscribed on the reverse

coloured pencil on paper

162.5 by 121.9 cm. 64 by 48 in.

Executed in 2006.

‡ £ 400,000-600,000

€ 454,000-680,000 US$ 505,000-760,000

PROVENANCE

The Artist

Anton Kern Gallery, New York

Acquired from the above by the present owner in September 2006

EXHIBITED

New York, Whitney Museum of American Art, *Mark Grotjahn*, September 2006 - January 2007, n.p., illustrated in colour

LITERATURE

Mark Grotjahn, *Mark Grotjahn Drawings*, New York 2006, cover, illustrated in colour (upside down)

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

Installation view, New York, Whitney Museum of American Art, *Mark Grotjahn*, September 2006 - January 2007
Image: © Sheldan Collins
Artwork: © 2019 Mark Grotjahn Studio Inc.

MARK GROTJAHN

UNTITLED (BLACK AND CREAM BUTTERFLY NEGATIVE MIDDLE #633)

Executed on an immersive scale, *Untitled (Black and Cream Butterfly Negative Middle #633)* epitomises Mark Grotjahn's preoccupation with perspective and the geometric manipulation of space. The work belongs to Grotjahn's eminent *Butterfly* series, and was one of eight drawings included in the artist's pivotal 2006 installation at the Whitney Museum of American Art, New York. Drawing on the art historical legacy of twentieth-century luminaries, such as Piet Mondrian and Bridget Riley, Grotjahn builds upon Op art, Constructivism and geometric abstraction to create works that straddle the opposing idioms of representation and abstraction. Grotjahn is one of the most celebrated proponents of this strain of contemporary art making, which also includes artists such as Wade Guyton and Tomma Abts, and his *Butterfly* works are undoubtedly his most iconic motif.

As Michael Ned Holte has remarked, "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).

Untitled (Black and Cream Butterfly Negative Middle #633) sees Grotjahn employ two distinct vanishing points for his radiating linear abstraction, with a void in the centre creating a magnet-like focal point between opposing poles. Meticulously mapping out his composition in pencil before blocking in the triangular components, Grotjahn works under an exacting system which sees him

move from left to right across the canvas, filling in the lines. There is no indecision here, no hesitancy. However, this uniformity of approach does not preclude the visibility of the artist's hand. Flecks of coloured pencil transgress the bounds of the 'butterfly' shape, and upon close inspection the individual strokes of the pencil become readily apparent. The texture of the work is palpable, and indeed proves to be just as important as the dizzying visual effect created by the artist's masterful manipulation of space and optics. The alternating black and cream bands pull the viewer into the recessional depth of its composition, whilst the instinctive association of the work with industrial production and perfection is dispelled by the manifest visibility of the artist's hand.

The simple formal tenets that have provided the basis for much of Grotjahn's work – notions of iteration and repetition, and their associated illusionistic qualities – have given rise to an extraordinary breadth of work. The artist has described his unique aesthetic as "a certain graphic form that I could stick with and see how far within that system I could push it", and there can be little doubt that this ostensibly simple graphic framework has laid the foundation for a systematic and rigorous visual investigation (Mark Grotjahn cited in: Exh. Cat., Pittsburgh, Carnegie Museum of Art, *54th Carnegie International 2004-05*, 2004, p. 154). Hypnotic and immersive in its optical complexity, the present work is a superb example of Grotjahn's *Butterfly* series, and epitomises what Heidi Jacobson has described as the artist's capacity to "seduce the viewer and then... throw them into a tailspin" (Heidi Jacobson cited in: Exh. Cat., Aspen Museum of Art, *Mark Grotjahn*, 2012, p. 56).

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

40 LUCIO FONTANA

(1899 - 1968)

Concetto Spaziale, Attese

signed, titled and inscribed *oggi è Giovedì domani è Venerdì* on the reverse

waterpaint on canvas

55.3 by 46.2 cm. 21¾ by 18¼ in.

Executed in 1966.

‡ ⊕ £ 600,000-800,000

€ 680,000-910,000 US$ 760,000-1,010,000

PROVENANCE

Stampatore Sergio Tosi, Milan

Thomas Newman, Opio

Sotheby's, New York, 21 May 1983, Lot 522A (consigned by the above)

Fujii Gallery, Tokyo (acquired from the above sale)

Private Collection, Japan (acquired from the above)

Thence by descent to the present owner

LITERATURE

Enrico Crispolti, *Lucio Fontana: Catalogue Raisonné des Peintures, Sculptures et Environnements Spatiaux*, Vol. II, Brussels 1974, p. 187, no. 66 T 94, illustrated

Enrico Crispolti, *Fontana: Catalogo Generale*, Vol. II, Milan 1986, p. 647, no. 66 T 94, illustrated

Enrico Crispolti, *Lucio Fontana: Catalogo Ragionato di Sculture, Dipinti, Ambientazioni,* Vol. II, Milan 2006, p. 842, no. 66 T 94, illustrated

