



THE GEORGE MICHAEL COLLECTION

CHRISTIE'S



---

'I CREATED A MAN THAT THE WORLD COULD  
LOVE IF THEY CHOSE TO, SOMEONE WHO COULD  
REALISE MY DREAMS AND MAKE ME A STAR...  
I CALLED HIM GEORGE MICHAEL'

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Lot 10, Jim Lambie, *Careless Whisper*, 2009 (detail)

THE GEORGE MICHAEL COLLECTION

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TXP>6

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TXP>12

KODAK TXP 6



TXP>18

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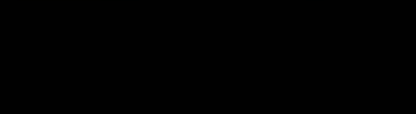
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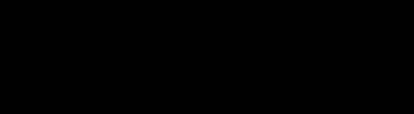
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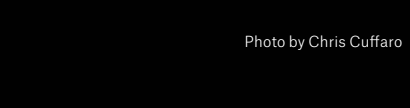
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TXP>14

MUSICIAN  
REBEL  
ARTIST  
ICON  
COLLECTOR

THE GEORGE MICHAEL COLLECTION



Lot 12 Cecily Brown, *Yet to be titled*, 2003 (retail)





# ONLINE AUCTION

FRIDAY 8 MARCH – FRIDAY 15 MARCH 2019

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Wednesday	13 March	9.00am – 8.00pm
Thursday	14 March	9.00am – 3.00pm
Friday	15 March	9.00am – 12.00pm

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# EVENING AUCTION

THURSDAY 14 MARCH 2019

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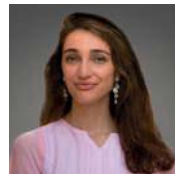
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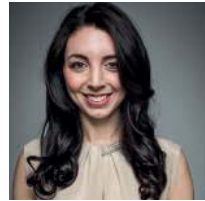
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# FOREWORD

BY JUSSI PYLKKÄNEN

Singer, songwriter and creative icon, George Michael was a once-in-a-generation artist. Across a 35-year career, which began with Wham! in the early 1980s and flourished with a string of era-defining solo hits, he sold more than 115 million albums, packed stadiums worldwide, and won scores of major awards. His music and his voice touched people from all walks of life, as did his very private but always heartfelt brand of philanthropy.

In addition to writing, producing and performing classic tracks such as *Careless Whisper*, *Last Christmas*, *A Different Corner*, *Faith*, *Praying for Time*, *Freedom '90*, *Fastlove*, and *Jesus to a Child*, to name but a few, George Michael was feted by the greats: Aretha Franklin, Elton John, Paul McCartney, Whitney Houston, Stevie Wonder, Tony Bennett and Luciano Pavarotti were among those he performed with.

We are extremely proud to be exhibiting George Michael's art collection and offering it for sale in London, the spiritual home of the Young British Artists he so admired. It is a collection that represents a unique dialogue between a great British music artist and his contemporaries in the visual arts, particularly the leading lights of the YBA movement — Damien Hirst, Sarah Lucas, Marc Quinn, Tracey Emin and others. It also speaks powerfully of one man's dedication to cutting-edge creativity and support of emerging artistic talent.

Christie's has had the honour of arranging sales of many great collections for many celebrated figures across our 252-year history. On Thursday 14 March it will be my great privilege to preside over the auction of The George Michael Collection.

We look forward to welcoming you to King Street to enjoy the exhibition and the sale of works which provide fascinating insights into the broader tastes of a creative genius. Perhaps the most revealing insight into George Michael, however, is the fact that proceeds from this auction will go towards continuing the philanthropic work that was so important to him during his lifetime.

Opposite

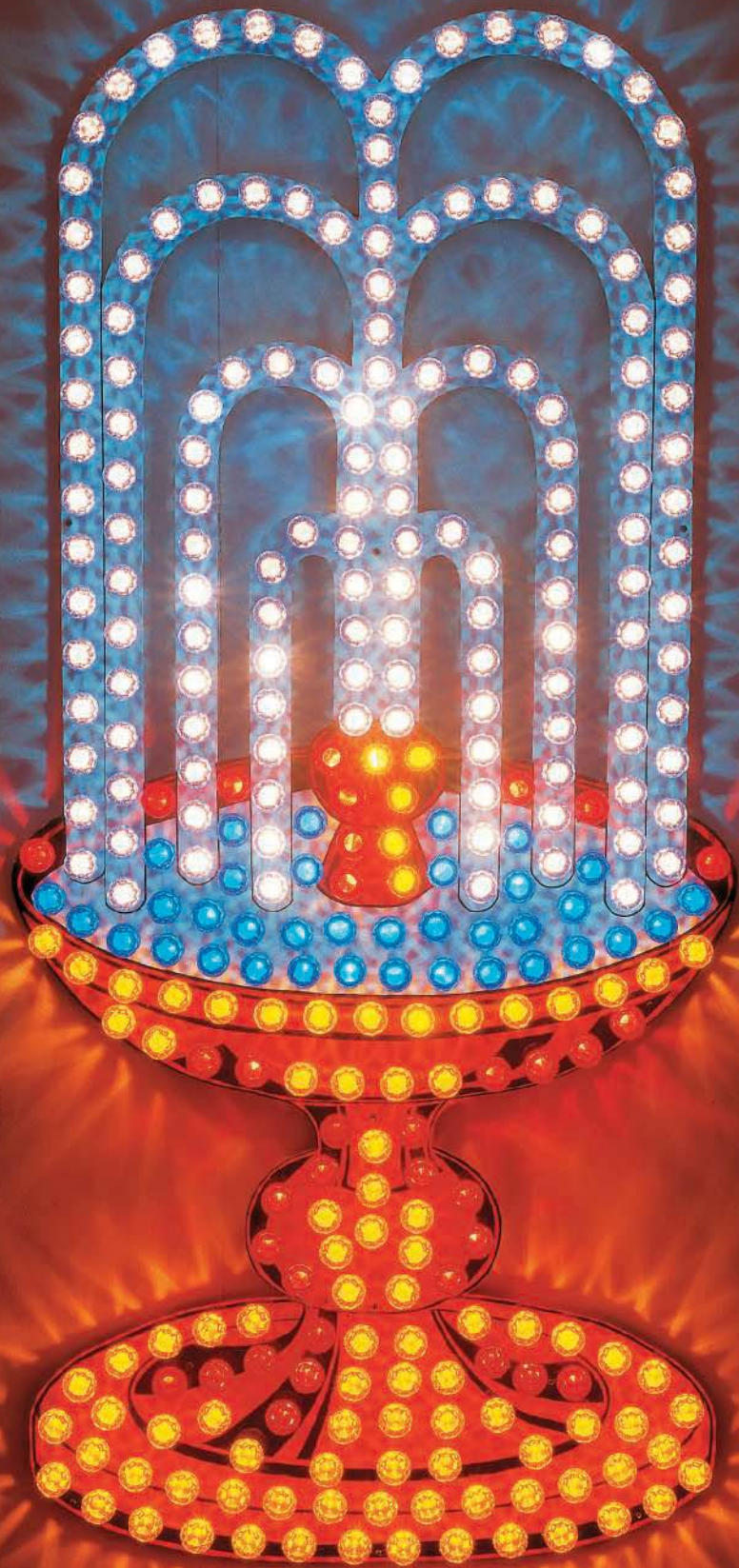
Lot 5, Damien Hirst, *The Incomplete Truth*, 2006

Following pages

Lot 30, Damien Hirst, *Incorruptible Crown*, 2006







# THE GEORGE MICHAEL COLLECTION

BY BILLY JOBLING

The George Michael Collection represents an extraordinary period in British art and culture. Centred on the triumph of the Young British Artists – a loose group primarily taught at Goldsmiths College in the late 1980s, many of whom were launched to stardom following the young Damien Hirst's 1988 group exhibition *Freeze* – it celebrates a time in which new life was breathed into London. Formaldehyde works by Hirst, embroideries and neons by Tracey Emin, a grungy self-portrait by Sarah Lucas, and bronze gorillas by Angus Fairhurst are instantly recognisable, encapsulating some of the now-iconic practices whose impact in the 1990s resonates to this day. 'Can London become the unchallenged centre for the practice and presentation of contemporary art?', wondered Norman Rosenthal in the catalogue for the 1997 Royal Academy show *Sensation*, which displayed the trailblazing YBA acquisitions of the collector Charles Saatchi (N. Rosenthal, 'The Blood Must Continue to Flow', *Sensation*, exh. cat. Royal Academy of Arts, London 1997, p. 8). Two decades later, that question seems definitively answered.

Taken as a whole, the collection explores how the artists working during this time united the conceptual and the visceral. They used imagery (and objects, often repurposed in neo-Duchampian mode) taken from daily, urban life, and treated their radical content with irony, pragmatism and wit. While their practices were dizzyingly diverse, they were broadly united by a democracy of materials and meaning. Many of them came from regional or working-class backgrounds, and they were seen by some as invaders out to disrupt the staid provincialism of the capital's art world. The collection presents a rich display of their individual innovations, many of which once scandalised critics and public alike. Hirst's preserved animals in *The Incomplete Truth* (2006) and *Saint Sebastian, Exquisite Pain* (2007), and Emin's rawly lyrical, diaristic appliqués, neons and photographs offer perhaps the most famous examples, while Noble & Webster's shadow-portraits, Rebecca Warren's earthy reimagining of the female nude, and the Chapman Brothers' startling mannequins all contribute to a heady picture of wild, freewheeling creativity. Beyond these sculptural works, the collection also bears

Opposite

Lot 59, Tim Noble & Sue Webster, *Excessive Sensual Indulgence*, 1996



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‘THE SO-CALLED “YBA” GENERATION,  
BY CREATING, ALMOST FROM NOTHING,  
A MASS AUDIENCE FOR CONTEMPORARY ART,  
HAVE ALLOWED ARTISTS OF ALL GENERATIONS  
AND LOCATIONS TO FEEL CONFIDENT IN THEIR  
SOCIAL ROLE’

— Virginia Button and Charles Esche

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witness to the vital kick that artists like Cecily Brown, Gary Hume and Rachel Howard gave to the field of painting: an ensemble offset by the beautifully apposite *Songbird* (1982) by Bridget Riley, whose masterful music of form and colour paved the way for these younger painters’ accomplishments.

No less importantly, the collection paints a picture of the network of strong personal and professional relationships that underlay this era’s remarkable creative energy. The core Goldsmiths group, which included Mat Collishaw, Sam Taylor-Wood and Rebecca Warren as well as Hirst, Lucas, Fairhurst and others, formed an unusually collaborative, competitive and mutually supportive gang. They were all profoundly influenced by the teaching of Michael Craig-Martin, who led the degree course at Goldsmiths between 1974 and 1988. His distinctive, Pop-inflected paintings of objects and people – including a portrait of George Michael himself – are well-represented in the collection. Reflecting on his own time studying fine art at Yale, Craig-Martin said that he ‘learned that art could be talked about in straightforward terms; that it needed to be rooted in the very experience of ordinary life I had thought it sought to escape, that contemporary art existed in a context as complex as that of any earlier historical period; that, for an artist, art needed to be approached as work’ (M. Craig-Martin, quoted in J. Cooper, *Growing Up: The Young British Artists at 50*, Munich 2012, p. 19). This artistic philosophy aptly describes the ethos of many of the YBAs whose work he nurtured.

Gilbert & George, too, provide a perhaps surprising link with the older generation. The duo’s anti-elitist ‘Art for All’ philosophy and real-life subject matter, as exemplified in *Shadow Blind* (1997) and *Eight* (2001), has much in common with the YBA spirit. They were supportive of early YBA happenings in East London – such as Lucas and Emin’s ‘The Shop’ on Bethnal Green Road, and the Shoreditch festival ‘A Fete Worse than Death’, where Emin, Lucas, Hirst, Fairhurst, Hume, Collishaw, Gavin Turk and others manned

stalls selling their art – and they were a direct inspiration to the punkish romantics Noble & Webster, who have likewise fused themselves into a single artistic entity which they make the central subject of their work. Even the German photographer Wolfgang Tillmans, whose *Urgency XII* (2006) might seem something of an outlier here, has a part to play in the story. As well as photographing artists – including Gilbert & George themselves in 1997 – he documented the musicians such as Aphex Twin and Jarvis Cocker whose music soundtracked hard-partying 1990s London, where youth culture, in tandem with the contemporary art scene, was exploding in a way never seen before.

From kitchen-sink realism to the sublime, from gothic violence to intimate, poetic treatments of sex, love and death, the George Michael Collection offers a nuanced survey of the YBA generation’s achievements. This is a period whose character is too often brushed over with reference to incidents of tabloid shock or outrage. Hirst’s shark and Emin’s bed were undoubtedly major moments – indeed, each finds a distinct echo in standout works from this collection – but there is a richer tale to be told about this cohort, and about the wider creative sphere of London at the turn of the millennium. Forging imaginative new relationships with each other, the press, the public and the commercial art world, these artists repositioned the artistic process as a social practice, and, ultimately, completely transformed the place of art in contemporary life. ‘Presented with both seriousness and humour (often black), and in an extraordinary diversity of materials and approaches, both traditional and unexpected, these works serve as memorable metaphors of many aspects of our times’, Norman Rosenthal observed of *Sensation* (N. Rosenthal, ‘The Blood Must Continue to Flow’, *Sensation*, exh. cat. Royal Academy of Arts, London 1997, p. 10). Our times may have changed, but the punch and power of the art gathered here remains undimmed.





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DREAMS OF STARDOM,  
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DOMINATION

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## LEGACY THE OLYMPICS, THE FILM, THE SONGS

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Opposite

George Michael at the Palais Garnier Opera House in Paris in 2011.  
Photo by Caroline True. Courtesy Palais Garnier / Opéra national de Paris



Wham! at the Great Wall of China in 1985.  
Photo by Martyn Goddard/REX/Shutterstock





PORTRAIT OF AN ARTIST  
No. 1

# MAKING IT BIG

DREAMS OF STARDOM

WHAM!

WORLD DOMINATION

When schoolboys George Panayiotou and Andrew Ridgeley were plotting their rise to fame, they cannot have imagined that the path would lead to Tiananmen Square or along the humped back of the Great Wall of China. But in 1985, just as Wham!-mania was at its hysterical height, George and Andrew played a couple of sell-out gigs in China, first in the southern city of Guangzhou, then at the 12,000-seater concert hall known as the Workers' Gymnasium in Beijing. No American or European band had ever performed in communist China, so the press photographs of these two wide-eyed English boys, posing with locals or gazing politely at the gates of the Forbidden City, seemed to confirm that there was nowhere they could not go.

The Chinese gigs were a clever publicity stunt, but Wham! did not actually need the boost. By then they had been on the scene for three tumultuous years, and had sold millions of records across the world. Yet, while there was no arguing with the success of the band, George was troubled by the thought that his gift for songwriting was underappreciated. 'I knew how to make records jump out of the radio,' he said. 'And the idea that ridiculous shorts and curtain rings in my ears would stop people from noticing that – when I look back I still think it's stunning.'

Had George Michael always been destined for superstardom? Not obviously. He was born on 25 June 1963 in an ordinary corner of north London, the son of a Greek-Cypriot immigrant named Kyriacos Panayiotou and his English wife Lesley. His parents were hard workers. Kyriacos, who took the name Jack Panos, worked his way up from waiting tables in other people's restaurants, through management and on to owning his own place; Lesley held down two jobs as well as looking after George and his two older sisters — then helped out at Jack's restaurant in the evenings.

That hard graft paid off. Over the course of George's childhood the family rose up the social ladder, crossing the blurry line between the working and the middle classes. When George was 12 the family moved out of London to Bushey in suburban Hertfordshire. On George's first day at his new school, the class teacher asked if



Left  
Wham! Performing on ITV's  
*Razzmatazz* in 1984. Photo ITV /  
REX / Shutterstock

Opposite  
George Michael on stage at The  
Final, Wham!'s farewell concert at  
Wembley Stadium on 28 June 1986.  
Photo © Mirrorpix

someone would volunteer to look after him. Andrew Ridgeley was first to put up his hand. 'What was going through your head at that moment?' George asked years later. 'New kid, give him to me,' replied Andrew.

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## 'MOST OF US WANT TO LEAVE SOMETHING; I WANT TO LEAVE SONGS'

— George Michael on *Top of the Pops*, 1982

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Some friendships are based on similarity and kinship; others, like George and Andrew's, are founded on difference. As they hit their teens, Andrew grew ever more suave, droll and good-looking; George, meanwhile, was short-sighted, slightly podgy and introspective. One thing they shared, however, was an obsession with pop music and a fantasy about becoming stars. Naturally, they formed a band.

George and Andrew roped in George's childhood friend David Austin, Andrew's brother Paul, and their pal Andrew Leaver — and called themselves The Executive. They played ska — white urban reggae with an anti-establishment scowl — but George was too musically curious to belong to a tribe. At home he was listening to Elton John, Queen, Elvis Costello, The Bee Gees, and everything Motown.

The Executive's main asset was George's voice. 'He could literally sing the phone book, and you'd go: Wow!' recalls Austin. George was also writing. *Careless Whisper*, containing the memorable aphorism 'guilty feet have got no rhythm', was conceived on a London bus when he was 17 years old. 'A precocious piece of work,' George recalled.

'I didn't know anything serious about romance.'

The Executive broke up once the boys left school, but Andrew and George stuck together. They made a demo tape, including an early version of *Careless Whisper*, and hawked it around the record companies. To the amazement of George's parents, they landed a recording contract and then — in November 1982 — a chance to perform on *Top of the Pops*, the BBC's influential chart show. The song was *Young Guns (Go For It)*. David Austin, invited back to play guitar for Wham!'s first TV appearance, remembers that George turned to him as the cameras panned to them, and said, 'This is it.'

With their bedroom choreography and cheeky appropriation of American rap, Wham! exploded onto the public consciousness that night. It was the beginning of a four-year spree during which the band sold 25 million records, released three albums, scored worldwide hits with songs such as *Wake Me Up Before You Go-Go*, *I'm Your Man* and *Last Christmas*, George's festive tale of disappointed love. The sunnier *Club Tropicana* was perhaps the epitome of Wham!'s style and outlook: a kind of happy hymn to hedonism. If it was meant to be satirical, no one really took note.

But all the while, George knew that a band like theirs, which was all about the fun of being young, could not last forever. He was finding the life of a teen idol oppressive and disturbing, though it was exactly what he had longed for when he was a teenager himself. By 1986, it was time to call it a day.

Wham!'s break-up, said George, was 'the most amicable split in pop history'. The boys played a joyous farewell gig on a hot night at Wembley Stadium, then George withdrew to explore his maturing creativity. 'I don't think I'm an important pop star,' he said. 'I believe I am a writer more than anything else. Most of us want to leave something; I want to leave songs.'



λ \* 1

# ANTONY GORMLEY (B. 1950)

## *Another Time III*

cast iron  
75¼ x 23¼ x 14½in. (191 x 59 x 36cm.)  
Executed in 2007, this work is number  
two from an edition of five

£180,000–250,000

\$240,000–320,000

€210,000–280,000

'I wish to celebrate the still and silent nature of sculpture.  
The work is designed to be placed within the flow of lived time.'

–Antony Gormley, May 2008



Antony Gormley, *ANOTHER PLACE*, 1997.  
Installation view, Crosby, Merseyside, UK.  
© the artist.  
Photograph by Stephen White, London.

PROVENANCE:  
White Cube.  
Acquired from the above by  
George Michael in 2007.





'*Another Time* is a series of one hundred sculptures identical to the hundred sculptures of *Another Place*. They are mutually dependent works: one that is permanently sited on Crosby Beach on the Mersey estuary in Liverpool, UK; the other, through a process of dispersion, will be found all over the world. Each work in *Another Place* faces out to the horizon twelve degrees south of west, while with *Another Time* each work finds its own orientation.

The body forms are taken from seventeen distinct moulding times between 19th May and 10th July, 1995.

The works acknowledge their industrial method of production. Each of the seventeen individual moments has been cast five to six times and shows the manner of its making, with traces of cling film through to the ingates of the molten metal clearly visible on the rusting surface. The works are corpographs: indexical body impressions that freeze time.

The history of western sculpture has been concerned with movement. I wish to celebrate the still and silent nature of sculpture. The work is designed to be placed within the flow of lived time. Recently, the works have been placed high on buildings against the sky, standing outside the shelter and protection of architecture.

The work is made from iron, a concentrated earth material found at the core of this planet, each sculpture massive: a solid body.

The work asks where the human being sits within the scheme of things. Each work is necessarily isolated, and is an attempt to bear witness to what it is like to be alive, alone in space and time.'

-Antony Gormley, May 2008

Opposite  
Antony Gormley, *ANOTHER PLACE*, 1997.  
Installation view, Crosby, Merseyside, UK.  
© the artist.  
Photograph by Stephen White, London.



YOUNG BRITISH ARTISTS FROM THE SAATCHI COLLECTION

# SENSATION



THE GEORGE MICHAEL COLLECTION

# BRAVE, AMBITIOUS, UNCOMPROMISING

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ENCOUNTERS AND ADVENTURES  
WITH THE YBAS, A GENERATION OF  
ARTISTS WHO WERE HELL-BENT ON  
PUTTING AN END TO BRITISH ART'S  
POLITE INSULARITY

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BY ANDREW GRAHAM-DIXON

It was the late 1980s and I had just started working as an art critic when I heard about a new group of artists who were doing things differently. They were fresh out of art school but they weren't waiting around for commercial galleries to show their work. They were taking things into their own hands, doing deals, getting hold of cheap warehouse spaces and putting on their own exhibitions. They gave them names like New Wave albums: *Freeze*, *Modern Medicine*, *Gambler*. They were making British art, but not as we knew it.

Their work was bewilderingly various. There were photographs of bullet wounds by Mat Collishaw, as well as sculptures made out of things like rubber gloves, or polythene bags filled with water and tied with string, by I can't remember who. There were the cooler than cool paintings of Gary Hume, who used household gloss on panel to make pictures that looked like the doors of a hospital ward, banged forever shut.

And then there was *A Thousand Years*, the work with which a young man called Damien Hirst first made his mark: a huge double vitrine with a severed cow's head in one half and a seething cloud of flies in the other, the two divided by an Insect-O-Cutor, the whole amounting to the replication of a life cycle in miniature, designed to last six weeks, by which time the cow's head had been devoured by the flies, who had in turn blitzed themselves to oblivion on the elements of the electric grill. It was a spectacular work and an open invitation to headline-writers. 'Holy Cow'. 'Damien's Flies Undone'. Etcetera.

Opposite

Book cover, *Young British Artists from the Saatchi Collection: Sensation*,  
Thames & Hudson in association with the Royal Academy of Arts, 1997.

Design: Why Not Associates.

Photography: Rocco Redondo and Photodisc.

Courtesy Royal Academy of Arts, London.



*Sensation: Young British Artists From The Saatchi Collection, Royal Academy of Arts, London, 1997.*  
 Photo: © Sophie Hicks Architects.  
 Artwork: © Damien Hirst and Science Ltd. All rights reserved, DACS 2019 and © Michael Landy.

Here was a generation hell-bent on putting an end to the polite insularity of British art, a generation which, like no other in living memory, appeared to be disarmingly fluent in the languages of international contemporary painting, sculpture and installation. The most obvious precedents for Hume's paintings were the work of the American minimalists, while Hirst's most easily identifiable forerunner was German, namely Joseph Beuys, melancholic *meistersinger* of the art of the vitrine.

And yet the Young British Artists, or YBAs as they would become known some years later – the label was invented long after their emergence – were rooted in their own time and place, sharing a set of concerns that could not easily be divorced from their Britishness. Hirst's obsessive interest in death and decay, in anatomy and dissection, had hallowed native antecedents in a strain of English art that gave rise both to Hogarth – think of the dog gnawing the remains of the dissected corpse in *The Four Stages of Cruelty* – and to George Stubbs, whose frieze-like depictions of thoroughbred horses on blank backgrounds, *Whistlejacket* being the most famous of them, are the uncanny prefigurations of Hirst's own creatures preserved forever in formaldehyde.

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‘IT WAS BOLD TO THINK OF  
 THE SHARK. BUT THEN DAMIEN  
 PERSUADED SAATCHI TO PAY FOR  
 IT. HE GOT IT DONE’

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Tracey Emin, not strictly a first-generation YBA but a member of the second wave, was another with at least one foot in the past. Her confessional tapestries, embroidered with outbursts of rage or melancholy effusions of pathos, might be seen as a disaffected post-feminist equivalent to the samplers once created by English ladies of a certain age to while away their spinsterhood. I always thought her infamous work *My Bed* was very English too, like an Agatha Christie whodunnit in object form: where's the body?

As well as naked ambition, there was a strong element of political disaffection at work among the YBAs, reflecting a belief that there was something rotten in the state of Britain during those years, as the Thatcher government writhed in its final death throes. Hirst's close friend at the time, Michael Landy, worked with found junk and the paraphernalia of market stalls to create parodic images of Thatcher's much trumped free-market economy. *Market*, his masterwork of 1990, the year of her fall from power, turned an entire warehouse into a marketplace formed from modular units of plastic crating and greengrocer's grass – a cheapskate, tongue-in-cheek dystopian version of Donald Judd's minimalist utopia in the Texan desert complex of Marfa.

Landy would later take his distaste for the spiritual vacuity of a world dominated by market economics to such lengths as to become, in all but name, the Francis of Assisi of the YBA generation: in 2001 he took over a temporarily vacant department store in London's Oxford Street and made it the *mise en scène* for *Break Down*, an installation that lasted for several weeks, in the course of which he systematically destroyed and pulped every single one of his personal possessions (including several works of art by his friends, which by then were worth six-figure sums).

Meanwhile, Landy's partner Gillian Wearing was making a series of profoundly moving and upsetting quasi-documentaries in which she explored the plight of those left behind by Thatchernomics: *Drunk* (1997–99), in which she collaborated with a group of alcoholics to portray the actual texture of their wasted lives, all darkness with the occasional flash of very black humour, was the most bleakly compelling of her essays in this sourly reflective mode.

Abigail Lane's distressingly hyperrealised sculpture of a half-naked down-and-out, *Misfit*, of 1994, was another powerful expression of this strain of socio-political discontent among the YBAs. But its earliest manifestation had been a work created by a rather older sculptor, just a year before the spate of warehouse shows that announced the advent of the YBA phenomenon. This was Richard Wilson's *20:50*, first shown at Matt's Gallery in East London in 1987: an installation that would later become one of the signature works of the New British Art (as it was then known), thanks to the fact that Charles Saatchi, who bought and showed so much of the early work of the YBAs, acquired and subsequently reinstalled it in the Saatchi Gallery on Boundary Road.

What did *20:50* consist of? A forbidding lake of sump oil, into which the viewer was encouraged to walk, like Moses at the parting of the Red Sea, along a channel/walkway/gangplank cut through the middle of that dark, reflective pool. It was a sculpture made from oil, once the lifeblood of a now-dead industrial past: a dark reflection on the state of modern Britain if ever there was one, and a kind of talisman for the YBAs, even if its creator had never been part of their group.

I was in my late twenties when I first started writing

about the YBAs, just a few years older than most of them. I got to know many of them quite well, and co-curated the first exhibition of their work at a public institution (rather than a warehouse). That show was called *Broken English*, with work by Damien Hirst, Michael Landy, Rachel Whiteread and Gary Hume, among others, and was put on at the Serpentine Gallery in London's Kensington Gardens in 1991.

What I remember most vividly from the time I spent with them then is the spirit of friendly competition that existed between all of them. They were rivals, in a way, but fiercely loyal to one another at the same time. They all promised to give me a work of art, but Michael was the only one who did: a trolley full of junk from his series *Closing Down Sale*. A year or two later, my cleaner mistook it for rubbish and threw it away. A few years after that, Michael told me to insure it because it was worth a small fortune. He thought it was hilarious when I told him it had gone to the dump.

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'AFTER THE YBAS BRITAIN,  
AND LONDON IN PARTICULAR,  
WOULD BE REGARDED AS  
A GENUINE POWER TO BE  
RECKONED WITH IN THE WORLD  
OF CONTEMPORARY ART'

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*Sensation: Young British Artists from The Saatchi Collection*, Royal Academy, London, September–December, 1997.  
Image courtesy of the Saatchi Gallery, London.



Damien Hirst, *A Thousand Years*, 1990.  
 © Damien Hirst and Science Ltd. All rights reserved, DACS/Artimage 2019. Photo: Roger Woolldridge.

Damien was the consummate showman of the group, but even he was occasionally upstaged during the early years. In 1992, I remember embarking on a road trip to Kassel to see the quinquennial survey of contemporary art known as Documenta. I made the trip together with Michael Craig-Martin – who had taught many of the YBAs at Goldsmiths – and Karsten Schubert, who was Rachel Whiteread’s dealer at the time. I remember the three of us winding up at a huge schloss somewhere outside Kassel where Damien had taken over an outhouse of some kind, in which he was showing what I remember as a slide show of wounds, or diseased flesh, or something of that kind.

Whatever it was, it was eclipsed by the work of the New York wunderkind Jeff Koons, who had created a puppy dog the size of a building in the courtyard of the German castle – a puppy dog entirely made out of geraniums. No one even bothered to go and look at Damien’s chamber of horrors. I think it was the only time I have ever seen him nonplussed. But he got over it. He was on an unstoppable roll: earlier that same year he had exhibited *The Physical Impossibility of Death in the Mind of Someone Living*, otherwise known as *The Shark*, at Charles Saatchi’s gallery.

What was it that made the YBAs so exceptional? I think it was their combination of ambition and determination. It was bold to think of the shark. But then Damien persuaded Saatchi to pay for it. He *got it done*. Likewise, it was brave of Michael to think of destroying everything he owned, of

stripping himself back to the condition of a man who has nothing. But it was even braver to carry it through, as he did, without compromise.

For me, the milestone creation of that whole fascinating time remains, paradoxically, the one work of art that hasn’t survived except in the memory. I am thinking of Rachel Whiteread’s majestic *House*, of 1993–94: a cast made of the interior spaces of an entire, real, derelict house, in a benighted area of East London, then left in situ, all too briefly, as matter for our contemplation; a strange and ghostly monument, of sorts, to the generations of ordinary people who had made their lives there. To have thought of the sculpture was remarkable, but to achieve it was truly astonishing.

I recently attended a celebration of *House* held by James Lingwood of the Artangel Trust, enabler of Rachel’s work, in a restaurant near the place where the sculpture once briefly stood – until its demolition, just three months after its unveiling, on the orders of a singularly unenlightened council planning officer. The event marked the 25th anniversary of its destruction. I found myself wondering where all those years had gone.

Listening to Rachel’s speech that evening, it was clear that she still regards that sculpture as her masterpiece. And I was interested to hear from Nicholas Serota, who was also present, that ‘*House* really changed everything.’ I couldn’t help speculating whether, by that, he meant to suggest that without the sea change in attitudes brought about by



Rachel's work he might have found it much harder to work his own miracle, namely the founding of Tate Modern in a disused power station opposite St Paul's Cathedral.

Not only did Rachel and her contemporaries decisively alter the course of British art, they profoundly altered global perceptions of it. Before the YBAs, Britain was regarded as a backwater by even the most dedicated followers of artistic fashion. After the YBAs, Britain, and London in particular, would be regarded as a genuine power to be reckoned with in the world of contemporary art.

I have one other vivid memory that seems relevant here, from just a few years after what could be called the heyday of the YBAs. It was 2005 and I was at the Gagosian Gallery in Manhattan, where Damien was exhibiting a group of works that marked something of a departure for him: a series of photo-realist canvases quite unlike the sculptures for which he was already known. People were unsure what to make of them; but there was no doubting the clamour, the sense of event. Everyone in the room seemed to be a celebrity, and all the celebrities were queuing up to talk to Damien. I saw Iggy Pop, looking like one of the ancients, stooped over, staring at the floor, standing there just waiting to have a word with Damien the maestro. I remember thinking that things really

*had* changed: Iggy Pop, waiting to speak to Damien Hirst, like a courtier at the levee of Louis XIV!

In the past, the only route to stardom for a British boy who had been to art school had been to become a pop star. Think of David Bowie, Brian Eno, Bryan Ferry: art students all, who chose to make their art in the form of popular music. But now the British artist was a star, so much so that even rock stars wanted a piece of him.

What more compelling proof of this great change could there be than the very existence of George Michael's rich and fastidiously chosen collection, mostly of work by Damien and his peers? A formidable trove of contemporary British art, put together with great sensitivity by a hugely successful British pop star. It might not seem so strange, nowadays, that such a thing might have come to be, that a man like him would have spent his money on all this.

But when I think back to when I started writing about art, when I turn the clock back 30 years, I really do believe it could never have happened in those early days. How on earth *did* it come to pass? Creativity is part (a large part) of the answer. But I think belief is just as important. If you want to make things happen – well, in the words of the song, you've got to have faith.



Just prior to Freeze private view. Left to Right: Ian Davenport, Damien Hirst, Angela Bulloch, Fiona Rae, Stephen Park, Anya Gallaccio, Sarah Lucas and Gary Hume, 1988.  
© Abigail Lane. All Rights Reserved, DACS/Artimage 2019. Photo: Abigail Lane.

λ \* 2  
TRACEY EMIN (B. 1963)

## *Hurricane*

titled 'HURRICANE' (lower left); signed and dated 'TRACEY EMIN 2007' (lower right)

acrylic on canvas

72 x 72in. (182.8 x 182.8cm.)

Painted in 2007

£120,000-180,000

\$160,000-230,000

€140,000-200,000

'I am the custodian, the curator of the images that live in my mind.  
Every image has first entered my mind, travelled through my heart,  
my blood - arriving at the end of my hand'

-Tracey Emin

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### PROVENANCE:

Gagosian Gallery, Los Angeles.  
Acquired from the above by  
George Michael in 2007.

### EXHIBITED:

Beverly Hills, Gagosian Gallery, *Tracey Emin: You Left Me Breathing*, 2007.

Edinburgh, Scottish National Gallery of Modern Art, *Tracey Emin: 20 Years*, 2008-2009, p. 149, no. 60 (illustrated in colour, p. 128). This exhibition later travelled to Malaga, Centro de Arte Contemporáneo de Málaga and Bern, Kunstmuseum Bern.

Provence, Château la Coste, *Tracey Emin: Surrounded by You*, 2017.

Dallas, The Goss-Michael Foundation, *Beauty and Subjugation from The Goss-Michael Collection*, 2018.

### LITERATURE:

J. Jones (ed.), *Tracey Emin Works 2007-2017*, New York 2017, p. 376 (illustrated in colour, p. 56).



λ \* 3  
TRACEY EMIN (B. 1963)

*I KNOW I KNOW I KNOW*

red and blue neon

44% x 102%in. (112.7 x 261.3cm.)

Executed in 2002, this work is number one

from an edition of three plus two artist's proofs

£40,000–60,000

\$52,000–77,000

€46,000–68,000

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**PROVENANCE:**

White Cube.

Acquired from the above by  
George Michael in 2007.

**EXHIBITED:**

Oxford, Modern Art Oxford, *Tracey Emin:  
This Is Another Place*, 2002-2003.

London, Hayward Gallery, *Tracey Emin:*

*Love is What You Want*, 2011, p. 253

(another from the edition exhibited;  
illustrated in colour, p. 80).

Blackpool, Grundy Art Gallery, *NEON:  
The Charged Line*, 2016-2017.

**LITERATURE:**

H. Luard and P. Miles (eds.), *Tracey Emin:  
Works 1963- 2006*, New York 2006,  
p. 412 (another from the edition  
illustrated in colour, p. 325).

J. Jones (ed.), *Tracey Emin: Works 2007-  
2017*, New York 2017, p. 377 (another from  
the edition, installation view at Hayward  
Gallery, London illustrated  
in colour, pp. 112-113).

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

I KNOW

~~I KNOW~~

I KNOW

## BRIDGET RILEY (B. 1931)

*Songbird*

signed and dated 'Riley 82' (on the right turnover edge); signed again, titled and dated again 'Songbird 1982 Riley'

(on the reverse)

oil on linen

42 x 36 $\frac{5}{8}$ in. (106.7 x 93cm.)

