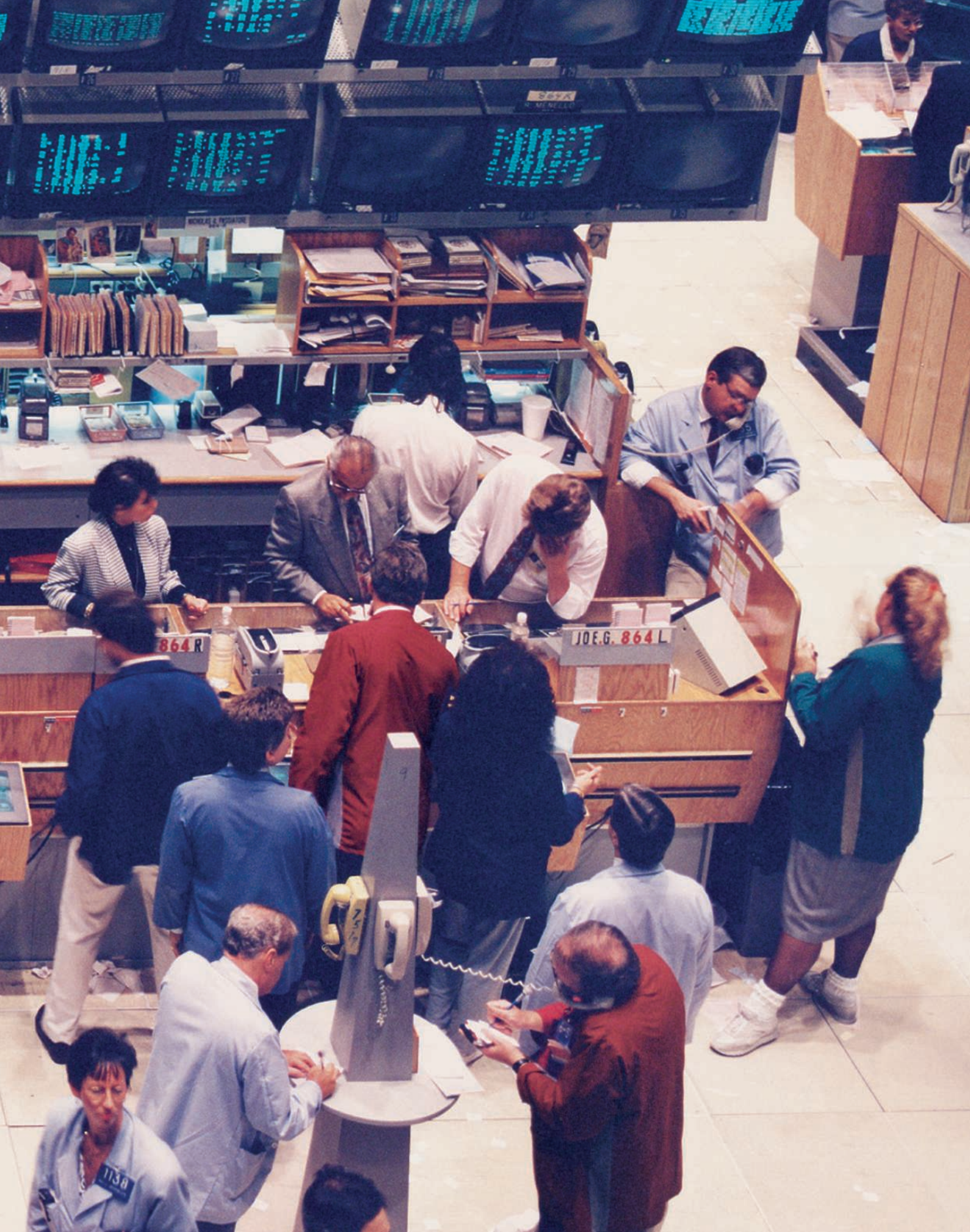


POST-WAR AND CONTEMPORARY ART
DAY AUCTION



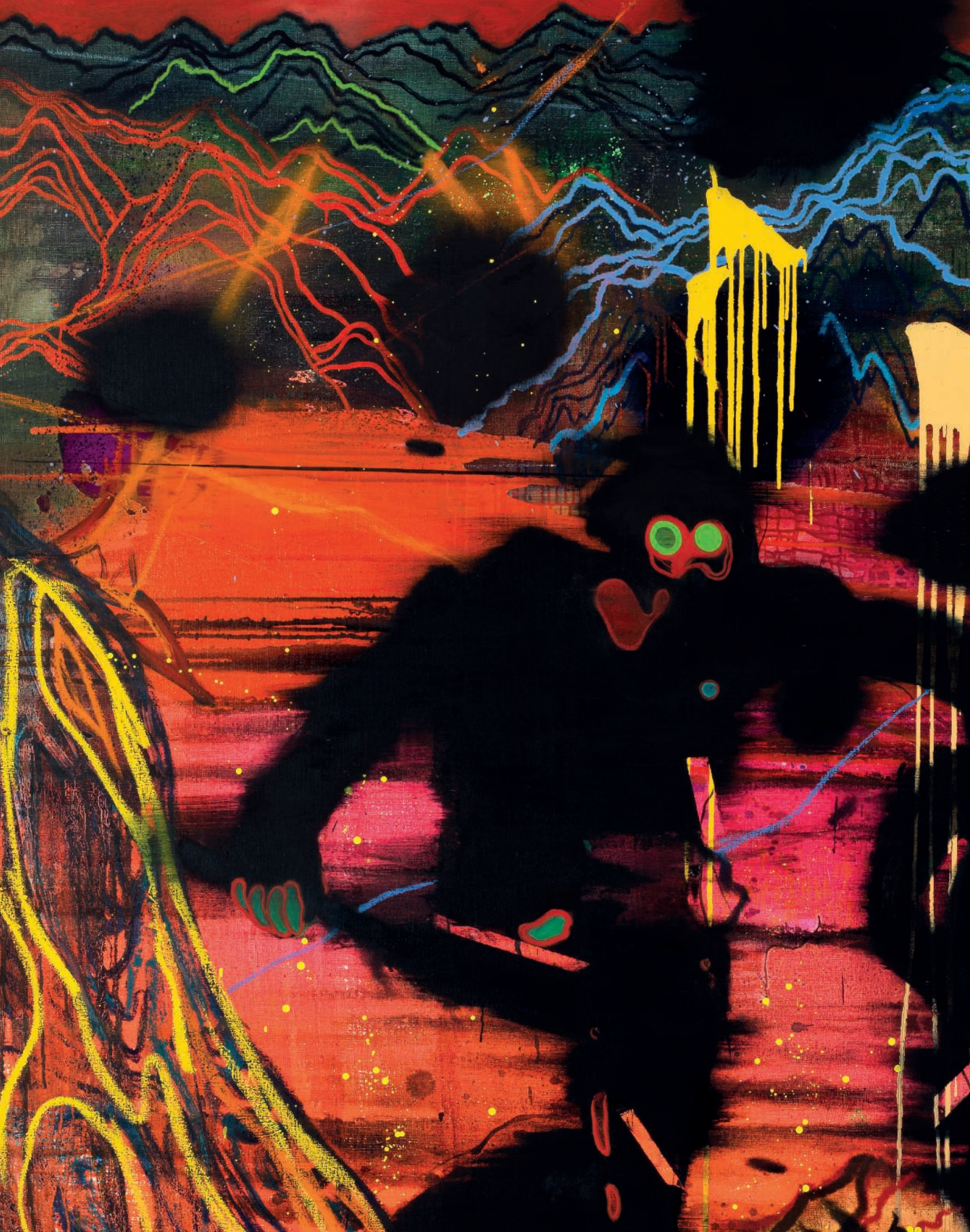
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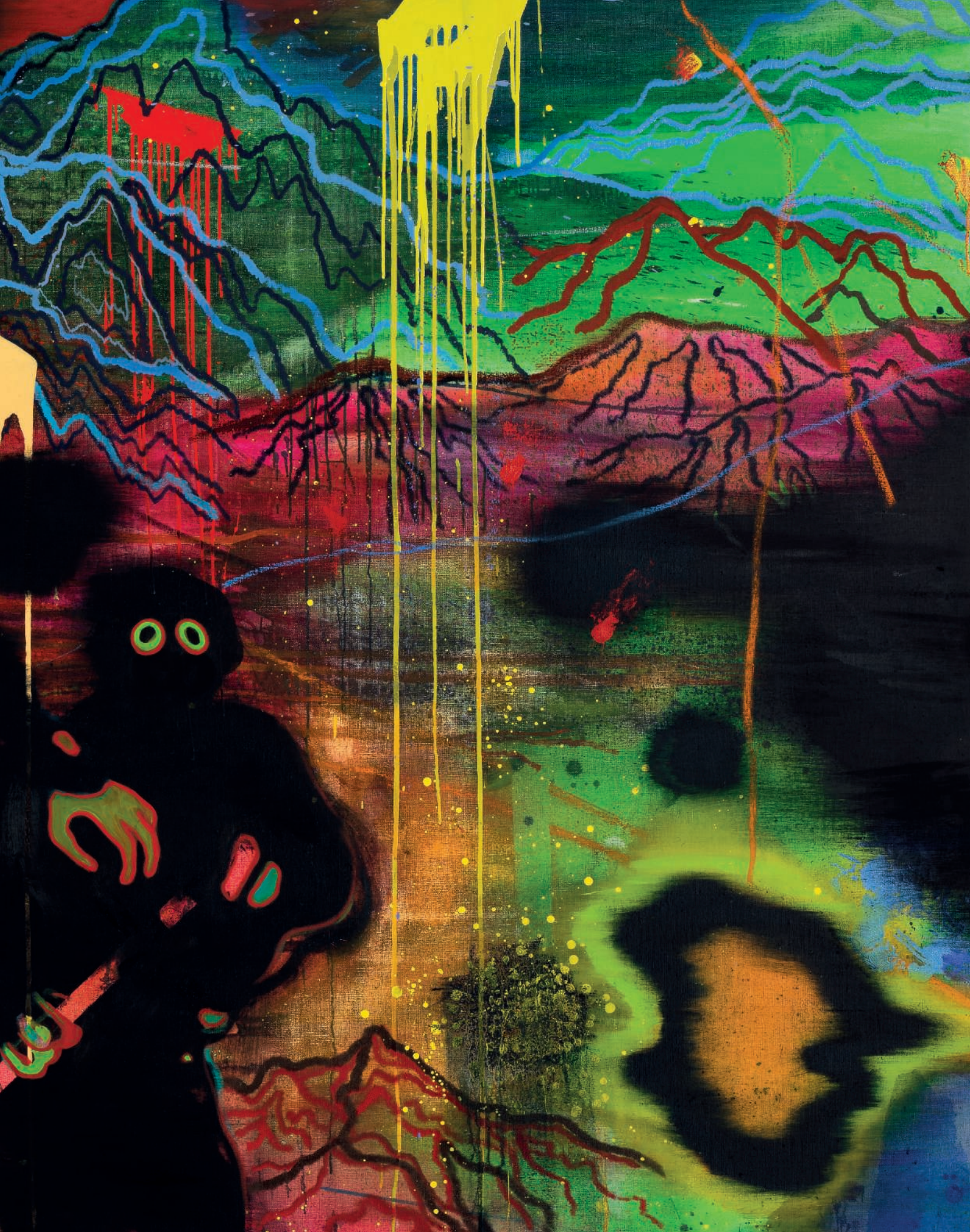






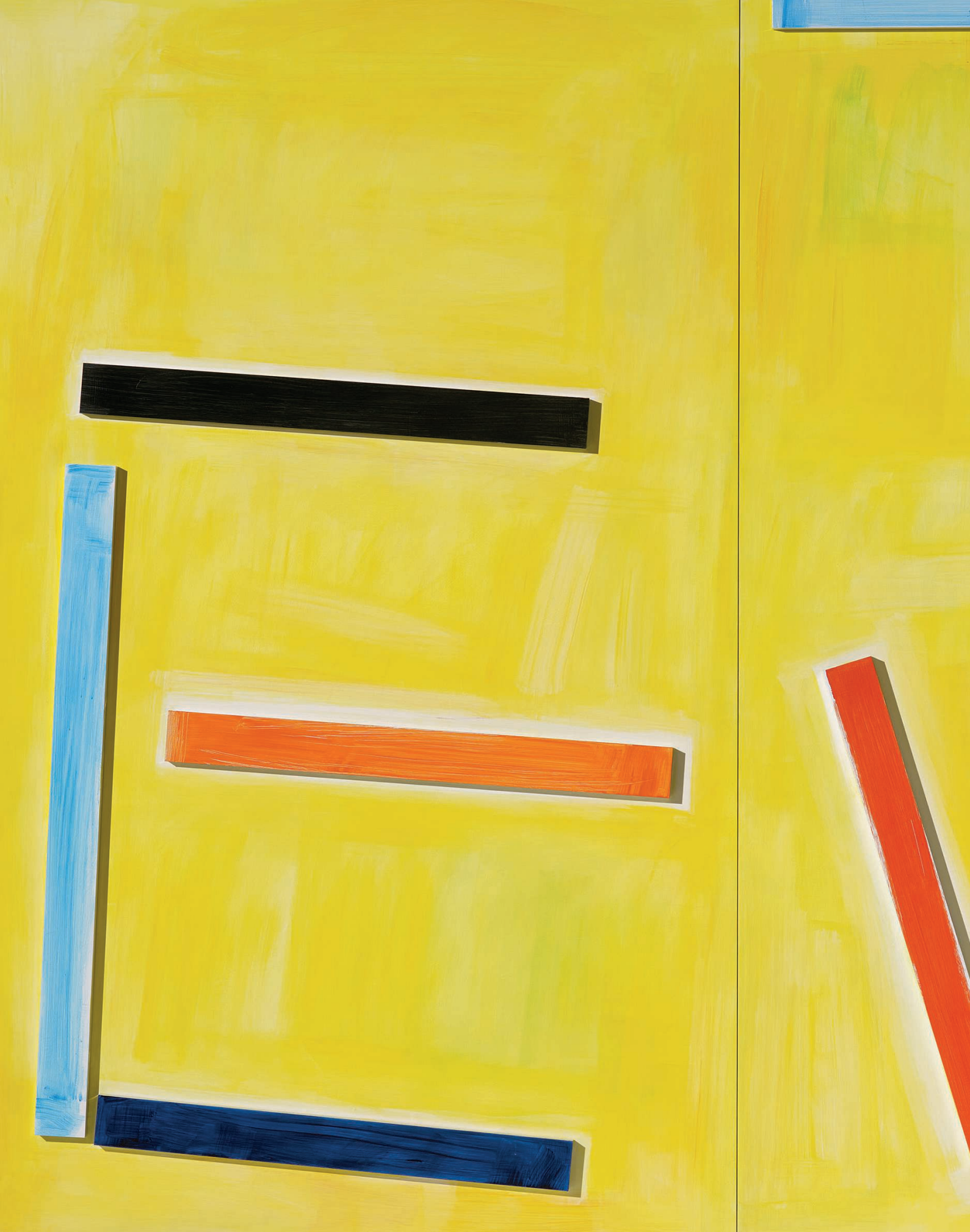


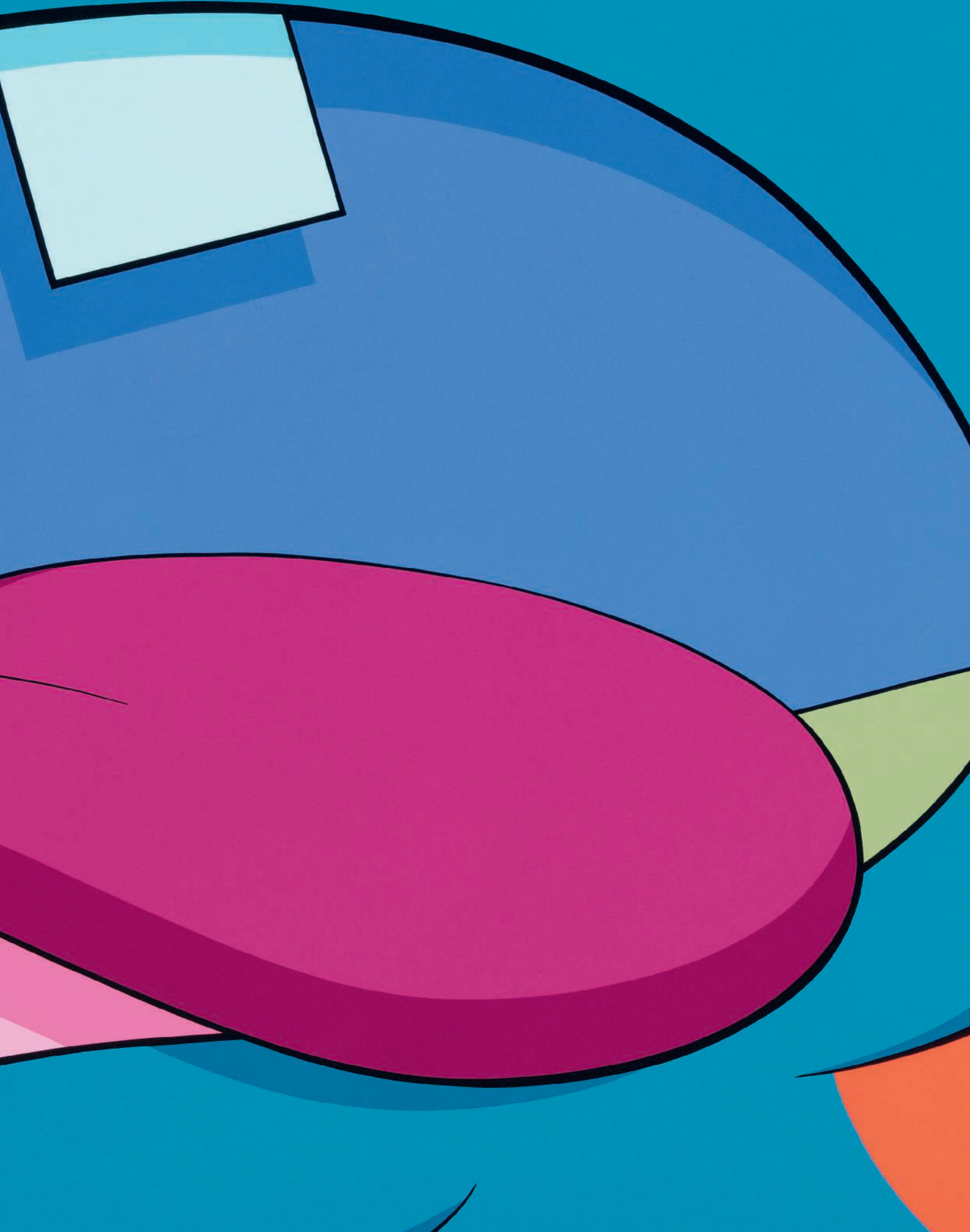














POST-WAR AND CONTEMPORARY ART DAY AUCTION

WEDNESDAY 26 JUNE 2019

AUCTION

Wednesday 26 June 2019
at 1.00 pm

8 King Street, St. James's
London SW1Y 6QT

Catalogue notes written by:
Grace Linden

Research:
Hector Campbell
Laura Gozzoli

Copyright Coordinators:
Sofie Onderbeke
Melanie Guillaume

The Post-War & Contemporary Art
Department would like to thank
Phillip Brakefield, Rebecca Bruce- Youles,
Chris Petre, Steve Ward,
Jacob Meyers-Belkin, Joseph Morris,
Clive Nye, Sean Smith, Stephen Keyse,
Gary Evans, Tony Fisher, Julio Leijnitz Jnr,
Nathalie Parrish, Mathilde Jolivet,
Louisa Chan, Hans Wolf-Guzman,
Julie Paveglio, Charlotte Pardillos

The Day Auction Team would like to
thank the below for their assistance in
the research, writing, cataloguing and
administration of this sale:

Jennifer Mittica, Kathryn Marber,
Meghan Doyle, Allison Immergut,
Celine Cunha, Lexi Bishop, Abigail Rust,
Allison Perry, Natalia Monti,
Giulia Centonze, Flavia Poccianti,
Paloma Richi Castellano,
Maria Eugenia Álvarez, Marthe Krokowski,
Heleen Willems, Josephine Wanecq,
Emily Younger, Theresa Leiningen,
Victoria Klyueva, Charlotte Redman,
Alice Whitehead, Marie-Claire Thijsen,
Jess Pollington

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Friday	21 June	9.00am - 5.00pm
Saturday	22 June	1.00pm - 6.00pm
Sunday	23 June	11.00am - 5.00pm
Monday	24 June	9.00am - 7.00pm
Tuesday	25 June	9.00am - 4.00pm

AUCTIONEERS

Nick Martineau and Arlene Blankers

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In sending absentee bids or
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CREDITS

FRONT COVER

Lot 148: Alex Katz, *Ada with White Dress*, 1958
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FRONT COVER FLAP

Lot 157: Michaël Borremans, *The Driver*, 2010 (detail)

INSIDE FRONT COVER

Lot 129: Andreas Gursky, *New York Stock Exchange*, 1991 (detail)

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Lot 123: Daniel Richter, *Das Auge War Kaputt (The Eye Was Broken)*, 2011 (detail)

P. 6

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Lot 101: Nicolas Party, *Untitled*, 2015 (detail)

P. 8

Lot 118: Imi Knoebel, *E. T.*, 1998-1999 (detail)

P. 9

Lot 141: KAWS, *Untitled*, 2012 (detail)

Opposite Title:

Lot 166: Eduardo Chillida, *Relieve (Relief)*, 1968

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Lot 117: Günther Förg, *Untitled*, 1993 (detail)

Opposite index:

Lot 153: Banksy, *Toxic Mary (double)*, 2003 (detail)

BACK COVER FLAP

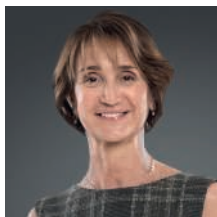
Lot 144: Walton Ford, *The Undead*, 2008 (detail)

BACK COVER

Lot 121: Thomas Schütte, *Kleiner Geist (Little Spirit)*, 1996

© Thomas Schütte, DACS 2019

POST-WAR & CONTEMPORARY ART SENIOR INTERNATIONAL TEAM



Mariolina Bassetti
*Chairman of Continental
Europe and Italy*
+39 06 686 3330
mbassetti@christies.com



Alexander Rotter
*Chairman of Post-War
& Contemporary Art,
Americas*
+1 212 636 2101
arotter@christies.com



Jussi Pylkkänen
Global President
+44 20 7389 2836
jpylkkanen@christies.com



Marcus Fox
Global Managing Director
+1 212 468 7149
mfox@christies.com



Cristian Albu
*Co-Head, Post War &
Contemporary Art, Europe*
+44 20 7752 3006
calbu@christies.com



Katharine Arnold
*Co-Head, Post War &
Contemporary Art, Europe*
+44 20 7389 2024
karnold@christies.com



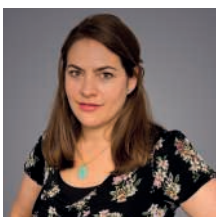
Edmond Francey
*International Director,
London*
+44 20 7389 2630
efrancey@christies.com



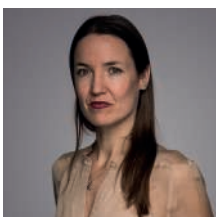
André Zlattinger
*Deputy Chairman, Post
War & Contemporary,
Europe*
+44 20 7389 2074
azlattinger@christies.com



Alice de Roquemaurel
*Head of Private Sales, Post-War
& Contemporary Art Europe*
+44 20 7389 2049
aderoquemaurel@christies.com



Leonie Grainger
Senior Specialist, London
+44 20 7389 2946
lgrainger@christies.com



Leonie Mir
Senior Specialist, London
+44 20 7389 2012
lmir@christies.com

Zoe Ainscough
Regional Managing Director
+ 44 20 7389 2958
zainscough@christies.com

Matthew Rigg
Business Manager
+ 44 20 7389 2305
mrigg@christies.com

Kelsey Winney
Business Director
+ 44 20 7389 5206
kwinney@christies.com

Harriet Bingham
Head of Sale Management
+ 44 20 7389 2035
hbingham@christies.com

AUCTION TEAM



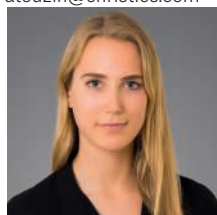
Paola Saracino Fendi
*Head of Day Auction,
Specialist.*
+44 20 7389 2796



Anna Touzin
*Associate Specialist,
London*
+44 20 7752 3064
atouzin@christies.com



Alma Davidsohn
*Junior Specialist,
London*
+44 20 7389 5106
adavidsohn@christies.com



Isabel Millar
*Junior Specialist,
London*
+44 20 7389 2866
imillar@christies.com



Joanna Hattab
*Sale Coordinator,
London*
+44 20 7389 5102
jhattab@christies.com

**Absentee and
Telephone Bids**
+44 20 7389 2658
+44 20 7930 8870 fax
Internet: christies.com

Auction Results
UK: +44 20 7839 9060
Internet: christies.com

Catalogues Online
Lotfinder®
Internet: christies.com

Client Services
+44 20 7839 9060
+44 20 7389 2869 fax
Email : info@christies.com

Post Sale Services
Florenca Moscova
Post-Sale Coordinator
Payment, Shipping, and
Collection
+44 20 7752 3200
+44 20 7752 3300 fax
PostSaleUK@christies.com

Conditions of Sale
This auction is subject to
Important Notices,
Conditions of Sale and to
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EUROPE, MIDDLE EAST, RUSSIA AND INDIA



Stefano Amoretti
Associate Specialist,
London
+44 20 7752 3323



Laetitia Bauduin
Head of Department,
Paris
+33 1 40 76 85 95



Guillermo Cid
Specialist, Head
of Post-War &
Contemporary Art
Madrid
+34 91 532 66 27



Laura Garbarino
Senior Specialist,
Milan
+39 02 3032 8333



Roni Gilat-Baharaff
Specialist,
Israel
+972 3 695 0695



Peter van der Graaf
Senior Specialist, Benelux
and Nordic Countries
+32 2 289 13 39



Victoria Gramm
Associate Specialist,
+44 20 7389 2182



Barbara Guidotti
Specialist,
Milan
+39 02 3032 8333



Pauline Haon
Specialist,
Brussels
+32 2 289 1331



Jetske Homan Van Der
Heide
Chairman, Amsterdam
+31 20 575 52 41



Jude Hull
Specialist, Photographs
London
+44 20 7389 2315



Elvira Jansen
Specialist, Amsterdam
+31 20 575 5286



Zoë Klemme
Specialist,
London
+44 20 7389 2249



Hala Khayat
Head of Post War &
Contemporary, Dubai
+971 437 59 006



Nina Kretschmar
Senior Specialist,
Dusseldorf
+49 17 076 958 90



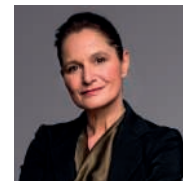
Rene Lahn
International Specialist,
Zurich
+41 44 268 10 21



Anne Lamuniere
Specialist,
Geneva
+41 22 319 17 10



Tessa Lord
Specialist,
London
+44 20 7389 2683



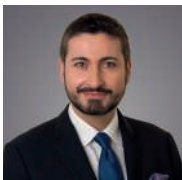
Jutta Nixdorf
Managing Director
Zurich,
+41 44 268 10 10



Paul Nyzam
Senior Specialist,
Paris
+33 1 40 76 84 15



Beatriz Ordovas
Senior Specialist,
Europe
+44 20 7389 2920



Renato Pennisi
Senior Specialist,
Rome
+39 06 686 3332



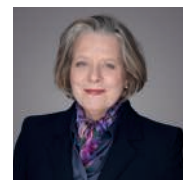
Bojana Popovic
Junior Specialist,
London
+44 20 7389 2414



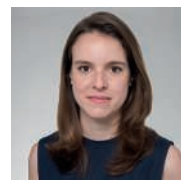
Stephanie Rao
Junior Specialist,
London
+44 20 7389 2523



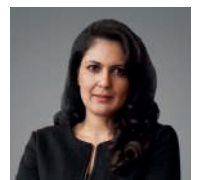
Etienne Sallon
Specialist,
Paris
+33 1 40 76 86 03



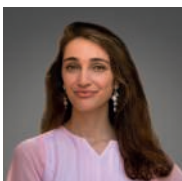
Herrad Schorn
International Director,
Dusseldorf
+49 211 491 59311



Claudia Schürch
Specialist, London
+44 20 7389 2889



Sonal Singh
Senior Specialist,
India
+91 222 280 7905



Suzy Sikorski
Junior Specialist,
Dubai
+971 437 59 008



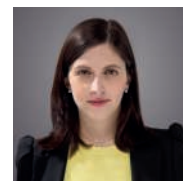
Tobias Sirtl
Specialist,
Munich
+49 151 201 206 16



Arno Verkade
Managing Director,
Germany
+49 211 491 59313



Josephine Wanecq
Junior Specialist,
Paris
+33 140 767 219



Elena Zaccarelli
Specialist,
Milan
+39 02 303 28332

POST-WAR & CONTEMPORARY ART INTERNATIONAL SPECIALIST DIRECTORY

AMERICAS

NEW YORK

Martha Baer
+1 917 912 5426
mbaer@christies.com
Michael Baptist
+1 212 636 2660
mbaptist@christies.com
Anne Bracegirdle,
Photographs
+1 212 636 2509
Abracegirdle@christies.com
Vivian Brodie
+1 212 636 2510
vbrodie@christies.com
Ana Maria Celis
+1 212 641 5774
acelis@christies.com
Noah Davis
+1 212 468 7173
ndavis@christies.com
Alessandro Diotallevi
+1 212 636 2926
adiotallevi@christies.com
Sara Friedlander
+1 212 641 7554
sfriedlander@christies.com
Alexander Heminway
+1 212 636 2016
aheminway@christies.com
Darius Himes, Photographs
+1 212 636 2324
dhimes@christies.com
Alexis Klein
+1 212 641 3741
aklein@christies.com
Andy Massad
+1 212 636 2104
amassad@christies.com
Shlomi Rabi, Photographs
+1 212 636 2447
srabi@christies.com
Alexander Rotter
+1 212 636 2101
arotter@christies.com
Joanna Szymkowiak
+1 212 974 4440
jszymkowiak@christies.com
Barrett White
+1 212 636 2151
bwhite@christies.com
Rachael White
+1 212 974 4556
rrwhite@christies.com
Kathryn Widing
+1 212 636 2109
kwiding@christies.com

EUROPE

LONDON

Cristian Albu
+44 20 7752 3006
calbu@christies.com
Stefano Amoretti
+44 20 7752 3323
samoretti@christies.com
Simon Andrews, Design
+44 20 7752 3380
sandrews@christies.com
Katharine Arnold
+44 20 7389 2024
karnold@christies.com
Paola Saracino Fendi
+44 207 389 2796
pfendi@christies.com
Edmond Francey
+44 207 389 2630
efrancey@christies.com
Leonie Grainger
+44 20 7389 2946
lgrainger@christies.com
Jude Hull, Photographs
+44 20 7389 2315
jhull@christies.com
Tessa Lord
+44 20 7389 2683
tlord@christies.com
Joy McCall, Design
+44 20 7752 3237
jmccall@christies.com
Leonie Mir
+44 20 7389 2012
lmir@christies.com
Jeremy Morrison, Design
+44 20 7752 3274
jmorrison@christies.com
Beatriz Ordovas
+44 20 7389 2920
bordovas@christies.com
Bojana Popovic
+44 20 7389 2414
bpopovic@christies.com
Stephanie Rao
+44 207 389 2523
stephanierao@christies.com
Alice de Roquemaurel
+44 20 7389 2049
aderoquemaurel@christies.com
Claudia Schürch
+44 20 7389 2889
cschurch@christies.com
Anna Touzin
+44 207 752 3064
atouzin@christies.com

AUSTRIA

Angela Baillou
+43 1 583 88 12 14
abaillou@christies.com

BELGIUM

Peter van der Graaf
+32 2 289 13 39
pvandergraaf@christies.com
Pauline Haon
+32 2 289 1331
phaon@christies.com

FRANCE

Laetitia Bauduin
+33 1 40 76 85 95
lbauduin@christies.com
Florence de Botton
+33 1 40 76 84 04
fdebotton@christies.com
Sonja Ganne, Design
+33 140 768 621
sganne@christies.com
Ekaterina Klimochkina
+33 140 768 434
eklim@christies.com
Elodie Morel, Photographs
+33 140 768 416
emorel@christies.com
Paul Nyzam
+33 1 40 76 84 15
pnyzam@christies.com
Etienne Sallon
+33 1 40 76 86 03
esallon@christies.com
Pauline de Smedt, Design
+33 140 768 354
pdesmedt@christies.com

GERMANY

Nina Kretzschmar, Cologne
+49 17 076 958 90
nkretzschmar@christies.com
Christiane Rantzau, Hamburg
+49 40 279 4073
crantzau@christies.com
Herrad Schorn, Dusseldorf
+49 211 491 59311
hschorn@christies.com
Eva Schweizer, Stuttgart
+49 711 226 9699
eschweizer@christies.com
Tobias Sirtl, Munich
+49 89 420 9680
tsirtl@christies.com
Arno Verkade, Dusseldorf
+49 211 491 59313
averkade@christies.com

ITALY

Mariolina Bassetti, Rome
+39 06 686 3330
mbassetti@christies.com
Laura Garbarino, Milan
+39 02 3032 8333
lgarbarino@christies.com
Barbara Guidotti, Milan
+39 02 3032 8333
bguidotti@christies.com
Renato Pennisi, Milan
+39 06 686 3332
rpennisi@christies.com
Elena Zaccarelli, Milan
+39 02 303 28332
ezaccarelli@christies.com

NETHERLANDS

Jetske Homan van der Heide,
Amsterdam
+31 20 575 5287
jhoman@christies.com
Elvira Jansen, Amsterdam
+31 20 575 5286
ejansen@christies.com
Nina Kretzschmar, Amsterdam
+49 17 076 958 90
nkretzschmar@christies.com

SPAIN

Guillermo Cid, Madrid
+34 91 532 66 27
gcid@christies.com

SWITZERLAND

Eveline de Proyart, Geneva
+41 22 319 17 50
edeproart@christies.com
Rene Lahn, Zurich
+41 44 268 10 21
rlahn@christies.com
Anne Lamuniere, Geneva
+41 22 319 17 10
alamuniere@christies.com
Jutta Nixdorf, Zurich
+41 44 268 10 10
jnixdorf@christies.com

ASIA

HONG KONG

Elaine Holt
+852 2978 6787
eholt@christies.com

INDIA

Nishad Avari
+91 22 2280 7905
navari@christies.com

JAPAN

Gen Ogo
+81 362 671 782
gogo@christies.com

SOUTH KOREA

Hak Jun Lee
+82 2720 5266
hjlee@christies.com

TAIWAN

Ada Ong
+886 2 2736 3356
aong@christies.com

REST OF WORLD

ARGENTINA

Cristina Carlisle
+54 11 4393 4222
ccarlisle@christies.com

AUSTRALIA

Ronan Sulich
+61 2 9326 1422
rsulich@christies.com

BRAZIL

Nathalia Lenci
+55 11 3061-2576
nlenci@christies.com

ISRAEL

Roni Gilat-Baharaff
+972 3 695 0695
rgilat-baharaff@christies.com

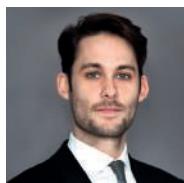
MEXICO CITY

Gabriela Lobo
+52 55 5281 5446
globo@christies.com

UNITED ARAB EMIRATES

Hala Khayat, Dubai
+971 4425 5647
hkhayat@christies.com

AMERICAS



Michael Baptist
Junior Specialist
+1 212 636 2660



Lexi Bishop
Junior Specialist
+1 212 974 4563



Vivian Brodie
Specialist, Associate
Vice President
+1 212 636 2510



Ana Maria Celis
Senior Specialist,
Senior Vice President
+1 212 641 5774



Noah Davis
Specialist
+1 212 468 7173



Alessandro Diotallevi
Specialist, Vice President
+1 212 636 2926



Johanna Flaum
Head of Sales,
Senior Vice President
+1 212 468 7174



Sara Friedlander
Head of Department,
International Director
+1 212 641 7554



Emily Kaplan
Specialist,
Vice President
+1 212 484 4802



Alexis Klein
Senior Specialist,
Vice President
+1 212 641 3741



Isabella Lauria
Specialist
+1 212 492 5484



Andy Massad
Deputy Chairman
+1 212 636 2104



Joanna Szymkowiak
Specialist,
Vice President
+1 212 974 4440



Barrett White
Executive Deputy
Chairman, Head of
Post-War &
Contemporary Art,
Americas
+1 212 636 2151



Rachael White
Specialist
+1 212 974 4556



Kathryn Widing
Specialist
+1 212 636 2109

ASIA



Eric Chang
Deputy Chairman, Asia,
Director of Asian
20th Century &
Contemporary Art
+852 2978 9983



Elaine Holt
Senior Vice President,
International Director,
Impressionist and
Modern, Hong Kong
+852 2978 6787



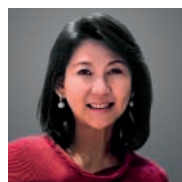
Hak Jun Lee
General Manager, Korea
+822 720 5266



Evelyn Lin
Deputy Chairman, Asia
+852 2978 6769



Gen Ogo
Vice President, Senior
Client Relationship
Manager, Japan
+813 6267 1782



Ada Ong
Senior Vice President,
Managing Director,
Taiwan
+886 223 220 009



Lihua Tung
Specialist, Hong Kong
+852 2978 6825



Rebecca Wei
Chairman, Asia
+852 2978 6796



101

NICOLAS PARTY (B.1980)

Still Life

signed and dated 'Nicolas Party 2016' (on the reverse)

pastel on card

19 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in. (50 x 40cm.)

Executed in 2016

£20,000-40,000

US\$26,000-51,000

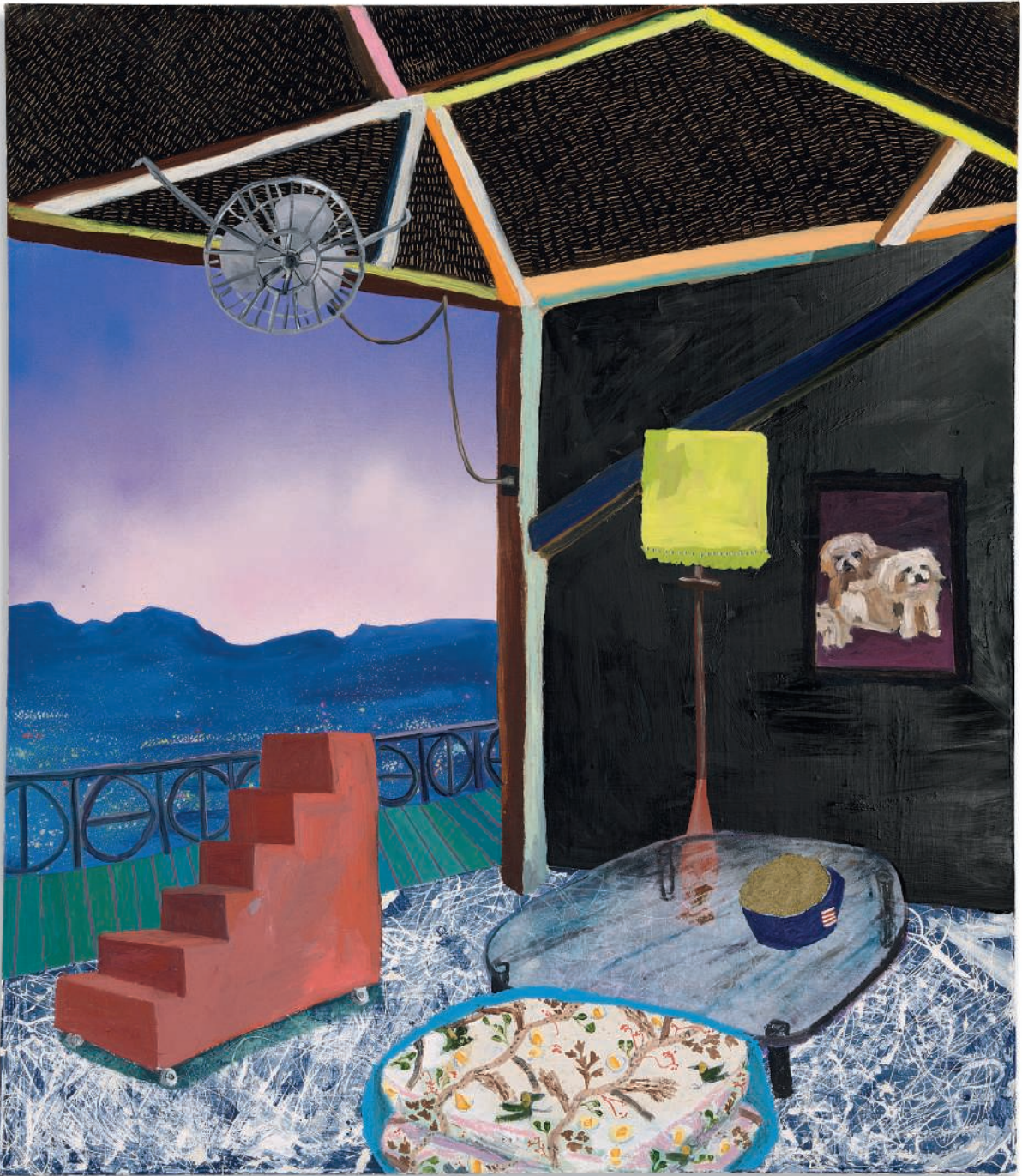
€23,000-45,000

PROVENANCE:

Private Collection, Italy.