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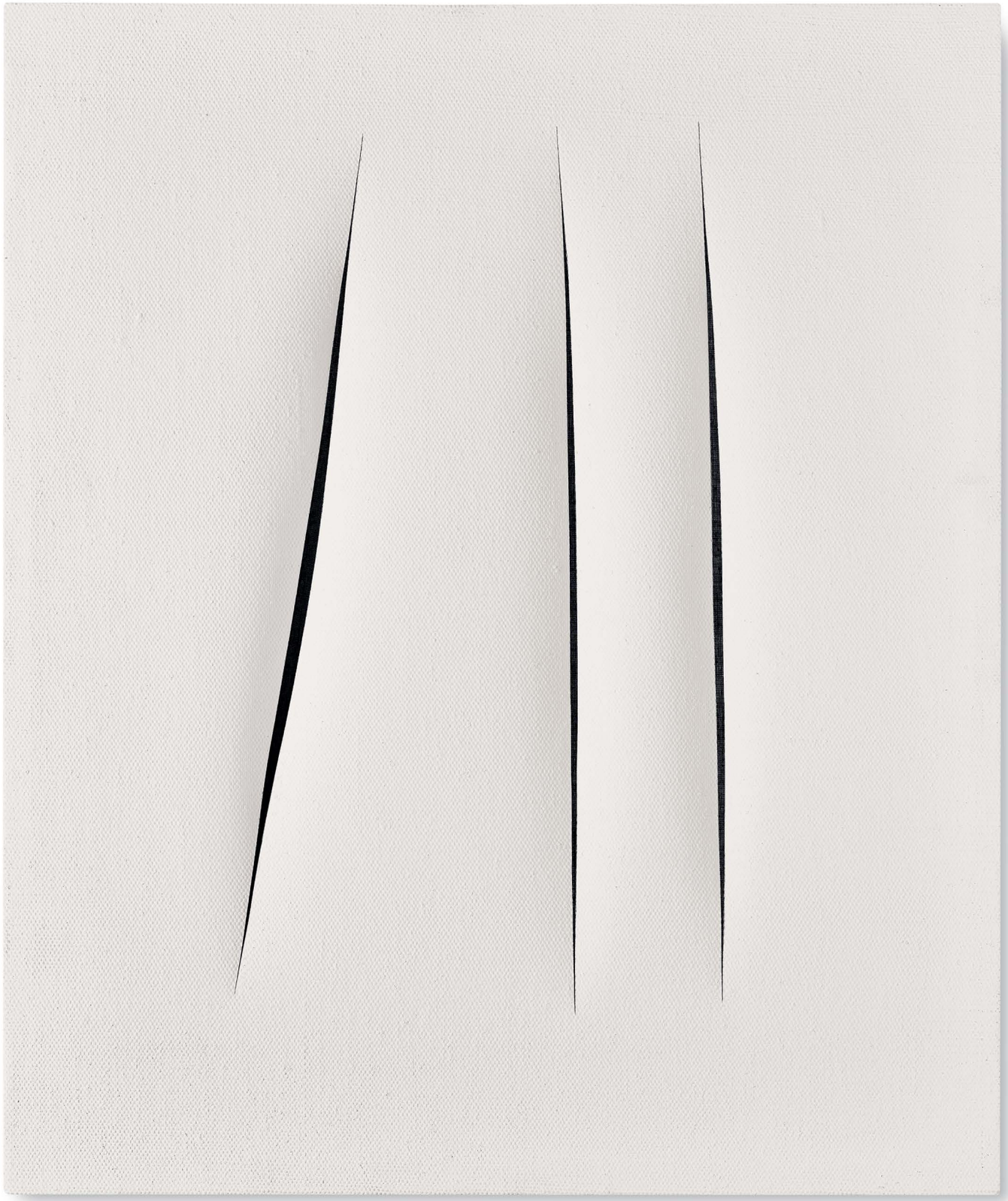

"My cuts are above all a philosophical statement, an act of faith in the infinite, an affirmation of spirituality. When I sit down to contemplate one of my cuts, I sense all at once an enlargement of the spirit, I feel like a man freed from the shackles of matter; a man at one with the immensity of the present and of the future."

Lucio Fontana cited in: Exh. Cat., Venice, Peggy Guggenheim Collection, *Lucio Fontana: Venice/New York*, 2006, p. 23.

LUCIO FONTANA

CONCETTO SPAZIALE, ATTESE

Three bold incisions slice through the pure white canvas of Lucio Fontana's *Concetto Spaziale, Attese*. Executed in 1966, the painting offers a resplendent example of the Italian artist's iconic series of *tagli,* or cuts, in which dramatically rendered slashes unfurl to evoke an abyss of darkness beyond the picture plane. Created at the height of Fontana's influential career, the *tagli* exemplify the artist's radical notion of *Spazialismo*, or Spatialism. First penned in his *Manifesto Blanco* (White Manifesto) of 1946, and subsequently developed over five formative *Spatialist Manifestos* written between 1946 and 1952, Fontana's concept of Spatialism called for an art that would embrace the scientific and technological advancements of the Twentieth Century. Produced during an epoch defined by the so-called 'Space Race', the *tagli* hence came to represent the mysterious and infinite dimensions of the universe. "The discovery of the Cosmos is that of a new dimension," the artist declared; "it is the Infinite: thus I pierce this canvas, which is the basis of all arts and I have created an infinite dimension, an x which for me is the basis for all Contemporary Art" (Lucio Fontana cited in: Exh. Cat., Venice, Peggy Guggenheim Collection, *Lucio Fontana: Venice/New York*, 2006, p. 19).

