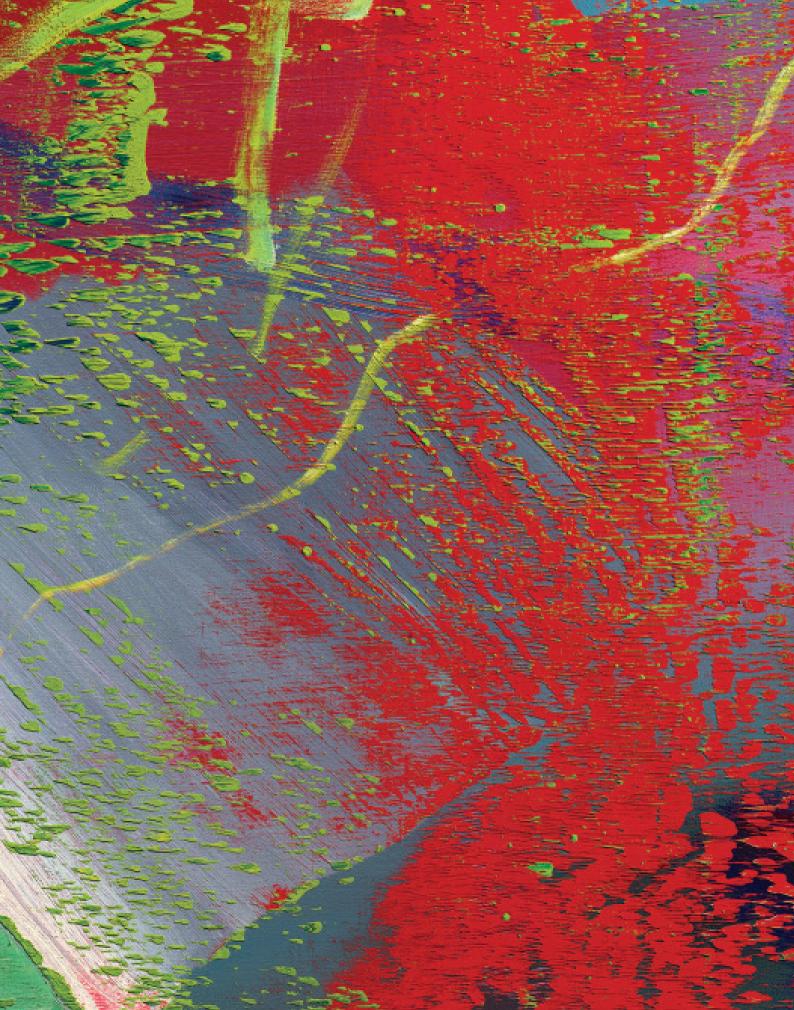
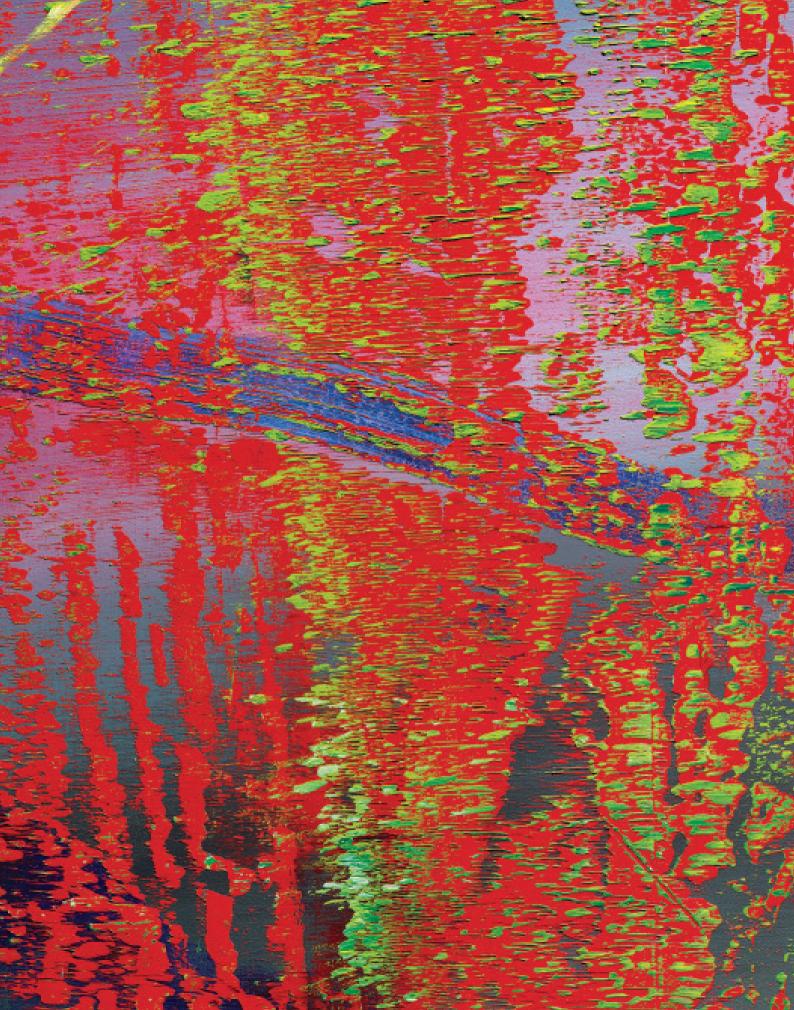
POST-WAR AND CONTEMPORARY ART

EVENING AUCTION



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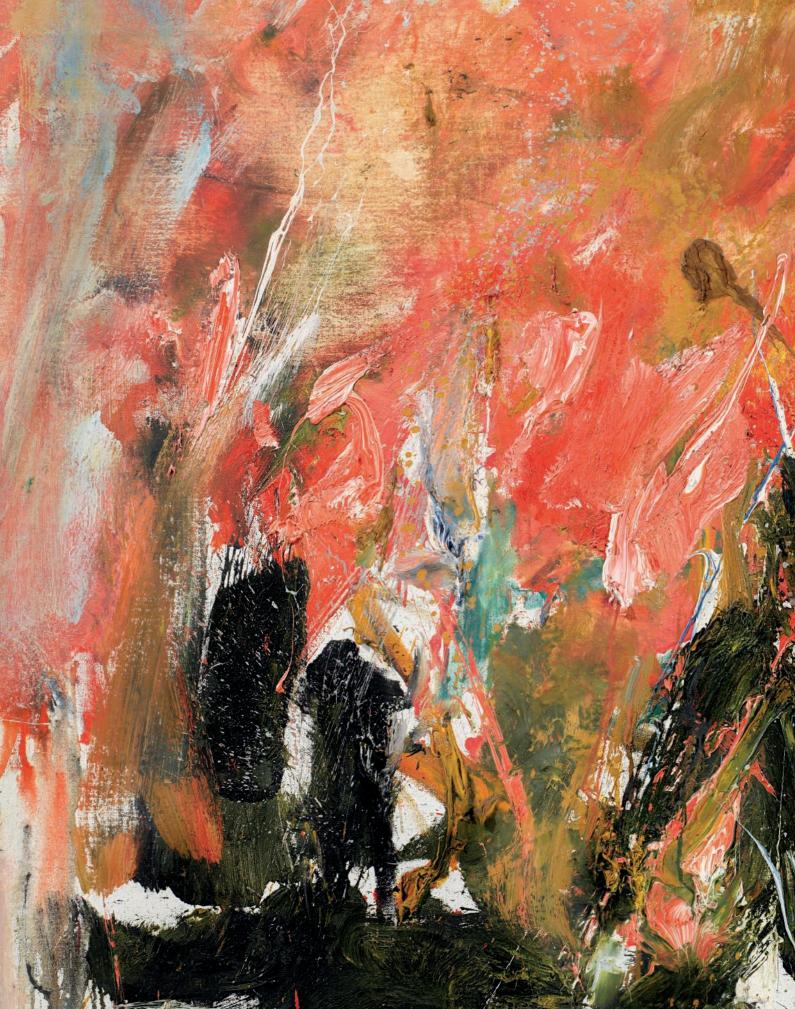