Painted in 1982

**£400,000-600,000**

**\$520,000-770,000**

**€460,000-680,000**

**'The music of colour, that's what I want'**

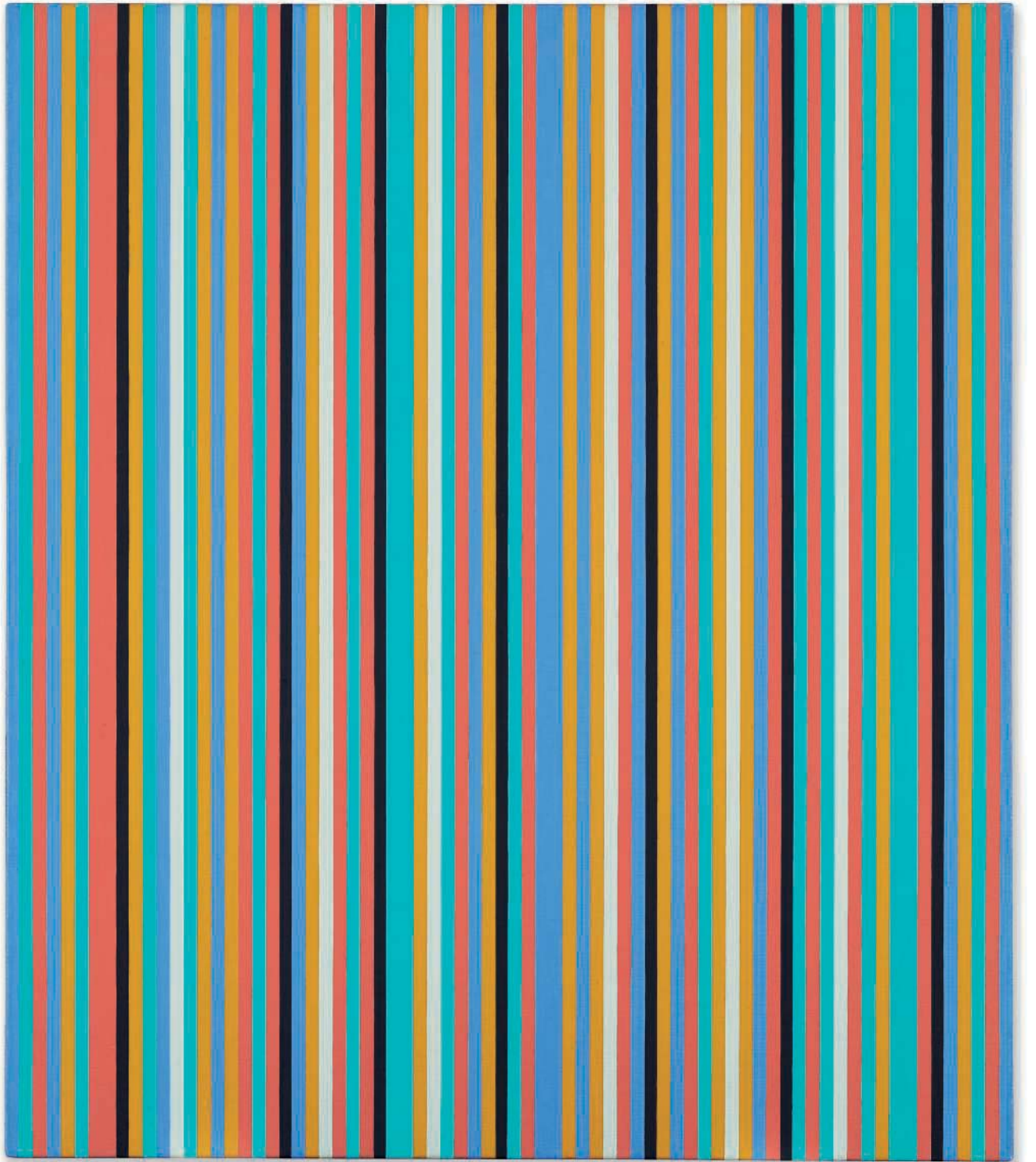
-Bridget Riley

**PROVENANCE:**

Juda Rowan Gallery, London.  
Anon. sale, Sotheby's London,  
6 February 2004, lot 119.  
Timothy Taylor, London.  
Acquired from the above by  
George Michael in 2006.

**LITERATURE:**

R. Kudielka, A. Tommasini and N. Naish  
(eds.), *Bridget Riley. The Complete  
Paintings Volume 2 1974-1997*, London  
2018, p. 614, no. BR 244 (with incorrect  
orientation, illustrated in colour, p. 615).



Georges Pierre Seurat, *A Sunday on La Grande Jatte*, 1884.  
The Art Institute of Chicago, Chicago.  
Photo: © The Art Institute of Chicago, Chicago / Bridgeman Images.

Opposite  
Bridget Riley working on *Chant 2*, 1967.  
Photo: © John Goldblatt.  
Artwork: © Bridget Riley 2019. All rights reserved.



A vision of shimmering optical harmony, *Songbird* is an exquisite example of Bridget Riley's celebrated stripe paintings. With its cascading ribbons of colour, arranged in carefully planned sequences, it demonstrates the artist's exploration of tonality, rhythm and perception. Painted in 1982, the work exemplifies the so-called 'Egyptian palette' that Riley adopted following a trip to Egypt in the winter of 1979-80. There, she studied the tombs of the later Pharaohs in the Valley of the Kings, and was inspired by the palette of red, blue, yellow, turquoise, green, black and white that brought life and light to the dark burial chambers. Back in London, she set about exploring this chromatic combination from memory, using strips of painted paper as a way of experimenting with different colour groups. The complexity of the palette saw Riley move away from the curvilinear forms that had dominated her recent practice, returning instead to the simplicity of the vertical stripe. 'If I wanted to make colour a central issue, I had to give up the complexities of form with which I had been working', she explains. 'In the straight line I had one of the most fundamental forms. The line has direction and length, it lends itself to simple repetition and by its regularity it

simultaneously supports and counteracts the fugitive, fleeting character of colour' (B. Riley, 'Work,' in *Bridget Riley: Flashback*, exh. cat. Hayward Gallery, London 2009, p. 17).

Drawing upon a number of art-historical precedents – from Pointillism to Fauvism to Futurism – Riley devoted her career to sequencing colour, drawing out the natural energy of different tonalities through close juxtaposition. A key exponent of Op Art, she was deeply inspired by the rhythms of the natural world: her upbringing in Cornwall, with its rugged, glimmering coastline, was particularly influential in this regard. 'The colours are organised on the canvas so that the eye can travel over the surface in a way parallel to the way it moves over nature', she has explained. 'It should feel caressed and soothed, experience frictions and ruptures, glide and drift' (B. Riley, 'The Pleasures of Sight', 1984, in R. Kudielka (ed.), *The Eye's Mind: Bridget Riley Collected Writings 1965-1999*, London 1973, p. 33). References to music, too, punctuate Riley's practice: Robert Kudielka has likened her process of selecting colours to that of a musician selecting a key. The title of the present work, with its allusion to nature's harmonies, may be seen in this context.







THE GEORGE MICHAEL COLLECTION

# DAMIEN HIRST: NEW RELIGION

BY BILLY JOBLING

Damien Hirst – the leading light of the YBA generation, and arguably the world’s most successful living artist – never fails to provoke a reaction. Combining a hooligan sensibility with an unerring aesthetic instinct for the sublime and spectacular, he has created some of the most iconic and provocative artworks of the past three decades, and utterly redefined the place of art in contemporary culture.

Death, and how we deal with it, is central to Hirst’s practice. ‘It’s every artist’s main theme’, he has said. ‘There isn’t really anything else. It just depends how far you stand back from it’ (D. Hirst, quoted in A. Sooke, ‘We’re here for a good time, not a long time’, *The Telegraph*, 8 January 2011). *The Physical Impossibility of Death in the Mind of Someone Living* (1991), conceived in 1989 while Hirst was at Goldsmiths and perhaps his most infamous work to this day, sounded the keynote for his career. Suspending a thirteen-foot tiger shark in a vast tank of formaldehyde, Hirst confronted viewers with an audacious spectacle, exploring the human difficulty of facing our most primal fears. The work received enormous press attention when exhibited at The Saatchi Gallery’s ‘YBA 1’ show at Boundary Road in London, and Hirst’s notoriety was secured.

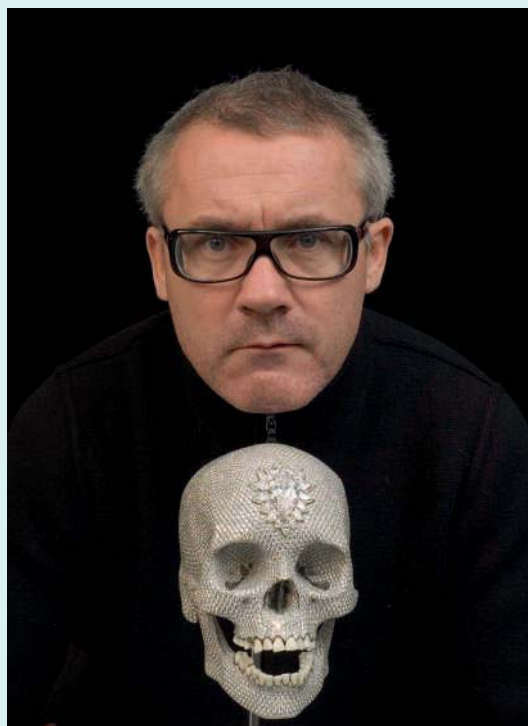
The preserved shark forms part of Hirst’s ‘Natural History’ formaldehyde series, which also includes the bisected cow and calf of *Mother and Child (Divided)* (1993), as well as other tanks holding preserved animals such as sheep and doves, often staged in the manner of religious icons. Many of Hirst’s grand themes are on display in these works. Influenced by the Catholic symbolism of his upbringing, they probe the relationship between science, faith and art as systems of belief, and – with their vitrines nodding to the cage-like existential frames in paintings by Hirst’s hero Francis Bacon – the dialogue between order and chaos. He has also employed live creatures in glass tanks: *A Thousand Years* (1990) contains the entire life-cycle of thousands of flies, which hatch from a box, feed on a severed cow’s head and are killed by an Insect-O-Cutor hanging above.

Opposite

Johnnie Shand Kydd, *Damien Hirst*, Devon, 1997.  
© Johnnie Shand Kydd. All Rights Reserved.  
DACS/Artimage 2019. Photo: Johnnie Shand Kydd.

Right  
Damien Hirst, *Portrait of the artist with For the Love of God*, 2007.  
© Damien Hirst and Science Ltd. All rights reserved, DACS/Artimage 2019. Photo: Prudence Cuming Associates Ltd.

Opposite Page  
Damien Hirst in front of *The Physical Impossibility of Death in the Mind of Someone Living*, Tate Modern, London, April 2 - September 9, 2012.  
Artwork: © Damien Hirst and Science Ltd. All rights reserved, DACS 2019.  
Photo: Oli Scarff/Getty Images.



In the 'Natural History' series and beyond, Hirst's work has fundamentally changed what we think of as sculpture. *In and Out of Love* (*White Paintings and Live Butterflies*) (1991), which sees live butterflies hatch from pupae affixed to white canvases and fly around the gallery, liberates living forms to create pattern and colour in space. His early 'Medicine Cabinets' and later 'Pill Cabinets' transform everyday pharmaceuticals into reliquary objects of devotion. In 2017, 'Treasures from the Wreck of the Unbelievable', his most complex, ambitious project to date, saw the Venetian museums of Palazzo Grassi and the Punta della Dogana filled with astonishing artefacts reputedly dredged up from the wreck of a vast ship, the 'Unbelievable', which sank two thousand years ago. In this spellbinding enquiry into the nature of art, truth and value, Hirst created hundreds of witty and awe-inspiring sculptures, some truly colossal in scale: gods, leviathans, heroes and treasures in marble, gold, bronze, crystal and jade, many sea-worn, with barnacles, clams and coral growing on their surfaces.

Hirst's impact has been no less significant in the field of painting. His 'Spot Paintings' and 'Spin Paintings' have provoked wonder and controversy alike: the former often composed by teams of studio assistants, and the latter by pouring paint on spinning canvases, they have left some viewers incensed at the apparent mechanical coldness or randomness of their creation – which is a large part of the point – and others captivated by their undeniable beauty. Hirst's mesmerising paintings using butterflies, flies, and beetles – whether in flat monochromes disrupted by iridescent insect bodies, in immense, encrusted, deathly slabs of black flies, or in stunning, mandala-like arrangements reminiscent of stained glass windows – further his engagement with the intertwined visual languages of religion and art history, as well as his continual revisiting and reinvention of the materials of his own practice.

Long after the splash of his tiger shark, much of Hirst's art retains the power to shock, and his brash, unapologetic persona continues to grab headlines to this day. *For The Love of God*, a platinum cast of a human skull covered in 8,601 flawless diamonds and with real teeth, caused uproar in 2007 for its use of human remains and £50 million price tag. His 2012 retrospective at Tate Modern was the most visited solo show in the gallery's history, generating both vicious criticism and ecstatic acclaim. 'I have always been aware', he says, 'that you have to get people listening before you can change their minds. Any artist's big fear is being ignored, so if you get debate, that's great. And I've

definitely made some sort of impact and touched some nerves – though a lot of people who get angry about my work haven't actually seen it. That's mad' (D. Hirst, quoted in A. Sooke, 'We're here for a good time, not a long time', *The Telegraph*, 8 January 2011). Hirst insists that he intends to spark awe in his audience, rather than simply to appal or disturb: the 'wow' factor of his work is a vehicle for engagement with profound ideas about what it is to be human.

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**'YOU HAVE TO FIND UNIVERSAL TRIGGERS: EVERYONE'S FRIGHTENED OF GLASS, EVERYONE'S FRIGHTENED OF SHARKS, EVERYONE LOVES BUTTERFLIES'**

Damien Hirst

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Faced with the boundary-pushing, disruptive and influential urgency of his own art, it is easy to forget that Hirst is also a supremely talented curator. The group show 'Freeze', which he organised while still a student at Goldsmiths in 1988, was pivotal in the development of the Young British Artists, launching the careers of, among

others, Sarah Lucas, Gary Hume, Mat Collishaw, Angus Fairhurst and Michael Landy. Shown in an empty warehouse in the London Docklands, it attracted the attention of Charles Saatchi, who became a major collector of Hirst's works and the main sponsor of the YBA movement. A subsequent series of exhibitions at Saatchi's Boundary Road gallery – culminating in the seminal show 'Sensation' at the Royal Academy in 1997 – revitalised and completely transformed the contemporary art scene of 1990s London, with Hirst the charismatic figurehead of a wild-living, irreverent and endlessly creative generation.

Although his public image has somewhat mellowed in recent years, Hirst shows no sign of slowing down. His spectacular Venice project was followed by a major Los Angeles exhibition of sumptuous 'Veil Paintings' in 2018. He has also returned to his impresario roots: in Newport Street Gallery, an award-winning building designed by architects Caruso St John which opened in 2015, he stages free exhibitions of art from his own formidable private collection. Over the past four years it has staged solo shows of work by John Hoyland, Jeff Koons, Gavin Turk, Dan Colen and Martin Eder. For all Hirst's preoccupation with death, his faith in art as a transformative, transcendent force is alive and well. 'Art is about beauty, not horror,' he says, 'because the function of making art is very optimistic. Every single artwork ever made is a celebration of something. You've got to find a reason to live against adversity in the world. As a species, we need to find hope wherever we can' (D. Hirst, quoted in A. Sooke, 'We're here for a good time, not a long time', *The Telegraph*, 8 January 2011).



# DAMIEN HIRST (B. 1965)

## *The Incomplete Truth*

glass, painted aluminium, silicone, acrylic, stainless steel, dove and formaldehyde solution  
87 $\frac{3}{8}$  x 69 $\frac{1}{4}$  x 29 $\frac{1}{8}$  in. (222 x 176 x 74cm.)  
Executed in 2006, this work is number two from an edition of three plus one artist's proof and one Hors de Commerce

**£1,000,000–1,500,000**

**\$1,300,000–1,900,000**

**€1,200,000–1,700,000**

**'When you look at it, it looks like a dove flying in the sky, but it's actually a dove trapped in liquid ... It has hope, but it doesn't have hope. Art can give us hope I think, but religion can't ... I don't think there are answers, I think there are only questions'**

–Damien Hirst

First exhibited at Damien Hirst's major solo show 'Beyond Belief' in 2007, *The Incomplete Truth* (2006) is a poetic example of the artist's 'Natural History' series. Searing in its clarity, the work comprises a single white dove suspended – as if mid-flight – in a vertical tank of formaldehyde. Explaining the title of the work, Hirst has said 'I've always loved those statements: "Never let the truth get in the way of a good story" ... I think when you attach that to religion, it has a lot of resonance ... When you look at it, it looks like a dove flying in the sky, but it's actually a dove trapped in liquid ... It has hope, but it doesn't have hope' (D. Hirst in 'Damien Hirst Walkthrough with Ann Gallagher and Damien Hirst', 4 April 2012 [accessed at <https://www.tate.org.uk/context-comment/video/damien-hirst-walkthrough-ann-gallagher-and-damien-hirst>]). Recognised in both religious and secular contexts as a symbol of peace, freedom and purity, the dove has immense iconic power, and is closely tied to the Catholic visual tradition that informs much of Hirst's work. By entombing a real dove in formaldehyde, Hirst subverts the idealism of devotional imagery to confront the viewer with the physical facts of death. A profound gulf emerges between the dove's universal meaning as a symbol and its transient bodily reality as an individual being. Preserved for eternity

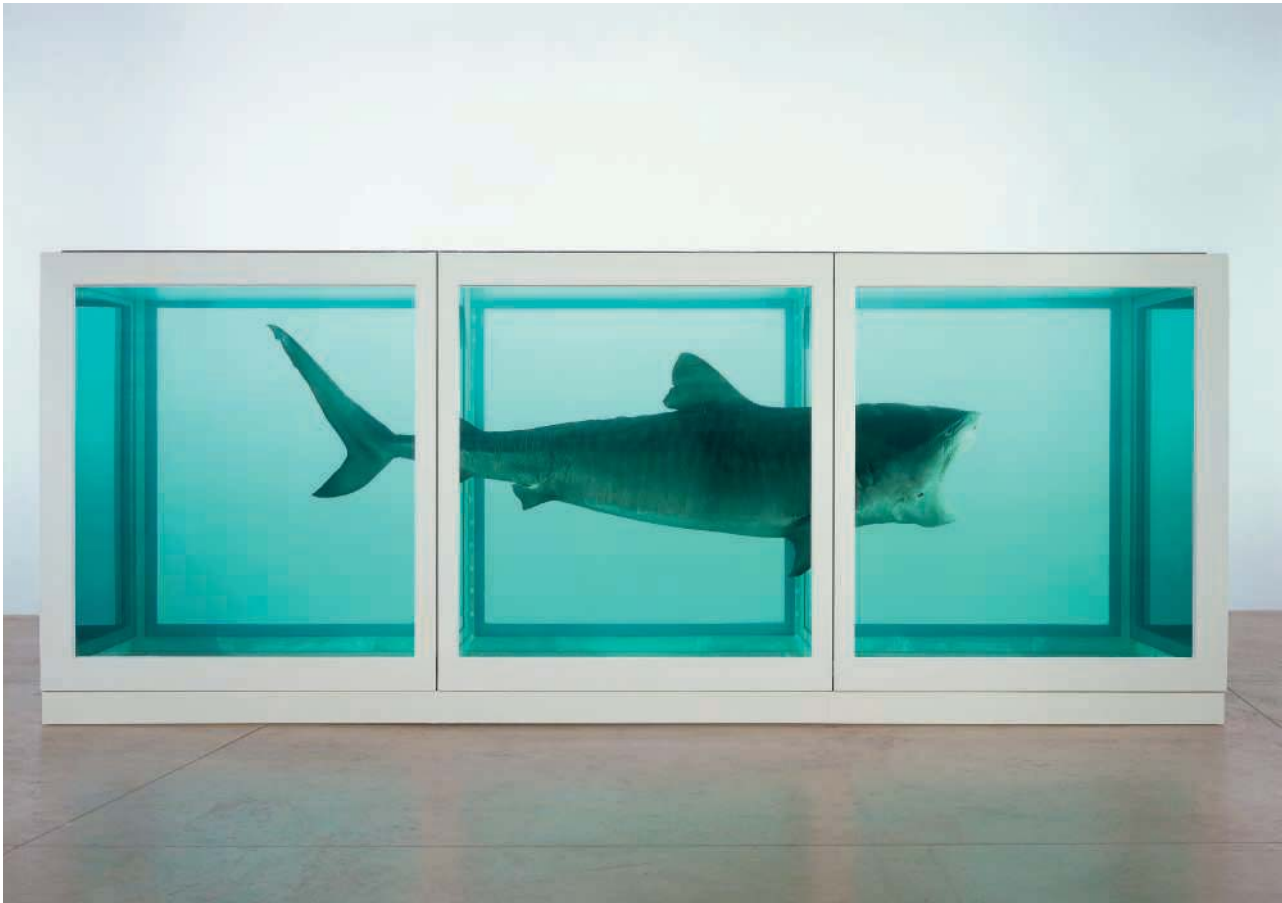
### PROVENANCE:

White Cube.  
Acquired from the above by  
George Michael in 2007.

### EXHIBITED:

London, White Cube, *Beyond Belief*,  
2007, p. 186 (another from the edition  
exhibited; illustrated in colour, pp. 99  
and 186).  
London, Tate Modern, *Damien Hirst*,  
2012, pp. 164 and 234 (another from  
the edition exhibited; illustrated in colour,  
p. 165).  
Doha, Al Riwaq, *Damien Hirst- Relics*,  
2013-2014, pp. 204 and 295 (another  
from the edition exhibited; illustrated  
in colour, p. 205).





## 'At its best, Hirst's art makes us apprehend more keenly what it is to be embodied, to be feeling beings'

—Brian Dillon

within the confines of the vitrine, Hirst's dove becomes a paradoxical emblem of liberty and entrapment; it is at once seraphic and poignantly mortal, a transcendent vision and a clinical specimen. Ultimately, the work encapsulates a central concern of the 'Natural History' works: 'That failure of trying so hard to do something that you destroy the thing that you're trying to preserve' (D. Hirst, *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now*, reduced edition, London 2005, p. 296). If the dove that landed on Noah's Ark heralded a new beginning for mankind, *The Incomplete Truth* offers a new way of looking at the images through which we understand the world.

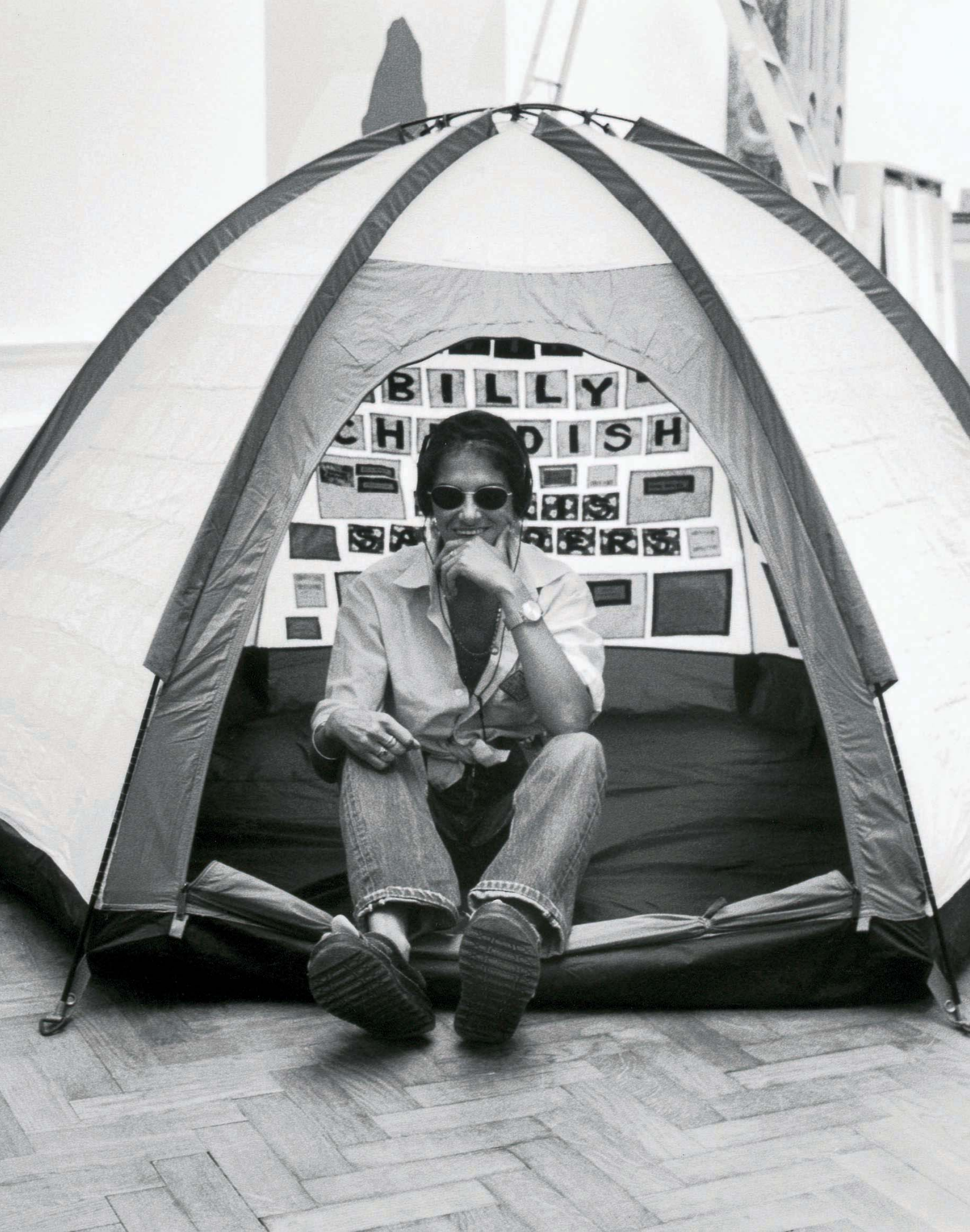
At sixteen years old, Hirst would draw corpses preserved in formaldehyde at Leeds anatomy school. 'I wanted to know about death and I went to the morgue and I got these bodies and I felt sick and I thought I was going to die and it was all awful', he recalls. 'And I went back and I went back and

I drew them. And the point where death starts and life stops for me, in my mind, before I saw them, was there. And then when I'd seen them and I'd dealt with them for a while, it was over there again. It's like, you know, I was holding them. And they just were dead bodies. Death was moved a bit further away' (D. Hirst, quoted in G. Burn, 'Interview 1: Institute of Contemporary Arts, London, 1992,' in D. Hirst and G. Burn, *On the Way to Work*, London 2001, p. 36). This movement of attraction and repulsion, distance and closeness in coming to terms with death would remain the fulcrum for Hirst's art. *The Incomplete Truth* distils his personal fascinations and universal concerns into an achingly beautiful relic. Teeming with contradictions, it perfectly expresses the enduring paradox that defines his work: 'An obsession with death is a celebration of life' (D. Hirst, quoted in G. Burn, 'Interview 1: Institute of Contemporary Arts, London, 1992,' in D. Hirst and G. Burn, *On the Way to Work*, London 2001, p. 22).





Titian, *Pentecost*, circa 1545.  
Church of Santa Maria della Salute, Venice.  
Photo: © 2019, Photo Scala, Florence.



THE GEORGE MICHAEL COLLECTION

# TRACEY EMIN: WRITING INTO ART

## BY ANNA CAMPBELL

It started, in many ways, through the letterbox. The year was 1992. Struggling to achieve recognition, a young Tracey Emin wrote to eighty people inviting them to invest in her creative potential. For £10, subscribers were promised four letters from the artist – one of them personalised. Riddled with candid reflections on themes of childhood, love and sex, Emin's one-way correspondence offered poignant, often harrowing snapshots of her life. As each new instalment fell through the door, littered with errors in spelling and grammar, Emin emerged as a wordsmith, with a voice as raw and unique as her hand. It was thus that she took her first steps into the art world: as a writer, with a story to tell.

That story, of course, is now well-rehearsed. It begins with Emin's early years in the Margate hotel owned by her Turkish-Cypriot father; it continues to her rape at the age of 13 and the subsequent years of struggle. It picks up again at art school, where she focused on printmaking and painting. It moves through two tragic abortions to the seminal early years at 'The Shop' in East London with Sarah Lucas. After gaining more than forty subscribers to her letters, the story gradually became one of success. In 1994, she penned her first autobiography *Exploration of the Soul*, which led to a book tour across America. Three years later, her infamous 'tent' *Everyone I Have Ever Slept With 1963-1995* starred in Saatchi's landmark exhibition 'Sensation'. In 1999, the equally notorious installation *My Bed* took pride of place in her Turner Prize exhibition. By the turn of the millennium, she had become a household name, celebrated for a rich multi-media practice that encompassed painting, drawing, sculpture, printing, sewing, film and photography. At its core, however, remained the soul of a poet: a narrator, diarist, confessor and philosopher, whose interior monologue spilled across every surface.

Opposite

Tracey Emin in Tracey Emin's *Everyone I Have Ever Slept With 1963-1995*,  
*Sensation*, The Royal Academy, London, 1997.

Artwork: © Tracey Emin. All Rights Reserved, DACS/Artimage 2019.

Photo: © Johnnie Shand Kydd.



Among the recipients of Emin's early letters was the gallerist Jay Jopling, who promptly asked her to send him her CV. The result was her first appliquéd blanket *Hotel International* (1993), which presented a vast, handstitched mood-board of her life. Names of her family members, her date of birth, places she had lived and intimate passages of handwritten text combined in polyphonic chaos, rendered from personal scraps of material including her own clothes. The work sparked what was to become one of Emin's most important series. Drawing upon the lessons in stitching and fabric she had learned during her time at fashion college, as well as the irreverent hand-embroidered items she created for 'The Shop', the blankets offered a unique fusion of text and textile. Though seemingly rooted in the appropriation of handicraft by feminist artists during the 1960s and '70s, their brash headlines and gritty declarations also invoked a world of graffiti, trade union banners and football club slogans. In *Drunk to the Bottom*

*of my Soul* (2002), pastel hues and floral patterns provide a backdrop for a stream of consciousness that wends its way succinctly from the profane to the profound. 'While most artists these days wear their Derrida in their jacket pocket', she once said, 'I wear my art on my sleeve' (T. Emin, quoted in *White Cube, Tracey Emin: My Major Retrospective*, press release, November 1993).

Emin's artistic ancestry has been widely discussed. Some have located her heritage in Marcel Duchamp and Arte Povera, citing her use of ready-made objects and humble, everyday materials. Others have focused on her Expressionist roots: Emin counts Egon Schiele and Edvard Munch among her greatest influences. Yet her work also represents a significant chapter in the ever-evolving relationship between word and image. Though writing and picture-making shared common roots, as evidenced by ancient alphabetic systems, the Enlightenment saw them siphoned into opposing camps. In Western art, the two

Opposite

Tracey Emin, *My Bed*, 1998.

Artwork: © Tracey Emin. All rights reserved, DACS 2019.

Photo: © 2014 Christie's Images Limited.

Below

Tracey Emin, *Naked Photos - Life Model Goes Mad I*, 1996.

© Tracey Emin. All rights reserved, DACS/Artimage 2019.

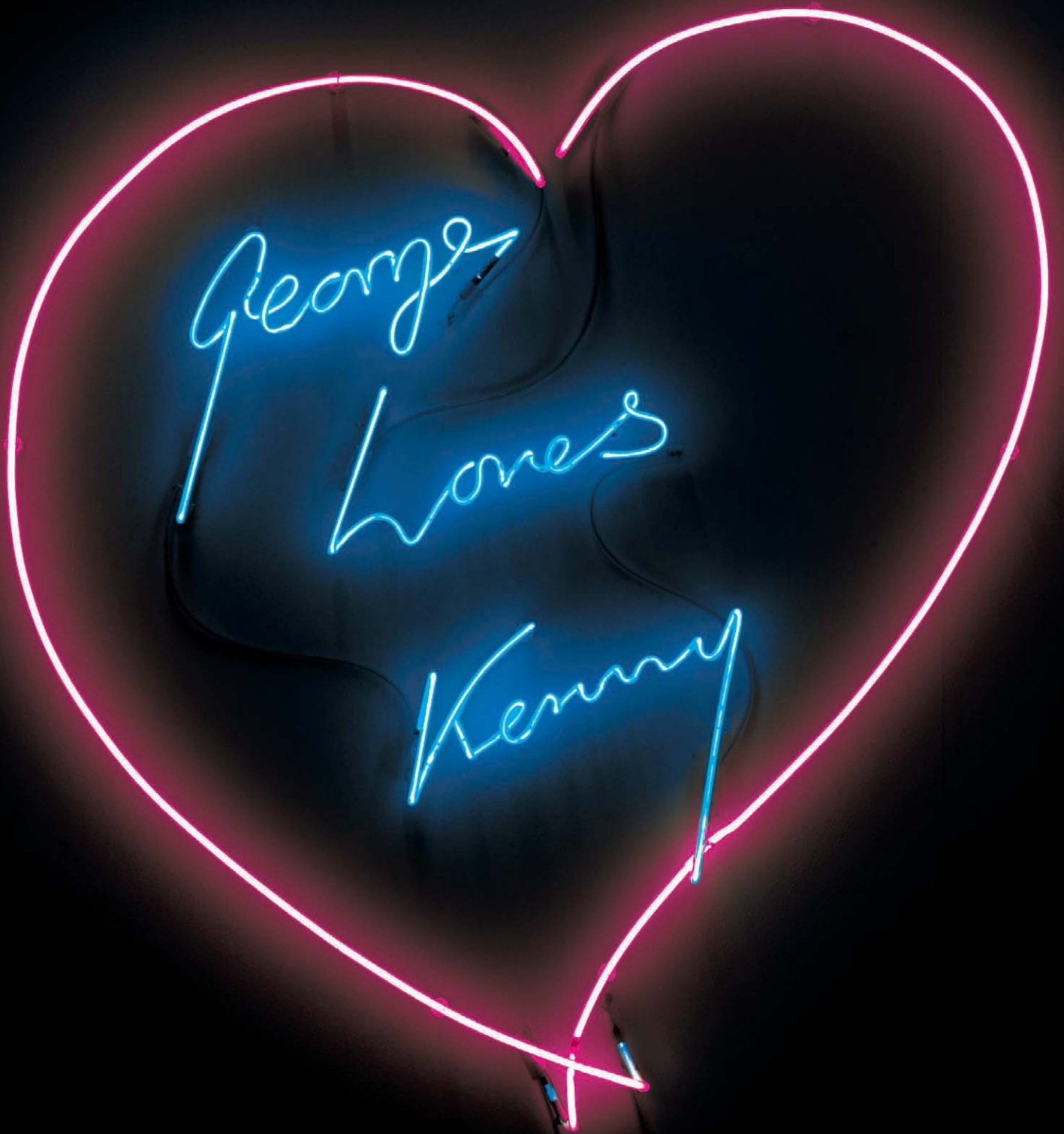
Image courtesy White Cube.

did not join hands again until the twentieth century. 'The wonderful thing about language', wrote Maurice Merleau-Ponty, 'is that it promotes its own oblivion ... My eyes follow the line on the paper, and from the moment I am caught up in their meaning, I lose sight of them' (M. Merleau-Ponty, *The Phenomenology of Perception* (1962), trans. C Smith, London 1989, p. 401). From the Cubist collages of Picasso and Braque, through Dada and Surrealism to the work of Bruce Nauman, Richard Prince and Jean-Michel Basquiat, artists throughout the pre- and post-war periods sought to redress this balance, divorcing words from semantics in a bid to make them 'visible' once more. In Emin's work, art and language found an unprecedented alliance. By binding both tightly to her autobiography, she gave them a new common root: herself.

Emin's sensitivity to the relationship between word and image is not only visible in her use of text. Even in her drawings, monoprints and paintings, the impulse towards

writing is clear. 'My emotions force the drawing out of my hand', she has explained. '... I am the custodian, the curator of the images that live in my mind. Every image has first entered my mind, travelled through my heart, my blood - arriving at the end of my hand. Everything has come through me ... One day I could write a poem; the next I could draw that poem' (T. Emin, 'Ghosts of my past', *The Guardian*, 25 May 2009). In Emin's paintings, this dynamic is particularly poignant: she famously destroyed all her canvases in the period following her second abortion. It was only after an intensive period of 'exorcism' - a three-week lock-in in a Swedish gallery where she painted, naked, before a live audience - that she was able to return to the medium. In *Hurricane* (2007), Emin's marks are bold, intuitive and calligraphic, like a storm played out in paint. The brushstrokes dance between figuration and abstraction, capturing the pulsations of her nervous system. Like Cy Twombly, who famously attempted to untrain his hand by





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## ‘WHILE MOST ARTISTS THESE DAYS WEAR THEIR DERRIDA IN THEIR JACKET POCKET, I WEAR MY ART ON MY SLEEVE’

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— Tracey Emin

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drawing in the dark, Emin’s line becomes a form of notation. Though no words can be deciphered, each streak of paint emits a primal urge to communicate. It is a language not yet codified: a visceral, emotional form of handwriting.

Emin’s literal handwriting, of course, is unmistakable. Nowhere are its qualities more clearly expressed than in her neon sculptures. Conjuring the milieu of 1970s Margate – its fairground lights, or perhaps the sex shop where Emin once worked – these works represent some of her boldest verbal utterances. ‘I know, ~~How~~, I KNOW’ reads one; ‘Fuck off and die you slag’, glows another. Whilst many other artists have used the medium as a means of neutralising language – of distancing it from the creator’s own voice – the presence of Emin’s distinctive scrawl lends the works an intimate, personal tenor. We hear her speak the words; we read them like pages of a diary. For Emin, the shifting qualities of light are perfectly suited to her linear aesthetic. ‘I like neon, because it’s moving constantly and like drawing’, she explains (T. Emin, quoted in R. Preece, ‘A Conversation with Tracey Emin’, *Sculpture*, November 2002, p. 40). Despite their tendency for profanity, the works emit an almost spiritual glow, evocative of religious beacons or illuminated icons.