The three slashes in *Concetto Spaziale, Attese* have been rendered with absolute clarity and precision. Working on a still-damp canvas, Fontana would execute his iconic *tagli* with decisive, downward movements, using the blade of a Stanley knife. He would then gently widen the incisions with his fingers and curve them inwards before applying black gauze to the reverse, so as to heighten the appearance of infinite space beyond the picture plane. In rupturing the canvas with his revolutionary artistic gesture, Fontana sought, both physically and metaphorically, to shatter the traditional support of illusionistic art history. Indeed, as if hovering between the realms of painting and sculpture, the *tagli* dance rhythmically across the pristine surface of the present work, creating a dynamic interplay between light and shadow, white and black, space and depth. In an essay on Fontana's 1977 retrospective at the Solomon R. Guggenheim Museum in New York, art historian Erika Billeter contemplated the artist's pioneering visual syntax, stating: "With one bold stroke he pierces the canvas and tears it to shreds. Through this action he declares before the entire world that the canvas is no longer a pictorial vehicle and asserts that easel painting, a constant in art heretofore, is called into question. Implied in this gesture is both the termination of a five-hundred year evolution in Western painting and a new beginning, for destruction carries innovation in its wake" (Erika Billeter cited in: *ibid.*, p. 21). Through its paradoxical gesture of annihilation, *Concetto Spaziale, Attese* becomes a symbol of rebirth and regeneration, at once serene and beautiful, violent and raw.

In the very same year the present work was created, Fontana designed an immersive spatial environment adorned with white *tagli* for the XXXIII Venice Biennale of 1966 – an installation that won him the grand prize. Positioned around the walls of the cloister-like spaces, Fontana meditatively explored the relationship between destruction and creation through the primacy of the pure white canvas ground and the deep, violent incisions. It is in this striking contrast between the illuminated surface and the darkness of the void that *Concetto Spaziale, Attese* reaches the height of its potent intensity, as past and present compellingly collide. As the artist himself proclaimed: "My cuts are above all a philosophical statement, an act of faith in the infinite, an affirmation of spirituality. When I sit down to contemplate one of my cuts, I sense all at once an enlargement of the spirit, I feel like a man freed from the shackles of matter; a man at one with the immensity of the present and of the future" (Lucio Fontana cited in: *ibid.,* p. 23).

Lucio Fontana photographed by Ugo Mulas in Milan, 1966
Image: © Ugo Mulas Heirs. All rights reserved.
Artwork: © Lucio Fontana/ SIAE/ DACS, London 2019

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

41

WADE GUYTON

(b. 1972)

Untitled

signed and dated *2008* on the overlap

Epson Ultrachrome inkjet print on linen

213.4 by 175.3 cm. 84 by 69 in.

† £ 300,000-400,000

€ 340,000-454,000 US$ 379,000-505,000

PROVENANCE

Galerie Capitain Petzel, Berlin

Acquired from the above by the present owner in 2008

EXHIBITED

Frankfurt, Portikus, *Wade Guyton: Black Paintings*, September - November 2008, n.p., illustrated and n.p. (installation view), illustrated

LITERATURE

Exh. Cat., New York, Whitney Museum of American Art, *Wade Guyton: OS*, October 2012 - January 2013, pp. 136 and 138 (in installation at *Wade Guyton: Black Paintings,* Portikus, Frankfurt, 2008), illustrated

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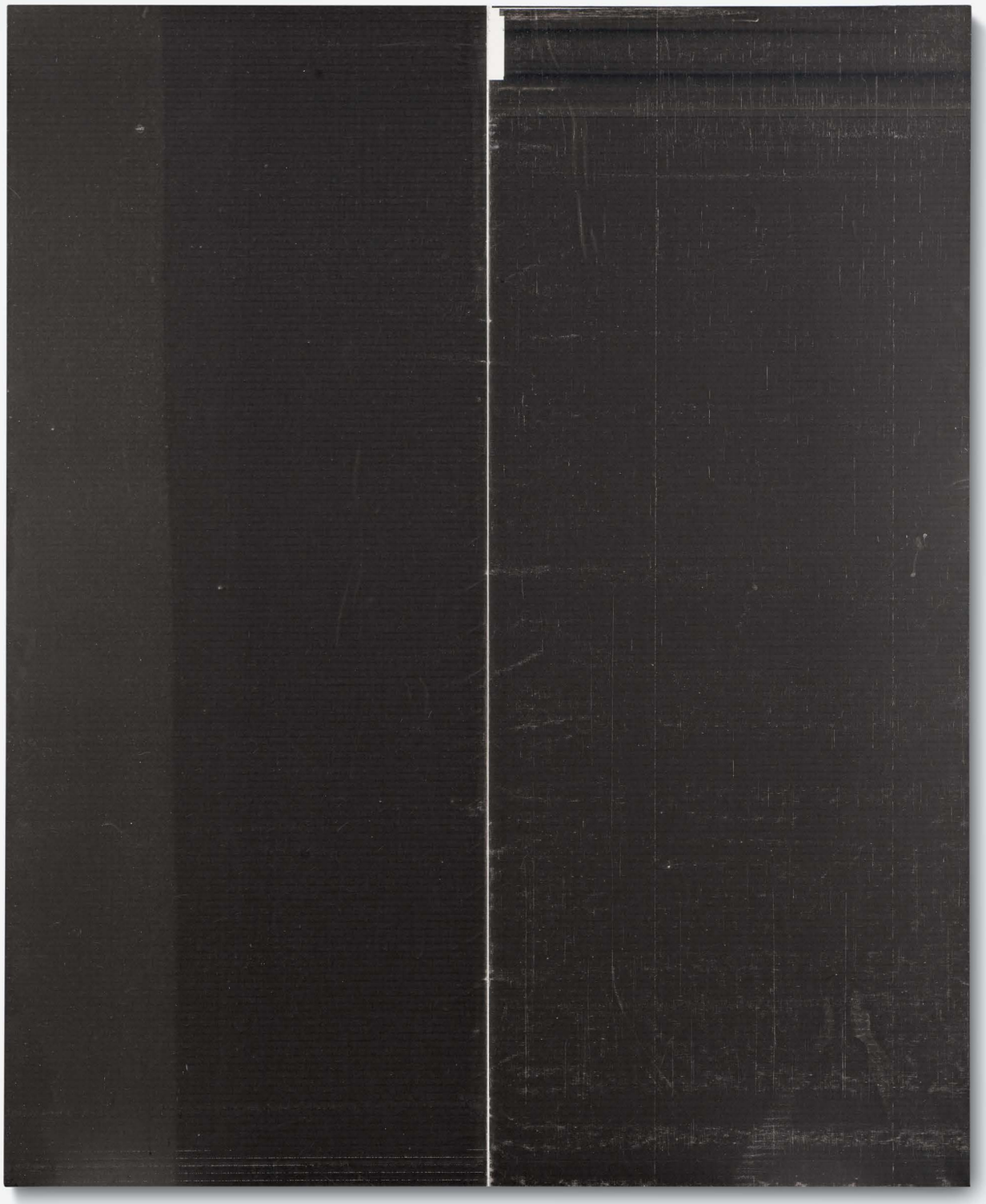