EXHIBITED:

Neuchâtel, CAN Centre d'art Neuchâtel, *Nicolas Party Cimaïse*, 2016.



102

SHARA HUGHES (B. 1981)

It's My Pot of Gold

signed and dated 'Shara Hughes NOVEMBER SHARA HUGHES NEW YORK 2007' (on the reverse)

oil, glitter, rhinestones and spray enamel on canvas

56½ x 48in. (142.5 x 122cm.)

Executed in 2007

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROVENANCE:

Private Collection, London.

Anon. sale, Phillips London, 8 April 2014, lot 83.

Acquired at the above sale by the present owner.

SHIO KUSAKA

Christie's is pleased to present three contemporaneous works by the acclaimed ceramicist Shio Kusaka. Kusaka grew up in Japan, where her grandmother led traditional tea ceremonies, a highly-ritualised presentation involving specific vessels and paraphernalia known as *chadōgu*. 'After being served, you spend time observing—the cup, the spoon,' the artist reflected. 'This taught me to stop and look' (S. Kusaka quoted in R. Haskell, 'Artist Shio Kusaka's Mesmerizing Ceramic Pottery', *Architectural Digest*, 1 April 2014, <https://www.architecturaldigest.com/story/shio-kusaka-ceramics-whitney-biennial-2014>). At first, Kusaka finished her ceramics with white or clear glaze but, inspired by Japanese Iron Age ceramics, the paintings of the abstract artist Agnes Martin, and her children's toys, she began to introduce painted and incised patterns. Despite the diversity of source material, her ceramics are elegantly uncomplicated, and the present works seamlessly marry form and function. Created in 2012, all three are deceptively simple: the two black pieces are richly opaque, while (*ink 3*) is decorated with Pollock-esque paint that gleams against the white porcelain. Perhaps this graphic sensibility results from her somewhat-collaborative process: married to the artist Jonas Wood, her ceramics are often depicted in his paintings, and from these representations, she forges new work. 'He puts my pots in his paintings and I copy his versions,' she has said (S. Kusaka quoted in IBID).



Jonas Wood, *Black Still Life with Flower Pattern*, 2015.
Private collection.
© 2019 Jonas Wood.



103

SHIO KUSAKA (B. 1972)

Black 14

stoneware
13 x 7 x 7in. (33 x 17.8 x 17.8cm.)
Executed in 2012

£7,000-9,000
US\$8,900-11,000
€8,000-10,000

PROVENANCE:
The Modern Institute, Glasgow.
Acquired from the above by the present owner.



104

SHIO KUSAKA (B. 1972)

Black 13

stoneware
6.5 x 7 x 7in. (16.5 x 17.8 x 17.8cm.)
Executed in 2012

£4,000-6,000
US\$5,100-7,600
€4,600-6,800

PROVENANCE:
The Modern Institute, Glasgow.
Acquired from the above by the present owner.



105

SHIO KUSAKA (B. 1972)

Ink 3

porcelain
9½ x 4¾ x 4¾in. (24.1 x 12.1 x 12.1cm.)
Executed in 2012

£5,000-8,000
US\$6,400-10,000
€5,700-9,000

PROVENANCE:
Blum & Poe, Los Angeles.
Acquired from the above by the present owner.



*106

JONAS WOOD (B. 1977)

Modernist in Minnesota

gouache and coloured pencil on paper
22 x 41in. (55.9 x 104.1cm.)
Executed in 2009

£60,000-80,000
US\$77,000-100,000
€68,000-90,000

PROVENANCE:
Shane Campbell Gallery, Chicago.
Acquired from the above by the present owner.



Rendered with characteristic graphic clarity, *Modernist in Minnesota*, 2009, is an exquisite work on paper from Jonas Wood. In delicate gouache and pencil, Wood has depicted a Modernist home on a wintery day, the sky a faint shade of crystal blue. The artist's planar geometry and vivid palette have drawn comparisons with paintings by Alex Katz and David Hockney, and like his contemporaries, Wood's subject matter is always part of his personal ecosystem:

'I'm not going to paint something that doesn't have anything to do with me. Of all the possible things I could paint, the thing that interests me is something that I can get close enough to in order to paint it honestly. The painters whose work means the most to me—that's what they were painting. It was their loved ones or the stuff that was in their house. It was always this hyperpersonal thing to me. Why did van Gogh pick that landscape? It's because it was the perfect

landscape' (J. Wood in conversation with A. Vejzovic Sharp, *Interiors: Jonas Wood*, exh. cat., David Kordansky Gallery, Los Angeles, 2012, p. 56). While Wood is widely known for his jam-packed interiors, portraits and landscapes, *Modernist in Minnesota* remains enigmatic. Absent a clear narrative, the work resists hasty interpretation, and instead asks for contemplation and a willingness to lose oneself in the rich patterning and architectural forms.



λ 107

TAMUNA SIRBILADZE (1971-2016)

Being Left There

signed and titled "Being Left there" Tamuna Sirbiladze' (on the reverse)
acrylic and oil on canvas
78¾ x 78¾ in. (200 x 200 cm.)
Painted in 2007-2008

£4,000-6,000
US\$5,100-7,600
€4,600-6,800

PROVENANCE:
Jonathan Viner Gallery, London.
Acquired from the above by the present owner.

EXHIBITED:
London, Saatchi Gallery, *Art From Russia*, 2012 (illustrated in colour, unpagged).



*108

HENRY TAYLOR (B. 1958)

Scratchi

signed twice and dated 'Henry Taylor July / 2005 Henry Taylor' (on the reverse)
acrylic on canvas
30 $\frac{3}{8}$ x 30 $\frac{1}{8}$ in. (77.1 x 76.5cm.)
Painted in 2005

£30,000-50,000
US\$39,000-63,000
€34,000-57,000

PROVENANCE:
Sister Gallery, Los Angeles.
Acquired from the above by the present owner.



λ*109

HAROLD ANCART (B. 1980)

Untitled

oil stick and pencil on paper, in artist's frame
28½ x 20½in. (72.3 x 52cm.)
Executed in 2015

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:
CLEARING, Brussels.
Acquired from the above by the present owner.



λ110

TAL R (B. 1967)

Cousins

signed, titled and dated 'Tal R "cusins" 2003' (on the reverse)

oil and paper collage on canvas
78¾ x 78¾in. (203.5 x 203.5cm.)

Executed in 2003

£30,000-50,000
US\$39,000-63,000
€34,000-57,000

PROVENANCE:

London, Victoria Miro Gallery, *Lords of Kolbojnik*, 2003.

London, The Saatchi Gallery, *The Triumph of Painting*, 2005 (illustrated in colour, pp. 172-173).

Bonn, Kunstmuseum Bonn, *Wasserstandsmeldung – die Neupräsentation der Sammlung des Kunstmuseum Bonn*, 2014.

EXHIBITED:

London, Victoria Miro Gallery, *Lords of Kolbojnik*, 2003.

London, The Saatchi Gallery, *The Triumph of Painting*, 2005 (illustrated in colour, pp. 172-173).

λ*111

MICHAEL KREBBER (B. 1954)

MK.314

signed and dated 'Michael Krebber 2015' (on the reverse)
acrylic on canvas
47½ x 35⅝ in. (120.7 x 89.9 cm.)
Painted in 2015

£30,000-50,000

US\$39,000-63,000

€34,000-57,000

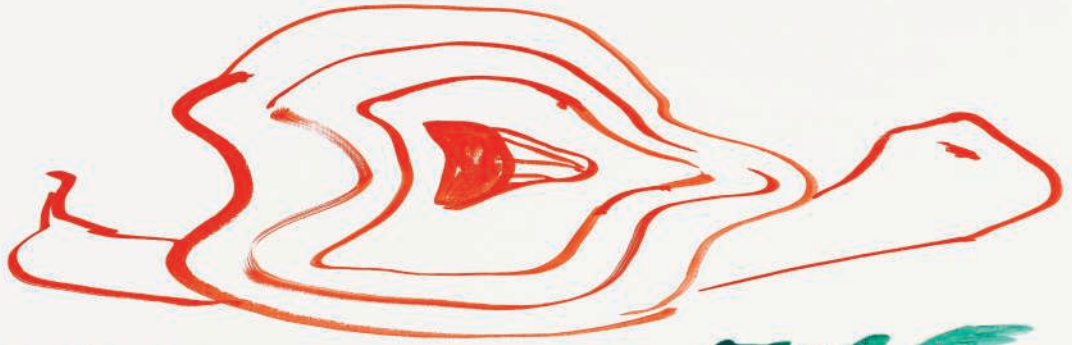
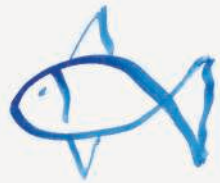
PROVENANCE:

Greene Naftali Gallery, New York.

Acquired from the above by the present owner.

Painted in 2015, *MK.314* is a delightfully deflated snail from Michael Krebber. Rendered in just a few lines, Krebber wonderfully captures the snail's collapse; above his head, a single fish swims along the spare composition. The painting is an interpretation of a snail painting made by the Duchess of Cambridge while she was visiting a charity in Los Angeles, but in Krebber's work, the snail has collapsed upon itself. The artist's early career was spent working as a studio assistant for Markus Lüpertz and then Martin Kippenberger, both of whom had studios in Cologne. Against the heady atmosphere of the city's art scene, these

artists were intensely concerned with the question of what more, if anything, could be achieved in painting. Building on this theme, Krebber responded by adopting 'postures of refusal that render him an almost Bartleby-esque figure at times' (M. Scheper, 'Michael Krebber', *Artforum*, n. date, <https://www.artforum.com/picks/michael-krebber-67055>). Like Herman Melville's portrait of rebellion, Krebber too is unwilling to be defined. Part of the joy of *MK.314* is its refusal to be pinned down. The painting is both a riposte to the Duchess' initial sketch and a continuation of the snail's own story.



FRANZ WEST

‘As a body, you stand or walk around the sculpture. It is almost equivalent to your own corporeality, to taking up space in one’s own three-dimensionality in a defined art space. As far as sculpture is concerned, the viewer is more or less obliged to engage in movement.’

- Franz West

Two outstanding examples of Franz West’s radical visual language together illuminate his endeavours to liberate aesthetic experience. The artist was recently the subject of a widely-acclaimed retrospective jointly organized



Franz West, *Plakatenwurf*, 2000.
Private collection.
© Archiv Franz West, © Estate Franz West.

by Tate Modern, London, and the Centre Pompidou, Musée National d’Art Moderne in Paris. West was self-taught and many of his earliest sculptures incorporated the bandages, wires and tools his mother used as a dentist. In the mid-1970s, he developed his *Passtücke* or *Adaptives*, sculptures that are meant to be handled and played with, and the slender, lance-like form of *Untitled*, 1990, exemplifies the whimsy of these works. 1990 was an exciting year for West, who was just beginning to gain widespread international recognition, and that year, he was included in the 44th Venice Biennale. West did not smooth down his papier-mâché casings, but instead elected to retain the tactile surface of irregular textures. By encouraging a haptic encounter that required audience participation, *Untitled* complicates conventional curatorial strategies which often use plinths to demarcate an object as art. If the earlier *Untitled* allowed for a bodily interaction then the form of *Untitled*, 2003, is itself corporeal. The fire-engine red organ is

smaller and softer, but it still evinces the same seemingly-haphazard finish as the earlier *Passtücke*. West’s sculptures evoke both the corporeal body as well as the its psychic and sexual representation, and he endeavoured to render these sensations in three-dimensions. This embrace threaded through his practice yet West’s biomorphic forms were also rooted in philosophical provocations, and each proceeds from a concept that layers Structuralist theories with the writings of Hegel, Baudelaire and Lacan, among others. Above all, these works possess a capacity for change: as Robert Fleck wrote, ‘West’s sculptures are intrinsically amorphous, apparently formless in their appearance, and may be observed and/or used. Their dignified presentation and staging induces the viewer’s contemplation, otherwise reserved for more solemn art forms, but which here in fact allows the anti-sculpture to come properly into its own’ (R. Fleck, ‘Sex and the Modern Sculptor’, *Franz West*, London, 1999, p. 24).

λ112

FRANZ WEST (1947-2012)

Pedra (Rock)

lacquered aluminum
21 $\frac{1}{8}$ x 50 $\frac{1}{4}$ x 33 $\frac{1}{8}$ in. (55 x 127.5 x 84cm.)
Executed in 2003

£60,000-80,000
US\$77,000-100,000
€68,000-90,000

PROVENANCE:
Galerie Bärbel Grässlin, Frankfurt.
Acquired from the above by the present owner in 2004.



λ113

FRANZ WEST (1947-2012)

Untitled

papier-mâché, found glass bottle and steel
56½ x 4⅞ x 6⅞in. (143 x 12.5 x 15.7cm.)
Executed *circa* 1990

£50,000-70,000

US\$64,000-89,000

€57,000-79,000

'Early on I realized that the purely visual experience of an artwork was somehow insufficient. When I started to work as an artist, I wanted to expand the traditional boundaries of sculpture and found inspiration in Fluxus, although that movement didn't have much of a presence in Vienna, where I have always lived. I wanted to go beyond the purely optical and include tactile qualities as well. My works aren't things one just looks at, but things that the viewer is invited to handle.'

- Franz West

PROVENANCE:

Acquired directly from the artist by the present owner.



λ114

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 06' (upper right)
oil on canvas
63¼ x 59¼in. (160.5 x 150.5cm.)
Painted in 2006

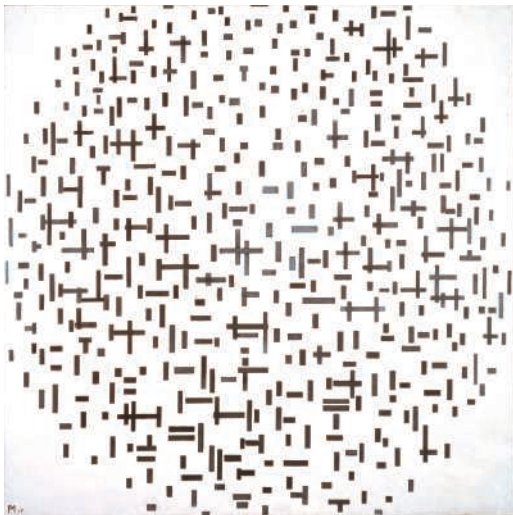
£70,000-100,000

US\$89,000-130,000

€80,000-110,000

'I don't want to be a figurative painter. Grey is nothing: not white, not black. Something in between. Not concerned with the figure. Something free.'

- Günther Förg



Piet Mondrian, *Composition with Lines*, 1917.
Rijksmuseum Kroeller-Mueller, Otterlo.
Photo: © 2019. Photo DeAgostini Picture Library/Scala, Florence.

PROVENANCE:

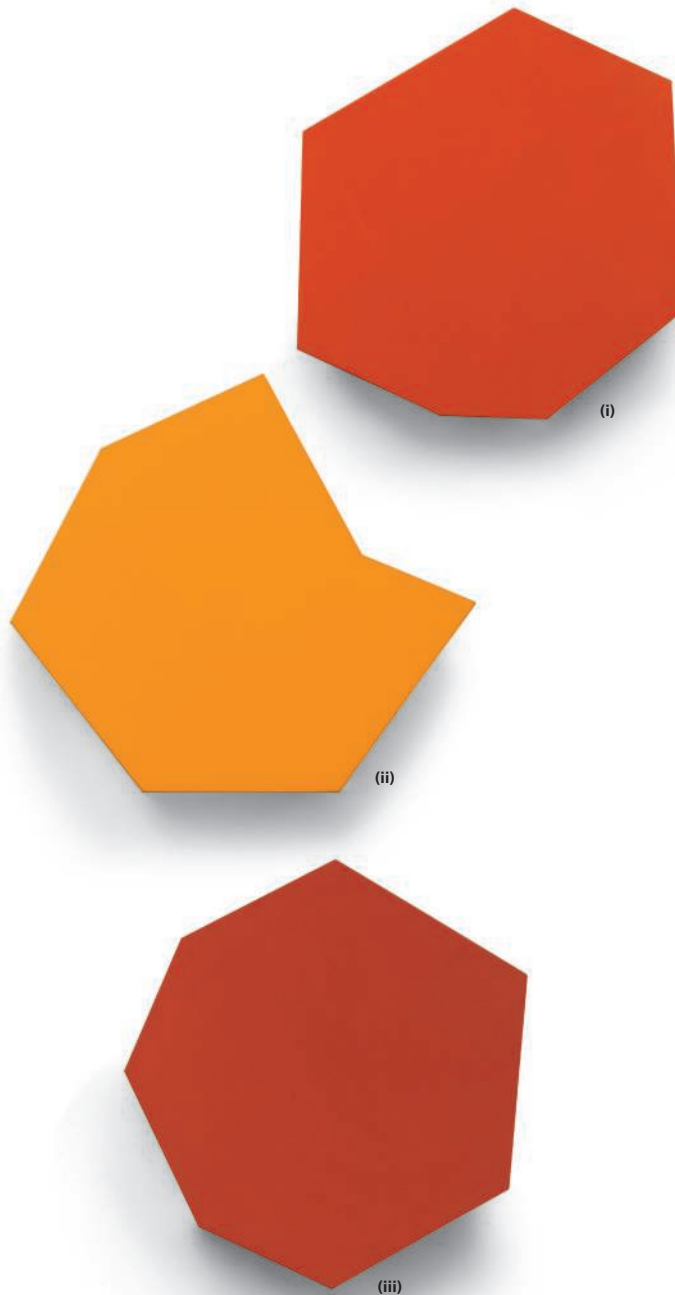
Galerie Lelong, Zurich.
Acquired from the above by the present owner.

The work is recorded in the Günther Förg archive
with the number *WVF.06.B.0132*.

We are most grateful to Mr. Michael Neff from the
Estate of Günther Förg for the information he has
kindly provided.

Fonty 06





λ115

IMI KNOEBEL (B. 1940)

(i)-(iii) Siebeneck (Heptagon)

(i) signed and dated 'imi 75 86' and stamped with number '16' (on the reverse)

(ii) signed and dated 'imi 75 87' and stamped with number '81' (on the reverse)

(iii) signed and dated 'imi 75 87' and stamped with number '113' (on the reverse)

each: acrylic on wood

(i) 20 $\frac{1}{8}$ x 18 $\frac{7}{8}$ x 2 $\frac{5}{8}$ in. (51 x 48 x 6.8cm.)

(ii) 19 $\frac{7}{8}$ x 22 $\frac{7}{8}$ x 2 $\frac{5}{8}$ in. (50.5 x 54 x 6.8cm.)

(iii) 21 x 19 x 2 $\frac{5}{8}$ in. (53.5 x 48.5 x 6.8cm.)

(i) Painted in 1975-1986, this work is number sixteen from a series of one hundred and fifteen, each unique

(ii) Painted in 1975-1987, this work is number eighty-one from a series of one hundred and fifteen, each unique

(iii) Painted in 1975-1987, this work is number one hundred and thirteen from a series of one hundred and fifteen, each unique

£45,000-55,000
US\$58,000-70,000
€51,000-62,000

PROVENANCE:

Galerie Klein, Bonn.

Acquired from the above by the present owner in 1987.



116

HELMUT FEDERLE (B. 1944)

The Woman and the Cross

signed, titled, inscribed and dated 'The Woman and the cross H. Federle 1983 (DEATH)' (on the reverse)

acrylic and dispersion on canvas
27 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in. (70.2 x 50.2cm.)

Painted in 1983

£15,000-20,000

US\$20,000-25,000

€17,000-23,000

PROVENANCE:

Galerie Susanna Kulli, St. Gallen.

Acquired from the above by the present owner.

EXHIBITED:

St. Gallen, Galerie Susanna Kulli, *Helmut Federle*, 1983.

LITERATURE:

M. Wechsler, 'Helmut Federle, Galerie Susanna Kulli', in *Artforum International*, vol. 22, no. 8, April 1984 (illustrated, p. 90).

J. Herzog and H. Federle, 'Künstler in der Schweiz - Schweizer Kunst?', in *Werk, Bauen + Wohnen*, vol. 71, no. 10, 1984, pp. 49-55 (illustrated, p. 53).

λ*117

GÜNTHER FÖRG (1952-2013)

Untitled

signed, dated and inscribed 'Förg 93 9/93' (on the reverse)
acrylic and lead on wood
43¼ x 35½in. (109.9 x 90.2cm.)
Executed in 1993

£150,000-200,000

US\$200,000-250,000

€170,000-230,000

PROVENANCE:

Galerie Fahneemann, Berlin.

Private Collection.

Anon. sale, Phillips New York, 10 November 2015,
lot 124.

Acquired at the above sale by the present owner.

Divided into unequal sections of teal and burnt orange, *Untitled*, 1993, is a magnificent example of Günther Förg's celebrated alchemy. Characteristically manipulating the caustic reaction of acrylic on a lead ground, Förg experimented with patinas to create veils of transcendent colour. 'I like very much the qualities of lead', Förg professed, 'the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling - it gives the colour a different density and weight...I like to react on things, with the normal canvas you often have to kill the ground, give it something

to react against. With the metals, you already have something - its scratches, scrapes' (G. Förg, quoted in D. Ryan, *Talking Painting*, Karlsruhe, 1997, <http://www.david-ryan.co.uk/Gunther%20Förg.html>). Rife with surface variations and contradictions that emerge as a result of the application of acrylic, Förg's painting is a direct challenge to the conception of a flat pictorial plane. Indeed, tactility was of utmost importance to the artist, who believed in the 'sensual' quality of painting (G. Förg, quoted in D. Ryan, *Talking Painting*, Karlsruhe 1997). *Untitled* is undeniably physical, and Förg has created an incandescent surface of visceral colour.



IMI KNOEBEL (B. 1940)

E. T.

signed and dated 'imi 98 99' (on the reverse)
 acrylic on aluminium, in two parts
 overall: 100½ x 121¼ x 2¾in. (255.5 x 308 x 7cm.)
 Executed in 1998-1999

£160,000-220,000**US\$210,000-280,000****€190,000-250,000**

'I look at [the painting] and can only take in the beauty, and I don't want to see it in relation to anything else. Only what I see, simply because it has its own validity.'

- Imi Knoebel

PROVENANCE:

Akira Ikeda Gallery, Nagoya.
 Private Collection, Germany.

EXHIBITED:

Nagoya, Akira Ikeda Gallery, *New Works*, 1999-2000.

LITERATURE:

H. Broeker (ed.), *Imi Knoebel. Works 1966-2014*, exh. cat., Wolfsburg, Kunstmuseum, 2014-2015 (installation view at Akira Ikeda Gallery illustrated in colour, p. 153).

Spanning over three metres in height and two in width, *E. T.* is a stunning example of Imi Knoebel's radiant abstractions. Executed in 1998-1999, the painting is divided into two bright yellow sections, each covered with an arrangement of vivid aluminium bars that spell at the titular *E. T.* The work is a striking hybrid of painting and sculpture that probes the relationship between colour and materiality. Absorbing the teachings of Mondrian, Malevich and Moholy-Nagy, Knoebel's preoccupation with the language of abstraction continues the legacy of European Modernism. Unlike the reductive imagery of his predecessors, however, Knoebel's idiom is characterised by a profound

and playful search for freedom in both concept and execution, and his works defy medium specificity. As the artist himself said when asked about his painting, 'I look at it and can only take in the beauty, and I don't want to see it in relation to anything else. Only what I see, simply because it has its own validity' (I. Knoebel, quoted in J. Stüttgen, "I wouldn't Say Anything Voluntary Anyway!" Interview with Imi Knoebel, *Imi Knoebel: Works 1966-2014*, exh. cat., Kunstmuseum Wolfsburg, Wolfsburg, 2014, p. 24). The desire to see new possibilities in the grammar of colour and form lies at the heart of Knoebel's practice, and *E. T.* encapsulates his hope for a new chromatic physicality.



A. R. PENCK

‘Pictures and thoughts belong together. I think in pictures before I think in speech. Before I think in pictures I think in abstract motions. The content of such motions is abstract gesture. Such abstract gesture are what interest me.’

- A. R. Penck

Born Ralf Winkler, Penck adopted his moniker after the East German regime began to confiscate his works during the 1960s. Fleeing to West Berlin in 1980, he, along with Jörg Immendorff, Georg Baselitz and Markus Lüpertz, became a major proponent of the new figuration that was fermenting in 1970s Germany. In characteristic thick brushstrokes, both *Untitled* and *Rock I* evince the artist’s vibrant ‘Standart’ style, a term Penck coined to describe a pictorial aesthetic inspired by hieroglyphs and cave paintings. In the black and white *Untitled*, Penck represents motion, showing the sequential movement of the artist’s signature stick-figures descending a staircase. A fourth man, the largest, stands in the righthand corner, with one exaggerated arm dragging along the bottom edge. *Rock I* is similarly energetic: a vortex of spirals, dashes and dots surround a single figure peacefully floating in the wave of colour. These works represent Penck’s artistic ascent during the early 1980s, when he had solo exhibitions at Tate Gallery and Kunstmuseum Basel, among others, and was included in Documenta 7, 1982, and the 1984 Venice Biennale.

Characterised by simplified and rudimentary forms, Penck’s recuperation of ancient visual systems was an attempt to communicate with the whole of humanity. As the artist described, ‘Every Standart can be imitated and reproduced and can thus become the property of every individual. What we have here is a true democratisation of art’ (A. R. Penck quoted in O. Basciano, ‘A. R. Penck Obituary’, *The Guardian*, 5 May 2017). The stick figure became central to a communicative system that united text, symbol and image, but these rhythmic arrangements also took their cues from jazz music – Penck himself was a drummer and played in the band Triple Trip Touch in the late 1980s. When asked by curator Klaus Ottmann whether he saw a connection between music and his art, Penck responded, ‘Yes, in the rhythm because I am very interested in rhythm’ (A. R. Penck, quoted in ‘Interviews: A. R. Penck’, *Journal of Contemporary Art*, vol. 7, no. 1, Summer 1994, pp. 80-88). Both *Untitled* and *Rock I* visualise an upbeat tempo and the improvised syncopation of jazz; these paintings thrum with a universal cadence.

A. R. Penck in front of his work at SMPK National Gallery, Berlin, 1988.
Photo: © akq-images / Binder.
Artwork: © A. R. Penck, DACS 2019.



λ119

A. R. PENCK (1939-2017)

Untitled

acrylic on canvas
56 x 56¾in. (142.5 x 144cm.)
Painted in 1981-1982

£100,000-150,000
US\$130,000-190,000
€120,000-170,000

‘Whoever is familiar with my work will know that it is analytical in respect to the following categories: system, figure, attitude, conflict and economy. The works are also synthetic to such categories as style, strategy, formula, play and poetry.’

- A. R. Penck

PROVENANCE:

Studio d'Arte Cannaviello, Milan.
Anon. sale, Sotheby's London, 24 June 1999, lot 266.
Acquired at the above sale by the present owner.



λ120

A. R. PENCK (1939-2017)

Rock I

signed 'ar. penck' (upper right); titled 'ROCK' (lower centre)
dispersion on canvas
63 x 51½in. (160 x 130cm.)
Painted in 1984

£70,000-100,000

US\$89,000-130,000

€80,000-110,000

‘When I was sixteen I listened to Schönberg and Webern, all the Modernists, what was modern at that time. Then a workshop for Jazz was founded and I became a member. That was for two years. Then it was outlawed, like it always was in the East. Then my interest started...I got my first gig in 1975 in a Jazz cellar. That was really very successful...It is my biggest hobby, music.’

- A.R. Penck

PROVENANCE:

Private Collection, Switzerland.

Anon. sale, Christie's London, 6 April 2005, lot 119.

Private Collection, Ferrara.

Gio Arte, Mestre.

Acquired from the above by the present owner.



λ121

THOMAS SCHÜTTE (B. 1954)

Kleiner Geist (Little Spirit)

signed and dated 'Th Schutte 1996' (on the underside of the feet)
aluminium

19 $\frac{3}{8}$ x 10 $\frac{7}{8}$ x 7 $\frac{1}{4}$ (49.2 x 27.5 x 18.5cm.)

Executed in 1996, this work is unique

£300,000-500,000

US\$390,000-630,000

€340,000-570,000

‘The figures are beings. They relate immediately to the viewer, to the light strip, the skirting board, to the lighting... they are immediately there. Just like the others. But somehow they never acquired faces or garments, but just rather eccentric gestures.’

- Thomas Schütte



PROVENANCE:

Acquired directly from the artist by the present owner.

Gerhard Richter, *Gymnastik (Gymnastics)*, 1967.
San Francisco Museum of Modern Art (SFMOMA),
San Francisco.

© Gerhard Richter 2019 (0129)





Installation view, Thomas Schütte, *Silly Lilies*, Kunstverein Oldenburg, 1995.
© Thomas Schütte.

'I would rather talk with my hands and through forms and let these creatures live their own lives and tell their own stories.'

- Thomas Schütte

Ghostly and molten, Thomas Schütte's *Kleiner Geist (Little Spirit)*, 1996, is a droll and sensitive sculpture from the artist's celebrated series *Geister (Spirits)*. With arms extended outwards, the statue stands proudly, its silver body glinting in the light. Schütte constructed his deceptively supple form from twisted spirals of wax which he then cast in mirror-finish aluminium creating a figure that is expressly shaped yet spontaneous, two central provocations for the artist. Schütte has described the process as life-giving, and indeed, each sculpture in the *Geister* series is unique: 'I would rather talk with my hands and through forms and let these creatures live their own lives and tell their own stories. Avoiding

certain fixed positions is important to me, avoiding being too classical or too predictable I always hope that in the end the work will be physically present. That the works lead to essential questions is important.' (T. Schütte, quoted in J. Heynen et al, *Thomas Schütte*, London 1998, p. 22). The *Kleiner Geister* served as inspiration for the artist's *Grosse Geister*, made between 1996 and 2004. Larger-than-life, the *Grosse Geister* are held in museum collections including Centre Pompidou, the Museum of Modern Art Chicago and the Kunstmuseum Wolfsburg, among others.

'Their faces', wrote art historian Julian Heynan, 'in turn, are sketchy and blank. Almost all of their concrete

physicality exists solely within their fleeting gestures... One is reminded of those special effects, produced by the most advanced film techniques, in which a body materializes out of nothing, and can be transformed into another at any time... The condition to which they refer is extremely ambiguous, and cannot actually be named in its full absurdity,' (J. Heynen, 'Our World' printed in J. Heynen (ed.), *Thomas Schütte*, London, 1998, p. 102). That *Kleiner Geist* cannot be classified amongst the known beings of the world is inconsequential. The figure is curiously and delightfully familiar, and Schütte's interest lies in the human gesture; *Kleiner Geist* is decidedly empathetic, mirroring the world in his gleaming surface.



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λ* 122

JÖRG IMMENDORFF (1945-2007)

Je Vous Salue Maria (I Salute You Maria)

signed and dated 'Immendorff 85' (lower right)

oil on canvas

112 x 130¾in. (284.5 x 332.1cm.)

Painted in 1985

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

'I am for a form of art that sees itself as one of the many means through which human society can be changed.'

- Jörg Immendorff

PROVENANCE:

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner.

EXHIBITED:

Berlin, Contemporary Fine Arts, *Aualand Teil 2*, 2003.

Berlin, Neue Nationalgalerie, *Immendorff. Male Lago - Invisible Contribution*, 2005-2006.

Painted in 1985, Jörg Immendorff's large-scale *Je Vous Salue Maria (I Salute You Maria)* is an enthralling psychological drama rendered in deep, robust colour. The carnivalesque spectacle is laced with political and religious references, exemplifying Immendorff's richly layered and deeply personal iconography which confronted the theme of a shattered German identity. Indeed, the staging of ideological conflicts was central to the artist's practice, evident in the collision of histories presented in *Je Vous Salue Maria*. A darkened crowd of shadowy figures gathers, their spectral forms mirroring the flames that lick at the large cauldron. To the right, a crucified Hitler, nailed down by paintbrushes, graces a large green cross extending over the entire phantasmic scene. Bursts of blue and orange flicker and fade. Immendorff's subversive visual language first developed while he was studying under Joseph Beuys at the Dusseldorf Art Academy, and like his

teacher's, Immendorff's early works, too, were imbued with a sense of mysticism. By the 1970s, however, his aesthetic shifted as his paintings began to incorporate elements of the propaganda posters that papered the divided country. The ensuing works were chaotic and vertiginous, and Immendorff's style reached its full maturity with the frenetic series *Café Deutschland*, paintings from which are held in the collections of the Museum of Modern Art, New York, and Tate Modern, London, among others. Aligning his practice to those of Weimarer artists George Grosz and Max Beckmann, Immendorff's paintings, wrote Roberta Smith, were 'suave sendups of bravura brushwork and history painting imbued with sardonic commentary', (R. Smith, 'Jörg Immendorff: 'Café Deutschland'', *New York Times*, 31 October 2014). Continuing the furious visuals of these paintings, *Je Vous Salue Maria* is a surreal landscape, where colour melts and burns. For Immendorff, art was an assertion of a radical politics, and in this urgent image is the dream for a better tomorrow.



Max Beckmann, *Hölle der Vögel*, 1937-1938.

Private collection.

Photo © Christie's Images / Bridgeman Images.



λ* 123

DANIEL RICHTER (B. 1962)

Das Auge War Kaputt (The Eye Was Broken)

signed, titled, inscribed and dated 'Daniel Richter 2011 Das Auge war Kaputt (Death and Might and death and might and blood)' (on the reverse)

oil on canvas

78¾ x 106¾in. (100 x 270.2cm.)

Painted in 2011

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Contemporary Fine Arts, Berlin.

Regen Projects, Los Angeles.

Acquired from the above by the present owner.

EXHIBITED:

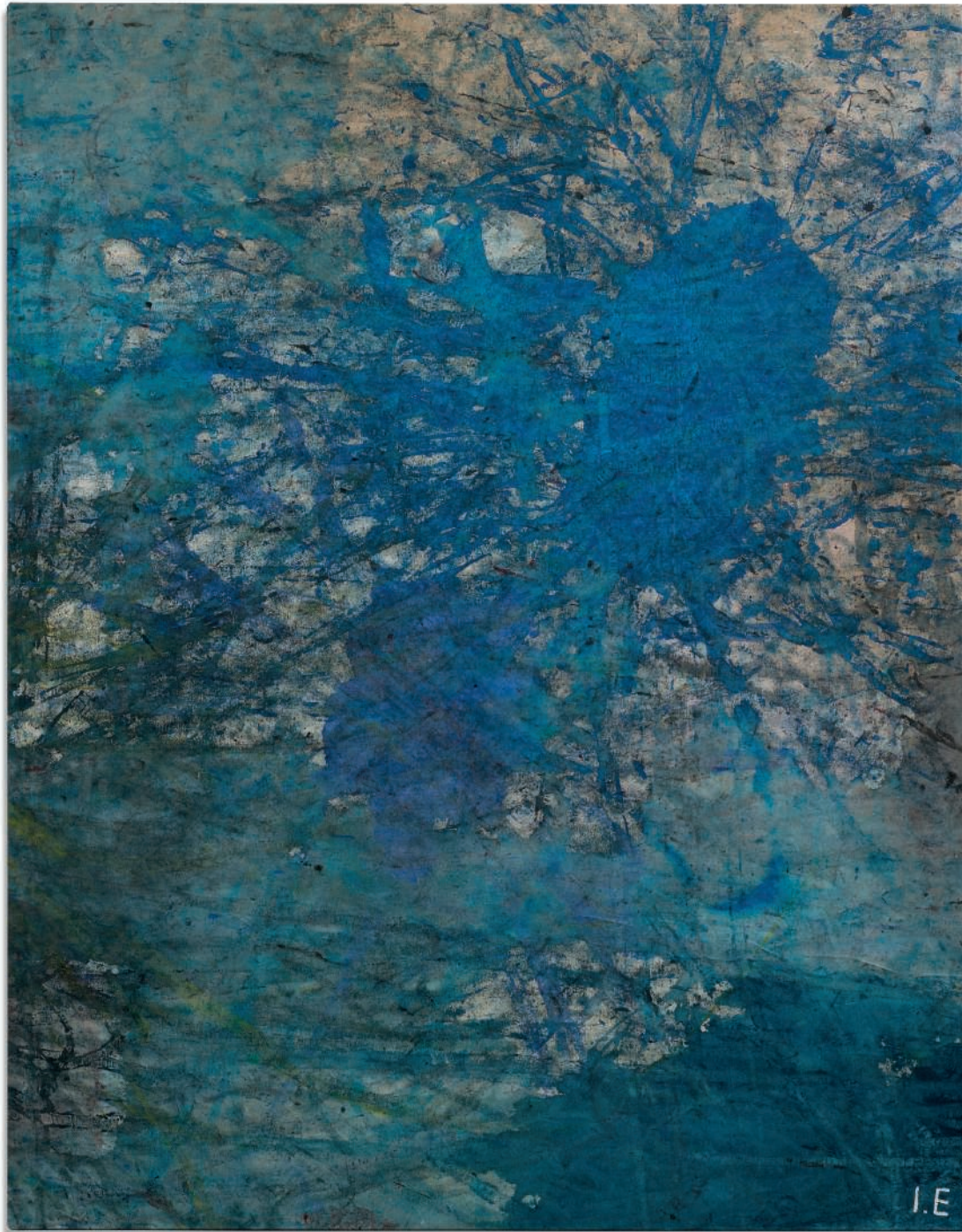
Los Angeles, Regen Projects, *Daniel Richter: A*

Concert of Purpose and Action, 2012

Painted in 2011, Daniel Richter's large-scale *Das Auge war kaputt (The eye was broken)* presents a psychedelic landscape of lurid intensity. Liquid pours of neon green, hot pink and bright red meld into a thrilling terrestrial expanse, while lightning vibrations in black and blue outline mountainous peaks and steep valleys. Two shadowy figures race across this eerie terrain, each carrying blurry weapons. Their eyes are spectral and unearthly, four glowing green orbs that shine brightly in this darkened world. Describing Richter's figuration, critic Daniel Baird said, 'Richter's array of characters—giants, clowns, circus animals, ghouls—in some ways evoke the savage and mocking allegories Max Beckmann painted in exile in the 1940s. But for all their apocalyptic pitch, Richter's paintings remain slippery and enigmatic:

they are embodiments of confused states of being, which the carefully spattered and glazed layers of acidic colour make both beautiful and nasty' (D. Baird, 'Daniel Richter', *The Brooklyn Rail*, 1 June 2004). Richter's twenties were set against the backdrop of Hamburg's squat scene of the 1980s, during which he created album art for punk bands. Indeed, punk's reliance on sonic distortion and vocal aggression is evident in the artist's paintings, which loudly and fervently confront the viewer. These are strange worlds that exist within an 'unresolvable zone between industrial rave, squatter riot, idle fantasy, global fear, drugged hallucination, and absurdist violence' (D. Baird, 'Daniel Richter', *The Brooklyn Rail*, 1 June 2004). Certainly, *Das Auge war kaputt* is an unknowable land, where clouds drip, mountains shimmer, and blackened figures dissolve into light.





λ124

IDA EKBLAD (B.1980)

Tracks (A Grinning Wagon with a Howling Grill)

signed with the artist's initials 'I.E.' (lower right)

acrylic, fabric dye and ink on canvas

70% x 55½in. (180 x 140cm.)

Executed in 2013

PROVENANCE:

Karma International, Zurich.

Acquired from the above by the present owner.

£12,000-18,000

US\$16,000-23,000

€14,000-20,000



λ125

KATHARINA GROSSE (B. 1961)

Untitled

signed and dated 'Katharina Grosse 2005' (on the reverse)
acrylic on canvas
53 $\frac{7}{8}$ x 41 $\frac{3}{8}$ in. (137 x 105cm.)
Painted in 2005

£40,000-60,000
US\$51,000-76,000
€46,000-68,000

PROVENANCE:
Christopher Grimes Gallery, Santa Monica.
Acquired from the above by the present owner in 2005.

'A painting is simply a screen between the producer and the spectator where both can look at the thought processes residing on the screen from different angles and points in time. It enables me to look at the residue of my thinking.'

- Katharina Grosse

λ126

WOLFGANG TILLMANS (B. 1968)

Freischwimmer 87

C-print flush mounted on board, in artist's frame

image: 89¼ x 67⅞in. (228 x 171cm.)

overall: 93¼ x 71⅞in. (238 x 181cm.)

Executed in 2004, this work is number one from an edition of one plus one artist's proof

£150,000-200,000

US\$200,000-250,000

€170,000-230,000

‘The darkness, the color, where it’s positioned—all that needs time to look at. It’s a constant study of cause and effect that I do.’

- Wolfgang Tillmans

PROVENANCE:

Galería Juana de Aizpuru, Madrid.

Acquired from the above by the present owner.