Through the letterbox: that was how Emin took her place on the global stage. This, too – albeit somewhat differently – was how she first met George Michael. Whilst completing a commission at a patron’s home, shortly after leaving art school, Emin heard frantic knocking upon the doors and windows. Under strict instruction not to let anyone in – and unaware of her visitor’s identity

– she repeatedly refused his pleas for entry. ‘But it’s George Michael!’ he eventually cried through the door. Apologetically, Emin stuck to her word. Years later, they met again by chance – first at a restaurant, then at Heathrow airport – and struck up a friendship. By this point, Emin was internationally renowned, and Michael and Kenny Goss became avid collectors of her work. The neon *George Loves Kenny*, created by Emin for the couple in 2007, is a tribute to their relationship with each other, and with her.

That year, Emin published an article in *The Independent*, where she was then a regular columnist. In it, she paid tribute to her admiration for Michael. Through her carefully-woven memories of the singer, he emerges as something of a kindred spirit: an artist with a gift for storytelling. ‘When we listen to love songs, to ballads, we want to trust the words that we’re hearing and be able to translate them into our own lives’, Emin writes, recalling one of his concerts in Dublin. ‘George Michael is definitely on the side of vocal integrity. On top of that, he’s big enough to admit his own failings, and that’s exactly what he’s doing to the audience ... In between every song, he explains the lyrics or what the song means to him. The whole crowd is intoxicated with warmth’ (T. Emin, ‘George Michael and Kenny Goss: A pop romance’, *The Independent*, 14 February 2007). Much like Emin’s practice, Michael’s music was alive with his own confessional poetry. Neither artist lost faith in the power of the human voice – whether written, spoken or sung – to move their audiences. Perhaps, ultimately, the collection stands as a record of this shared conviction.

## TRACEY EMIN (B. 1963)

*Drunk to the Bottom  
of My Soul*

signed, titled and dated 'DRUNK TO  
THE BOTTOM OF MY SOUL TRACEY  
EMIN 2002' (on a label sewn in the  
lower right)  
appliqué blanket  
76% x 63in. (194 x 160cm.)  
Executed in 2002

**£180,000-250,000**

**\$240,000-320,000**

**€210,000-280,000**

'[Emin] can go from the word 'DRUNK' to the world 'SOUL', from  
inebriation to metaphysic, in the space of a single strip of material,  
and hold them both in equal measure'

—Ali Smith

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**PROVENANCE:**

White Cube.  
Acquired from the above by  
George Michael in 2006.

**EXHIBITED:**

Sydney, Roslyn Oxley9 Gallery, *Tracey  
Emin - Fear, War and The Scream*, 2004.  
London, White Cube, *Tracey Emin When  
I Think about Sex...*, 2005.  
Hasselt, Art Museum z33, *Nr. 11 On  
People and Things*, 2005-2006.

**LITERATURE:**

H. Luard and P. Miles (eds.), *Tracey Emin:  
Works 1963- 2006*, New York 2006, pp.10  
and 408 (illustrated in colour, p. 11).  
N. Brown, *Tracey Emin*, London 2006,  
p. 48, no. 41 (illustrated in colour, p. 49).  
*Tracey Emin: Love Is What You Want*, exh.  
cat., London, Hayward Gallery, 2011, p. 30.



**DRUNK TO THE BOTTOM**

Its not where I Thought  
Some where distant

This is Another Place  
I try to hold the hand  
Of ~~the~~ Ghost

Passing me by  
Not yet ~~the~~ dead

For me this is ~~the~~

Another PLACE

**OF MY SOUL**



Tracey Emin, *Mat Collishaw in background*, Fashion Street, London, 2000. Artwork © Tracey Emin. All Rights Reserved, DACS/Artimage 2019. Photo: © Johnnie Shand Kydd.

**‘Drunk to the bottom of my soul / Its Not where I Thought / Somewhere distant / This is Another Place / I try to hold the hand of a Ghost / Passing me by / Not yet dead / For me this is / Another Place’**

–Tracey Emin

Stretching nearly two metres in height, *Drunk to the Bottom of My Soul* is a poetic example of Tracey Emin’s celebrated appliquéd blankets. Against a backdrop of floral patterns and pastel hues, a lilting monologue unfolds, stitched in the artist’s inimitable handwriting. ‘Drunk to the bottom of my soul’, it reads. ‘Its Not where I Thought / Somewhere distant / This is Another Place / I try to hold the hand of a Ghost / Passing me by / Not yet dead / For me this is / Another Place’. Executed in 2002, by which point Emin had achieved widespread international acclaim, it takes its place within one of the artist’s most important bodies of work. Begun in 1993 – initially as an idea for presenting her CV – the blankets effectively launched her career, and became a constant in her *oeuvre*. Frequently using fabrics of personal significance, including her own clothes, they are autobiographical collages, weaving together thoughts, memories and diaristic fragments in painstaking handstitched detail. Whilst many of Emin’s early blankets were vibrant and chaotic in appearance, the present work demonstrates her move towards a more minimal aesthetic, embracing elegant muted colours, clean composition and succinct, abstract text. As Ali Smith has written, ‘[Emin] can go from the word ‘DRUNK’ to the world ‘SOUL’, from

inebriation to metaphysic, in the space of a single strip of material, and hold them both in equal measure’ (A. Smith, ‘Emin’s Emendations’ in *Tracey Emin: Love is What You Want*, exh. cat., Hayward Gallery, London, 2011, p. 30).

Emin’s textile works lie at the heart of her vast multi-media practice. Coming to prominence with the hand-made items she created for the Bethnal Green ‘shop’ she shared with Sarah Lucas, her interest in stitching and fabric would eventually give rise to her notorious 1995 fabric tent, *Everyone I Have Ever Slept With 1963-1995*, shown by Charles Saatchi in his seminal 1997 exhibition ‘Sensation’ at the Royal Academy of Arts in London. Taking their place within this context, the blankets combine intuitive streams of consciousness with the meticulous, labour-intensive process of sewing. Errors in spelling and punctuation remain deliberately uncorrected, like pages ripped from a private journal. Reinventing the traditional associations of handicraft, they extend the legacy of 1960s and ‘70s feminist art whilst simultaneously invoking the urban aesthetic of graffiti and advertising billboards. The decorative connotations of textile-based media are thus transformed: caught between public declaration and personal introspection, the blankets become vehicles for confession and story-telling.

Its not where I Thought  
Some where distant

This is Another Place

I try to hold the hand  
of ~~the~~ Ghost

Passing me by  
Not yet ~~at~~ dead

For me this is ~~for~~

Another PLACE

OF MY SOUL

Its not what

So me when



Where I Thought  
I Stand



Another Place

at the End

of the Road

λ\*7  
TIM NOBLE & SUE WEBSTER  
(B. 1966 & B. 1967)

*fuckingbeautiful*  
(*Snow White*)

neon  
66 x 57½ x 2in. (167.6 x 146 x 5cm.)  
Executed in 2002, this work is the  
artist's proof from an edition of five  
plus two artist's proof

**£40,000-60,000**

**\$52,000-77,000**

**€46,000-68,000**

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**PROVENANCE:**

Kukje Gallery, Seoul.  
Private Collection.  
Anon. sale, Sotheby's New York,  
16 May 2007, lot 417.  
Acquired at the above sale by  
George Michael.

**EXHIBITED:**

Boston, Museum of Fine Arts, *Tim Noble and Sue Webster*, 2004 (another from the edition exhibited).  
Seoul, Kukje Gallery, *The Joy of Sex: Tim Noble and Sue Webster*, 2005.

**LITERATURE:**

J. Deitch and N. Rosenthal, *Tim Noble and Sue Webster: Wasted Youth*, New York 2006 (illustrated, unpagged).

Beautiful Making Beautiful  
Beautiful Beautiful  
Beautiful Beautiful  
Beautiful Beautiful

# REBECCA WARREN (B. 1965)

## K

hand-painted bronze on painted MDF plinth  
sculpture: 47 $\frac{5}{8}$  x 16 $\frac{1}{8}$  x 12 $\frac{5}{8}$ in. (121 x 41 x 32cm.)  
plinth: 28 x 11 $\frac{3}{4}$  x 11 $\frac{3}{4}$ in. (71.1 x 29.8 x 29.8cm)  
overall: 75 $\frac{5}{8}$  x 16 $\frac{1}{8}$  x 12 $\frac{5}{8}$ in. (192.1 x 41 x 32cm.)  
Executed in 2008, this work is number one from  
an edition of three plus two artist's proofs

**£120,000–180,000**

**\$160,000–230,000**

**€140,000–200,000**

'I don't really know where it comes from. From a sort of strange nowhere. Then gradually something comes out into the light. There are impulses, half-seen shapes, things that might have stuck with you from decades ago, as well as more recently. It's all stuff in the world going through you as a filter...'

–Rebecca Warren

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### PROVENANCE:

Maureen Paley, London.  
Acquired from the above by  
George Michael in 2010.





# THOMAS HOUSEAGO (B. 1972)

## *Portrait*

bronze and Californian redwood  
73 x 25 x 28in. (185.4 x 63.5 x 71.1cm.)  
Executed in 2009, this work is artist's  
proof number one from an edition of five  
plus two artist's proofs

**£40,000–60,000**

**\$52,000–77,000**

**€46,000–68,000**

'I am strongly of the opinion that one of the powerful elements of sculpture is that it shows the presence of a body. Even if you aren't making a figure, an element of performance occurs and you see the results of that. It's this Joseph Beuys idea that thinking can be form, giving the material a wider implication. It's something I feel more urgently as things become more digital and the human hand is removed. I want you to be able to walk in and feel the process'

–Thomas Houseago

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### PROVENANCE:

TWO x TWO for AIDS and Art Charity  
Auction, Rachofsky House Dallas,  
25 October 2009, lot 43.  
Acquired at the above sale by  
George Michael.

### EXHIBITED:

Oxford, Modern Art Oxford, *Thomas Houseago: What Went Down*, 2011, p. 235 (another from the edition exhibited, illustrated in colour, p. 126; detail illustrated in colour, p. 127).



KODAK TXP 6049



TXP>1

KODAK TXP 6049



TXP>7

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TXP>13

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KODAK TXP 6



TXP>18

PORTRAIT OF AN ARTIST

No. 2

# GOING SOLO

*FAITH*

A CHANGE OF IMAGE

BECOMING THE WORLD'S  
HOTTEST RECORDING ARTIST

What a way to begin a song, an album, and a new phase in one's creative life. The title track of George Michael's first solo collection opens with a series of swelling chords played on a church organ. Slowly the sequence resolves into a stately rendering of the melody of *Freedom*, Wham!'s big hit from the summer of '84. The ecclesiastical rearrangement of that upbeat pop song suggests some kind of musical eulogy: it seemed to be saying that the bubblegum music was great while it lasted, but now the time had come to let it go.

As the last rich chord fades, there comes a completely unexpected rhythm, strummed joyously and percussively on an acoustic guitar. The song has just taken us to another place, and it is clear there will be no going back. We are all going to have to trust George on this one: 'faith-uh-faith-uh-faith... you gotta have faith-uh- faith-uh-faith.'

With this different kind of song came a changed image for the singer. 'I went with full gusto into creating a new character,' he said, 'one that I thought would be resonant enough to stand up there with Madonna, Jackson and Prince.' So the Wham!-era bouffant hairdo and pool boy shorts gave way to something more unapproachable – albeit just as sexy.

In the video for *Faith*, George adopted a taciturn biker persona: chin stubble as dark and forbidding as a storm cloud, well-worn leather jacket bearing the word 'Revenge', mirrored shades that turned his open face into something suddenly inscrutable.

Andrew Ridgeley, watching his newly independent partner from the sidelines, was slightly baffled: 'I've never really understood why he wanted to portray the brooding macho guy,' he said. 'That's not him. That's not the way he is with his friends – as much as I think it is a great image and he looks fab.' Others, including most of his fans, saw that their idol had undergone a spectacular kind of metamorphosis, magically transforming himself into a grown-up solo artist. Liam Gallagher of Oasis recently summed up the reborn George Michael in one short phrase: 'Modern-day Elvis.'

Opposite

A contact sheet from the video shoot for *Faith*.

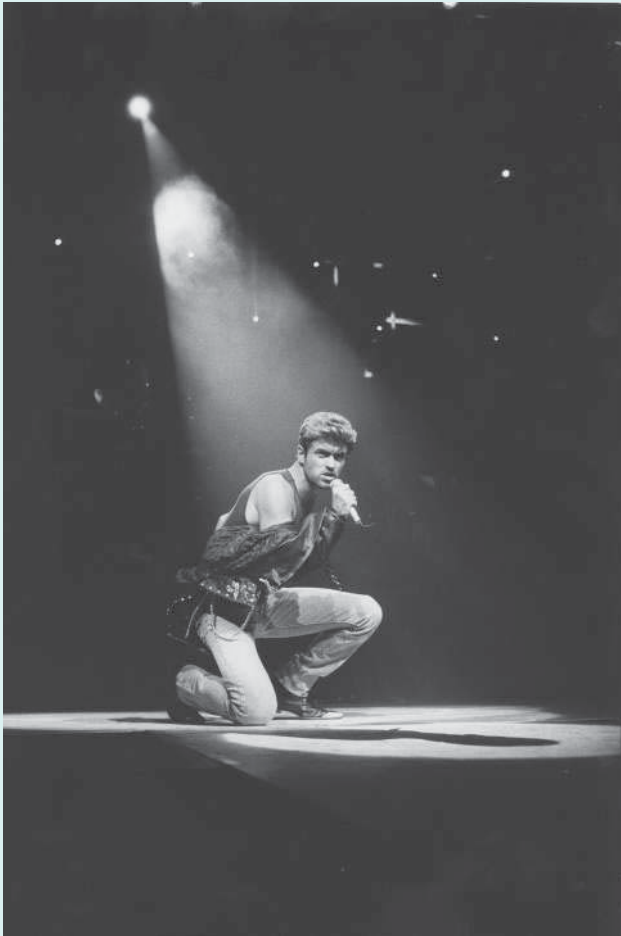
Photos by Chris Cuffaro

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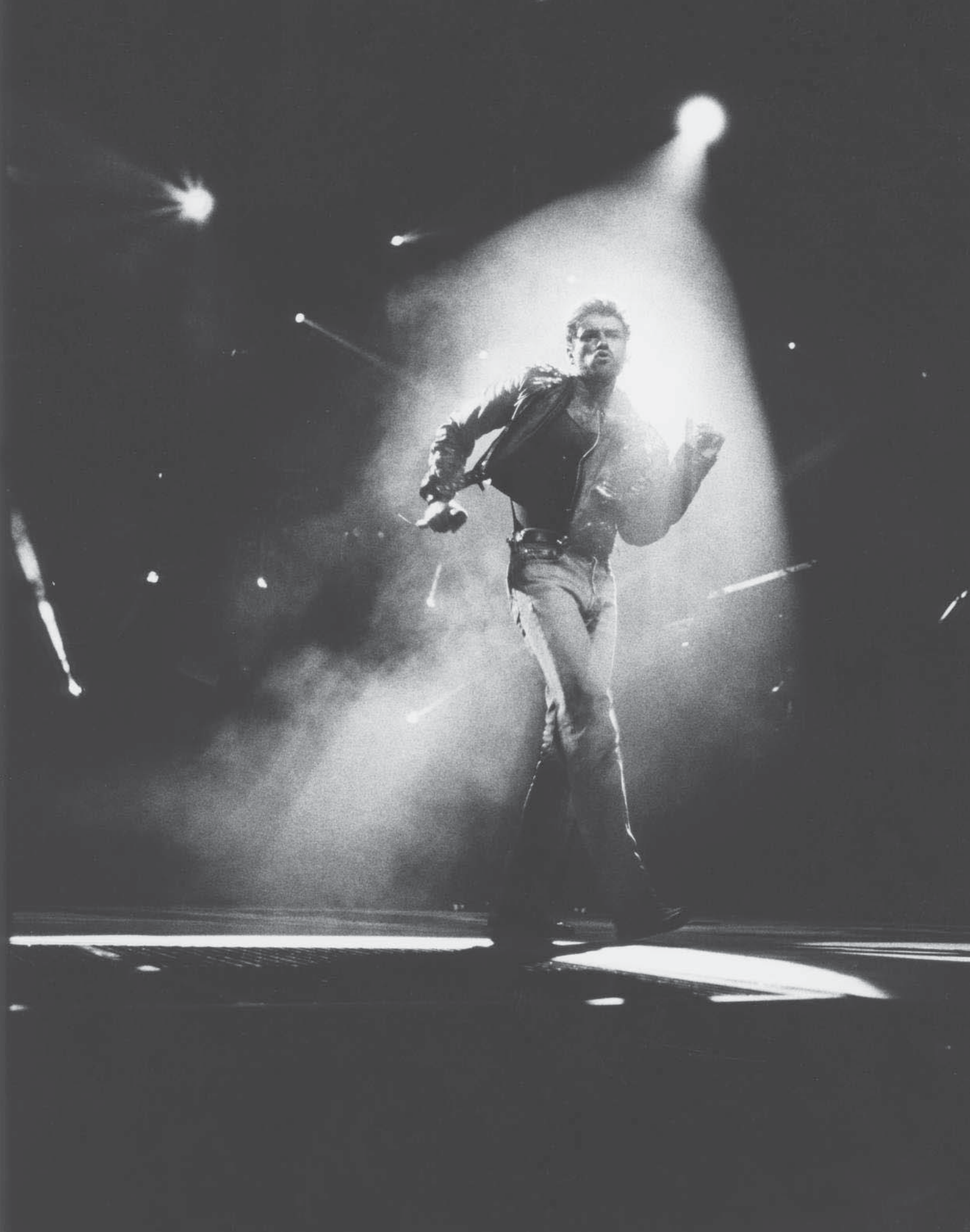
'I WENT WITH FULL GUSTO INTO CREATING  
A NEW CHARACTER, ONE THAT I THOUGHT  
WOULD STAND UP THERE WITH MADONNA,  
JACKSON AND PRINCE'

— George Michael on *Faith*

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George Michael on stage during the *Faith* tour  
Photos by Michael Putland



George had spent almost a year working on the songs that led to *Faith*. And he did not just write the words and the melodies. He played many of the instruments, as well as producing every track. The gorgeous production values are one of the glories of the album — and are surely one of the reasons for the series of number-one singles that came from it: *Faith* first and foremost, but also *Monkey*, then *Father Figure* with its wistful air of loneliness, and the much-misunderstood *I Want Your Sex* — all of which reached number one in the United States.

As for the album, it was just enormous — and it made George Michael the biggest solo artist in the world. *Faith* sold 20 million copies worldwide and was the number-one album in the US for 12 weeks. It won many awards, including a Grammy for Album of the Year, and its creator was delighted when the album also raced up the black charts in America; it seemed like a kind of affirmation of his musical credentials, an acknowledgment of the love he had felt for soul music since he was a boy.

But when *Faith* took 'Favorite R&B Album' at the American Music Industry Awards, and George himself was named 'Favorite R&B Artist', there was an unexpected backlash. These were categories generally won by black singers, and some prominent African Americans — Gladys Knight, Spike Lee, Dionne Warwick — expressed disquiet. Their concern was that there was no two-way street: a white singer could win awards in traditionally black categories, but not the other way round.

George Michael's reaction was diplomatic, but not overly defensive. 'I understand the argument,' he said. 'But I did not ask to be given those awards. There is no attempt to steal black heritage in what I am doing. All that's happening is I am trying to make good music.' He had the endorsement of authoritative figures such as Aretha Franklin and Stevie Wonder, both of whom were more than happy to sing with him. Mary J Blige, another collaborator, summed up the counter-argument, which boiled down to the man's immense talent: 'George Michael's voice was always very soulful, and very warm and sultry and urgent. He had soul — period.'

But that controversy was the least of George's worries. Fame was turning out to be burdensome now that he was on his own. 'I was terribly lonely,' he said. 'When I was with Andrew it was so easy to keep one foot in my old life, to keep each other grounded. When you can't do that, suddenly it is scary.'

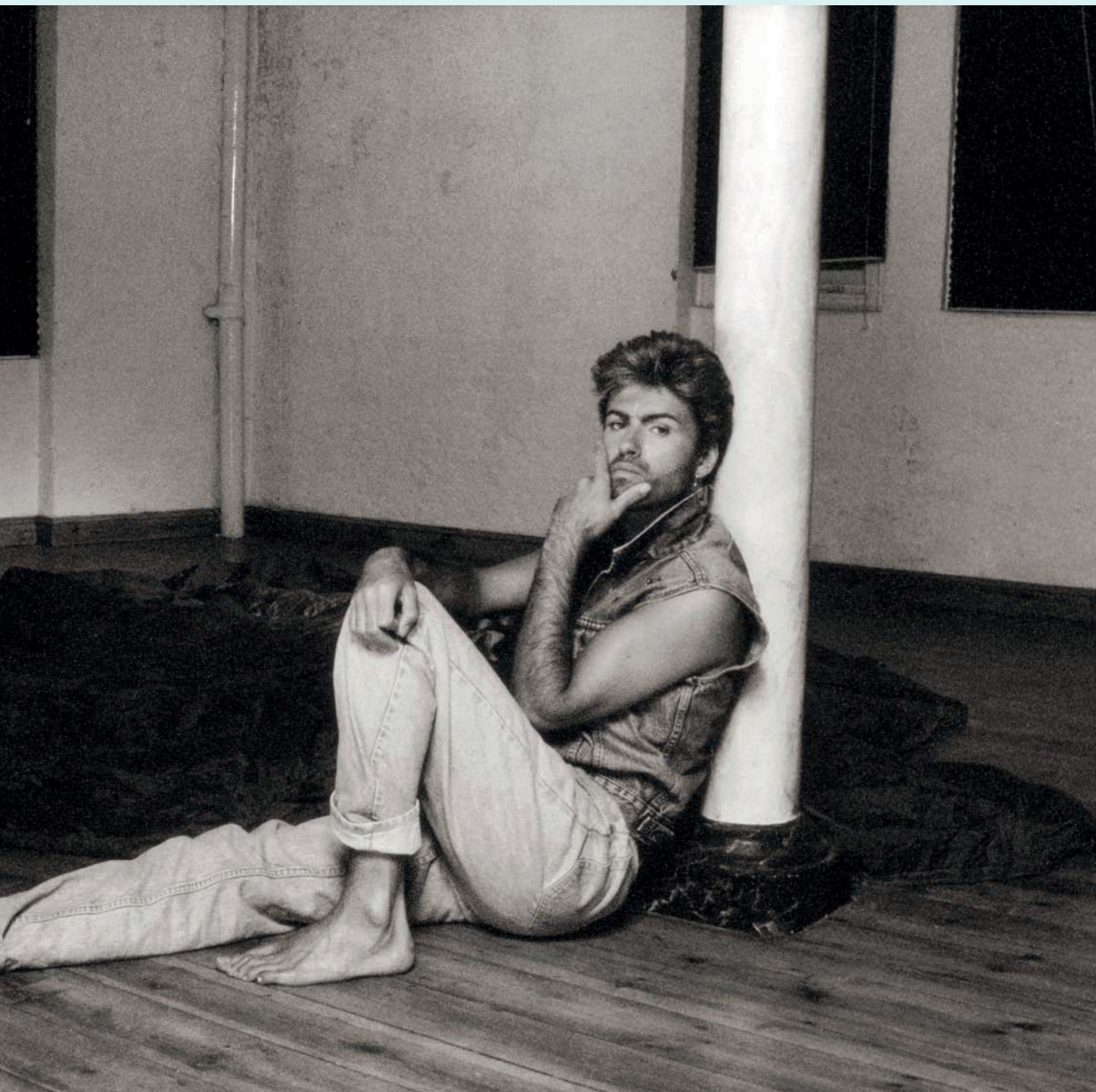
The unrelenting workload that came with fame and *Faith* — it was all too much. More seriously still, George's unresolved questions around his sexuality were undermining his sense of self in a way that was becoming harmful. 'I felt I was going insane.' Being a massive star and an object of lust for women around the world simply did not chime with his own truth. 'That was a turning-point for me, the point where I was going to have to negotiate a new relationship with celebrity that wasn't going to destroy me.'

George had started his solo career with a nod to *Freedom*; now he needed to win his freedom back.





'I was terribly lonely,' George Michael said of the reality of being a globally famous solo artist  
Photo by Brian Aris, [www.brianaris.com](http://www.brianaris.com)



λ \* 10  
JIM LAMBIE (B. 1964)

*Careless Whisper*

oil on canvas collage on printed poster  
24 $\frac{1}{8}$  x 17 $\frac{1}{2}$ in. (61.3 x 44.5cm.)  
Executed in 2009

£12,000-18,000

\$16,000-23,000

€14,000-20,000

'Music makes hard edges disappear'

-Jim Lambie

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PROVENANCE:

TWO x TWO for AIDS and Art Charity  
Auction, Rachofsky House Dallas,  
25 October 2009, lot 53.  
Acquired at the above sale by  
George Michael.



λ \* 11

# MICHAEL CRAIG-MARTIN (B. 1941)

## *Untitled (SEX)*

acrylic on aluminium  
78% x 90%in. (199.8 x 230.3cm.)  
Executed in 2007

**£40,000-60,000**

**\$52,000-77,000**

**€46,000-68,000**

**'I have a passion for clarity, but I am drawn to contradiction  
and complexity'**

-Michael Craig-Martin

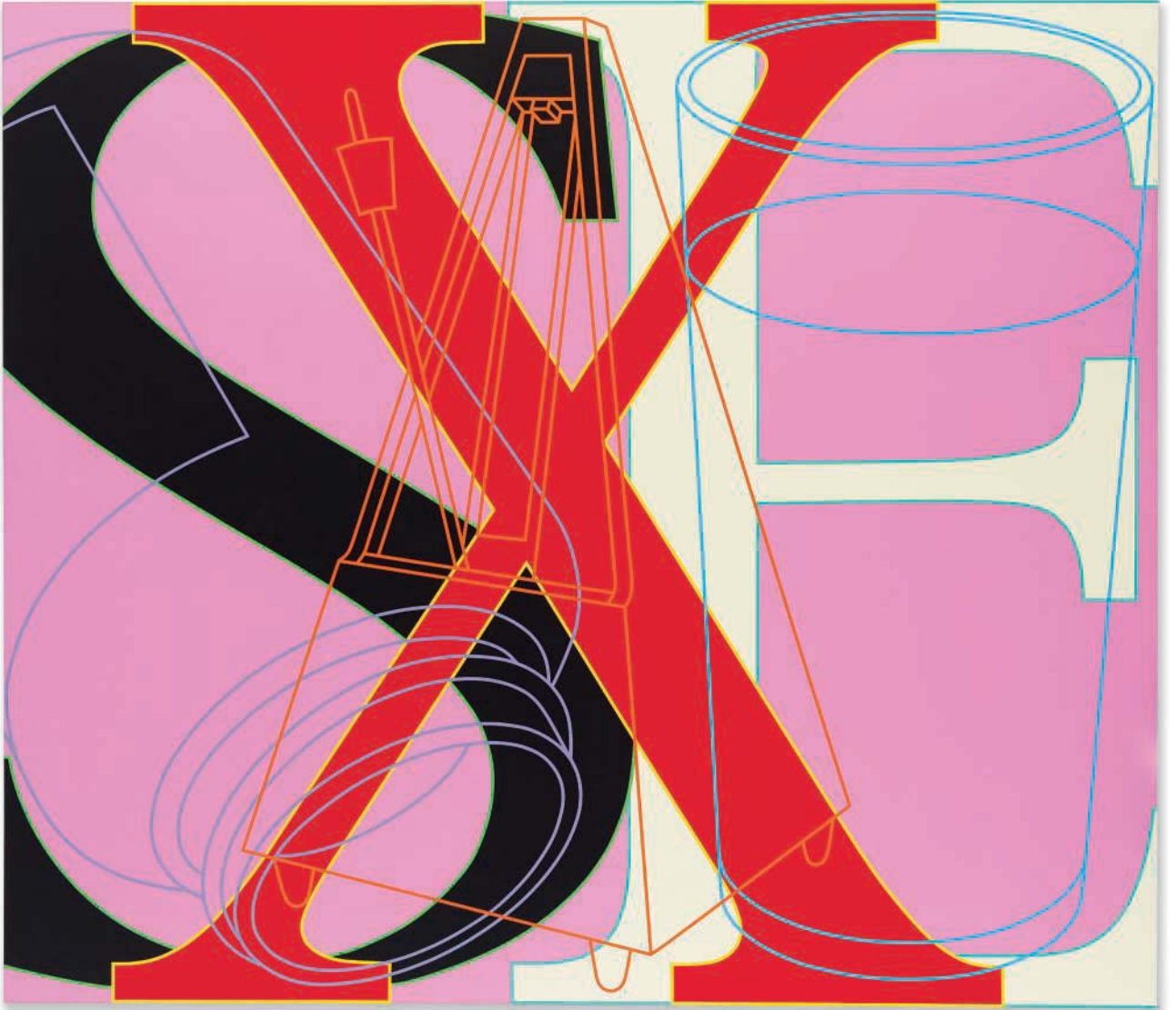
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### PROVENANCE:

Gagosian Gallery, London.  
Acquired from the above by  
George Michael in 2009.

### EXHIBITED:

London, Gagosian Gallery, *Michael  
Craig-Martin. A is for Umbrella*, 2007-  
2008, pp. 26 and 57 (illustrated in colour,  
p. 25; installation view illustrated in  
colour, p.27).



λ \* 12

# CECILY BROWN (B. 1969)

## *Yet to be titled*

signed and dated 'Cecily Brown 2008'

(on the reverse)

oil on linen

31 x 43in. (78.7 x 109.2cm.)

Painted in 2008

**£350,000-550,000**

**\$460,000-710,000**

**€400,000-630,000**

'I'm more interested in sublimation. I love the way Francis Bacon talked about the grin without the cat, the sensation without the boredom of its conveyance ... I've always wanted to be able to convey figurative imagery in a kind of shorthand, to get it across in as direct a way as possible. I want there to be a human presence without having to depict it in full'

-Cecily Brown

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### PROVENANCE:

Gagosian Gallery, New York.

Acquired from the above by

George Michael in 2008.



'The more you look at them, the more satisfying they become for the viewer. The more time you give to the painting, the more you get back'

—Cecily Brown

Alive with sensuous texture, light and colour, *Yet to be titled* (2008) exemplifies Cecily Brown's expressive command of oil paint. Figurative forms loom in and out of focus amidst an orgiastic landscape, offering fleeting hints of trees, sky and flesh that quickly recede into abstraction. Coming to prominence in London in the 1990s, Brown distanced herself from the conceptual projects of her YBA contemporaries, instead delving into the history of painting. Her work draws upon a number of precedents, ranging from Bosch, Bruegel, Titian and Delacroix, to Picasso, Bacon and the Abstract Expressionists. Following de Kooning's mantra that 'flesh was the reason oil paint was invented', Brown's handling of pigment is charged with carnal eroticism, seeking to conjure the human form without explicitly representing it. 'I'm more interested in sublimation', she explains. 'I love the way Francis Bacon talked about the grin without the cat, the sensation without the boredom of its conveyance ... I've always wanted to be able to convey figurative imagery in a kind of shorthand, to get it across in as direct a way as possible. I want there to be a human presence without having to depict it in full' (C. Brown, quoted at <https://gagosian.com/exhibitions/2008/cecily-brown/> [accessed 21 January 2019]).

Emerging at a time when many artists had lost faith in painting, Brown sought to breathe new life into the medium. Fascinated by the fluid, malleable properties of oil paint, her works aim to capture the state of flux that defines human existence. 'I think painting is a kind of alchemy', she has explained; '... the paint is transformed into image, and hopefully paint and image transform themselves into a third and new thing ... I want to catch something in the act of becoming something else' (C. Brown, quoted in C. Mac Giolla Léith, 'Painting Sensations', in *Cecily Brown: Paintings*, exh. cat., Modern Art Oxford, 2005, p. 55). In the present work, the vigorous hustle between abstraction and figuration speaks directly to this desire, capturing the moment at which reality dissolves into fantasy.









THE GEORGE MICHAEL COLLECTION

# 'AN EXHILARATING SPIN OF ART, MUSIC, FASHION'

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THE GEORGE MICHAEL COLLECTION  
HOLDS A MIRROR UP TO A TUMULTUOUS  
PERIOD IN BRITISH CULTURE IN WHICH  
ART LEARNED FROM POP MUSIC

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BY MIRANDA SAWYER

The artists once known as the YBAs had their beginnings in a very particular time: the feisty, febrile 1990s. A time of change in the UK, when the establishment shifted, power changed and outsiders elbowed into the centre of the action. At the start of the decade, Margaret Thatcher was Prime Minister; by the end, Tony Blair's New Labour was in power. In 1991, Anish Kapoor won the Turner Prize; Steve McQueen was the winner in 1999.

During that decade, London wasn't the professional, populated, high-rise steel and glass glitz-city that it is now. Entire areas, such as Hoxton and Dalston in east London and Peckham in the south, were considered unwelcoming for those who didn't grow up there. On the main central London shopping thoroughfare, Oxford Street, stores opened and shut. Some vacant lots were briefly taken over by market traders selling off-the-lorry crockery sets: a barely legal precursor of the brand 'pop-ups' of today. Crumbling houses – left empty, or squatted by the enterprising – could be seen on most residential streets. At night, the buses were infrequent, rowdy. There was no all-night Tube. Taxis wouldn't always agree to take you to where you lived.

London wasn't rough; but it was less salubrious than it is now. There seemed more space to be had, grotty rooms to be wangled for parties, or as studios, or somewhere to live. Even if you rented legitimately, prices were cheaper – I paid £60 a week for a room in a shared Brixton flat. No one had much money, but we had more than the hard-working, rent-paying young professionals of today; plus there was no reason to stay in. Our rooms were pretty awful, and the internet was a futuristic dream. We had enough cash to go out. And that is what we did.

Opposite

Liam Gallagher and Patsy Kensit, 1997.

Photograph by Lorenzo Agius. © Lorenzo Agius.



SELFISH  
IN  
BED



Above  
 Johnnie Shand Kydd, *Damien Hirst with Sarah Lucas*, Colony Room, London, 1999.  
 © Johnnie Shand Kydd. All Rights Reserved, DACS/Artimage 2019. Photo: Johnnie Shand Kydd.

Opposite  
 Lot 16, Sarah Lucas, *Selfish in Bed I*, 2000 (detail)

From 1988 onwards, I was a journalist on a number of UK pop culture magazines – *Smash Hits*, *Select*, *The Face* – and I began writing for broadsheet newspaper *The Observer* in 1993. Mostly, I did interviews, with the new crew of creators in art, music and fashion. Britpop bands Blur, Pulp, Elastica; YBAs Tracey Emin, Sarah Lucas, Damien Hirst; model Kate Moss, before she stopped speaking to the press. All were around the same age as me – in their 20s – all had the same sense of humour and thirst for change. Or at least, thirst: often, a scheduled hour-long chat would turn into a lengthy drinking session. I remember beginning an interview with Emin at her small Waterloo flat and it spiralling off into the evening: a meal at Quo Vadis in Soho, then round to someone’s place nearby. I still have no idea whose house we were at, but I remember seeing expensive art on the wall.

Parties seemed to pop up all over town. An all-nighter in the vaults of an old bank. A late-night rave in a disused film studio. The Groucho Club, a members’ bar in Soho with pretty lax admission rules, would stage evenings where artists would sing at a piano and pop stars would climb out of its snooker room windows, walk over roofs and clamber

back down into the window of The Colony, another artist-favoured drinking joint.

In east London, the Golden Heart pub became an artists’ favourite (in 2002 its landlady, Sandra Esquilant, was named 80th in the 100 most powerful figures in contemporary art). Often, you would meet someone out and then, months later, realise that they were in an important band or they made art. I met Gavin Turk like that; also Jeremy Deller.

Art wasn’t part of everyday culture at the beginning of the Nineties, but by the end it was. Still, it would make the odd splash. Damien Hirst’s *The Physical Impossibility of Death in the Mind of Someone Living* (the shark in a tank) was shown by Charles Saatchi in the first of his YBA shows in 1992, and *The Sun*, the UK’s biggest tabloid newspaper, ran a story with the headline, ‘£50,000 For Fish Without Chips’.

Rachel Whiteread’s *House*, part of her Turner Prize-winning 1993 show, was also widely written about in the papers. By 1999, when Tracey Emin’s *My Bed* was nominated for the Turner Prize, art had established itself as a hot newspaper topic, and Emin’s bed appeared in every single national newspaper there was. Press coverage, previously



Left  
English arthouse indie band Blur,  
from left to right, Graham Coxon,  
Dave Rowntree, Alex James and  
Damon Albarn, 1995.  
Photo: Steve Pyke/Getty Images.

Opposite  
Wolfgang Tillmans, *Jarvis Cocker*, 1998.  
Courtesy of Galerie Buchholz, Berlin/Cologne.

seen as vulgar, had become something for artists to court and play with. And behind the natural headline-grabbers such as Hirst and Emin, ambitious up-and-comers jostled for attention. This new breed of artists wanted to change the world; they competed against each other to do so.