Wade Guyton
Image: © Jason Schmidt

WADE GUYTON

UNTITLED

Existing at the intersection between painting and print-making, intention and chance, Wade Guyton's *Untitled* (2008) exemplifies the artist's thought-provoking practice. The work belongs to Guyton's pioneering body of monochrome paintings, and was exhibited in the artist's seminal show *Wade Guyton: Black Paintings* at Portikus, Frankfurt, in 2008. Working with pre-primed linen intended for oil-painting, Guyton produced this extensive series of ostensibly black paintings using not a paintbrush, but rather a large-format Epson inkjet printer. After digitally designing rectangular motifs on a computer, Guyton created his paintings by folding the linen ground in half and passing it multiple times through an industrial sized printer, first on one side then the other, leaving a thin white strip running down the centre of each work. Akin to Barnett Newman's 'Zip' paintings, these white bands define the spatial structure of Guyton's series, simultaneously dividing and unifying his otherwise black and inky compositions. Through a combination of naturally occurring mechanical glitches – such as the linen jamming or running through the printer at an angle – and deliberate manipulations by the artist himself – including pulling and tugging the material to encourage discrepancies across the surface – the ensuing paintings are laden with anomalies, stutters, streaks and smears. In the present work, this is manifest in the distinctive jolt to the top of the white seam, and the erroneous inky blackness which scatters and dissipates in endless layered patterns across the porous linen ground. As the curator Scott Rothkopf attests, Guyton's paintings "exude a kind of haphazard grandeur, the result of a constant negotiation between technical failure and mastery, physical accident and control" (Scott Rothkopf, 'Modern Pictures' in: Exh. Cat., Hamburg, Kunstverein,

Colour, Power & Style, 2006, p. 81). Indeed, like a visual evocation of an experimental John Cage composition, *Untitled* presents the viewer with an intricate, nuanced and mottled surface of dispersed black ink, at once predetermined yet spontaneous, beautiful and flawed.

Contending with notions of reality and reproduction, originality and facsimile, Guyton's artistic practice explores the ways in which contemporary society is becoming increasingly defined, dictated and dominated by digital technologies. In works such as the present, Guyton playfully and provocatively removes any sense of artistic gesture or touch from his works in order to test the limitations – and possibilities – of everyday technologies such as the desktop computer, scanner, and inkjet printer. Flitting enticingly between programmed precision and arbitrary chance, his works take the concept of pure abstraction to ground-breaking new heights that celebrate, as the art critic John Kelsey notes, the "weightless, groundless, dimensionless and genderless qualities of information, in the cybernetic sense" (John Kelsey, '100%', in: Exh. Cat., New York, Friedrich Petzel Gallery (and travelling), *Wade Guyton*, 2008, n.p.). Through his large-scale, almost screen-like black paintings, Guyton toys with the changing structures of language, creativity and human impetus in a world increasingly ordered and controlled by digital media. Engaging with this concept further still in his 2008 *Black Paintings* exhibition, Guyton covered the gallery floors with sheets of hand-painted black plywood, creating an immersive environment that evoked a visceral overspill of technology into the tangible world. Blurring the boundary between cyber space and real space, man and machine, the infinitely inky black surface of *Untitled* majestically conjures the shifting, slippery instability between art and technology in the digital age.

PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

42

KEITH HARING

(1958 - 1990)

Untitled

signed and dated *OCT. 18 1983* on the reverse

ink on wood

134.5 by 122 cm. 53 by 48 in.