Like ink dispersing in water, deep greens swell and ripple diaphanously across Wolfgang Tillmans’ monumental *Freischwimmer 87*. The title, which translates to ‘free swimmer’, suggests a liberating plunge into open water, yet Tillmans’ photograph is decidedly mechanical, created without a camera in a darkroom. By exposing photographic paper to handheld lights and then developing the image, Tillmans created painterly abstractions entirely governed by an evanescent spontaneity. *Freischwimmer 16*, another of this entrancing colour, is held in the collection of Tate, London. Since the end of the 1990s, harnessing a painterly abstraction has been a preoccupation of the artist who saw the world as

‘over-photographed’ (W. Tillmans quoted in E. Witt, ‘The Life and Art of Wolfgang Tillmans’, *The New Yorker*, 3 September 2018). In several series, he experimented with non-representation including *Blushes*, whose gossamer threads in candy-coloured pinks and purples similarly billow like firework traces. Likewise, *Freischwimmer 87*, too, is hypnotically ethereal, hewing closer to painting than photographic image. ‘My interest in art was seeing it in connection with the lived world’, Tillmans said; indeed, the earthbound palette and title firmly root *Freischwimmer 87* in the terrestrial (W. Tillmans quoted in G. Wood, ‘Wolfgang Tillmans interview: ‘I’m interested in my time. Because it’s all I have’, *The Telegraph*, 4 February 2017).



λ127

ANSELM KIEFER (B. 1945)

Noch Nicht (Not Yet)

titled 'Noch Nicht' (centre); inscribed 'Für Julia' (upper right)
gouache on paper
9½ x 12½in. (24 x 32cm.)
Executed in 1974-1975

£80,000-120,000

US\$110,000-150,000

€91,000-140,000

‘A photograph is only the instant the shutter was open, while a painting doesn’t only show a moment; it presents a history. It’s a living thing. It changes, it has depth.’

- Anselm Kiefer

PROVENANCE:

Private Collection, The Netherlands (acquired directly from the artist).

With its delicate, subtle beauty, *Noch Nicht (Not Yet)* is a serene landscape of an impossible daydream from Anselm Kiefer. Painted in 1974-1975, the deep blues and greens of the Germanic countryside here are rendered in understated watercolour. The titular phrase with its temporal implications comes from the philosopher Ernst Bloch’s study of utopianism in *The Principle of Hope*, and devoid of a

human presence, the painting presents a poignant confrontation with the legacy of the Romantic sublime—one of the many German traditions which Kiefer contended had been overshadowed by the atrocities of World War II. Whereas artists such as Caspar David Friedrich had been struck by the overwhelming power of the Germanic vistas they encountered, Kiefer found it impossible to dissociate his native soil from the trauma of its recent past. In *Noch Nicht*, he endeavours to conjure the untarnished grace of a winding river and grassy field. Born just a few months before the end of the Second World War, an idealised European landscape was already something of a relic for Kiefer,

and his career can be understood as a kind of wandering odyssey in search of a catharsis for the wounded land. Using watercolour affords the painting an emotional intimacy not entirely available in the artist’s larger-scale works. As Kiefer himself said, ‘If you have a very big idea, a big theme, you need a small format’ and the time of *Noch Nicht* is stilled to a point of tranquil contemplation (Kiefer as quoted by B. Cavaliere, *Anselm Kiefer: Works on Paper in The Metropolitan Museum of Art*, exh. cat., The Metropolitan Museum of Art, New York, 1998 p. 53). Making its timescale geological, *Noch Nicht* represents a world that once was and has not yet come to be.



λ* 128

BERND AND HILLA BECHER (1931-2007 AND 1934-2015)

New York Water Towers

gelatin silver print, in fifteen parts

each sheet: 16 x 12³/₈ in. (40.6 x 31.4 cm.)

Photographed in 1978-1979 and printed in 2003, this work is unique

£150,000-200,000

US\$200,000-250,000

€170,000-230,000

‘We photographed water towers and furnaces because they are honest. They are functional, and they reflect what they do - that is what we liked. A person always is what s/he wants to be, never what s/he is. Even an animal usually plays a role in front of the camera.’

- Bernd and Hilla Becher

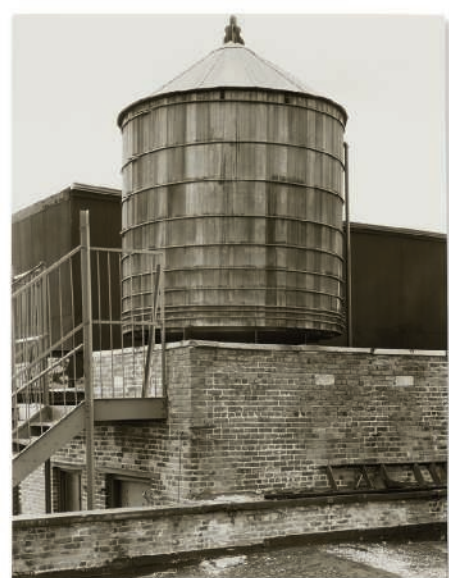
PROVENANCE:

Acquired directly from the artists by the present owner in 2003.

Fifteen individual photographs comprise Bernd and Hilla Becher's *New York Water Towers*, and each edifice was shot straight on with a large depth of field to produce an image of seemingly objective detail that glories in the everyday. Their forthright and deceptively uncomplicated style would go on to influence an entire generation of German photographers including Andreas Gursky and Candida Höfer. Characteristically

exhibited in a grid, the present work forms a typology of water towers across New York. Much like portraiture which as a genre is defined by a set of socially expected conventions, the Bechers' *New York Water Towers*, too, make use of a deadpan aesthetic to highlight the individual characteristics of each tower. The methodical and rigorous study of industrial structures was the central thematic preoccupation for the Bechers who, over the course of their long and entwined practice, photographed coal bunkers, gas tanks and factories among other, often-overlooked sites of manmade splendour. Their analytical approach was

further reinforced in the images' titles which include only the location and date of each photograph. Instead of seeking out drama through striking viewpoints, the Bechers' images found beauty in the formal elements of vernacular architecture. These are quiet images that, as Bernd said, were concerned with 'proving that there is a form of architecture that consists in essence of apparatus, that has nothing to do with design, and nothing to do with architecture either. They are engineering constructions with their own aesthetic' (B. Becher, quoted in U. Erdmann Ziegler, 'The Bechers' Industrial Lexicon', *Art in America*, June 2002).





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ129

ANDREAS GURSKY (B. 1955)

New York Stock Exchange

signed 'Andreas Gursky' (on a label attached to the reverse)

chromogenic print mounted on Plexiglas in artist's frame

image: 51½ x 65in. (130.7 x 165cm.)

overall: 67 5/8 x 80¾in. (172 x 205.2cm.)

Executed in 1991, this work is number four from an edition of four

£250,000-350,000

US\$320,000-440,000

€290,000-400,000

'The camera's enormous distance from these figures means that they become de-individualized. So I am never interested in the individual, but in the human species and its environment.'

- Andreas Gursky



Albert Oehlen, *Ziggy Stargast*, 2001.
The Broad Art Foundation, Los Angeles.
Artwork: © Albert Oehlen, DACS 2019.
Photo: © The Broad Art Foundation, Los Angeles.

PROVENANCE:

Victoria Miro, London.

Sprüth Magers, London.

Acquired from the above by the present owner in 2011.

LITERATURE:

Z. Felix (ed.), *Andreas Gursky. Fotografien 1984-1993*,

Munich 1994 (another from the edition illustrated in

colour, p. 101).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950.
The Metropolitan Museum of Art, New York.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2019.
Photo: © 2019. Image copyright The Metropolitan Museum of Art/Art Resource/Scala, Florence.

'I only pursue one goal: the encyclopedia of life.'

- Andreas Gursky

Andreas Gursky's monumental *New York Stock Exchange* captures the fevered pandemonium of New York City's famous trading floor. Executed in 1991, the photograph is number four in an edition of four and is part of the artist's extensive series depicting global stock exchanges, many of which are held in the collections of international institutions including the San Francisco Museum of Modern Art, the Solomon R. Guggenheim Museum, New York, and Tate, London. Boisterous and excited, *New York Stock Exchange* thrums with activity even as the mass of traders are arrested in time, a ballet of figures illuminated by the crystalline glow of fluorescent lights. Against this dramatic staging, small details are preserved:

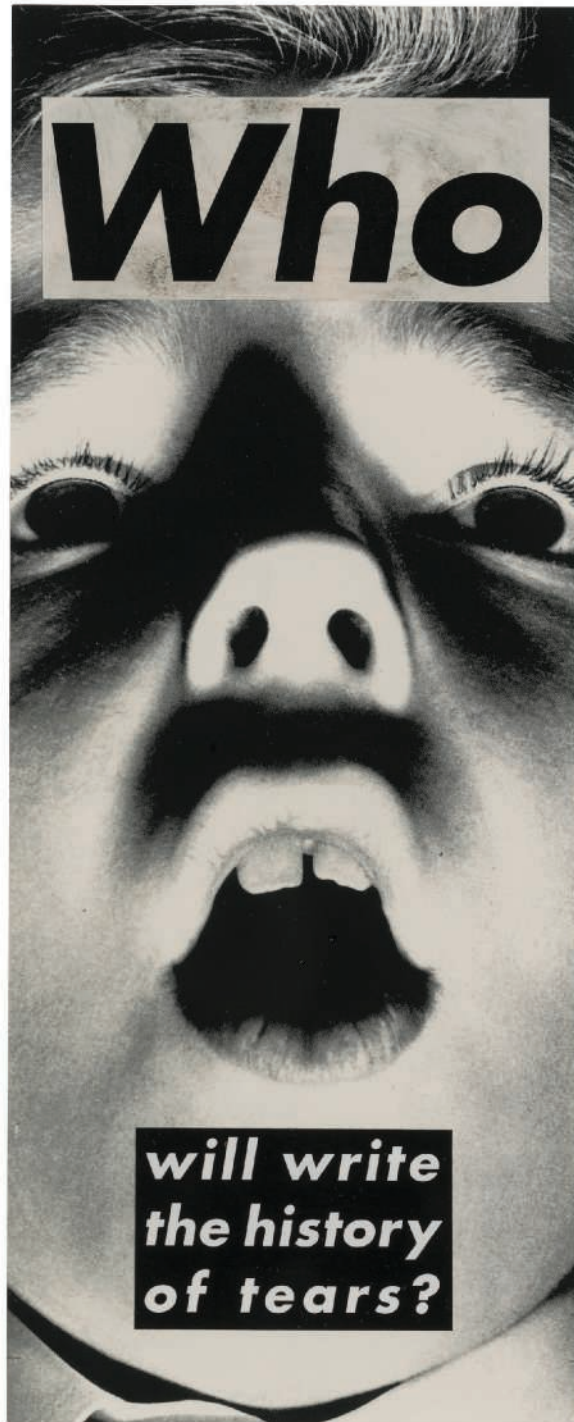
stacks of paper scraps, the teal digits of computer code, pencils jammed into pockets. Gursky's impossible vantagepoint, at once god-like and amidst the fray, gives the photograph a Baroque excitement echoed in the traders' exaggerated positions and the theatrical staging of the spectacle.

The artist's enduring fascination with stock exchanges is informed by German photographers Bernd and Hilla Becher, his teachers at the Kunstakademie Düsseldorf. Just as they constructed typologies of industrial architecture, so too does Gursky present seemingly detached observations of the financial industry. However, unlike the Bechers – whose aesthetic was decidedly documentary – Gursky

typically constructs his photographs from composite scenes to produce images of striking clarity that appear to transcend reality. This technique recalls 19th-century history paintings, for which artists would have united together separate figural groupings. By alluding to art history, Gursky places his photography practice in dialogue with painting, seeking show the world as it cannot be seen: 'I am making images,' he has said, 'and to make an image you have to follow certain rules so that it becomes an image' (A. Gursky quoted in L. Jobey, 'Andreas Gursky: The perfect image is not something that can be taught', *The Financial Times*, 12 January 2018, <https://www.ft.com/content/2d52904c-f592-11e7-88f7-5465a6ce1a00>).

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130

BARBARA KRUGER (B. 1945)

Untitled (Who Will Write the History of Tears?)

printed paper collage on gelatin silver print
10 $\frac{3}{8}$ x 4 $\frac{1}{2}$ in. (26.5 x 10.9cm)
Executed in 1987

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

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

EXHIBITED:
New York, Skarstedt Gallery, *Barbara Kruger Pre-Digital 1980-1992*, 2009
(illustrated in colour, p. 34).



131

ROBERT LONGO (B. 1953)

Study For Ophelia #1B

titled 'Study For Ophelia #1B' (lower left); signed and dated 'Robert Longo 2004' (lower right)

ink and charcoal on velum

image: 12 $\frac{5}{8}$ x 13 $\frac{5}{8}$ in. (32 x 34.5cm.)

sheet: 17 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in. (45.5 x 46.9cm.)

Executed in 2004

PROVENANCE:

Galerie Templon, Paris.

Private Collection, Paris.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled (How to do Strong Man Tricks Without Strength)

signed 'JM Basquiat' (on the reverse)
 acrylic and wax crayon on paper
 38.7/8 x 27¼in. (98.8 x 69cm.)
 Executed in 1982

£100,000-150,000**US\$130,000-190,000****€120,000-170,000**

‘He constructs an intensity of line which reads like a polygraph report, a brain-to-hand “shake.” The figure is electronic-primitive-comic.’

- Diego Cortez

PROVENANCE:

Diego Cortez Collection, New York.
 Acquired from the above by the present owner.

Executed in 1982, *Untitled (How to do Strong Man Tricks Without Strength)* reveals Jean-Michel Basquiat’s poetic fusion of images and text. The work was acquired directly from Diego Cortez: curator of the groundbreaking ‘New York/New Wave’ exhibition at P.S.1 in February 1981 which launched Basquiat, then just twenty years old, to widespread acclaim. ‘New York/New Wave’ was perhaps the most important exhibition of 1980s New York. Aiming to seriously examine the crossover between music and visual art in New Wave culture with a focus on punk and graffiti-associated visuals, Cortez featured 119 artists including Basquiat, Andy Warhol, Kenny Scharf and Keith

Haring. Against the white of the paper, Basquiat’s inky marks swirl around the titular words, exemplifying the streetwise ingenuity that caught Cortez’s eye.

Anchoring the composition is a single triangular weight of 250 lbs. The work was created at an ascendant moment for the artist: 1982 brought Basquiat his first solo exhibition at Annina Nosei’s Prince Street gallery and his work was included later that year in *Documenta 7* in Kassel, Germany. In April of that year, Basquiat travelled to Los Angeles for his first solo exhibition at the Larry Gagosian Gallery, which was co-organised between Gagosian and Annina Nosei. The curator Fred Hoffman, who worked with Basquiat in Los Angeles on a series of silk-screen editions, remembers, ‘One day he experimented on an image containing references specific to his Venice experience. In this work, which was never

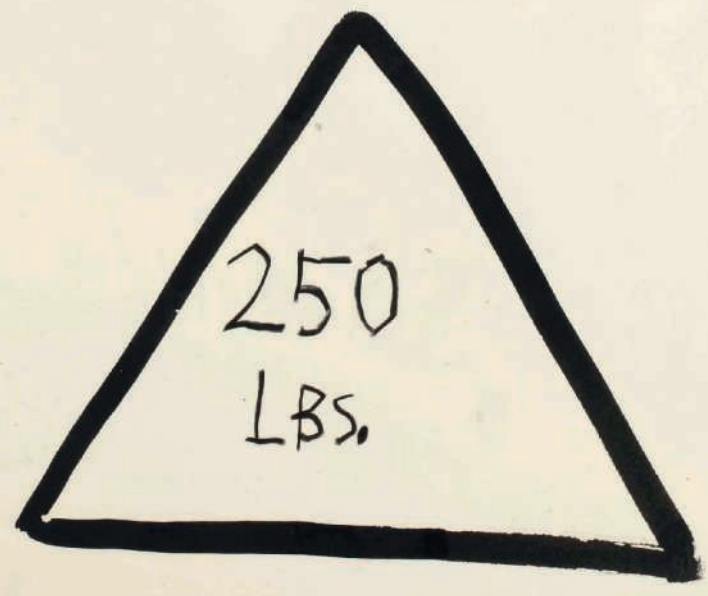
released, the artist showed his fascination with Muscle Beach—things which he would not have encountered anywhere else. In this work, Basquiat included the texts “How to Perform Strongman Tricks Without Strength,” “Barbells,” and “Two Hundred and Fifty Pounds” (F. Hoffman, ‘Fred hoffman describes a close encounter with acclaimed artist jean michel basquiat in venice’, *i-D*, 23 December 2014, https://i-d.vice.com/en_uk/article/43vwed/fred-hoffman-describes-a-close-encounter-with-acclaimed-artist-jean-michel-basquiat-in-venice). In *Untitled (How to do Strong Man Tricks Without Strength)*, Basquiat alludes to the surreal dynamics of Muscle Beach, a strip of land where local fitness buffs gather to exercise. In these bodies, he found icons of self-made power – a recurring theme through his practice, and one that perhaps spoke to his own rapid ascent to fame.



ST
HOW TO DO STONG MAN TRICKS



WITHOUT
STRENGTH,



250
LBS.

* 133

KEITH HARING (1958-1990)

Untitled

signed, inscribed and dated 'K. Haring JUN 14-84 MILANO' (on the reverse)
acrylic on paper
27½ x 39½in. (70 x 100cm.)
Executed in 1984

£70,000-100,000

US\$89,000-130,000

€80,000-110,000

'See, when I paint, it is an experience that, at its best, is transcending reality.'

- Keith Haring

PROVENANCE:

Salvatore Ala, Milan.

Gladstone Gallery, New York.

Acquired from the above by the present owner.

Untitled, June 14, 1984 is a buoyant and expressive early work from the celebrated graffiti artist Keith Haring. Painted in 1984, the work marks Haring's international ascent: that year, he was included in the 42nd Venice Biennale as well as in several traveling exhibitions at institutions including the San Francisco Museum of Modern Art, the Musée d'Art Moderne de la Ville de Paris, and the Montreal Museum of Contemporary Art, among others. In autumn of 2019, Haring will have his first major solo exhibition in the United Kingdom at Tate, Liverpool. The present work brims with the artist's iconic figures that dance across a bright white ground. Outlined in vivid red, they are arrested in the moment of an ecstatic transformation. Haring first gained

recognition for his street art, much of which was created surreptitiously in New York City's subway tunnels. His spirited, animated forms are distinguished by their simplified lines and cheerful colour palette, but their apparent optimism belies the social commentary of the works themselves. Haring was a political activist and within these seemingly playful compositions, he explored questions around capitalism, sexuality and, later, the AIDS epidemic. As writer Ingrid Sischy reflected, 'there's an undeniable humanity in his unindividuated little people; at their best, in fact, they seem infused with the essential spirit of life' (I. Sischy, 'Kid Haring', *Vanity Fair*, July 1997, <https://archive.vanityfair.com/article/1997/07/01/kid-haring>).



KEITH HARING (1958-1990)

Luna Luna A Poetic Extravaganza!

signed and dated 'K. Haring 86' (upper right)

ink on paper

29 $\frac{7}{8}$ x 22 $\frac{3}{4}$ in. (76 x 56.8cm.)

Executed in 1986

£50,000-70,000**US\$64,000-89,000****€57,000-79,000**

'I've agreed to participate in a project called Luna Luna, the brainchild of a Viennese artist named Andre Heller. His idea was to commission artists to create a traveling amusement park, with artists designing everything from carousels to shooting galleries to funhouses. I decided to do a carousel, with the seats in the shape of cartoon characters, and the whole thing filled with my icons and symbols – and it's a terrific project to work on.'

- Keith Haring



Keith Haring and André Heller (Present lot illustrated).

Artwork: © The Keith Haring Foundation.

Photo: © Sabina Sarnitz.

PROVENANCE:

André Heller Collection, Austria (acquired directly from the artist).

Private Collection, Germany (acquired from the above).

L'UNA
LUNA

© K. Having 86 ⊕

A POETIC
EXTRAVAGANZA!





(i)



(ii)



(iii)



(iv)



(v)

135

ALLAN MCCOLLUM (B. 1944)

each: Plaster Surrogate

(i) signed, inscribed and dated 'M-13 #10.13.1983 Allan McCollum' (on the reverse)

(ii) signed, inscribed and dated 'M-17 Allan McCollum 25.17.85' (on the reverse)

(iii) signed, inscribed and dated 'M-18 Allan McCollum 43.18.85' (on the reverse)

(iv) signed, inscribed and dated 'M-19 Allan McCollum 40.19.85' (on the reverse)

(v) signed, inscribed and dated 'M-20 46.20.85 Allan McCollum' (on the reverse)

each: enamel on Hydrostone plaster

(i) 9½ x 7¼in. (24.1 x 18.4cm.)

(ii) 7 x 4in. (17.9 x 10.2cm.)

(iii) 6½ x 6½in. (15.5 x 16.6cm.)

(iv) 6½ x 4in. (15.4 x 10.2cm.)

(v) 5 x 4in. (12.8 x 10.2cm.)

(i) Executed in 1983

(ii)-(v) Executed in 1985

£15,000-20,000

US\$20,000-25,000

€17,000-23,000

PROVENANCE:

(i)

Lisson Gallery, London.

Acquired from the above by the present owner.

(ii)-(v)

Christine Burgin Gallery, New York.

Private Collection.

Acquired from the above by the present owner.

136

MIKE KELLEY (1954 - 2012)

Holiday Lingham Paperweight

dirt and enamel on cement and resin on painted wood
sculpture: 10 $\frac{1}{8}$ x 3 $\frac{7}{8}$ x 3 $\frac{7}{8}$ in. (25.6 x 10 x 10cm.)
overall: 49 x 9 x 9in. (124.6 x 23 x 23cm.)
Executed in 2002

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Galleria Emi Fontana, Milan.

Acquired from the above by the present owner in 2004.

EXHIBITED:

Milan, Galleria Emi Fontana, *Mike Kelley: Memory Ware, Wood Grain, Carpet*, 2003.





137

ZOE LEONARD (B. 1961)

Untitled

signed, numbered, and dated 'Zoe Leonard 1989/90 1/3' (on the reverse)

gelatin silver print

image: 12 $\frac{5}{8}$ x 18 $\frac{5}{8}$ in. (32 x 47.2cm.)

sheet: 13 $\frac{5}{8}$ x 19 $\frac{7}{8}$ in. (34.5 x 50.5cm.)

Executed in 1989-1990, this work is number one from an edition of three

PROVENANCE:

Paula Cooper Gallery, New York.

Private Collection, Paris.

Anon. sale, Artcurial Paris, 31 May 2012, lot 454.

Acquired at the above sale by the present owner.

£5,000-7,000

US\$6,400-8,900

€5,700-7,900

78

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A DISTINGUISHED CONTEMPORARY COLLECTION

138

ANNE COLLIER (B. 1970)

Eye (Soft Contours)

C-print

47 x 52¼in. (119.3 x 134.1cm.)

Executed in 2007, this work is number five from an edition of five

PROVENANCE:

Galerie Rodolphe Janssen, Brussels.

Acquired from the above by the present owner.

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

* 139

ADAM PENDLETON (B. 1984)

Black Dada (D)

silkscreen ink on canvas, in two parts
each: 48½ x 76in. (122.2 x 193cm.)
overall: 96¼ x 76in. (244.4 x 193 cm.)
Executed in 2014

£100,000-200,000

US\$130,000-250,000

€120,000-230,000

PROVENANCE:

Pace Gallery, London.

Acquired from the above by the present owner.

EXHIBITED:

Venice, La Biennale di Venezia, LVI Esposizione Internazionale d'Arte, *Belgian Pavilion*, 2015.

Part of Adam Pendleton's celebrated series *Black Dada* and exhibited in the Belgian Pavilion at the 56th Venice Biennale, *Black Dada (D)*, 2014, is a gleaming expanse of rich darkness. From afar, *Black Dada (D)* appears monochromatic but up close, Pendleton's blend of matte and gloss diagonals is revealed. Nestled into the corner is a single capitalised 'D'. *Black Dada* is both the series' title and Pendleton's

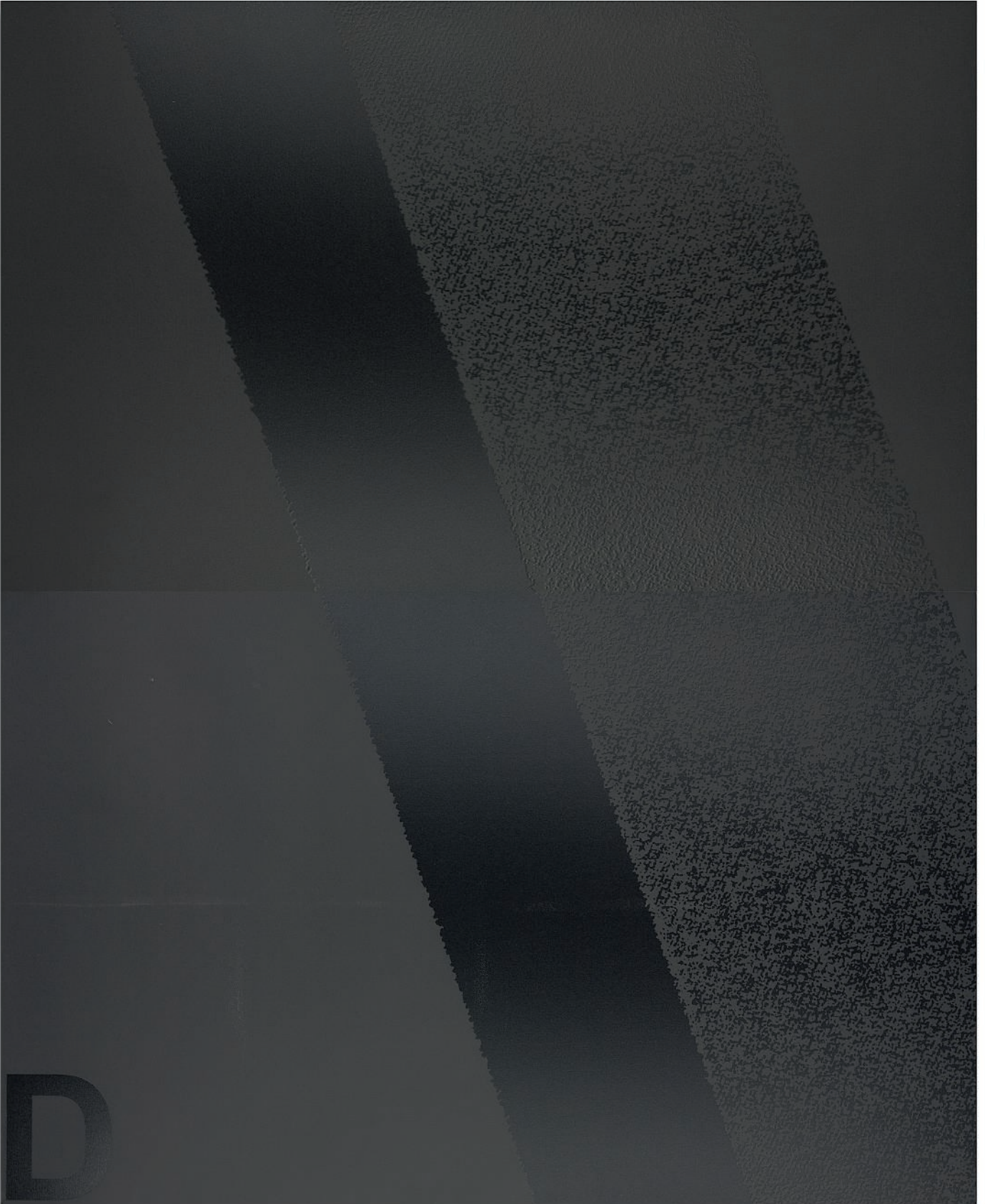
personal manifesto: he is interested in using 'radical juxtapositions' to challenge pre-established narratives (A. Pendleton, *Adam Pendleton: Black Dada Reader*, New York, 2017, n. p.). These disparate connections are embodied in the name 'Black Dada': while the colour black serves as an anti-representational strategy, Dada encompasses both the historical avant-garde movement, as well as all things absurd. *Black Dada*, says Pendleton, is 'a way to talk about the future while talking about the past' and he aims to draw attention to what has been excluded from the canon (A. Pendleton in conversation with A. Biswas, *The Brooklyn Rail*, September 2016, p. 64). If, historically, the monochrome was seen as the purest form of abstraction, then Pendleton's paintings complicate this lineage. Merging a range of textual and pictorial sources, including Audre Lorde, Hugo Ball's 1916 'Dada Manifesto' and LeRoi Jones's 1964 poem 'Black Dada Nihilismus' as well the works of Adrian Piper, Félix González-Torres and Ad Reinhardt, *Black Dada* both aligns itself with and disrupts art history. By engaging with African American visual and political history, *Black Dada (D)* reflects the contemporary world, and like all portals, suggests a hesitant hope of new possibilities.



Installation view, Adam Pendleton at the Belgian Pavilion at the 56th Venice Biennale, 2015.

Photo: © Alessandra Bello.

Artwork: © Adam Pendleton.



KELLEY WALKER (B. 1969)

Untitled

signed and dated 'Kelley Walker 2008' (on the reverse)
four-colour process silkscreen on canvas with collage Têtu, March 2008
54 $\frac{1}{8}$ x 73 $\frac{3}{8}$ in. (137.6 x 199.2cm.)
Executed in 2008

£60,000-80,000

US\$77,000-100,000

€68,000-90,000

'I think of the canvas as having a mimetic relationship not only to the wall the painting might be displayed on, but also to the structure of the bricks and cinder blocks in the urban cityscape of New York. Outside my studio window, I see various ways these buildings materials are used-structurally as well as decoratively, stacked both horizontally and vertically.'

- Kelley Walker

PROVENANCE:

Paula Cooper Gallery, New York.

Acquired from the above by the present owner.



KAWS (B. 1971)

Untitled

signed and dated 'KAWS, 12' (on the reverse)
 acrylic on canvas
 diameter: 60in. (152.4cm.)
 Painted in 2012

£250,000-350,000

US\$320,000-440,000

€290,000-400,000

'[I] found it weird how infused a cartoon could become in people's lives; the impact it could have, compared to regular politics.'

- KAWS

PROVENANCE:

Yvonne Benda Art and Design AG, Sarnen.
 Acquired from the above by the present owner.

Untitled, 2012, by KAWS (Brian Donnelly) is a humorous magnification, part of the artist's celebrated series of round canvases featuring closely cropped images of cartoon characters. In the present work, a purple tongue lolls out of the toothy mouth. Although figural, the forms of *Untitled* create abstracted geometry, and the work is a rollicking mosaic of vivid intensity. 'What's abstraction to somebody that knows something?' he said. 'If you look at something but then you know what it is, is it still abstraction? You just start looking at the gestures and how they work and thinking about the history of painting

and how it can relate to that' (KAWS interviewed in 'KAWS On Man's Best Friend at Honor Fraser', *The Hundreds*, 16 September 2014). Although each colour in *Untitled* is evenly matte, KAWS hand painted the entire composition, building up his pigments to rival an airbrush, a choice that perhaps grew out of his background as a graffiti artist; KAWS is his tag. While studying at the School of Visual Arts, New York, he began tagging atop the advertisements plastered over New York City's celebrated graffiti sites.

Creating a range of characters, KAWS produced a provocative critique of consumer culture. His cartoonish aesthetic offers a powerful means of communication, presenting a vernacular that easily traverses cultural divides: '[I] found it weird how infused a cartoon could become in people's lives; the

impact it could have, compared to regular politics' (KAWS quoted in B. Donnelly, 'Graffiti Artist Turned Gallery Artist Turned Art Toy Maker, KAWS' *Pop*, February 2007, pp. 260-265). After graduating from university, KAWS travelled to Tokyo and Hong Kong, cities which informed his burgeoning visual language that blended art historical references with Pop art themes funnelled through an array of cartoons. By distorting well-known figures with whom his viewers are already familiar, KAWS subverts culturally-sanctioned meaning in favour of sharp commentary, charting a new course inspired by artists such as Takashi Murakami and Claes Oldenburg. In staging these formal and intellectual oppositions, *Untitled* is bold and unorthodox, an explosion of vibrant potency.





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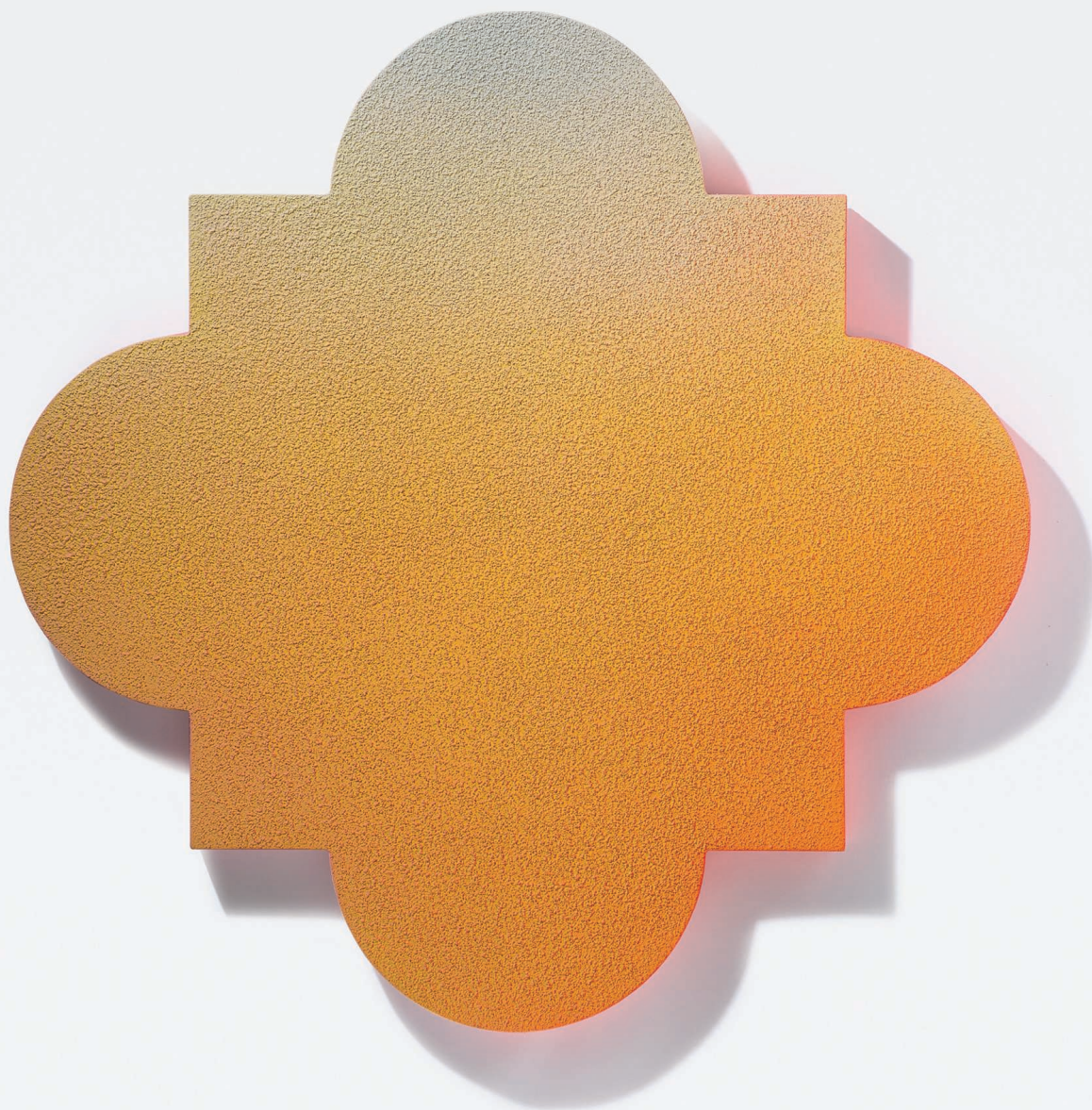
CHRISTOPHER WOOL (B. 1955)

Untitled

alkyd on paper
73 $\frac{7}{8}$ x 37in. (187.5 x 94cm.)
Executed in 1990

PROVENANCE:
Galleria Stein, Milan.
Acquired from the above by the present owner.

£60,000-80,000
US\$77,000-100,000
€68,000-90,000



143

ALEX ISRAEL (B.1982)

Untitled (Flat)

signed and dated 'Alex Israel '12' (on the reverse)
acrylic and stucco on wood
59½ x 59½ x 2¾in. (151 x 151 x 7cm.)
Executed 2012

£50,000-70,000
US\$64,000-89,000
€57,000-79,000

PROVENANCE:
Almine Rech Gallery, Paris.
Private Collection, Europe.
Acquired from the above by the present owner.

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

***144**

WALTON FORD (B. 1960)

The Undead

titled 'The Undead' (upper left); signed with the artist's initials and inscribed 'Thylacinus -
Thylacinus cynocephalus W.F' (lower edge)
watercolour, gouache, graphite and ink on paper
59¾ x 41¼in. (151.8 x 104.8cm.)
Executed in 2008

£250,000-350,000

US\$320,000-440,000

€290,000-400,000

‘here’s something visceral and wonderful about an animal that’s
painted life size, that’s sort of in the room with you.’

- Walton Ford

PROVENANCE:

Paul Kasmin Gallery, New York.

Acquired from the above by the present owner in 2008.

LITERATURE:

B. Taschen, *Walton Ford Pancha Tantra*, Cologne 2009
(illustrated in colour, p. 278).

The Undead



Thylacine - *Thylacinus cynocephalus*



Henri Rousseau, *Tiger in a Tropical Storm (Surprised!)*, 1891. National Gallery, London. Photo: © National Gallery, London, UK / Bridgeman Images.



Albrecht Durer, *Young Hare*, 1502. Museo Albertina, Wien, Austria. Photo: © 2019. Alburn/Scala, Florence

‘You do go into character, in a way, when you do these. Because they’re narrative pictures, you really live inside them while you’re making them. I find myself making growling noises while I’m painting.’

- Walton Ford

Painted in 2008, Walton Ford’s *The Undead* is a wonderfully lifelike rendering of the now-extinct thylacine or Tasmanian tiger, once one of the world’s largest carnivorous marsupials. Sinewy and sleek, Ford’s thylacine hunches over a docile lamb, and echoing the methods of naturalists such as John James Audubon or Maria Sibylla Merian, he has painted his creatures in watercolour. While scientific illustration was formerly the only way to capture the strange, extraordinary flora and fauna of distant lands, these images were often static and drawn to convey as much information as possible. ‘I think there’s an enormous amount of resonance with this medium when it comes to my subject matter: it’s the traditional way to portray an animal from the moment,

when you’re in the presence of it,’ Ford said. ‘There’s something visceral and wonderful about an animal that’s painted life size, that’s sort of in the room with you – as in Audubon’s watercolours ... I want to make paintings that defy the photographic ability to reproduce them’ (W. Ford quoted in T. Marks, ‘I find myself making growling noises while I’m painting’ – an interview with Walton Ford’, *Apollo*, 24 October 2018, <https://www.apollo-magazine.com/i-find-myself-making-growling-noises-while-im-painting-an-interview-with-walton-ford/>).

Unlike his predecessors’ depictions, Ford’s animals are fully animated and staged within dramatic, vivid narratives. The sense of the cinematic perhaps

comes from his years attending the Rhode Island School of Design where he studied film; he quickly determined that movies were not for him, however, and began his painting practice. Ford’s fascination with animals dates to a childhood spent doodling dinosaurs, but his compositions are also inspired by dioramas, and his paintings often subtly address contact between mankind and the animal world. His works breach the division enacted by the diorama’s glass partition, but in the case of the thylacine, the relationship is more explicit as the animal’s extinction resulted from human persecution. In intoxicating detail, *The Undead* evokes a rapacious appetite both in the subject represented and the history to which it alludes.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

*145

HENRY TAYLOR (B. 1958)

Adam Janes

acrylic on canvas
73 x 51½ in. (185.4 x 129.9 cm.)
Painted in 2011

£60,000-80,000

US\$77,000-100,000

€68,000-90,000

PROVENANCE:

Untitled, New York.

Acquired from the above by the present owner

Offered in the Post-War and Contemporary Art Evening and Day Auctions respectively, Cecily Brown's *Blonde Eating Birds*, 2011-2012, and Henry Taylor's *Adam Janes*, 2011, stem from an important private collection of international contemporary art. Built over a twelve-year period, the collection is committed to supporting emerging, mid-career and established artists, displaying their work in public and private exhibition spaces across the world. At its heart lies a passion for contemporary painting,

showcasing works defined by their tactile, colourful surfaces. These two outstanding canvases demonstrate the thrilling new directions that artists have sought for the medium in the twenty-first century.

Rendered with extraordinary empathy is Henry Taylor's portrait *Adam Janes*. The artist is included in this year's Venice Biennale exhibition *May You Live In Interesting Times*. Painted in 2011, Taylor's almost life-size portrait represents his friend, the performance artist Adam Janes, in bright, blocked colour. Peering persistently yet cheerfully ahead, Janes stands in an empty room, his green shirt a vibrant chromatic pop against the crimson ground. Characteristic of the artist, the room is abstract and lacking in detail, and yet Janes appears wholly

grounded in the real world. Taylor paints people either from his African American community in Los Angeles or the art world, but all his paintings share a sense of profound intimacy and understanding, perhaps owing to his decade spent working as a psychiatric nurse concurrent to his studies at the California Institute of the Arts. Indeed, his is a levelled gaze, evoking an exchange between painter and subject. Although these are likenesses, Taylor's subjective form of seeing 'goes way beyond the brute fact of a body. Other people look; Taylor sees' (Z. Smith, 'Promiscuous Painting', *The New Yorker*, 30 July 2018, p. 27). In *Adam Janes*, the accrual of matte colour geometries lend the subject a corporeal and psychological intensity.



* 146

ELIZABETH PEYTON (B. 1965)

Count von Fersen

signed and dated 'Elizabeth Peyton 1995' (on the stretcher)
oil on canvas
18 x 14¼in. (45.6 x 36.2cm.)
Painted in 1995

£200,000-300,000

US\$260,000-380,000

€230,000-340,000

‘I love you and will love you madly all my life.’