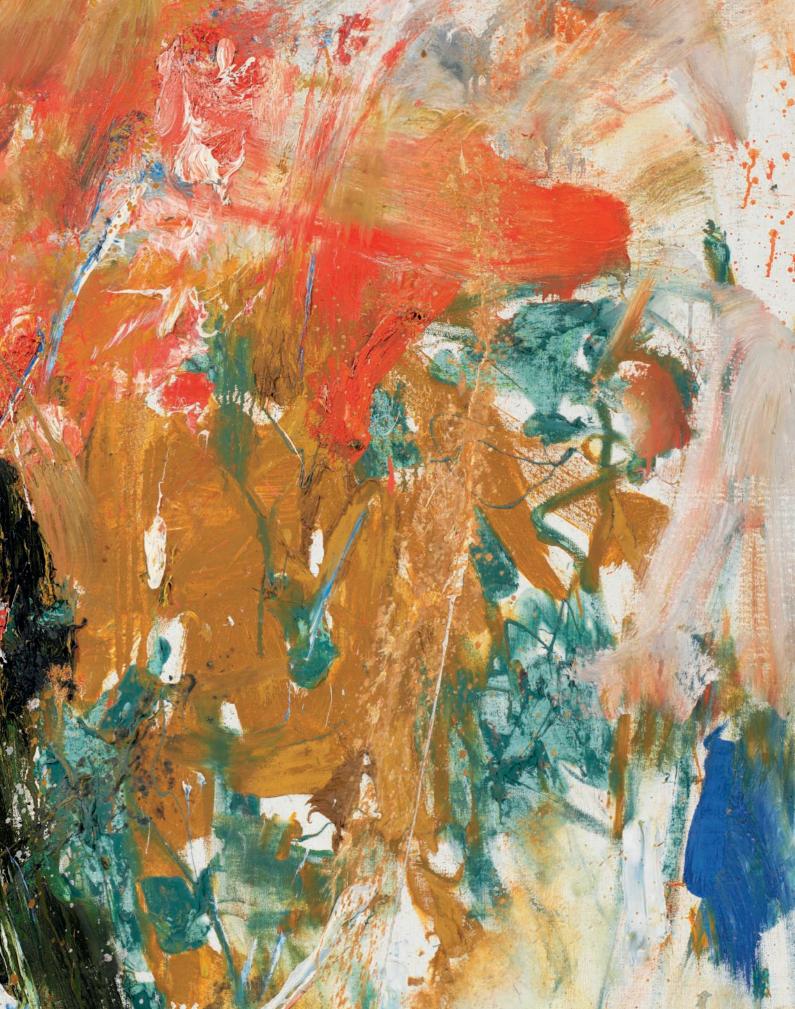


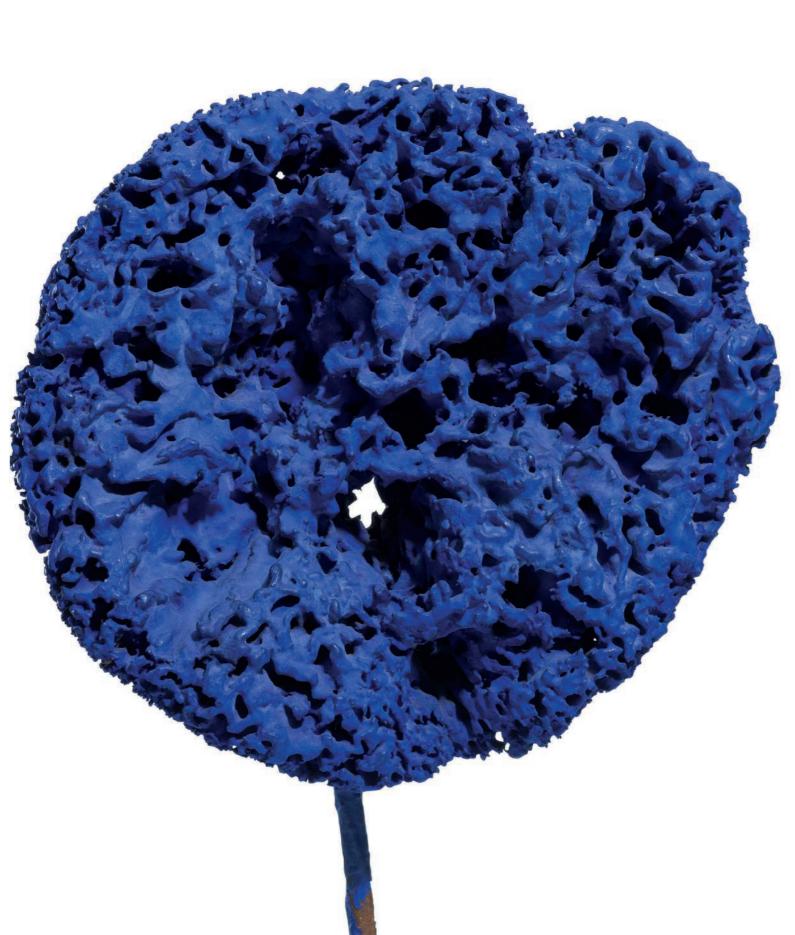










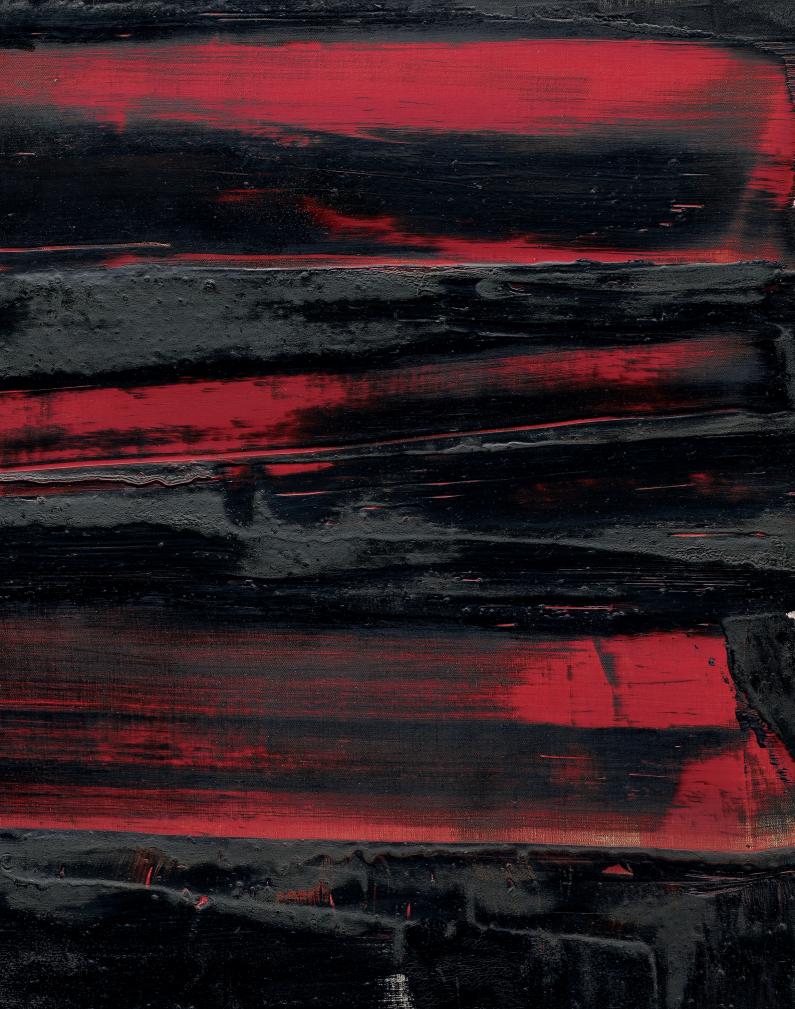








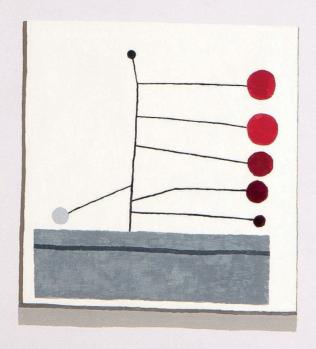




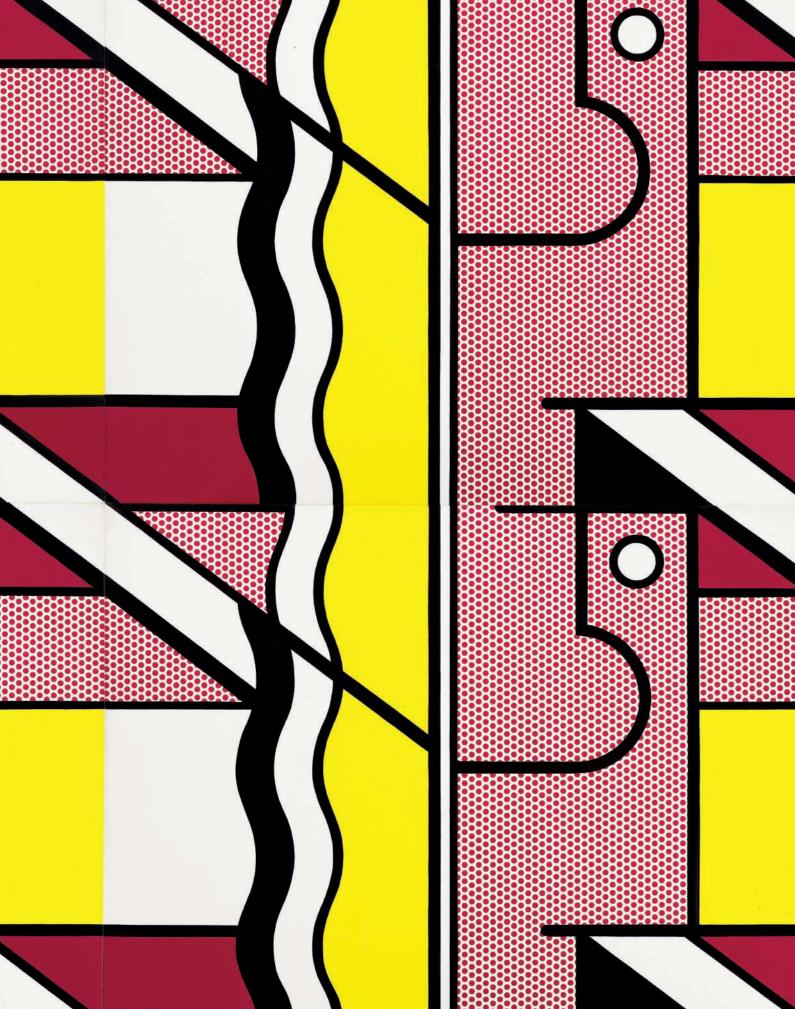












POST-WAR AND CONTEMPORARY ART EVENING AUCTION

FRIDAY 4 OCTOBER 2019

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Friday 4 October 2019 at 7pm

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Friday	27 September	12.00pm	-	5.00pm
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Tuesday	1 October	9.00am	-	4.30pm
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© The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2019.

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BACK COVER:

Lot 8, Sigmar Polke, *Flowers*, 1967. © The Estate of Sigmar Polke, Cologne, DACS, 2019.

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EVENING AUCTION

London, 1 October 2019 Viewing 25 September-1 October 2019 8 King Street London SW1Y 6QT

CONTACT Tessa Lord tlord@christies.com +44 (0)20 7389 2683 PHILIP GUSTON (1913-1980)

Language I

oil on panel 48 x 60in. (122 x 152cm.) Painted in 1973 £1,500,000-2,000,000



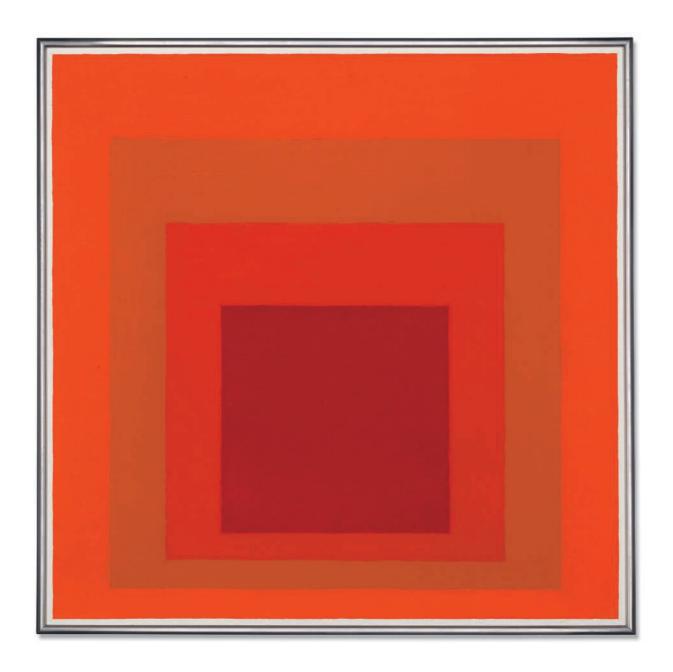
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Bombay Sunset

oil on wood 33½ x 36%in. (85 x 92.3cm.) Painted in 1972-1973 £500,000-700,000



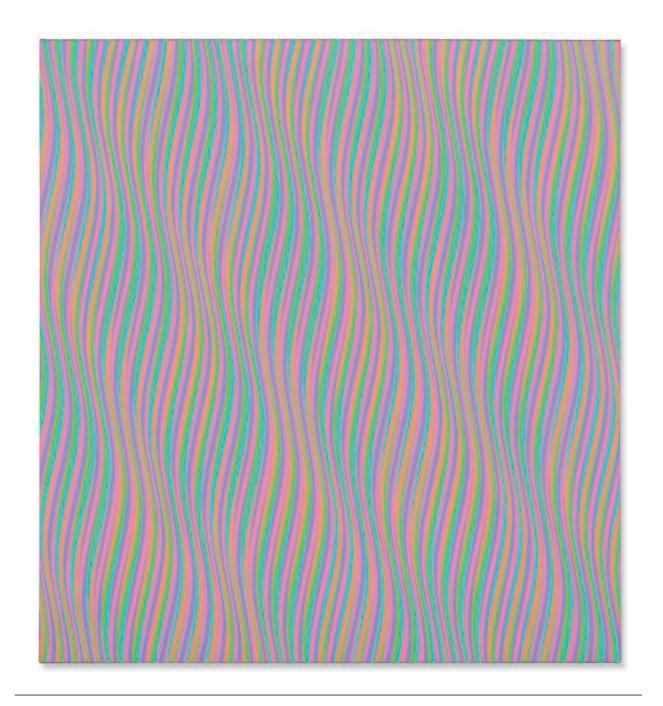
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CONTACT Tessa Lord tlord@christies.com +44 (0)20 7389 2683 JOSEF ALBERS (1888-1976)

Study for Homage to the Square: Red Tetrachord

oil on masonite 30 x 30in. (76.2 x 76.2cm.) Painted in 1962 £600,000-800,000



EVENING AUCTION

London, 1 October 2019 Viewing 25 September-1 October 2019 8 King Street London SW1Y 6QT

CONTACT Tessa Lord tlord@christies.com +44 (0)20 7389 2683 BRIDGET RILEY (B. 1931)

Orphean Elegy 7

acrylic on canvas 55% x 51%in. (140 x 129.9cm.) Painted in 1979 £1,500,000-2,000,000

MATTHYS-COLLE/CTION

'I think collecting quickly becomes an attitude ... you simply want to possess the things that so pleasantly surprise you ... You want to get hold of the work but you also want to cherish it'

-Roger Matthys

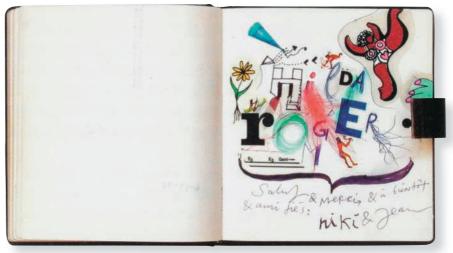
Pioneering in spirit, outstanding in provenance and exceptional in quality, the Matthys-Colle Collection stands among Europe's most important and influential private collections. Assembled during the second half of the twentieth century, it bears witness to the visionary passion for international contemporary art that Dr Roger Matthys and his wife Hilda Colle brought to their native Belgium during this period. In 1957, Matthys co-founded the Friends of the Museum of Contemporary Art in Ghent, whose acquisitions would later form the basis of the Stedelijk Museum voor Actuele Kunst (S.M.A.K.). The organisation transformed the Belgian cultural scene, championing living artists at a time when their work was largely disregarded by local institutions and the public. As the couple's own collection grew during the 1970s and 1980s, they made regular trips to galleries in Europe and America, broadening their interests from Belgian art to Minimalism, Conceptualism, Pop and many other trends in painting and sculpture. They nurtured strong relationships with the young artists whose work they acquired, frequently inviting them to stay at their home - a brutalist masterpiece in reinforced concrete, designed by renowned architect Ivan Van Mossevelde in 1972. The breadth and depth of their engagement with the art of their time was remarkable, providing vital inspiration for a new generation of collectors. Uniting diverse styles and media, it represents a time capsule of the thriving creative currents that collectively transformed the Western art world during this period.

Christie's is delighted to offer a selection of works from this extraordinary collection, spread across the Post-War and Contemporary Art Evening and Day Auctions in London (October), Amsterdam (November) and Paris (December).

Together, they demonstrate the spirit of curiosity and connoisseurship that defined the couple's approach to art. Most were acquired directly through artists or their galleries, often just months after their creation. Many have spent their entire lives in the collection, and are unveiled here for the first time. Others have been loaned to important museum retrospectives, including a major exhibition dedicated to the collection at the Museum Dhont-Dhaenens, Belgium, in 2007. All were cherished by the couple, who lived among them in their home. 'I think collecting quickly becomes an attitude', reflected Matthys; '... you simply want to possess the things that so pleasantly surprise you ... You want to get hold of the work but you also want to cherish it.'

A neuropsychiatrist by trade, Matthys grew up surrounded by art. His father was a picture framer, and local artists would visit regularly to discuss their work. 'A lot of them were always short of money and paid my father with art works', he recalled. 'More and more paintings covered the walls of our house!' As a student, he met Hilda, whose parents also collected art. 'We dated in the Arts and Letters Society in Ghent', explained Matthys. 'We met amidst [Constant] Permeke's works! So, I presume you could call it fate.' In the second half of the 1950s, Matthys met the lawyer Karel Geirlandt, with whom he struck up a close friendship. Together they played a central role in the Friends of the Museum of Contemporary Art, selling prints by Belgian artists and using the money to expand the museum's holdings. 'We wanted to reach out to the public at large and awaken policy makers to the existence of contemporary art and its importance', said Matthys. Travelling to Paris on Saturdays, they would visit tens of galleries in a single day, encountering works by artists such as Robert



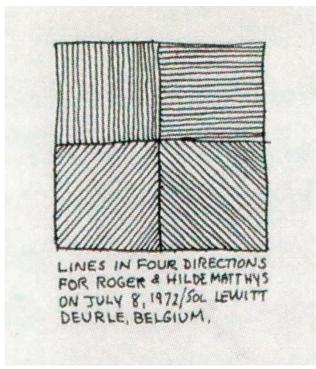


Inscription in the Matthys-Colles' guest book by Niki de Saint-Phalle & Jean Tinguely, 1974.
Artwork: © Jean Tinguely, DACS 2019 and © Niki de Saint Phalle Charitable Art Foundation / ADAGP, Paris and DACS, London 2019.
Photo: © Inge Ketelers.

Rauschenberg, Jasper Johns and Tom Wesselmann. Back at home, they would organise exhibitions in Sint-Pietersabdij (St Peter's Abbey) in Ghent, showcasing their latest findings. Their influence was wide-reaching: 'they showed us what collecting art meant, how you had to approach art', recalled the collector Anton Herbert. '... In those days the only place where you could see contemporary art in Belgium was in the Palais des Beaux-Arts in Brussels. That was it. For us, the work of this generation was invaluable.'

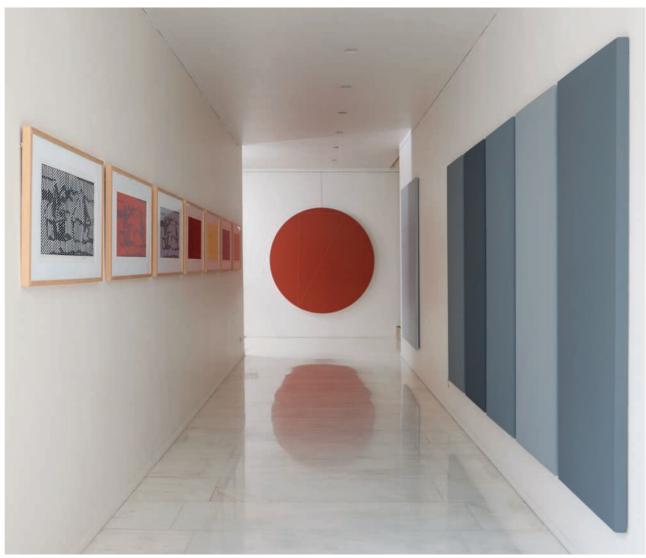
'I had always taken a keen interest in new movements, for artists who put art on a new track. I was particularly fascinated by the younger artists from these new movements. It was their work I bought'

-Roger Matthys



Inscription in the Matthys-Collections' guestbook by Sol LeWitt, 1972. Artwork: © Sol LeWitt, DACS 2019. Photo: © Inge Ketelers.

Alongside their links with the museum, the Matthys-Colles began to build their own collection. In 1959, the couple made their first purchase: a painting by the Belgian artist Jan Burssens. Through their early encounters with the work of the 'jeunes peintres belges', they acquired a taste for abstract art, leading them to buy paintings by Karel Appel. Soon after came drawings by Cy Twombly, which they carefully selected from huge piles in the Parisian gallery owned by Pierre Restany's girlfriend Jeanine de Goldsmidt. Over the years, they became regular visitors to dealers such as Ileana Sonnabend and Yvon Lambert, Art & Project in Amsterdam and Anny De Decker and Bernd Lohaus' Wide White Space in Antwerp. They developed a strong interest in Conceptualism, acquiring works by Joseph Kosuth, Roman Opałka, Alan McCollum, Franz West, Stanley Brouwn, Jan Dibbets and others. Elsewhere, they explored Nouveau Réalisme, Arte Povera, Surrealism and monumental sculpture. Their fascination with American Minimalism led them to buy works by Carl Andre, Dan Flavin, Donald Judd, Robert Mangold, Robert Ryman and Sol LeWitt, who created an in situ wall drawing in the couple's home. At Leo Castelli's gallery in New York, they absorbed the aesthetics of Pop Art, eventually selling a painting by Jean Brusselmans in order to acquire Andy Warhol's Big Electric Chair (1967). Despite the thrill of these new discoveries, however, they never lost sight of their roots: works by Belgian artists, including Panamarenko, Thierry De Cordier and Raoul de Keyser, continued to play a vital role in the collection.



Installation view of the Matthys-Colle Collection in the collectors' home featuring (Left) Roy Lichtenstein, prints from the Haystacks series, 1969; (centre) Robert Mangold, Triangle Within a Circle (Lot 1 in this auction), 1974. (Right) Alan Charlton, Untitled, 1982 (Offered in the Post-War and Contemporary Art Day Auction).

Artworks: © Estate of Roy Lichtenstein/DACS 2019 and © Alan Charlton. Photo: © Philippe D. Photography

'What strikes me about Dr Matthys's collection, is that there is something deliberate about it', said Joost Declerq, former director of the Museum Dhont-Dhaenens. 'These are not what we usually call emotionally charged, expressionist works quite on the contrary. This is a very serene collection.' Indeed, for all its diversity, the collection bears witness to the couple's sharp curatorial vision: a taste for crisp, complex visual objects that pose vital questions about the nature of art itself. At the same time, however, it remains a rich, poignant record of the friendships and international dialogues that ultimately defined their legacy. 'The work of art enables one to discover an entirely new world', explained Matthys; '- the world of the work itself, but also of all those involved: artists, collectors, critics, gallery owners.' This spirit of exploration, enquiry and exchange is ultimately encapsulated by the couple's visitors' book: an extraordinary document replete with sketches and handwritten notes from every artist who came to stay

'They showed us what collecting art meant, how you had to approach art ... For us, the work of this generation was invaluable'

-Anton Herbert

with them. It serves as a powerful reminder that, through passionate engagement with the art of our time, we might move beyond our own spheres of existence, and make lasting connections with the world around us.