£ 400,000-600,000

€ 454,000-680,000 US$ 505,000-760,000

PROVENANCE

Lucio Amelio, Naples

Alessandro Grassi, Milan

Thence by descent to the present owner

EXHIBITED

Rovereto, Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, on extended loan, 2007 - 2019

Rovereto, Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, *Tutti pazzi per l'America. Una selezione dalle collezioni del Mart. Opere di artisti nati o vissuti negli USA,* October 2009 - February 2010

Rovereto, Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, *Postmodernismo. Stile e sovversione 1970 – 1990,* February - June 2012, p. 16, illustrated in colour

Rovereto, Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, *La magnifica ossessione,* October 2012 - February 2014, n.p. (text)

Venice, Ca' Pesaro Galleria Internazionale d'Arte Moderna, *Epoca Fiorucci*, June 2018 - January 2019, p. 150, illustrated in colour

LITERATURE

Achille Bonito Oliva and Maria Cristina Mundici, *Collezione privata*, Milan 1993, p. 248, illustrated in colour

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Keith Haring in front of his Spectacolor Billboard at Times Square, New York City, January 1982
Image: Tseng Kwong Chi. © Muna Tseng Dance Projects, Inc

KEITH HARING

UNTITLED

Executed in ink on wood, Keith Haring's *Untitled* (1983) encapsulates the American artist's celebrated pictorial practice, which poignantly merged street art with high culture in an unlikely – and utopic – union. Despite his tragically short life, curtailed at the tender age of thirty-one, Haring nonetheless enjoyed an intensely prolific and illustrious career, rising to prominence in the early 1980s with his graffiti subway drawings, before spiralling meteorically into an art world sensation. Born in Reading, Pennsylvania, in 1958, Haring moved to New York City in 1978, where he became submerged in the thriving underground art and music scene. Alongside his contemporaries such as Jean-Michel Basquiat and Kenny Scharf, Haring sought to imbue his works with the spirit of the times, drawing from the exploding downtown New York counterculture of rap, hip-hop, street dance, and graffiti art. Studying on a scholarship at the School of Visual Arts, he developed a distinctive iconography of signs, symbols and ciphers, including his renowned 'radiant baby' motif, as exemplified in *Untitled*, as well as dancing figures, barking dogs, flying saucers, and pyramids. These motifs began to populate his artworks, defying traditional limitations as they spilled over from his canvases and works on paper onto found wooden boards, the walls of the streets, and the subway. Delineated in bold, black, cartoonish lines, Haring envisaged a universal language of direct and simplified form and popping primary colours: "A more holistic and basic idea of wanting to incorporate [art] into every part of life," he explained, "less as an egotistical exercise and more natural somehow. I don't know how to exactly explain it. Taking it off the pedestal. I'm giving it back to the people, I guess" (Keith Haring cited in: Daniel Drenger, 'Art and Life: An Interview with Keith Haring,' *Columbia Art Review*, Spring 1988, p. 53).

Of utmost importance to Haring during the time of this work's creation was the concept of the technological revolution, which precipitated conflicting feelings of awe-struck beguilement and trepidation, and is most immediately referenced through Haring's attentiveness to the thunderous growth of 1980s computer and television culture and the consequential implications of mass media in a rapidly globalised society. Indeed, the dancers in *Untitled* hold a television set above their heads like a trophy or deity, from which emanates an image of Haring's iconic radiant baby – a symbol for the youthful innocence, purity, goodness, and potential of his generation. An iconic work from Haring's oeuvre, *Untitled* comes from the Collection of Alessandro Grassi, Milan, and has been exhibited in shows in both Venice and Rovereto. Enthralling and vivacious, the work beautifully embodies the dizzying energy and sense of possibility that permeated the New York cultural scene during the 1980s.

PROPERTY OF THE LOCKSLEY SHEA TRUST

43 TAKASHI MURAKAMI

(b. 1962)

Panda

signed, numbered *3/3* and variously inscribed on the underside of the left ear

fibreglass with antique Louis Vuitton trunk

sculpture with trunk: 231 by 163 by 113 cm. 91 by 64⅛ by 44½ in.

overall with plinth: 256 by 163 by 120 cm. 100¾ by 64⅛ by 47¼ in.

Executed in 2003, this work is number 3 from an edition of 3, each with a unique Louis Vuitton trunk.

‡ £ 400,000-600,000

€ 454,000-680,000 US$ 505,000-760,000

PROVENANCE

The Artist

Blum & Poe, Los Angeles

Acquired from the above by the present owner in 2003

EXHIBITED

New York, Marianne Boesky Gallery, *Takashi Murakami: Superflat Monogrami*, April - May 2003 (edition no. unknown)

Los Angeles, Blum & Poe, *Takashi Murakami: Inochi*, May - June 2004 (the present work)

Gateshead, BALTIC Centre for Contemporary Art, *Spank the Monkey*, September 2006 - January 2007, p. 158, illustrated in colour (edition no. unknown)

Minneapolis, Minneapolis Institute of Art, on extended loan, May 2008 - October 2013 (the present work)

Minneapolis, Minneapolis Institute of Art, *Until Now: Collecting the New (1960 - 2010)*, April - August 2010 (edition no. unknown)

Doha, The Qatar Museums Al Riwaq, *Murakami – Ego*, February - June 2012, p. 231, illustrated in colour (edition no. unknown)

Minneapolis, Minneapolis Institute of Art, *In Focus: Contemporary Japan*, December 2017 - August 2018 (the present work)