- Count von Fersen in a letter to Marie Antoinette

PROVENANCE:

Greene Naftali Gallery, New York.
Private Collection.
Anon. sale, Phillips New York, 14 November 2000,
lot 127.
Private Collection, Switzerland.
Acquired from the above by the present owner.

LITERATURE:

M. Higgs, *Elizabeth Peyton*, New York, 2005, p. 259
(illustrated in colour, p. 44).

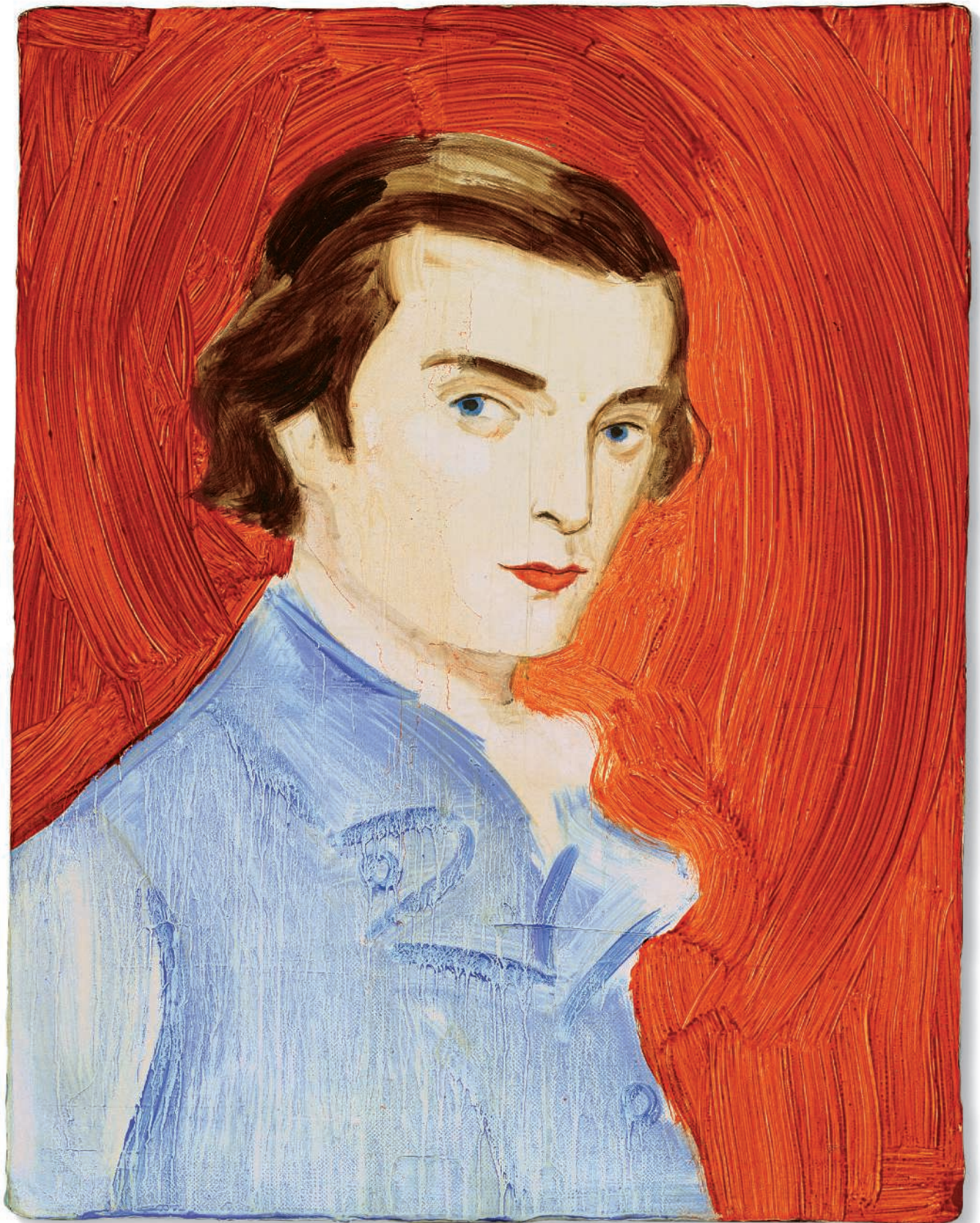


Elisabeth Vigée-Lebrun, *Portrait of Marie Antoinette holding a rose*, 1788, Musée du Château, Versailles.
Photo : © 2019. Photo Josse/Scala, Florence.

Elizabeth Peyton paints both subjects and their souls, and in *Count von Fersen*, 1995, a subtle, graceful depiction of the 18th-century Swedish aristocrat is revealed. Dressed in lavender and enhaloed by a pellucid red, von Fersen is elegantly self-possessed as he stares wistfully ahead. Peyton's characteristic painterly brushwork captures the count's clothing, while his face is carefully and lovingly rendered in delicate detail. Von Fersen was a favourite at the court of Louis XVI, where he became a close friend and eventual lover of Marie Antoinette, herself a recurrent subject for the artist. Peyton's initial fascination with 18th- and 19th-century French personalities came after she spent a summer reading Flaubert, Stendhal and Proust. Ultimately, these texts, characters and real-world counterparts inspired her now-legendary first solo presentation at New York's iconic Chelsea Hotel. Held in 1993 in room 828, the exhibition showed drawings of Marie Antoinette, Napoleon and Queen Elizabeth, among others. These early works were characterised by a fey androgyny, what Roberta Smith referred to as 'beautiful in a slightly awkward, self-effacing way' (R. Smith, 'ART REVIEW;

Blood and Punk Royalty to Grunge Royalty', *New York Times*, 24 March 1995).

Although only seen by around fifty people, the exhibition catapulted Peyton out of obscurity, and she was credited with reinvigorating figurative painting in the mid-1990s. Evincing a romantic visual idiom that gestures towards the 19th-century Aesthetic movement, these works collapse the divide between the public and private selves. By removing her subjects from a larger backdrop and context, these images are portraits of an idealised intimacy. Likeness is never the central concern for Peyton, and *Count von Fersen* represents but one truthful representation. Instead, as if divined, she is drawn to the faces she finds most compelling, be they friends, celebrities or historical figures: 'Well, there's no choosing. It's just who I'm very interested in, and identify with, and see as very hopeful in the world' (E. Peyton quoted in L. Hoptman, 'Interview with Elizabeth Peyton', *Paper 5* (Fall/Winter 2008), p. 4). Indeed, *Count von Fersen* radiates an empathy born from seeing into someone's psyche and understanding its nuances and depths. Crystalline and sensitive, Peyton's portrait dazzles with sincerity.



DAVID HOCKNEY (B. 1937)

Study of Water in a Pool

signed with the artist's initials, titled and dated 'Water. DH. '66' (lower right)
coloured crayon and graphite on paper
16 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (42.8 x 35cm.)
Executed in 1966

£80,000-120,000

US\$110,000-150,000

€91,000-140,000

'In the swimming pool pictures, I had become interested in the more general problem of painting the water, finding a way to do it. It is an interesting formal problem; it is a formal problem to represent water, to describe water, because it can be anything. It can be any colour and it has no set visual description.'

- David Hockney



David Hockney, *Sunbather*, 1966.
Museum Ludwig, Cologne.
© David Hockney.

PROVENANCE:

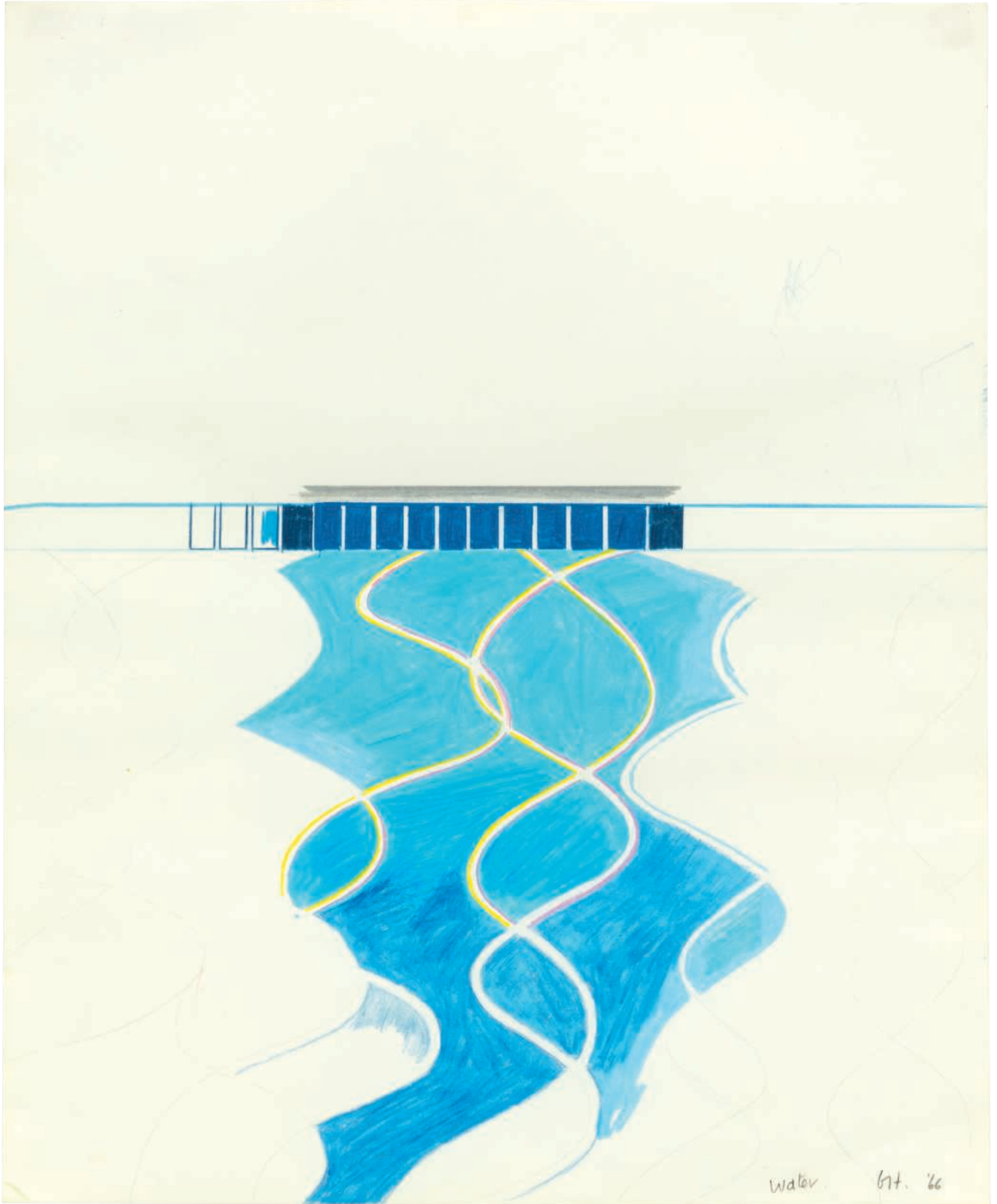
Galerie Hans Neuendorf, Berlin.
Acquired from the above by the present owner.

EXHIBITED:

London, Royal Academy of Arts, *David Hockney: A Drawing Retrospective*, 1995-1996, p. 102, no. 48 (illustrated in colour, p. 94).

David Hockney's fascination with the shimmering, amorphous nature of water dates to his move to California in 1966. In his *Study of Water in a Pool*, made a few years after, the light infused, turquoise colouring of the pool's surface and sinuous

ripples echo works from the artist's celebrated California Dreaming series, including such sun-drenched scenes as *Sunbather*, 1966, held at the Museum Ludwig, Cologne. The warm glow of *Study of Water in a Pool* anticipates the cloudless blue skies and strong sunlight that would come to characterise his later California paintings. In *Study of Water in a Pool*, Hockney especially captures an impression of tranquillity found in the stillness of the swimming pool. The form of the drawing itself reaffirms the wave, as if the water is lapping at the border of the page and moving beyond it.



Water. G.H. '66

PROPERTY FROM A TEXAS COLLECTION

* 148

ALEX KATZ (B. 1927)

Ada with White Dress

oil on canvas
60 x 48in. (152.4 x 121.9cm.)
Painted in 1958

£450,000-550,000

US\$580,000-700,000

€510,000-620,000

‘She’s a great beauty. The gestures are perfect. She’s like an actress in a sense. She’s also a very sharp Italian girl from the Bronx—you can’t beat that.’

- Alex Katz



Rudy Burckhardt, *Alex and Ada*, 1958.
Colby College Museum of Art, USA.
© Rudy Burckhardt, DACS 2019.

PROVENANCE:

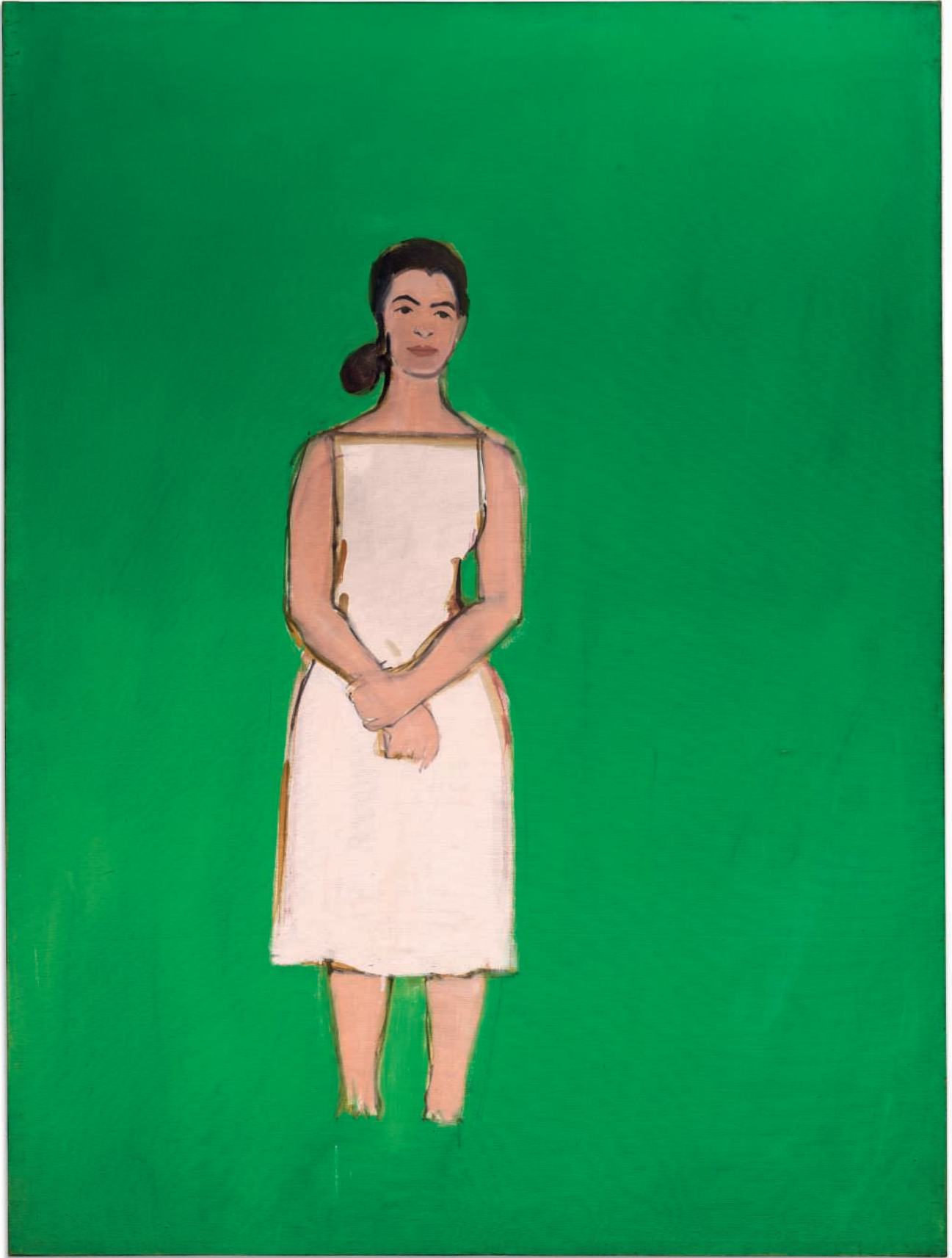
Collection of the artist.
Robert Miller Gallery, New York.
Acquired from the above by the present owner in 1981.

EXHIBITED:

Salt Lake City, Utah Museum of Fine Arts,
University of Utah, *Alex Katz - Retrospective*, 1971,
p. 117, no. 1 (illustrated, p. 55). This exhibition later
travelled to San Diego, University of California;
Saint Paul, Minnesota Museum of Art and
Hartford, The Wadsworth Atheneum Museum of
Art.
New York, Whitney Museum of American Art, *Alex
Katz*, 1986, p. 152 (illustrated in colour, p. 55).
New York, The Jewish Museum, *Alex Katz Paints
Ada*, 2006, p. 106, pl. 25 (illustrated in colour,
unpaged).

LITERATURE:

I. Sandler (ed.), *Alex Katz*, New York 1979, no. 55
(illustrated in colour, unpagged).
D. Sylvester (ed.), *Alex Katz: Twenty Five Years of
Painting*, exh. cat., London, Saatchi Gallery, 1997
(illustrated, p. 165).
D. Tuite, *Brand-New & Terrific: Alex Katz in the
1950s*, exh. cat. Maine, Colby College Museum
of Art, 2015, p. 150, no. 65 (illustrated in colour, p.
151).





Alex Katz, *The Black Dress*, 1960.
Brandhorst, Munich.
Artwork: © Alex Katz, DACS, London/VAGA, New York 2019.
Photo: © akg-images.



Alex Katz, *Ada on blue*, 1959.
Whitney Museum of American Art, New York.
Artwork: © Alex Katz, DACS, London/VAGA, New York 2019.
Photo: © 2019. Digital image Whitney Museum of American Art /
Licensed by Scala.

‘The heads and figures of [Katz] wife, Ada, give this beautiful woman, through his interest in schema, a role as abstract as that of Helen of Troy; she is a presence and at the same time a pictorial conceit of style. In each painting he finds new features of her iconography and new implications in those features.’

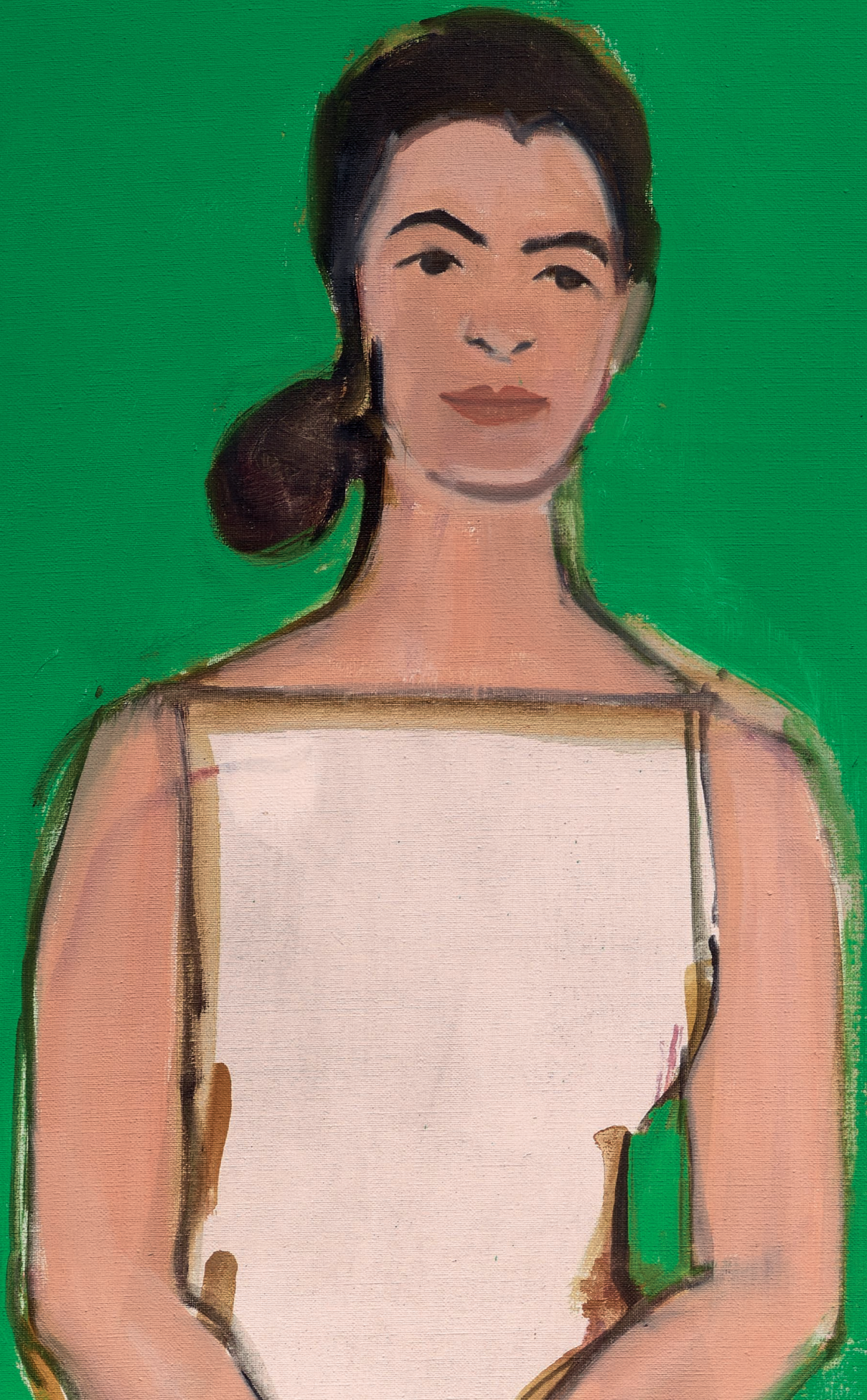
- Frank O'Hara

Held in the same collection for over three decades, *Ada with White Dress* is a seminal work by the acclaimed figurative painter Alex Katz. Against a lush green ground, Katz has painted his wife Ada, serene in a white dress. Her pose is demure and her face inscrutable; Katz has depicted her barefoot, legs hidden as if she is standing in long grass. *Ada with White Dress* was painted in 1958, a year after the couple met at the opening of Katz's two-person exhibition at the Tanager Gallery in the East Village. Katz remembers, ‘Ada had a tan, and a great smile, and she was with this guy who looked like Robert Taylor—fantastic-looking guy. But he didn't put her coat on—I did’ (A. Katz quoted in C. Tomkins, ‘Alex Katz's Life in Art’, *The New Yorker*, 20 August 2018, <https://www.newyorker.com/magazine/2018/08/27/alex-katzs->

life-in-art). They married the following February, the same year that the present work was executed. For decades, Katz kept *Ada with White Dress* in his personal collection. Since meeting Ada, Katz has painted her more than 200 times, and she remains his greatest muse. The work was included in his 1986 retrospective at the Whitney Museum of American Art, New York, as well as in the exhibition *Alex Katz Paints Ada*, 2006, at The Jewish Museum in New York.

For his striking and candid visual idiom, Katz is often regarded as the quintessential American painter. Born in Brooklyn, he studied fine art at Cooper Union, and although he grew up immersed in an art world that revered Modernism and the Abstract Expressionists, he resisted the dominant stylistic conventions of his time. Veering

away from the supposed purity of non-representational imagery, Katz's paintings of the early 1950s paid homage to Cézanne, Bonnard and Matisse, and the latter's cut out collages were especially influential for the young artist, shaping the ways in which he positioned his figures as separate to their backdrops. While traces of this inheritance are apparent in the luminous colours and shallow focal field of *Ada with White Dress*, meeting Ada would prove to be formally transformative for Katz. Contemplating the impact of their relationship on his art, his friend, the critic Stanford Schwartz said, ‘Ada gave him a complex human presence that I don't think I had seen before in his work’ (S. Schwartz quoted in C. Tomkins, ‘Alex Katz's Life in Art’, *The New Yorker*, 20 August 2018).







Andy Warhol, *Liz #3*, 1963.
The Chicago Art Institute, Chicago.
Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed
by DACS, London.
Photo: © akg-images / Album.

‘Ada had a tan, and a great smile, and she was with this guy who looked like Robert Taylor—fantastic-looking guy. But he didn’t put her coat on—I did.’

- Alex Katz



Amadeo Modigliani, *The Artist's Wife*
(*Jeanne Huberterne*), 1918.
Norton Simon Museum, Pasadena.
© Bridgeman Images.

In the flattened forms of *Ada with White Dress* are signs of Katz’s burgeoning mature style, which combines flat colour and clean lines filtered through the chromatic sheen of Pop Art. Like the dispassionate approach of Warhol and Lichtenstein, Katz’s paintings are similarly impenetrable; his subjects are always devastatingly cool. In eliminating sentimentality and decoration from his surfaces, his paintings seek the truth and mystery of everyday life. As Frank O’Hara observed, ‘Katz’s people simply existed, somewhere. They stayed in the picture as solutions of a formal problem, neither existential nor lost, neither deprived nor dismayed. They were completely mysterious, pictorially, because there seemed to be no apparent intent of effect. They knew they were there’ (F. O’Hara, ‘Alex Katz’s, 1966, reprinted in *Alex Katz: Twenty Five Years of Painting*, exh. cat., Saatchi Gallery, London, 1997, p. 159). Ada’s reserve in the present work is not an act, but simply the self-conscious state

of being young and in love. While she may have become more comfortable as Katz’s muse over the subsequent six decades, in all her portraits, she remains as sphinx-like as she was at twenty-nine.

Representing a crucial moment in Katz’s career and life, *Ada with White Dress* wonderfully reveals the artist’s emerging visual identity as one tied up with questions of truth and representation. These portraits are not meant to be beautiful fictions but instead endeavour towards an external purity; paraphrasing Baudelaire to describe Katz’s unvarnished renderings, the critic William Berkson wrote that if they look unbelievable, ‘these things that are false are infinitely closer to the truth’ (W. Berkson, ‘Alex Katz’s Surprise Image’, 1965, reprinted in *Alex Katz*, exh. cat., Utah Museum of Fine Arts, Salt Lake City, 1971, p. 29). In *Ada with White Dress*, Katz shows the world his young wife as she was—unaffected, elegant, startled, alive.

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FRANK AUERBACH (B. 1931)

David Landau Seated

oil on canvas
22 x 20³/₁₆ in. (56 x 51.8cm.)
Painted in 2016-2017

£220,000-280,000
US\$280,000-350,000
€250,000-320,000

‘Frank takes so much trouble to convey our lives and our existence it makes us feel that we matter.’

- David Landau



Lucian Freud, *Lucian Freud*, 1963.
National Portrait Gallery, London.
© The Lucian Freud Archive / Bridgeman Images

PROVENANCE:
Marlborough Fine Art, London.
Acquired from the above by the present owner.



‘There’s no substitute for likeness. If something looks like a “portrait” it doesn’t look like a person. When the forms evoked by the marks seem coherent and alive and surprising, and when there are no dead areas, I think the painting might be finished.’

- Frank Auerbach

Frank Auerbach’s *David Landau Seated* is an emphatic and empathetic painting, part of an extensive series of portraits the artist has made of the art patron David Landau. The two first met in 1983, when Landau was looking for someone to paint a portrait of the historian Asa Briggs for Worcester College, Oxford; ultimately, Auerbach did not paint Briggs, but instead Landau, who has since sat for the artist more than forty-five times. Reflecting upon the artist, Landau said, ‘I thought – and still think – he is our greatest living painter... Each [portrait he has made] draws me back to the time it was painted. He is a tremendous friend: the only person, apart from my wife, who I’ve seen so consistently for so long. He has shown me how art is produced: how hard it is to achieve greatness, and how exciting it is to be there when, after 10 or 12 months, a painting is finally finished. It’s a magic moment – like witnessing a birth’ (D. Landau quoted in L. Bennett, ‘Sitting for Frank Auerbach: ‘It’s rather like being at the dentist’, *The Guardian*, 30 September 2015). In the 2016-2017 portrait, Landau emerges out of diaphanous veils of green and pink, his face a morphing blend of delicate colour rendered in thick expressive brushstrokes.

Auerbach is a painter of what is familiar to him, and the portraits and scenes that he repeatedly returns to form an extensive psychic and emotional topography of his inner landscape. The swirling brushstrokes of *David Landau Seated* perfectly encapsulate the heady abandon of the artist to his subjects. There is a meditative, emotional quality to the tactile paint, as his heavy impasto can take months to build up and scrape back; Auerbach paints slowly and methodically. Describing this process, Auerbach said, ‘As soon as I become consciously aware of what the paint is doing my involvement with the painting is weakened. Paint is at its most eloquent when it is a by-product of some corporeal, spatial, developing imaginative concept, a creative identification with the subject’ (F. Auerbach, quoted in C. Lampert et al (eds.), *Frank Auerbach Paintings and Drawings 1954-2001*, exh. cat., Royal Academy of Arts, London, 2001, p. 27). Certainly, *David Landau Seated* is imbued with a sensation of fraternal warmth built upon years of getting to know and deep observation of a person. Landau becomes a striking and intimate depiction rendered in generous, vibrant colour.







PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

150

LEON GOLUB (1922-2004)

Mourning Women

signed 'GOLUB' (lower right); signed, titled and dated 'LEON GOLUB
"MOURNING WOMEN" 1988' (on the reverse)

acrylic on canvas
27 $\frac{3}{8}$ x 59 $\frac{3}{8}$ in. (69.5 x 151cm.)
Painted in 1988

PROVENANCE:

Galerie Darthea Speyer, Paris.

Acquired from the above by the present owner in 1992.

£18,000-25,000

US\$23,000-32,000

€21,000-28,000

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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY FROM A PRIVATE LONDON COLLECTION

151

BARRY FLANAGAN (1941-2009)

Whistler's Brush

incised with the artist's monogram, numbered and dated 'AP 89'
(on the base)

bronze

14 $\frac{1}{8}$ x 7 $\frac{7}{8}$ x 5 $\frac{1}{8}$ in. (36 x 20 x 13cm.)

Executed in 1989, this work is an artist's proof from an edition of eight plus four artist's proofs

£30,000-50,000

US\$39,000-63,000

€34,000-57,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1990.

EXHIBITED:

Dublin, Irish Museum of Modern Art, *Barry Flanagan: Sculpture 1965-2005*, 2006, p. 229 (another from the edition exhibited, illustrated in colour, p. 166).

Dublin, Solomon Gallery, *Sculpture for Small Gardens*, 2007 (another from the edition exhibited, illustrated in colour, pp. 12-13).

London, Waddington Galleries, *Barry Flanagan: Sculptures 2001-2008*, 2008, p. 71, no. 17 (another from the edition exhibited, illustrated in colour, pp. 48-49).

New York, Paul Kasmin Gallery, *Barry Flanagan The Hare is Metaphor*, 2018 (another from the edition exhibited, illustrated, p. 77).



λ*152

ANTONY GORMLEY (B. 1950)

Meme LXXXVIII

Incised with the artists initials 'AMDG 2010' (on the underside)

cast iron

3 x 15½ x 3¾in. (7.5 x 38.5 x 9.5cm.)

Executed in 2010, this work is unique

£60,000-80,000

US\$77,000-100,000

€68,000-90,000

'A 'meme' is a cultural analogue to a gene. A form that is transmitted in thought or behaviour from one body to another, responding to conditional environments, self-replicating and capable of mutation. The miniature or the model allows the totality of a body to be seen at once. These small solid iron works use the formal language of architecture to replace anatomy and construct volumes to articulate a range of 33 body postures. The ambition is to make intelligible forms that form an abstract lexicon of body-posture but which nevertheless carry the invitation of empathy and the transmission of states of mind.'

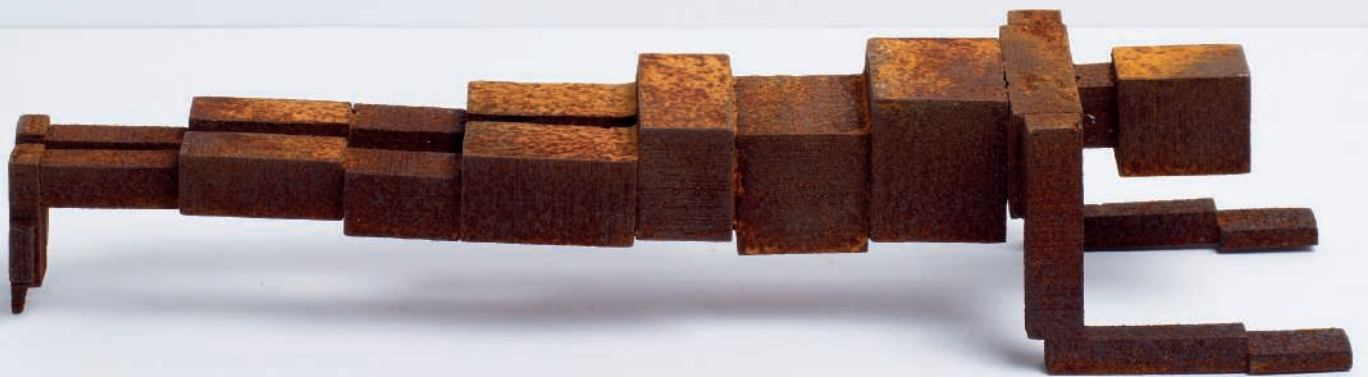
- Antony Gormley

PROVENANCE:

Galleria Continua, Beijing.

Acquired from the above by the present owner.

Photograph by Stephen White, London
© the artist



λ 153

BANKSY (B. 1974)

Toxic Mary (double)

stencilled 'BANKSY' (lower centre)
enamel and emulsion on cardboard
78 7/8 x 67 in. (200.4 x 170.2 cm.)
Executed in 2003

£250,000-350,000

US\$320,000-440,000

€290,000-400,000

‘We never expected it, we were worried no-one would come [to *Turf War*], then there were people queuing up outside the door. We were just in the right place and at the right time.’

- Steve Lazarides

PROVENANCE:

Private Collection, London (acquired directly from the artist in 2003).
Acquired from the above by the present owner.

EXHIBITED:

London, *Turf War*, 2003.

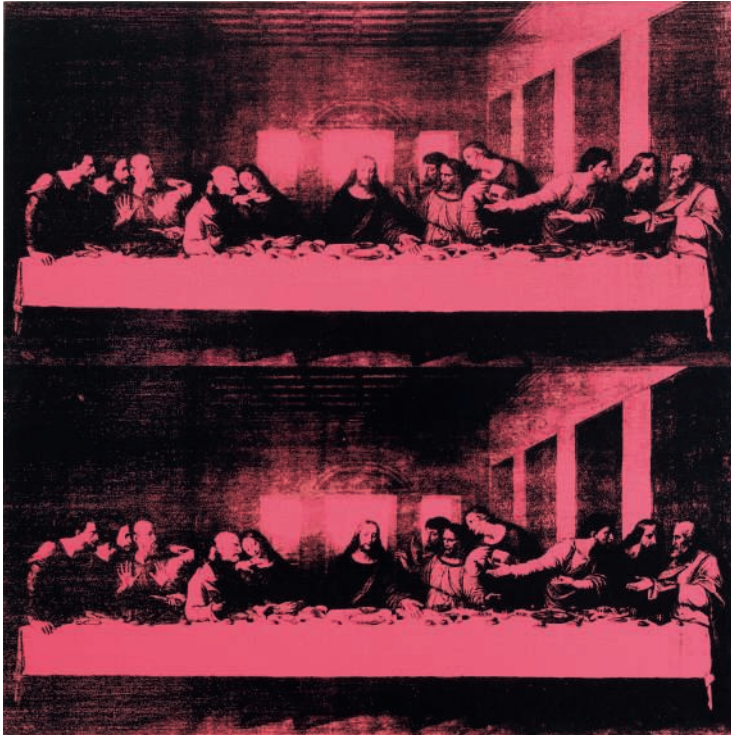
This work is accompanied by a Pest Control Certificate of Authenticity.



Present work installed, Banksy, *Turf War*, London, 2003.
Courtesy of Pest Control Office, Banksy.



Banksy



Andy Warhol, *Last Supper*, 1986.
 Private collection.
 Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.
 Photo: © 2017 Christie's Images LTD.

‘As soon as I cut my first stencil I could feel the power there. I also like the political edge. All graffiti is low-level dissent, but stencils have an extra history. They’ve been used to start revolutions and to stop wars.’

- Banksy

Painted on a monumental scale, *Toxic Mary (double)*, 2003, is a spare, poignant work from the world-renowned street artist Banksy, whose identity, even after more than twenty years of his guerrilla graffiti works, remains unknown. Against a ground of shimmering gold, the artist has painted the Virgin Mary cradling baby Jesus, here shown as a mirror image that has been doubled across the canvas. Both Marys feed their babies from orange hazard bottles, and above their heads hover two rifle sight devices. In the heavens, a single star hangs as airplanes roar below. The work was included in Banksy’s first gallery presentation *Turf War*, held in a warehouse in East London; the now-infamous exhibition was closed by the police two days after it opened. Hoping to maintain his anonymity, Banksy himself did not attend the exhibition, saying ‘I’m assuming the cops will come down at some point but I’ll be long gone

by then’ (Banksy quoted in C. Weaver and L. Leitch, ‘Hottest artist around’, *Evening Standard*, 18 July 2003, <https://www.standard.co.uk/showbiz/hottest-artist-around-6964382.html>).

Banksy’s signature use of multi-layered stencils was inspired by a run in with the cops at eighteen. Fleeing the police one evening, he hid underneath a garbage truck where he studied the lettering on the side of the cabin door. Using both stencils and spray paint, he crafts a highly legible and instantly recognizable visual language evident in *Toxic Mary (double)*. The resulting lines are fiercely crisp, befitting an aesthetic that is brazen, political and outspoken. Indeed, part of the appeal of the stencils comes from the history of the repeatedly-traced image: as the artist remembered, ‘As soon as I cut my first stencil I could feel the power there. I also like the political edge. All

graffiti is low-level dissent, but stencils have an extra history. They’ve been used to start revolutions and to stop wars’ (Banksy quoted in W. Ellesworth-Jones, ‘The Story Behind Banksy’, *Smithsonian Magazines*, February 2013, <https://www.smithsonianmag.com/arts-culture/the-story-behind-banksy-4310304/>). Certainly, his subjects are often wry and sardonic, blending together philosophy, politics and satire. For the artist, graffiti is both a totem to the present moment and a clarion call for change. As Banksy said in a rare interview, ‘Imagine a city where graffiti wasn’t illegal, a city where everybody could draw wherever they liked. Where the street was awash with a million colours and little phrases... A city that felt like a party where everyone was invited, not just the estate agents and barons of big business’ (Banksy quoted in L. Collins, ‘Banksy Was Here’, *The New Yorker*, 7 May 2007).



λ154

ANTONY GORMLEY (B. 1950)

Kastellet Girl

incised with the artist's initials, numbered and dated 'AMDG 2004 5/5'
(to the underside of the figure's foot)

cast iron

45% x 17% x 9½in. (116 x 44 x 24cm.)

Executed in 2004, this work is number five from an edition of five

£80,000-120,000

US\$110,000-150,000

€91,000-140,000

‘A solid cast iron sculpture of a young girl bolted upside down onto of the bridge at the heart of the Kastellet School. The concept is to provide a witness to the main stream of life through the school, both a marker in space and a measure of age and height of the living bodies that it interacts with. The work will have an untreated surface; a dynamic response to different human and atmospheric conditions. The idea is to use the sculpture as a significant reference point for the life of the school, constantly playing truant but also constantly there for everyone.’

- Antony Gormley

PROVENANCE:

Galleri Andersson/Sandström, Stockholm.

Private Collection, Sweden.

Anon. sale, Christie's London, 17 October 2015,
lot 273.