*All quotes taken from 'A Conversation Between Roger Matthys, Anton Herbert, Joost Declerq and Chantal Pattyn on April 28, 2007', in *Matthys-Colle Collection*, exh. cat., Museum Dhont-Dhaenens, Deurle, 2007, pp. 7-11.

1

ROBERT MANGOLD (B. 1937)

Triangle within a Circle

signed, titled and dated 'R. Mangold 1974 Triangle within a Circle' (on the reverse); signed and dated 'R. Mangold 1974' (on the stretcher) acrylic and pencil on canvas diameter: 72in. (182.9cm.)
Executed in 1974

£350,000-450,000 US\$440,000-560,000 €400,000-500,000 'Figurative artists develop subject matter; abstract artists like Mangold develop "object matter"

-Robert Storr

Executed in 1974, Robert Mangold's Triangle within a Circle is a neararchitectural apparition that stems from a pivotal moment in the artist's career. Stretching nearly two metres in height, it demonstrates the new 72-inch format that Mangold adopted in 1972 for his square and circular canvases; a size close to human proportions, and one that has rarely been exceeded within his oeuvre. Within its smooth red acrylic surface, applied with a roller, the artist inscribes a faint pencil triangle, aligning the work with the series of nested geometric investigations that he began in the early 1970s. Having come to prominence during the previous decade at the vanguard of American Minimalism, Mangold took his first steps towards international recognition during this period. In 1971, he mounted his first solo museum exhibition at the Solomon R. Guggenheim Museum, New York, leading to a major show at the Museum of Contemporary Art, San Diego, in the year of the present work. By this stage, his reputation was such that he was invited to be interviewed by Rosalind Krauss for *Artforum*: a prestigious coup, crowned by the illustration of one of his works on the cover. Working away from the city in the peaceful solitude of the Catskill Mountains, Mangold carefully refined his artistic principles, seeking a sophisticated formal tension that emphasised the objecthood of the canvas itself. Acquired in New York in the year of its creation, the present work was exhibited at the Stedelijk Museum, Amsterdam, in 1975, and has been largely unseen in public since that time.



Leonardo da Vinci, The Proportions of the human figure (after Vitruvius), circa 1492. Gallerie dell'Accademia, Venice. Photo: © Gallerie dell'Accademia, Venice, Italy / Bridgeman Images.

PROVENANCE:

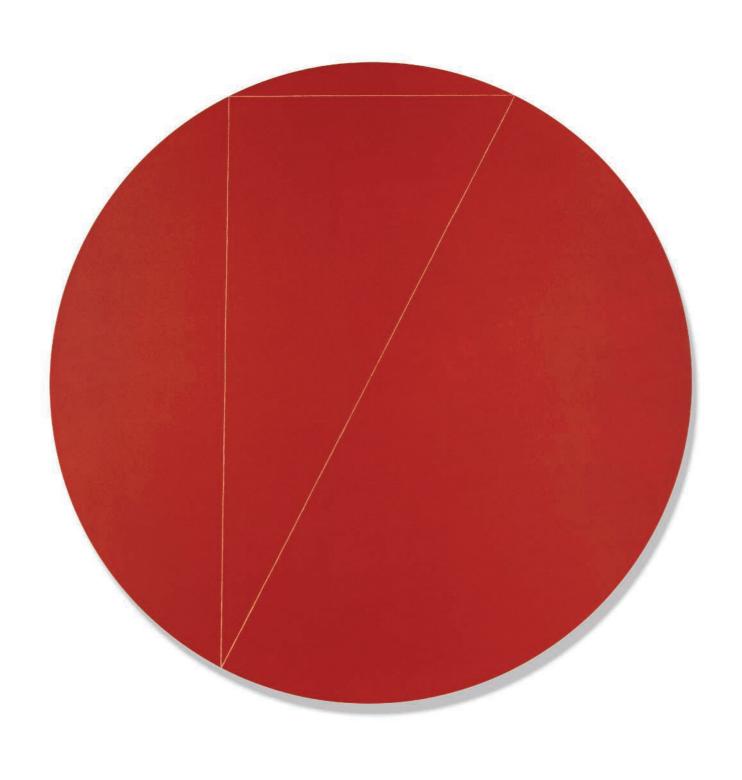
John Weber Gallery, New York.
Acquired from the above by the present owner in November 1974

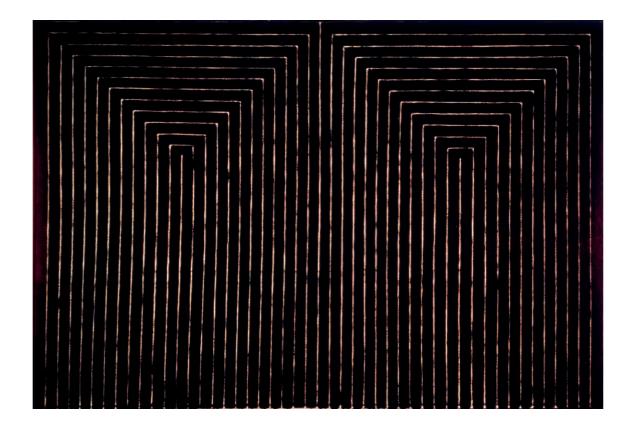
EXHIBITED:

New York, John Weber Gallery, New Paintings, 1974. Amsterdam, Stedelijk Museum, Fundamentele Schilderkunst = Fundamental Painting, 1975. Deurle, Museum Dhondt-Dhaenens, Verzameling Roger en Hilda Matthys-Colle, 2007, p. 141 (illustrated in colour, p. 90).

LITERATURE:

A. van Grevenstein and S. Singer (eds.), Robert Mangold Schilderijen/Paintings 1964-1982, exh. cat., Amsterdam, Stedelijk Museum, 1982, no. 207 (diagram illustrated, unpaged).



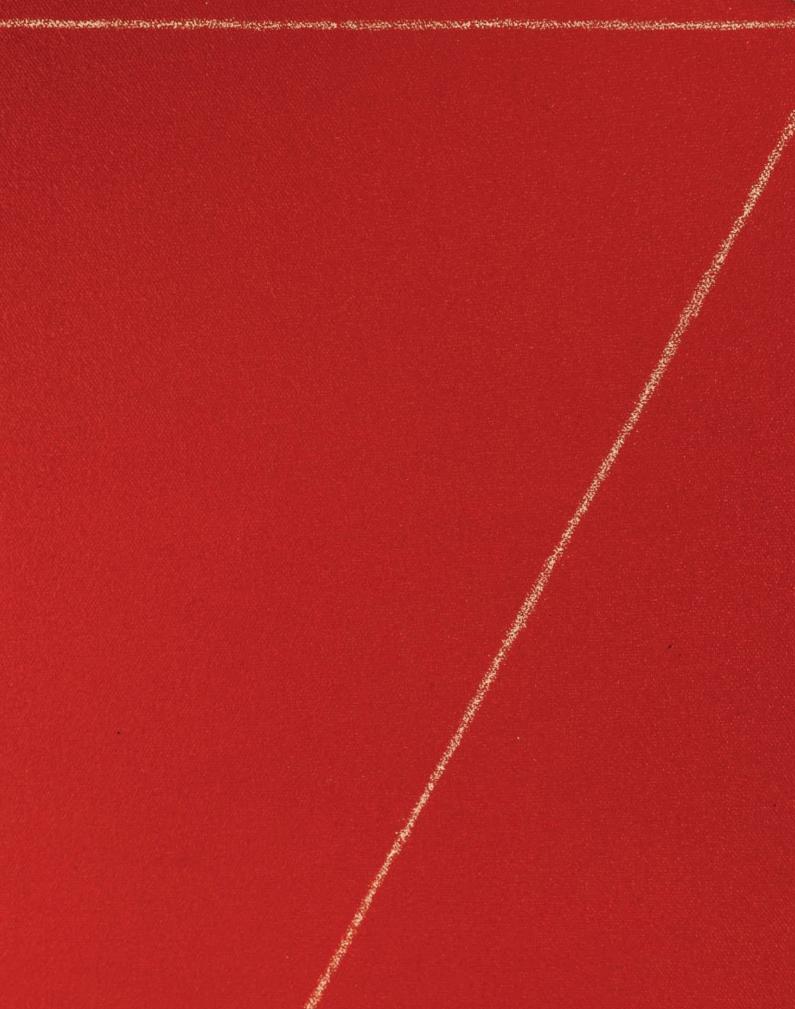


Throughout his career, Mangold repeatedly rejected the term 'geometric abstraction' as a thematic label for his work. His aesthetic goals, he claimed, had less in common with those of his Modernist forebears than with the Renaissance masters who first sought to depict spatial relations. This understanding of Mangold's work gained traction during the mid-1970s, thanks in part to Josef Masheck's article 'A Humanist Geometry' - published in the same issue of Artforum - which compared him to Piero della Francesca, Palladio, Raphael and Leonardo da Vinci. Though seemingly heir to the rigorous analytics of artists such as Josef Albers and Piet Mondrian, Mangold's works sidestepped the studied precision of their practices, embracing natural inconsistencies in line and form. 'I think all of my works are about things fitting or not really fitting together', he explained, 'with the structural shape either dictating the terms of the interior structure or setting up a framework the interior structure plays off' (R. Mangold, interview with R. White, View, Vol. 1 No. 1, December 1978, p. 16). By working in this heuristic manner, Mangold would ultimately come to challenge the notion of art as a window onto the world, drawing attention instead to the space that it occupied. The enhanced scale of the present work, in particular, blurs the distinction between the canvas and the supporting wall: a notion that would become increasingly important to his practice. 'Figurative artists develop subject matter', Robert Storr once observed; 'abstract artists like Mangold develop "object matter" (R. Storr, 'Betwixt and Between', Robert Mangold, London 2000, p. 99).

'I think all of my works are about things fitting or not really fitting together, with the structural shape either dictating the terms of the interior structure or setting up a framework the interior structure plays off'

-Robert Mangold

Frank Stella, The Marriage of Reason and Squalor (second version), 1959.
The Archive of Frank Stella, New York.
Artwork: © Frank Stella, DACS 2019.
Photo: © 2019. Photo Art Resource/Scala, Florence.



2

CARL ANDRE (B. 1935)

Copper-Steel Alloy Square

copper and steel, in one hundred parts each: % x 7% x 7% in. (0.8 x 20 x 20cm.) overall: % x 78% x 78% in. (0.8 x 200 x 200cm.) Executed in 1969

£1,200,000-1,800,000 US\$1,500,000-2,200,000 €1,400,000-2,000,000 'The periodic table of elements is for me what the colour spectrum is for a painter. My ambition as an artist is to be the "Turner of matter". As Turner severed colour from depiction, I attempt to sever matter from depiction'

-Carl Andre

Executed at Konrad Fischer's Düsseldorf gallery in 1969, Copper-Steel Alloy Square is a vision of elemental splendour from Carl Andre's seminal early series of metal floor sculptures. Comprising 100 alternating copper and steel squares, it belongs to the third group of works within this cycle, in which the artist combined two different types of metal to create what he referred to as 'Alloy Squares'. Based on Mendeleev's Periodic Table, Andre's early metal floor sculptures represent the crucible of his aesthetic outlook, and a cornerstone of Minimalist practice. In these works, he sought to isolate matter in its purest, most non-referential state. 'The periodic table of elements is for me what the colour spectrum is for a painter', he explained. 'My ambition as an artist is to be the "Turner of matter". As Turner severed colour from depiction, I attempt to sever matter from depiction' (C. Andre, quoted in P. Sutenin, 'Carl Andre: The Turner of Matter?', Willamette Week's Fresh Weekly, 12-18 August 1980, p. 9). In the fifteen 'Alloy Squares' - one of which now resides in The Broad, Los Angeles - Andre created different alternating combinations of aluminium, steel, zinc, copper, magnesium and lead, relishing the ways in which their various natural properties were enhanced through juxtaposition. This trajectory would reach its climax in his legendary installation 37th Piece of Work the following year: a composite of 36 six-by-six-square floor sculptures, all in different metals, which was unveiled as part of his first American museum exhibition at the Guggenheim. The present work was acquired by the Matthys-Colles from Wide White Space shortly afterwards in 1971, and has remained largely unseen in public since that time.

PROVENANCE:

Galerie Konrad Fischer, Dusseldorf. Wide White Space, Antwerp. Acquired from the above by the present owner in October 1971.

EXHIBITED.

Dusseldorf, Galerie Konrad Fischer, *Alloy Squares*, 1969.

Deurle, Museum Dhondt-Dhaenens, Verzameling Roger en Hilda Matthys-Colle, 2007, p. 139 (illustrated in colour, p. 77)

LITERATURE:

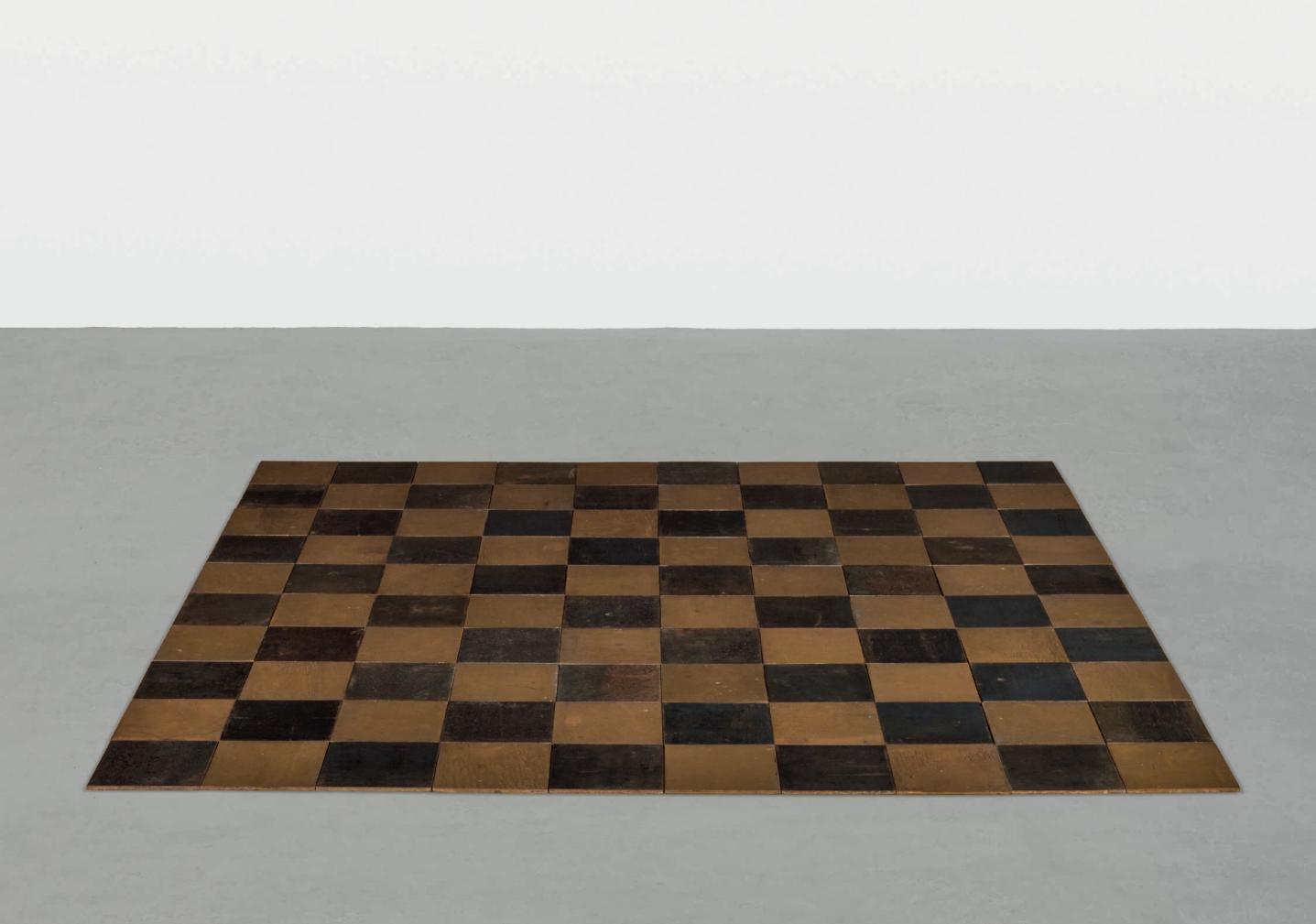
Carl Andre Sculpture 1958-1974, exh. cat., Bern, Kunsthalle Bern, 1975, p. 43, no. 1969-31.