LITERATURE

Paul Mattick, 'Review: Takashi Murakami at Marianne Boesky', *Art in America*, January 2004, p. 108, illustrated in colour (edition no. unknown)

Exh. Cat., Los Angeles, The Museum of Contemporary Art (and travelling), *©MURAKAMI*, 2007, p. 34, illustrated in colour (edition no. unknown)

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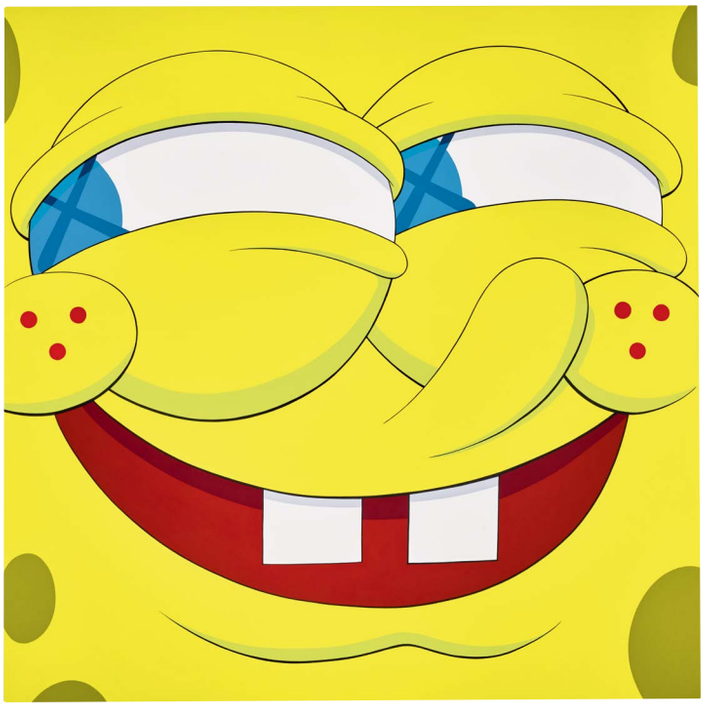
TAKASHI MURAKAMI

PANDA

Undeniably joyful and fantastically whimsical, Takashi Murakami's larger-than-life sculptural work *Panda* (2003) intelligently explores the boundaries between fine art and commercial product, high culture and luxury fashion. The artist's transgression of traditional Japanese high art is profoundly present throughout his visual practice as a whole, for Murakami is as much mega-celebrity, curator, designer and brand manager as he is an artist. This ground-breaking marriage between high art and commercial culture has its foundation in Murakami's commercially successful 2002 collaboration with the illustrious fashion house Louis Vuitton, when the brand's then-creative director Marc Jacobs invited Murakami to reinvigorate Vuitton's accessories line. This collaboration is central to the present work, as the adorable, cartoon-like panda stands *en pointe* atop a vintage Louis Vuitton monogrammed trunk. Here, Murakami pays homage to the brand's distinguished history as a Parisian luggage company, as well as to their visionary branding that has evolved around a storyline of travelling on a surreal journey through time – ideas of which Murakami touches upon throughout the collaboration. The artist's project with Vuitton in 2002 was received with controversy, for Murakami himself asserts, "Japanese people accept that art and commerce will be blended; and in fact, they are surprised by the rigid and pretentious Western hierarchy of 'high art'. In the West, it certainly is dangerous to blend the two because people will throw all sorts of stones. But that's okay – I'm ready with my hard hat" (Takashi Murakami cited in: Exh. Cat., Doha, Al Riwaq, *Murakami: Ego*, 2012, p. 228). Executed only one year after Murakami's first project with Vuitton, *Panda* stands defiantly against convention, and delivers a powerful critique on the merging of high art and luxury fashion.

Murakami's panda – known as *Panda Geant* within the artist's vibrant, Louis Vuitton monogrammed world – first featured in the animation *Superflat Monogram*, which Murakami created in collaboration with the fashion house in 2003. In the short film, a young girl's daydream is disrupted by the sight of a giant, towering panda. As she gazes up at the creature, he bends forward and consumes her, after which the girl quickly finds herself thrust into a whimsical adventure inside the panda's body. The animation presents a *nihonga* and *kawaii*-inspired version of *Alice in Wonderland*, in which the little girl journeys through an enchanting time



KAWS, *AGAIN AND AGAIN*, 2008
Artwork: © KAWS.

Jeff Koons, *Titi*, 2004-2009
Image/ Artwork: © Jeff Koons

> "In the art world, critics always connect entertainment with guilt, amusement with superficiality. I think my work is the answer to that criticism. Which doesn't mean that I make work only to amuse... on the surface they appear very light and flimsy, but they're actually made of very solid materials underneath. The depth is visual."
>
> Takashi Murakami cited in: Exh. Cat., Doha, Al Riwaq, *Murakami: Ego*, 2012, p. 256.

machine of swirling, multicoloured Louis Vuitton logos, which are juxtaposed against the artist's trademark iconography of cherry blossoms – a traditional symbol in Japanese culture. *Panda Geant* makes a bold appearance within this psychedelic universe, as the girl spots him magically standing atop a small leather Louis Vuitton trunk. Thus the present work fantastically brings Murakami's animation to life, as here the artist's audience can view the playful character and its vintage Vuitton case in the round and in larger than life size.