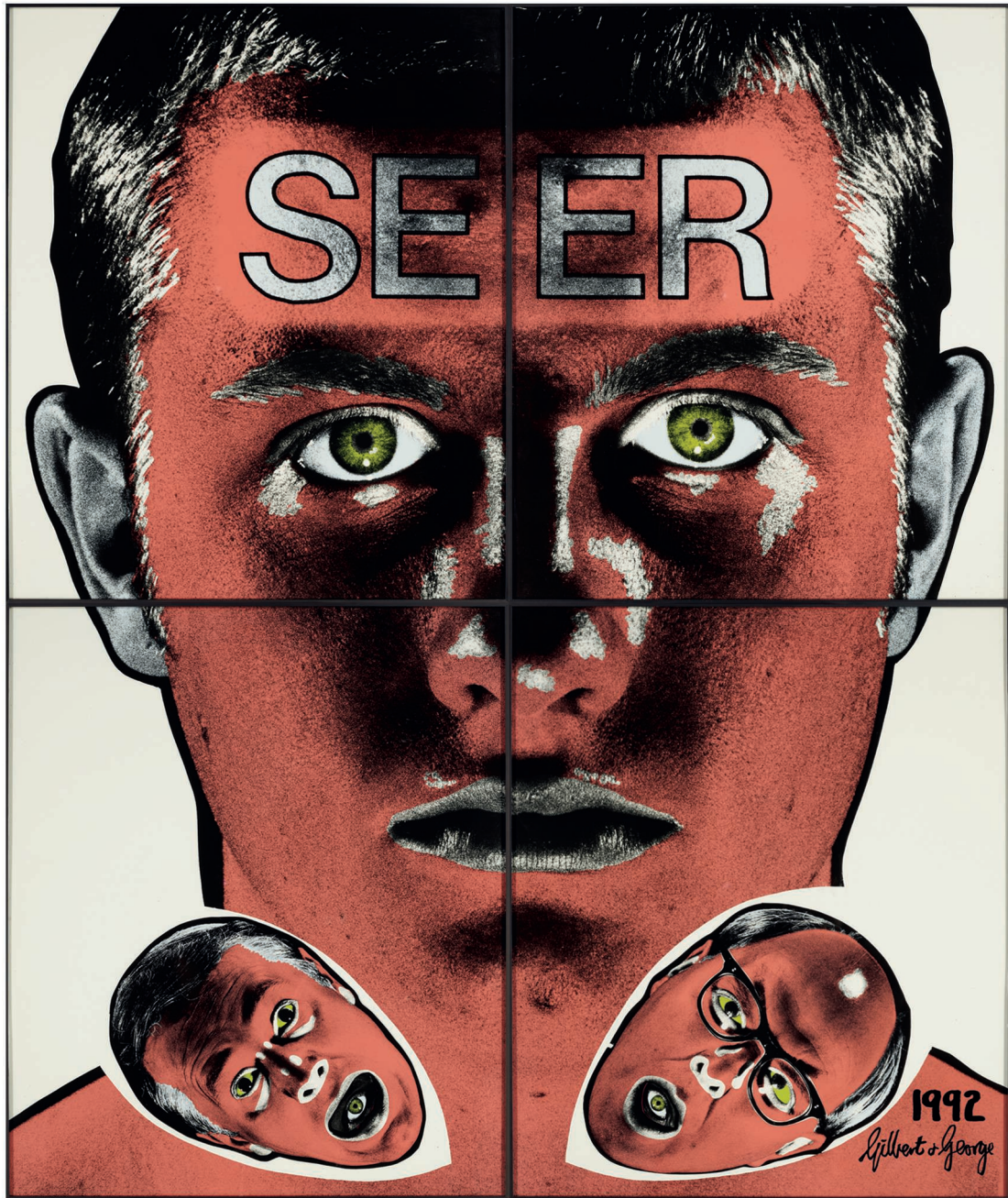
Acquired at the above sale by the present owner.

EXHIBITED:

Umeå, Galleri Andersson/Sandström, *Another Singularity*, 2008 (another from the edition exhibited).

Photograph by Stephen White, London
© the artist





PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

λ* 155

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

Seer

titled 'SEER' (upper center); signed and dated '1992 Gilbert & George' (lower right)
hand-dyed gelatin silver prints in artist's frames, in four parts
each: 33¼ x 28 in. (84.5 x 71.1 cm.)
overall: 66½ x 56 in. (168.9 x 142.2 cm.)
Executed in 1992

£30,000-50,000
US\$39,000-63,000
€34,000-57,000

PROVENANCE:
Anthony d'Offay Gallery, London.
Acquired from the above by the present owner.

EXHIBITED:
Beijing, National Art Museum of China, *Gilbert and George China Exhibition*,
1993, no. 19 (illustrated in colour, unpagged). This exhibition later travelled to
Shanghai, The Art Museum.



PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

*156

ZHANG HUAN (B. 1965)

Family Tree

each: signed, titled in Chinese, numbered, dated and inscribed 'Zhang Huan 2000 ny 19/25' (on the reverse)
 chromogenic print, in nine parts
 each: 24 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in. (62.5 x 49.5cm.)
 Executed in 2001, this work is number nineteen from an edition of twenty-five

£30,000-50,000
US\$39,000-63,000
€34,000-57,000

PROVENANCE:

Aura Art Gallery, Shanghai.
 Acquired from the above by the present owner in 2004.

EXHIBITED:

Rovereto, The Trento and Rovereto Museum of Modern and Contemporary Art, *Skin Deep*, 2003 (another from the edition exhibited, illustrated in colour, p. 102).
 Copenhagen, Louisiana Museum of Art, *Made in China*, 2007 (another from the edition exhibited, illustrated in colour, p. 101).
 New York, Asia Society and Museum, *Zhang Huan: Altered States*, 2007-2008 (another from the edition exhibited, illustrated in colour, pp. 129-137).
 Milan, Padiglione D'Arte Contemporanea, *Zhang Huan Ashman*, 2010 (another from the edition exhibited, illustrated in colour, p. 133).
 New York, The Metropolitan Museum of Art, *Ink Art Past as Present in Contemporary China*, 2013-2014 (another from the edition exhibited, illustrated in colour, p. 67 and detail illustrated, on the cover).

Another from the edition is in the permanent collection of the Metropolitan Museum of Art, New York.

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

*157

MICHAËL BORREMANS (B. 1963)

The Driver

signed, titled and dated 'MICHAËL M.C.G. BORREMANS - THE DRIVER - 2010' (on the reverse)

oil on canvas

23 $\frac{1}{8}$ x 15 $\frac{3}{4}$ in. (58.7 x 40cm.)

Painted in 2010

£250,000-350,000

US\$320,000-440,000

€290,000-400,000

'I find what I like so much about painting, from since I was a little boy, is that they're so mysterious. They are like a door or window to a place you cannot enter, but you can see.'

- Michaël Borremans

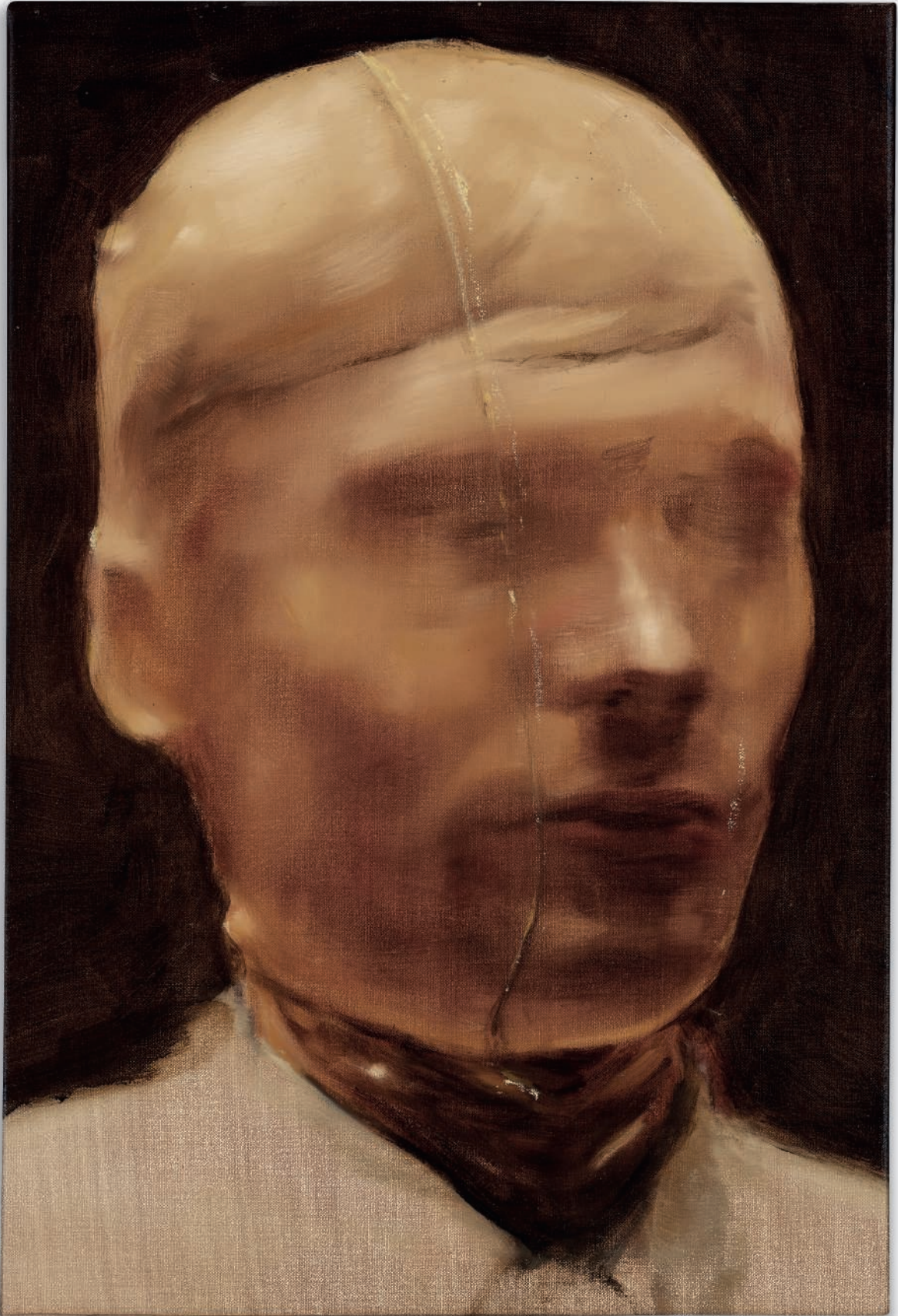
PROVENANCE:

Zeno X Gallery, Antwerp.

Acquired from the above by the preset owner.

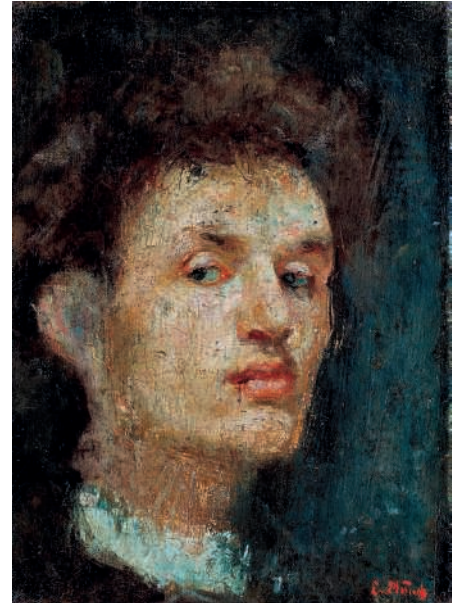


René Magritte, *The Lovers*, 1928.
Museum of Modern Art (MoMA), New York.
Artwork: © René Magritte, DACS 2019.





Gerhard Richter, *Mädchenkopf (Girl's Head)*, 1965.
Private collection.
© Gerhard Richter 2019 (0128)



Edvard Munch, *Self-Portrait*, 1886.
The National Museum, Oslo.

'I start with existing images that seem interesting to me. Sometimes these images are indeed photographs from a distant past. I attempt to create an atmosphere outside time, a space where time has been cancelled.'

- Michaël Borremans

One of the leading figurative artists of today, Michaël Borremans is renowned for his enigmatic and technically masterful compositions that defy the constraints of time. Painted in 2010, *The Driver* is a closeup portrait of a man blurred out of recognition. The creamy beige and chestnut brown brushwork is precise yet little in the painting is as it appears; it is a work open to 'different analogies' (M. Borremans in conversation with D. d'Arenberg, *Ocula*, April 17, 2018, <https://ocula.com/magazine/conversations/michael-borremans/>). Trained as an etcher, Borremans describes his turn to painting as an 'epiphany' but this background reveals itself in his heightened play of light and shadow in *The Driver* (M. Borremans in conversation with D. d'Arenberg, *Ocula*, 17 April 2018). Part of the tension of the painting is due

to Borremans' genre conflation: although representational, the portrait is inanimate, transforming his subject into a still life. Lacking temporal or spatial grounding, *The Driver*, like so many of Borremans' works, exists in the present perfect, a perpetual state of now.

Seeking an aesthetic that defied the stylistic markers of a particular decade or year, early on Borremans pulled subjects from vintage magazines, newspapers and film stills but when these works were described as nostalgic, he began to paint from live models; he is interested in time as a construct and not a specific historical moment. 'With the paintings,' he reflected, 'at first you expect a narrative, because the figures are familiar. But then you see that some parts of the paintings don't match, or don't make sense. The works don't come

to a conclusion in the way we expect them to. The images are unfinished: they remain open. That makes them durable (M. Borremans quoted in D. Coggins, 'Michaël Borremans: An Interview', *Art in America*, 25 February 2009, n. p.). This plastic relationship with time is perhaps why the artist's works have been placed in dialogue not with his contemporaries, but rather with historical painters such as van Eyck, Velázquez and Manet, among others. Certainly, *The Driver* deftly interweaves French neoclassicism and Dutch Golden Age aesthetics with the neo-noir of David Lynch, yet it remains firmly grounded in an eternal contemporary. That Borremans' worlds are self-reflexive and fictional is part of the reason for this fluid elasticity; *The Driver* is aware of the history of painting as a past that continues to resound.



PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

*158

ERIC FISCHL (B. 1948)

Message of God

incised with the signature and date 'Fischl 97' (on the left foot)

bronze

21 x 25 x 16½in. (53.3 x 63.5 x 41.9cm.)

Executed in 1997, this work is number two from an edition of three plus one artist's proof

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Gagosian Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Gagosian Gallery, *Eric Fischl Sculpture*, 1998 (another from the edition exhibited, illustrated in colour, p. 41).

New York, Skarsted Gallery, *At First Glance Fischl Sculptures and Salle Photographs*, 2019 (another from the edition exhibited).

LITERATURE:

A. C. Danto, R. Enright, S. Martin, *Eric Fischl 1970-2007*, New York, 2008 (another from the edition illustrated in colour, p. 252).





PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

λ* 159

BERLINDE DE BRUYCKERE (B. 1964)

Romeo 'My Deer' VI

wax, epoxy resin, wire and string
31½ x 20 x 20 in. (80 x 50.8 x 50.8cm.)
Executed in 2010

£15,000-20,000
US\$20,000-25,000
€17,000-23,000

PROVENANCE:
Hauser and Wirth, Zurich.
Acquired from the above by the present owner.

EXHIBITED:
Zurich, Hauser & Wirth, *Berlinde De Bruyckere*, 2010.

LITERATURE:
C. Lamarche, *Berlinde De Bruyckere*, Milan 2012 (illustrated in colour, unpagged).

λ160

LOUISE BOURGEOIS (1911-2010)

Mother

signed with the artist's initials 'L B' (lower right); signed 'Louise Bourgeois' (on the reverse)
gouache on paper
23% x 18in. (60 x 45.7cm.)
Executed in 2008

£50,000-70,000

US\$64,000-89,000

€57,000-79,000

‘My childhood has never lost its magic...it has never lost its mystery, and it has never lost its drama. All my work of the last fifty years, all my subjects, have found their inspiration in my childhood.’

- Louise Bourgeois

PROVENANCE:

Collection of the artist.
Louise Bourgeois Trust, New York.
Xavier Hufkens, Brussels.
Acquired from the above by the present owner.

EXHIBITED:

Skarhamn, Nordic Watercolour Museum,
Louise Bourgeois: Mother and Child, 2010-2011
(illustrated, p. 52). This exhibition later travelled to
Copenhagen, Kunstforeningen.



LB

YVES KLEIN (1928-1962)

Untitled Blue Monochrome (IKB 301)

signed and dated 'Yves 59' (on the reverse)
dry pigment and synthetic resin on card
8½ x 7in. (21.5 x 17.9cm.)
Executed in 1959

£120,000-180,000

US\$160,000-230,000

€140,000-200,000

‘The blue sky is my first artwork.’

- Yves Klein

PROVENANCE:

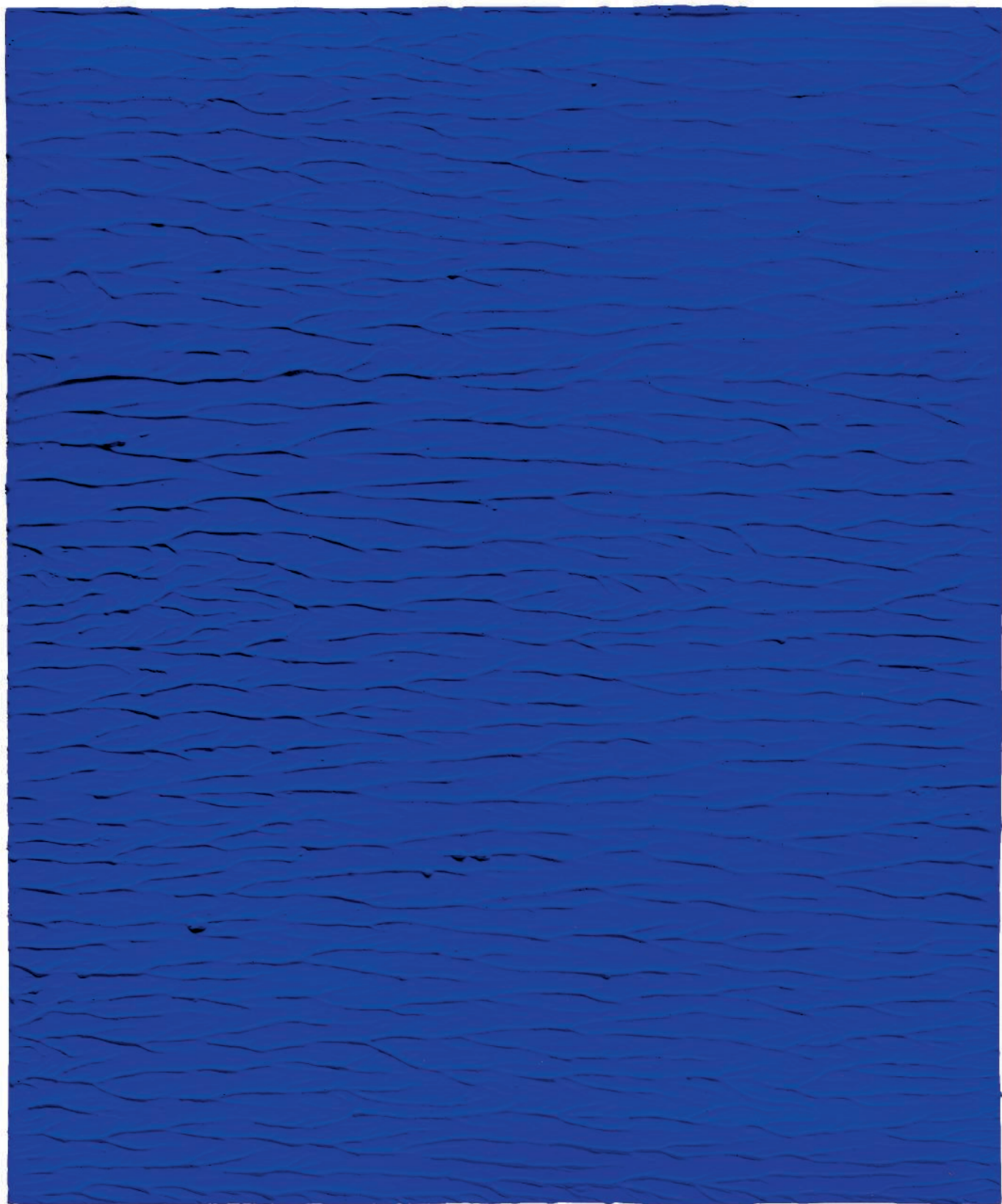
Annelly Juda Fine Art, London.
Private Collection, London (acquired from the
above in 1990).
Acquired from the above by the present owner.



Yves Klein during the shooting of the film 'The Heartbeat of France', at Charles Wilp's atelier, February 1961.
Artwork: © Yves Klein Estate, ADAGP, Paris and DACS, London 2019.
Photo: 2019. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

Created in 1959, *Untitled (IKB 301)* is a luminous painting by Yves Klein, rendered in the artist's signature IKB or International Klein Blue. This unique azure, an oceanic force, came to be synonymous with Klein's career: it both reinvigorated the monochrome and anticipated many of the conditions of Minimalist and Conceptualist art practices. Unlike Kazemir Malevich and Ad Reinhardt who understood the monochrome to be the logical conclusion of painting, Klein instead saw chromatic purity as a radical extension of the medium, explaining that he could 'no longer approve of a 'readable' painting' as eyes were made 'not to read a painting, but rather to see it. PAINTING is colour' (Y. Klein quoted in K. Brougher, 'Involuntary Painting', *Yves Klein: With the Void, Full Powers*, exh. cat., Hirshhorn Museum and Sculpture

Garden, Washington D.C., 2010, p. 26). Klein's pigment is vividly saturated, conjuring a visceral almost mystical experience, seen by the artist as a space of pure consciousness and immateriality. His quest for a transcendental mode of painting began in 1947 when, sitting on a rocky outcrop in Nice with his friends the artist Arman and composer Claude Pascal, he suddenly declared, 'the blue sky is my first artwork' (Y. Klein quoted in K. Brougher, 'Involuntary Painting', *Yves Klein: With the Void, Full Powers*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington D.C., 2010, p. 19). Of all the colours, Klein believed blue to be the least tangible and most suffused with a sense of infinite expanse. Certainly, *Untitled (IKB 301)* is evocative of a blazing Mediterranean light as the colour overwhelms its material supports and streams outwards into the ether.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ* 162

CÉSAR (1921-1988)

La Poule à Limes

signed 'César' (on the base); incised with the foundry mark 'bocquel fondeur modèle original' (on the reverse)

bronze

43 x 48 $\frac{7}{8}$ x 24in. (109 x 124 x 61cm.)

Executed in 1981, this work is from an edition of eight plus four artist's proofs

£70,000-100,000

US\$89,000-130,000

€80,000-110,000

'I like to touch. It's my hands that make my head work. My sensibility drove me to create. I have a purely physical and organic relationship with art. Everything to me is tactile and instinctive.'

- César



(alternate view)

PROVENANCE:

Private Collection, Europe (acquired directly from the artist).
Thence by descent to the present owner.

LITERATURE:

P. Restany, *César*, Paris 1988 (another from the edition
illustrated in colour, pp. 288-289).



λ* 163

JEAN DUBUFFET (1901-1985)

Donnée

signed with the artist's initials and dated 'J. D. 84' (lower right)

acrylic on paper laid down on canvas

27 x 39½in. (68.5 x 100.4cm.)

Executed in 1984

£150,000-200,000

US\$200,000-250,000

€170,000-230,000

“The *Non-lieux* relate not to the outer, concrete world of landscape, but to the inner, abstract realm of the mind and psyche, which transforms the “place” of a landscape into a “non-place.”

- Raphaël Bouvier

PROVENANCE:

Fondation Jean Dubuffet, Paris.

Waddington Galleries, London.

Galerie Michael Werner, Cologne.

Acquired from the above by the present owner.

EXHIBITED:

London, Waddington Galleries, *Jean Dubuffet - Late Paintings*, 2000, p. 58, no. 26 (illustrated in colour, p. 42).

New York, Michael Werner Gallery, *Jean Dubuffet - Late Paintings*, 2001, no. 14 (illustrated in colour, unpaginated).

LITERATURE:

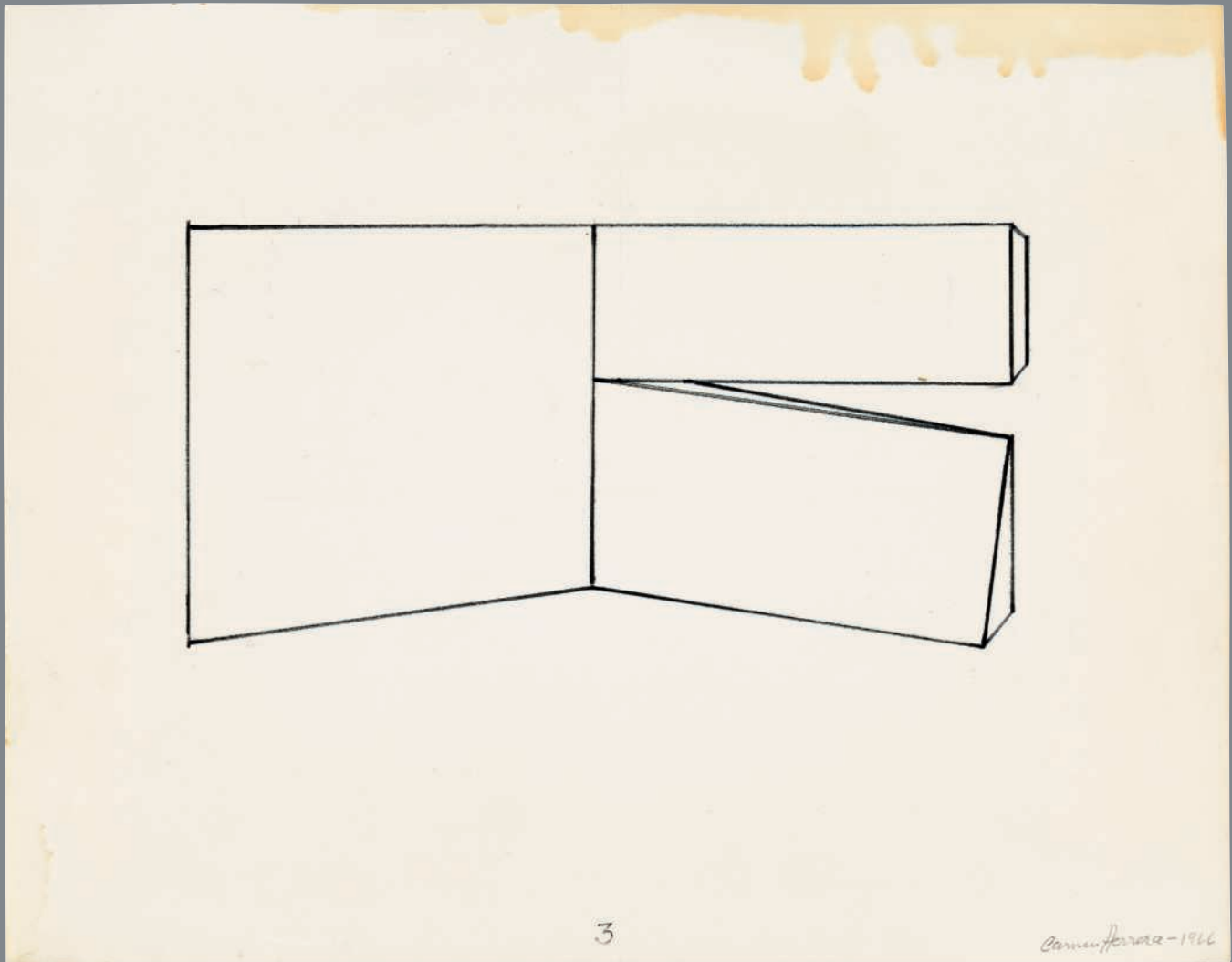
M. Loreau, *Catalogue des Travaux de Jean Dubuffet, Fascicule XXXVII: Non-lieux*, Lausanne 1989, p. 99, no. 38 (illustrated, p. 22).

With flickering, ecstatic streaks, whorls and smudges, Jean Dubuffet's *Donnée*, 1984, marks the artist's full shift towards abstraction. Like the trailing embers of a fireworks display, sumptuous

red, yellow, blue and white flash, whizz and race against a dense black background. *Donnée* is part of Dubuffet's *Non-lieux*, his final series which emerged out of the *Mires* (Patterns) works of the previous year. If the *Mires* proposed a new outlook on the representation of the world, then the *Non-Lieux* further deconstructed the frames of understanding and meaning making. These paintings are governed by a deliberate rejection of spatial and temporal reference points, and such dislocation is reinforced by the series' title, *Non-lieux*, which can be translated to non-places or non-happenings. *Non-lieux* is a figurative construct that also speaks to actually interstitial spaces such as airports and motorways – the places in-between that hold no significance themselves. Confronting a supposed objectivity, the *Non-Lieux*, as Dubuffet said, 'proceed from the idea that our world - the division that

we make in nameable things - is false' (J. Dubuffet quoted in M. Thévoz, *Dubuffet*, Lausanne, 1986, p. 260). Art, as Dubuffet came to understand, was a 'loop-hole' and a means of freeing oneself from social conditioning, a fitting sentiment from an artist whose career was devoted to capturing reality in its rawest state (J. Dubuffet quoted in M. Thévoz, *Dubuffet*, Lausanne, 1986, p. 260). Fascinated by the multiple and unknowable ways the mind can perceive an object or a place, Dubuffet sought to 'represent things as we think them rather than as we see them' (V. da Costa and F. Hergott, *Jean Dubuffet: Works, Writings and Interviews*, Barcelona 2006, p. 91). In *Donnée*, his already varied and metamorphosing visual idiom was transformed once again. A radical joy can be found in both the swooping colours and in the artist's lifelong search for the images of experience.





164

CARMEN HERRERA (B. 1915)

Untitled

signed, numbered and dated '3 Carmen Herrera - 1966' (lower edge); signed, inscribed and dated 'Cintas Foundation Fellowship. 1966 Carmen Herrera' (on the reverse)

felt-tip pen on paper
11 x 14in. (28 x 35.5cm.)
Executed in 1966

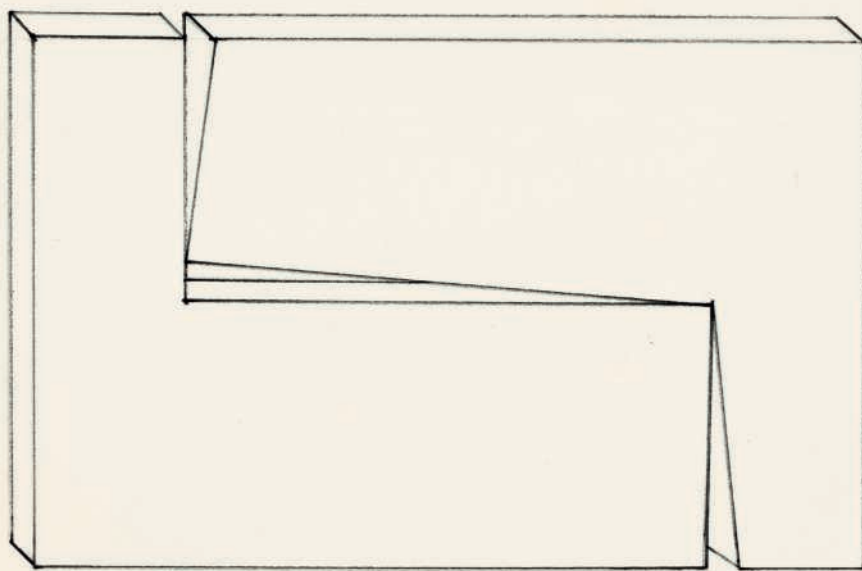
PROVENANCE:

Acquired directly from the artist by the present owner in 2010.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000



4

Carmen Herrera - 1966

165

CARMEN HERRERA (B. 1915)

Untitled

signed, numbered and dated '4 Carmen Herrera - 1966' (lower edge); signed, inscribed and dated 'Cintas Foundation Fellowship - 1966 - Carmen Herrera.' (on the reverse)

felt-tip pen on paper
11 x 14in. (28 x 35.5cm.)
Executed in 1966

PROVENANCE:

Acquired directly from the artist by the present owner in 2010.

LITERATURE:

D. Miller, *Carmen Herrera: Lines of Sight*, exh. cat. New York, Whitney Museum of American Art, 2016-2017, no. 56 (illustrated in colour, p. 158).

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

λ166

EDUARDO CHILLIDA (1924-2002)

Relieve (Relief)

incised with the artist's monogram (on a side)
granite
10¼ x 10⅝ x 9in. (26 x 27 x 23cm.)
Executed in 1968

£200,000-300,000

US\$260,000-380,000

€230,000-340,000

‘Form springs spontaneously from the needs of the space that builds its dwelling like an animal in its shell. Just like this animal, I am also an architect of the void.’

- Eduardo Chillida

PROVENANCE:

Galerie Maeght, Paris.
Private Collection, Belgium.
Thence by descent to the present owner.

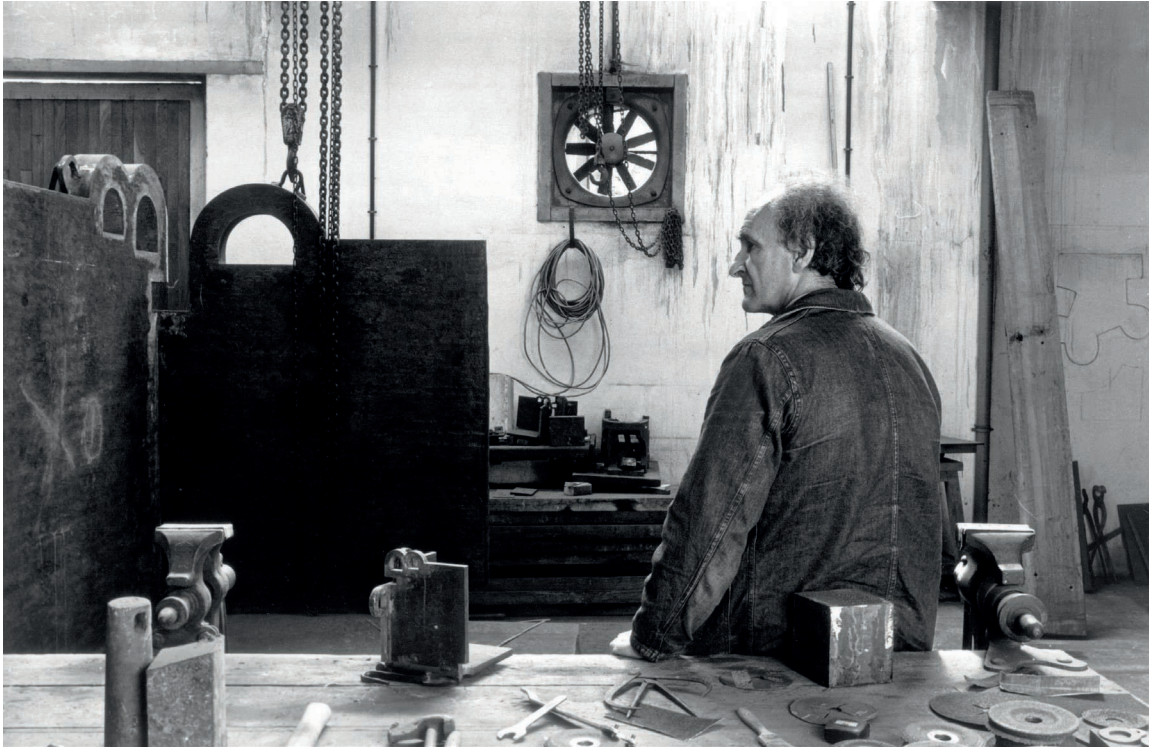
EXHIBITED:

Paris, Galerie Maeght, *Chillida. Dessins et reliefs*, 1970, p. 26.
Treigny, Château de Ratilly, *Chillida*, 1974, p. 14, no. 5.
The Hague, Galerie Nouvelles Images, *Eduardo Chillida*, 1975.
Pittsburgh, Carnegie Museum of Art, *Chillida / de Kooning*, 1979.
New York, The Solomon R. Guggenheim Museum, *Eduardo Chillida*, 1980.
Bilbao, Museo de Bellas Artes de Bilbao, *Chillida*, 1981, p. 11.

LITERATURE:

C. Esteban, *Chillida*, Paris 1971, p. 204, no. 12 (illustrated, p. 120).
O. Paz, E. Chillida and G. Michelin (eds.), *Chillida*, Paris 1979, p. 86, no. 134 (illustrated p. 87).
I. Chillida and A. Cobo (eds.), *Eduardo Chillida. Catálogo Razonado de Escultura*, San Sebastian 2014, no. 1968011 (illustrated, p. 268).





Portrait of Eduardo Chillida in his studio in 1983.
 Photo: © Serge Cohen/Opale / Bridgeman Images.
 Artworks: © Zabalaga-Leku, DACS, London 2019.

‘I am unable to imagine [space] other than in three dimensions. That is the way form acquires its structure. Form springs spontaneously from the needs of the space that builds its dwelling, like an animal in its shell. Just like this animal, I am also an architect of the void.’

- Eduardo Chillida

Executed in 1968, *Relieve (Relief)* is a dynamic, intimate example of Eduardo Chillida’s sculptural practice. Carved out of granite, its robust extruding lattice demonstrates the artist’s commitment to the rigours of geometric form. Passionate about Greek sculpture but wary of its seductive beauty, Chillida sought to interrogate the architecture of space, creating raw, elemental structures animated by the play of light. Like the models that he made as a student of architecture, the present work hints at an interiority, yet unlike his large-scale public constructions, this space remains forever undiscoverable. ‘Although I am the one who determines the outer form,’ Chillida said, ‘I am simply obeying, in

and through the form, that necessity which decrees the development of all living forms. When I begin, I have no idea where I’m going. All I can see is a certain spatial constellation from which lines of strength gradually emerge’ (E. Chillida quoted in P. Selz, *Chillida*, New York, 1986, p. 12).

Despite the geometric abstraction that govern his work, Chillida’s sculptures are rooted in the organic and elemental. Their weighty presence contains his hope of making visible the void, the central preoccupation of his practice. As the artist explained, ‘Sculpture is a function of space. I don’t mean the space outside the form, which surrounds the volume and in which the form lives, but

the space generated by the form, which lives within it and which is more effective the more unnoticeably it acts. You could compare it to the breath that swells and contracts forms, that opens up their space – inaccessible to and hidden from the outside world – to view. I do not see it as something abstract, but as a reality as solid as the volume that envelops it’ (E. Chillida, quoted in I. Busch, ‘Eduardo Chillida, Architect of the Void: On the Synthesis of Architecture and Sculpture’, *Chillida 1948-1998*, exh. cat., Museo Nacional Centro de Arte Reina Sofía, Madrid, 1998, p. 66). *Relieve (Relief)* is a skilful manipulation of granite, a delineation of light and shadow, a poetic play of form.





Antoni Tàpies in his studio, circa 1953.
Photography by Francesc Català-Roca.
Photo: © Photographic Archive F. Català-Roca – Arxiu Fotogràfic del Col·legi
d'Arquitectes de Catalunya.

ANTONI TÀPIES

‘I know that there are some critics who said: “Tapiès has crossed over to sculpture”, but I don’t really think that’s true. We converted the paintings into an object, a sort of magic object.’

- Antoni Tàpies

Christie’s is delighted to present two exceptional works by Antoni Tàpies which together span the artist’s acclaimed career. As a pioneer of Art Informel, Tàpies is widely regarded for his textured, visceral abstractions that combine paint, dust, sand and wood into works of transcendent beauty. His engagement with materiality developed out of a crucial reassessment of art forms that had been previously denigrated as primitive or even savage, including cave paintings, Japanese prints, African masks and the graffitied walls of his native Catalonia. The impact of these vigorous forms onto his work is evident in the primal scrapes and scratchings, sweeping calligraphic patterns and earthy palette; Tàpies was captivated by the human mark. The present selection wonderfully demonstrates the artist’s continuous experimentation with materiality. Executed in 1959, *Color Cru amb Traç Sinuós* (*Creamy Colour with Wavy Line*) reveals the artist’s early commitment to nonconventional supports. Painted almost three decades later and after the artist was already established, *Blanco et vacío* (*White and Vacuum*) is a striking example of the artist’s gestural and expressive brushwork. Existing somewhere between the realms of painting and sculpture, these works share a resolute introspection that remains wholly grounded in the real world.

Tàpies was born in Barcelona to cultural elite. From a young age, he developed a personal belief system that channelled an idiosyncratic religious upbringing through a lifelong dedication to democracy and justice for his native Catalonia. A close study of Modern art as well as writings by Dostoevsky, Arthur Schopenhauer and the Japanese scholar Okakura Kakuzo fuelled a nascent visual idiom concerned with universal truths both spiritual and terrestrial. That ‘Tàpies’ means ‘walls’ in Catalan suggests that the artist’s use of such materials might have been foretold. Yet as he understood walls to be capable of representing ‘separation, cloistering’, ‘the romantic prestige of ruins’ and even ‘quartered bodies’, his use was far from straightforward (A. Tàpies quoted in C. Masters, ‘Antoni Tàpies obituary’, *The Guardian*, 7 February 2012). Tàpies’ *oeuvre* is marked by an enthusiasm for materiality and the ways in which sand or dust or paint can contain the signs of humanity. As the artist said, ‘I felt the need, at the very least, to impose a certain seal or imprint of the human in my work, even in cases where the austerity of the image was maximised’ (A. Tàpies quoted in C. Tóibín, ‘Notes from the Land of the Dead’, *London Review of Books*, vol. 36, no. 6 (March 2014), p. 18).





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ* 167

ANTONI TÀPIES (1923-2012)

Color Cru amb traç sinuós (Creamy Colour with Wavy Line)

signed 'Tàpies' (on the reverse)
mixed media on canvas laid on board
63¾ x 38¼in. (162 x 97cm.)
Executed in 1959

£280,000-350,000

US\$360,000-440,000

€320,000-400,000

‘Little by little I conceived the idea of forming my surfaces by mixing corpuscles of all types: sand, coloured powders, plaster and marble dust, hair thread, pieces of cloth, paper etc. I even once used the residue of my daily shave. With those materials I thought I could give the impression of a cosmic heap made out of millions of elements. Then I discovered, one day in particular, that the quantitative stew of elements underwent a qualitative change and transformed itself not only into a unity of surface, but became in my eyes like a series of mud walls, of ‘tàpies.’

- Antoni Tàpies

PROVENANCE:

Galerie Stadler, Paris.
Private Collection, Europe.
Thence by descent to the present owner.