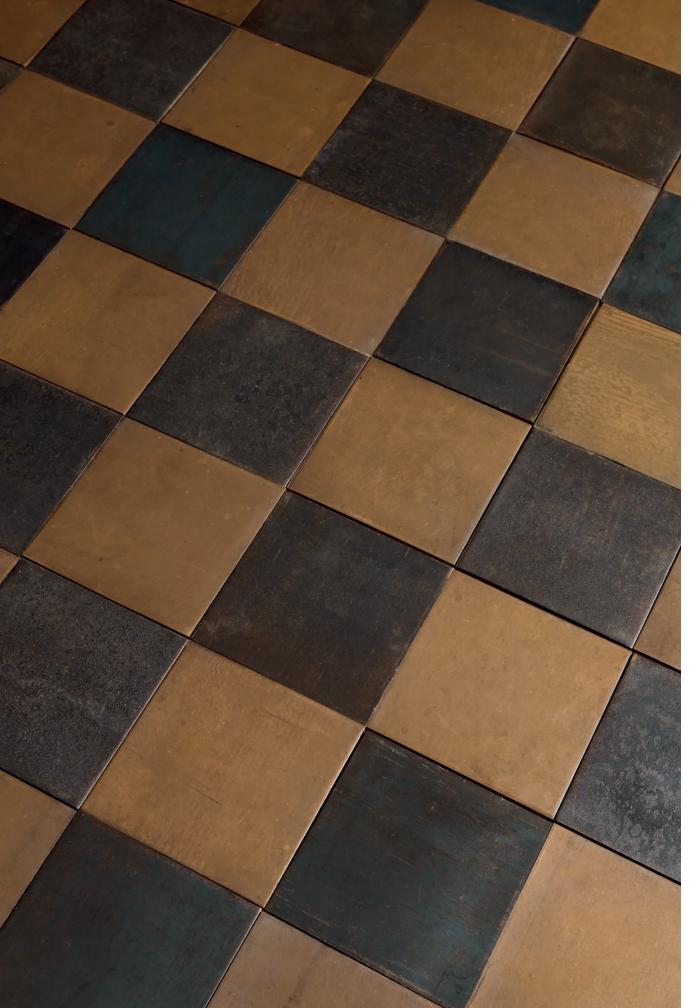
C. Andre, R. Sartorius and P. de Jonge, *Carl Andre*, exh. cat., The Hague, Haags Gemeentemuseum Den Haag, 1987, p. 40, no. 34. Carl Andre: Sculptor 1996, exh. cat., Krefeld, Museum Haus Lange, 1996, p. 172.

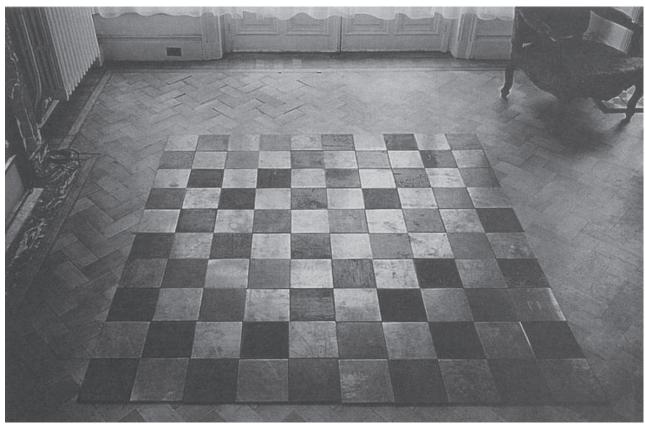
J. Meyer (ed.), *Cuts: Texts 1959-2004 Carl Andre*, Cambridge 2005, p. xiii (illustrated, p. 34).

A. Rider, *Carl Andre: Things in Their Elements*, London 2011, pp. 92 and 96, no. 119 (illustrated, p. 97).

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

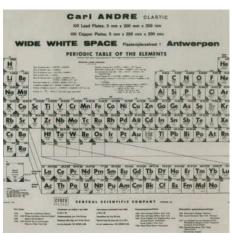






Installation view of the present lot at Minimal Art, featuring Carl Andre's Copper-Steel Alloy Square, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, 1969. Artwork: © Carl Andre/VAGA, New York/DACS, London 2019.

Andre's early metal floor sculptures have their roots in a fantasy that the artist concocted with his friend Hollis Frampton. Both had a long-standing fascination with metals and natural elements: Andre had frequently watched his father - a plumbing designer - in his workshop, whilst Frampton was the son of a chemist. During the early 1960s, they dreamt of building a 'Museum of the Elements', structured like the Periodic Table, with each element presented in its own compartment as a solid, a liquid and a gas. It was, writes Alistair Rider, a 'dream of totality, one in which the essence of all substance is exposed and visible: all distilled, all ordered and entirely compartmentalised' (A. Rider, Carl Andre: Things in Their Elements, New York 2011, p. 83). Andre's metal floor sculptures represented an extension of this idea. The first group of works, created between 1967 and 1969 at Dwan Gallery in New York, comprised six 144-square sculptures in aluminium, steel, magnesium, copper, zinc and lead: all are now held in major museums worldwide, including Tate, London and the Museum of Modern Art, New York. The second group, created at Wide White Space in 1968, comprised four 100-square works in copper, lead, aluminium and zinc. Following the 'Alloy Squares', created at Konrad Fischer's gallery the following year, Andre produced his fourth group: the 36-square sculptures - or 'Plains', as they came to be known - that collectively made up the Guggenheim installation. Interestingly - and perhaps somewhat prophetically - Andre and Frampton had playfully identified Frank Lloyd Wright's new design for the Guggenheim as an imaginary model for their Museum of the Elements.



Poster for Carl Andre's exhibition at Wide White Space Courtesy Anny de Decker Artwork: © Carl Andre/VAGA, New York/DACS, London 2019.

Opposite:
Carl Andre pictured at the Whitechapel Gallery, London, 1978.
Artwork: © Carl Andre/VAGA, New York/DACS, London 2019. Photo: © United News/Popperfoto via Getty Images/Getty Images.





Though Andre would later go on to experiment with other elements, including tin, nickel, carbon and iron, he was particularly entranced by the six that defined his early *oeuvre*. '[They] are called the construction metals', he explained. 'They are the common metals of everyday economic life and the ones we see around us and we employ all the time. We do have them around all the time but we almost always paint over them and cover them up' (C. Andre, 1972, quoted in P. Cummings, Artists in Their Own Words, New York 1979, pp. 40-41). Part of his project, he later reflected, was to reclaim the 'innocence' of matter: to remove it from its cultural, political and technological associations, to rescue it from ubiquity and to make it visible in all its natural glory. Visitors to his exhibitions were invited to walk across the sculptures without shoes, as if to commune directly with the materials themselves. The combined media of the 'Alloy Squares' enhanced this perceptual game, allowing viewers to understand - as Andre himself had always believed - that, for example, 'copper is more profoundly different from aluminum than green is from red' (C. Andre, guoted in P. Sutenin, ibid.). Indeed, when experienced in person, the present work seems to throw its quotidian materials into almost transcendental relief, counterbalancing the rigour of its conception with the shifting, subtle beauty of its dual surface. 'Sculpture, you might say, is matter mattering', Andre would later explain. '... My vocation is to be a matterist' (C. Andre, quoted in T. Marlow, 'Interview with Carl Andre', Tate Magazine, Vol. 9, Summer 1996, p. 38).

'Sculpture, you might say, is matter mattering ... My vocation is to be a matterist'

-Carl Andre

Donald Judd, Untitled, 1968. Art Institute of Chicago. Artwork: © Judd Foundation/ARS, NY and DACS, London 2019. Photo: © 2019. The Art Institute of Chicago / Art Resource, NY/ Scala, Florence.



3

DAN FLAVIN (1933-1996)

the diagonal of May 25, 1963

pink fluorescent light length: 96in. (244cm.) Executed in 1963, this work is number one from an edition of three

£500,000-700,000 US\$620,000-860,000 €560,000-780,000 'Regard the light and you are fascinated – inhibited from grasping its limits at each end'

-Dan Flavin

Acquired by the Matthys-Colles in 1972, the diagonal of May 25, 1963 stems from Dan Flavin's seminal series of same-titled works. Existing in nine colours, these sculptures were the first works in the artist's *oeuvre* made solely from fluorescent light: the medium that would come to define his practice. Created in 1963, the series is now considered a key milestone in the history of Minimalism, with examples held in the Metropolitan Museum of Art, New York, the San Francisco Museum of Modern Art, the Modern Art Museum of Fort Worth, the Philadelphia Museum of Art and the Dia Art Foundation, New York. The present work illuminates its surroundings with an ethereal pink glow, blurring the divide between the solid eight-foot lamp and the immaterial light that emanates from within. Flavin described these creations as 'icons': a term that links them to the sumptuous gold leaf surfaces of Russian icon paintings, which he had encountered at an exhibition at the Metropolitan Museum of Art the previous year. Indeed, the artist rejoiced in the disparity between their humble, utilitarian apparatus - simple light fixtures ordered from a shop in Brooklyn - and the weightless transcendental effects they created. In an autobiographical essay of 1965, he spoke of the diagonal as a form of 'personal ecstasy', its 45-degree inclination representing a position of 'dynamic equilibrium'. 'Regard the light and you are fascinated', he continued, '- inhibited from grasping its limits at each end' (D. Flavin, "... in daylight or cool white." An autobiographical sketch', Artforum, Vol. 4, December 1965, pp. 20-24).



Constantin Brâncuşi, The Endless Column (part of the The Sculptural Ensemble), 1938. Targu Jiu, Romania.
Artwork: © Succession Brancusi - All rights reserved. ADAGP, Paris and DACS, London 2019. Photo: © Horia Bogdan / Alamy Stock Photo.

PROVENANCE:

Heiner Friedrich Gallery, Munich. Acquired from the above by the present owner in 1972.

EXHIBITED:

New York, Paula Cooper Gallery, *Dan Flavin*, 2006 (another from the edition exhibited).

Deurle, Museum Dhondt-Dhaenens, Verzameling Roger en Hilda Matthys-Colle, 2007, p. 140 (illustrated in colour, p. 39).

LITERATURE:

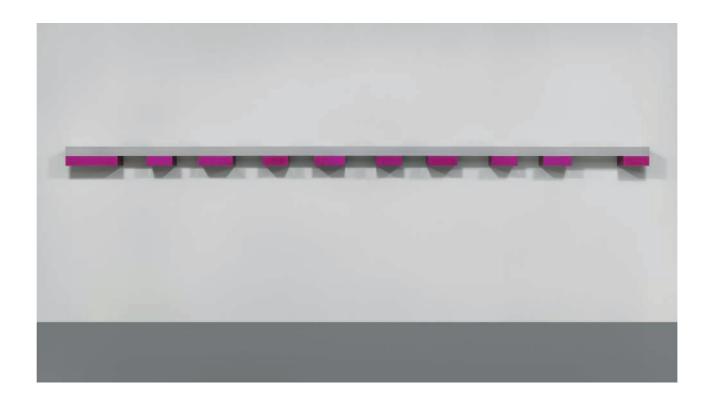
M. Govan and T. Bell (eds.), *Dan Flavin:* The Complete Lights 1961-1996, New York 2005, no. 20 (diagram illustrated in colour, p. 219).

D. Grosz, 'Light & Shape, Enough for Everyone', in *The New York Sun*, vol. 122, no. 169, Winter 2006.

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







'The material Mr. Flavin fastened on, the fluorescent light fixture in its many colors and lengths, was at once sensuous and austere, straightforward and celebratory ... This beauty emanated from a combination of the tubes' intense lines of color, the softer glow of their diffuse, spreading light and the geometric arrangements of the tubes' metal pans. Mr. Flavin became adept at getting the most out of all three'

-Roberta Smith

Above:
Donald Judd, Untitled, 1965.
Whitney Museum of American Art, New York.
Artwork: @ Judd Foundation/ARS, NY and DACS,
London 2019.
Photo: @ 2019. Digital image Whitney Museum of
American Art / Licensed by Scala.

Flavin's ideas for his fluorescent 'icons' developed during his time as a security guard at the American Museum of Natural History, where – as he recalls – 'I crammed my uniform pockets with notes for an electric light art' (D. Flavin, ibid.). Disillusioned with his previous practice, which had largely consisted of assemblages and drawings, he left his job in the early 1960s to pursue this ambition full-time. Flavin rejected the term 'sculpture' as a descriptor of his works, viewing them as ineffable, ephemeral and wholly dependent on their surroundings. Continuing the legacy of Marcel Duchamp's 'readymades', he conceived his works as 'proposals': stages of enquiry within a larger investigation that would consume him for the rest of his career. Another important source of inspiration was the 1937 memorial sculpture Endless Column by Constantin Brâncuşi, to whom Flavin would dedicate the first work in the 'diagonal' series. 'Both structures had a uniform elementary visual nature', he wrote. 'But they were intended to excel their obvious visible limitations of length and their apparent lack of expressiveness - visually - spiritually. "The endless column" had evident overtones returning to distant symbols. It was like some archaic mythologic totem which had continued to grow, surging skyward. "The diagonal", on the other hand, in the possible extent of its dissemination as a common strip of light or a shimmering slice across anybody's wall, had the potential for becoming a modern technological fetish' (D. Flavin, ibid.). Combining an otherworldly, near-devotional presence with the banal, quotidian associations of its medium, the diagonal of May 25, 1963 ultimately set the stage for the evolution of such dualisms within Minimalist thought and practice.

λ4

RICHARD LONG (B. 1945)

Stick Circle

wood, in two hundred and thirty-one parts diameter: 86%in. (220cm.) Executed in 1980

£60,000-80,000 US\$74,000-99,000 €68,000-89,000 'I can make a circle of words, I can make a circle of stones, I can make a circle of mud with my hands on a wall, I can walk in a circle for one hundred miles. It is a completely adaptable image and form and system'

-Richard Long

Acquired the year it was created and unseen in public since, Stick Circle (1980) is a poetic example of Richard Long's floor-based sculpture. The work - which echoes a drawing Long made in the Matthys-Colle family's visitors' book in 1974 - consists of 231 sticks arranged haphazardly within a circle 2.2 metres in diameter. Following certain instructions, the owner is free to deploy the sticks within the circle as they wish. 'I like the idea that some works have a freer, or more democratic status than a traditional sculpture', Long has said. 'They can be re-made, re-mixed, or re-played, almost like music. They can be kept alive, like a song or a Japanese rock garden, which is newly raked each morning' (R. Long, quoted in 'And So Here We Are: A Conversation with Michael Craig-Martin', in Richard Long: Heaven and Earth, exh. cat. Tate Britain, London 2009, p. 177). The circle along with the cross, the line and the spiral - is one of the central forms of Long's art. One of his first outdoor works was Turf Circle, a sunken, circular bed of grass created in his neighbour's garden in Bristol in 1966. Shortly afterwards Long went to Central Saint Martins to study sculpture alongside the likes of Gilbert & George, the 'living sculptures' who, like him, would go on to obliterate the boundaries between art and life.



Giuseppe Penone, *Tree of 12 Metres*, 1980-2. Tate Museum, London. Artwork: © Archivio Penone. Photo: © Tate, London 2019All rights reserved.