Art was learning from pop, the great news-smashing culture-crasher. In the late Eighties, the alternative pop and contemporary art scenes linked arms, and they remained intertwined for the next 15 years. Bassist Alex James and guitarist Graham Coxon of Blur met while studying at Goldsmiths, where their contemporaries included Damien Hirst, Sarah Lucas, Sam Taylor-Wood and others, all under the tutelage of Michael Craig-Martin. Pulp's singer Jarvis Cocker and guitarist Steve Mackey attended St Martins and the Royal College of Art respectively; MIA, who later shared a flat with Justine Frischmann of Suede and Elastica, was another singer-songwriter who studied at St Martins. Among a certain group of bands – those labelled as Britpop, from a 1993 *Select* magazine article – there was an understanding of art, and of the power of the art school. The best scenes come about through camaraderie and rivalry.

Within the mingling, there was a shared hedonism and cheeky anti-establishment attitude. In 1995, Hirst directed

Blur's pop video for *Country House*, the single released by the band in a chase for Number One against rivals Oasis. It's interesting to consider that video, with its references to tired UK culture: the Benny Hill-style saucy ladies, Monopoly and Mousetrap board games, leering milkmen, bowler-hatted money chap, English country home. Aside from Hirst's usual reminder that death takes all, the video was strongly taking the mickey out of old establishment ways. Here comes the new bright youth!

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'THROUGHOUT THE 1990S  
THERE WAS A STRONG SENSE  
OF YOUNG, NON-MAINSTREAM  
TALENT MAKING ITS WAY  
INTO THE CULTURAL CENTRE,  
STEALING THE HEADLINES,  
TAKING UP SPACE'

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The real question is: why was it allowed to do so? For years, British alternative culture had been kept on the sidelines. In the 1980s, important bands such as Joy Division and The Smiths would release singles that went to Number 17 in the UK pop charts, then disappear immediately. During that time, most British artists operated in a world outside the centre, making work that inspired young people but wouldn't even be noticed by those with real power: politicians, newspaper-owners. So how and why did such people hit Number One in the 1990s?

A couple of factors. One, oddly, is Margaret Thatcher. Universally hated by any creative young person, Thatcher nevertheless fostered an individualistic attitude among the British that was caught by almost everyone, from city bankers to enterprising artists. Although not everyone was exploitative, everyone was entrepreneurial. You want something doing? Do it yourself. It's worth noting that Hirst originally caught Saatchi's eye, along with the eye of future Tate-director Nicholas Serota, at a show organised by Hirst himself, along with Carl Freedman — one-time boyfriend of Tracey Emin — who would later found Carl Freedman Gallery.

The second factor was music. In the late 1980s, acid house took the British youth by storm. Young people turned their backs on stuffy, carpeted pubs that stopped serving alcohol at 11pm and, instead, partied in disused warehouses and fields to music played by sound systems they set up themselves. The press was mostly censorious of acid house, which meant that journalists lost the respect of young people.

Then, in 1994, Kurt Cobain killed himself. Despite the general absence of the internet, the scarcity of mobile phones, the news spread, virus-like, among everyone who cared. (I can remember where I was when I was told.) It was a huge story. But the media, once more, was caught on the back foot. It missed the scoop.

So when Britpop and the YBAs began making a splash, the media made sure it was better prepared. Newspapers employed people like me to write about the new talent and the work was publicised, given the status it deserved. Plus, luckily for the UK media, this new revolution wasn't happening in Seattle or a field in Essex, but in London. All journalists had to do was step out of the office, and the stories would find them.

In 1995, the Blur versus Oasis battle made the *BBC Nine O'Clock News*. By 1997, the newly elected British Prime Minister Tony Blair was inviting pop stars, sportspeople and artists to Number 10 Downing Street. *Time* magazine called London the coolest city in the world. *Vanity Fair* featured Oasis's Liam Gallagher and his actress wife Patsy Kensit on the cover. *Sensation*, the exhibition of Saatchi's YBA collection, opened in London at the end of 1997, and toured to Hamburg and New York. It caused a furore.

It was the apex. After that year, many feel as though things turned sour. Britpop bands splintered and split. Artists moved out of London, into other media, or slap into the international market. New Labour revealed itself to be an everyday political party. Oligarchs arrived in London; London got slick.

Still: that strange time did change things. One of its lasting legacies is free entry into the UK's national art galleries and museums. Plus, the exhilarating spin of art, music, fashion and publicity in the Nineties meant that everyone became more open-minded around British art. Some, of course, already were: George Michael collected many YBA pieces, spotting the artists' potential before the mainstream, supporting these buccaneering upstart creatives at a time when they needed support.

The mainstream bent and altered — allowed the outsiders in. Jake and Dinos Chapman were nominated for the Turner Prize that Grayson Perry won in 2003. Jeremy Deller (Turner Prize winner 2004) recently helped remember the soldiers of the First World War in *We're Here Because We're Here*, funded by the Arts Council. Tracey Emin represented Britain at the 2007 Venice Biennale (only the second woman to present a solo exhibition, after Rachel Whiteread). The Tate Modern, which opened in 2000, became a destination for tourists and Londoners alike. Now, its vast Turbine Hall is akin to a public park, where small children scoot down the ramp into a brave new world of open-to-all art. Culture is everyone's, and the 1990s helped us understand that.



# DAMIEN HIRST (B. 1965)

## *Saint Sebastian, Exquisite Pain*

glass, painted stainless steel,  
silicone, arrows, crossbow bolts,  
stainless steel cable and clamps,  
stainless steel carabiner, bullock  
and formaldehyde solution  
126 $\frac{5}{8}$  x 61 $\frac{1}{8}$  x 61 $\frac{1}{8}$ in.  
(321.6 x 155.8 x 155.8cm.)  
Executed in 2007

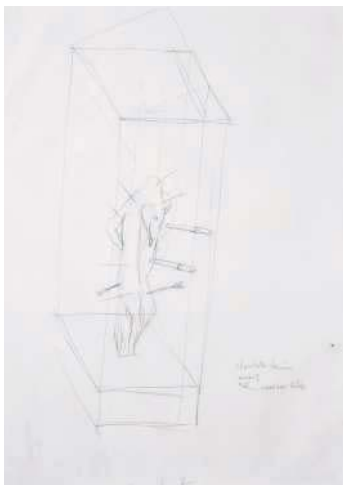
**£1,000,000-1,500,000**

**\$1,300,000-1,900,000**

**€1,200,000-1,700,000**

**‘I was brought up Catholic ‘til I was 12, so I’ve got a lot of that  
imagery locked inside my head’**

-Damien Hirst



### PROVENANCE:

White Cube.  
Acquired from the above by  
George Michael in 2007.

### EXHIBITED:

London, White Cube, *Beyond Belief*,  
2007, pp. 162 and 186 (illustrated in  
colour, pp. 163 and 186; detail illustrated  
in colour, p. 165).  
Dallas, The Goss-Michael Foundation,  
*Damien Hirst*, 2007.  
Denver, Museum of Contemporary Arts,  
*Damien Hirst*, 2008.

This work is accompanied by the  
artist's study drawing:

### DAMIEN HIRST (B. 1965)

*Saint Sebastian, Exquisite Pain*  
*Drawing*

signed 'Damien Hirst' (lower centre)

graphite on paper

39 $\frac{5}{8}$  x 28 $\frac{1}{4}$ in. (100.6 x 71.8cm.)

Executed in 2006





'Immortality is really desirable, I guess.  
In terms of images, anyway'

-Damien Hirst

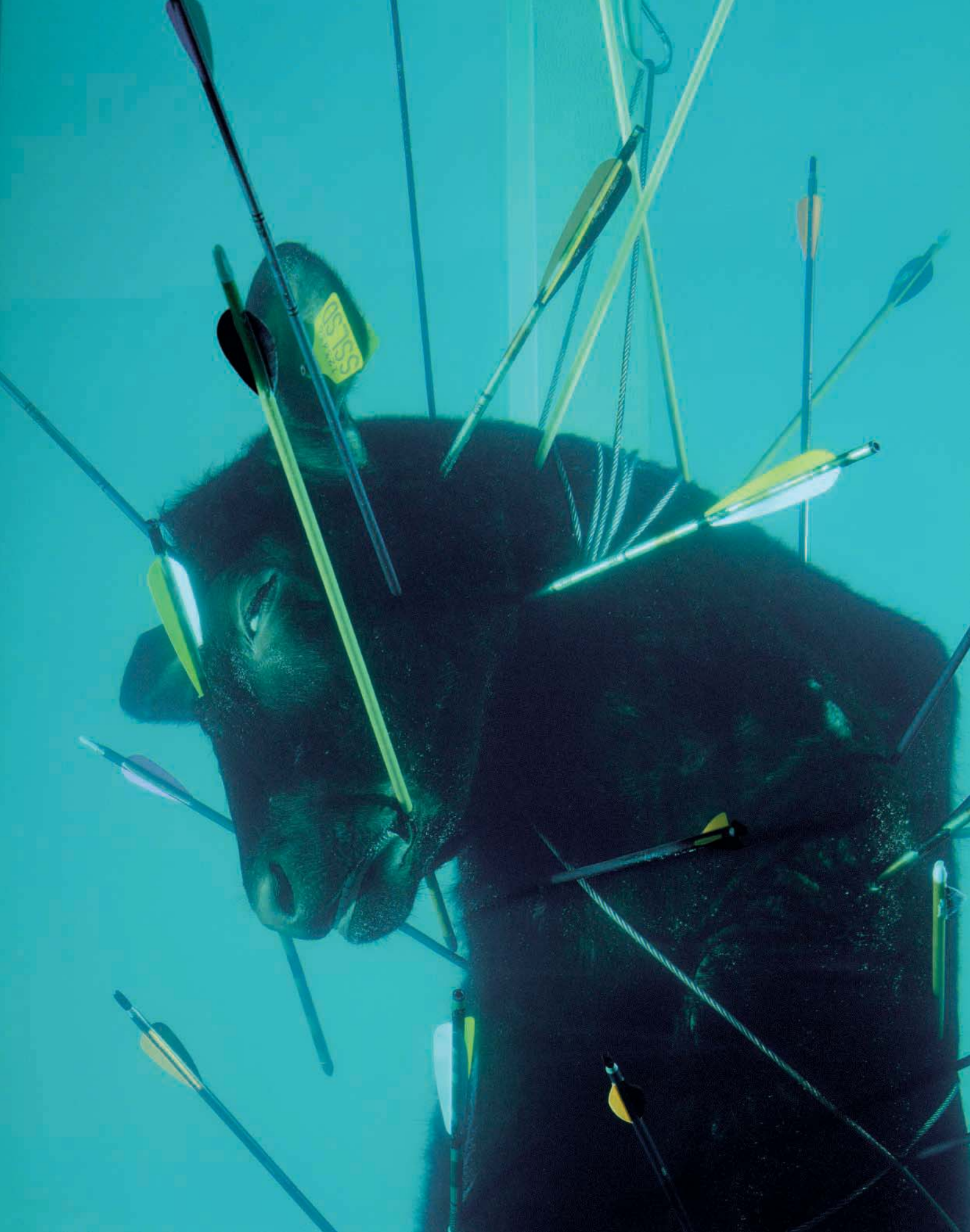
An audacious reimagining of a religious icon, *Saint Sebastian, Exquisite Pain* (2007) is a striking work from Damien Hirst's 'Natural History' series. Debuted at Hirst's seminal 'Beyond Belief' exhibition in 2007, it restages the image of the Christian martyr Saint Sebastian – traditionally portrayed as a young man, tied to a tree and shot with arrows – using a bull. Encased in a tall tank of formaldehyde solution, the animal is bound with steel cable to a stark white post, and pierced with dozens of crossbow bolts and arrows. Posed upright, its front legs fall to its sides like arms; its head lolls to the side in an eerily human manner. Hirst's distinctly contemporary arrows, bristling in brightly-coloured aluminium and carbon fibre, bring the fetishized physical suffering of centuries-old iconography unnervingly into the modern era. The artist, who has often used cows for his 'Natural History' works, explains that the bullock as saint becomes a powerful vehicle for empathy. 'It's kind of odd to take meat and give it back a personality in some way', he says, 'or make it a metaphorical carrier or something like that. People don't like faces on meat. But also for it to be dead in a tragic way. For you to have some sort of understanding or to feel its pain or tragedy' (D. Hirst, quoted in H-U. Obrist, 'An Interview', *Beyond Belief*, exh. cat. White Cube, London 2008, p. 34). Removed from the



Titian, *Averoldi Polyptych, San Sebastiano* panel, 1520-1522.

Church of Santi Nazaro e Celso, Brescia, Italy.

Photo: © Church of Santi Nazaro e Celso, Brescia, Italy / Mondadori Portfolio/  
Archivio Magliani/Mauro Magliani & Barbara Piovani / Bridgeman Images.



Below  
Damien Hirst, *God Alone Knows*, 2007.  
© Damien Hirst and Science Ltd. All rights reserved, DACS/Artimage 2019.  
Photo: Prudence Cuming Associates Ltd.

Opposite  
Francis Bacon, *Crucifixion*, 1933.  
Private collection.  
© The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2019.  
Photo: Prudence Cuming Associates Ltd.



**'In a way, you understand more about living people by dealing with dead people. It's sad but you feel more ... my cows cut up in formaldehyde have more personality than any cows walking about in fields'**

—Damien Hirst

context of farm or field, the bullock has a jarring impact. While many of us may rarely consider the thousands of animals like this that are slaughtered daily for their meat, the strangely beautiful anthropomorphic display of *Saint Sebastian, Exquisite Pain* demands an emotional response. 'In a way, you understand more about living people by dealing with dead people', Hirst once said of the famous bisected cow and calf in *Mother and Child Divided* (1993). 'It's sad but you feel more ... my cows cut up in formaldehyde have more personality than any cows walking about in fields' (D. Hirst, *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now*, reduced edition, London 2005, p. 299). Achieving a knife-edge balance between the sacred and the profane, *Saint Sebastian, Exquisite Pain* is an example of Hirst at his daring best.



λ \*14

# JAKE AND DINOS CHAPMAN (B. 1966 & B. 1962)

## *Platinum Joey*

fibreglass, resin, paint, wigs and trainers  
44 x 19 x 17in. (111.8 x 48.3 x 43.2cm.)  
Executed in 1997

**£15,000-20,000**

**\$20,000-26,000**

**€18,000-23,000**

**'When our sculptures work they achieve the position of reducing  
the viewer to a state of absolute moral panic ... they're completely  
troublesome objects'**

-Jake and Dinos Chapman

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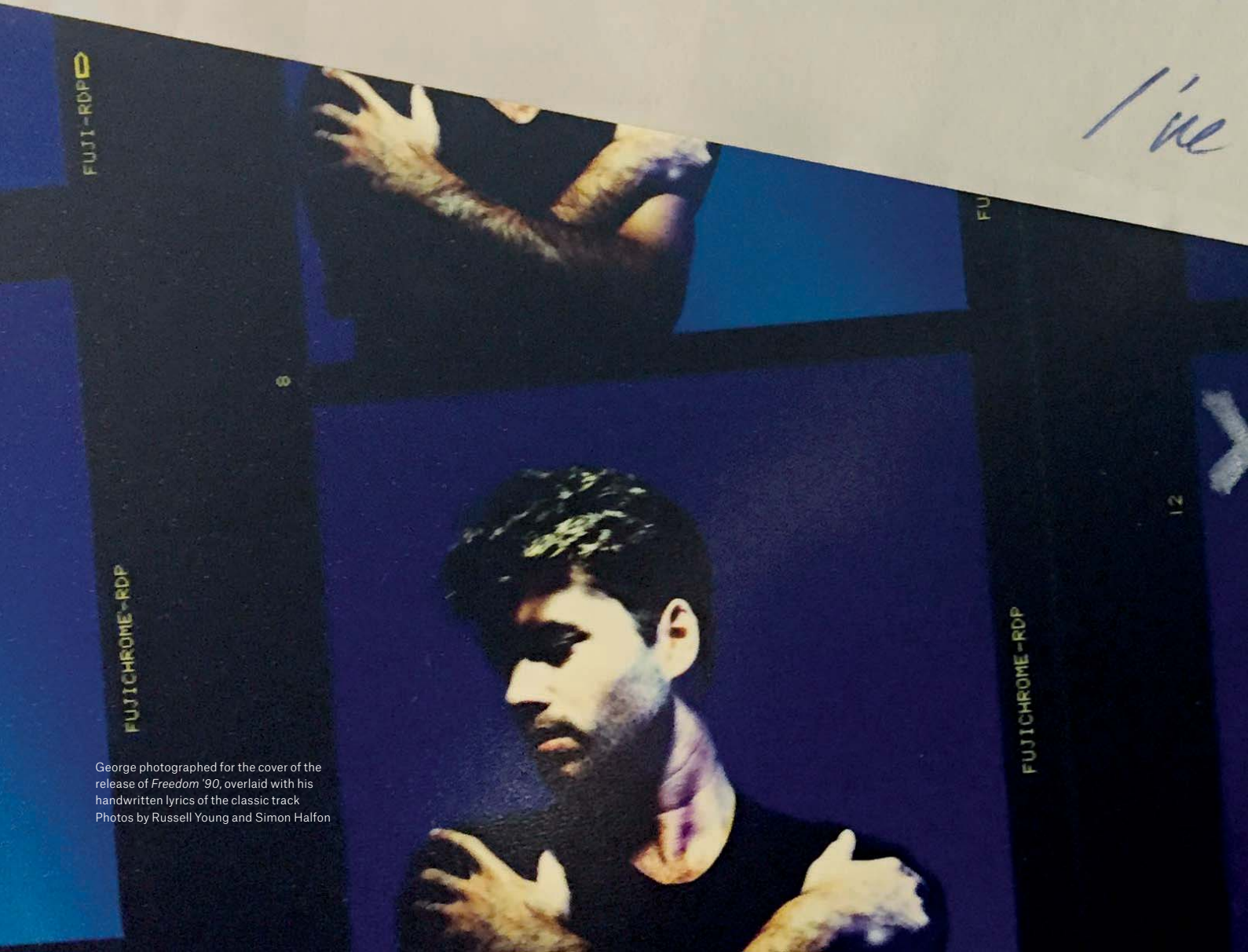
### PROVENANCE:

Gagosian Gallery, New York.  
Marcia May, Dallas.  
Her sale, Christie's New York,  
17 May 2007, lot 305.  
Acquired at the above sale by  
George Michael.



...have to see ... make them true somehow  
Is that I don't belong to you and you don't belong to me  
Yeah yeah  
Freedom, freedom, freedom  
You've gotta give for what you get  
Freedom, freedom, freedom.  
You've gotta give for what you get

*Tw*  
*Lose*  
*I've*



George photographed for the cover of the release of *Freedom '90*, overlaid with his handwritten lyrics of the classic track  
Photos by Russell Young and Simon Halfon

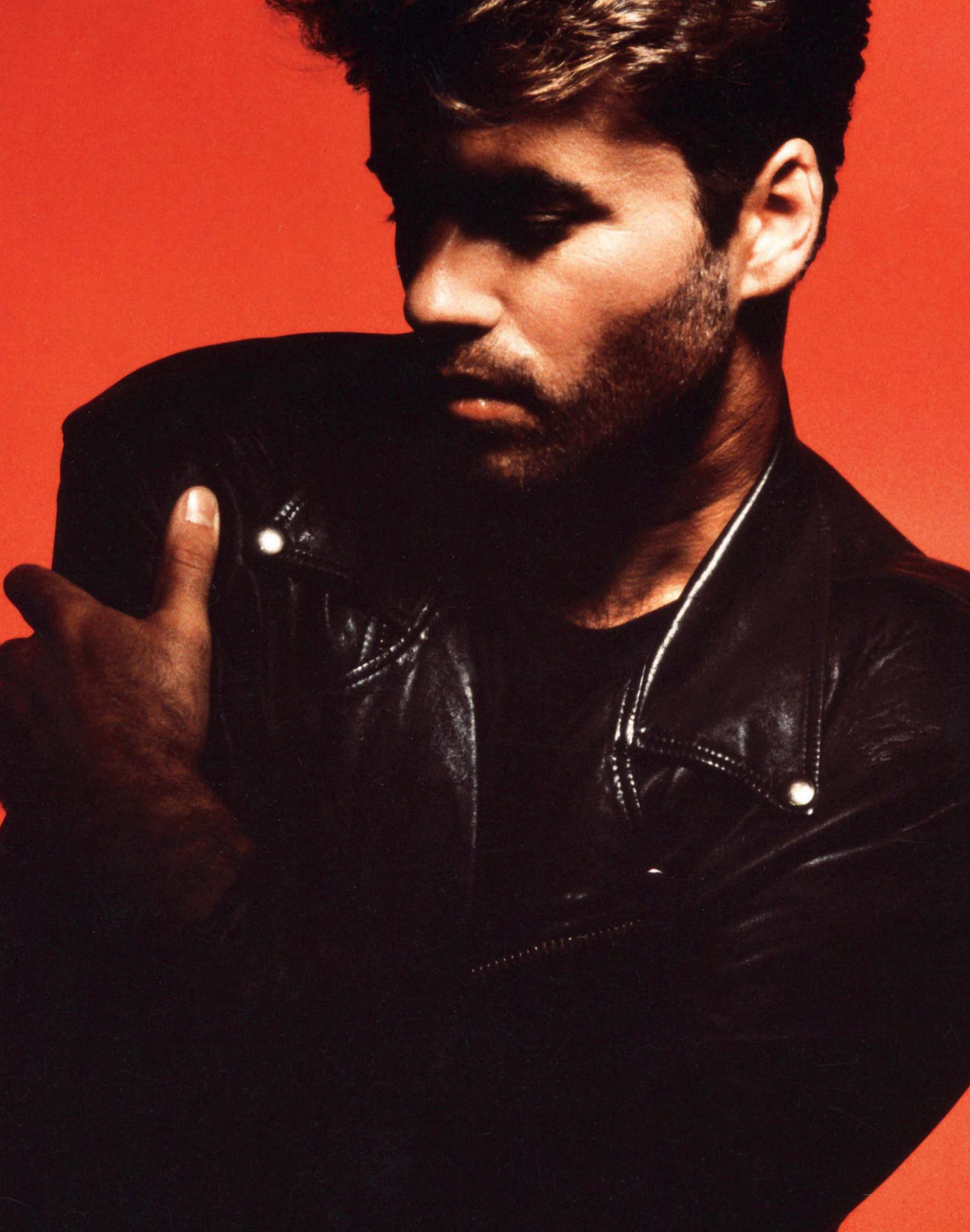


I'll hold on to my freedom /  
May not be what you want  
from me /  
of the way it's got to be /  
the face ~~now~~ now /  
got to live /  
END.



FUJICROME-RDP





PORTRAIT OF AN ARTIST  
No. 3

# STEPPING BACK

LISTEN WITHOUT PREJUDICE VOL.1

JUMPING OFF THE  
MERRY-GO-ROUND

FREEDOM '90

'It was my time to discover the Beatles,' said George Michael of his approach to writing and recording his second solo album, *Listen Without Prejudice Vol. 1*. 'It's the people you are trying to emulate that sometimes can bring you up.'

After the multi-platinum, awards-laden success of *Faith*, and the whirlwind of publicity and touring that came with it, this was a time for spreading his wings as an artist and seeing how far his singular voice and songwriting talent could take him.

The album, which was released in September 1990, features two tracks that paid tribute to the songwriters behind the most successful band in history: *Praying for Time*, which has been compared to *Imagine*, was his nod to John Lennon, while *Heal the Pain* sounded like it could have been written by Paul McCartney, who would go on to record a version of the track with George in 2005. *Listen Without Prejudice Vol. 1* also featured a stunning cover of Stevie Wonder's classic *They Won't Go When I Go*, a song described by Nile Rodgers as 'sacred ground'.

As well as creative exploration, the album was also a time for stepping back. If its moody intensity represented a distinct departure from *Faith*, so too did George's assertion that he would not be promoting the LP with the same kind of all-consuming campaign that had driven him to the edge with his previous release. 'I wanted to jump off the merry-go-round just for long enough to catch my breath,' he said in later years. 'I was still struggling with the idea of having that much attention; I recoiled and felt that stepping back would somehow save me from somehow screwing up my career.'

Refusing to have his picture on the album cover, do interviews or appear in promotional videos might have derailed a lesser artist, but it did not stop the first single, *Praying for Time*, going to the top of the US Billboard charts.

The singer's desire to be less visible did not play well with Sony, his record label, and contributed to a rift that had started with the company's lukewarm response to the album, and ended in the High Court in London. *Listen Without Prejudice Vol. 1* nevertheless outsold *Faith* in the UK, reaching number one in the album charts, spending 34 consecutive weeks in the top 20 and producing no less than five hit singles.

A more lasting legacy of the singer's decision to shun the limelight, however, is one of the greatest music videos of all time, made to accompany one of George Michael's most iconic songs: *Freedom '90*. The DJ, musician and producer Mark Ronson describes the track as a 'funk-groove masterpiece', rating its killer combination of funky drummer, piano licks and gospel backing as the dance equivalent of 'the *Mona Lisa*'.

'I won't let you down,' sang George Michael. 'I will not give you up / Gotta have some faith in the sound / It's the one good thing that I've got'. These and other lines such as 'But today the way I play the game is not the same, no way / Think I'm gonna get myself some happy' spoke of the artist's desire to reframe his relationship with fame, to retain the love of his loyal fans and to manage — on his own terms — the demands of being one of the biggest stars in the music business.

The video was co-directed by David Fincher, who had previously made the *Vogue* promo for Madonna and would go on to direct a string of award-winning movies. 'It changed the whole face of how videos were done,' says Elton John of what is undoubtedly a work of high-concept art. 'The video said everything. It was genius... revolutionary.'

Inspired by Peter Lindbergh's cover shoot for *Vogue*, and starring the same five supermodels who had graced

the cover of the January 1990 edition of the magazine, the video saw Linda Evangelista, Naomi Campbell, Christy Turlington, Cindy Crawford and Tatjana Patitz lip-synching to the song's lyrics. The models were shot over a single weekend in London, in a studio dressed to look like a moodily lit loft apartment.

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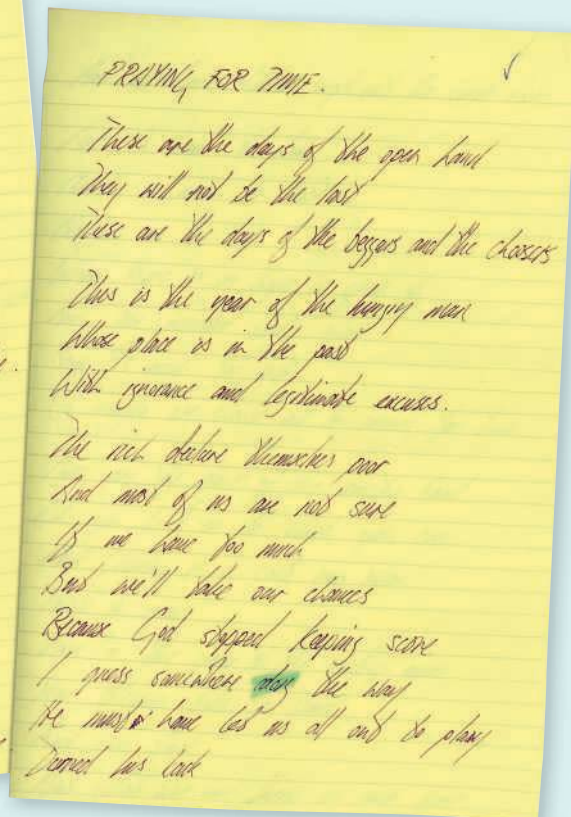
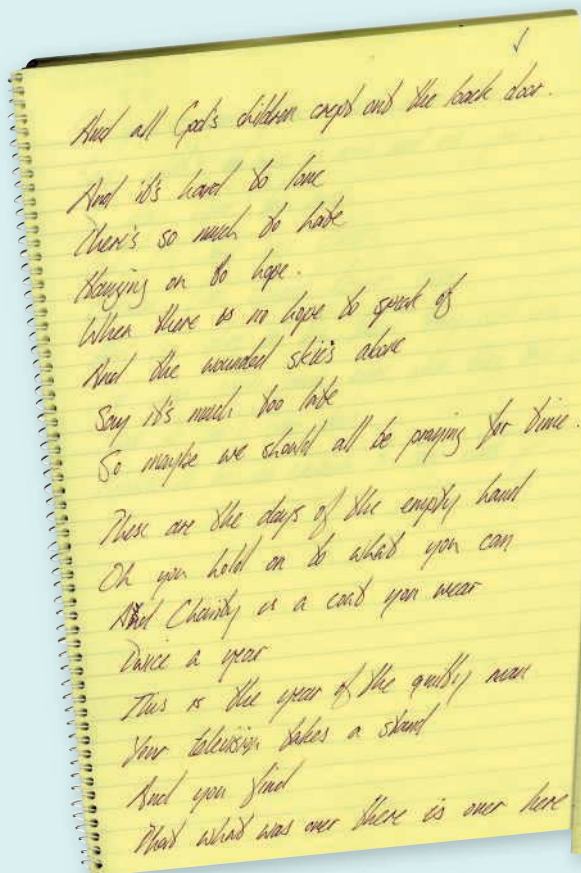
**'IT CHANGED THE WHOLE FACE  
OF HOW VIDEOS WERE DONE.  
THE VIDEO SAID EVERYTHING. IT  
WAS GENIUS... REVOLUTIONARY'**

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— Elton John on *Freedom '90*

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'Oh my God, it was crazy!' Naomi Campbell told *Harper's Bazaar* on the 25<sup>th</sup> anniversary of the video's release. Cindy Crawford, who was filmed naked in a bath, believes that the singer's decision not to appear was all about saying 'Enough is enough.' George Michael no longer wanted to be packaged and sold as a commodity.





Opposite  
George Michael's handwritten lyrics for  
*Praying For Time*  
Photo by Simon Halfon

Above  
Christy Turlington, George Michael and  
Linda Evangelista on the shoot of the  
video for *Freedom '90*.  
Photo Brad Branson Estate

In addition to five of the most beautiful women on the planet — ‘a fairly good consolation prize,’ as George put it — the video featured the symbolic destruction of the leather biker jacket, guitar and jukebox from the *Faith* promo, underlining what an important crossroads this was for the man whose previous album had elevated him to the same level as Prince, Madonna and Michael Jackson.

The video also represented the artist's new engagement with high fashion, marking a new phase in the evolution of his carefully curated image. After the ‘hard times chic’ and extravagantly coiffed hairstyles of Wham!, and then the ripped jeans, white singlet and leather jacket of *Faith*, his style, like his music, was now maturing.

‘Nobody ever told me what to wear,’ he insisted, but his look would develop through collaborations with designers such as Versace, Issey Miyake and Giorgio Armani. As the suits became progressively sharper and the hair was cut shorter, the pin-up for screaming teenage fans was gradually transforming himself from teen idol into a supremely stylish elder statesman of pop.

## TRACEY EMIN (B. 1963)

*FUCK OFF AND DIE  
YOU SLAG*

pink, red and blue neon  
28 $\frac{7}{8}$  x 78 $\frac{3}{4}$ in. (73.4 x 200cm.)  
Executed in 2002, this work is artist's proof  
number two from an edition of three plus two  
artist's proofs

**£30,000–50,000**

**\$39,000–65,000**

**€35,000–57,000**

**PROVENANCE:**

Acquired directly from the artist by  
George Michael in 2007.

**EXHIBITED:**

Oxford, Modern Art Oxford, *Tracey  
Emin: This Is Another Place*, 2002-2003  
(another from the edition exhibited).  
London, Hayward Gallery, *Tracey Emin:  
Love is What You Want*, 2011, p. 253  
(another from the edition exhibited;  
illustrated in colour, p. 81).

**LITERATURE:**

H. Luard and P. Miles (eds.), *Tracey Emin:  
Works 1963-2006*, New York 2006, p.  
412 (another from the edition illustrated  
in colour, p. 29).  
J. Jones (ed.), *Tracey Emin Works 2007-  
2017*, New York 2017, p. 377 (another from  
the edition, installation view at Hayward  
Gallery, London illustrated  
in colour, pp. 112-113).

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

FUCK OFF AND  
DIE YOU SLAG

# WOLFGANG TILLMANS (B. 1968)

## *Urgency XII*

chromogenic print, flush-mounted on  
Dibond in artist's frame  
overall: 70 $\frac{7}{8}$  x 94 $\frac{1}{2}$ in. (180 x 240cm.)  
Executed in 2006, this work is number  
one from an edition of one plus one  
artist's proof

**£150,000–250,000**

**\$200,000–320,000**

**€180,000–280,000**

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

–Wolfgang Tillmans

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### PROVENANCE:

Maureen Paley, London.  
Acquired from the above by  
George Michael in 2006.





# GILBERT & GEORGE (B. 1943 & B. 1942)

## *Shadow Blind*

hand-dyed gelatin silver prints in artist's metal frames, in twelve parts  
each: 25 x 29 $\frac{3}{4}$ in. (63.5 x 75.6cm.)  
overall: 75 x 119in. (190.5 x 302.3cm.)  
Executed in 1997

£70,000–100,000

\$91,000–130,000

€80,000–110,000

'We don't have to travel the world to find subjects, because we're just looking for the subjects that are inside you. What are your hopes or fears about the people on the corner, the church, the sky, the police, the wet pavement?'

–Gilbert and George

### PROVENANCE:

Galerie Thaddaeus Ropac, Paris.  
Private Collection, New York.  
Anon. sale, Phillips de Pury New York,  
17 May 2007, lot 35.  
Acquired at the above sale by  
George Michael.

### EXHIBITED:

Paris, Galerie Thaddaeus Ropac, *Gilbert and George New Testamental Pictures*, 1998–1999, no. 17 (illustrated in colour, p. 57). This exhibition later travelled to Salzburg, Galerie Thaddaeus Ropac and Naples, Museo di Capodimonte. Valencia, Drassanes, *Gilbert & George (1986–1997)*, 1999 (vol. I, illustrated in colour, pp. 122–123; and vol. II, installation view at Ropac Gallery, Paris illustrated in colour, pp. 202–203).

### LITERATURE:

M. d'Argenzio, R. Riley, and M. Veiga, *A Arte de Gilbert & George*, Lisbon 2001 (illustrated, unpagged).  
R. Fuchs (ed.), *Gilbert & George: The Complete Pictures 1971–2005, Volume II 1988–2005*, London 2007, p. 1238 (illustrated in colour, p. 921; installation view at Museo di Capodimonte, Naples illustrated in colour, pp. 668–669 and at Thaddaeus Ropac Gallery, Paris, pp. 898–899).  
H. Ulrich Obrist (ed.), *Gilbert & George*, Cologne, 2007 (installation view at Thaddaeus Ropac Gallery, Paris illustrated, p. 183).





A mural-sized composition spanning over three metres in width, *Shadow Blind* (1997) is an arresting work from Gilbert and George's series of 'New Testamental Pictures'. In the artists' iconic abutted-frame format, a 4 x 3 arrangement of photographic panels depicts their heads blown up to vast scale. George's eyes are closed, while Gilbert stares straight ahead, eyes bright white against artificially peach-tinted skin – the only colour used in the composition. The duo's faces are overlaid with a second, full-length shot of them standing nude with their hands covering their eyes. To the right, a monochrome image depicts their shadows stretching darkly against the ground. Focused on what Gilbert and George saw as the reversal of the sexual liberation of previous decades, the sequence of 'New Testamental Pictures' alternates stark, usually naked images of the artists with fire-and-brimstone passages from the Bible and close-up shots of the bodily fluids which, following the AIDS crisis of the 1980s, had become deadly. Gilbert and George present themselves as sinners, unarmed and vulnerable in an ominous and frightening new age.

Gilbert and George have lived together in a house on Fournier Street, Spitalfields, since 1968, having met the previous year at St. Martin's School of Art. They regard

themselves as one artist, their lives as total works of art, and the East End as a microcosm for the world. Their anti-elitist sense of a universal artistic language, grounded in ideas and sensations that we all share, lends an instant appeal to their work. From the beginning, their unique idiom has stood apart from the avant-garde movements of their time: declaring their intentions with the slogan 'Art for All', they were brought together by a rejection of the clinical detachment of Pop art and Minimalism, and the cold prioritisation of ideas over form in Conceptual art. Indeed, the grid format they employ seems to riff on the Minimalism of the 1960s, flooding its stark framework with personality, image and feeling. They use real snapshots of their lives, making work as raw and intimate as it is sophisticated. Unafraid of confronting the darkest strains of contemporary reality, Gilbert and George expose our fears, worries and desires by demolishing the division between art and daily life. *Shadow Blind* invites us to step into their world – 'a world of feeling and meaning a newer better world, a world of delicious disasters of heartrending sorrow, of loathing a dread a world complete, all the world an art gallery' (Gilbert and George, 1969, quoted in *Gilbert and George*, exh. cat. Galleria d'Arte Moderna, Bologna 1996, p. 27) – and to recognise this world, after all, as our own.