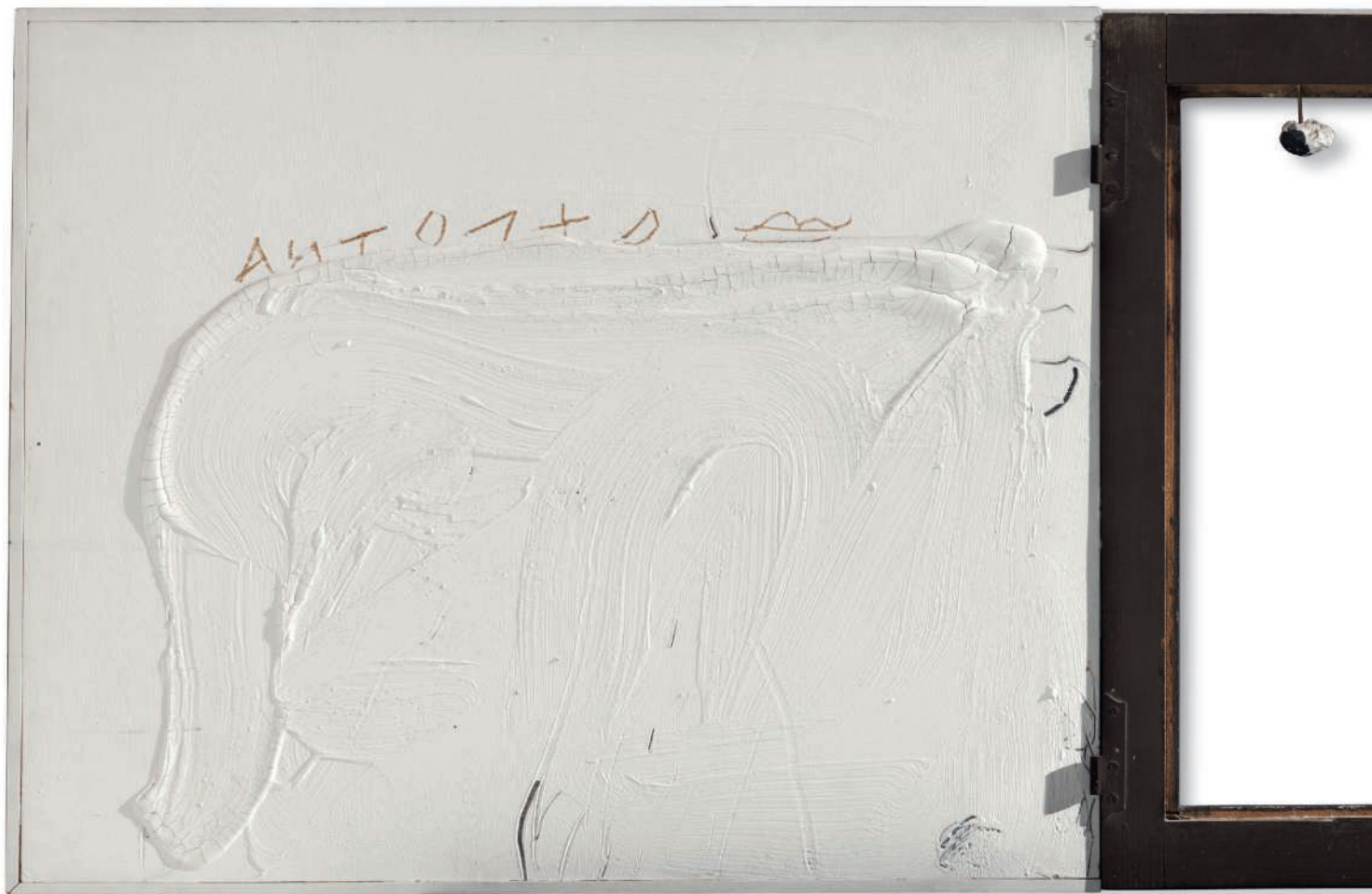
EXHIBITED:

Munich, Städtische Gallerie, *Neue Malerie: Form, Struktur, Bedeutung*, 1960.
Amsterdam, Stedelijk Museum, *Antoni Tàpies*, 1980,
no. 21 (illustrated, p. 40).

LITERATURE:

N. Ponente, *Peinture moderne - tendances contemporaines*, Geneva 1960, pl. 121 (illustrated, unpagged).
M. Tapié, *Tàpies*, Milan 1969, no. 121 (illustrated, p. 25).
M. Tapié, *Antoni Tàpies, Oevres 1945-1968*, Paris 1990,
no. 54 (illustrated, unpagged).
A. Agusti, *Antoni Tàpies, Catalogue Raisonné, Vol. I (1943-1960)*, Paris 1989, no. 707 (illustrated, p. 367).





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*168

ANTONI TÀPIES (1923-2012)

Blanc i buit (White and Vacuum)

signed 'Tàpies' (on the reverse of the right element)
oil, oilstick and graphite on wood and found window
26 $\frac{3}{8}$ x 81 $\frac{1}{8}$ x 2 $\frac{3}{8}$ in. (67 x 206 x 6cm.)
Executed in 1987

£60,000-80,000
US\$77,000-100,000
€68,000-90,000

PROVENANCE:

Galerie Lelong, Zurich.
Private Collection, Europe (acquired from the above *circa* 1988).
Thence by descent to the present owner.

EXHIBITED:

Paris, Galerie Lelong, *Tàpies. Peintures*, 1988, no. 9 (illustrated in colour, pp. 4-5).

LITERATURE:

A. Agustí, *Tàpies, Obra Completa, 1986-1990*, vol. 6, Barcelona 2000, no. 5585
(illustrated, p. 209).



'I am the first spectator of the suggestions drawn from the materials. I unleash their expressive possibilities, even if I do not have a very clear idea of what I am going to do. As I go along with my work I formulate my thought, and from this struggle between what I want and the reality of the material - from this tension - is born an equilibrium.'

- Antoni Tàpies

λ*169

MANOLO VALDÉS (B. 1942)

Matisse como Pretexto con Ocre y Espejo

signed, titled and dated 'MATISSE COMO PRETEXTO CON OCRE Y ESPEJO
2017 M VALDES' (on the reverse)

oil, enamel, wood, burlap, canvas, paper and mirror collage on panel
70 $\frac{7}{8}$ x 47 $\frac{1}{2}$ in. (180 x 120.7 cm.)

Executed in 2017

£120,000-180,000

US\$160,000-230,000

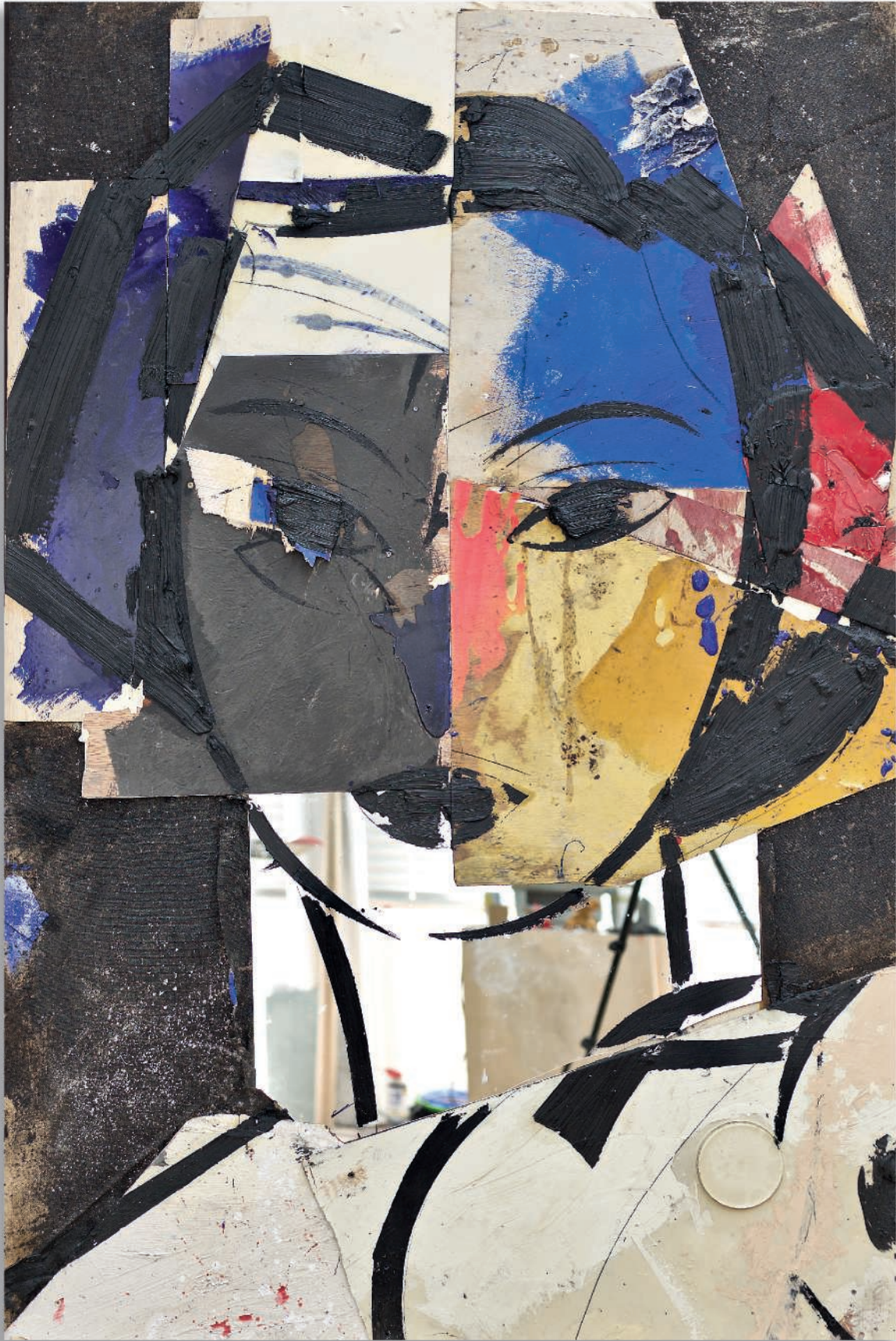
€140,000-200,000

‘We build upon that which art history has placed in our hands.’

- Manolo Valdés

PROVENANCE:

Acquired directly from the artist by the present owner.





λ170

PIERO DORAZIO (1927-2005)

Oremus

signed, titled and dated 'DORAZIO 1966 OREMUS (on the reverse)

oil on canvas

17¾ x 17¾in. (45 x 45cm.)

Painted in 1966

£28,000-35,000

US\$36,000-44,000

€32,000-40,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1977.

LITERATURE:

M. Volpi Orlandini, *Dorazio*, Venice 1977, no. 870 (illustrated, unpagged).

150

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



λ171

CARLA ACCARDI (B. 1924)

Giallo-giallo (Yellow-yellow)

enamel on Sicofoil mounted on primed canvas

21 $\frac{1}{8}$ x 25 $\frac{1}{2}$ in. (55 x 65cm.)

Executed in 1971

£45,000-65,000

US\$58,000-82,000

€51,000-74,000

PROVENANCE:

Private Collection, Italy (acquired directly from the artist).

Acquired from the above by the present owner.

LITERATURE:

G. Celant, *Carla Accardi*, Milan 2011, no. 1971 14 (illustrated in colour, p. 361).

This work is registered in the Archivio Accardi Sanfilippo, Roma, under no. 554.

ENRICO CASTELLANI (1930-2017)

Superficie Rossa

signed, titled and dated 'Enrico Castellani 1985 Superficie Rossa' (on the reverse)
 acrylic on shaped canvas
 39¾ x 31½in. (100 x 80cm.)
 Executed in 1985

£120,000-180,000

US\$160,000-230,000

€140,000-200,000

PROVENANCE:

Cardi Galleria d'Arte, Milan (acquired directly from the artist).

Poleschi Arte, Milan.

Private Collection, Florence.

Anon. sale, Sotheby's Milan, 26 November 2013, lot 33.

Acquired at the above sale by the present owner.

LITERATURE:

R. Wirz and F. Sardella (eds.), *Enrico Castellani. Catalogo ragionato. Tomo secondo. Opere 1955-2005*, Milan 2012, no. 569 (illustrated in colour, p. 473).

This work is registered with the Fondazione Enrico Castellani, Milan, under no. 85-006.

Striations of red rise and recede across Enrico Castellani's *Superficie Rossa*, 1985, a vivid example of the artist's long-lasting meditation on an infinite surface. In 1959, Castellani began his celebrated series of *Superficies*, for which the artist drove nails into the back of a canvas to produce a rippling surface geometry. Striving to negate figural expression, Castellani sought to rid his canvases of the artist's hand by insisting upon an artificial detachment. Initially using multiple colours in the *Superficies*, Castellani settled on the purity of monochrome, a decision which art historian Germano Celant noted 'mutes the application of the paint and the brushstroke, and therefore the maker's gesture' (G. Celant, 'Behind

the Picture: Enrico Castellani', *Enrico Castellani*, exh. cat., Fondazione Prada, Milan, 2001, p. 16). Indeed, in the uniform red of *Superficie Rossa* is the visual embodiment of Castellani's hope for an aesthetic neutrality. As the artist himself declared, 'The need to find new modes of expression is animated by the need for the absolute. To meet this requirement, the only possible compositional criterion is that through the possession of an elementary entity – a line, an indefinitely repeatable rhythm and a monochrome surface – it is necessary to give the works themselves the concreteness of infinity that may endure the conjugation of time, the only conceivable dimension – the yardstick and the justification of our spiritual need' (E. Castellani, 'Continuità e nuovo', *Azimuth* no. 2, Milan, 1960, n. p.).





λ173

ALIGHIERO BOETTI (1940-1994)

Talvolta sole talvolta luna (Sometimes Sun Sometimes Moon)

embroidery on canvas
8½ x 8¾in. (21.8 x 21.5cm.)
Executed in 1988

£18,000-25,000
US\$23,000-32,000
€21,000-28,000

PROVENANCE:
Kunsthandel Lambert Tegenbosch, Heusden.
Acquired from the above by the present owner in 1990.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 9045, and is accompanied by a certificate of authenticity.



(recto)



(verso)

λ174

GIULIO PAOLINI (B. 1940)

Go

signed 'Giulio Paolini' (upper edge); dated '1963' (lower edge)
 paper on Masonite, collage on the reverse
 19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ x 1 $\frac{1}{2}$ in. (50 x 50 x 3cm.)
 Executed in 1963

£30,000-40,000
US\$39,000-51,000
€34,000-45,000

PROVENANCE:

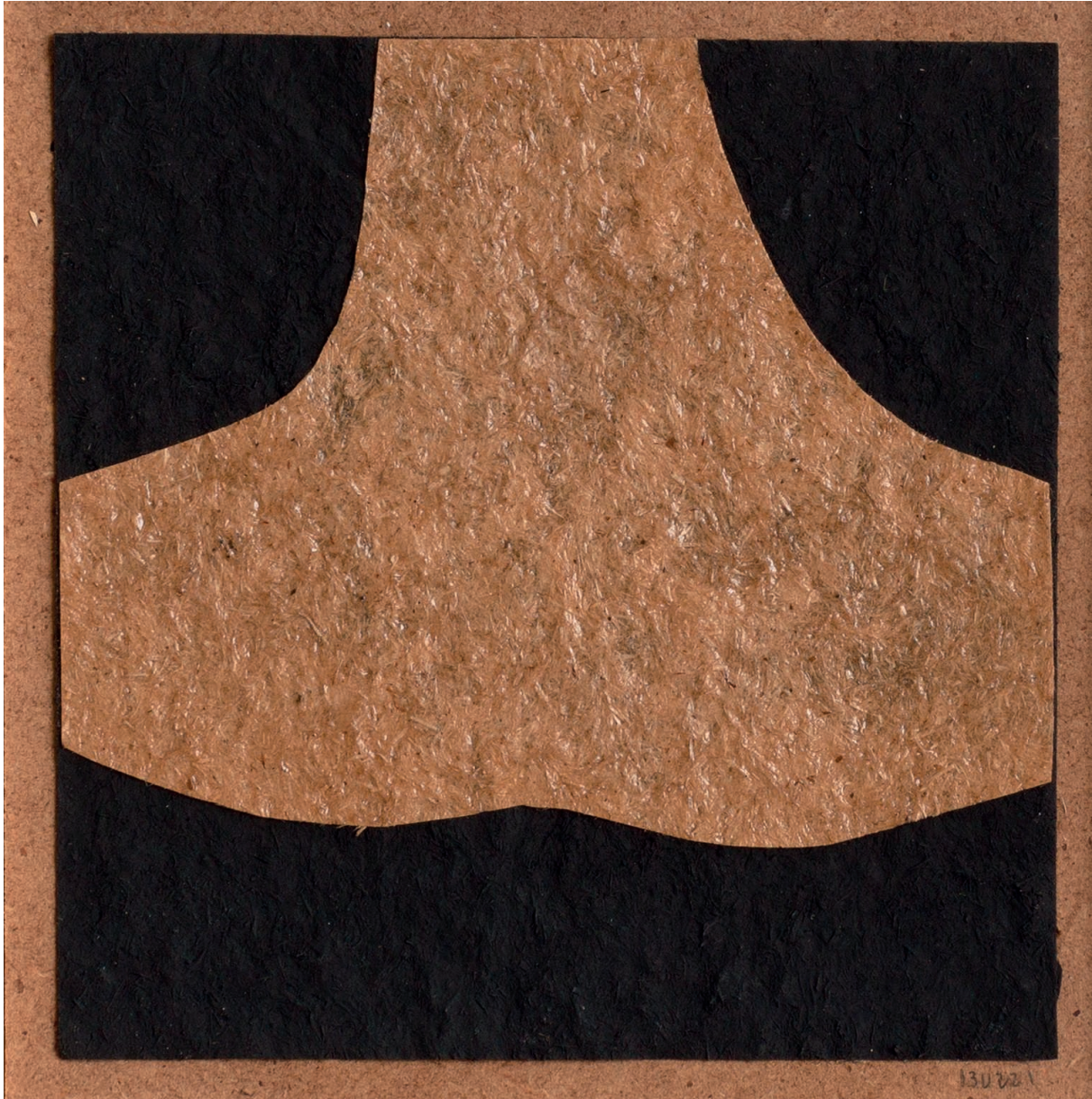
Private Collection, Italy.
 Private Collection, Italy (acquired in the 1970s).

EXHIBITED:

Rome, MACRO - Museo d'Arte Contemporanea Roma, *Foto di gruppo. Galleria Pieroni, Zerynthia, RAM: 1970-2013, 2013.*

LITERATURE:

G. Celant, *Giulio Paolini*, exh. cat. New York, Sonnabend Gallery, 1972, p. 16, no. 23 (recto illustrated, p. 32).
 M. Disch, *Giulio Paolini Catalogo ragionato Tomo primo 1960-1982*, Milan 2008, no. 34 (illustrated in colour, p. 71).
 M. Disch, *Giulio Paolini Catalogo ragionato Tomo secondo 1983-1999*, Milan 2008, p. 878, no. 34.



λ175

ALBERTO BURRI (1915-1995)

Cellotex

signed 'Burri' (lower right)
acrylic and vinavil on cellotex, mounted on board
5½ x 5½in. (14 x 14cm.)
Executed in 1985

£25,000-35,000
US\$32,000-44,000
€29,000-40,000

PROVENANCE:
Galleria Mazzoleni, Turin.
Private Collection, Italy.
Anon. sale, Casa d'Aste Meeting Art S.p.A Vercelli, 12 June 2010, lot 100.
Acquired at the above sale by the present owner.

LITERATURE:

F. Poli (ed.), *Alberto Burri. Dalla concretezza reale all'incontro della forma*, exh. cat. Turin, Galleria Mazzoleni, 2012 (illustrated in colour, p. 83).
Fondazione Palazzo Albizzini (ed.), *Alberto Burri, Catalogo generale, Pittura, 1979-1994*, Città di Castello 2015, vol. III, no. 2035 i8534 (illustrated in colour, p. 240).
Fondazione Palazzo Albizzini (ed.), *Alberto Burri, Catalogo generale, Reperto Cronologico, 1945-1994*, Città di Castello 2015, vol. VII., no. i8534 (illustrated in colour, p. 277).

This work is registered with the Fondazione Burri di Palazzo Albizzini, Città di Castello under no. 85.35 and is accompanied by a certificate.

156

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



λ176

ALBERTO BURRI (1915-1995)

Cellotex

signed and inscribed 'Burri 87' (on the reverse)
acrylic, pumice stone and vinavil on cellotex
8 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (22.5 x 20cm.)
Executed in 1986

£40,000-60,000
US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Private Collection, Milan.
Private Collection, Rome.

Acquired from the above by the present owner in 2000.

EXHIBITED:

Roma, Ex stabilimento industriale Peroni, *Burri, Il Viaggio, Sestante, Annotarsi*, 1987, no. 12 (illustrated, unpagged).

LITERATURE:

Fondazione Palazzo Albizzini, *Burri Contributi al Catalogo Sistematico*, Città di Castello 1990, no. 1987 (illustrated, p. 461).

Fondazione Palazzo Albizzini, *Alberto Burri, Catalogo generale, Reperto Cronologico*, 1945-1994, Città di Castello 2015, vol. VI, no. i869 (illustrated, p. 279).

Fondazione Palazzo Albizzini, *Alberto Burri, Catalogo generale, Pittura, 1979-1994*, Città di Castello 2015, vol. III, no. 2045 (illustrated, p. 242).

λ177

LUCIO FONTANA (1899-1968)

Concetto spaziale

incised with the artist's signature 'l. Fontana' (on the underside)

glazed ceramic

14½ x 9¾ x 11in. (37 x 25 x 28cm.)

Executed in 1964-1965

£80,000-120,000

US\$110,000-150,000

€91,000-140,000

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

- Lucio Fontana



(alternate view)

PROVENANCE:

Private Collection (acquired in the 1970s).

Anon. sale, Bukowskis Stockholm, 5 December

2017, lot 315.

Acquired at the above sale by the present owner.

This work is registered in the Fondazione Lucio Fontana, Milan, under no. 176/7.



λ178

FAUSTO MELOTTI (1901-1986)

La scala di Giacobbe (Jacob's Ladder)

incised with the artist's signature 'Melotti' (on the reverse)

brass

35% x 14½ x 6%in. (90 x 37 x 16cm.)

Executed in 1973-1985, this work is number two from an edition of two

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

‘Behold the Angels of God ascending and descending on it.’

- Book of Genesis

PROVENANCE:

Galleria Schwarz, Milan.

Acquired from the above by the present owner.

EXHIBITED:

Bologna, Forni Scultura, *Fausto Melotti. Opere dal 1944 al 1986. Sculture, bassorilievi e carte*, 1995 (another from the edition exhibited, illustrated, pp. 42-43).

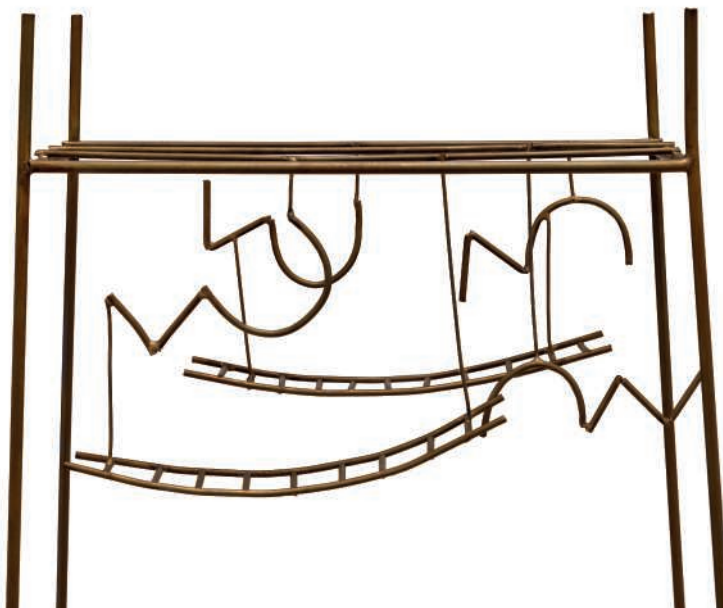
Hornu, MAC's - Musée des Arts Contemporains Grand-Hornu, *Fausto Melotti*, 2004 (another from the edition exhibited, illustrated, unpagged).

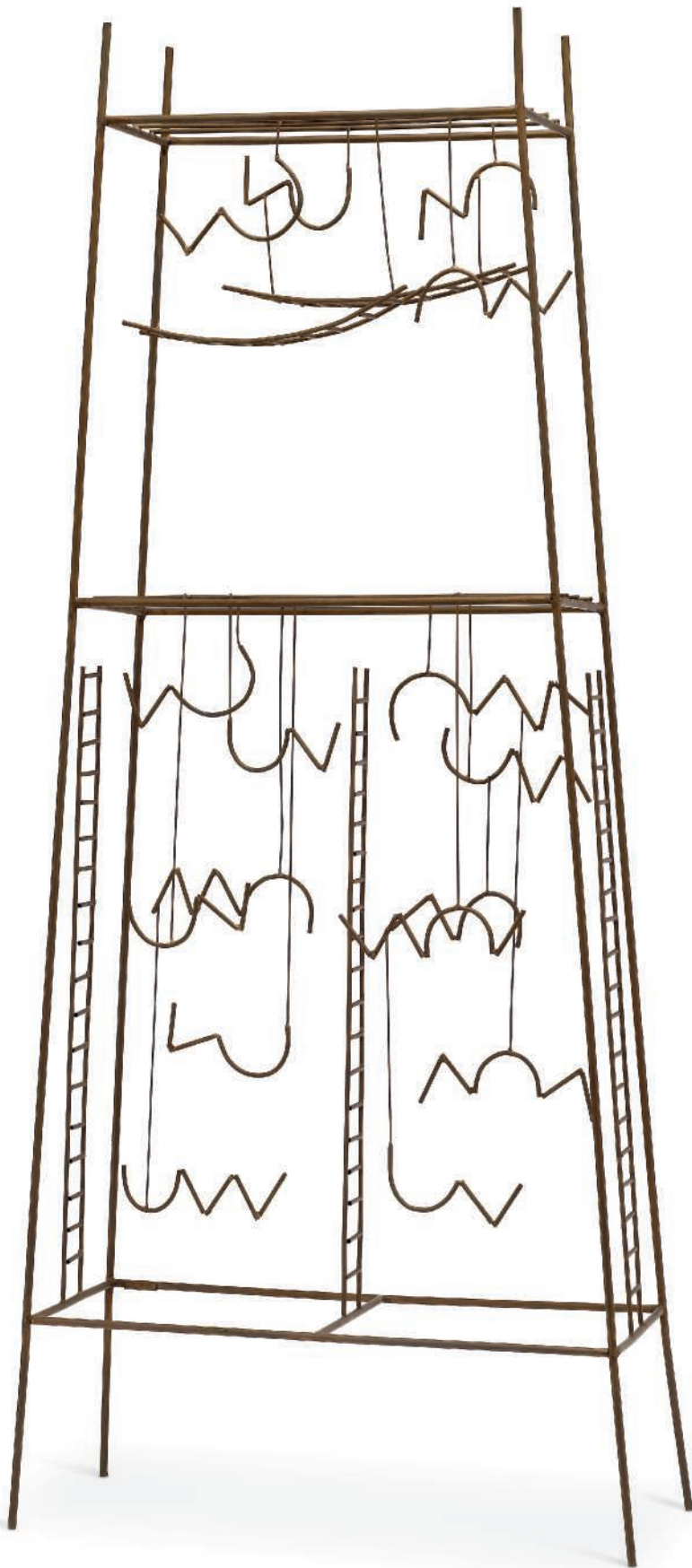
LITERATURE:

G. Celant, *Melotti Catalogo generale, Sculture 1973-1986 e Bassorilievi*, vol. II, Milan 1994, no. 1973 87 (illustrated, p. 380).

Conceived between 1973 to 1985, just before he won the Golden Lion at the 1986 Venice Biennale, *Le scale di Giacobbe (Jacob's Ladder)* elegantly captures Fausto Melotti's whimsical, poetic language. In the ethereal sculpture, thin brass rails support three steps from which serpentine lines and zigzags hang suspended. Biblical stories were a frequent theme for the artist, and the title of the present work refers to the story of Jacob's dream as recounted in the Book of Genesis. After deceiving his brother Esau, Jacob, fearing for his

life, flees for safety in Heran. Along the arduous journey, he stops to rest in Luz and collapses into a deep slumber. He dreams of a radiant ladder connecting heaven and earth that angels both climb and descend, summoned in Melotti's shining brass that rises towards the sky. *Le scale di Giacobbe* was planned at a significant moment in Melotti's career: the year before, he was included in the 36th Venice Biennale and in 1974, he was honoured with the prestigious Rembrandt Prize. At his speech accepting the award, Melotti remembered how, 'slowly, music ensnared me, disciplining me with its laws, distractions and digressions in a balanced discourse'. Certainly, the fluttering chimes of *Le scale di Giacobbe* conjure a 'musical abstraction', echoing both the angels' movement as well as the artist's own musical training: after graduating university, he studied piano, and later began each day in his studio by listening to classical music (F. Melotti, Rembrandt Prize, Johann Wolfgang von Goethe Foundation, Basel, Switzerland, 1974). *Le scale di Giacobbe*, too, is both visually and acoustically vivid, and in its abstracted, simplified forms, remain the faint traces of a spellbinding dream.





λ179

LUCIO FONTANA (1899-1968)

Untitled

incised with the artist's signature 'l. fontana' (lower right)
painted terracotta
12 $\frac{5}{8}$ x 9 $\frac{5}{8}$ in. (32 x 24.5cm.)
Executed in 1960-1961

£70,000-100,000

US\$89,000-130,000

€80,000-110,000

'I assure you, that on the moon they will not be painting, but they will be making Spatial art.'

- Lucio Fontana

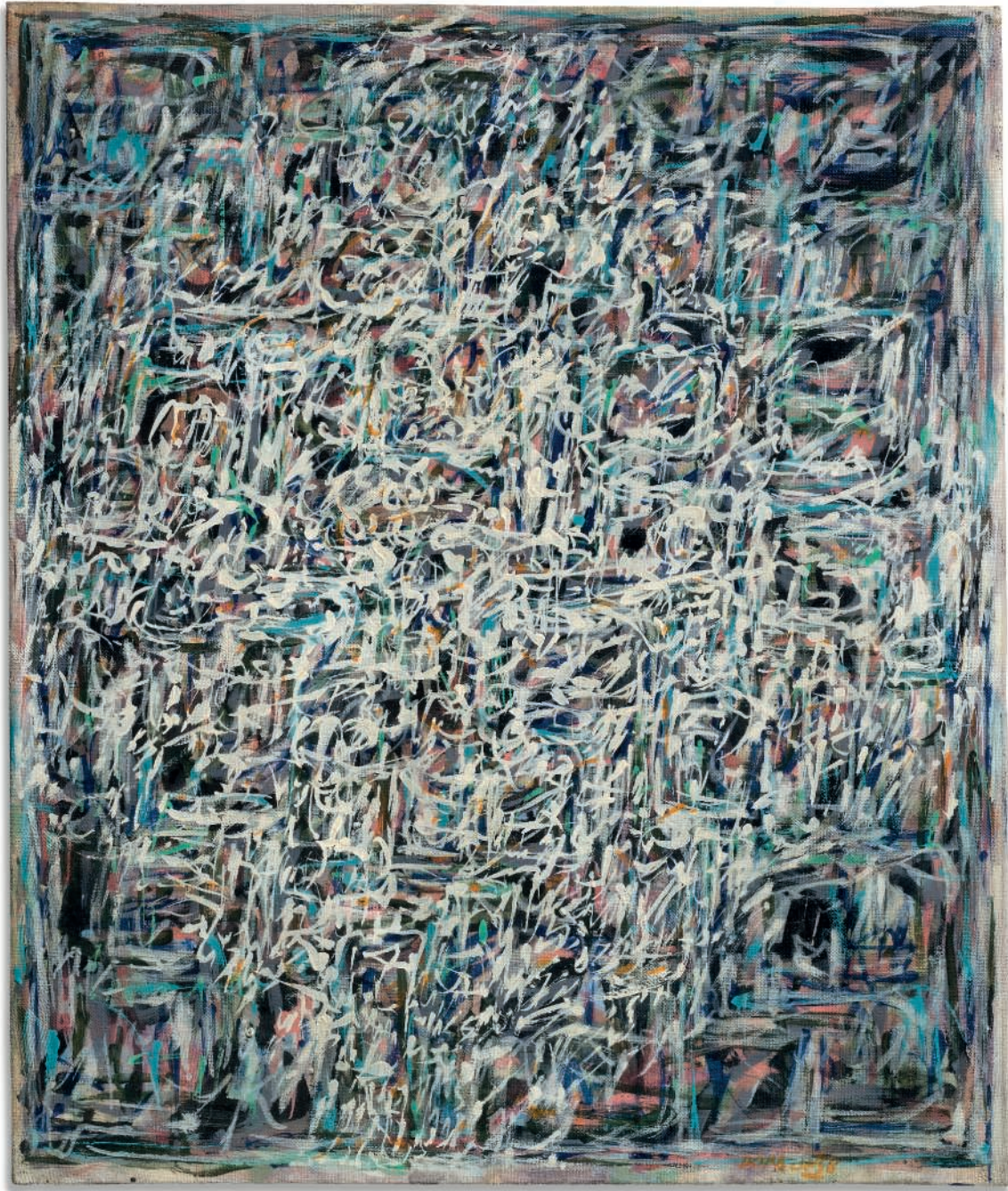
PROVENANCE:

Private Collection, Udine.

Acquired from the above by the present owner in 1985.

This work is registered in the Fondazione Lucio Fontana, Milan, under no. 2388/1.





λ180

PIERO DORAZIO (1927-2005)

Soave paura (Sweet Fear)

signed and dated 'Dorazio 58'; signed, titled and dated 'Piero Dorazio "soave paura" 1958' (on the reverse)

oil on canvas

25½ x 21½ in. (65 x 55 cm.)

Painted in 1958

£30,000-50,000

US\$39,000-63,000

€34,000-57,000

PROVENANCE:

Yvette Bouchard Ltd., Massachusetts.

Anon. sale, Christie's London, 21 March 1991, lot 208.

Acquired at the above sale by the present owner.

LITERATURE:

M. Volpi Orlandini, *Dorazio*, Venice 1977, no. 269 (illustrated with incorrect details, unpagged).



λ181

GIUSEPPE CAPOGROSSI (1900-1972)

Superficie 430

signed and dated 'Capogrossi 61' (lower right); titled 'Superficie 430'
(on the backing board)

oil on canvas

10¾ x 18½ in. (27.3 x 46 cm.)

Painted in 1961

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROVENANCE:

Galleria d'Arte Torbandena, Trieste.

Galleria La Bussola, Turin.

Acquired from the above by the present owner *circa* 1964.

LITERATURE:

G. C. Argan, *Capogrossi*, Rome 1967, no. 460 (illustrated, p. 190).

λ182

EMILIO VEDOVA (1919-2006)

Ciclo S. 8

signed, titled, inscribed and dated 'CICLO 1960-S.8 Vedova VENEZIA' (on the reverse)
oil and tempera on canvas
43% x 43%in. (110.3 x 110.3cm.)
Painted in 1960

£150,000-200,000

US\$200,000-250,000

€170,000-230,000

‘Vedova saw the spirit of revolution in even the most sensuous, luscious brushstrokes.’

- Christopher Masters

PROVENANCE:

Galleria L'Isola, Rome.
Galerie Neuendorf, Hamburg.
Collection Domenichelli, Milan.
Acquired from the above by the present owner
circa 1990.

EXHIBITED:

Rome, Galleria L'Isola, *Emilio Vedova: Opera dal 1959 al 1962*, 1988, no. 6 (illustrated in colour, on the cover).
Frankfurt, Galerie Neuendorf, *Emilio Vedova*, 1989, no. 14 (illustrated in colour, unpagged).

This work is accompanied by a photocertificate signed by the artist, dated 27 May 1989.

Painted in 1960 the year in which the artist won the prestigious Gran Premio per la Pittura at the 30th Venice Biennale, Emilio Vedova's *Ciclo S. 8* bursts with the vibrant colour and visceral energy that brought the artist to the forefront of the Art Informel movement. Vedova, a self-taught painter born in Venice, and although he devoted his whole life to non-representational painting, his canvases evoke the radiant light of the Venetian Old Masters. With its torrents and smears of paint, *Ciclo S. 8* exemplifies the grandeur of Vedova's mature style. Black swirls jostle and ferment, only to be consumed

by yellow and red torrents of paint. A ground of gleaming white balances the graphic dynamism of the artist's mark-making, which recalls the vitality of Willem de Kooning. The clarity of Vedova's vision cuts through this frenetic application of paint. In Milan in 1946, the artist had co-signed the *Oltre Guernica*, a manifesto announcing Socialist painters' commitment to abstraction as a radical gesture. Executed over a decade later, the raw, unbridled presence of *Ciclo S. 8* demonstrates the artist's unwavering pledge, bringing the medium to explosive new heights of creative intensity.





λ183

FABIO MAURI (1926-2009)

Tre tele + cratere con goccia (Three Canvases and Crater with Drop)

taxidermied crow, vinyl record, plaster, oil on canvas in artist's plastic box, in three parts
 overall: 31¼ x 45 x 4¾in. (79 x 114.2 x 12cm.)
 Executed in 1988, this work is unique

£25,000-35,000
US\$32,000-44,000
€29,000-40,000

PROVENANCE:

Galleria Mara Coccia, Rome.
 Private Collection, Rome.
 Acquired from the above by the present owner.

This work is registered at the Studio Fabio Mauri, Rome, no. 04/2016, and is accompanied by a certificate.



λ184

MICHELANGELO PISTOLETTO (B. 1933)

Donna appoggiata (Reclining Woman)

signed, titled, inscribed and dated 'N. 555 Cinquecentocinquantacinque
Michelangelo Pistoletto 1962-2009 Donna apoggiata' (on the reverse)
silkscreen on stainless steel
27½ x 39¾in. (70 x 100cm.)
Executed in 1962-2009

PROVENANCE:

Acquired directly from the artist by the present owner.

£40,000-60,000
US\$51,000-76,000
€46,000-68,000



λ185

MARINA APOLLONIO (B. 1940)

Dinamica circolare 6R

signed, titled and dated 'DINAMICA CIRCOLARE 6R m. apollonio 1965'
(on the reverse)

enamel on wood, rotating mechanism

33 x 33in. (84 x 84cm.)

Executed in 1965

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROVENANCE:

Acquired directly from the artist by the present owner *circa* 2005.

EXHIBITED:

Modigliana, Fondazione Cesare Castelli, *IX Premio Nazionale di Pittura Silvestro Lega*, 1967.

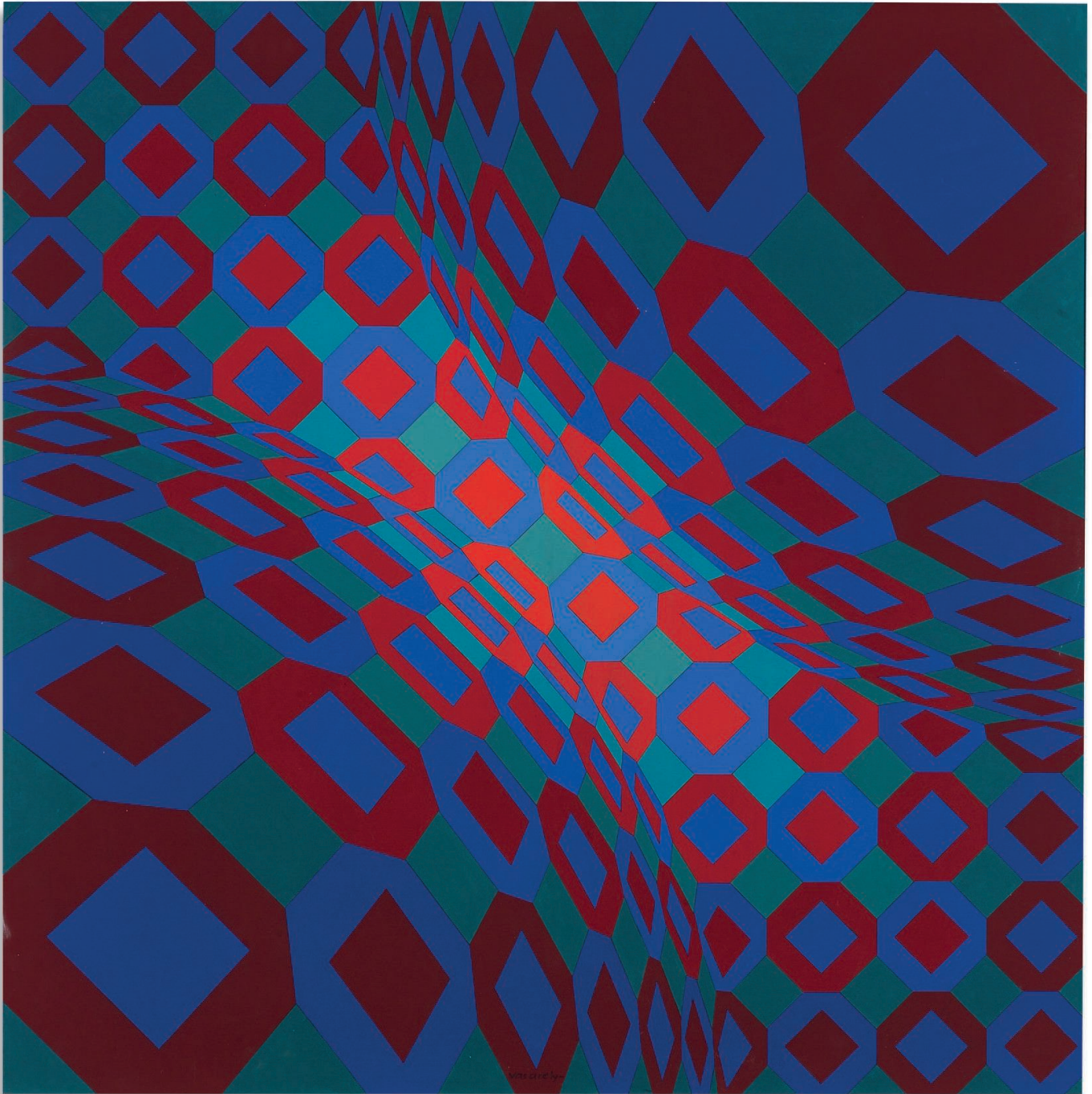
Florence, Centro Proposte, *Ipotesi linguistiche intersoggettive. Strutture organizzate_proposte di spazio concreto_mestastrutture_musica programmata_poesia concreta*, 1967. This exhibition later travelled to Bologna, Galleria La Nuova Loggia; Lecce, Galleria 3 A; Livorno, Casa della Cultura; Naples, Modern Art Agency; Sansepolcro, Centro Studi Pierfrancescani; Turin, Studio di Informazione Estetica.