While Murakami's charming panda became an identifiable mascot for the Louis Vuitton brand around the time of the 2002 collaboration, the character also became a crucial signifier for the artist, and one that would recur throughout Murakami's wider oeuvre. Indeed, *Panda Geant* is deeply encoded within the aesthetics of the Murakami brand, for the character – whether rendered in fiberglass or stamped on a leather handbag – indefinitely lies at the intersection between high art and commerce. Murakami's *Panda* is therefore undoubtedly reminiscent of the work of Jeff Koons and KAWS, as for both artists, the kitsch, the commercial and the prosaic are powerfully transformed. Significantly however, there is a deeper side to Murakami's practice in his postmodern conception of *Superflat*, which not only explores the flattening and superficiality of traditional Japanese aesthetics, but also remarks on the flat and shallow nature of consumer culture – the latter of which Murakami seems to equally celebrate and critically exploit. *Superflat* has become a cultural phenomenon that spans all spheres of commercial culture in both the East and West. Indeed, yet another vital impulse in Murakami's work is his profound effort to marry Eastern and Western aesthetics and taste: "Gradually, Murakami has erased the distinction between himself and the cultural position he inhabits. The complex iconography he has built may have been extracted from Japanese entertainment, but these images have become Murakami's own icons – or better yet, avatars – which he uses to negotiate the relationship between East and West" (Gary Carrion-Murayari cited in: *op. cit.,* p. 119). *Panda* therefore couples a beguiling cuteness with a profound understanding of contemporary culture in both Japan and the West, in turn presenting a spectacular example of Murakami's visionary practice – one that interprets and defines the cultural spirit of our time.

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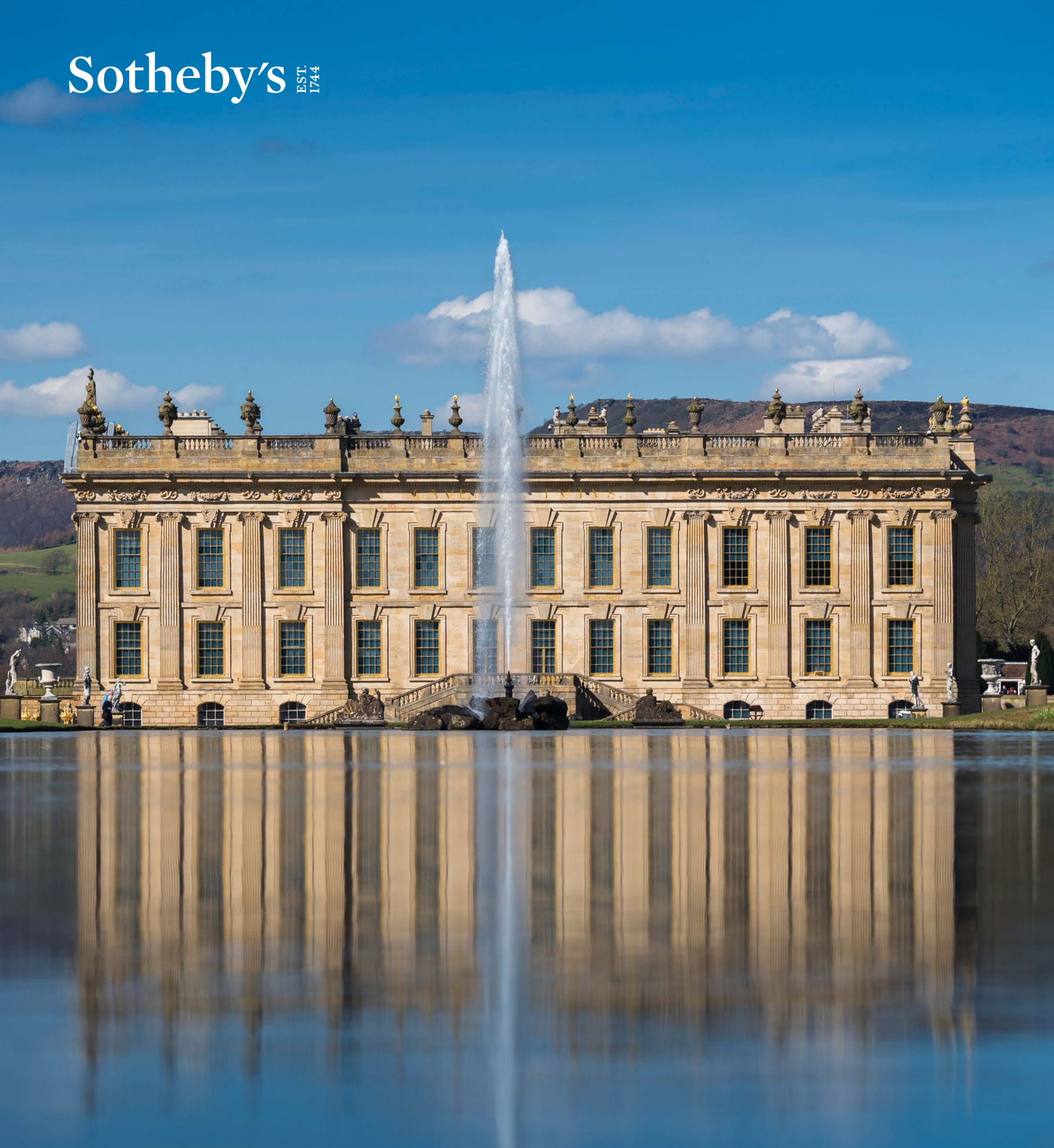