PORTRAIT OF AN ARTIST  
No. 4

# THE LOUDEST PRAYER OF MY LIFE

SOMEBODY TO LOVE

## THE FREDDIE MERCURY TRIBUTE CONCERT

'My subconscious knew that this was very probably the most important performance of my life,' said George Michael in his last ever interview. 'I had to take all those years of standing in a bedroom — I don't think I had a hairbrush, but I would stand and sing to the mirror — and that child was going to take that knowledge, and sing one of Freddie Mercury's songs to the world, after his passing.'

Freddie Mercury, the magnificent lead singer of Queen, had died of an AIDS-related illness in 1991. The tribute concert took place at Wembley Stadium five months later, in April 1992. There were 72,000 people inside the stadium, and an estimated one billion watching on television. Top rock and pop names — David Bowie, Robert Plant, Elton John — performed Queen hits, backed by the three surviving members of the band. But no one embraced the responsibility as seriously as George Michael. 'I just wanted perfection, which is what I always want,' he said. 'So I went for five days to rehearse (everyone else went for an afternoon) because it had to be perfect.'

George sang three songs on the day — first, Brian May's time-travel ballad '39, which he had sung as a teenage busker, and then the valedictory *These Are The Days of Our Lives*, on which he duetted with Lisa Stansfield. But it was the last song, George's rendition of *Somebody To Love*, that stood out. 'It was the most incredible crowd I've ever seen,' he said. 'Everybody knew every single word, and there is a real spine-tingling moment for me where I handed over the microphone to the audience and they not only sang every note but they did the descending scale that Freddie had done.'

*Somebody To Love* would be a Himalayan challenge for any singer, but George seemed to draw a special energy from the audience that night. The dynamism and the passion were palpable, and many observers who still thought of George Michael as one half of a boyband were taken aback by his vocal power and virtuosity. It was easily the best performance on the night, and is now generally acknowledged to be the best ever cover of a Queen song by any artist.

But that show had a meaning that was deeper and more far-reaching for George Michael. At the time of the concert, he was in his first serious relationship but the fact that he had met and fallen in love with Anselmo Feleppa remained private. It was not just that George had yet to declare his sexuality; Anselmo had been diagnosed HIV-positive a few months after moving in with George, and it was now clear that his health was failing.

'Anselmo was in the crowd that night, and I went out there knowing that I had to honour Freddie Mercury and I had to pray for Anselmo,' the singer explained years later. 'This was the loudest prayer of my life ... the most well-known performance of my career was sung to my lover who was dying.'

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## 'I WENT OUT THERE KNOWING THAT I HAD TO HONOUR FREDDIE MERCURY AND I HAD TO PRAY FOR ANSELMO'

— George Michael

---

George Michael was always a consummate live performer, an artist who could cradle an entire concert hall in the cupped palm of one hand. Another one of his most memorable shows — one where he 'felt something magical happen' — was also one of his smallest and most intimate. The MTV Unplugged session was filmed and recorded in 1996 at Three Mills Studio in London.

'I suppose I wasn't used to playing small venues, and the fact that I could hear everything I was doing,' he recalled. 'I just lost myself in singing that night.'

The memory of this standout live performance would also be tainted with sadness. George's mother Lesley, who was in the front row of the audience that night, had recently been diagnosed with cancer. 'I am so glad my mum was there,' he said years later, 'and I'm so glad for the first time ever, the only time ever on film, I actually said hello to my mum in the audience. It was the last time she saw me play.'

There would be many more electrifying live appearances, not least the duet he performed in 2000 with Luciano Pavarotti in the Italian maestro's hometown of Modena, which saw them sing soaring, bilingual versions of *Brother, Can You Spare a Dime* and Elton John's *Don't Let The Sun Go Down On Me*.





Performing his legendary version of *Somebody to Love* with the surviving members of Queen.  
Photo by Kevin Mazur/Getty Images



## TRACEY EMIN (B. 1963)

*When I Think About Sex I  
Think about Men- Women,  
Dogs, Lions, Group Sex  
(And I Love You All)*

snow white neon  
46 $\frac{7}{8}$  x 92 $\frac{1}{2}$ in. (119 x 234cm.)  
Executed in 2005, this work is number one  
from an edition of three

**£40,000-60,000**

**\$52,000-77,000**

**€46,000-68,000**

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**PROVENANCE:**

White Cube.  
Acquired from the above by  
George Michael in 2006.

**EXHIBITED:**

Edinburgh, National Galleries of Scotland,  
*Tracey Emin: 20 Years*, 2008, p. 149, no.  
54 (another from the edition exhibited;  
illustrated in colour, p. 121). This exhibition  
later travelled to Malaga, CAC Málaga and  
Bern, Kunstmuseum Bern.  
Liverpool, Walker Art Gallery, *Coming Out:  
Sexuality, Gender and Identity*, 2017, p. 84.

**LITERATURE:**

H. Luard and P. Miles (eds.), *Tracey Emin:  
Works 1963- 2006*, New York 2006,  
p. 412 (another from the edition  
illustrated in colour, p. 126).

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

When I think about Sex  
I think about Men - Women  
Dogs, Lions, Grays Sex  
(And I Love you all)

λ \* 19  
SARAH LUCAS (B. 1962)

*Selfish in Bed I*

c-print

48 x 48in. (121.9 x 121.9cm.)

Executed in 2000, this work is number two  
from an edition of six plus one artist's proof

£5,000-7,000

\$6,500-9,000

€5,700-8,000

'I like to play around with gender stereotypes. And I like androgyny.  
All these meanings are constructs, and they're quite fragile really.  
They could be otherwise'

-Sarah Lucas

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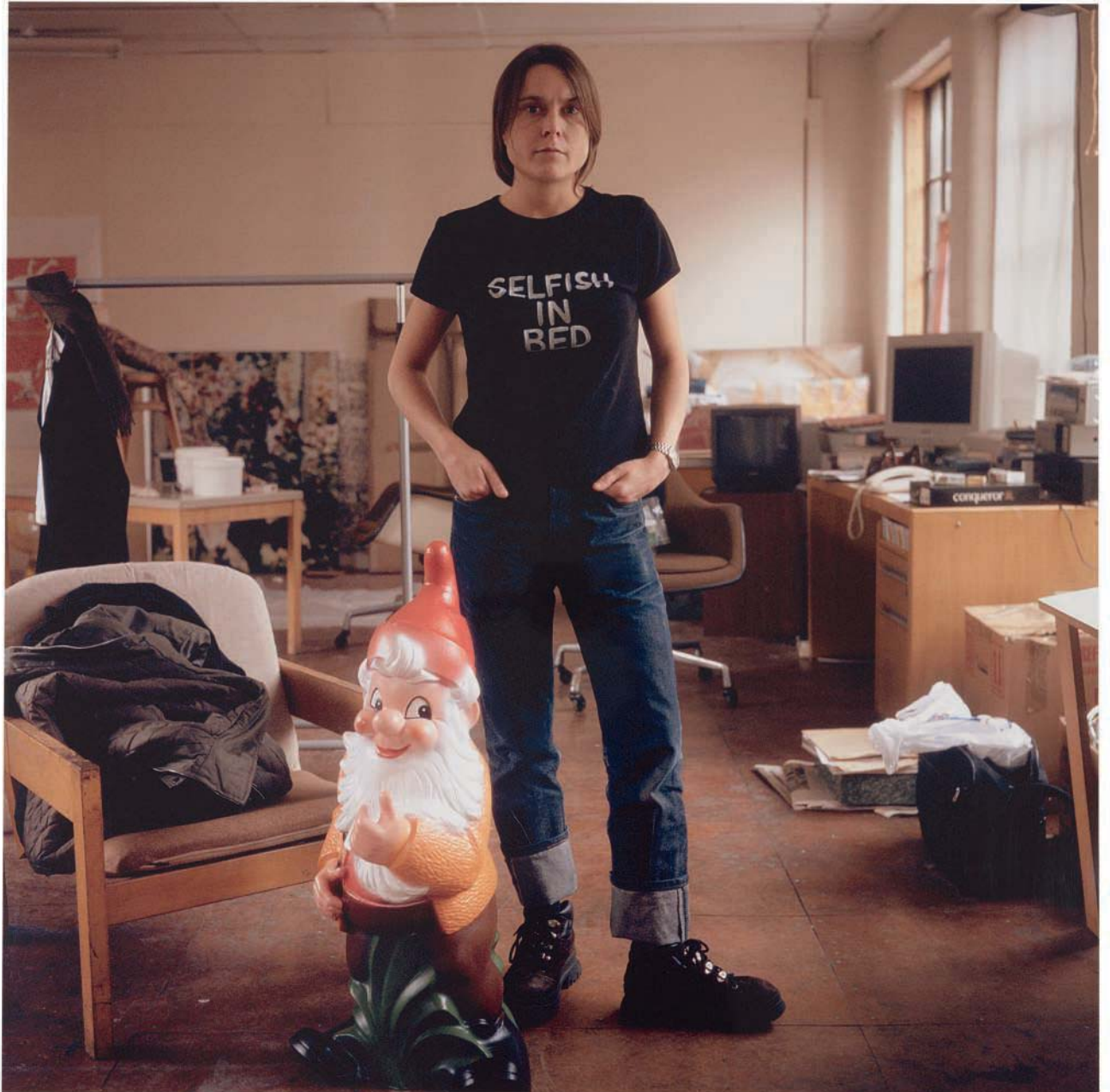
PROVENANCE:

TWO x TWO for AIDS and Art Charity  
Auction, Rachofsky House Dallas,  
25 October 2008, lot 71.

Acquired at the above sale by  
George Michael.

LITERATURE:

Y. Dziewior and B. Ruf (eds.), *Sarah Lucas  
Catalogue Raisonné 1989-2005*, exh. cat.,  
Zurich, Kunsthalle Zurich, 2005 (another  
from the edition illustrated, p. 157).



# ANGUS FAIRHURST (1966–2008)

## *A Couple of Differences Between Thinking and Feeling II*

bronze

gorilla: 65 x 55½ x 41¾in. (165 x 140 x 105cm.)

arm: 12¼ x 47¼ x 26¾in. (31 x 120 x 67cm.)

Executed in 2003, this work is number three  
from an edition of three

**£30,000–50,000**

**\$39,000–65,000**

**€35,000–57,000**

**'In the large bronze gorillas, the distinct lack of pomposity,  
combined with a hitherto unseen level of scale and gravitas,  
means a particularly timely relation between the unreal, the  
abject and the monumental'**

–Sarah Craddock

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### PROVENANCE:

Sadie Coles HQ, London.  
Acquired from the above by  
George Michael in 2003.

### EXHIBITED:

London, Tate Britain, *In-A-Gadda-Da-Vida: Angus Fairhurst, Damien Hirst and Sarah Lucas*, 2004, p. 110 (another from the edition exhibited; illustrated in colour, pp. 43 and 102).  
London, Serpentine Gallery, *In the darkest hour there may be light: Works from Damien Hirst's Murderme Collection, 2006-2007* (another from the edition exhibited; illustrated in colour, unpagged).  
London, Sadie Coles HQ, *Angus Fairhurst*, 2010 (another from the edition exhibited).  
Münster, Westfälischer Kunstverein, *Angus Fairhurst*, 2011 (another from the edition exhibited).  
Fort Worth, Fort Worth Contemporary Arts, *Angus Fairhurst: A Couple of Differences Between Thinking and Feeling*, 2011.



λ \* 21

# MAT COLLISHAW (B. 1966)

## *Burnt Almonds, Heinrich & Eva*

3D lenticular transparencies,  
steel and lightbox  
48 x 51in. (121.9 x 129.5cm.)  
Executed in 2000, this work is  
number one from an edition of three

£5,000-7,000

\$6,500-9,000

€5,700-8,000

'For me, Collishaw is a good political artist for the same reason he is a good religious artist and a good artist-artist. It is because he believes in the efficacy of images. Not for him the abstract evasion, the minimalist half smile – fashionable or not, he wants to punch your imagination in the stomach'

-Jonathan Jones

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#### PROVENANCE:

Tanya Bonakdar Gallery, New York.  
Acquired from the above by  
George Michael in 2007.

#### EXHIBITED:

Beyoğlu, ARTER, *Mat Collishaw:  
Afterimage*, 2013 (another from the  
edition exhibited; illustrated in colour,  
p. 140).

#### LITERATURE:

J. Watts and E. Maxwell (eds.), *Mat  
Collishaw*, London 2012 (illustrated  
in colour, pp. 88-89).







# MY GREATEST MOMENT

GRIEF AND RECOVERY

OLDER

CRITICAL ACCLAIM

*Jesus to a Child*, one of George Michael's greatest songs, marked the beginning of a healing process after a particularly testing period in the artist's life. Coping privately with the illness and then loss of his first love, Anselmo Feleppa, who died in March 1993, and then dealing with the fallout of the court case against Sony, which saw him refuse to release any new material on the label, resulted in what David Austin, the star's oldest friend, describes as a period of 'creative limbo'.

Following the conclusion of the court case in June 1994, George Michael flew to New York to buy himself out of his Sony contract. He then returned to London and began working at SARM Studios in Notting Hill, where he had previously recorded parts of *Faith*. 'I sat at a keyboard and played a very simple string part, and then added a very, very gentle guitar part,' he said of the moment the dam burst. 'And then I sang, "like Jesus to a child", as simple as that. I thought, "Oh my God, that's him, that's him and me." I was so excited that I had finally been able to put my feelings about Anselmo into words, and within a week I was singing it in front of the Brandenburg Gate, paying my first public tribute to him.'

So, on 24 November 1994, five years after the fall of the Berlin Wall, George Michael chose to publicly declare the beginning of a new era of his own. He opened the very first MTV Europe Music Awards ceremony with *Freedom '90*, before returning later in the show to introduce the world to a song that would be a standout track on the landmark album *Older*, released two and a half years later.

As the opening chords of his moving tribute to his departed lover — a song he described as 'the story of me being rescued from myself by someone with an incredibly good heart' — swelled and floated out across the arena, the curtain behind the band went up to reveal the Berlin landmark illuminated by spotlights. Sony's main executives sat open-mouthed in the front row.



The singer's change of image for *Older* was part of a process of communicating that he had come to terms with his sexuality  
Photo by Andrew Macpherson



‘He just stepped into a completely new place,’ says David Austin of the bout of sustained creativity that ensued, leading to an album that George described as his ‘greatest moment’. ‘He was out of the cocoon, the wings opened and the colours were completely vibrant.’

The result was a critically acclaimed album that blended melancholic, jazz-inflected introspection with joyous, life-affirming funk. After everything he had been through, the latter showcased the fact that he still possessed the same, instinctive feel for the dance floor as he’d shown on previous hits such as *Everything She Wants* and *I’m Your Man* with Wham!, and *Freedom ‘90* as a solo artist.

On *Fastlove*, the second single from *Older*, strong hints about where he was in his life — ‘In the absence of security, I made my way into the night / Stupid Cupid keeps on calling me / And I see lovin’ in his eyes’ — were dropped onto an insistent bassline, complemented by strings, horns and a video that climaxed with George Michael grooving under cascades of water. It was an irresistible combination that propelled the track to number one in the UK and four other countries, and saw it nominated for Best Single at the 1997 Brit Awards. *Star People ‘97*, the fifth and final single from the album, topped the US Dance Club Songs chart.

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‘TO MY FANS AND THE PEOPLE  
THAT WERE REALLY LISTENING,  
I FELT LIKE I WAS TRYING TO  
COME OUT WITH THEM’

— George Michael on *Older*

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As the singer later explained to Oprah Winfrey, the image change that accompanied the album — sharp suits, short hair, handlebar moustache — was part of the process of conveying that he had finally come to terms with his sexuality. ‘I think I was trying to tell people I was okay with it, I just really didn’t want to share it with journalists,’ he said. ‘The album... was a tribute to Anselmo... To my fans and the people that were really listening, I felt like I was trying to come out with them.’

*Older* was a huge commercial success, and drew heavily on themes of bereavement and recovery. Among its many standouts was *You Have Been Loved*, a song which spoke of a mother mourning the loss of a son. Tragically, the track was lent fresh poignancy in 1997 with the death of the artist’s own beloved mother, Lesley. It was a second cruel blow in the space of four short years, and one that left George Michael feeling ‘spiritually crushed’.

λ \* 22

# DAMIEN HIRST (B. 1965)

## *Saint Bartholomew*

glass, painted MDF, aluminium, acrylic,  
fish and formaldehyde solution  
24 x 36 x 6½in. (61.1 x 91.5 x 16.5cm.)  
Executed in 2006

**£250,000–350,000**

**\$330,000–450,000**

**€290,000–400,000**

'They all face the same way yet they can't make contact the way they do in the sea ... in life we're separated by flesh and bones and you can't really move beyond that'

-Damien Hirst

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#### PROVENANCE:

White Cube.  
Acquired from the above by  
George Michael in 2007.

#### EXHIBITED:

Dallas, The Goss-Michael Foundation,  
*Damien Hirst*, 2007-2008.









λ\*23  
SARAH LUCAS (B. 1962)

*New Religion (violet)*

neon  
15 x 21 x 71¼in. (38 x 53.3 x 180.9cm.)  
Executed in 2001, this work is one of  
five unique versions

£40,000–60,000

\$52,000–77,000

€46,000–68,000

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**PROVENANCE:**

Barbara Gladstone Gallery, New York.  
Acquired from the above by  
George Michael in 2004.

**EXHIBITED:**

Milton Keynes, Milton Keynes Gallery,  
*Temple of Bacchus*, 2003 (another  
variant exhibited).  
Dallas, The Goss-Michael Foundation,  
*Sarah Lucas*, 2008-2009.

**LITERATURE:**

M. Collings, *Sarah Lucas*, London 2002  
(*New Religion (Blue)* illustrated in colour,  
p. 77)  
*In-A-Gadda-Da-Vida: Angus Fairhurst,*  
*Damien Hirst, Sarah Lucas*, exh. cat.,  
London, Tate Britain, 2004 (*New Religion*  
(*Blue*) illustrated in colour, p. 75)  
Y. Dziewior and B. Ruf (eds.), *Sarah*  
*Lucas: Exhibitions and Catalogue*  
*Raisonné, 1989-2005*, exh. cat.,  
Zurich, Kunsthalle Zürich, 2005, p. 151  
(installation view of *New Religion (Pink)*  
at Milton Keynes Gallery, Milton Keynes  
illustrated in colour, pp. 42-43; *New*  
*Religion (Blue)* illustrated in colour, p. 151).



λ \* 24

# RACHEL HOWARD (B. 1969)

## *Red Painting*

household gloss and acrylic on canvas  
114¼ x 75½in. (290.2 x 190.8cm.)  
Painted in 2007

**£20,000-30,000**

**\$26,000-39,000**

**€23,000-34,000**

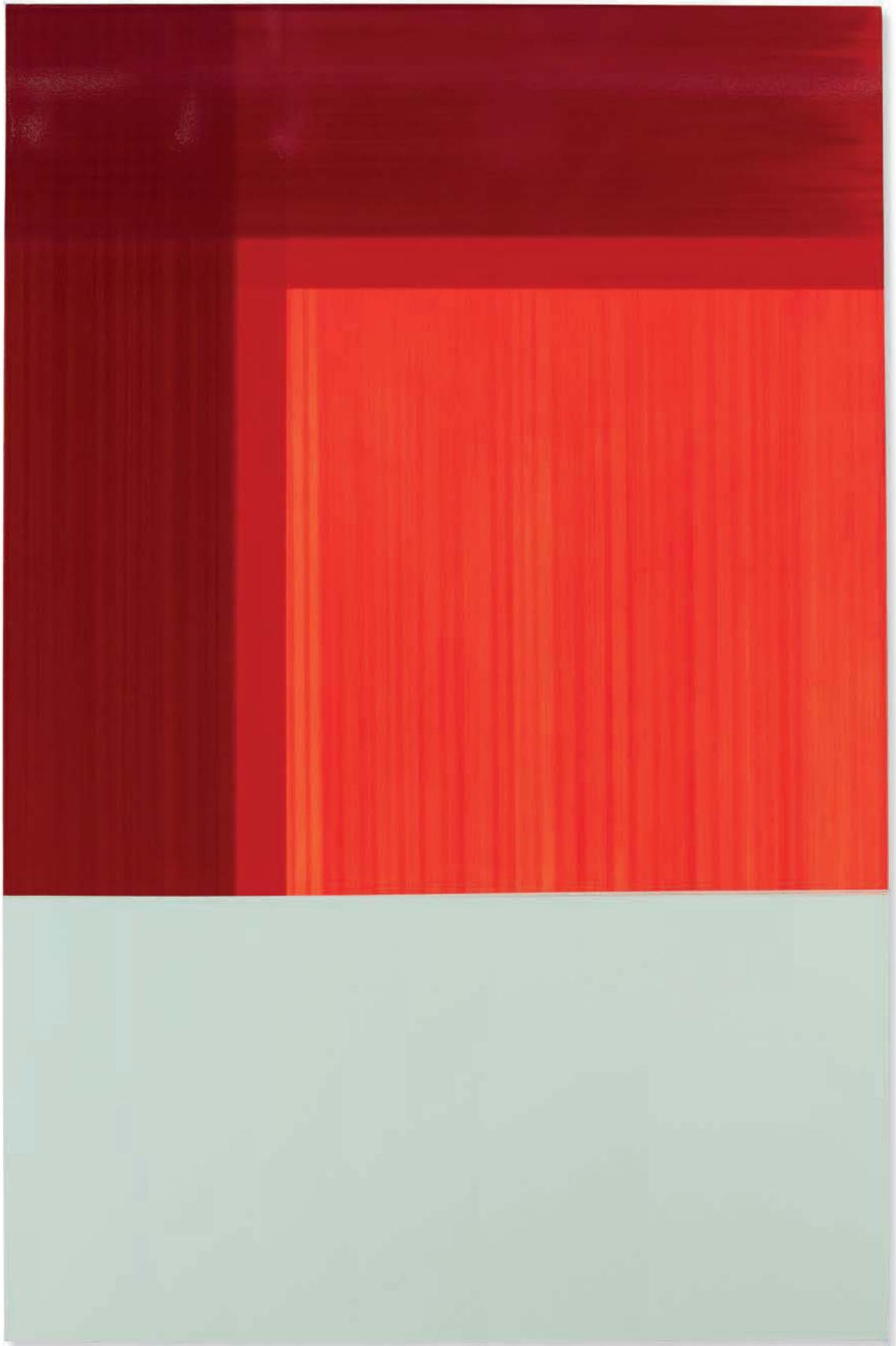
'I like to disrupt the self-awareness of applying the paint,  
turn it on its head and create a surface that isn't stable'

-Rachel Howard

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**PROVENANCE:**  
(RED) Auction, Sotheby's New York,  
14 February 2008, lot 22.  
Acquired at the above sale by  
George Michael.

**EXHIBITED:**  
London, Blain|Southern, *Rachel Howard*,  
2011, p. 215 (illustrated in colour, pp. 105  
and 215).



# SAM TAYLOR-JOHNSON (B. 1967)

## *Soliloquy VIII*

c-prints in artist's frame, in two parts  
 (i) 71¼ x 98½in. (181 x 250.2cm.)  
 (ii) 13⅝ x 98½in. (34.6 x 250.2cm.)  
 overall: 84⅞ x 197in. (215.6 x 250.2cm.)  
 Executed in 2000, this work is artist's  
 proof number two from an edition of six  
 plus two artist's proofs

£15,000-20,000

\$20,000-26,000

€18,000-23,000

'My iconic inspiration comes from old-master paintings ... triptychs or unified wholes, constructed as a large architectural space, where figures are placed as a separation between heaven and earth. Above, in the empyrean, are the Divinities and Saints, below their terrestrial events. In the Soliloquy series, I wanted to depict the same separation, the different formal sense between above and below, between the sublime and the physical, immaterial and material ... Above is the individual who thinks or reflects, and below, his oneiric and anguished reflection'

-Sam Taylor-Johnson

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### PROVENANCE:

White Cube.  
 Acquired from the above by  
 George Michael in 2006.

### EXHIBITED:

London, White Cube, *Out There*, 2000.  
 Paris, Hôtel Salomon de Rothschild,  
*National de la Photographie: Sam Taylor-  
 Wood*, 2001.

### LITERATURE:

D. Birnbaum, 'Sam Taylor-Wood', in  
*Artforum*, vol. XXXIX, no. 9, May 2001  
 (another from the edition illustrated in  
 colour).







PORTRAIT OF AN ARTIST

No. 6

# OUTSIDE

OUT, PROUD AND OH SO FUNKY

MAKING ART FROM ADVERSITY

'It was so obvious that it was deliberate on my part, strange as that may seem,' George Michael reflected years later on the moment he let the world know that he was gay. 'I was bursting to come out, I think.'

Looking back on the events of 7 April 1998, the police-procedural facts of the matter were straightforward enough. After lunch, George went to Will Rogers Memorial Park on Sunset Boulevard. While he was there he walked into the public restroom, which was empty. He was followed in by an undercover police officer, and what transpired next was later described by the authorities as a 'lewd act' on George's part. He left the restroom after the police officer, but before he reached his car that same man arrested him.

George was taken to LAPD HQ in Beverly Hills, 'the most spotless police station you can imagine, top class,' he later told Oprah Winfrey. After three hours he was allowed to go home. By the small hours of the morning, TV helicopters were buzzing like flies over his house, and by the time dawn broke, the incident was front-page news around the world.

While George railed against the manner of his arrest, maintaining that it amounted to entrapment, he was typically honest with regard to what the circumstances said about his own psyche. It was also a mark of the man that he should use adversity to create some of his most memorable art. 'Having made such a fool of myself I'd better come up with a hit song,' he said.

And that's exactly what he did. Taking the entire experience — the indignity of the arrest, the faux outrage in the media, the court conviction, and also the plain truth of his sexuality — he distilled it all into *Outside*, a joyous slice of modern disco that was witty, unapologetic and self-deprecating in equal measure, not to mention one of the funkiest tracks he ever made.

*Outside* was George's musical rebuttal to all the finger-waggers, the people who wanted to kick him because he was temporarily down, and finally out. 'There is one recurring theme to my actions as an adult,' he told British talkshow host Michael Parkinson during a memorable TV interview. 'If I'm pressured into anything, I react

Opposite

George Michael on the set of the video for *Outside*, in which he distilled the entire experience of his arrest into one of his greatest singles

Photo by Ellen von Unwerth

Below

The *Outside* video was a perfectly pitched parody  
Photo by Ellen von Unwerth

Opposite

'I'm not really interested in selling records to  
people who are homophobic,' said the star.  
Photo by Ellen von Unwerth



against it. I wasn't going to be someone who is peeking out from behind their net curtains.'

Some commentators seemed to relish the thought that this would be a career-ending catastrophe, that his fan base would crumble away. George, though, never believed this would be the case, and he didn't care about the naysayers anyway. 'I'm not really interested in selling records to people who are homophobic,' he said. 'I don't need the approval of people who don't approve of me.'

The video for *Outside* left no one in doubt as to George's publish-and-be-damned attitude. It was a perfectly pitched parody of the whole affair. In one scene he appears in police uniform, wielding a nightstick and dancing in a restroom. Suddenly the setting transforms, Batcave-style, into a disco dancefloor complete with lasers and glitter balls. All this is intercut with outdoor shots that look like helicopter surveillance footage, alongside samples of actual news reports of the arrest.

So far, so funny. But *Outside* was a tactical as well as a satirical response to the overinflated scandal. Its what-the-hell tone served to remind people why they loved George Michael. The British public in particular is always ready to embrace a celebrity who can laugh at himself, and George readily obliged. He quipped about the good looks of the arresting officer ('They don't send Columbo in there...') and

through a series of television appearances turned the story of his forced outing into endearing dinner-party repartee.

*Outside* was a standout track on *Ladies and Gentlemen*, the greatest-hits album released in November of the same year. Its title, the traditional opening words of any on-stage introduction, suggested that this was a kind of comeback collection — but the name was also a sly reference to the signs on lavatory doors. It was as if, by coming out, George had learned to laugh again.

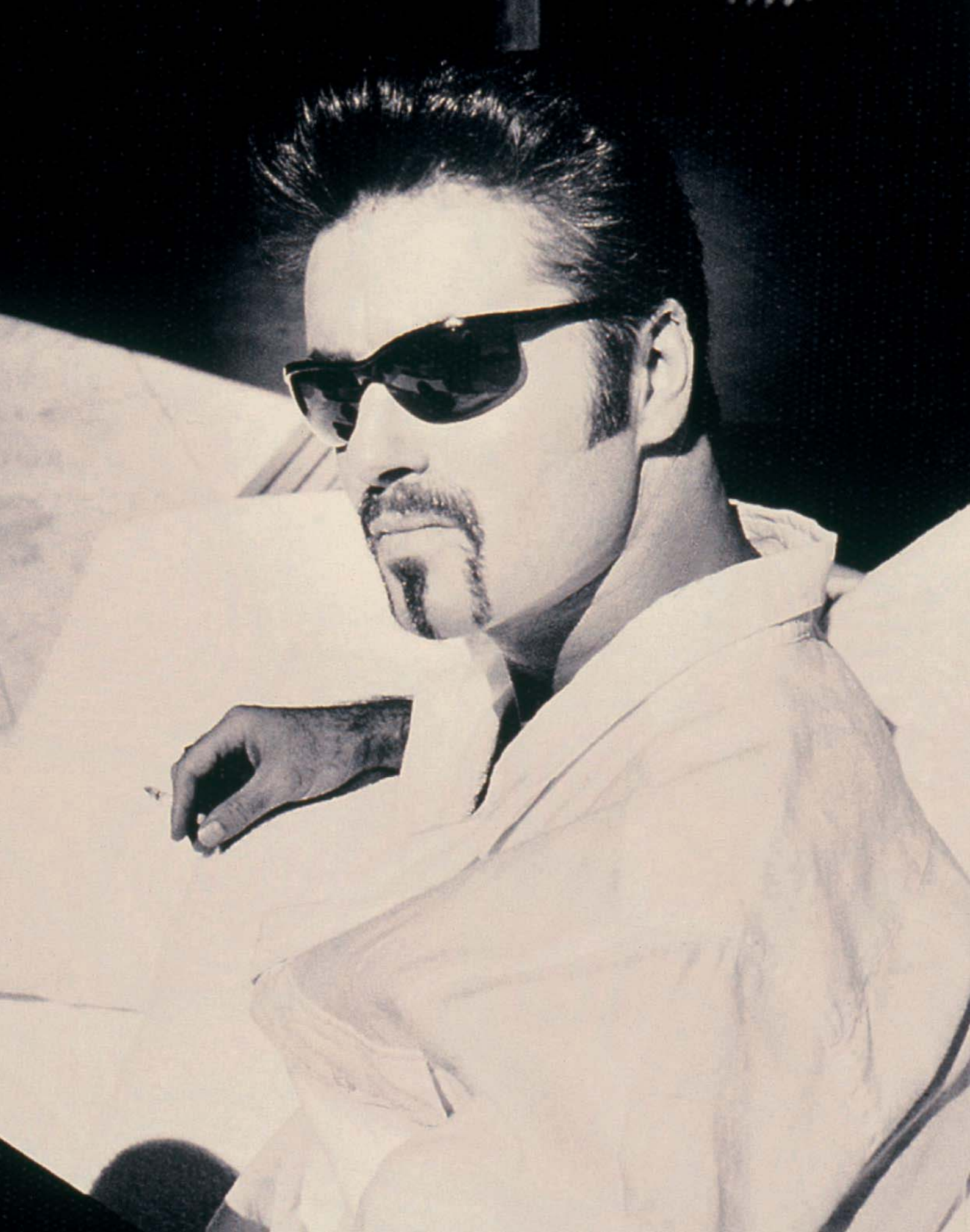
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**'I DON'T NEED THE APPROVAL  
OF PEOPLE WHO DON'T  
APPROVE OF ME'**

— George Michael

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Certainly he was happy again, and relieved about being able to be true to himself. 'It's very hard to be proud of your own sexuality when it hasn't brought you any joy,' he explained. 'Once it's brought you joy and love, it's easy to be proud of who you are.'



λ \* 26

# MICHAEL CRAIG-MARTIN (B. 1941)

## *Untitled (GOD)*

acrylic on canvas  
42 x 36in. (106.7 x 91.4cm.)  
Painted in 2002

**£18,000-25,000**

**\$24,000-32,000**

**€21,000-28,000**

'I have always thought that access to everything important is right in front of your nose. We often look for the special in special objects or special events but actually, if we understood the quality of ordinary things, we are closer to the substance of life'

-Michael Craig-Martin

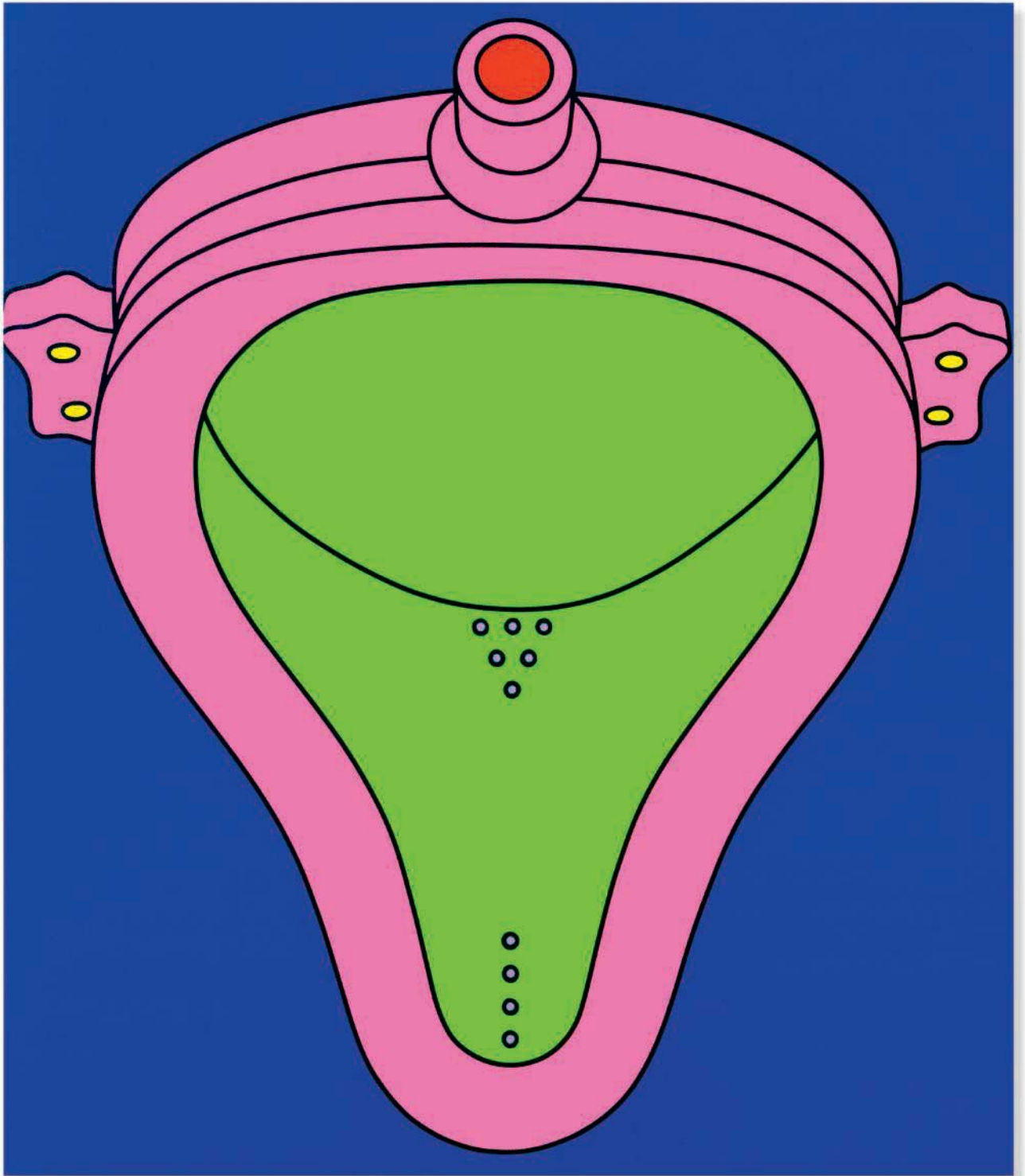
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### PROVENANCE:

Gagosian Gallery, London.  
Acquired from the above by  
George Michael in 2007.

### EXHIBITED:

San Francisco, The Jewish Museum San Francisco, *100 Artists See God*, 2004-2005 (illustrated in colour, p. 29). This exhibition later travelled to California, Laguna Art Museum and Virginia, Contemporary Art Center of Virginia.



© Michael Craig-Martin. Courtesy Gagosian

λ \* 27  
TRACEY EMIN (B. 1963)

*Reincarnation VI*

titled 'Reincarnation VI' (lower left);  
signed and dated 'Tracey Emin 05'  
(lower right)  
gouache, watercolour and pencil  
on canvas  
9<sup>7</sup>/<sub>8</sub> x 14in. (25.1 x 35.5cm.)  
Executed in 2005

**£15,000–20,000**

**\$20,000–26,000**

**€18,000–23,000**

'Nature, always nature. Mountains, waterfalls, the forest, the sea,  
the ocean, wild flowers and animals. My own body and love'

-Tracey Emin

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**PROVENANCE:**

Lehmann Maupin, New York.  
Acquired from the above by  
George Michael in 2007.