Milan, Galleria il Cenobio, *Marina Apollonio*, 1967.

Bergamo, Studio 2B, *Marina Apollonio*, 1967.

Spoletto, *13simo Premio Spoletto*, 1968.

Padua, Studio d'arte Eremitani, *Continuità*, 1972.



λ*186

VICTOR VASARELY (1906-1997)

Ondocto-fa

signed 'Vasarely' (lower centre)
acrylic on panel
39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in. (100 x 99.5cm.)
Painted in 1972

£50,000-70,000
US\$64,000-89,000
€57,000-79,000

PROVENANCE:
Private Collection.
Anon. sale, Farsettiarte, 27 May 2011, lot 649.
Acquired at the above sale by the present owner.

λ*187

JANNIS KOUNELLIS (1936-2017)

Untitled

wire mesh, wood with gold leaf, coat and hooks on iron plate
78¾ x 70¾ x 6in. (200 x 180 x 15cm.)
Executed in 2009

£60,000-80,000

US\$77,000-100,000

€68,000-90,000

‘There is no style. What we must try to achieve... is the unity between art and life. The history of Pop art and many other forms of painting removes this unity. Like all industrial and technological things, they place you in a state of detachment from what you’re doing.’

- Jannis Kounellis

PROVENANCE:

Galleria Alfonso Artiaco, Naples.

Acquired from the above by the present owner.

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





PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

λ* 189

ANSELM KIEFER (B. 1945)

Untitled

sand, staples and lead collage on gelatin silver print mounted on wood panel
51 $\frac{1}{8}$ x 72 $\frac{1}{4}$ in. (131.8 x 183.5 cm.)
Executed in 1997

PROVENANCE:
Gagosian Gallery, New York.
Acquired from the above by the present owner in 1998.

£50,000-70,000
US\$64,000-89,000
€57,000-79,000

GEORG BASELITZ (B. 1938)

(i) *Im Wald und auf der Heide: Aurora (In the Woods and on the Heath: Aurora)*

(ii) *Im Wald und auf der Heide: Der Auftritt (In the Woods and on the Heath: The Appearance)*

(iii) *Im Wald und auf der Heide: Ich zeige Karl May (In the Woods and on the Heath: I Know I show Karl May)*

(iv) *Im Wald und auf der Heide: Das Pferd (In the Woods and on the Heath: The Horse)*

(v) *Im Wald und auf der Heide: Silence (In the Woods and on the Heath: Silence)*

(vi) *Im Wald und auf der Heide: Der Weg (In the Woods and on the Heath: The Way)*

each: signed, numbered and dated '1 G. Baselitz 06' (lower edge)

linocut on handcoloured paper

each image: 79 $\frac{1}{8}$ x 59 $\frac{7}{16}$ in. (201 x 152cm.)

each sheet: 89 x 66 $\frac{7}{16}$ in. (226 x 170cm.)

each: Executed in 2006, this work is number one from an edition of six, each uniquely hand-coloured by the artist

£80,000-120,000

US\$110,000-150,000

€91,000-140,000

PROVENANCE:

The Paragon Press, London.

Acquired from the above by the present owner.

LITERATURE:

E. Lullin, *Contemporary Art in Print: The Publications of Charles Booth-Clibborn and His Imprint the Paragon Press 2001-2006*, London 2012, pp. 12-19 (another from the edition illustrated).

Mit Richard unterwegs - Georg Baselitz - Druckgrafik 1995-2015, exh. cat. Dachau, Schloss Dachau, 2016 (another from the edition illustrated).

Executed in 2006, Georg Baselitz's suite of six linocuts *Im Wald und auf der Heide (In the Woods and on the Heath)* exemplifies the artist's deft and emotive draughtsmanship. As a student in East Germany, Baselitz studied drawing and the practice has remained important part of his prolific career; the medium, he reflected, produces 'fluid type of space...[where] you can break any kind of order or convention, quickly and precisely' (G. Baselitz quoted in J. McKenzie, 'Georg Baselitz: Wir fahren aus (We're off)', *Studio International*, 5 October 2016, <https://www.studiointernational.com/index.php/georg-baselitz-wir-fahren-aus-we-re-off-review>). Hand painted with delicate veils of watercolour, *Im Wald und auf der Heide* presents Baselitz's iconic upside down motifs rendered here in insistent and immediate lines. In one, a path leads through a jagged forest of denuded branches. In another, an upside-down horse and rider make their way within the dense woodland. The forest is both the symbolic heart of the German psyche and personally resonant for the artist; as a young man, Baselitz applied to forestry school. Woodsman, lumberjacks and horseback riders populate his rural landscapes, and the expressive lines of *Im Wald und auf der Heide* demonstrate his continued engagement with these symbolic archetypes.



(i)



(iv)



(ii)



(iii)



(iv)



(v)

ANSELM KIEFER (B. 1945)

Weichsel (Vistula)

inscribed 'Weichsel Weichsel' (lower edge)

oil on canvas

52 x 68½ in. (132 x 174.3 cm.)

Painted in 1979

£180,000-220,000**US\$230,000-280,000****€210,000-250,000**

'I like to hide my colours; if you go close to one of my paintings, you see all the reds, violets and greens. But I like them to be hidden under the grey, and I prefer misty landscape because it's more enigmatic, more veiled.'

- Anselm Kiefer

PROVENANCE:

Galerie Helen Van Der Meij, Amsterdam.

Jan-Erik von Löwenadler Collection, Sweden.

Acquired from the above by the present owner.

In Anselm Kiefer's *Weichsel*, 1977, a horse charges across an impasto landscape of charred and blackened ground. Faint, hopeful lines of blue delicately frame the animal's face and form the thin ribbons of the river. The title of the painting is the German translation of Vistula, the longest river in Poland and historically a contentious territory battled over by both Russia and Germany. From the late-1970s to the early 1980s, several of Kiefer's works referenced the Vistula, particularly its role in the Second World War, and other works from this series are held in the collections of the Museum of Modern Art, New York, and The Metropolitan Museum of Art, New York. In the 1930s, the region was key to

Germany's invasion of Poland, as much of the country's cavalry was outnumbered at the river's delta. Kiefer's horse is a symbol both of Poland's vulnerability and, writes curator Nan Rosenthal, 'its valiance' (N. Rosenthal, *Anselm Kiefer: Works on Paper*, exh. cat., The Metropolitan Museum of Art, New York, 1998, p. 67). During this period, Kiefer's paintings also were deeply concerned with metaphors of the forest, both for its sublime beauty, but also because the forest was understood to be the spiritual centre of the German psyche. In 1971, he and his wife Julia moved to Hornbach in the Odenwald, and the subsequent paintings are filled with images inspired by the surrounding terrain. If memorialisation and monumentality were central themes for the artist, then *Weichsel* looks to the terrestrial to find an enduring permanence, the past continuing into the now, a history contained in a river's currents and horse's hooves.

Anselm Kiefer, *Ride to the Vistula*, 1980.

Museum of Modern Art (MoMA), New York.

Artwork: © Anselm Kiefer.

Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence Acc. n.: 184.1996.





λ192

GEORG BASELITZ (B. 1938)

Untitled

signed with the artist's initials and dated 'G.B 4.XI.79' (lower right)
ink and watercolour on paper
23 $\frac{7}{8}$ x 17in. (60.8 x 43.2cm.)
Executed in 1979

£22,000-28,000
US\$28,000-35,000
€25,000-32,000

PROVENANCE:
Private Collection.
Anon. sale, Grisebach Berlin, 4 June 2005, lot 424.
Acquired at the above sale by the present owner.



193

GEORG BASELITZ (B. 1938)

Untitled

signed and dated 'GBaselitz 77' (lower right)
watercolour, gouache and graphite on paper
33 $\frac{3}{4}$ x 24in. (85.5 x 61cm.)
Executed in 1977

£18,000-22,000
US\$23,000-28,000
€21,000-25,000

PROVENANCE:
Galleria Stein, Milan.
Acquired from the above by the present owner *circa* 1985.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ194

ANSELM KIEFER (B. 1945)

Kohle für die nächsten 2000 Jahre (Coal for the Next 2000 Years)

titled 'Kohle für die nächsten 2000 Jahre' (lower edge)

wax crayon on photograph, in artist's frame

27 ¾ x 41 ½ 3/8 in. (70.5 x 105.5 x 8 cm.)

Executed in 1980-2011

PROVENANCE:

Hilfe für ALS-kranke Menschen, Benefit Auction, Berlin,
17 September 2013.

Acquired at the above sale by the present owner.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ195

MARKUS LÜPERTZ (B. 1941)

6 Bilder in Einer Methode: Mein Herz und Seele
(6 Images in One Method: My Heart and Soul)

signed 'MARKUS' (upper right); titled 'MEIN HERZ UND SEELE' (in the corners)
oil, paper and board collage on canvas
71 x 55½ in. (180.5 x 140.5 cm.)
Executed in 1981

£35,000-45,000
US\$45,000-57,000
€40,000-51,000

PROVENANCE:

Danneels Collection, Ghent.
Buchmann Galerie, Agra/Lugano.
Acquired from the above by the present owner in 2006.

EXHIBITED:

Madrid, Museo Reina Sofia, *Markus Lüpertz: Retrospectiva, 1963-1990: Pintura, Escultura, Dibujo*, 1991, p. 268, no. 61 (illustrated in colour, p. 119).

λ196

IMI KNOEBEL (B. 1940)

Paguirri

signed and dated 'imi 84' (lower right); signed, titled and dated 'imi "Paguirri" 84' (on the reverse)
acrylic on board
78% x 67½ x 2in. (199.7 x 171.5 x 5cm.)
Executed in 1984

£70,000-100,000

US\$89,000-130,000

€80,000-110,000

‘I thought: everything has been done already... Yves Klein has painted his canvas blue, Lucio Fontana has cut slashes into his. What’s left? If you want to do something, to stay alive, you have to think of something at least as radical.’

- Imi Knoebel

PROVENANCE:

Private Collection, Germany.

Acquired from the above by the present owner.

EXHIBITED:

Otterlo, Rijksmuseum Kröller-Müller, *Das Geriede*, 1985.



λ197

DANIEL RICHTER (B. 1962)

Death of the Esoteric Painter

oil on canvas
78½ x 106¾ in. (199.5 x 270.2cm.)
Painted in 2011

£70,000-100,000

US\$89,000-130,000

€80,000-110,000

‘I don’t believe in technique. For me, painting is a form of thinking,
and I keep control over the things required for this form of thinking.’

- Daniel Richter

PROVENANCE:

Contemporary Fine Arts, Berlin.
Acquired from the above by the present owner in
2011.

EXHIBITED:

Hannover, Kestnergesellschaft, *Daniel Richter
10001nacht*, 2011, pp. 26 and 85, no. 27 (illustrated
in colour, p. 27).

LITERATURE:

J. Benschop, Daniel Richter Kestnergesellschaft,
in *Artforum*, February, 2012 (illustrated in colour,
p. 242).

Staggering lines of electric red,
orange and yellow pulse within the
cavernous expanse of Daniel Richter’s
Death of the Esoteric Painter, 2011. Two
phosphorescent figures, one green and
the other blue, fight to the death at the
mouth of the cave. The painting thrums
with energy as immaterial waves swell
and conjoin, the invisible made visible in
hallucinatory colour. Although Richter
often paints people, he is uninterested in
flesh, instead fascinated by the ethereal
traces of a person’s spirit which he
captures in painterly heatmaps. This visual
disembodiment, what has been described
as ‘anarchic’, is inspired by the shadow

remnants picked up by infrared cameras,
CCTV footage, and night vision goggles.
Richter’s aesthetic is steeped in rebellion,
and he considers these technologies as
tools that can distort reality and render
the familiar strange and surreal. He uses
photographs as source material, but the
images are subsumed by ‘compositions
whose bright, seeping surfaces are
both psychedelic and toxic’ (D. Baired,
‘Daniel Richter’, The Brooklyn Rail, June
1 2004). For Richter, the concern is not
with verisimilitude or even corporeal
representation. Rather his is invested in
allegories as a means of illuminating the
truth of an uncertain, sublime world.





λ198

JONATHAN MEESE (B. 1970)

Mein "Babyface" Ist Kein Mensch (My "Babyface" is No Human)

signed, titled and dated 'MEIN "BABYFACE" IST KEIN MENSCH Jonathan Meese 08-09' (on the reverse of each part)
 acrylic, oil, found magazine collage, found scrub mitten, feathers and plastic on canvas, in three parts
 each: 82 $\frac{3}{4}$ x 61 $\frac{1}{4}$ in. (210 x 157cm.)
 overall: 82 $\frac{3}{4}$ x 165 $\frac{3}{4}$ in. (210 x 421cm.)
 Executed in 2008-2009

£30,000-50,000
US\$39,000-63,000
€34,000-57,000

PROVENANCE:
 Contemporary Fine Arts, Berlin.
 Acquired from the above by the present owner.



'Art is the future. Art is the room of future. Artists should work in their ateliers without disturbances. Artists should be hermetic! Artists should only trust in Art, not policies. Art is not another political system, Art is stronger than all politicians. Art is no anarchy. Art is Total Order. Art is the Total Order of the future. Art is the most radical future! (Art is Total Love. Art is Total Respect).'

- Jonathan Meese



λ199

DANIEL RICHTER (B. 1962)

Untitled

dated '10/2001' (on the reverse)

oil on canvas

11 ¾ x 15 ¾ in. (30 x 40 cm.)

Painted in 2001

£7,000-10,000

US\$8,900-13,000

€8,000-11,000

PROVENANCE:

Contemporary Fine Arts, Berlin.

Private Collection, Italy.

Anon. sale, Christie's South Kensington, 5 April 2017, lot 2.

Acquired at the above sale by the present owner.



PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

λ* 200

NORBERT BISKY (B. 1970)

RIP

signed, titled and dated twice "Rip' bisky 2011 2011" (on the reverse)
oil on canvas
51¼ x 39½ in. (130.2 x 100.3 cm.)
Painted in 2011

PROVENANCE:
Private Collection, New York.

£12,000-15,000
US\$16,000-19,000
€14,000-17,000



1201

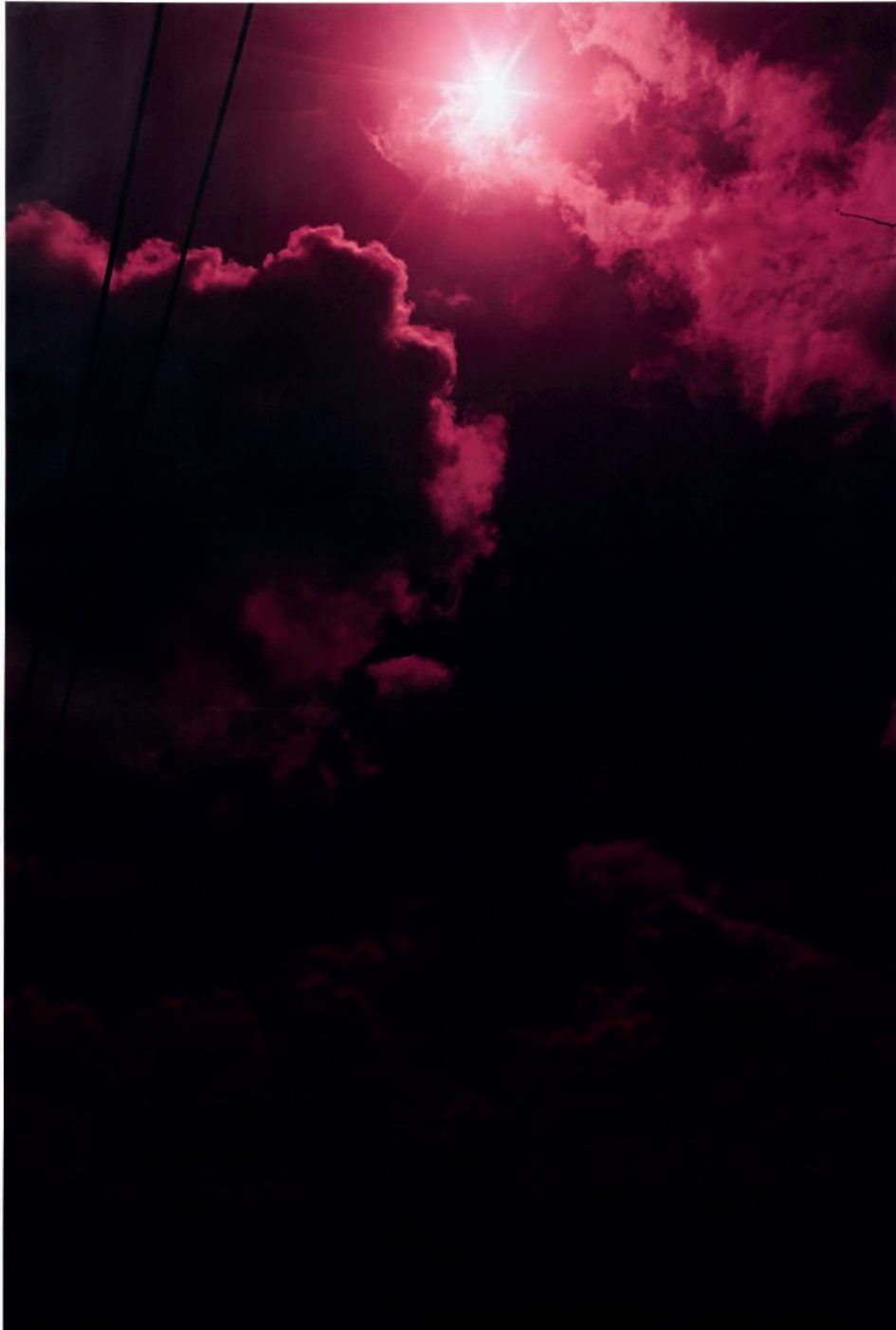
KATHARINA GROSSE (B. 1961)

Untitled

acrylic on paper
76 $\frac{3}{8}$ x 52 $\frac{1}{4}$ in. (194 x 134cm.)
Executed in 2006

£20,000-25,000
US\$26,000-32,000
€23,000-28,000

PROVENANCE:
Galerie nächst St. Stephan Rosemarie Schwarzwälder, Copenhagen.
Acquired from the above by the present owner.



λ202

WOLFGANG TILLMANS (B. 1968)

Red Eclipse

inkjet print

80 $\frac{3}{8}$ x 53 $\frac{3}{4}$ in. (204.3 x 136.6cm.)

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

£38,000-45,000

US\$49,000-57,000

€43,000-51,000

PROVENANCE:

Private Collection, Italy.

Acquired from the above by the present owner.

This work is accompanied by a signed certificate of authenticity; a colour match print of the present work, and a data CD.

ED PASCHKE

‘His paintings are like drugs, but in a good way: they are among the strongest physical images that I’ve ever seen. They affect you neurologically.’

- Jeff Koons

Each a phantasma of luminous colour, the following two paintings exemplify Ed Paschke’s Surrealist practice, which was rooted in Chicago, the city where he was born and where he spent most his life. After receiving a BFA from the School of the Art Institute of Chicago in 1961, he was conscripted into the US Army, and upon his return, he worked as a professional illustrator; throughout his career his painting practice retained clear evidence of this graphic sensibility. In the late 1960s, Paschke returned to the Art Institute to study for an MFA and while there, he met the artists who would become associated with Chicago Imagism; together, they set the city’s art scene ablaze. These

vibrant interpretations of pop culture imagery were an important influence on the fledgling career of Jeff Koons, who worked as Paschke’s assistant after moving to Chicago to study at the School of the Art Institute; like his mentor Koons too exhibits a fascination with rendering the everyday strange.

Drawing from vernacular media and pop culture, Imagists’ works were characterised by bright, fierce colours and distorted figures, forming a visceral visual idiom ‘united by humour and fondness for the regular messiness of life’ (R. Cooper, ‘Who? How? What?’, in *Chicago Imagists 1960s-1970s*, exh. cat., Goldsmiths Centre for Contemporary Art, London, 2019, p. 29). Such chromatic intensity can be seen in the Day-Glo greens, pinks and oranges of Paschke’s *Vinaigrette*, 1988, and *Siamese*, 1992. If the double masks of *Vinaigrette* are ethereal and almost wraithlike, then *Siamese* is a flashier stencilling of disembodied stilettos partially superimposed over a Dada-esque face. Bathed in nocturne’s fluorescent halos, both depict figures who seem plucked from a fantastical realm. Paschke was drawn to images and figures associated with the entertainment industry – both its culturally sanctioned celebrities as well as the more peripheral figures – and both *Vinaigrette* and *Siamese* conjure back alley Hollywood filtered through his hometown. Using clippings pulled from Chicago’s newspapers and tabloids, Paschke’s practice evokes ‘the life of the city’ (N. Boobis, ‘Ed Paschke’, in *Chicago Imagists 1960s-1970s*, exh. cat., Goldsmiths Centre for Contemporary Art, London, 2019, p. 91). Paschke painted his world, a city set aglow by the night’s neon lights and famous characters.



Portrait of Ed Paschke, 1977. Photograph by Sandra Jorgensen. Photograph courtesy of Elmhurst College Art Collection.



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

203

ED PASCHKE (1939-2004)

Vinaigrette

signed and dated 'E. Paschke '88' (lower left); signed twice, titled and dated 'E. Paschke '88 "Vinaigrette"' (on the overlap and on the stretcher)
oil on linen
78 $\frac{3}{4}$ x 50 $\frac{1}{2}$ in. (199 x 127.5cm.)
Painted in 1988

£22,000-32,000
US\$28,000-41,000
€25,000-36,000

PROVENANCE:

Galerie Darthea Speyer, Paris.

Acquired from the above by the present owner in 1992.

EXHIBITED:

Paris, Galerie Darthea Speyer, *Ed Paschke*, 1988 (illustrated, unpagged).



PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

* 204

ED PASCHKE (1939-2004)

Siamese

signed and dated 'E. Paschke '92' (lower right); signed, titled and dated
"SIAMese" E. Paschke '92' (on the stretcher); signed, titled and dated 'E. Paschke
'92 "SIAMese" (on the overlap)

oil on linen

40 x 70in. (101.6 x 177.8cm.)

Painted in 1992

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Phyllis Kind Gallery, New York.

Acquired from the above by the present owner.



205

GEORGE CONDO (B. 1957)

Etruscan Study

signed and dated 'Condo 93' (lower right)
pastel and charcoal on paper
78 $\frac{1}{8}$ x 43 $\frac{1}{2}$ in. (199 x 111cm.)
Executed in 1993

£60,000-80,000
US\$77,000-100,000
€68,000-90,000

PROVENANCE:
Galerie Bruno Bischofberger, Zurich.
Private Collection, Zurich.
Galerie Templon, Paris.
Private Collection, Paris.



206

GEORGE CONDO (B. 1957)

Untitled

signed and dated 'Condo 83' (on the reverse)
oil on canvas board laid on board
14 x 11in. (35.6 x 28cm.)
Executed in 1983

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Galerie Bischofberger, Zurich.
Edward Totah Gallery, London.
Private Collection.

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

198

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



207

GEORGE CONDO (B. 1957)

Water Did It

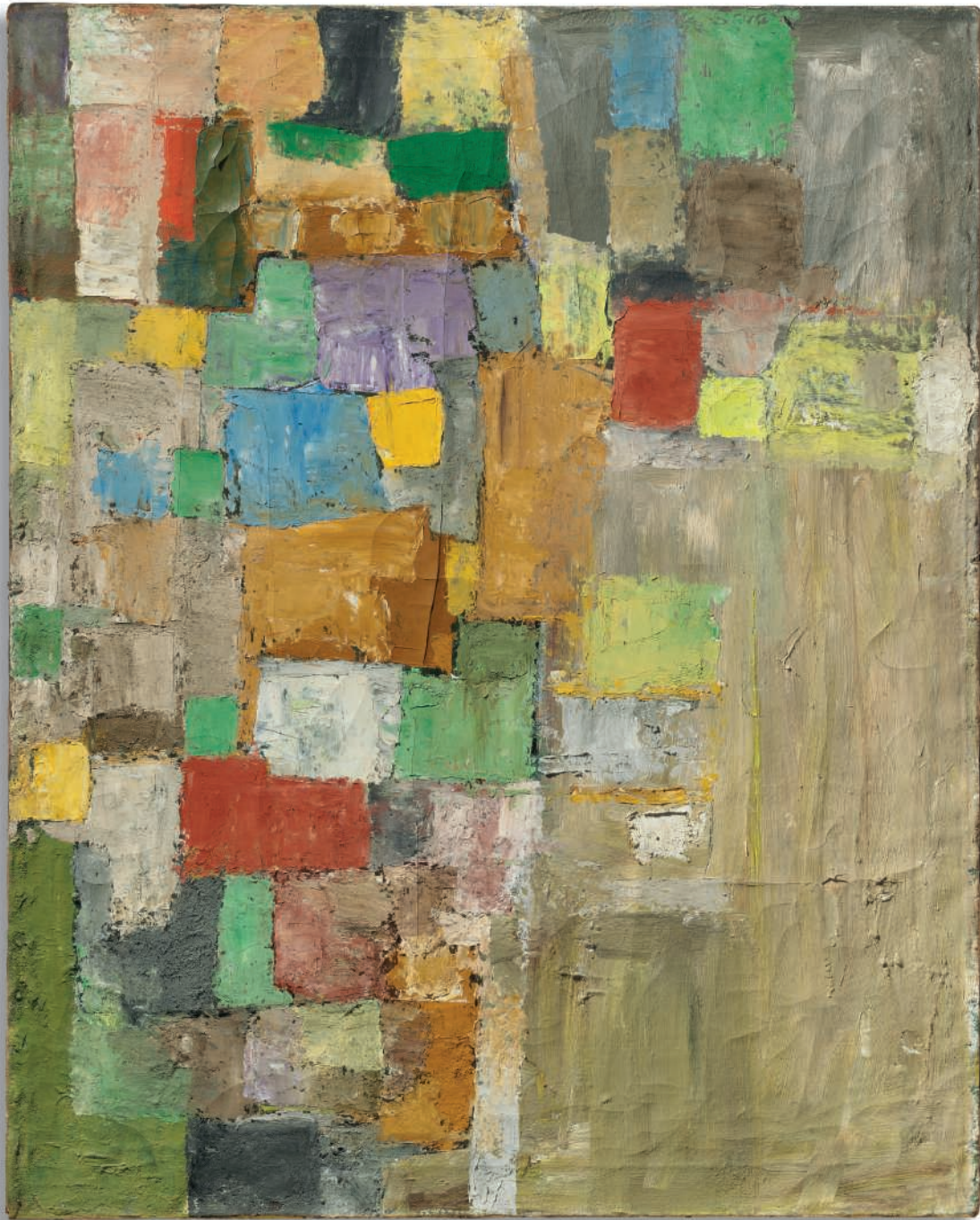
signed, titled and dated 'CONDO 83 Water did it' (on the reverse)
oil and resin on canvas board laid on board
4 x 11in. (35.6 x 28cm.)
Executed in 1983

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Galerie Bischofberger, Zurich.
Edward Tootah Gallery, London.
Private Collection.

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



PROPERTY FROM THE ESTATE OF ROBERT REHDER

208

FRANK STELLA (B. 1936)

Princeton

oil on canvas
40 x 32³/₁₆in. (102 x 82cm.)
Painted in 1957

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Robert Rehder, Oxford (acquired directly from the artist *circa* 1960).
Thence by descent to the present owner.

EXHIBITED:

Madison, University of Wisconsin, Chazen Museum of Art, 1975-1990
(on loan).

200

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



209

ALEXANDER CALDER (1898-1976)

Dots, Stripes, Curliques

signed and dated 'Calder 74' (lower right)
gouache and ink on paper
29 $\frac{3}{4}$ x 43 $\frac{1}{4}$ in. (74.4 x 109.9cm.)
Painted in 1974

£30,000-40,000
US\$39,000-51,000
€34,000-45,000

PROVENANCE:

Perls Galleries, New York.
Obelisk Gallery, Boston (acquired from the above in 1974).
Private Collection, London (acquired from the above circa mid-1980s).
Thence by descent to the present owners.

This work is registered in the archives of the Calder Foundation, New York, under application number A06957.

* 210

BRUCE NAUMAN (B. 1941)

Untitled (Ring)

incised with the artist's signature and date 'B Nauman 83'; stamped with the artist's initials, number and date 'BN 83-2122 3/25' (on the underside)

cast iron with grit blast finish
2½ x 24 x 24in. (6.3 x 61 x 61cm.)

Executed in 1983 and cast in 1986, this work is number three from an edition of twenty five

PROVENANCE:

Private Collection, Switzerland.

LITERATURE:

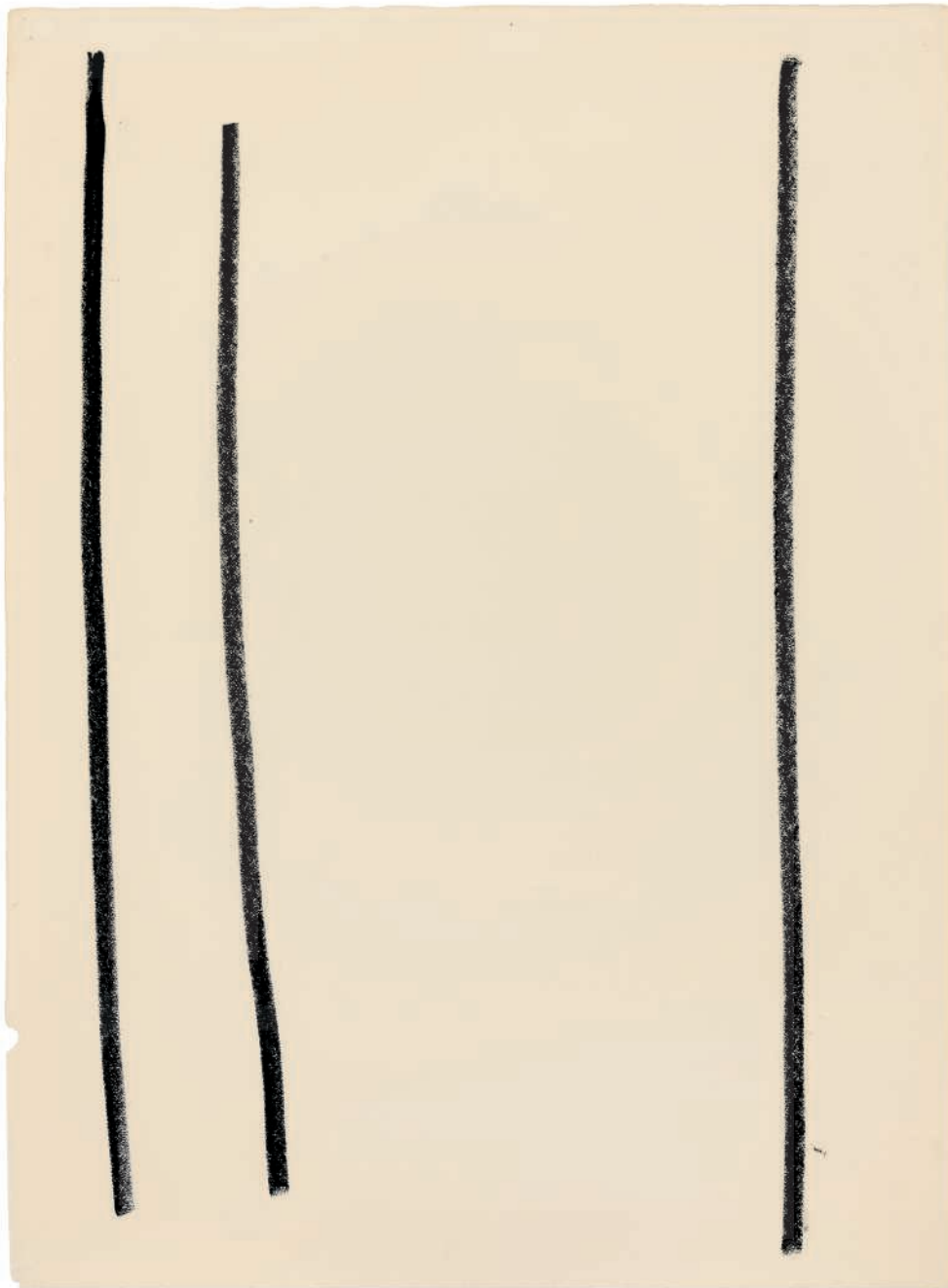
C. Cordes (ed.), *Bruce Nauman Prints 1970-1989: A Catalogue Raisonné*, New York 1989 (illustrated, p. 128).

£20,000-30,000

US\$26,000-38,000

€23,000-34,000





* 211

RICHARD SERRA (B. 1939)

Circuit

signed and dated 'Richard Serra 72' (on the reverse)
paintstick on paper
41¾ x 30¾in. (106 x 78.1cm.)
Executed in 1972

£40,000-60,000
US\$51,000-76,000
€46,000-68,000

PROVENANCE:
Leo Castelli Gallery, New York.
Acquired from the above by the present owner in 1987.

EXHIBITED:
Ridgefield, The Aldrich Museum of Contemporary Art, *30 Years: Art in the Present Tense: the Aldrich's Curatorial History 1964-1994*, 1994.

LITERATURE:
H. Janssen, *Richard Serra Drawings Zeichnungen 1969-1990*, Bern 1990, no. 54 (illustrated, p. 212).

RICHARD SERRA (B. 1939)

Untitled

paintstick on paper
80 x 46½ in. (203 x 126 cm.)
Executed in 1985

£200,000-300,000

US\$260,000-380,000

€230,000-340,000

‘What I continually find to be true is that the concentration I apply to drawing is a way of tuning or honing my eye. The more I draw, the better I see and the more I understand. There’s always been a correlation between the strength of the work and the degree to which I’m drawing.’

- Richard Serra

PROVENANCE:

Private Collection, Europe.
Acquired from the above by the present owner
circa 1985.

Richard Serra’s intimate drawing *Untitled*, 1985, immerses the viewer into a rich blackness. Using paintstick, he almost entirely fills the composition save for a thin band of cream that remains exposed along the edge of the paper. By intensely building up the paintstick,

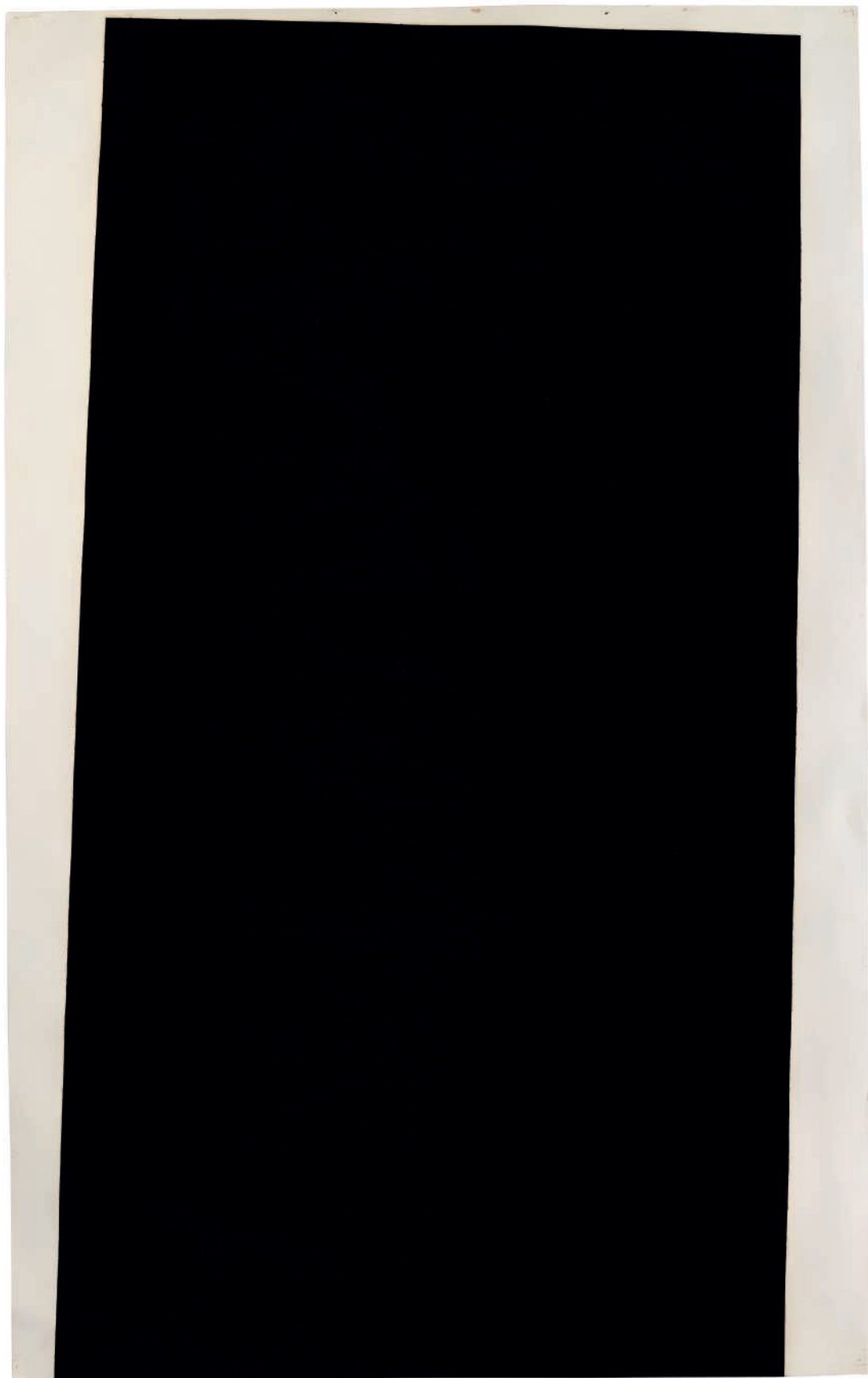
Serra’s opaque black seeps directly into the paper’s fibres. Drawing has always played a significant role for Serra, who sees his works on paper as parallel to his sculpture practice: ‘The drawings on paper are mostly...made after a sculpture has been completed. They are the result of trying to ask and define what surprises me in a sculpture, what I could not understand before a work was built. They enable me to understand different aspects of perception as well as the

structural potential of a given sculpture. They are distillations of the experience of a sculptural structure’ (R. Serra, ‘Notes on Drawing,’ *Richard Serra Drawings/ Zeichnungen 1969-1990*, exh. cat., Bonnefanten Museum, Maastricht, 1991, p. 179). If drawing gives Serra a new way of seeing, the act itself mirrors his famed performances for which he flung molten lead against a museum’s wall: both are forms of a material accrual. Serra is drawn to black for its mark making possibilities; it can ‘cover a surface...without risking metaphorical or other misreadings’ (R. Serra, ‘Notes on Drawing,’ in *Richard Serra Drawing: A Retrospective*, The Metropolitan Museum of Art, New York, 2011, p. 56). Using black allows the artist to create a densely impenetrable plane, and yet *Untitled* seems to contain a whole universe. Within the absence of colour is the affecting sliver of white, the faintest gesture towards an equilibrium.



Richard Serra beside His *Tilted Arc*, 1988. Brooklyn Museum of Art, New York.

Photo: © Brooklyn Museum of Art, New York, USA/ Bridgeman Images.
Artwork: © Richard Serra, DACS 2019.





* 213

LOUISE NEVELSON (1899-1988)

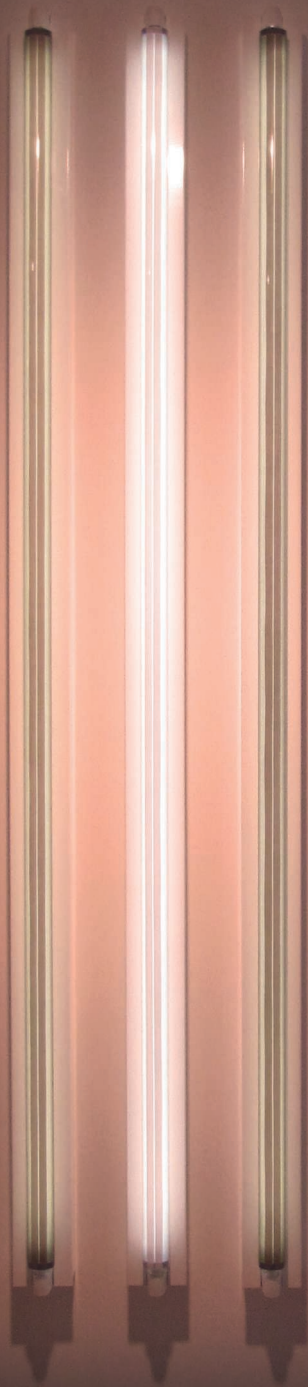
Untitled

incised with the artist's signature and date 'NEVELSON 1960' (on the underside)
painted wood assemblage, in artist's frame
33 x 26½ x 3¼in. (84 x 66.3 x 8cm.)
Executed in 1960

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Private Collection, London (acquired directly from the artist).
Anon. sale, Christie's New York, 23 September 2005, lot 227.
Private Collection, Europe.
Acquired from the above by the present owner.