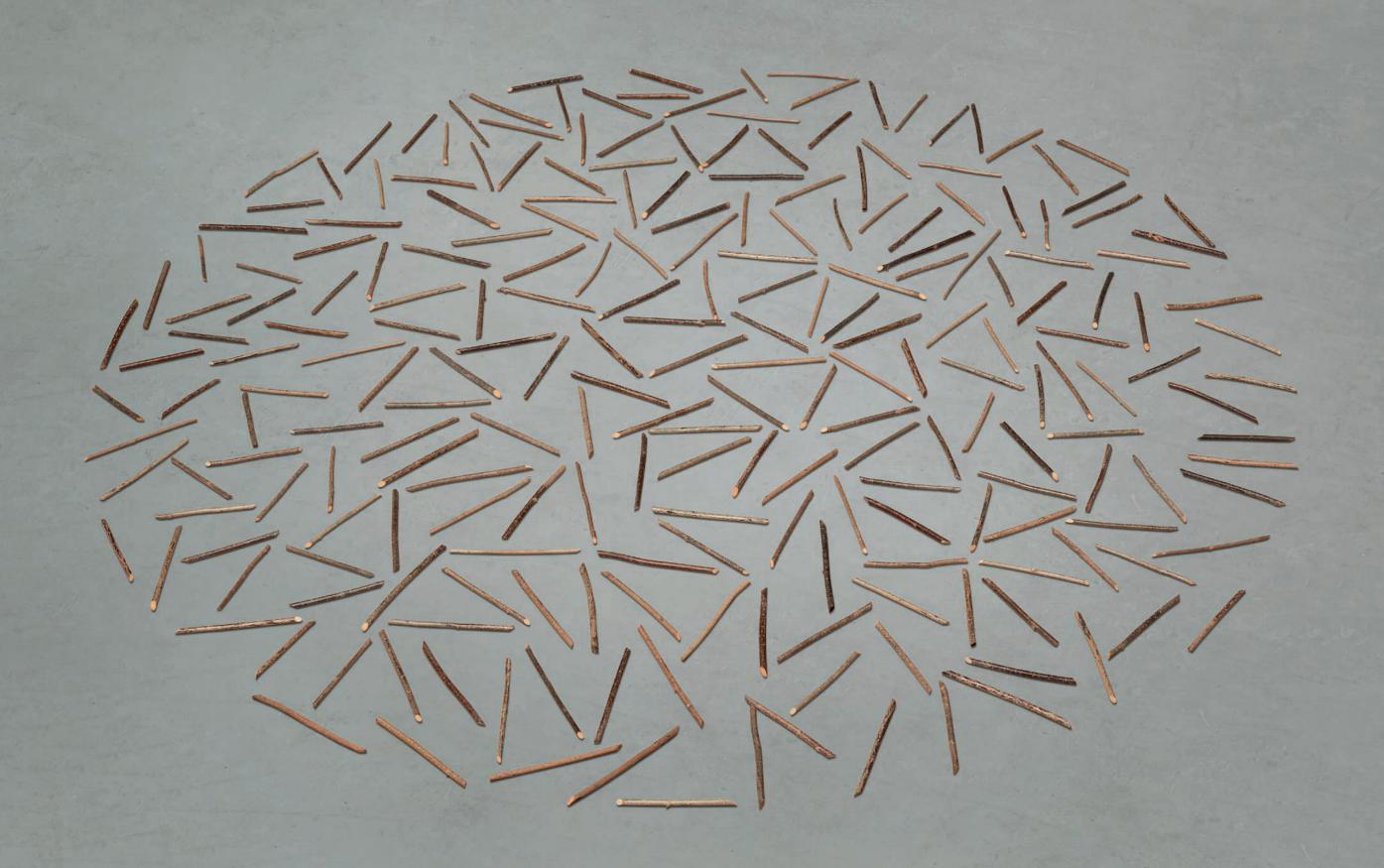
PROVENANCE:

Art & Project, Amsterdam. Acquired from the above by the present owner in May 1980.

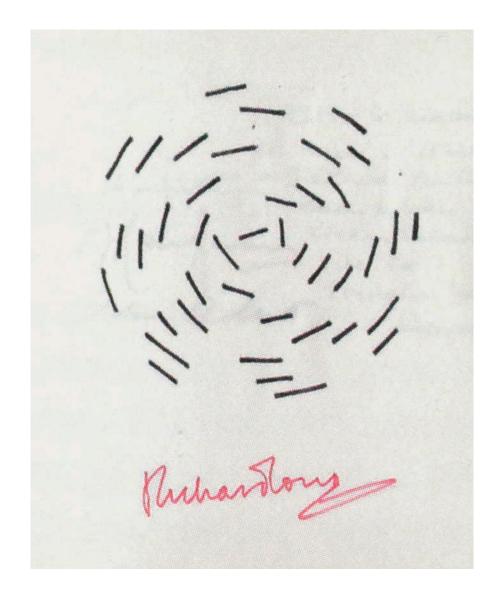
EXHIBITED:

Deurle, Museum Dhondt-Dhaenens, Verzameling Roger en Hilda Matthys-Colle, 2007, p. 141 (illustrated, p. 100).

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







Long developed a unique practice which centres around the immaterial action of walking through nature, freeing art of its formal constraints into vast new scales of time and distance. His materials and forms are resolutely simple, unobtrusive and organic. Rudi Fuchs has compared the impact of Long's seminal Line Made by Walking (1967) - a line of flattened grass made by walking in a field, recorded only in a photograph - to that of Malevich's 1915 Black Square, 'a painting which cancelled previous art in one grand, abrupt statement of conviction - the conviction that something was over and that there was no need to hang on' (R. H. Fuchs, Richard Long, exh. cat. Solomon R. Guggenheim Museum, New York 1986, p. 45). Works like Stick Circle, created for a gallery space, are complementary to Long's ephemeral outdoor practice, formalising and recording his ideas in much the same way as his photographs, texts and books document his land-based works. Bringing together elements of Minimalism, Conceptual art and Arte Povera in a statement of elegant simplicity, Stick Circle encapsulates Long's radical and quietly powerful vision.

'Nature has always been recorded by artists, from prehistoric cave paintings to twentieth-century landscape photography. I too wanted to make nature the subject of my work, but in new ways'

-Richard Long

Inscription in the Matthys-Colles' guest book by Richard Long, 1974. Artwork: © Richard Long, DACS 2019. Photo: © Inge Ketelers.



λ5

ROMAN OPALKA (1931-2011)

1965/1-∞ Detail 1330516 -1348651

signed and titled 'OPALKA 1965/1-∞ DETAIL-1330516-1348651' (on the reverse) acrylic on canvas 77½ x 53½in. (196 x 135cm.) Conceived in 1965

£400,000-600,000 US\$500,000-740,000 €450,000-670,000 'All my work is a single thing, the description from number one to infinity. A single thing, a single life'

-Roman Opałka

Acquired in 1974, the present work stems from the revolutionary early years of Roman Opałka's lifelong mission: to paint, by hand, the numbers from one to infinity. Begun in 1965, and pursued until the day of his death, this extraordinary project gave rise to one of the twentieth century's most profoundly existential bodies of work. Across successive canvases, or 'details' - each the size of his studio door in Warsaw - Opałka carefully inscribed his digits in white paint, starting in the top left corner and working his way to the bottom right in horizontal rows. From a distance, these works confront the viewer like shimmering abstract constellations, only revealing their obsessive numerical rigour upon close inspection. From 1972 onwards, the artist would begin adding one percent more white to his base coat, eagerly awaiting the day on which he would paint his first white-on-white canvas. Opałka estimated that by this stage he would have reached the number 7,777,777, yet tragically never lived to experience it: the last number he painted was 5,607,249 on 6 August 2011. By imposing strict limits upon his creative process, the artist hoped to lay himself bare to the invisible machinations of the universe. Naturally-occurring errors within the series were embraced as revelations: glimpses of the unknowable forces that underpin every aspect of our being. The present work takes its place at the dawn of an *oeuvre* that, for the next four decades, would devote itself to contemplating the mysteries of existence.

PROVENANCE:

John Weber Gallery, New York. Acquired from the above by the present owner in November 1974.





The first decade of Opałka's project saw him embellish his approach through a number of means. From 1968 onwards, he began to record himself speaking the numbers aloud as he painted, thereby creating an audible trace of his method. He also started taking passport-style photographs of himself before and after each day's work, charting the physical signs of aging upon his visage. 'I took my body, my length, my existence as I have often said, as a sort of pictorial sacrifice', he explained (R. Opałka, interview for 3 France, 1994). Like On Kawara's Date Paintings, initiated in 1966, Opałka's works aspired to the condition of records, insisting upon the unshakeable truth of temporal progress. At the same time, they were rife with contradictions: they were repetitive yet unique, clearly defined yet ultimately indefinite. For Opałka, these dualities affirmed the overarching purpose of his art - namely, to reveal that the seemingly chaotic flux of life and death was in fact subservient to an inevitable logic. While many other artists in the post-war period had responded to the notion of infinity - as demonstrated by the transcendental philosophies of Abstract Expressionism, the blue monochromes of Yves Klein or the slashed canvases of Lucio Fontana - Opałka proposed that it was merely a point that we could count our way towards. His paintings, as such, take on an almost spiritual dimension: expressions of faith, peace and order in the face of the unknown.

'Every time that I add a number, everything changes. It is a sort of journey, if you will, where the steps are conscious each and every time, each step adds to the others, the weight of the duration of all these steps that you have lived'

-Roman Opałka

Felix Gonzalez-Torres, "Untitled" (Petit Palais), 1992. Artwork: © Felix Gonzalez-Torres. Courtesy of The Felix Gonzalez-Torres Foundation.

*13*364 86603**1336604**133 + 1336655 1336659 1336703 1336704 1336705 1336659 - 1336755 1336758 1336757 1336758 1041336805 1336806 1336807 13368 707 1336708 36759 1356 **133**6809 135 16807 1336808 7 1386858 139 05 | 136906 | 1336907 | 1336908 | 1336909 | 133696 | 133696 | 133696 | 133696 | 133696 | 133696 | 133696 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 133706 | 1337 1337114 1337115 1337166 1337167 1337168 **1337169 13**37170 1337171 13377 219 133770 **1337**221 13377221 1337723 **1337724** 1337225 **137773 1**337774 1337775 1337726 **13377**77 1337778 133777 3824 1337325 1337326 1337327 1337328 337637 **1337638** 13376**3**9 1337597 1337597 1337597 1337597 1 1688 1337649 1337600 **1337**689 1337690 1337691 1337692 **13**37693 1337 137738 1337739 1337740 **1337741 133774**21337743 1337744 1337794 1337 38200 **1338201 1**338202 1338203 **1** 338257 1338252 1338253 **133**8254 01 **13383**02 1338303 1338304 **13383** 33850/*(*33 705K

λ*6

BOB LAW (1934-2004)

Watercolour V

stencilled with the artist's signature, title and date 'BOB LAW WATERCOLOUR V 10/79.' (on the overlap) gesso on canvas 60 x 63in. (152.4 x 160cm.)
Executed in 1979

£60,000-80,000 US\$75,000-99,000 €68,000-89,000 'The nature of my work can be viewed as the last of the complete unit picture making in Western Culture Easel painting, the extreme of abstract expressionism. So much so that one is no longer looking at paint but one is forced to be aware of an idea of a painting idea, at this point one has entered into conceptual art and my work is the transition from pictures on the wall to conceptual art in the head'

-Bob Law

Spanning over 1.5 metres in width, Watercolour V (1979) is a meditative large-scale work by Bob Law, the foremost practitioner of British Minimalism. Not in fact a watercolour, the canvas has been painted in gesso, creating a flawless expanse of warm, blushed white that Law conceived of as something like a mirror: its perfect emptiness, framed by a grey-blue border, acts as a receptacle for thought. Watercolour V's destabilising and faintly suggestive title is typical of Law's work, as is its human scale, which he intended to roughly match the size of a person with their arms outstretched. The work is designed to foster an absorbing, disorienting and almost bodily dialogue with the 'idea' of painting, 'In this type of elemental painting', Law explained, 'I try to eliminate all signs of struggle with paint and surface prettiness. I want to cover my footsteps as I do so that you can't see how the painting is done (no blood stains). This way the viewer has no way into the painting via reference points or paint passages. I want the viewer to see the painting as a total experience, to be feeling it as an idea about an idea. What can happen is that while the viewer is looking intently for a clue, he gets temporarily lost in time for a few seconds. One way of looking at it would be to say that I want to avoid the art of painting. Painting being the only medium or vehicle presenting the idea. Paradoxically at the same time the idea could not be presented in any other medium' (B. Law, 'Some notes on the essence of my work', 1977, in Bob Law: A Retrospective, London 2009, p. 138).

PROVENANCE:

The artist.
Lisson Gallery, London.
Private Collection, USA.
Thomas Dane Gallery, London.
Acquired from the above by the present owner in 2010.

EXHIBITED:

London, Lisson Gallery, *Bob Law - New Works*, 1980.

LITERATURE:

D. Batchelor, *Bob Law: A Retrospective*, London 2009 (illustrated in colour, p. 144).





Barnett Newman, *The Voice*, 1950.
Museum of Modern Art (MoMA), New York.
Artwork: © The Barnett Newman Foundation, New York / DACS, London 2019.
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence. Acc. n.: 1.1968.

'Art is the result of thousands of years of thinking how to think'

-Bob Law

Fascinated by palaeontology, philosophy and alchemy, Law brought a distinctly mystical edge to his work. In the late 1950s he lived in St Ives, where he learnt from the potters Bernard and Janet Leach, and the painter Peter Lanyon. His early works - sheets of paper with delicate pencil borders and tiny, schematic trees and buildings at the margins were inspired by the experience of lying on his back in a Cornish field, gazing at the sky. As he began to experiment with large, modulated fields of black and white, his work remained rooted to an almost magical understanding of landscape, nature and time. In 1959, he saw the exhibition New American Painting at the Tate Gallery, which featured the works of Barnett Newman and Mark Rothko. These vast, profound canvases, on a scale similar to his own, encouraged him to take his work further. 'I was really working alone when I did the early work in Cornwall,' he said, 'and seeing the Americans' great expanses of pigment correlated with lots of my ideas. Maybe not philosophically, but there was

an identification with these huge expanses: Newman, Rothko and later on – although he wasn't in this show – Ad Reinhardt' (Bob Law in conversation with Richard Cork, April 1974, in *ibid.*, p. 35).

While there are formal similarities between his work and that of some of his American contemporaries. Law worked in an uncompromising and witty Minimalist idiom that was entirely his own. To experience a work of art, Law believed, was to enter a great, seamless continuum of human thought and creation that stretched back to the first cave paintings: Watercolour V, with its paradoxical play of absence and presence, is less a physical object than a philosophical portal. 'The hunter artists drew the beast so that it could be seen and meditated upon when it was not actually present', he wrote in 1967. 'In the same way we write a book or make an equation because we are not yet advanced enough to hold it in our heads. That means once you draw a line around your hand and then take your hand away the mark where your hand was exists even though your hand is no longer there. What does exist is an imprint and that is the beginning of art, in there being nothing which is something. Art is the result of thousands of years of thinking how to think' (B. Law, 1967, quoted in ibid., p. 78).



GERHARD RICHTER (B. 1932)

Brautpaar (blau) (Bride and Groom (blue))

signed and dated 'Richter 66' (on the reverse) oil on canvas 25% x 25% in. (65 x 65cm.)
Painted in 1966

£1,200,000-1,800,000 US\$1,500,000-2,200,000 €1,400,000-2,000,000 'I am not trying to imitate a photograph; I'm trying to make one'

-Gerhard Richter

A shimmering illusion of matrimonial bliss, Gerhard Richter's Brautpaar (blau) (Bride and Groom (blue)) (1966) is a rare work in colour from the seminal series of photo-paintings that launched his career. Unseen in public during its lifetime, it stems from one of the most important years of the artist's early practice, standing alongside major works such as Ema (Akt auf einer Treppe) (Museum Ludwig, Cologne) and Zwei Liebespaare (Daros Collection, Zurich). Based on a photograph published in the magazine Quick, it painstakingly mimics the qualities of the original snapshot, translating its palette to a soft blue tone unique in this body of work. Working in the aftermath of the Second World War, Richter was fascinated by the truth claims of photography, and sought to place painting in dialogue with its aesthetic condition. In doing so, he launched a pioneering investigation into the relationship between reality and its reproduction: a guest that would ultimately lead him into abstraction. Much like Andy Warhol's Death and Disaster paintings, produced during the same period, the present work demonstrates Richter's particular interest in everyday images - the ubiquitous flood of snapshots that populated family albums and newspaper articles. Many were chosen for their subversive commentary on bourgeois life: indeed, the present work's source - despite its seemingly joyful narrative - was taken from an article that interrogated the institution of marriage. Richter amassed multiple photographs of this nature in his personal compendium Atlas, and the resulting canvases stand among his most poignant. Images from the same album leaf as the present work's source gave rise to significant paintings now held in the Pinakothek der Moderne, Munich, the Museum Frieder Burda, Baden-Baden and the Museum Brandhorst, Munich.

PROVENANCE:

Galerie Lichter, Frankfurt.
Private Collection, Germany.
Acquired from the above to the present owner.