# ANGUS FAIRHURST (1966–2008)

## *Fata Morgana*

acrylic and paper collage on canvas  
98 ½ x 132in. (250.2 x 335.2cm.)  
Executed in 2008

**£10,000–15,000**

**\$13,000–19,000**

**€12,000–17,000**

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**PROVENANCE:**

Sadie Coles HQ, London.  
Acquired from the above by  
George Michael in 2008.

**EXHIBITED:**

London, Sadie Coles HQ, *Angus Fairhurst*,  
2008, pp. 31, 32 and 141 (illustrated  
in colour, pp. 40–41; installation view  
illustrated in colour, p. 47).





# HARLAND MILLER (B. 1964)

*Incurable Romantic  
Seeks Dirty Filthy  
Whore*

oil on canvas  
88¼ x 61in. (224 x 155cm.)  
Executed in 2007

**£30,000-50,000**

**\$39,000-65,000**

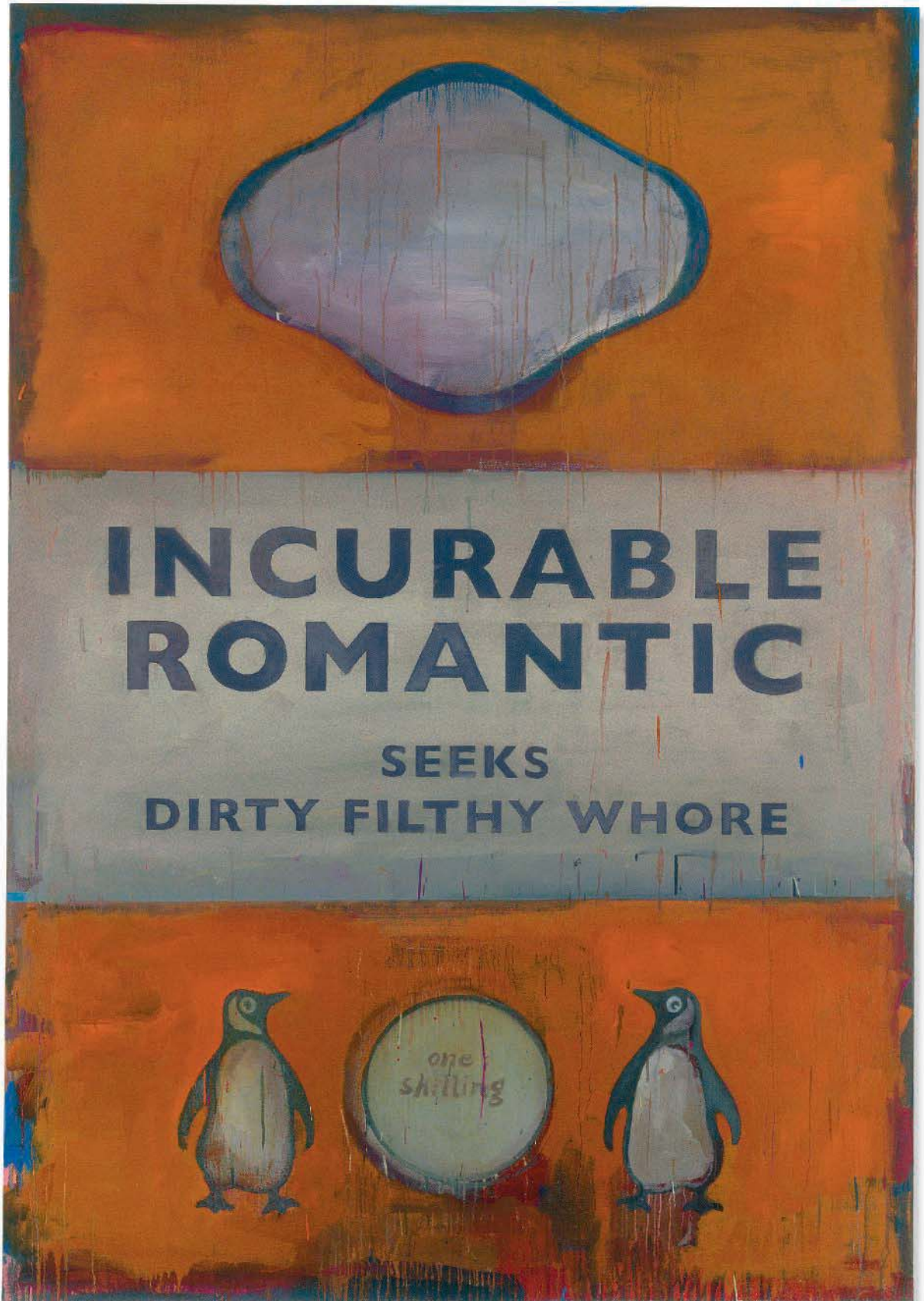
**€35,000-57,000**

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**PROVENANCE:**

White Cube.

Acquired from the above by  
George Michael in 2007.



# INCURABLE ROMANTIC

SEEKS  
DIRTY FILTHY WHORE



λ \* 30

# DAMIEN HIRST (B. 1965)

## *Incorruptible Crown*

signed twice, titled and dated 'D Hirst  
"Incorruptible Crown" Damien Hirst  
2006' (on the reverse)  
butterflies and household  
gloss on canvas  
48 x 60in. (121.9 x 152.4cm.)  
Executed in 2006

**£300,000–400,000**

**\$390,000–520,000**

**€350,000–450,000**

**'I think I've got an obsession with death. But I think it's like a  
celebration of life rather than something morbid. You can't have  
one without the other'**

–Damien Hirst



Stained Glass Window, Strasbourg Cathedral,  
France.

Photo: Tim Graham/Getty Images.

### PROVENANCE:

White Cube.  
Acquired from the above by  
George Michael in 2007.

### EXHIBITED:

Denver, Museum of Contemporary Art,  
*Damien Hirst*, 2008-2009.





PORTRAIT OF AN ARTIST  
No. 7

# SOMETHING MIRACULOUS

LOSS AND LOVE

THE RED LINE

*PATIENCE*

After the death of his mother, George Michael fought to stay afloat, both personally and professionally. 'I'd never felt that kind of depression,' he confessed in his final interview. 'It was something different to grief ... it was something else. I felt like a sportsman who had a terrible injury in the middle of an incredibly successful career.'

As always, he sought solace in music, working with the legendary producer Phil Ramone on *Songs From The Last Century*, an album of covers — jazz standards and more recent chart hits — released in December 1999. He also performed live in a number of high-profile concerts to support deserving causes. Writing new material, though — 'the music that was at the centre of me,' as he put it — was proving much harder. 'It was like losing God,' he said of this creative, emotional block. 'It was the darkest, darkest time.'

Throughout his career, George Michael always believed there was a guiding 'red line' that showed him the way forward and ensured he kept striving, testing himself and improving. 'Even when I've lost control and hit rock bottom, I believe that the red line is still there,' he confided. In 2000 the red line led him to anonymously pay £1.67 million at auction for the piano on which John Lennon composed *Imagine*. Keeping ownership of the historic upright Steinway in Britain was one consideration; hoping it might just help to release his creative juices was another. 'It is so symbolic of the best elements of the '60s and '70s youth culture, great music and a desire to change things for the better,' he said of his decision to buy it.

After countless days in the studio trying to find his muse, the new fruits of his labour finally emerged in 2002 when he released his first new solo records since *Outside — Freeek!* and then *Shoot the Dog*. The latter was inspired by his horror at watching 9/11 unfold on television and then his growing fears about the direction of Western policy in the Middle East.

The *South Park*-style animated video that accompanied the single lampooned President George W Bush, British Prime Minister Tony Blair, and George Michael in equal measure. It was both controversial and a sign of how detached he now felt from his own celebrity. 'I've never done anything so political before,' he said at the time. 'I've spent years shouting my mouth off about serious issues over dinner tables but never really had the confidence to express my views in a song.'



Left  
George Michael in the studio with Phil Ramone.  
Photo by Caroline True

Opposite  
George Michael performing tracks from *Songs From The Last Century* at a jazz club in New York's West Village  
Photo © Andrew Macpherson

If the tabloids on both sides of the Atlantic regarded the song and the artist's criticism of the impending war in Iraq as the perfect opportunity to resume hostilities, the public and his loyal fans remained unmoved. George Michael was finally starting to feel better, and as the clouds parted, he moved back to London in 2003, to the first home he ever bought — the house he most associated with his late mother, who used to clean it for him. 'Something miraculous happened,' he told *GQ* magazine a year later, 'and I just started writing again.'

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**'I FINALLY THOUGHT IF A BUS  
HIT ME TOMORROW I'D BE  
HAPPY WITH THE MUSIC I'D LEFT  
IN THE WORLD'**

— George Michael on *Patience*

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What came out was *Patience*, a chart-topping return to form and Britain's fastest-selling album of 2004. In a further

twist of fate, the LP was released by Sony Music, with whom George had recently re-signed. 'There is something about the vocals ... that's a lot more confident, more certain,' he told *Attitude* magazine. 'The work I've done over the last 12 years might have a certain intensity or depth, but nothing has had the energy of the earlier work. I think it's come with the relief of feeling good again.'

He admitted that *Amazing*, the first single after the album's release, reminded him of Wham!, while other tracks on *Patience* delved into his family history (*My Mother Had a Brother*), spoke of his new-found happiness (*American Angel*) and celebrated the hedonism of being out (*Flawless*). If the record was a long time coming, perhaps it was because George Michael was moving towards a moment of reckoning.

'The moment I finished the track *Patience*,' he said, 'I remember driving home listening to this album that I never thought would get finished or even made at some points. And I remember thinking, that's enough. I finally thought if a bus hit me tomorrow I'd be happy with the music I'd left in the world.'

Now 40, and eight years on from his previous studio album of original material, George Michael announced that this would be his last LP to go on sale as a conventional release; all future releases would be available for download, with fans encouraged to make a donation to charity.





# ADAM MCEWEN (B. 1965)

## *Untitled (Jeff, Nicole, Macaulay, Bill, Rod, Marilyn, Malcolm)*

(v)(vii) signed, numbered and dated  
'A McEwen 2002-4 3/3 (on the reverse)  
(i)-(iv)(vi) signed unnumbered and dated  
'A. McEwen 2004 3/3' (on the reverse)  
c-prints, in seven parts  
(i)(ii)(iv): 40½ x 28½in. (103 x 72.5cm.)  
(iii)(v)(vi): 40¼ x 28½in. (102.2 x 72.5cm.)  
(vii): 40½ x 27½in. (103 x 70cm.)  
Executed in 2002-2004, this work is  
number three from an edition of three  
plus two artist's proofs

**£30,000-50,000**  
**\$39,000-65,000**  
**€35,000-57,000**

'I'm not really interested in celebrities so much – the works are more homages. But the person must be famous so the reader knows that the person is still alive. I'm interested in that brief second when you aren't sure whether Bill Clinton is alive or dead. I only need that moment in order to disorient them enough to sneak through to some other part of the brain—to achieve that split second of turning the world upside down'

–Adam McEwen

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**PROVENANCE:**  
Nicole Klagsbrun, New York.  
Acquired from the above by  
George Michael in 2008.

**EXHIBITED:**  
Dallas, The Goss-Michael Foundation,  
*Adam McEwen*, 2012.

### Jeff Koons

Artist whose controversial work included a 44-foot high poppy made of more than 70,000 live flowers



Koons (1955) work spans diversity of media, accessibility and scale

Jeff Koons, the American artist, is known for his diverse and accessible work. He has created a wide range of art, from small-scale sculptures to large-scale public art. His work is characterized by its vibrant colors and playful, often kitsch, aesthetic. One of his most famous works is the 44-foot high poppy made of more than 70,000 live flowers, which was displayed in a public square in New York City. Koons has also created a large number of sculptures, including his iconic 'Balloon Dog' series. His work has been exhibited in major museums and galleries around the world, and he has received numerous awards and honors. Koons's art is a reflection of his own life and experiences, and it has inspired a wide range of artists and viewers.

### Nicole Kidman

Elegant and versatile film star who won an Oscar for her portrayal of Virginia Woolf in *The Hours*



Kidman (1967) versatile actress and thoughtful general audience appeal

Nicole Kidman is an Australian actress who has become one of the most prominent film stars in the world. She is known for her elegant and versatile performances, and she has won an Oscar for her portrayal of Virginia Woolf in the film *The Hours*. Kidman has also appeared in a wide range of other films, including *Moulin Rouge*, *Crush*, and *The Edge of Tomorrow*. She is also a producer and has been involved in several film projects. Kidman's work is characterized by her ability to bring depth and nuance to her characters, and she has a strong and loyal fan base. She is also known for her philanthropic work and her commitment to social causes.

### Macaulay Culkin

Star of *Home Alone* who survived the perils of childhood stardom to grow himself as a mature actor



Culkin (1970) survivor of childhood stardom who has matured as an actor

Macaulay Culkin is an American actor who became a household name as the young boy who saves himself and his dog in the film *Home Alone*. He has since grown into a mature actor and has appeared in a wide range of other films, including *The Sandlot*, *The Sandlot 2*, and *The Sandlot 3*. Culkin is also a producer and has been involved in several film projects. He is known for his ability to bring humor and charm to his roles, and he has a strong and loyal fan base. Culkin's work is a reflection of his own life and experiences, and it has inspired a wide range of artists and viewers.

### Bill Clinton

Forty-seventh President of the United States who presided over a decade of prosperity and stability



Clinton (1946) gift of empathy made him relatable at the polling booth

Bill Clinton is the 42nd President of the United States, serving from 1993 to 2001. He is known for his empathetic and relatable personality, which made him a popular choice among voters. Clinton's presidency was marked by a decade of prosperity and stability, and he is credited with bringing the economy back to a state of growth and expansion. Clinton is also known for his work in promoting social and economic reform, and he has been a vocal advocate for the poor and the middle class. He is also a successful businessman and has been involved in a wide range of other activities. Clinton's work is a reflection of his own life and experiences, and it has inspired a wide range of artists and viewers.

### Rod Stewart

Rock singer with a taste for music who found fame via the jukebox and became a prolific solo artist



Stewart (1939) soulful, soulful singer and a proponent of 'Rock & Roll'

Rod Stewart is a British rock singer and songwriter who has become one of the most successful and prolific solo artists in the world. He is known for his soulful and soulful music, and he has found fame via the jukebox and became a prolific solo artist. Stewart's work is characterized by his ability to bring a sense of soul and soul to his music, and he has a strong and loyal fan base. He is also known for his work in promoting social and economic reform, and he has been a vocal advocate for the poor and the middle class. Stewart's work is a reflection of his own life and experiences, and it has inspired a wide range of artists and viewers.

### Marilyn Chambers

Grainy films of which *Blue* who starred in *Behind the Green Door* and later ran as Vice President



Chambers (1935) 'Top to the girl and then... you're back at the top girl'

Marilyn Chambers is an American actress and model who became a household name as the young woman who saves herself and her dog in the film *Home Alone*. She has since grown into a mature actress and has appeared in a wide range of other films, including *The Sandlot*, *The Sandlot 2*, and *The Sandlot 3*. Chambers is also a producer and has been involved in several film projects. She is known for her ability to bring humor and charm to her roles, and she has a strong and loyal fan base. Chambers's work is a reflection of her own life and experiences, and it has inspired a wide range of artists and viewers.

### Malcolm McLaren

Manager who partnered with the Sex Pistols and proposed himself as 'Mayor of London'



McLaren (1946) played an integral role in the Sex Pistols' success

Malcolm McLaren is a British manager and entrepreneur who became a household name as the manager of the Sex Pistols. He is known for his role in the band's success, and he has proposed himself as 'Mayor of London'. McLaren's work is characterized by his ability to bring a sense of soul and soul to his music, and he has a strong and loyal fan base. He is also known for his work in promoting social and economic reform, and he has been a vocal advocate for the poor and the middle class. McLaren's work is a reflection of his own life and experiences, and it has inspired a wide range of artists and viewers.

# DAMIEN HIRST (B. 1965)

## *The Immaculate Heart-Sacred*

acrylic, painted stainless steel, stainless  
steel, resin, silicone, sterling silver  
barbed wire, monofilament, bull's heart,  
dove's wings and formaldehyde solution  
36 x 24 x 11½in. (91.5 x 61 x 29.2cm.)  
Executed in 2008

**£120,000-180,000**

**\$160,000-230,000**

**€140,000-200,000**

**'... there are four important things in life: religion, love, art and science'**

-Damien Hirst

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### PROVENANCE:

Damien Hirst- Beautiful Inside My  
Head Forever Auction, Sotheby's  
London, 16 September 2008, lot 148.  
Acquired at the above sale by  
George Michael.



λ \* 33

# TOBY ZIEGLER (B. 1972)

## *Victorian Water Mains (4th Version)*

oil on canvas  
95¼ x 82⅞in. (241.9 x 210.5cm.)  
Painted in 2008

**£20,000–30,000**  
**\$26,000–39,000**  
**€23,000–34,000**

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**PROVENANCE:**  
Simon Lee Gallery, London.  
Acquired from the above by  
George Michael in 2008.

**EXHIBITED:**  
London, Simon Lee Gallery,  
*The Liberals*, 2008.



λ \* 34

# TIM NOBLE & SUE WEBSTER (B. 1966 & B. 1967)

## *Dirty Narcissus*

silicone rubber, wood and light projector  
11½ x 19 x 19in. (29.2 x 48.3 x 48.3cm.)  
Executed in 2007, this work is unique

**£18,000-22,000**

**\$24,000-28,000**

**€21,000-25,000**

'I guess you could say that our art has a schizophrenic side to it. It is reflective of our two very different personalities, the way that as lovers we also live and work together as one unit'

-Sue Webster

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### PROVENANCE:

Dirty House Ltd, London.  
Acquired from the above by  
George Michael in 2007.





λ \* 35

# GILBERT & GEORGE (B. 1943 & B. 1942)

## *Eight*

signed and dated 'Gilbert + George  
2001' (lower right panel)  
hand-dyed gelatin silver prints in artist's  
frame, in nine parts  
each: 33¼ x 28in. (84.5 x 71.1cm.)  
overall: 99½ x 83⅞in. (253 x 213cm.)  
Executed in 2001

**£70,000-100,000**

**\$91,000-130,000**

**€80,000-110,000**

'We are always trying to sort out the elements which are most important: Sex, Money, Race and Religion. And we realize there is nothing apart from that ... Sex as subject in art is in some ways forbidden. The corner porn shop has in some ways more freedom because the artist has to justify it morally. We believe that the power of living is sex. There is nothing else'

-Gilbert & George

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### PROVENANCE:

White Cube.  
Acquired from the above by  
George Michael in 2007.

### LITERATURE:

R. Fuchs (ed.), *Gilbert & George: The Complete Pictures 1971-2005, Volume II 1988-2005*, London 2007 (illustrated in colour, p.1017).

### **BODY BUILDER PAUL**

5ft 9", 235lbs, 34, big powerful build, huge arms and back, thick neck, powerful legs, great behind. Offers active type service. Very straight-acting and friendly.

Not your typical escort.  
Phone Paul  
**07931 591 675**

### **BISEXUAL BILLY**

(22) boyish, masculine lad, athletic body, washboard stomach, footballer legs, VW equipped. Central London.

In/out/nationwide.  
**0973 672 924**

### **EURASIAN JEROME**

23, mixed American Vietnamese, very cute. Come to my private flat in Covent Garden. If you are looking for a nice personality, call. 24 hrs.

In/out/nationwide  
**0171 240 8994 or  
0402 302 700**

### **LINGERIE DAVID**

24 yo, 6 ft, slim, kinky blond lad dressed in sexy black fishnet stockings and suspenders, corset, gloves, and red PVC high-heeled thigh boots for your pleasure. Versatile and discreet. In/out/anywhere.

24 hours. Earl's Court/Central London.  
**020 7373 6253**



### **INTERNATIONAL AL**

Servicing the UK, 6ft 2" eyes of blue fair hair, tanned physique, straight acting professional, genuine, discreet, handsome, amazing. Out calls only.

**0956 145 302**  
e-mail: allanhughes@btinternet.com

### **WELSH LAD LUKE**

24 yrs, sexy lad, athletic, good-looking, smooth and friendly. Unforgettable service. **XVWE**. South London. Will travel. Book by appointment to avoid disappointment.

Call **07989 040060**  
**lukescort@hotmail.com**

### **SPUNKY SEAN**

20, slim, smooth and boyish, offers fun, versatile service. **XVW** equipped. In/out. 24 hours.

Discreet apartment.  
**0958 202 137**

### **ORIENTAL WAYNE**

(Engineering Student) 21yo, 9st., 5ft 6", 28" waist, boyish looks, very cute, slim and smooth body, versatile, cuddly, full satisfaction, excellent massage, Euston luxury

**EIGHT**  
**0771 267 2697**

2001

*Spilbert & George*

λ \* 36

# JAMES WHITE (B. 1967)

## *Relationships II*

signed, titled and dated  
'RELATIONSHIPS II 2008 James White'  
(on the reverse)  
oil and varnish on birch ply panel  
in artist's Perspex box frame  
52½ x 39½in. (133.4 x 99.6cm.)  
Painted in 2008

**£7,000-10,000**

**\$9,100-13,000**

**€8,000-11,000**

'The more I travel, the more pictures are taken at two or three o'clock at night when I'm jetlagged and can't sleep, but the subject matter changes. I once made a whole series based on those aeroplane flip-down tables called "Relationships" ... A lot of it is to do with being alone, that moment of fragile, desolate isolation staring blankly into space, when we're all islands in our own heads. They're very much like cutaways from film scenes where the camera pans onto some banal situation, a numb focal point in a movie'

-James White

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### PROVENANCE:

Max Wigram Gallery, London.  
Acquired from the above by  
George Michael in 2008.



λ \* 37

# EVA ROTHSCHILD (B. 1972)

## *Motivator*

Perspex and lacquered wood  
75¼ x 65½ x 60%in. (191 x 165.5 x 153.5cm.)  
Executed in 2008, this work is unique

**£8,000-12,000**

**\$11,000-15,000**

**€9,100-14,000**

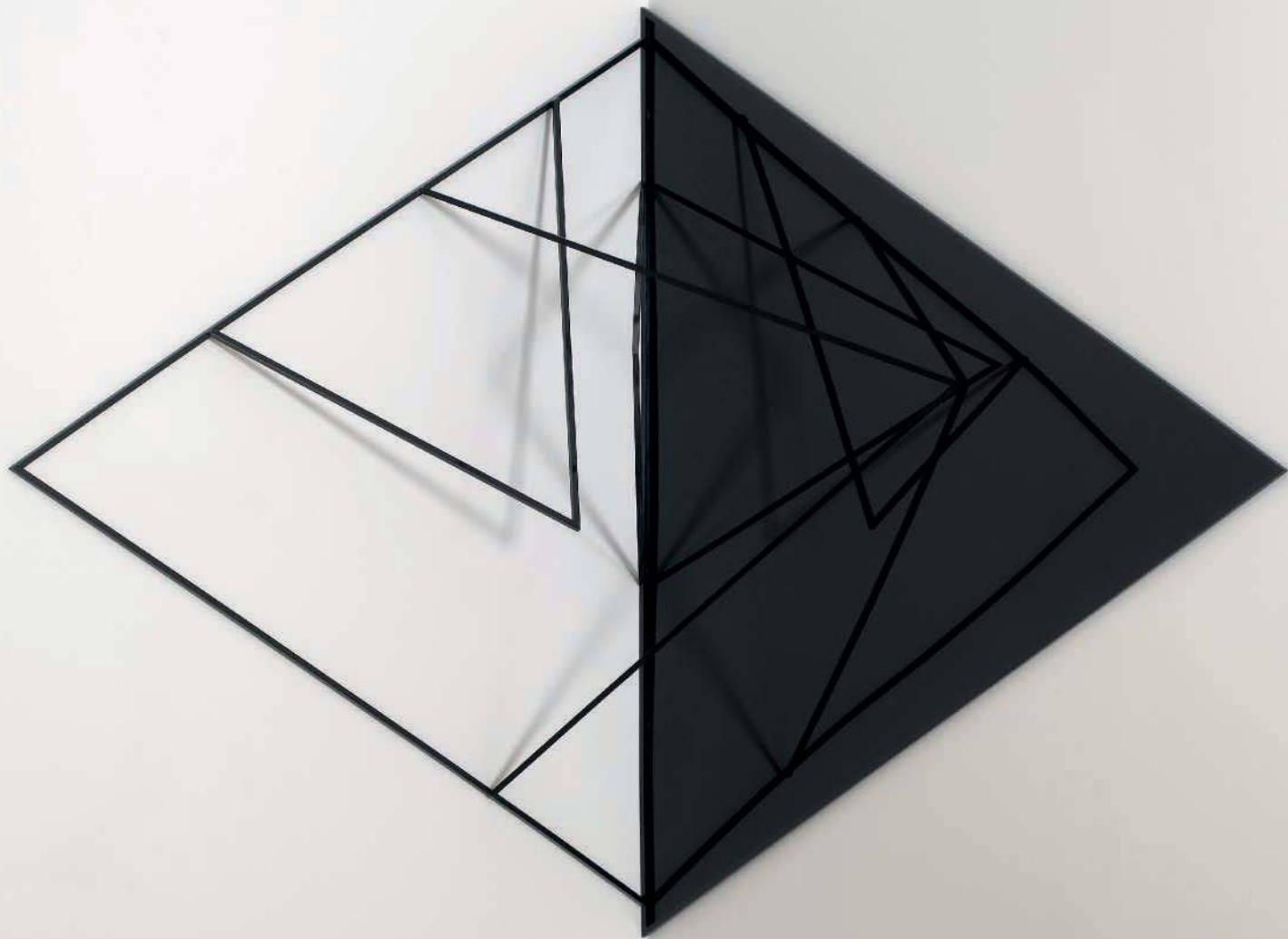
*'We bring meaning to objects in our lives all the time, and that's what's happening in the art institution. But that's because those objects make us think different things; make us experience things differently. Objects are inert themselves, but they give us a whole range of emotions'*

*-Eva Rothschild*

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### PROVENANCE:

Stuart Shave/Modern Art, London.  
Acquired from the above by  
George Michael in 2008.



λ \* 38

# MARC QUINN (B. 1964)

## *Spherical Morphology*

glass and silver, in fourteen parts  
dimensions variable  
Executed in 1997

**£12,000-18,000**

**\$16,000-23,000**

**€14,000-20,000**

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**PROVENANCE:**  
Rachofsky Collection, Dallas.  
Acquired from the above by  
George Michael in 2007.

**EXHIBITED:**  
London, South London Gallery,  
*Marc Quinn*, 1998.





# RICHARD LONG (B. 1940)

## *Green Slate Spiral*

green slate, in sixty-three parts  
 diameter: 120in. (304.8cm.)  
 Executed in 1980

**£60,000–80,000**

**\$78,000–100,000**

**€69,000–91,000**

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### PROVENANCE:

The artist.  
 Private Collection.  
 Sperone Westwater, New York.  
 Acquired from the above by  
 George Michael in 2008.

### EXHIBITED:

New York, Sperone Westwater,  
*Richard Long*, 1980.  
 London, Robilant + Voena + Sperone,  
*Freeze! A Selection of Works from a  
 New York Collection*, 2006.  
 Dallas, The Goss-Michael Foundation,  
*Highlights of the Collection (2)*, 2013-  
 2014.

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



## TRACEY EMIN (B. 1963)

*Outside Myself  
(Monument Valley)*

c-print

25½ x 32in. (64.7 x 81.2cm.)

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

**£6,000-8,000****\$7,800-10,000****€6,900-9,100**

'I use myself as a subject. This has been a long tradition in art. Often to see the whole picture you have to start with what you know'

-Tracey Emin

**PROVENANCE:**

Acquired directly from the artist by George Michael in 2007.

**EXHIBITED:**

London, South London Gallery, *Tracey Emin: I Need Art Like I Need God*, 1998 (another from the edition exhibited; illustrated, unpagged).  
Edinburgh, National Galleries of Scotland, *Tracey Emin: 20 Years*, 2008-2009, p. 145, no. 9 (another from the edition exhibited; illustrated in colour, p. 55). This exhibition later travelled to Malaga, CAC Malaga and Bern, Kunstmuseum Bern.  
London, Hayward Gallery, *Tracey Emin: Love is What You Want*, 2011 (another from the edition exhibited; illustrated in colour, p. 105).  
Centinje, Montenegro Art Gallery, *Perceptions*, 2018-2019 (another from the edition exhibited). This exhibition later travelled to Novi Sad, Gallery of Matica srpska.

**LITERATURE:**

S. Evans and R. Shone (eds.), *Made In London: A collection of works by London based artists made in the 1990s*, London 1996, p. 62, pl. 5 (illustrated in colour, p. 23)  
M. Merck and C. Townsend (eds.), *The Art of Tracey Emin*, London 2002, pp. 23 and 208, no. 3 (illustrated, p. 22).  
R. Cork, *Breaking Down the Barriers: Art in the 1990s*, London 2003, no. 62 (illustrated, p. 169).  
N. Brown, *Tracey Emin*, London 2006, no. 45 (illustrated in colour, pp. 56-57).  
H. Luard and P. Miles (eds.), *Tracey Emin: Works 1963-2006*, New York 2006, p. 412 (illustrated in colour, p. 323).  
J. Jones (ed.), *Tracey Emin: Works 2007-2017*, New York 2017, p. 376 (another from the edition, installation view at CAC, Malaga illustrated in colour, pp. 80-81).







George Michael on stage at the Palais Garnier on 22 September 2012.  
Photo by Caroline True. Courtesy Palais Garnier / Opéra national de Paris





PORTRAIT OF AN ARTIST  
No. 8

# THE VOICE

THE 25 LIVE TOUR

SYMPHONICA

MAKING HISTORY IN LONDON AND PARIS

'I remember the first time I ever saw Paris properly, and driving up to this fantastic building and thinking this is the most glorious piece of architecture I'd ever seen.' Thirty-eight years after setting eyes on the Palais Garnier, the historic home of the Paris Opera, George Michael was about to make history as the first contemporary artist to play a concert at one of the greatest music venues in the world. 'I never dreamed I would get to sing on that stage,' he said, 'but my God, was it worth the wait.'

The final chapter in George Michael's remarkable career was about documenting his incredible voice and celebrating a songbook that had touched people of every generation and in all corners of the world. In 2006, he had embarked on the 25 Live Tour, his first in over 15 years. This triumphant return to the live arena spanned 106 dates across 41 different countries and included two nights playing to more than 172,000 people in the first concerts at the new Wembley Stadium. It was something of a homecoming after Live Aid, Wham!'s farewell concert and the Freddie Mercury tribute concert, to name but three occasions he played Britain's most iconic venue.

Four years after his emotional return to Wembley, George Michael announced dates for the Symphonica Tour. Backed by a full symphony orchestra, the singer would be performing sets comprised largely of new arrangements of classics from the *Songs From The Last Century* album, mixed with his own material. Opening on 2 August 2011 at the State Opera House in Prague, he soon had audiences across Europe in raptures.

Four months and 46 dates later, however, George was struck down with severe pneumonia and spent five weeks in a Vienna hospital, three of them in a coma. At one stage, doctors performed a tracheotomy to keep his airways open. When he was finally



well enough to return home to London, he told reporters, 'I have an amazing, amazing life, and if I wasn't spiritual enough before the last four or five weeks then I am now ... I am incredibly fortunate to still be here. I still have plenty to live for.'

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## 'I NEVER DREAMED I WOULD GET TO SING ON THAT STAGE... BUT MY GOD WAS IT WORTH THE WAIT'

— George Michael on the Palais Garnier concert

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If he needed any further confirmation, it arrived ten months later on an historic night — 22 September, 2012 — in the French capital. Dressed all in black — a gold crucifix glinting between the silk lapels of his jacket, his hair shaved close to his head, George Michael looked out into the historic horseshoe-shaped auditorium and up beyond the white spiral formed by single spotlight to where Marc Chagall's paintings of famous composers adorned the Palais Garnier's glorious ceiling. He was on a stage previously occupied by

Gene Kelly, Fred Astaire and the greatest names in opera, singing his own songs, as well as those from the album he had worked on with Phil Ramone.

George Michael first sang for Ramone, a producer he described as understanding 'more about music than anyone I had ever met', in 1999. His song choice was *Roxanne* by Sting. 'I remember thinking, "My God, here I am singing for a man who's worked with Frank Sinatra, Barbara Streisand, Aretha Franklin, Elton and just about every one of my favourite vocalists". When I finished, he came out of the booth and he gave me possibly the greatest compliment I'd ever heard. I nearly fell over. I thought, "How lucky am I?" It was one of the greatest, happiest moments of my life.'

As was the night at the Palais Garnier, which showed that George had made a full recovery and was back to his scintillating best. Opening with a dazzling arrangement of *Through* from the album *Patience*, he then set out on a mesmerising journey through his own greatest hits, standards immortalised by the likes of Nina Simone and Bing Crosby, and seminal tracks by more recent artists such as Rufus Wainwright, Terence Trent D'Arby and Rihanna. 'With *Symphonica*, George stepped into a new arena,' states David Austin, 'and he delivered above and beyond.'

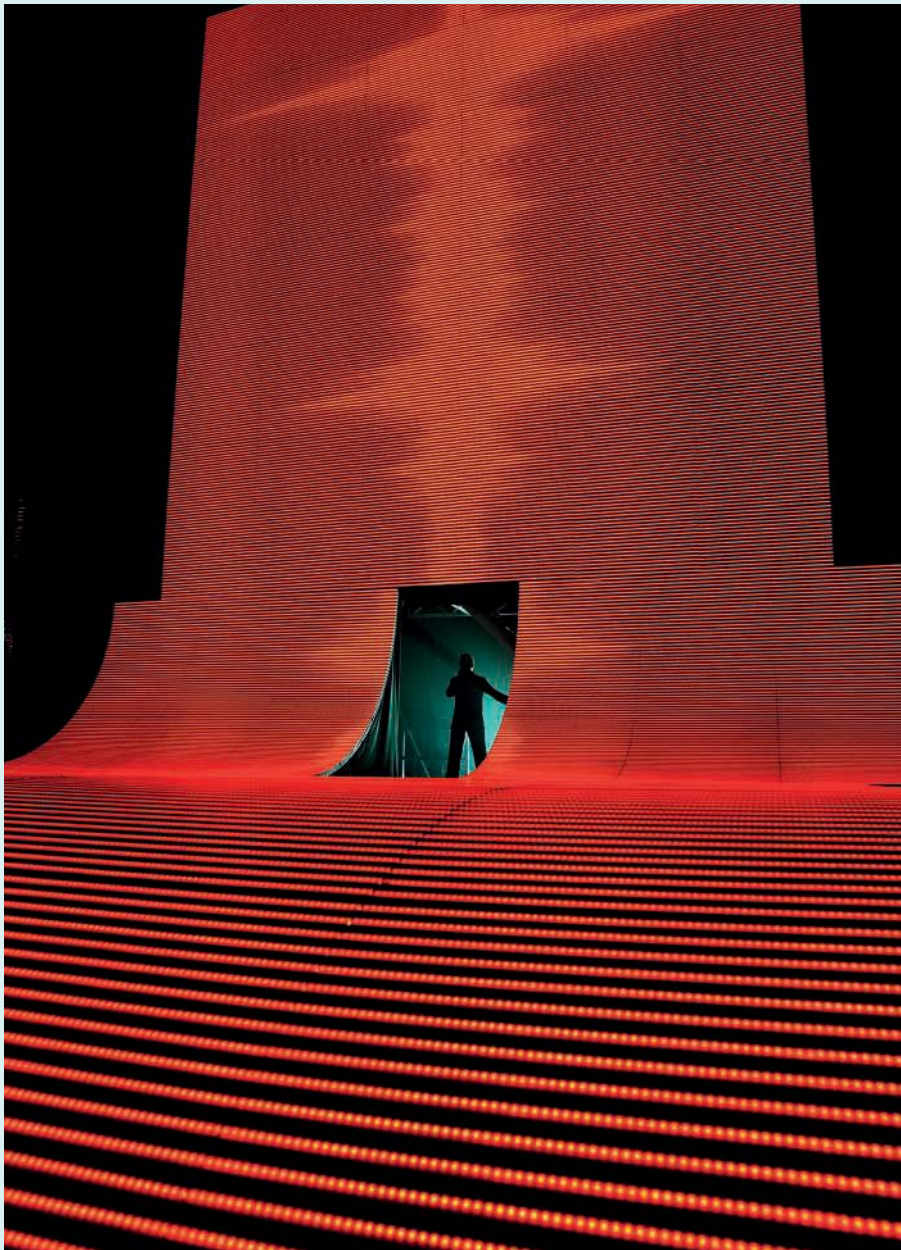
The performance was a masterclass, and a fitting showcase for a voice that has been hailed by many of the singer's most celebrated peers. 'It comes from someone who's felt pain and from someone who has deep talent,'

Opposite and below  
In June 2007 George Michael became  
the first artist to play a concert at the new  
Wembley Stadium  
Photos by Dean Freeman

remarks Elton John. According to Mary J Blige, with whom George Michael released a memorable cover of Stevie Wonder's *As* in 1998, it was a voice that was 'always very soulful, and very warm and sultry and urgent.'