214

ROBERT IRWIN (B. 1928)

#3 x 6' - *Four Fold*

brown and grey fluorescent light
72 x 16¼ x 4½in. (182.9 x 41.3 x 11.4cm.)
Executed in 2011

£30,000-50,000
US\$39,000-63,000
€34,000-57,000

PROVENANCE:

Galería Elvira González, Madrid.
Acquired from the above by the present owner in 2012.

EXHIBITED:

Madrid, Galería Elvira González, *Way Out West*, 2011-2012.

λ* 215

BRIDGET RILEY (B. 1931)

Composition

signed and dated 'Bridget Riley '65' (lower left)
pencil and gouache on graph paper
24½ x 14in. (61.5 x 35.5cm.)
Executed in 1965

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

‘The recurrent subject of the sea, sky, and dunes provides a theme of vast, uncentered openness. The lack of differentiation in such motifs gives a singular prominence to the horizon line and it’s reverberations.’

- Bridget Riley

PROVENANCE:

Bert Stern Collection (gift of the artist).
Lambeth Arts, London.
Private Collection, London (acquired from the above
in 1972, thence by descent).
Anon. sale, Christie’s London, 21 June 2016, lot 199.
Acquired at the above sale by the present owner.



Bridget Riley, *Arrest 2*, 1965.
The Nelson-Atkins Museum of Art, Kansas City.
© Bridget Riley 2019. All rights reserved.

Bridget Riley has devoted her career to exploring the optical and phenomenological effects of colour. Through geometric patterns and graphic sequences, she teases out the physical energies inherent to different pigments, relishing the vibrations produced by the juxtapositions of hues; *Composition 1965* reveals her methodical investigations. Distinct ribbons of black, grey and white seem to quiver across the paper, hinting at a depth unavailable in paper. In her paintings from the 1960s, Riley predominantly used black, white and grey to exploit their retinal potential: ‘I found that black and white along with shades of grey, behaved in the same way colours do; that is, they interacted and developed qualities such as contrast and radiance. There are myriads of senses

and if one wishes to pass through them, then he must take the road of only one of them’ (B. Riley quoted U Allemandi (ed.) *Metamorphosis: British Art of the Sixties*, exh cat, Calouste Gulbenkian Foundation, Lisbon, 2005, p. 85). The year she sketched *Composition 1965*, a selection of Riley’s black and white paintings was included in the landmark exhibition *The Responsive Eye* at the Museum of Modern Art in New York. Cast within a new art movement known as Op Art, Riley and her contemporaries were celebrated by curator William Seitz for creating an art that ‘exist[s] less as objects than as generators of perceptual responses’ (W. Seitz quoted in J. Borgzinner, ‘Op Art: Pictures That Attack the Eye’, *Time*, 23 October 1964).



100. Found
Number 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Reife
Länge

Berlin, Thuley '25



λ216

ANTONY GORMLEY (B. 1950)

Angel of the North

signed with the artist's initials, titled and dated 'Angel of the North AG 95' (lower edge)
graphite on paper
11 $\frac{1}{8}$ x 8 $\frac{1}{2}$ in. (29 x 20.5cm.)
Executed in 1995

PROVENANCE:
Private Collection, UK (acquired directly from the artist).

£6,000-8,000
US\$7,700-10,000
€6,800-9,000



λ* 217

RACHEL WHITEREAD (B. 1963)

Samples

plaster and aluminium, in three parts on painted wood

(i) $4\frac{3}{8} \times 17\frac{7}{8} \times 4\frac{1}{8}$ in. (11 x 45.3 x 10.5cm.)

(ii) $4\frac{1}{8} \times 12 \times 8\frac{5}{8}$ in. (10.5 x 30.4 x 21.8cm.)

(iii) $3\frac{3}{4} \times 13\frac{1}{8} \times 9\frac{3}{8}$ in. (9.5 x 33.4 x 23.8cm)

overall: $35\frac{3}{8} \times 10\frac{7}{8} \times 10\frac{7}{8}$ in. (90 x 27.5 x 27.5cm.)

Executed *circa* 2005

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Gagosian Gallery, London.

Nouvelle Societe Anonyme des Arts, Eschen.

Acquired from the above by the present owner.

EXHIBITED:

London, Gagosian Gallery, *Rachel Whiteread: Sculpture*, 2005, p. 88
(illustrated in colour, p. 50).

λ* 218

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

Stuff Religion

hand-dyed gelatin silver print, in artists' frame, in twenty parts
each: 25 x 29½in. (63.5 x 75.5cm.)
overall: 125 x 118⅞in. (317.5 x 302cm.)
Executed in 2008

£60,000-80,000

US\$77,000-100,000

€68,000-90,000

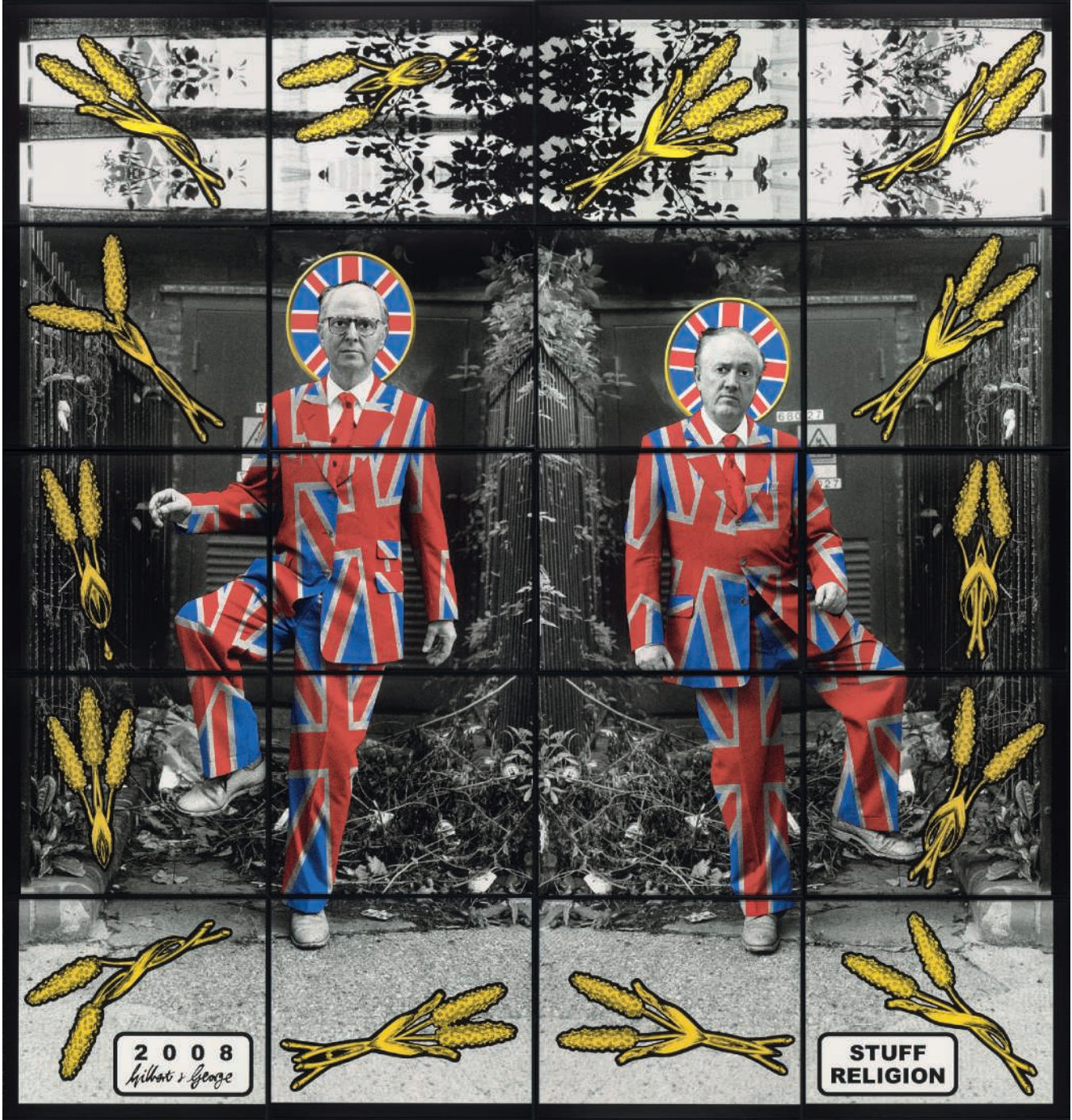
‘We like it very much when the pictures take over. When they’re bigger than the viewer. You go to a museum to look at a picture, but we like it when the picture looks at you ... We want to dominate the viewer with the forces of art. Because art can change people. We believe that.’

- Gilbert & George

PROVENANCE:

White Cube.

Acquired from the above by the present owner.



2008
Hilbert & George

STUFF
RELIGION



λ219

JULIAN OPIE (B. 1958)

Caterina Nude 1

signed 'Julian Opie' (on the reverse)
silkscreen ink and acrylic on board
37 x 29½ x 1½in. (94 x 74 x 3cm.)
Executed in 2009

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:
Patrick De Brock Gallery, Knokke.
Acquired from the above by the present owner.



λ* 220

JULIAN OPIE (B. 1958)

Paisley Dress and Red Gown

signed 'Julian Opie' (on the overlap)
vinyl on wooden stretcher
85½ x 61¼in. (217.2 x 155.5cm.)
Executed in 2015

£35,000-55,000
US\$45,000-70,000
€40,000-62,000

PROVENANCE:
Gerhardsen Gerner, Oslo.
Acquired from the above by the present owner.

† 221

ABOUDIA (B. 1983)

Enfants dans la Rue 1

signed and dated 'ABOUDIA 2013' (on the reverse)
acrylic, oil stick and printed paper collage on canvas
49¼ x 78¾in. (125 x 200cm.)
Executed in 2013

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

'I'm an ambassador of the children – they do writings on the wall, their wishes, their fears, I'm doing the same on my canvas. I'm like a megaphone for these children.'

- Aboudia

PROVENANCE:

Jack Bell Gallery, London.

Acquired from the above by the present owner.

EXHIBITED:

London, Saatchi Gallery, *Pangaea: New Art from Africa and Latin America*, 2014 (illustrated in colour, p.19).





* 222

KATHERINE BERNHARDT (B.1975)

5 Toilet Papers

signed, titled and dated '5 Toilet PaperRS 2016 Katherine Bernhardt' (on the reverse)
acrylic and enamel on canvas
39¾ x 30in. (101 x 76.2cm.)
Executed in 2016

PROVENANCE:

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

£6,000-8,000
US\$7,700-10,000
€6,800-9,000



223

KARIN KNEFFEL (B. 1957)

Untitled

signed and dated 'Karin Kneffel 2004' (on the reverse)

oil on canvas

55¼ x 43¼ x 2½in. (140.5 x 110 x 6.6cm.)

Painted in 2004

PROVENANCE:

Galería Senda, Barcelona.

Acquired from the above by the present owner in 2004.

£30,000-40,000

US\$39,000-51,000

€34,000-45,000



λ* 224

DAVID BRIAN SMITH (B. 1981)

Great Expectations - Life

signed twice, titled and dated 'Great expectations - LIFE 2016 David Brian Smith DAVID BRIAN SMITH' (on the overlap)

oil on linen

55½ x 66⅞in. (140 x 170cm.)

Painted in 2016

£5,000-7,000

US\$6,400-8,900

€5,700-7,900

PROVENANCE:

Carl Freedman Gallery, London.

Acquired from the above by the present owner.



PROPERTY FROM A DISTINGUISHED CONTEMPORARY COLLECTION

225

JOSH SMITH (B. 1976)

Untitled

signed and dated 'Josh Smith 2008' (on the reverse)
oil, acrylic, printed paper collage and paper collage on paper laid down on panel
60¾ x 48in. (154.4 x 121.9cm.)
Executed in 2008

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:
Catherine Bastide, Brussels.
Acquired from the above by the present owner.



226

RICHARD HAMBLETON (1952-2017)

Standing Shadow in Black and White

signed and dated 'R. HAMBLETON 09' (lower right vertical edge)
acrylic on canvas laid down on board
80½ x 29¾ in. (204.6 x 76cm.)
Executed in 2009

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:
Valmorbida and Co., New York.
Acquired from the above by the present owner in 2010.



1.227

THOMAS HOUSEAGO (B. 1972)

Cave (Panel)

bronze

78 x 41 x 7⁷/₁₆in. (198 x 104 x 20 cm.)

Executed in 2010, this work is number two from an edition of five plus two artist's proofs

£40,000-60,000
US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Michael Werner Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

Oxford, Modern Art Oxford, *Thomas Houseago: What Went Down*, 2010-2011, p. 236 (another from the edition exhibited, illustrated in colour, pp. 187, 226 and 229)

228

YAGI KAZUO (1918-1979)

Gentleman (Soft Hat)

black burnished ceramic
7¼ x 10 x 11½in. (18.4 x 25.4 x 29.4cm.)
Executed in 1970

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:
Staempfli Gallery, New York.
Acquired from the above by the present owner in 1984.

EXHIBITED:
New York, Staempfli Gallery, 1970.





229

HIROSHI SUGIMOTO (B. 1948)

Ionian Sea Santa Cesarea

blind stamped with the title, number and date 'IONIAN SEA SANTA CESAREA 1993 10/25 425' (along the lower margin), signed 'Hiroshi Sugimoto' (on the mount)

gelatin silver print

image: 16 $\frac{5}{8}$ x 21 $\frac{1}{4}$ in. (42.2 x 54cm.)

sheet: 18 $\frac{1}{2}$ x 23 $\frac{5}{8}$ in. (47 x 60cm.)

Executed in 1993, this work is number ten from an edition of twenty five

£15,000-20,000

US\$20,000-25,000

€17,000-23,000

PROVENANCE:

Sonnabend Gallery, New York.

Private Collection, New York.

Anon. Sale, Christie's New York, 18 October 2007, lot 324.

Private Collection, USA.

Art Collection Inc. Great Neck.

Acquired from the above by the present owner.

EXHIBITED:

Houston, Contemporary Art Museum, *Sugimoto*, 1996 (another from the edition exhibited, illustrated in colour, p. 67).



λ230

ALIGHIERO BOETTI (1940-1994)

Untitled

spray enamel on paper laid down on board
27½ x 39¾in. (70 x 100cm.)
Executed *circa* 1981

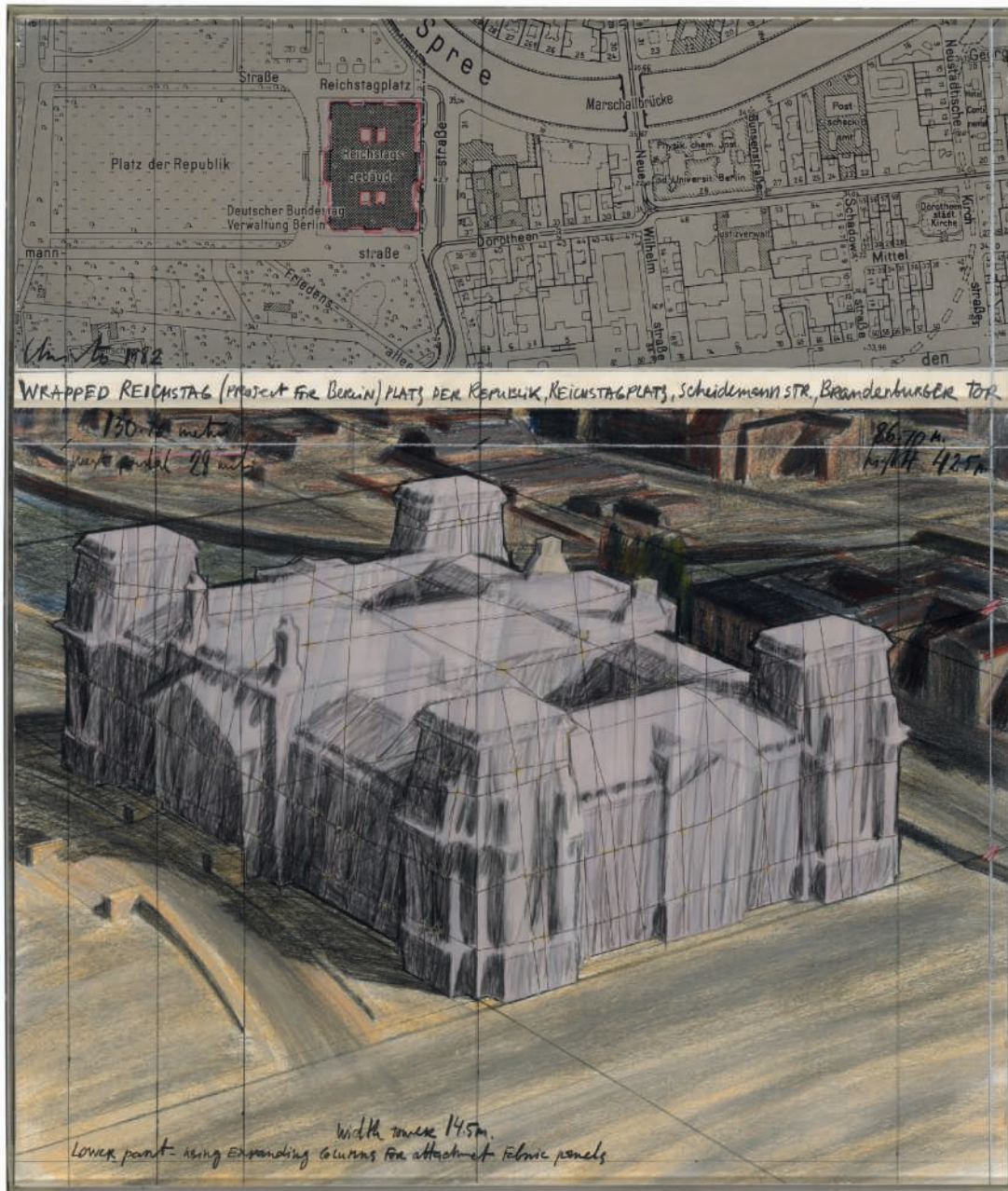
£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Private Collection, Rome.

Acquired from the above by the present owner in 2014.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 7891, and is accompanied by a certificate of authenticity.



λ231

CHRISTO (B. 1935)

Wrapped Reichstag (Project for Berlin) Platz der Republik, Reichstagplatz, Scheidermann Str., Brandengburger Tor

(i) signed, titled and dated 'Christo 1982 WRAPPED REICHSTAG (PROJECT FOR BERLIN) PLATZ DER REPUBLIK, REICHSTAGPLATZ, Scheidermann STR., Brandengburger TOR (lower edge)

(ii) wax crayon and graphite on printed map on card

(ii) wax crayon, charcoal, graphite, fabric collage and string on card

(i) 11 $\frac{1}{2}$ x 28 $\frac{1}{4}$ x 1 $\frac{1}{2}$ in. (28.8 x 71.9 x 4.2cm.)

(ii) 22 $\frac{1}{4}$ x 28 $\frac{1}{4}$ x 1 $\frac{1}{2}$ in. (56.5 x 71.9 x 4.2 cm.)

Executed in 1982

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

PROVENANCE:

Galerie Pels-Leusden, Berlin.

Acquired from the above by the present owner.



λ232

ALIGHIERO BOETTI (1940-1994)

Alighiero e Boetti

signed, inscribed and dated 'Alighiero e Boetti AFGHAN PEOPLE
PESHAWAR PAKISTAN 1987 (on the overlap)
embroidery on canvas
6½ x 6½ in. (16.5 x 16.5 cm.)
Executed in 1987

£12,000-18,000
US\$16,000-23,000
€14,000-20,000

PROVENANCE:
Kunsthandel Lambert Tegenbosch, Heusden.
Acquired from the above by the present owner in 1990.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 9043,
and is accompanied by a certificate of authenticity.



λ233

ALIGHIERO BOETTI (1940-1994)

Il certo e l'incerto (The Certain and the Uncertain)

signed, dated and inscribed 'alighiero e boetti KABUL 1979' (on the turnover edge)
embroidery on canvas
9 x 9½in. (23 x 24cm.)
Executed in 1979

£12,000-18,000
US\$16,000-23,000
€14,000-20,000

PROVENANCE:
Galleria La Bertesca, Genova.
Acquired from the above by the present owner in 1981.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 9336, and is accompanied by a certificate of authenticity.

λ234

GEORGES MATHIEU (1921-2012)

La Vie Communale (Communal Life)

signed and dated 'Mathieu 59' (lower right); titled 'La Vie Communale' (on the stretcher)
oil on canvas
31 $\frac{7}{8}$ x 51 $\frac{1}{8}$ in. (81 x 130cm.)
Painted in 1959

£60,000-80,000

US\$77,000-100,000

€68,000-90,000

PROVENANCE:

Galerie Arditti, Paris.
Private Collection, Europe.
Anon. sale, Sotheby's Paris, 8 December 2010, lot 132.
Private Collection.
Anon. sale, Hampel Fine Art Auctions Munich, 1 July 2015, lot 469.
Agnellini Arte Moderna, Brescia.
Acquired from the above by the present owner.

EXHIBITED:

Milan, Galleria del Centre Culturel Français de Milan, *Georges Mathieu 1948-1969*, 2011 (illustrated in colour, pp. 103-105). This exhibition later travelled to Brescia, Agnellini Arte Moderna.
Rome, Galleria Mucciaccia, *Georges Mathieu 1952-1986*, 2014, p. 86 (illustrated in colour, pp. 85-89).

Calligraphic writing curls across aqueous pools of molten blue and purple in Georges Mathieu's *La Vie Communale*. Painted in 1959, *La Vie Communale* wonderfully exemplifies the artist's hypnotic and lyrical abstractions which were seemingly governed by the power and propulsion of their own materials. Mirrored across a hidden vertical axis, the action of *La Vie Communale* is momentarily arrested, a 'caesura in the momentum' of the painting's dynamism (D. Stella's '*La vie communale*, 1959', *Georges Mathieu: 1948-1969*, exh. cat., Galleria del Centre Culturel Français de Milan, 2011, p. 102). Influenced by the daubs and splotches of Tachisme as well as the conceptual performativity of the

Japanese Gutai group, Mathieu pioneered a gestural abstraction that veered towards a performance, developing an aesthetic rooted in the spontaneous gesture; this blend of visual imagery rooted in physical gestures anticipated works by Yves Klein and Lucio Fontana, among others. A relentless globetrotter, *La Vie Communale* was painted during Mathieu's travels in Brazil in 1959; he saw the country's culture as 'the most original, the most alive' (G. Mathieu quoted in D. Stella's '*Sans titre. Composition*, 1959', *Georges Mathieu: 1948-1969*, exh. cat., Galleria del Centre Culturel Français de Milan, 2011, p. 98). In its wild silvery curlicues, the present work embodies a similar vibrancy. *La Vie Communale* effervesces with life.



λ235

CÉSAR (1921-1998)

Brigitte - Nadine

incised with the artist's signature 'César' (on the base); incised with the foundry mark and number 'bocquel fondeur HC 2/2' (on the reverse)

bronze

24 $\frac{5}{8}$ x 8 $\frac{7}{8}$ x 11 $\frac{1}{2}$ in. (62.5 x 22.5 x 30cm.)

Executed in 1958 and cast in 1980, this work is the second *hors commerce* from an edition of eight plus two *hors commerce*

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Private Collection (acquired directly from the artist).

Anon. sale, Sotheby's London, 28 June 2001, lot 356.

Acquired at the above sale by the present owner.

LITERATURE:

P. Restany, *César*, Paris 1988 (original iron version illustrated, p. 196).

D. H. Minassian, "César" in *Architectural Digest*, 1990, Vol. IV (original iron version illustrated, p. 61).

F. Parent, "César Faber et Ludens Réconciliés" in *Ancrages Magazine*, 1990, no. 2/3 (original iron version illustrated, p. 68).

D. Durand-Ruel, *César, Catalogue Raisonné, 1947-1964*, Paris 1994, no. 533 (original iron version illustrated, p. 418).





λ236

HANS HARTUNG (1904-1989)

T1989-K22

acrylic on canvas
51 $\frac{3}{8}$ x 38 $\frac{1}{8}$ in. (130.4 x 97cm.)
Painted in 1989

£50,000-70,000
US\$64,000-89,000
€57,000-79,000

PROVENANCE:
Fondation Hartung, Antibes.
Acquired from the above by the present owner in 1999.

This work will be included in the forthcoming Hans Hartung Catalogue raisonné being prepared by the Fondation Hans Hartung and Eva Bergman, Antibes.

λ237

YVES KLEIN (1928-1962)

Table Bleue (Blue Table)

glass, Plexiglas and blue pigment
14 x 49 x 39¼in. (35.7 x 124.5 x 99.7cm.)

This work is from an edition begun in 1963, under the supervision of Rotraut Klein-Moquay based on a model by Yves Klein and is accompanied by a plaque signed 'R.Klein-Moquay' and numbered TG-GTRM (on a label affixed to the underside)

£12,000-18,000

US\$16,000-23,000

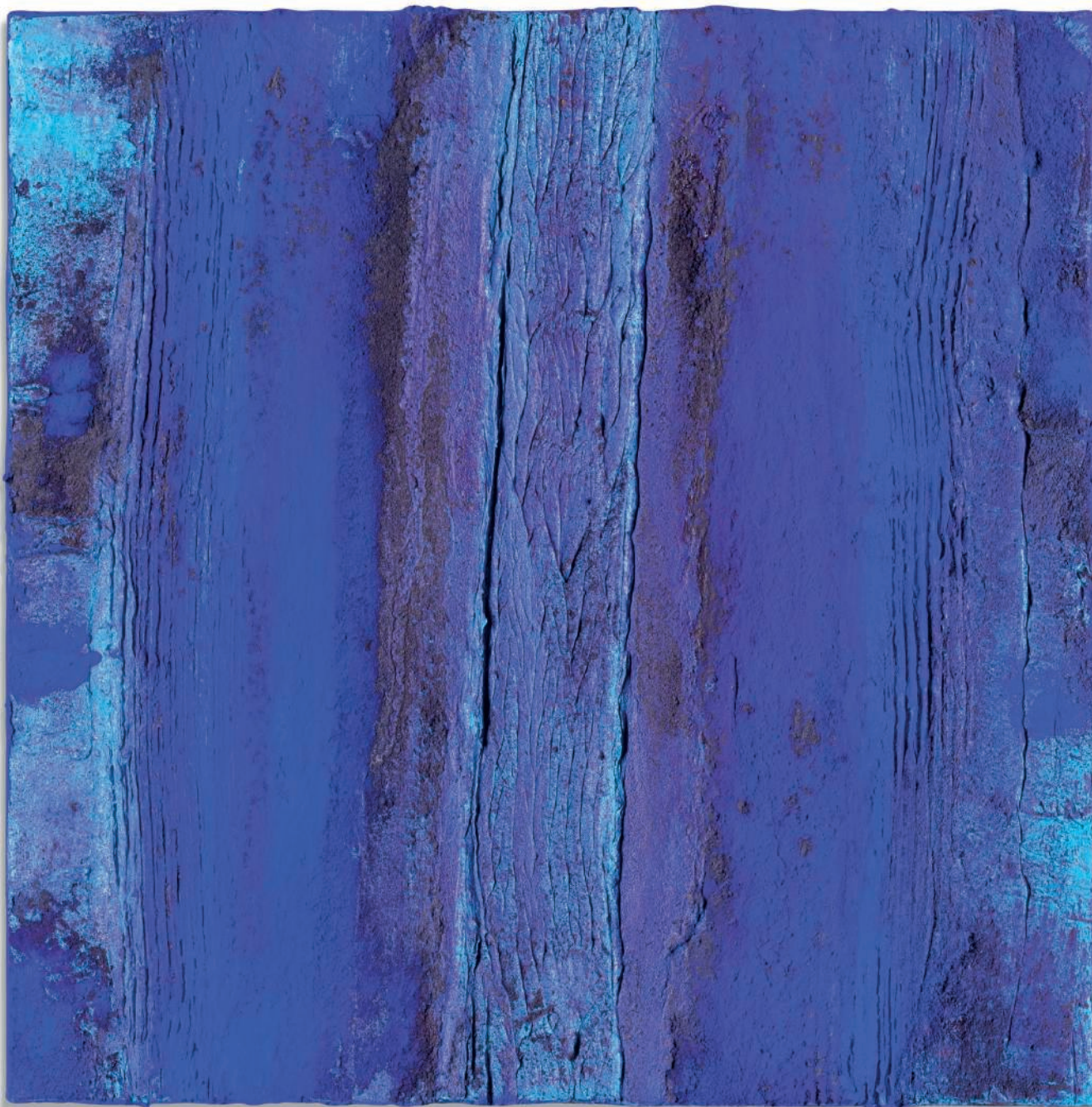
€14,000-20,000

PROVENANCE:

Private Collection, France.

Acquired from the above by the present owner.





1238

MARCELLO LO GIUDICE (B. 1955)

Eden Blu

signed, titled and dated 'Eden Blu Lo Giudice 2017' (on the reverse)

oil and pigment on canvas

31½ x 31½in. (80 x 80cm.)

Executed in 2017

PROVENANCE:

Private Collection, Italy.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

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(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 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. 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 CONDUCTING 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 • 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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

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 that **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. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

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.

Brexit: 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. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. 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 λ 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)(ii) 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 amount 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. 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 other 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.

(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 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 or contact us at 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 or contact us at 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 **V** 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 that 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.

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. 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.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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, 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.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. 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 charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	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 hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot 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 hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot 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 buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† 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 hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. 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.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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 7839 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 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.

□

Bidding by interested parties.

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. 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.

○ **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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will

mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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

In 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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

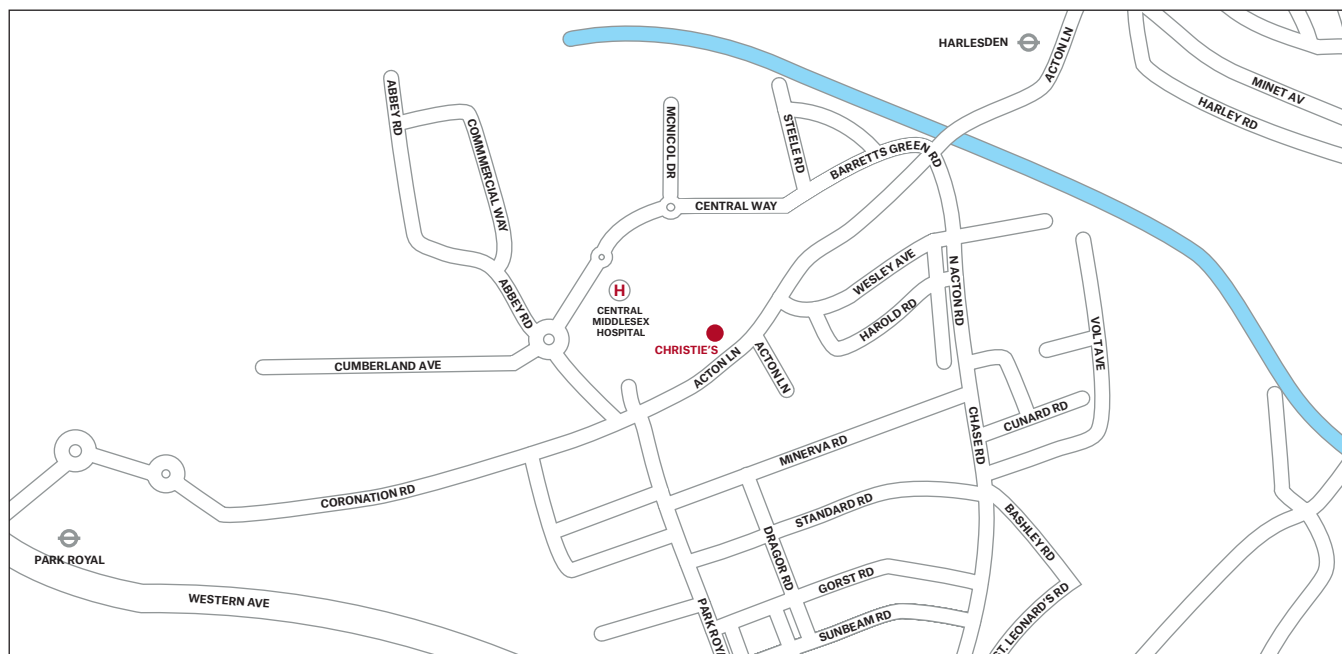
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



Christie's is proud to support

CENTRE POINT LETTERS LIVE CHARITY AUCTION

An auction of iconic letters reimagined by world-renowned artists, with all proceeds going to the UK's leading youth homeless charity, Centrepoint

London, 24 June 2019



Nancy Fouts



Cedric Christie



The Verhoeven Twins



Rob and Nick Carter



Laure Prouvost

AUCTION

VIVI, Centre Point
11 St Giles Square
London WC2H 8AP

AUCTION CONTACT

Tom Best
bids@theauctioncollective.com
+44 (0) 7918 880 581

EVENT CONTACT

Charlie Boardman
events@almacantar.com
+44 (0) 20 7535 2900

theauctioncollective.com



Gavin Turk



Charlie Fegan



Mark Wallinger

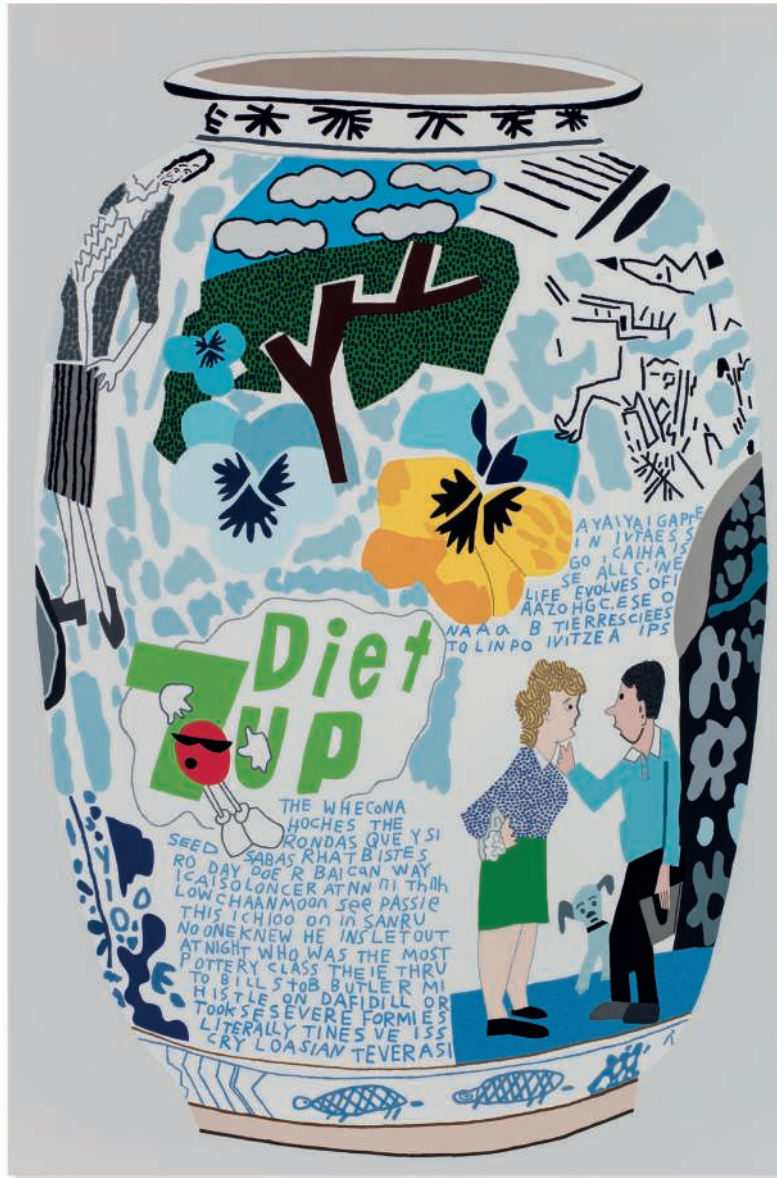


Richard Wentworth



Conrad Shawcross

CHRISTIE'S



JONAS WOOD (B. 1977)
Diet 7Up Frimkess Pot
 oil and acrylic on canvas
 114 x 75 $\frac{1}{2}$ in. (289.5 x 193cm.)
 Painted in 2016

POST-WAR AND CONTEMPORARY ART EVENING AUCTION

London, 25 June 2019

VIEWING

21-25 July 2019
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Léger / Picasso: Icons of the 20th Century
Two Major Works from a Distinguished Private Collection
FERNAND LÉGER (1881-1955)
Femme dans un fauteuil
signed and dated 'F. LEGER 13' (lower right)
oil on burlap
31 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in. (81 x 100 cm.)
Painted in 1913
Estimate on request

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London, 18 June 2019

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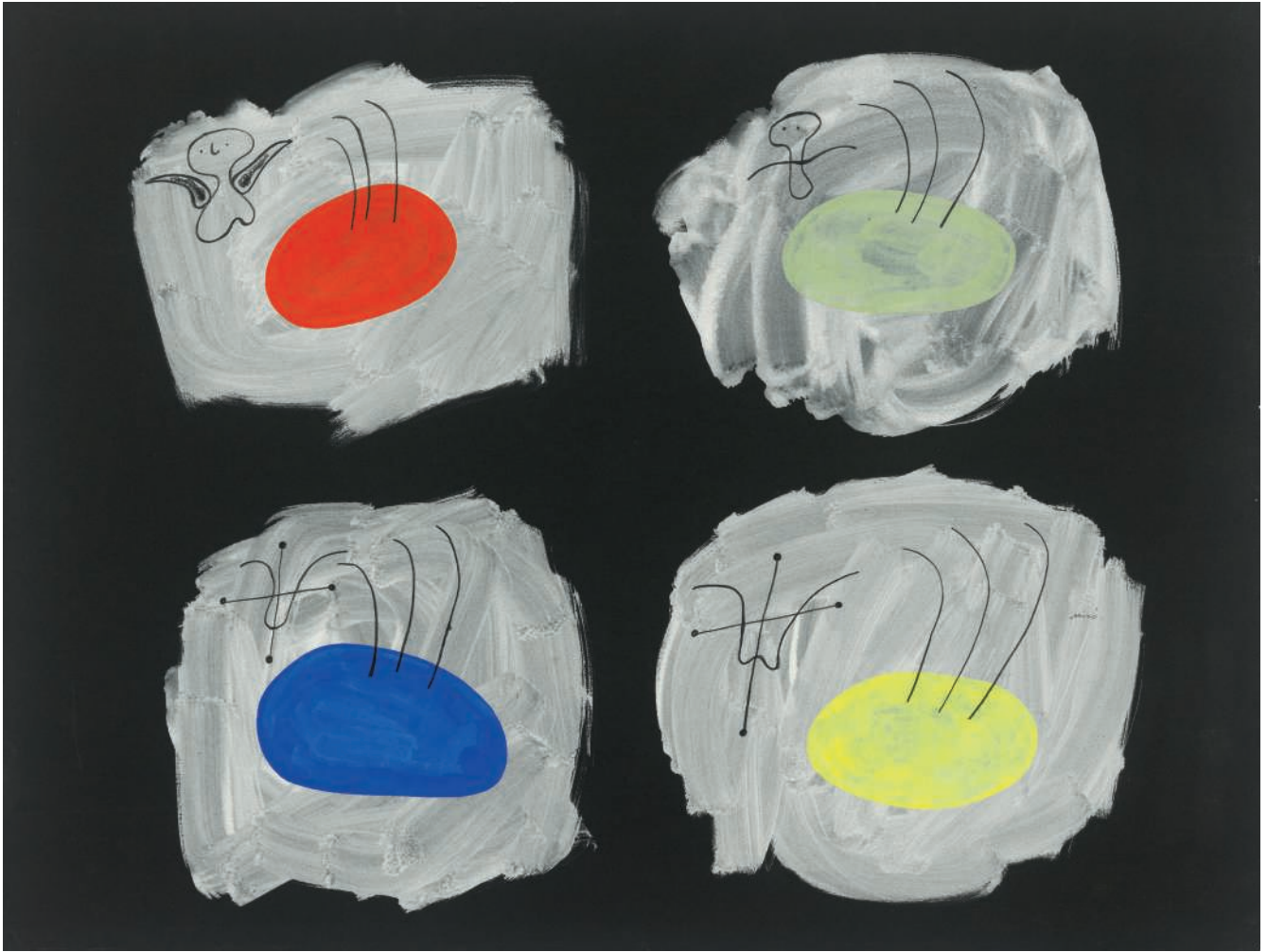
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JOAN MIRÓ (1893-1983)

Sans titre

signed 'Miró.' (centre right); signed and dated 'JOAN MIRÓ. Juin 1937.' (on the reverse)

gouache, ink and pencil on black paper

19½ x 25½ in. (49.5 x 65 cm.)

Executed in June 1937

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YVES TANGUY (1900-1955)

L'Extinction des espèces II

signed and dated 'YVES TANGUY 38' (lower right); dated and inscribed 'L'Extinction des espèces 1938' (on the stretcher)

oil on canvas

36¼ x 28¾ in. (92 x 73 cm.)

Painted in 1938

£2,500,000 – 4,000,000

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