LITERATURE:

'Das sechste Gebot', in Quick, 8 May 1966 (source image illustrated, p. 50). Gerhard Richter, exh. cat., Venice, XXXVI Esposizione Internationale d'Art - La Bienale di Venezia, 1972, p. 38, no. 109. J. Harten and D. Elger (eds.), Gerhard Richter: Bilder 1962-1985, exh. cat., Dusseldorf, Städtische Kunsthalle Düsseldorf 1986, p. 364, no. 109 (illustrated, p. 46). F. Jahn (ed.), Gerhard Richter Atlas, exh. cat., Munich, Städtische Galerie im Lenbachhaus, 1989 (source image illustrated, p. 27). Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (ed.),

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (ed.), Gerhard Richter: Werkübersicht/ Catalogue Raisonné: 1962-1993, vol. III, Ostfildern-Ruit 1993, p. 152, no. 109 (illustrated in colour, unpaged).

- H. Friedel and U. Wilmes (eds.), *Gerhard Richter Atlas*, London 1997, no. 9 (source image illustrated, p. 13).
- D. Elger, *Gerhard Richter, Maler*, Cologne 2002, p. 166.
- D. Elger, 'Wer war Helga Matura wirklich? Die Bilder und ihre Vorbilder, in Sechs Vorträge über Gerhard Richter, Cologne 2007, p. 42.
- D. Elger, *Gerhard Richter, Maler*, Cologne 2008, p. 150.
- D. Elger, Gerhard Richter, Paris 2010,
- D. Elger, Gerhard Richter: Catalogue Raisonné, Volume 1, Nos. 1–198, 1962-1968, Ostfildern 2011, p. 244, no. 109 (illustrated in colour, p. 244).
- D. Elger, *Gerhard Richter: Maler*, Cologne 2018, p. 150.





Jan van Eyck, *The Arnolfini Marriage*, 1434. National Gallery, London. Photo: © National Gallery, London, UK / Bridgeman Images.

The year 1966 was a pivotal moment in Richter's early career, marked by a stream of exceptional photo-paintings including Reisebüro (San Francisco Museum of Modern Art), Jagdgesellschaft (The Art Institute of Chicago), Helga Matura (Art Gallery of Ontario) and Helga Matura mit Verlobtem (Museum Kunstpalast, Düsseldorf). It was also a time of growing critical and commercial success, thanks in part to the landmark exhibition staged with his friend and comrade Sigmar Polke that March at Galerie h in Hannover. There, the two artists established themselves as tongue-incheek critics of contemporary post-war society, proclaiming their allegiance to so-called 'Capitalist Realism'. Richter's fascination with found imagery, in particular, seemed to align him conceptually with the concerns of Pop Art. He, on the other hand, placed his roots in the work of Marcel Duchamp, whose touring retrospective he had attended the previous year. Since their inception in 1962, Richter's photopaintings had adopted an almost exclusively grey spectrum, owing to the artist's use of black-and-white source images. In 1966, however, his interest in 'readymade' objects would ultimately lead him into colour: that year saw the beginning of his legendary *Colour Charts*, based on printed chromatic grids that he found in his local paint store. The present work, with its singular blue palette, may be seen to precipitate the artist's move away from monochrome; so too did *Ema*, based for the first time on a colour photograph. The all-over saturation of *Brautpaar (blau)*, meanwhile, establishes a further point of correspondence with Warhol's silkscreens, recalling the benign primary hues with which he veiled his enigmatic subjects.

Richter's early photo-paintings ultimately established the conceptual parameters of his later practice. The works – like many of their subjects – sat in a liminal, ambiguous zone,





simultaneously celebrating and critiquing the conditions of both photography and painting. The results were new objects which combined the apparatus of the latter with the visual appearance of the former. 'I am not trying to imitate a photograph; I'm trying to make one', Richter explained. 'I'm not producing paintings that remind you of a photograph, I am practicing photography by other means' (G. Richter, 'Interview with Rolf Schön', in 36 Biennale Venice 1972, exh. cat, Folkwang Museum, Essen, 1972, p. 23). Richter initially used a drawn pencil grid to transfer the source image to canvas, subsequently investing in an episcope. Through this process, the artist identified a way of operating that would eventually lead him to dissolve the boundaries between figuration and abstraction. 'When I draw - a person, an object - I have to make myself aware of proportion, accuracy, abstraction or distortion and so forth', he explains. 'When I paint from a photograph, conscious thinking is eliminated ... The photograph has an abstraction of its own, which is not easy to see through' (G. Richter, 'Notes, 1964-1965', in D. Elger and H-U. Obrist (eds.), Gerhard Richter - Text. Writings, Interviews and Letters 1961-2007, London 2009, p. 29). Such words seem to prefigure his later use of the squeegee, which similarly required the artist to submit to forces beyond his control. The present work eloquently captures the dawn of this approach: bride and groom blur into an indeterminate haze in the thrilling collision of painting, photography, reality and illusion.

'The photograph has an abstraction of its own, which is not easy to see through'

-Gerhard Richter

Above: Gerhard Richter, Zwei Liebespaare (Two Couples), 1966. Daros Collection, Zurich. @ Gerhard Richter 2019 (0197).

Opposite: Gerhard Richter, Zeitungs- & Albumfotos (Newspaper & Album photos), 1962–1968, showing source image for the present lot. Städtische Galerie im Lenbachhaus und Kunstbau München, Munich.

© Gerhard Richter 2019 (0193).



Vürdenträgern, an ihrer Spitze der pöpstliche Protonpräsident der "Congregatio Internationalis musicae Historia Instituts für Kirchenmusik, stattete während annan Besuch ab. Unser













SIGMAR POLKE (1941-2010)

FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

Alpenveilchen/Flowers

dispersion on canvas 66% x 59in. (170 x 150cm.) Executed in 1967

£5,000,000-7,000,000 US\$6,200,000-8,600,000 €5,600,000-7,800,000 'I like the way that the dots in a magnified picture swim and move about. The way that motifs change from recognisable to unrecognisable, the undecided, ambiguous nature of the situation, the way it remains open ... Many dots vibrating, swinging, blurring, reappearing: one could think of radio signals, telegraphic images, television come to mind'

-Sigmar Polke

Held in the same private collection for the past five decades - and unseen in public since 1983, when it was the poster image for the group show Kunst Nach 45 at the Frankfurter Kunstverein -Alpenveilchen/Flowers (1967) is an exceptional large-scale example of Sigmar Polke's Rasterbilder. Also exhibited in the artist's major 1976 retrospective at the Kunsthalle Tübingen, the work sees Polke employing his dotted raster technique to create an image with the shimmering, hazy beauty of Monet's waterlilies: red and white blooms hover weightlessly amid blades of deep blue-green grass. Derived from magnified printed photographs, Polke's dots were similar to the Ben-Day dots used by Roy Lichtenstein in the 1960s. Alpenveilchen/ Flowers, with its pointedly English title, also surely echoes the screenprinted Flowers of Andy Warhol. Like these American Pop artists, Polke wanted his work to reflect the forms of mechanised reproduction that made up the modern visual environment. Alongside Gerhard Richter and Konrad Lueg - fellow students at Düsseldorf's Staatliche Kunstakademie, where he studied from 1961 to 1967 - Polke had founded 'Capitalist Realism', an anti-bourgeois movement that



Claude Monet, Nymphéas (Water Lilies), 1905. Photo: © Museum of Fine Arts, Boston. All rights reserved/Scala, Florence.

PROVENANCE:

Galerie Heiner Friedrich, Munich. Galerie Lüpke, Frankfurt am Main. Private Collection (acquired from the above in 1971).

Thence by descent to the present owner.

EXHIBITED:

Tübingen, Kunsthalle Tübingen, Sigmar Polke: Bilder - Tücher - Objekte - Werkauswahl 1962-1972, 1976, p. 157, no. 84 (illustrated with the incorrect orientation, p. 50). This exhibition later travelled to Dusseldorf, Kunsthalle Düsseldorf and Eindhoven, Stedelijk van Abbe-Museum Eindhoven. Frankfurt am Main, Frankfurter Kunstverein Steinernes Haus am Römerberg, Kunst nach 45 aus Frankfurter Privatbesitz, 1983, p. 421 (illustrated in colour, p. 293 and on the exhibition poster).

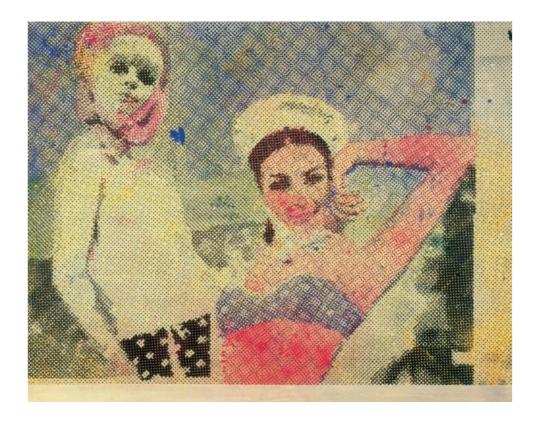
LITERATURE:

A. Ciesielski (ed.), *Sigmar Polke Plakate Sammlung Ciesielski*, Cologne 2013 (exhibition poster illustrated in colour, p. 57).

This work is accompanied by a photo, signed and dedicated by the artist.

We are most grateful to Mr. Michael Trier for the information he has kindly provided.



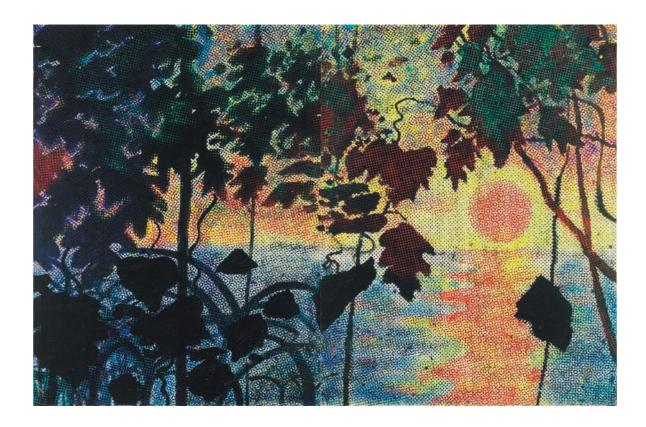


satirised middle-class conformity in ways that had much in common with Pop art. Where Lichtenstein dutifully replicated his regular, perfect printed dots by hand, however, and Warhol's flowers offered a chilling vision of nature as flattened mass-media commodity, Polke corroded and subverted his raster structures to create far more equivocal, shifting and multi-layered images. In the present work, he stencils some blooms as crisp, blank voids of white, and blushes others with red; some red zones sit out of register with the petals, floating freely as vaporous areas of colour. Parts of the grass dissolve into pale mist, while others - deployed in grids overlaid at haphazard angles - congeal into dark, bruise-like density. Not content with discarding the norms of traditional easel painting, Polke went further to destabilise the printingbased idiom that he had co-opted. Beyond his Pop interest in the visual impact of television, advertising and photography, his Rasterbilder embody the far-reaching sense of openness and mutability that was central to his artistic outlook. 'I like the way that the dots in a magnified picture swim and move about', Polke said of these works. 'The way that motifs change from recognisable to unrecognisable, the undecided, ambiguous nature of the situation, the way it remains open ... Many dots vibrating, swinging, blurring, reappearing: one could think of radio signals, telegraphic images, television come to mind' (S. Polke, quoted in D. Hülsmanns, 'Kulter des Rasters: Ateliergerspräch mit dem Maler Sigmar Polke', Rheinische Post, 10 May 1966). As organic and hallucinogenic as it is mechanical, Alpenveilchen/Flowers' tantalising visual flux reflects its fluid meaning.

'In place of purity, Polke sought the shadows in which things come to be. Flux prevailed and anything that appeared fixed was quickly set aside. He often altered the aesthetic heredity of his mediums by debasing the integrity of each; by breaking and recombining their genetic conventions, he cultivated crossovers of material and meaning that reflected parental traits but were independent of them'

-Kathy Halbreich

Sigmar Polke, Freundinnen (Girlfriends), 1965-1966. Tate Modern, London. Artwork: © The Estate of Sigmar Polke, Cologne, DACS, 2019. Photo: © 2019 Tate, London.

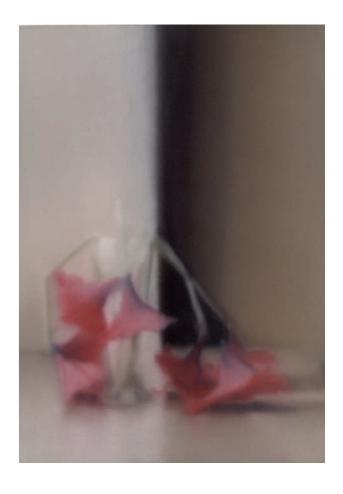


'He questions the very idea of a painting as a layer of pigment on canvas, either as a perspectival "window" on a represented visual reality, or as an abstract patterning of colour and form. I do not feel that he does this out of any simple subversive desire to reject or discard earlier visual forms – indeed, one of the delights of his work is its constant dialogue with the past, from medieval Germany to 18th-century France, from Constructivism to Matisse. He is an explorer and a discoverer, eclectic and inclusive'

-A. S. Byatt

Polke and his Capitalist Realist colleagues stated in 1963 that 'For the first time in Germany, we are showing paintings for which such terms as Pop Art, Junk Culture, Imperialist or Capitalist Realism, New Objectivity, Naturalism, German Pop and the like are appropriate. Pop art recognizes the modern mass media as a genuine cultural phenomenon and turns their attributes, formulations and content, through artifice, into art' (S. Polke with M. Küttner, K. Lueg and G. Richter, 'Letter to a Newsreel Company', August 1963, in H.-U. Obrist (ed.), Gerhard Richter: The Daily Practice of Painting, London 1995, p. 16). Polke, who had lived in East Germany as a child before fleeing to the West at the age of twelve, was keenly aware of the power and promise of the printed image, as well as its capacity for deceit. The West German 'economic miracle' saw purchasing power increase by 73% between 1950 and 1960. Amid this dramatic wave of affluence, much of German society settled into a mentality of complacent consumerism. As a teenager in West Germany, Polke was exposed to magazines and newspapers flooded with pictures of a prosperous, contented nation. He was deeply critical of the role of printed media - a cheap and powerful socialising force - in promoting this way of life, especially when austerity was such a recent reality for most of its viewers. In Alpenveilchen/Flowers, Polke underscores the mass-media origin of his image - the work's raster structure exposes it as a visual quotation, taken from a printed source - and amplifies both its banality and seduction. He takes a mechanism used to transmit images of desire and aspiration and dissolves it into ambiguity, thwarting the ability to see clearly.

Sigmar Polke, *Dschungel (Jungle)*, 1967.
Private Collection.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2019.