Proceeds from the sell-out date in Paris went to one of the largest AIDS organisations in France, and at the fundraising banquet afterwards, Pierre Bergé, a former President of the Paris Opera, and Line Renaud, the French singer, actress and activist, got up to speak. 'I'm 84 and I still love you,' said Renaud, addressing the star of the night. 'I admire you as an artist but I have a deep respect for the man who stepped into the battle against AIDS. Your weapon has always been your art.'

*Symphonica* was released as a live album, the only one of George Michael's career, in March 2014, debuting at number one in the UK charts. It proved to be a fitting farewell for Phil Ramone, who passed away a year before the album came out. 'He treated me with such respect,' George said of his friend and producer. 'He brought the world so much great music and so much joy, and I, for one, will always be so grateful.' Tragically, the album would also prove to be George Michael's last.



# SAM TAYLOR-JOHNSON (B. 1967)

## *After Van Halen*

DVD

duration: 4 minutes 30 seconds

Executed in 2007, this work is artist's  
proof number two from an edition of six  
plus two artist's proofs

**£10,000-15,000**

**\$13,000-19,000**

**€12,000-17,000**

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### PROVENANCE:

(RED) Auction, Sotheby's New York,  
14 February 2008, lot 25.

Acquired at the above sale by  
George Michael.

This work is accompanied by a  
certificate of authenticity, an archival  
Digibeta tape, an archival DVD copy  
and an exhibition copy DVD.



# DARREN ALMOND (B. 1971)

## *Six Months Later*

sixty colour coupler prints in artist's frames, in twenty-four parts  
each frame: 25 $\frac{3}{8}$  x 21 $\frac{1}{4}$ in.  
(64.5 x 53.3cm.)

Executed in 1999, this work is  
number five from an edition of five

**£10,000–15,000**

**\$13,000–19,000**

**€12,000–17,000**

**'According to Darren Almond, time is the ultimate institution. Almond's investigation of time neither aspires towards the purity of mathematics nor the poetry of metaphysics, but instead towards the existentialist mechanics of man-made time'**

–Hamza Walker

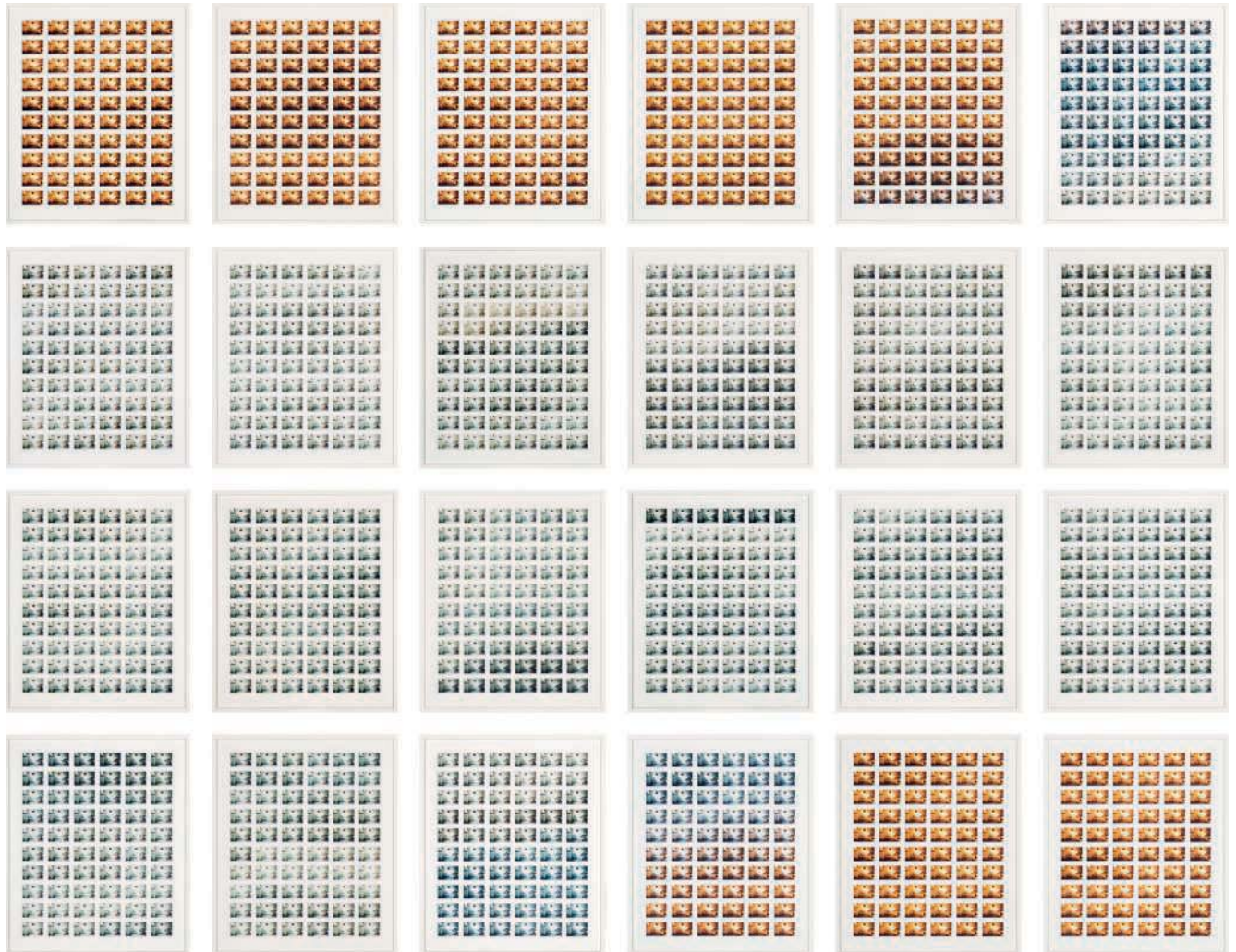
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### PROVENANCE:

White Cube.  
Private Collection.  
Anon. sale, Phillips de Pury London,  
22 June 2007, lot 6.  
Acquired at the above sale by  
George Michael.

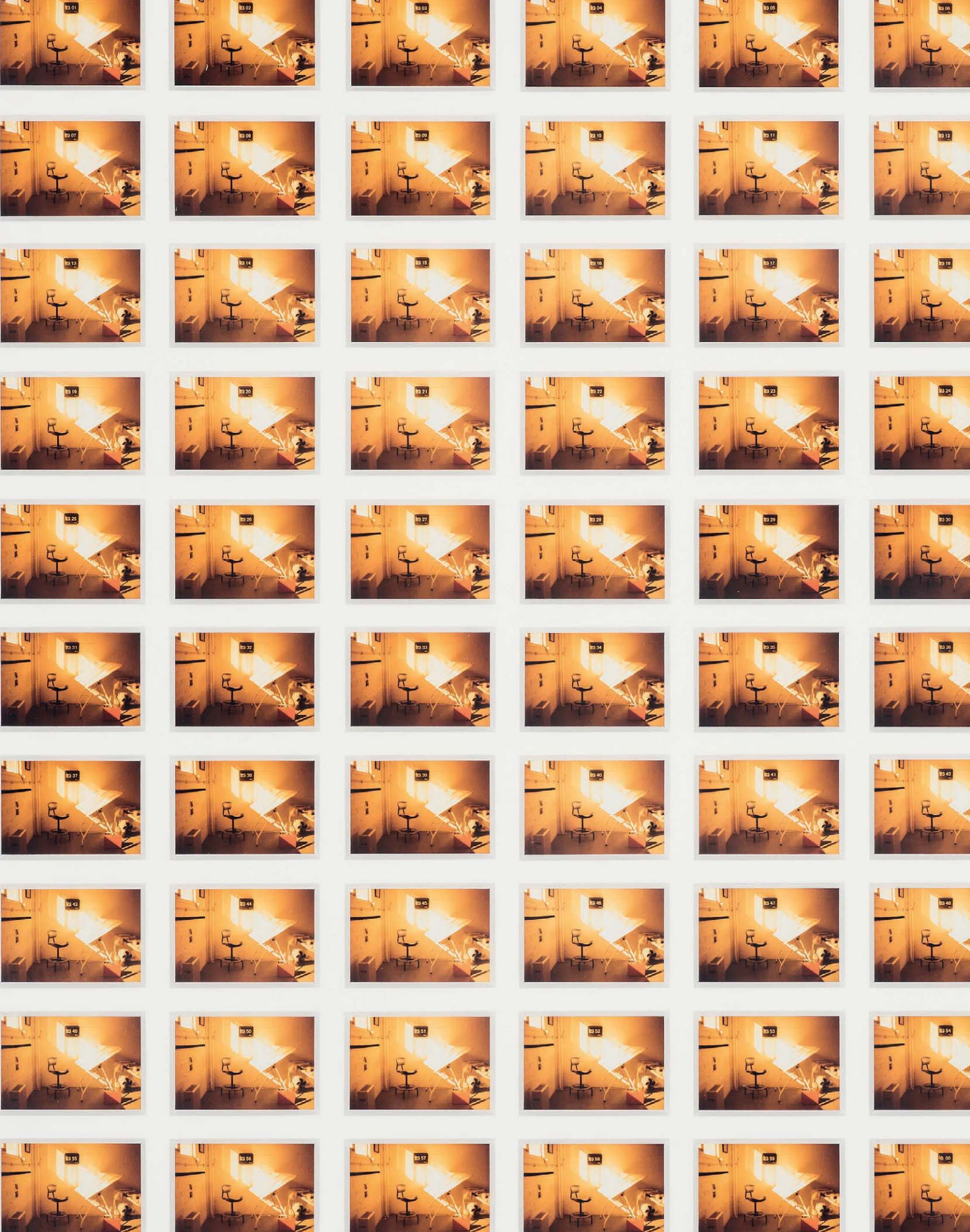
### EXHIBITED:

Milan, Palazzo della Ragione, *If I Had You*, 2003 (another from the edition exhibited).  
New York, Zwirner & Wirth,  
*Contemporary Sculpture from a Private Collection*, 2006 (another from the edition exhibited).  
Washington D.C., The Phillips Collection,  
*Left Behind: Selected Gifts from the Heather and Tony Podesta Collection*, 2011 (another from the edition exhibited).









λ \* 43

# GARY HUME (B. 1962)

## *In the Park*

signed, titled and dated 'In the Park 1997

Gary Hume' (on the reverse)

enamel on aluminium panel

78 x 59in. (198.1 x 150cm.)

Painted in 1997

**£40,000-60,000**

**\$52,000-77,000**

**€46,000-68,000**

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### PROVENANCE:

Matthew Marks Gallery, New York.

Anon. sale, Christie's London, 23 June  
2005, lot 51.

MB Financial Bank, Chicago.

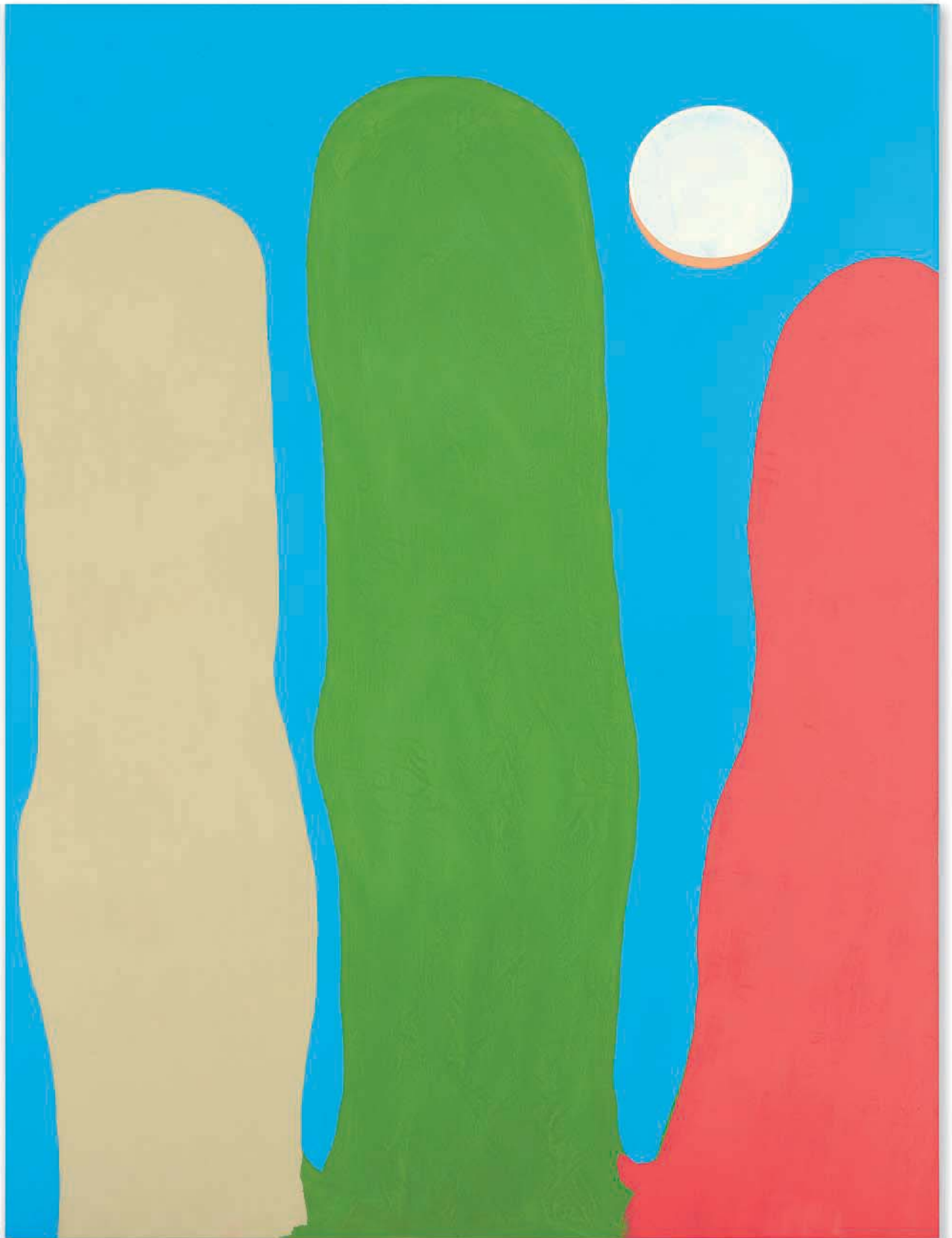
Anon. sale, Sotheby's New York,  
16 May 2007, lot 594.

Acquired at the above sale by  
George Michael.

### EXHIBITED:

New York, Matthew Marks Gallery,

*Gary Hume*, 1997.



# ANDY WARHOL (1928–1987)

## *Child with Kite*

sliver leaf and ink on paper  
22<sup>7</sup>/<sub>8</sub> x 16<sup>7</sup>/<sub>8</sub>in. (57.9 x 42.7cm.)  
Executed *circa* 1957

**£40,000–60,000**

**\$52,000–77,000**

**€46,000–68,000**

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### PROVENANCE:

Anthony d'Offay Gallery, London.  
Timothy Taylor, London.  
Acquired from the above by  
George Michael in 2007.

### EXHIBITED:

Los Angeles, Museum of  
Contemporary Art, *Andy Warhol  
Retrospective*, 2001-2002.

### LITERATURE:

A. Warhol, *Style, Style, Style*, Boston  
1997, no. 73 (illustrated in colour, p. 29).



λ\*45

# CHRIS OFILI (B. 1968)

## *Untitled*

watercolour and graphite on paper  
9½ x 6¼in. (24.1 x 15.8cm.)  
Executed in 2001

**£6,000-8,000**

**\$7,800-10,000**

**€6,900-9,100**

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### PROVENANCE:

Victoria Miro, London.  
Private Collection.  
Anon. sale, Sotheby's New York,  
16 May 2007, lot 412.  
Acquired at the above sale by  
George Michael.



λ \* 46

# MARY MCCARTNEY (B. 1969)

## *Tracey as Frida*

c-print

image: 36 x 24in. (91.4 x 61cm.)

sheet: 40 x 30in. (101.6 x 76.2cm.)

Photographed in 2000 and printed in 2007, this work is number two from an edition of ten

**£3,000-5,000**

**\$3,900-6,500**

**€3,500-5,700**

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### PROVENANCE:

Acquired directly from the artist by George Michael in 2007.

### EXHIBITED:

Dallas, The Goss-Michael Foundation, *Playing Dress Up*, 2007.  
London, Michael Hoppen Gallery, *Mary McCartney, From Where I Stand*, 2010-2012 (another print of this image exhibited). This exhibition later travelled to New York, Staley Wise Gallery;  
London, National Portrait Gallery and Halmstad, Tres Hombres Art.  
Manchester, The Lowry, *Developing: Photographs by Mary McCartney*, 2013 (another print of this image exhibited).





λ \* 47  
TRACEY EMIN (B. 1963)

*George Loves Kenny*

soft pink and pale blue neon  
42½ x 42in. (107.9 x 106.7cm.)  
Executed in 2007, this work is unique

**£40,000-60,000**

**\$52,000-77,000**

**€46,000-68,000**

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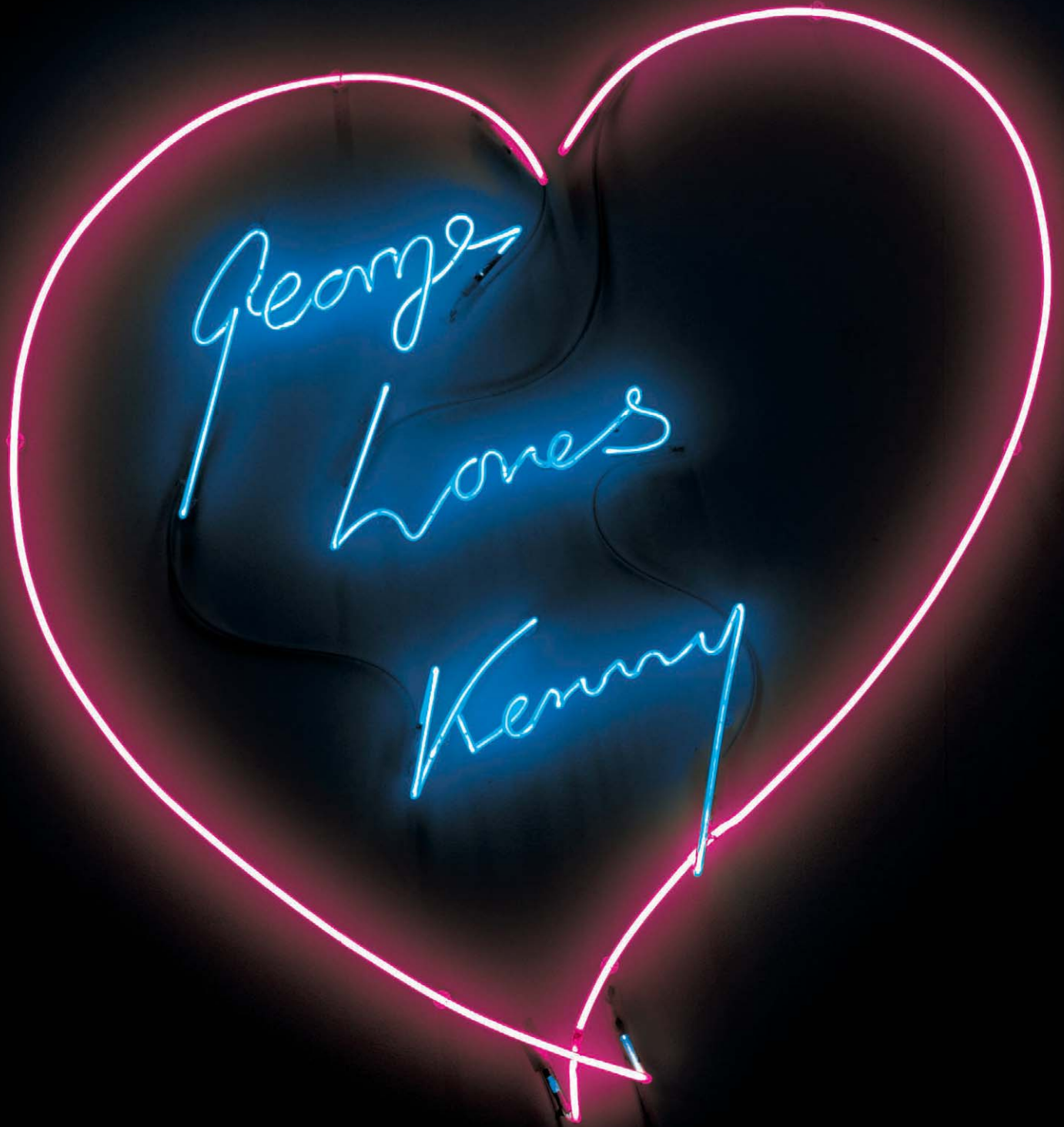
**PROVENANCE:**

Lighthouse Gala Auction,  
Christie's London, 12 March 2007.  
Acquired at the above sale by  
George Michael.

**EXHIBITED:**

Dallas, The Goss-Michael Foundation,  
*A Tribute to Tracey Emin*, 2007.

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



λ \* 48

# DAVID BAILEY (B. 1938)

## *Damien Hirst*

signed and dated 'David Bailey 2006'

(on the reverse)

c-print

10¾ x 9⅞in. (27.4 x 25cm.)

Executed in 2006

**£2,000-3,000**

**\$2,600-3,900**

**€2,300-3,400**

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### PROVENANCE:

Lighthouse Gala Auction,

Christie's London, 12 March 2007.

Acquired at the above sale by

George Michael.



λ \* 49

# DAMIEN HIRST (B. 1965)

## *Bitterness*

signed, titled and dated 'Bitterness  
Damien Hirst 2006' (on the reverse)  
flies and resin on canvas  
40 x 54 x 4in. (101.6 x 137.2 x 10.2cm.)  
Executed in 2006

**£80,000-120,000**

**\$110,000-150,000**

**€91,000-140,000**

'Hirst is essentially a romantic artist, amazed by the sweep of  
life, from its grandest themes to its grittiest detail ... His work is  
essentially life-affirming, even at its most chilling moments'

-Richard Shone



Richard Serra, *Triple Ri #3*, 2018.  
Gagosian, London.  
Artwork: © Richard Serra, DACS, 2019.

PROVENANCE:  
White Cube.  
Acquired from the above by  
George Michael in 2007.



λ \* 50

# GARY HUME (B. 1962)

## *American Tan XXIV*

household gloss on aluminium  
78¾ x 63in. (200 x 160cm.)  
Executed in 2006-2007

£40,000-60,000

\$52,000-77,000

€46,000-68,000

'I found that gloss paint suited me entirely, and its qualities still intrigue me. It's viscous and fluid and feels like a pool. It's highly reflective, which means there are layers of looking. You look at the picture, and you look at the surface, then you look at the reflection in the surface behind you, then you look at yourself'

-Gary Hume

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### PROVENANCE:

White Cube.  
Acquired from the above by  
George Michael in 2007.

### EXHIBITED:

London, White Cube, *Gary Hume:  
American Tan*, 2007, p. 119 (illustrated  
in colour, p. 68).





# TIM NOBLE & SUE WEBSTER (B. 1966 & B. 1967)

## *The Sweet Smell of Excess*

enamelled steel, neon, 160 white lights,  
transformers and electronic sequencer  
(3 channel bubble + chase effect)  
bottle: 81 $\frac{1}{8}$  x 25in. (208 x 63.5cm.)  
glass: 52 x 25in. (132 x 63.5cm.)  
overall: 101 x 108 x 4 $\frac{1}{4}$ in.  
(256.5 x 274.3 x 10.8cm.)  
Executed in 1998, this work is unique

**£50,000-70,000**

**\$65,000-90,000**

**€57,000-80,000**

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### PROVENANCE:

Private Collection, Berlin.  
Anon. sale, Phillips de Pury New York,  
17 May 2007, lot 8.  
Acquired at the above sale by  
George Michael.

### EXHIBITED:

London, Chisenhale Gallery, *The New Barbarians*, 1999, p. 50 (illustrated in colour, p. 51). This exhibition later travelled to Exeter, Spacex Gallery.

### LITERATURE:

*The New Barbarians*, exh. cat., London, Chisenhale Gallery, 1999, p. 50 (illustrated in colour, p. 51).  
T. Noble and S. Webster, *Tim Noble & Sue Webster: Wasted Youth*, New York 2006 (illustrated in colour, unpagged).



## TRACEY EMIN (B. 1963)

*Sometimes the Dress  
is Worth More Money  
than the Money*

single screen projection and sound

duration: 4 minutes, 2 seconds

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

£8,000-12,000

\$11,000-15,000

€9,100-14,000

## PROVENANCE:

White Cube.

Acquired from the above by  
George Michael in 2007.

## EXHIBITED:

Barcelona, Centre d'Art Santa Mònica,  
*Trans Sexual Express*, 2001, pp. 2 and  
190 (another from the edition exhibited;  
film stills illustrated in colour, p. 87).  
Amsterdam, Stedelijk Museum, *Ten  
Years Tracey Emin*, 2002, pp. 26 and 39,  
no. 32 (film stills illustrated in colour,  
p. 27).Sydney, Art Gallery of New South Wales,  
*Tracey Emin*, 2003 (another from the  
edition exhibited).London, Sketch Gallery, *Tracey Emin:  
Can't See Past My Own Eyes*, 2004  
(another from the edition exhibited).Dallas, The Goss-Michael Foundation,  
*A Tribute to Tracey Emin*, 2007.Dallas, The Goss-Michael Foundation,  
*EAT ME - DRINK ME*, 2009.London, Hayward Gallery, *Tracey Emin:  
Love is What You Want*, 2011, p. 252  
(another from the edition exhibited; film  
stills illustrated in colour, pp. 68-69).

## LITERATURE:

M. Merck and C. Townsend (eds.), *The  
Art of Tracey Emin*, London 2002, pp. 51  
and 163, no. 12 (film still illustrated, p. 52).P. Lafuente (ed.), *Display: recent  
installation photographs from London  
galleries and venues*, London 2005  
(another from the edition, installation  
view at Sketch, London illustrated in  
colour, p. 100).N. Brown, *Tracey Emin*, London 2006, no.  
58 (film stills illustrated in colour, p. 74).H. Luard and P. Miles (eds.), *Tracey Emin:  
Works 1963 - 2006*, New York 2006, p.  
409 (film stills illustrated in colour, pp.  
320-321).S. Zielinski, *Ah Lord, Love me  
Passionately: Images of Bodies & Religion  
in the Lutz Collection*, Potsdam 2009, no.  
9 (film still illustrated in colour,  
pp. 86-87).L. Wells, T. Stylianou-Lambert and N.  
Philippou (eds.), *Photography and Cyprus:  
Time, Place and Identity*, London 2014,  
fig. 10.5 (film still illustrated, p. 210).This work is accompanied by a  
certificate of authenticity.



Film stills of present work illustrated

λ \* 53

# ADAM MCEWEN (B. 1965)

## *New York, New York*

acrylic and chewing gum on canvas  
65½ x 52½in. (165.4 x 132.4cm.)  
Executed in 2008

**£30,000–50,000**

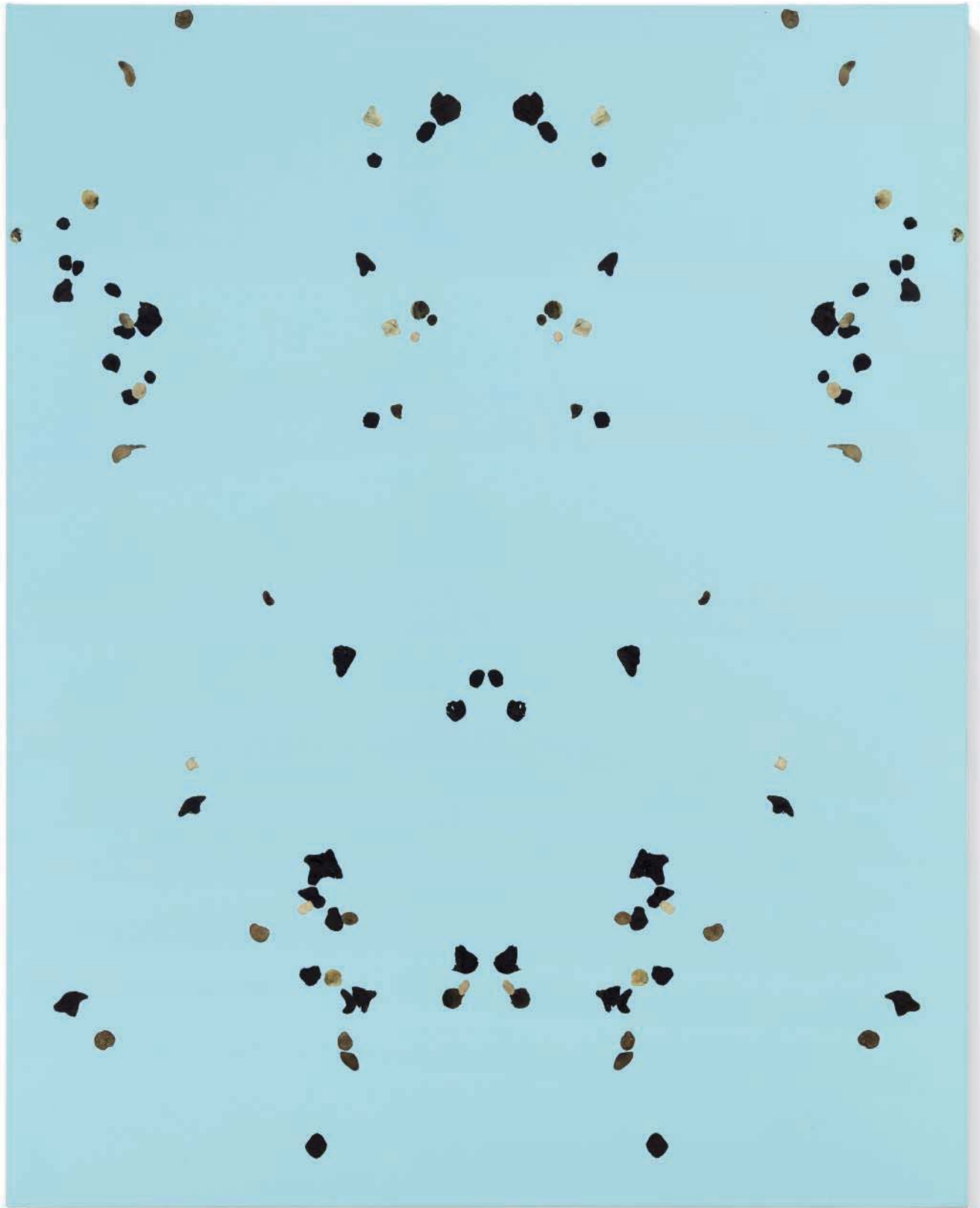
**\$39,000–65,000**

**€35,000–57,000**

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### PROVENANCE:

Galerie Art : Concept, Paris.  
Acquired from the above by  
George Michael in 2008.



λ\*54

# TIM NOBLE & SUE WEBSTER (B. 1966 & B. 1967)

## *Metal Fucking Rats (Version Four)*

welded scrap metal and light projector  
19 x 34 x 8in. (48.3 x 83 x 20.3cm.)  
Executed in 2007, this work is version  
four from five unique versions

**£15,000-20,000**

**\$20,000-26,000**

**€18,000-23,000**

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### PROVENANCE:

Acquired directly from the artist by  
George Michael in 2007.

### EXHIBITED:

Winchcombe, Sudeley Castle,  
*Reconstruction 2*, 2007 (version 3  
exhibited; illustrated in colour, p. 28).

### DISCLAIMER:

Opposite page is not the work for sale.  
Tim Noble and Sue Webster, *Metal  
Fucking Rats (Version 2)*, 2007.  
© Tim Noble and Sue Webster. All  
Rights Reserved, DACS/Artimage 2019.  
Photo: Andy Keate.





λ \* 55

# SARAH LUCAS (B. 1962)

## *O Nob*

wood and wire

sculpture: 6½ x 5¼ x 4in.

(16.5 x 14.6 x 10.2cm.)

base: 4¾ x 8½ x 7⅞in.

(11.7 x 20.6 x 19.4cm.)

Executed in 2007

**£18,000-25,000**

**\$24,000-32,000**

**€21,000-28,000**

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### PROVENANCE:

(RED) Auction, Sotheby's New York,

14 February 2008, lot 13.

Acquired at the above sale by

George Michael.



λ \* 56

# JIM LAMBIE (B. 1964)

## *Get Yr Freak On*

wooden door, door knobs, paint and mirror  
81½ x 36¾ x 19in. (260 x 82.8 x 49.8cm.)  
Executed in 2008

**£20,000-30,000**

**\$26,000-39,000**

**€23,000-34,000**

**'Here is an artist who apparently works in a frenzy of pure creativity, spewing out fun and beauty with energy, grace, and a strange, unfettered, totally unpretentious imagination'**

-Jonathan Jones

---

#### PROVENANCE:

Modern Institute, Glasgow.  
Acquired from the above by  
George Michael in 2009.

#### EXHIBITED:

Dallas, The Goss-Michael Foundation,  
*Jim Lambie*, 2011.

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



λ\*57

# MICHAEL CRAIG-MARTIN (B. 1941)

## *Handcuffs*

acrylic on canvas  
114 x 72in. (289.5 x 182.8cm.)  
Painted in 2002

**£30,000-50,000**

**\$39,000-65,000**

**€35,000-57,000**

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### PROVENANCE:

Gagosian Gallery, London.  
Acquired from the above by  
George Michael in 2007.







PORTRAIT OF AN ARTIST  
No. 9

# LEGACY

THE 2012 OLYMPICS

A SEARINGLY HONEST DOCUMENTARY

THE SONGS AND INTEGRITY

If the 2012 Olympic Games were a showcase for the United Kingdom at its best, it was fitting that George Michael was chosen as the opening live act for the closing ceremony in London. The event was billed as 'A Symphony of English Music' and after tributes to Freddie Mercury and John Lennon, a global audience of around 750 million people witnessed a performance by a British artist from the same exalted lineage. Stepping into the vast arena, which had been transformed by Damien Hirst into a representation of the Union flag, George launched into his own international anthem: *Freedom '90*.

Later, he hosted what he described as 'the best party of the last ten years'; Kate Moss, Naomi Campbell, the Spice Girls, Liam and Noel Gallagher and Kate Hudson were among those who danced the night away at the star's London home. He would head back out on the road after the Olympics, finishing the Symphonica Tour with dates in Europe before a climactic series of concerts in the UK. The Earl's Court gig on October 17 2012 would prove to be his last ever live performance.

In 2014, George and David Austin began work on a candid film about the background to *Listen Without Prejudice Vol. 1*, to coincide with the re-release of the album. It was a project that eventually expanded to offer remarkable insights into the artist's life and career, thanks to the same searing honesty, creative rigour and perfectionist's eye for detail that he brought to his music. It also brought the two childhood friends full circle: 'It was me and Yog every night,' explains Austin, using the nickname reserved for the singer's nearest and dearest. 'We'd go to the pub near his home in Goring every night and we'd sit over dinner and talk about the film. Then we'd go back to the house, go upstairs with his record collection and blast Queen, the Stones and Led Zeppelin until three in the morning.'

George Michael was putting the final touches to the film when he passed away on Christmas Day 2016. His sudden death prompted an emotional outpouring — from the most famous figures in popular culture, politics and beyond, from his legions of devoted

fans, and from the millions more who had been touched by his music at various points in their lives. Within a short period of time, a fresh perspective on his life had been provided by the many accounts of how the singer had offered hope and comfort with his very private brand of philanthropy.

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**'I'VE FINALLY COME TO TERMS  
WITH THE FACT I'M NOT LIKE  
OTHER PEOPLE, AND MAYBE  
THAT IS WHY I'M A STAR'**

— George Michael

---

The heartfelt tributes paid to George Michael, the calibre of artists he recorded and performed live with (Aretha Franklin, Elton John, Paul McCartney, Whitney Houston, Stevie Wonder, Tony Bennett and Luciano Pavarotti, to name but a few), and the simple facts of his career all serve to

underline what a truly exceptional artist he was. In 34 years he sold more than 115 million albums worldwide, packed stadiums and arenas across the planet, and was nominated for scores of major awards, winning five Brit Awards, four American Music Awards, two Grammys, and three Ivor Novello Songwriter of the Year titles (1985, 1989 and 1996) — the only individual to win the latter on three occasions. In addition, the Radio Academy named him as the most played artist on British radio for the 20 years between 1984 and 2004.

But his legacy amounts to so much more than a list of achievements. 'I created a man that the world could love if they chose to, someone who could realise my dreams and make me a star,' he explained. 'I called him George Michael.' David Austin witnessed his friend's journey from its origins, as kids making bedroom recordings on an ancient reel-to-reel or singing over Queen and Elton John tracks, through the whirlwind of Wham! and across the full trajectory of his solo career. Over time, as George Michael came to terms with the demands placed upon him by his prodigious talent, his fame, and, ultimately, himself, there was very little to distinguish Georgios Kyriacos Panayiotou from the global superstar. 'The two become one,' Austin says.