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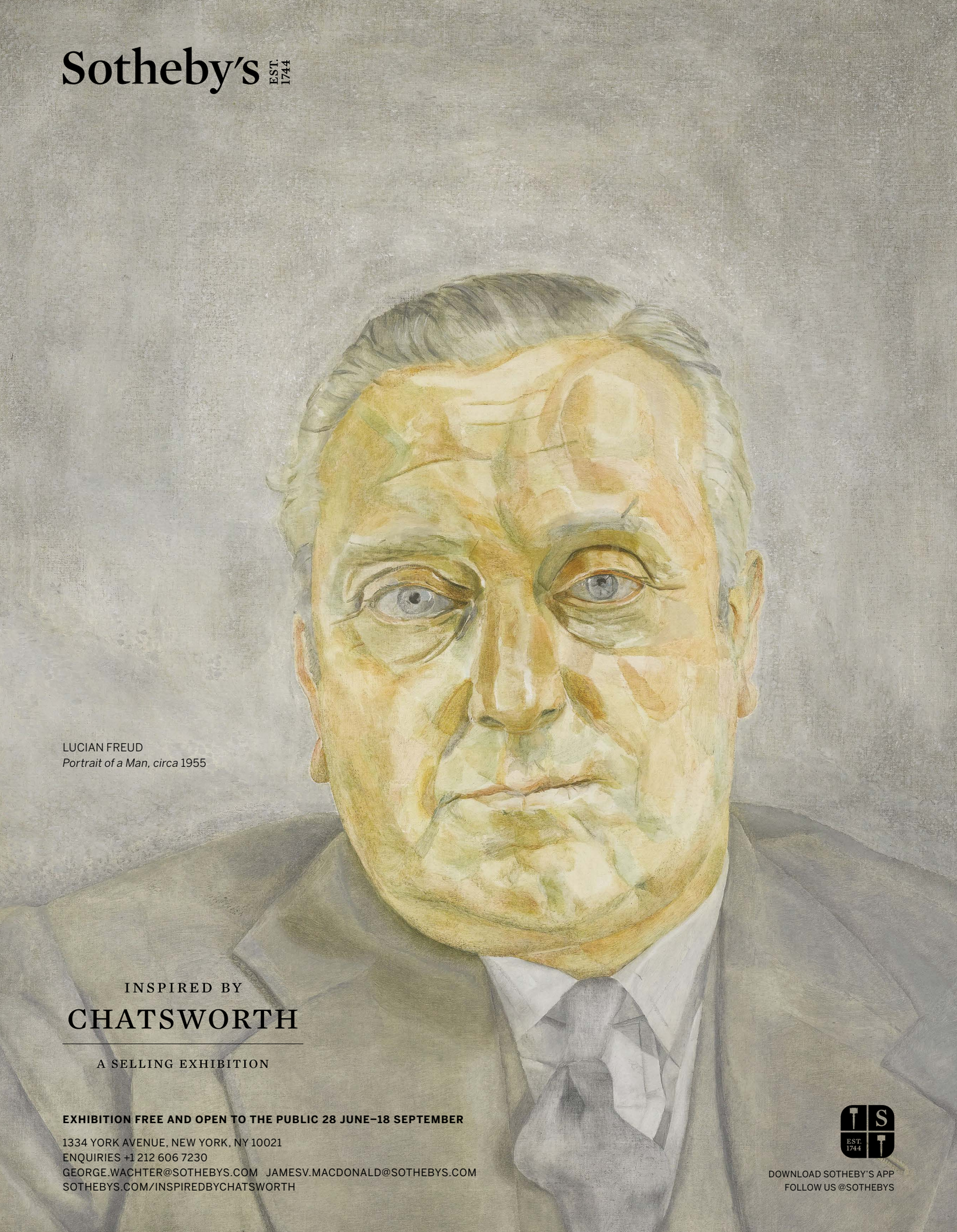

LUCIAN FREUD
Portrait of a Man, circa 1955

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D Colour, Flawless Oval-Cut Diamond weighing 88.22 carats, estimate HK$88,000,000–100,000,000 / US$11,200,000–12,700,000
Lot sold HK$107,993,000 / US$13,766,408

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Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

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Please indicate the sale number, sale title and sale date.

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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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2/19 NBS_ABBID

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Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

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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 11 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 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.
A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental
Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

‡ - the reduced rate
Ω - the standard rate

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

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

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

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

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

Proof of export required

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

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

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

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's 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 Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

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

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

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

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

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

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

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

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

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

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

5. BIDDING AT AUCTION

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

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

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

6. CONDUCT OF THE AUCTION

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

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

(c) The auctioneer will commence and

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

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

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

7. PAYMENT AND COLLECTION

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

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

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

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

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

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

8. REMEDIES FOR NON-PAYMENT

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

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

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

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

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

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

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

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

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

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

9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. 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.

11. 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.

12. 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.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History "section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between theses Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE_TERMS

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.

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$1.26
£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 Frances Monro in the Contemporary Art department on 020 7293 5398. Alternatively please refer to the VAT Information For Buyers section printed at the back of this catalogue.

IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Sotheby's Greenford Park on the afternoon of the sale.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_IMPS CTP € US$

SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI
In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

10/01 NBS_GLOS_IMPS CTP

In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.

Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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