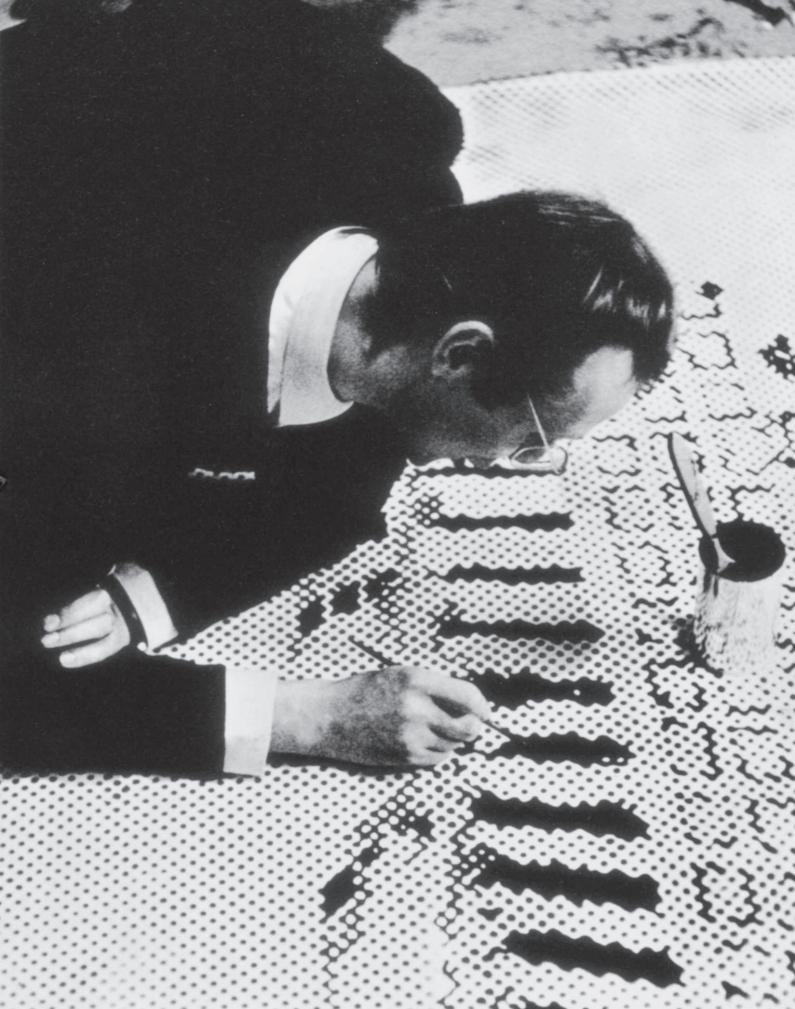
The magnification of Polke's source image frames the flowers in enormous, absorbing close-up. To stand in front of the work is to plunge into a tall forest of grass. Viewed at even closer range, the picture dissolves into an abstract field of cellular form. Much as his raster technique was not born solely of a Pop concern with new visual media, Polke's play with scale and colour was part of a broader attitude to the instability of perception. His long-running fascination with light and translucency - evident in the stencilled and overlaid elements of Alpenveilchen/Flowers - can be traced back to his teenage apprenticeship at a stained-glass workshop in Düsseldorf. Later, during the late 1960s and 1970s, he travelled widely and experimented with psychedelic substances to expand his sensory parameters. 'I learned a great deal from drugs', he said, '- the most important thing being that the conventional definition of reality, and the idea of "normal life," mean nothing' (S. Polke in K. McKenna, 'Sigmar Polke's Layered Look,' LA Times, 3 December 1995). Polke came to see the 'order' that we seek to impose on reality as entirely arbitrary, and reflected this in his works by constantly disrupting pictorial convention. Alpenveilchen/Flowers' blow-up scale relates it to a group of works that centre around the motif of a mushroom: a magical, fictional fungus in the painting Alice in Wonderland (1971), based on an illustration for the Lewis Carroll story in which it causes Alice to either shrink or grow to an enormous size, but also a real-world hallucinogen that can change the way the user sees the world. 'Polke loved nature,' Karin Rotmann observes, 'as has so often been attested - the German

'A finished painting is an impression of millions of impressions'

-Sigmar Polke

Above: Gerhard Richter, *Blumen (Flowers)*, 1994. Carré d'Art, Museé d'Art Contemporain de Nîmes, France. © Gerhard Richter 2019 (0198).

Opposite:
Sigmar Polke painting Häuserfront (Front of the Housing Block) in his Düsseldorf studio, December 1967.
Photograph by Manfred Leve, © Nachlass / estate of Manfred Leve.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2019.





forests, meadows, and promontories, as well as the Ticino Alps, and North African deserts – and for him nature included the toxic peyote cactus, angel's trumpets growing in his garden, fly agaric, and drugs of indigenous cultures, in addition to synthetic products created in laboratories. These promised "possibilities beyond our wildest dreams" (K. Rotmann, 'Polke In Context: A Chronology', in *Sigmar Polke: Alibis*, exh. cat. Museum of Modern Art, New York, and Tate Modern, London, 2014, p. 33).

The mirage of pictorial fields in *Alpenveilchen/Flowers* forces the viewer to engage in a visual process of filtering and transmutation. With no perfect reading or perspective from which to decode it, there is no way to master the painting. No single narrative takes the high ground, and we must submit to a profusion of simultaneous and divergent possibilities. Hijacking the language of printed and televisual media, Polke pictures an experience of the contemporary image-world whose complex, multidimensional surface we must navigate, organise and sift through. His mode of critique is not at odds with transcendent beauty: the raster technique takes Pop art's parodic edge to an existential level, creating a picture with multiple, interacting layers that can constantly generate new meanings. Polke would go on to use a similar stencilling method in his celebrated *Hochsitz* (*Watchtower*) paintings (1984-88), which, with their watchtowers' ominous military outlines hovering against a ground of chintzy fabric, figure a dark spectre in the veils of his country's postwar consciousness. To see disparate realities at once can sometimes reveal uncomfortable truths. If Alpenveilchen/Flowers has no such shadowy subtext, it nonetheless stands as an ever-timely reminder that there are always different ways of seeing any one thing. Polke sings an ode to the joys of openness, diversity and change, and his anodyne subject blossoms into a radical perceptual adventure.

'Polke's paintings from the mid1960s are instantaneously legible,
completely immediate, and
uninvolved with the rituals and
conventions of the world of art.
They hit our consciousness directly,
like a small bullet from a silenced
gun. In this respect Polke's work
– more than the American pop
artists of these years – marks the
most complete break with the
abstract expressionism that had
preceded it, and it reflects most
clearly his direct relationship to life
as we actually experience it'

-John Caldwell

Andy Warhol, Ten Foot Flowers, 1967.
Museum of Modern Art (MoMA), New York.
Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts,
Inc. / Licensed by DACS, London.
Photo: © 2019 Digital image, The Museum of Modern Art, New York/
Scale Florence



PER KIRKEBY (1938-2018)

FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

Landschaft (Landscape)

signed and dated 'PER KIRKEBY 1984' (on the reverse) oil on canvas $59 \times 79\%$ in. (150 x 201cm.) Executed in 1984

£200,000-300,000 US\$250,000-370,000 €230,000-340,000 'There are things that words don't fathom. A store of unprocessed, unnameable feelings remains beyond language. Good pictures address this realm'

-Per Kirkeby

Painted in 1984, Landschaft (Landscape) is a sublime large-scale work by Per Kirkeby. Across two metres of canvas, the artist weaves a rich tableau of colour, light and texture, demonstrating the fluid abstract language that helped to further his international reputation during this period. Three years earlier, Kirkeby had been included in the seminal exhibition A New Spirit in Painting at the Royal Academy of Arts, London, alongside artists such as Georg Baselitz, Willem de Kooning and Philip Guston. The following year he participated in *Documenta 7* as well as the legendary Zeitgeist exhibition held at the Martin-Gropius-Bau, Berlin. By 1984, he had taken his place as one of Scandinavia's most important living artists: a status confirmed by Rudi Fuchs' exhibition at the Stedelijk van Abbemuseum, Eindhoven, that year, which paired his work with that of Edvard Munch. Like his forebear, Kirkeby felt a deep connection with the landscape of his homeland, and sought to capture its rhythms and forms in paint. Inspired by his early studies in geology, he was less interested in depicting specific locations than in conveying their impression upon his mind's eye. The dramatic vistas of his native Denmark were translated into surging abstract terrains that attempted to capture what Kirkeby described as nature's 'hidden reality'. 'We only see it in glimpses', he explained. 'A painter can sometimes see it ... and if I paint at all, it is only because I have those glimpses' (P. Kirkeby, guoted in Per Kirkeby, Brussels, exh. cat., Galerie Phillipe Guimot, Brussels, 1991, p. 64).



Franz Kline, Untitled, circa 1959.
Smithsonian American Art Museum, Washington DC
Artwork: © Franz Kline, DACS, 2019.
Photo: © 2019. Photo Smithsonian American Art
Museum/Art Resource/Scala, Florence.

PROVENANCE:

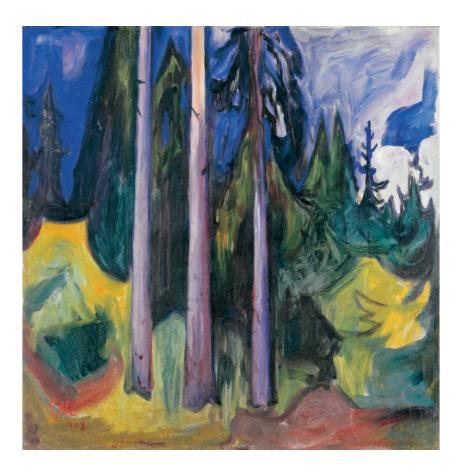
Galerie Michael Werner, Cologne. Private Collection (acquired from the above).

Thence by descent to the present owner.

LITERATURE:

Per Kirkeby – Bilder, exh. cat., Hannover, Kestner-Gesellschaft, 1991, no. 25 (illustrated in colour, unpaged). A. H. Larsen, Per Kirkeby Paintings 1978-1989, Aarhus 2016, p. 308, no. M726 (illustrated in colour, p. 425).



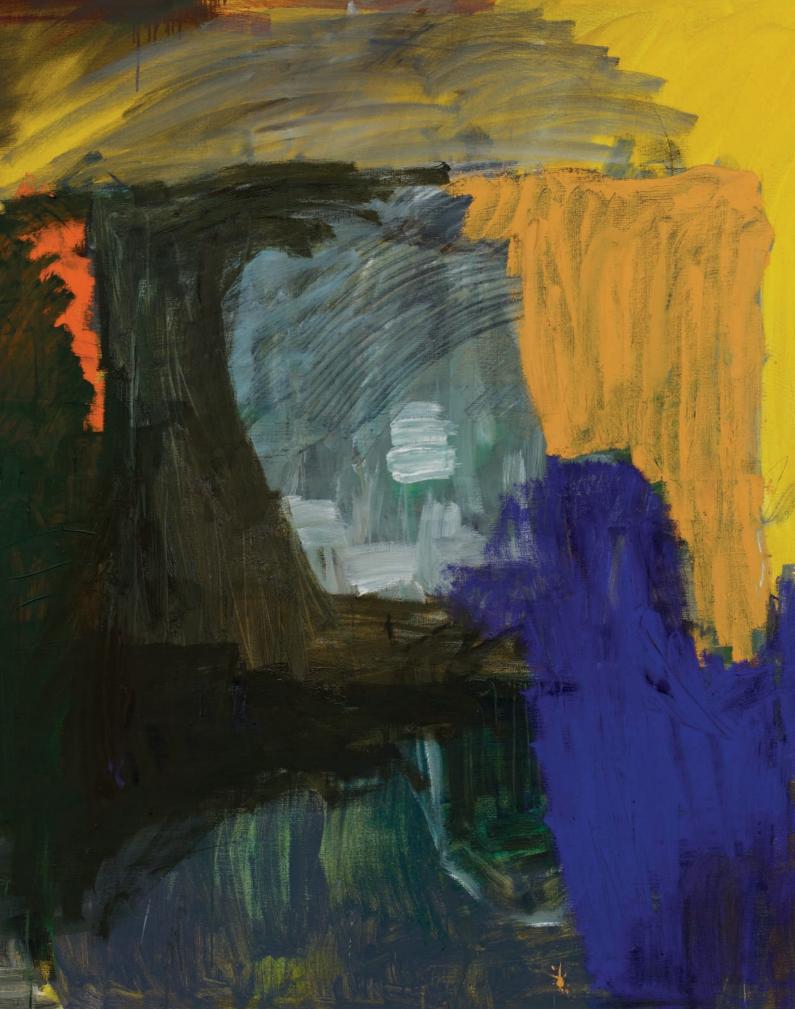


Though frequently associated with German Neo-Expressionism, Kirkeby sought inspiration in the depths of art history, looking at Caspar David Friedrich's glowing depictions of the Northern European landscape, as well as the work of Vincent Van Gogh and Paul Cézanne. He was particularly influenced by the latter's attempts to capture the way in which we process visual information: 'I believe that Cézanne makes a connection in the way he speaks of the insight into Nature that one achieves later in life, which is also an insight into the nature of the picture', he has explained. 'The picture, too, is nature. The forces that pile up in Mont Sainte-Victoire are no different from those that organize the picture. Perhaps, this is why his last pictures are built up like a hewn stone wall' (P. Kirkeby, Håndbog, Borgen 1991, p. 150). The 'all-over' surfaces of American Abstract Expressionism also impacted his approach, and indeed are palpable in the present work's gestural terrain. Despite these painterly influences, the artist retained a strong interest in multimedia, owing perhaps to his early affiliation with the Fluxus group during the 1960s. Over the course of his practice, he explored poetry, performance, sculpture, film-making and installation, designing sets for the New York City Ballet and creating visual effects for three films by Lars Von Trier. Such wide-ranging investigations were part and parcel of his belief that art-making should attempt to address the perpetual flux of reality. Hovering between abstraction and figuration, the present work is an exquisite expression of this aim.

'People believe that most observations take place in clear and logical contexts. I believe this is an illusion, a kind of glue we use to keep our lives together. To a great extent, art's function is to call attention to this illusion. Showing how incoherent it really is'

-Per Kirkeby

Edvard Munch, Wood, 1903. Munch-Museet, Oslo. Photo: © Bridgeman Images.



GEORG BASELITZ (B. 1938)

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

Adler (Eagle)

signed with the artist's initials and dated '17. XII. 82 G.B.' (lower right); signed, titled and dated 'G. Baselitz Adler, 17. XII. 82' (on the reverse) oil on canvas 98½ x 78½ in. (250 x 200cm.)
Painted in 1982

£2,200,000-2,800,000 U\$\$2,800,000-3,400,000 €2,500,000-3,100,000 'The motif of the eagle goes through the work of Georg Baselitz like a keynote'

-Günther Gercken

Simultaneously iconic and subversive, Georg Baselitz's Adler (Eagle) is a monumental ode to his most important subject. Stretching over two metres in height, it depicts the eagle - once a proud symbol of German nationalism - upended in the artist's signature format. Thick, gestural streaks of impasto engulf the bird's form, rendered in a glowing palette of blue, orange, pink and yellow. With examples held in museums worldwide, Baselitz's Adler paintings represent the cornerstone of his practice. By choosing a historically-charged motif, the artist sought to question the relationship between mark-making and pictorial content. Pushed to the brink of abstraction, the eagle is reduced to visceral mass of brushstrokes, plummeting towards earth in a fiery blaze. Painted in 1982, the work dates from a period of great professional triumph for Baselitz, who featured in both Documenta 7 and the legendary exhibition Zeitgeist at the Martin-Gropius-Bau, Berlin, that year. In the wake of the Royal Academy's 1981 show A New Spirit in Painting, where his works had hung opposite those of Willem de Kooning, the artist took his place on the international stage. Infused with the lessons of his Expressionist and Abstract Expressionist forebears, the present work bears witness to the newfound vitality of his artistic language, seen elsewhere in the 1983 masterpieces Nachtessen in Dresden (Kunsthaus Zürich) and Der Brückechor. Wrought with a mixture of brushes and the artist's own fingers, the eagle is incinerated through the sheer force of its execution. Its symbolic potency is suspended, leaving the viewer to confront the act of painting in its most primal form.



Georg Baselitz, Bucklinger Trinker (Humpbacked Drinker), 1981. Staatsgalerie Stuttgart. Artwork: © Georg Baselitz 2019.

PROVENANCE:

Galerie Neuendorf, Hamburg. Galerie Daniel Templon, Paris. Private Collection, Europe. Anon. sale, Christie's London, 29 June 2016, lot 18. Acquired at the above sale by the present owner.

EXHIBITED:

Hamburg, Galerie Neuendorf, Georg Baselitz-Drawings and Watercolours 1961-1983, 1983 (illustrated in colour on the cover).

Helsinki, The Art Museum of the Ateneum, *Ars* 83, 1983, p. 84, no. 10 (illustrated in colour, p. 85).

LITERATURE:

Art in America, November 1983, vol. 71, no. 10 (illustrated in colour, p. 125).



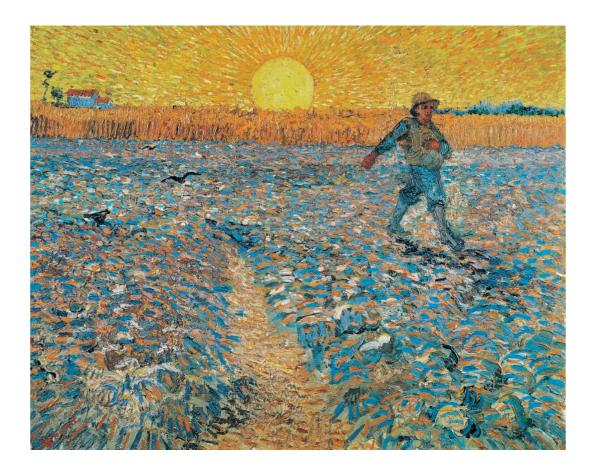






Gerhard Richter, Adler (Eagle), 1972. Private Collection. Artwork and Photo: © Gerhard Richter 2019 [0192].