Above  
Adele performs her tribute to George Michael at the 59th Grammy Awards in Los Angeles in February 2017.  
Photo by Kevin Winter/Getty Images for NARAS

Opposite  
George opens the show at the closing ceremony for the 2012 Olympic Games in London, on a stage designed by Damien Hirst. Photo by Francois Xavier Marit/AFP/Getty Images

‘In the last five or six years of my life,’ explained George in *Freedom*, the documentary that aired after his death, ‘I’ve finally come to terms with the fact I’m not like other people, and maybe that is why I’m a star. Maybe that is the bit I’ve never been able to accept.’

He talked of how he had learned to respect himself and opened up about his previous struggles with the heavy burden of his fame. ‘I understand that I never was like other people,’ he confessed, ‘and I shouldn’t have been disappointed in myself for not being like other people.’

In the same film, some of the greatest names in modern music lined up to pay their respects — not posthumously, but to a star who was still present at the time of the interviews. ‘I absolutely know that George Michael fits into the category of a great artist, a great performer,’ said Mary J Blige; ‘George is in the category of many of us who have been blessed with the gift of music,’ added Stevie Wonder. At the 2017 Grammy Awards, an emotional Adele was so determined to achieve perfection with her own, very personal tribute — a haunting cover of *Fastlove* — that she stopped after a few bars and asked for the band to start over.

But beyond the eulogies from artists such as Adele and Chris Martin, who sang *A Different Corner* at that year’s Brit Awards, how did the man himself want to be remembered? His first thought was as ‘a great singer-songwriter’ from a period that produced music’s last true superstars — names such as Michael Jackson, Madonna and Prince. ‘But really,’ he concluded, ‘it’s just the songs, and I hope people think of me as somebody who had some kind of integrity. I hope I’m remembered for that.’

# HORST P. HORST (1906–1999)

## *Male Nude (Knee)*

signed 'Horst' (on the reverse)  
 platinum-palladium print on canvas  
 23¾ x 18¾in. (60.3 x 47.6cm.)  
 Photographed in 1952 and printed *circa*  
 1985-1995, this work is number five  
 from an edition of five

**£8,000-12,000**

**\$11,000-15,000**

**€9,100-14,000**

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### PROVENANCE:

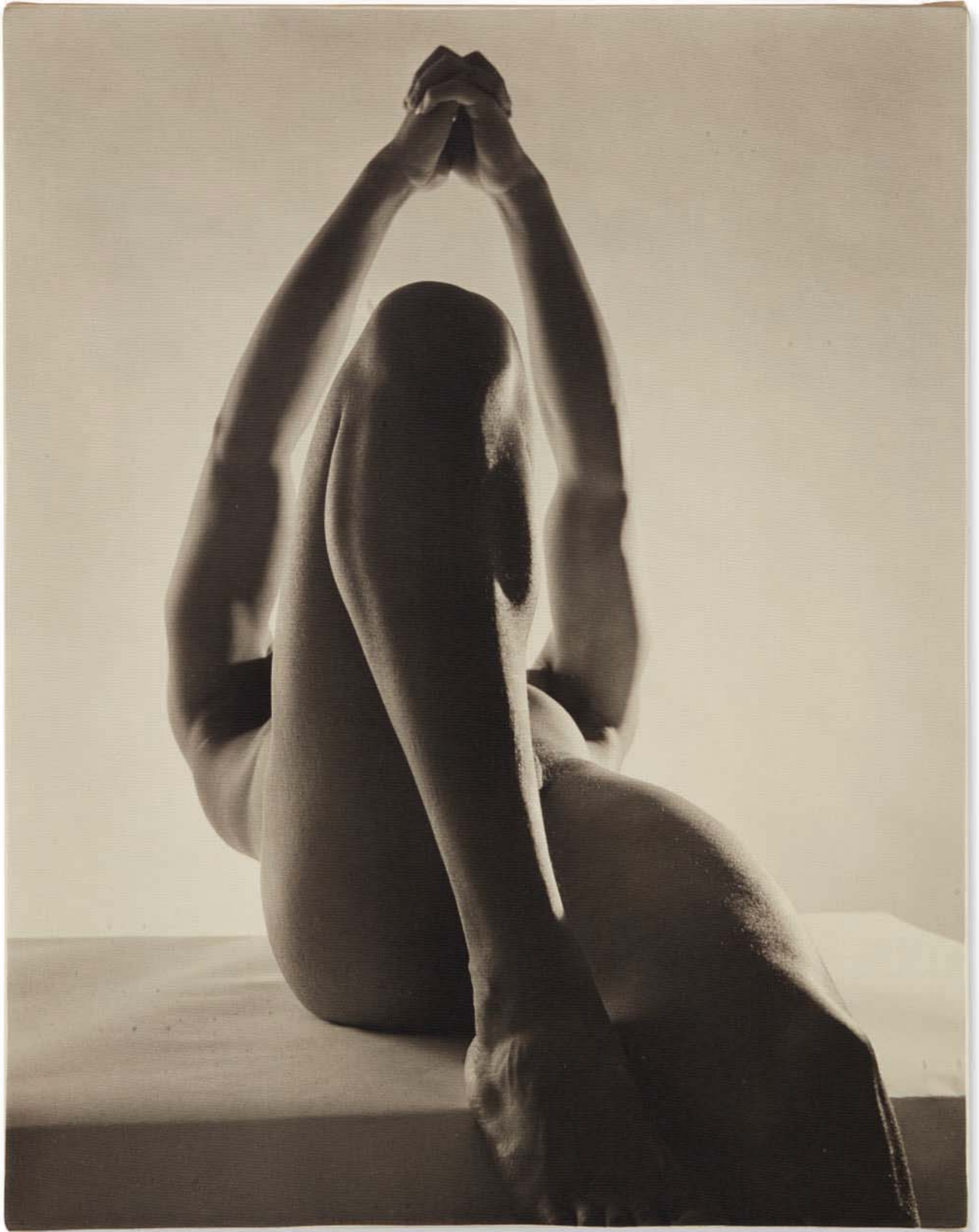
Hamiltons Gallery, London.  
 Acquired from the above by  
 George Michael in 2007.

### EXHIBITED:

London, Hamiltons Gallery, *Horst  
 Photographs 1931-1986*, 1985 (another  
 print of this image exhibited; illustrated,  
 unpagged).  
 London, Hamiltons Gallery, *Horst P.  
 Horst, 2006-2007* (another print of this  
 image exhibited).  
 London, Victoria and Albert Museum,  
*Horst: Photography of Style, 2014-2015*  
 (another print of this image exhibited).

### LITERATURE:

R. Horst and L. Schirmer (eds.), *Horst:  
 Sixty Years of Photography*, London 1991,  
 pl. 126 (illustrated, p. 176).



# TIM NOBLE & SUE WEBSTER

## (B. 1966 & 1967)

### *Excessive Sensual Indulgence*

312 coloured UFO reflector caps, lamps and holders, 5mm Foamex, vinyl, aerosol paint and electronic light sequencer (four channel bubble and chase effect)  
74¾ x 35½ x 9⅞in. (190 x 90 x 25cm.)  
Executed in 1996, this work is from an edition of three indoor versions and two outdoor versions plus two indoor version artist's proofs

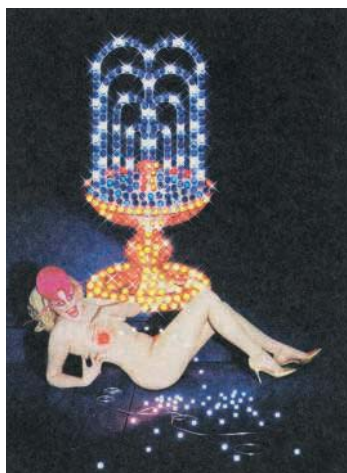
£30,000–50,000

\$39,000–65,000

€35,000–57,000

'It was an astonishing debut. [*Excessive Sensual Indulgence*] is the work they consider their first light sculpture, a pop fountain with the impression of flowing water made from carnival lights flashing in a chasing effect. The work confronts the viewer with a logo-like directness, yet it is in constant motion. It draws the eye in like a bonfire. It is a sculpture with its own built-in aura'

–Jeffrey Deitch



Sophie Dahl with *Excessive Sensual Indulgence*, 1996.  
Photograph by David LaChapelle. © David LaChapelle,  
courtesy the artist and Maruani Mercier Gallery.  
Artwork: © Tim Noble & Sue Webster, DACS, 2019.

#### PROVENANCE:

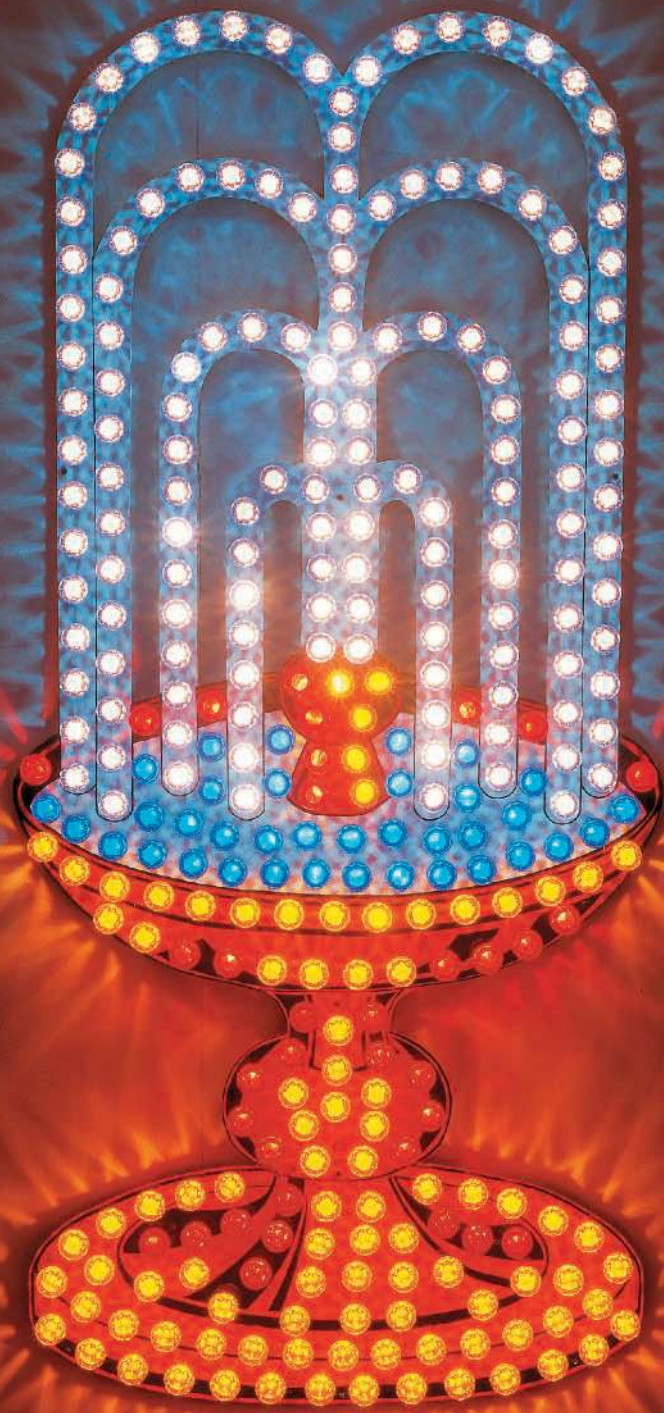
Modern Art Inc., London.  
Anon. sale, Christie's London, 5 February 2003, lot 11.  
Private Collection.  
Anon. sale, Sotheby's London, 27 February 2008, lot 21.  
Acquired at the above sale by George Michael.

#### EXHIBITED:

London, Institute of Contemporary Arts, *Fool's Rain*, 1996 (another from the edition exhibited).  
London, Chisenhale Gallery, *The New Barbarians*, 1999 (another from the edition exhibited; illustrated in colour, p. 49). This exhibition later travelled to Exeter, Spacex Gallery.  
Kingston upon Hull, *Tim Noble & Sue Webster: Forever*, 2018 (another from the edition exhibited).

#### LITERATURE:

T. Noble and S. Webster, *Tim Noble and Sue Webster: Wasted Youth*, New York 2006 (another from the edition exhibited; illustrated in colour, p. 49). This exhibition later travelled to Exeter, Spacex Gallery.



λ \* 60  
MARC QUINN (B. 1964)

*Emotional Detox: The  
Seven Deadly Sins VI*

cast lead and wax  
31¼ x 21 x 17in. (79.3 x 53.3 x 43.1cm.)  
Executed in 1994-1995, this work is from  
an edition of three

£15,000-20,000

\$20,000-26,000

€18,000-23,000

'[Quinn] destroys himself alchemically in order to reconstruct himself, and it is no accident that the figures are made of lead, an unstable material form from which spring phenomena and new forms. It is a corrosion of the fixed for the purpose of liberating the volatile, the spirit animating the human being'

-Germano Celant

---

**PROVENANCE:**

White Cube.  
Private Collection, Switzerland.  
Anon. sale, Phillips de Pury London,  
29 February 2008, lot 358.  
Acquired at the above sale by  
George Michael.

**EXHIBITED:**

London, Tate Britain, *Emotional Detox:  
The Seven Deadly Sins (Art Now)*, 1995  
(another from the edition exhibited;  
illustrated in colour, p. 7).  
New York, Gagosian Gallery, *Marc Quinn:  
Incarnate*, 1998, p. 75, no. 20, (another  
from the edition exhibited; details  
illustrated in colour, pp. 69 and 75).  
Groningen, The Groninger Museum,  
*Marc Quinn*, 2000, p. 5.  
Amsterdam, Stedelijk Museum, *Bad  
Thoughts- Collection Martijn and  
Jeannette Sanders*, 2014-2015 (another  
from the edition exhibited; illustrated in  
colour, p. 58).

**LITERATURE:**

D. Allan (ed.), *Marc Quinn: Incarnate*,  
Hong Kong 1998 (illustrated, unpagged).





λ \* 61

# CERITH WYN EVANS (B. 1958)

*And if I don't meet  
you no more...*

neon  
dimensions variable  
Executed in 2006, this work is number  
two from an edition of three

**£10,000-15,000**

**\$13,000-19,000**

**€12,000-17,000**

**'Music keeps me company a lot'**

-Cerith Wyn Evans

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**PROVENANCE:**

White Cube.  
Acquired from the above by  
George Michael in 2006.

**EXHIBITED:**

London, Institute of Contemporary  
Arts, *Take my eyes and through them  
see you*, 2006 (another from the edition  
exhibited).  
Bexhill-on-Sea, De La Warr Pavilion,  
*The Space: Cerith Wyn Evans at the De  
La Warr Pavilion*, 2012 (another from the  
edition exhibited).

And if I don't meet you no more in this world

Then I'll, I'll meet you in the next one

And don't be late, don't be late



'I WATCH PEOPLE WHO ARE NOT DRIVEN BY CREATIVITY ANYMORE, AND I THINK HOW DULL IT MUST BE TO PRODUCE THE SAME KIND OF THING. IF YOU DON'T FEEL YOU'RE REACHING SOMETHING NEW, THEN DON'T DO IT.'

-GEORGE MICHAEL





George Michael, Symphonica,  
Royal Albert Hall, London  
Photo by Caroline True





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THE GEORGE MICHAEL COLLECTION

FRIDAY 8 MARCH - FRIDAY 15 MARCH 2019

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After confirming your credit card information you will be asked to select from options to either ship or collect your purchase. Most items ship within 3-5 business days of payment clearance. You will receive an email with a tracking number when your shipment has been initiated. Pick-up is only available at the Christie's location that is in possession of the property: items cannot be shipped to other Christie's offices for pick-up.

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# ONLINE AUCTION

FRIDAY 8 MARCH – FRIDAY 15 MARCH 2019

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Friday 8 March – Friday 15 March 2019  
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Tuesday	12 March	9.00am – 4:30pm
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Additional lot details available online at [christies.com/georgemichael](http://christies.com/georgemichael)

# JIM LAMBIE (B. 1964)

## *Untitled*

mirror, enamel and photographic print  
collage in artist's frame  
49¼ x 76¾in. (125.7 x 195cm.)  
Executed in 2008

**£20,000-25,000**

**\$29,000-35,000**

**€23,000-29,000**

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### PROVENANCE:

Sadie Coles HQ, London.  
Acquired from the above by  
George Michael in 2008.

### EXHIBITED:

Dallas, The Goss-Michael Foundation,  
*Jim Lambie*, 2011.



# MICHAEL CRAIG-MARTIN (B. 1941)

## *Commissioned Portrait Untitled (George)*

wall-mounted LCD monitor/computer  
with integrated software  
49½ x 29½ x 4¼in. (125.7 x 74.9 x 12.1cm.)  
Executed in 2007

£40,000-60,000

\$57,000-84,000

€46,000-69,000

**'It's almost the equivalent of a living person because it's hanging constantly. Whatever you see at any particular moment, no one else will ever see exactly the same configuration, maybe for 1,500 years'**

-Michael Craig-Martin



Alternate views of the present work.

**PROVENANCE:**  
Gagosian Gallery, London.  
Acquired from the above by  
George Michael in 2007.



# HARLAND MILLER (B. 1964)

## *Death, What's in it for Me?*

signed and dated 'Harland Miller 7/3/07'

(on the reverse)

oil on canvas

88¼ x 61in. (224.2 x 154.9cm.)

Painted in 2007

**£30,000-50,000**

**\$43,000-70,000**

**€35,000-57,000**

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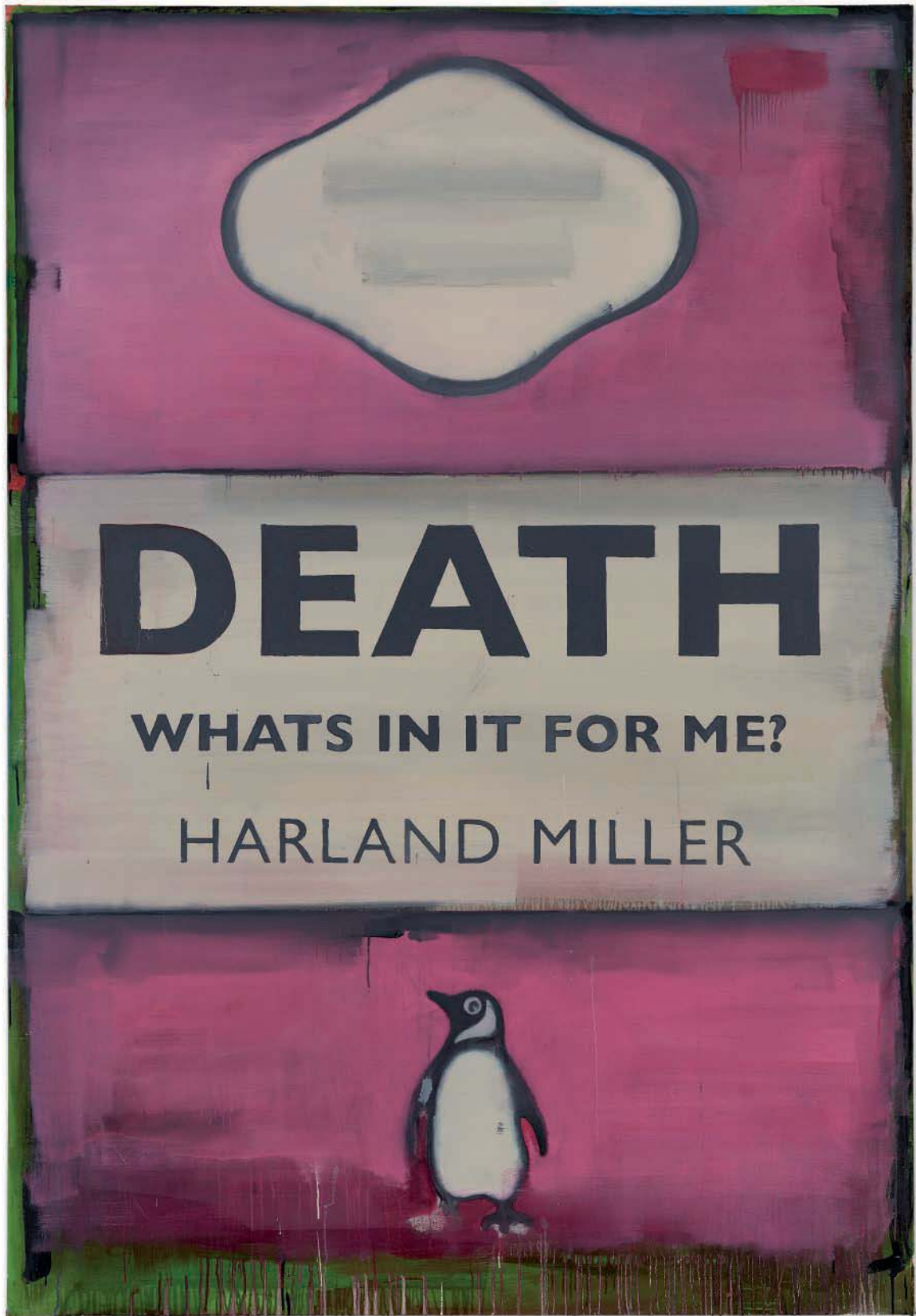
### PROVENANCE:

White Cube.

Acquired from the above by

George Michael in 2007.





# TRACEY EMIN (B. 1963)

## *Untitled (9 Rosettes)*

*Not Now*

*Keep Turning*

*Coming*

*Girl*

*Little Bigger*

*Prudent*

*Your Fucking Joking*

*Sexual Satisfaction*

*Good Spread*

each rosette: signed with the artist's initials and dated 'TE07'

(centre right); signed, titled respectively and dated 'Tracey

Emin 07' (on the reverse)

monoprint on calico, ribbons and fabric, in nine parts,

in artist's frame

45¾ x 48½in. (116.2 x 123.2cm.)

Executed in 2007

**£15,000-20,000**

**\$22,000-28,000**

**€18,000-23,000**

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### PROVENANCE:

Lehmann Maupin, New York.

Acquired from the above by

George Michael in 2007.

### EXHIBITED:

New York, Lehmann Maupin, *Tracey Emin,*

*Gilbert & George and Juergen Teller*, 2011.



# JAKE AND DINOS CHAPMAN (B. 1966 & B. 1962)

## *Forehead*

fibreglass, resin, paint, wigs and trainers  
53 x 18 x 23in. (134.6 x 45.7 x 58.4cm.)  
Executed in 1997

**£15,000-20,000**

**\$22,000-28,000**

**€18,000-23,000**

'[People are] so desperate to place everything in a comfortable box that, the moment you put something in front of them that doesn't fit in with this, they run around screaming their heads off. Which is the reaction we were trying to provoke; the effect is more interesting than the object'

-Jake and Dinos Chapman

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### PROVENANCE:

Victoria Miro, London.  
Anon. sale, Phillips de Pury London,  
18 October 2008, lot 183.  
Acquired at the above sale by  
George Michael.

### EXHIBITED:

Naples, Museo d'Arte Contemporanea  
Donna Regina, *People*, 2006, p. 38  
(illustrated in colour, p. 39).  
Warsaw, Centre for Contemporary Art  
Ujazdowski Castle, *British British Polish  
Polish: Art from Europe's Edges in the  
Long '90s and Today*, 2013, pp. 40 and  
50 (illustrated in colour, p. 11).



# EVA ROTHSCHILD (B. 1972)

## *Double Bow*

Perspex and powder coated aluminium  
78¾ x 27¾ x 15¾in. (200 x 70.5 x 40cm.)  
Executed in 2008, this work is number  
three from an edition of three plus one  
artist's proof

**£10,000-15,000**

**\$15,000-21,000**

**€12,000-17,000**

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### PROVENANCE:

Stuart Shave/Modern Art, London.  
Acquired from the above by  
George Michael in 2008.



# MAT COLLISHAW (B. 1966)

## *Leda and the Swan*

marble, mirror and DVD projection  
78¾ x 39¾ x 16½in. (200 x 100 x 42cm.)  
Executed in 2006, this work is number  
two from an edition of two

£5,000-7,000

\$7,100-9,800

€5,800-8,000

### PROVENANCE:

Haunch of Venison, Zurich.  
Acquired from the above by  
George Michael in 2007.

### EXHIBITED:

Dallas, The Goss-Michael Foundation,  
*Eat Me - Drink Me*, 2009.

### LITERATURE:

J. Watts, E. Maxwell (eds.), *Mat Collishaw*,  
London 2012 (illustrated in colour,  
p. 128-129).







# DON BROWN (B. 1962)

## *Yoko XVIII*

acrylic composite

49 x 11 x 6in. (124.5 x 28 x 15.2cm.)

Executed in 2006, this work is number two from an edition of six

**£8,000-12,000**

**\$12,000-17,000**

**€9,200-14,000**

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### PROVENANCE:

Sadie Coles HQ, London.  
Acquired from the above by  
George Michael in 2007.

### EXHIBITED:

Rome, Galleria Lorcan O'Neill, *Don Brown: Sculptures and Drawings, 2006-2007* (another from the edition exhibited).  
Herzilya, Herzilya Museum of Contemporary Art, *Theatrical Gestures, 2013* (another from the edition exhibited).  
Dallas, The Goss-Michael Foundation, *Beauty and Subjugation from The Goss-Michael Collection, 2018.*



# SAM TAYLOR-JOHNSON (B. 1967)

## *Bram Stoker's Chair V*

c-print  
48 x 38in. (121.9 x 96.5cm.)  
Executed in 2005, this work is  
number six from an edition of six

**£8,000-12,000**

**\$12,000-17,000**

**€9,200-14,000**

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### PROVENANCE:

White Cube.  
Acquired from the above by  
George Michael in 2007.



# RACHEL HOWARD (B. 1969)

## *Consuela*

household gloss and acrylic on canvas  
60 x 60in. (152.4 x 152.4cm.)  
Painted in 2007

**£10,000-15,000**

**\$15,000-21,000**

**€12,000-17,000**

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### PROVENANCE:

Haunch of Venison, London.  
Acquired from the above by  
George Michael in 2007.

### EXHIBITED:

London, Haunch of Venison, *How to Disappear Completely - New Work by Rachel Howard*, 2008.  
Vienna, 21er Haus, *Sleepless: The Bed in History and Contemporary Art*, 2015.  
Dallas, The Goss-Michael Foundation, *Beauty and Subjugation from The Goss-Michael Collection*, 2018.



# JAMES WHITE (B. 1967)

## *Empty Glass*

signed, titled and dated 'EMPTY  
GLASS 2006 James White'

(on the reverse)

oil and varnish on birch ply panel  
in artist's Perspex box frame

17¾ x 23½in. (45 x 60cm.)

Executed in 2006

**£5,000-7,000**

**\$7,100-9,800**

**€5,800-8,000**

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### PROVENANCE:

Max Wigram Gallery, London.

Acquired from the above by

George Michael in 2007.





# LINDER (B. 1954)

## *Untitled*

printed paper collage on paper  
7<sup>7</sup>/<sub>8</sub> x 9<sup>9</sup>/<sub>16</sub>in. (20 x 23.9cm.)  
Executed in 1977

**£4,000-6,000**

**\$5,700-8,400**

**€4,600-6,900**

'I try to cross-fertilise and bring together juxtapositions of desire and consumption in the same frame. Like Mary Shelley, I'm seeing what monsters can be made'

-Linder

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#### PROVENANCE:

Stuart Shave/Modern Art, London.  
Acquired from the above by  
George Michael in 2008.

#### EXHIBITED:

London, Stuart Shave/Modern Art,  
*Linder*, 2007.

#### LITERATURE:

H.P. Morrissey, J. Savage, A. Renton and  
L. Tillman, *Linder: Works 1976-2006*,  
Zurich 2006 (illustrated in colour, p. 65).  
D. Andes, *Linder*, London 2015  
(illustrated in colour, p. 20).



# ANGELA BULLOCH (B. 1966)



## *Copper 4*

copper pixel boxes, in four parts, with copper  
DmX control box  
19 $\frac{7}{8}$  x 19 $\frac{7}{8}$  x 19 $\frac{7}{8}$ in. (50 $\frac{1}{2}$  x 50 $\frac{1}{2}$  x 50 $\frac{1}{2}$ cm.)  
Executed in 2010

£10,000–15,000

\$15,000–21,000

€12,000–17,000

## PROVENANCE:

Simon Lee Gallery, London.  
Acquired from the above by  
George Michael in 2010.

## EXHIBITED:

London, Simon Lee Gallery, *Angela Bulloch:  
Discrete Manifold Whatsoever*, 2010.



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

### B REGISTERING TO BID

#### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

#### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

#### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

#### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

##### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

##### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's

LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

##### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

### C AT THE SALE

#### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

#### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

#### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

#### 4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

#### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

#### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

#### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

#### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

### D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

#### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and

including £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000.

## 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply from 11pm (GMT) on 29 March 2019. If your purchased **lot** has not been shipped before 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due on your purchase. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

## 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you give notice to us that your **lot** is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must: (i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a **book**, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) **books** which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

### 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once

issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: [www.christies.com/mychristies](http://www.christies.com/mychristies). Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, **lot** number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

### 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with our losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com).

(b) **Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material

that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your **warranties** in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

## 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical **condition** of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# VAT SYMBOLS AND EXPLANATION

**Important notice: The VAT liability in force on the date of the sale will be the rules under which we invoice you. If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property and you ship the lot to the EU after 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.**

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

## VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be added to the <b>buyer's premium</b> or <b>hammer price</b> .
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> .
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> .
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

## VAT refunds: what can I reclaim?

### If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	Upon request we can re-invoice you under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. If you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	Upon request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	No VAT is charged and therefore no VAT refund is possible.
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7389 1611.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◊ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or in part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ Artist's Resale Right. See Section D3 of the Conditions of Sale.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, \*, Ω, α, † See VAT Symbols and Explanation.

■ See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◊ **Minimum Price Guarantees**  
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◊ next to the **lot** number.

◊◆ **Third Party Guarantees/Irrevocable bids**  
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

### EXPLANATION OF CATALOGUING PRACTICE

#### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all

statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

### Name(s) or Recognised Designation of an Artist without any Qualification

Christie's opinion a work by the artist.

\*\*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### THE GEORGE MICHAEL COLLECTION EVENING AUCTION

THURSDAY 14 MARCH 2019 AT 7.00 PM

8 King Street, St. James's,  
London SW1Y 6QT

CODE NAME: FREEDOM  
SALE NUMBER: 18171

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

#### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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**18171**

Client Number (if applicable) \_\_\_\_\_ Sale Number \_\_\_\_\_

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Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature \_\_\_\_\_

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# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

## PAYMENT OF ANY CHARGES DUE

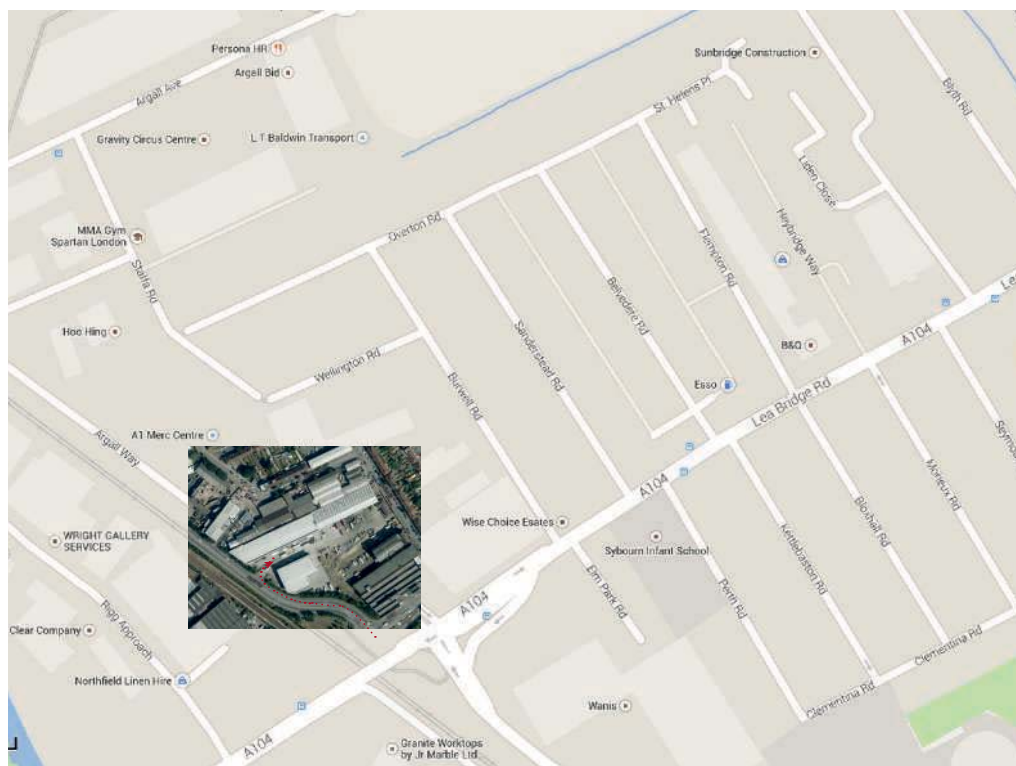
**Lots** may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's are settled.

## SHIPPING AND DELIVERY

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## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including **buyers' premium**. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).



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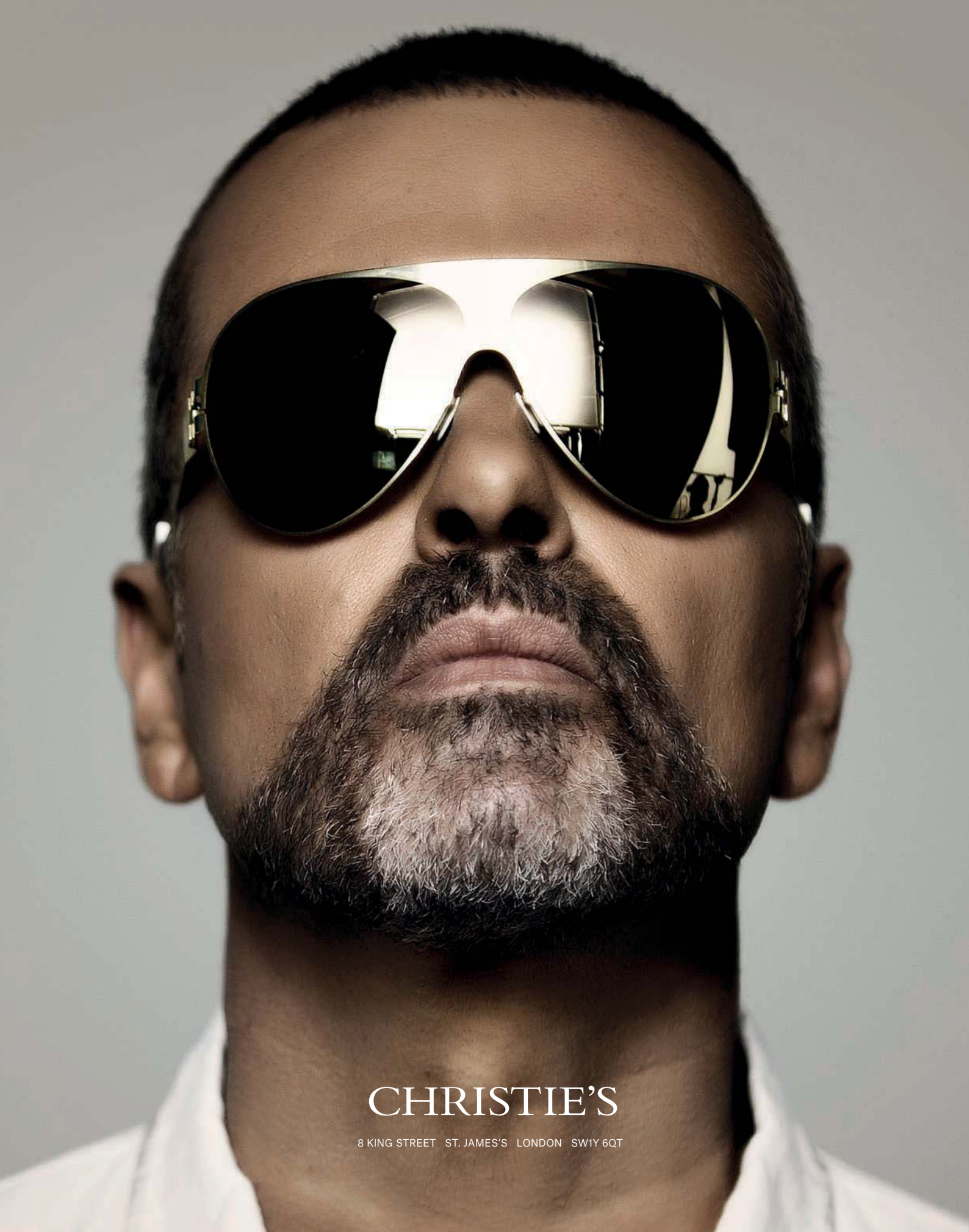
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