Baselitz had first begun painting upside-down in 1969, driven by a desire to expose the fickle nature of representation. Operating in the aftermath of the Second World War, he deliberately selected motifs that were deeply ingrained in Germany's national consciousness: symbols of the forest, nature and folklore. By inverting them, Baselitz sought to highlight their lack of intrinsic value, glorifying instead the sensory power of pigment. The eagle, first depicted by the artist as early as 1953, came to play a vital role in this mission. Whilst at school, Baselitz had made friends with a wildlife photographer, whom he helped to compile a book containing pictures of birds. Among them were photographs of eagles, divorced from all nationalistic context, which prompted the artist to reflect upon their symbolic programming. Though placed at the service of Fascist propaganda during the war, the bird had in fact been adopted throughout history: not only in Germany, but also in Roman and Byzantine cultures. It was not until the early Fingermalerei Adler of the 1970s - examples of which are held in the Pinakothek der Moderne, Munich, and the Museum Küppersmühle für Moderne Kunst, Duisburg – that Baselitz first began to confront the motif in earnest. As the decade progressed, his depictions of the eagle became ever-more distorted, its heroic form subsumed by painterly fervour. It has been variously suggested that the eagle came to represent something of an alter-ego for the artist - a sparring partner, perhaps. The present work, along with the 1982 paintings Adler im Fenster (Metropolitan Museum of Art, New York) and Adler (Museum Frieder Burda, Baden-Baden), may be said to represent the culmination of this trajectory.



Baselitz's paintings of the early 1980s stand among some of the finest in his *oeuvre*. As his work gained international recognition, the artist began to engage increasingly with the work of his ancestors, drawing renewed inspiration from artists such as Edvard Munch, Oskar Kokoschka, Emil Nolde and Egon Schiele, as well as the German Expressionist group Die Brücke. His canvases, previously dominated by soft pastoral hues, became saturated with bold fiery tones - a shift evident in the celebrated Trinker and Orangenesser series of 1981-1982. His surfaces, perhaps inspired by the series of wooden sculptural heads he created during this period, became increasingly tactile, as if carved from rivers of paint. At the same time, the present work may be said to witness Baselitz's dialogue with American abstraction. As a student in Berlin, he had visited the Museum of Modern Art's touring exhibition *The New American Painting*, as well as their celebrated Jackson Pollock retrospective. Over the years, he came to appreciate the work of de Kooning, Franz Kline and Phillip Guston, which would inform his use of colour and disruption of the relationship between figure and ground. During the early 1980s, Baselitz exhibited a number of times in New York, with the present work appearing in Art in America in 1983. He would surely have been aware of the young Jean-Michel Basquiat, with whom he exhibited at Documenta 7 as well as a group show organised by Diego Cortez in 1982. Paint, long considered dead, had been well and truly resurrected on both sides of the Atlantic. In the present work, Baselitz proclaims it as a subject in its own right: the eagle is usurped by its majesty.

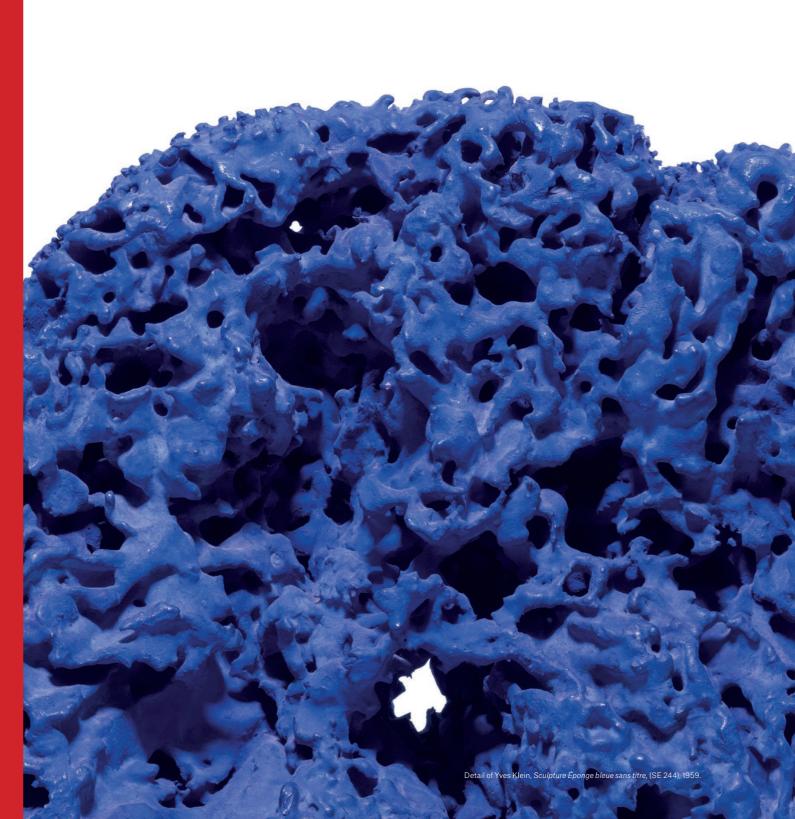
'The hierarchy of sky above and ground down below is ... only a pact that we have admittedly got used to but that one absolutely doesn't have to believe in'

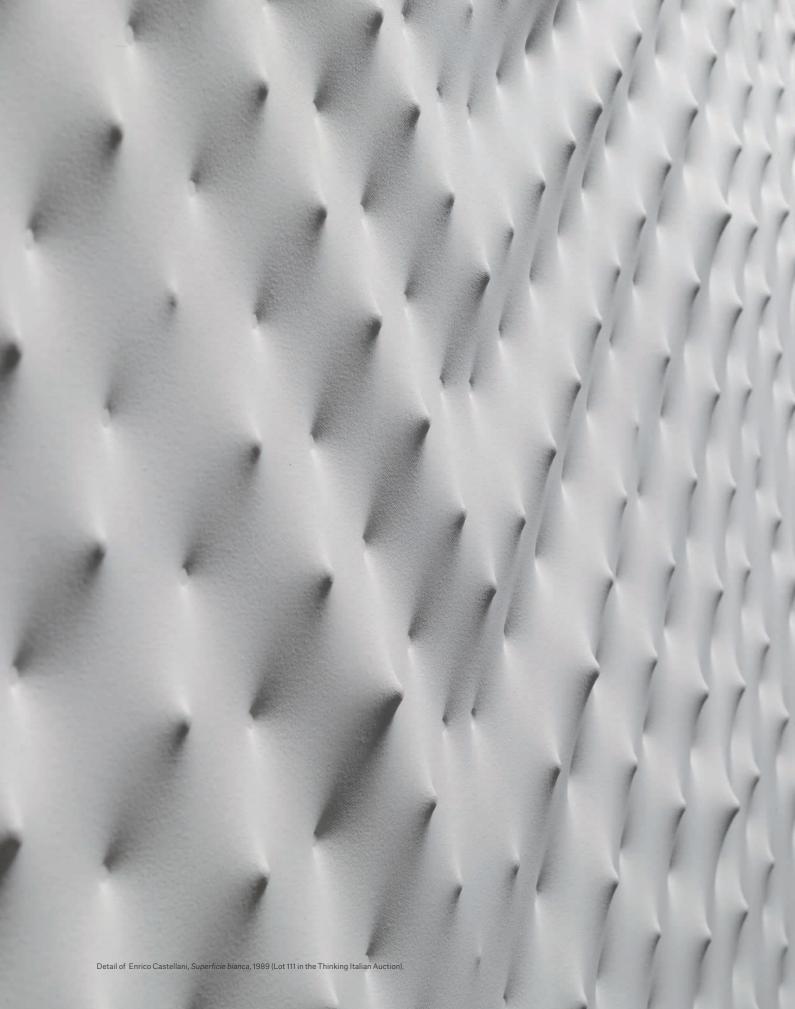
-Georg Baselitz

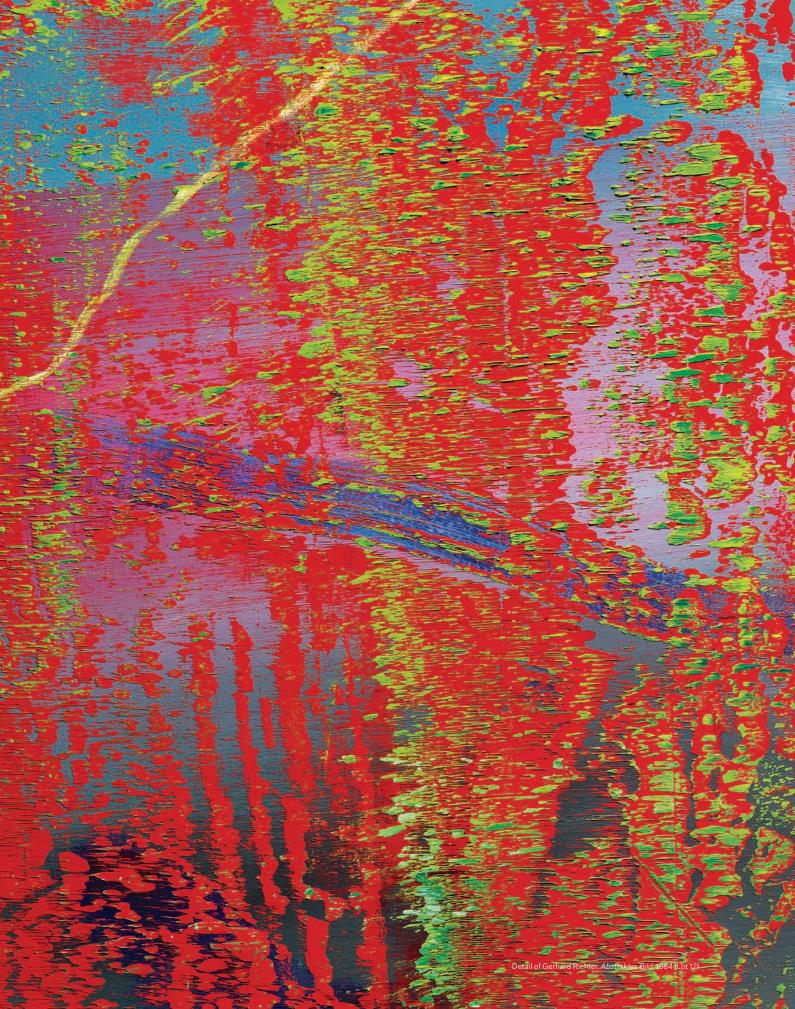
Vincent Van Gogh, *The Sower*, 1888. Rijksmuseum Kröller-Müller, Netherlands. Photo: © De Agostini Picture Library / Bridgeman Images.



POST-WAR & CONTEMPORARY ART EVENING AUCTION | THINKING ITALIAN | POST-WAR & CONTEMPORARY ART DAY AUCTION









'Art is the highest form of hope'

-Gerhard Richter

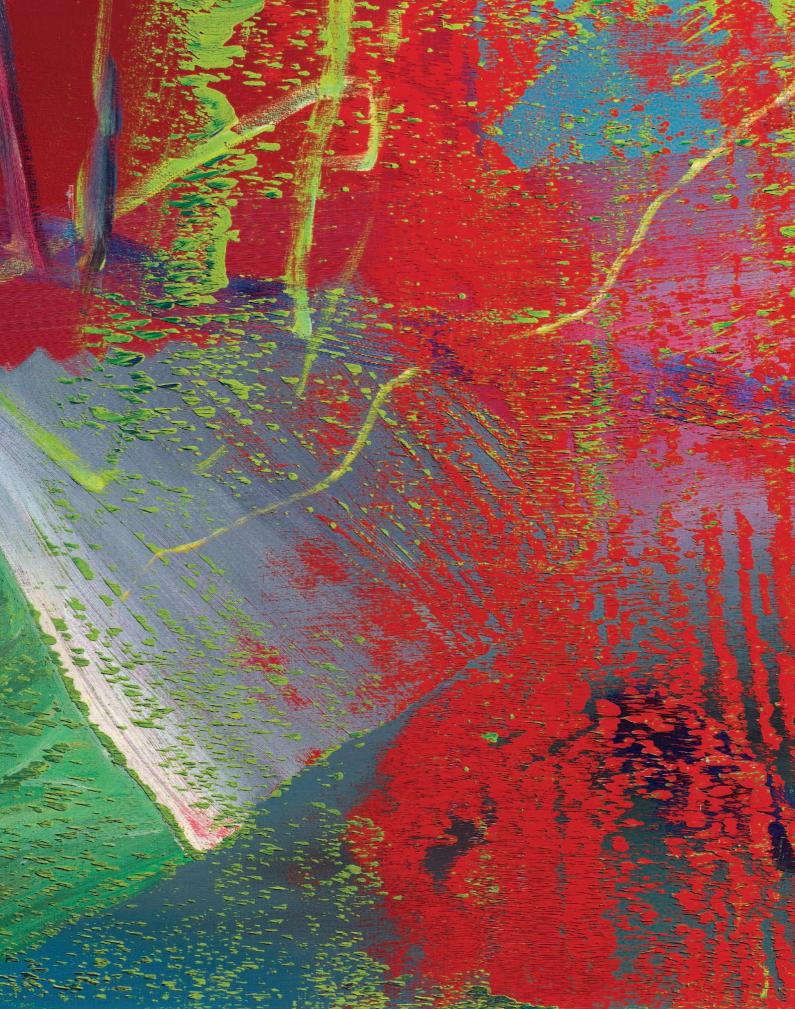
Christie's is delighted to have been appointed by UniCredit to manage the sale of artworks from Austria, Germany and Italy. The proceeds will be primarily used to support the further roll-out of the group's Social Impact Banking (SIB) initiatives. The remaining balance will be dedicated to other relevant projects, including the support of young artists.

The selected artworks will be offered at various Christie's international salerooms across a range of marquee week sales in 2019 and 2020, with the first pieces being auctioned in London on 4 and 5 October as part of the Post-War & Contemporary Art Evening and Day Auctions alongside Thinking Italian, taking place during Frieze Week.

Led by an outstanding group of works by Gerhard Richter, this selection showcases the evolution of painterly abstraction during the Post-War period: from Ernst Wilhelm Nay's Helle Girlande (Bright Garland) of 1957 to Sam Francis' 1987 Erotic Arabesque. Works by Enrico Castellani and Yves Klein celebrate the new 'ground zero' sought by European artists at the height of the Space Age. Additional international highlights include works by Austrian artists Maria Lassnig and Franz West, as well as Nam June Paik's Anonymous Crimean Tarta who saved Life of Joseph Beuys - Not yet thanked by German Folks (1993). An exquisite selection of photography completes the grouping, with works by Andreas Gursky, Vera Lutter and Bernd and Hilla Becher.

Social Impact Banking is part of UniCredit's commitment to building a fairer and more inclusive society. It aims to identify, finance and promote people and companies that can have a positive social impact. As well as continuing to provide credit to projects and organisations not usually served by the traditional banking sector, UniCredit employees educate micro-entrepreneurs, social enterprises and vulnerable or disadvantaged groups, building valuable networks within our communities. SIB also focuses on monitoring and measuring outcomes, essential for sustainable growth. It is currently being rolled out in 10 additional UniCredit markets, including: Germany, Austria, Serbia, Croatia, Hungary, Bulgaria, Romania, Turkey, the Czech Republic and Slovakia, and Bosnia and Herzegovina.

UniCredit is a successful pan-European Commercial Bank, with a fully plugged in CIB, delivering a unique Western, Central and Eastern European network to its extensive client franchise. UniCredit offers both local and international expertise to its clients, providing them with unparalleled access to leading banks in its 14 core markets through its European banking network. Leveraging on an international network of representative offices and branches, UniCredit serves clients in another 18 countries worldwide.



GERHARD RICHTER

REALITY AND ABSTRACTION

'Picturing things, taking a view, is what makes us human; art is about making sense and giving shape to that sense'

-Gerhard Richter

For nearly six decades, Gerhard Richter has pursued one of the twentieth century's most profound enquiries into the nature and purpose of painting. Drawing upon complex subject matter, innovative techniques and an enduring belief in art as a force for hope, he posed a fundamental challenge to the distinction between abstraction and representation. Born in Dresden in 1932, Richter came of age in the immediate aftermath of the Second World War, and began painting during the 1960s. His early works, forged amid the rise of Pop Art, sought to reproduce everyday photographs in painstaking detail, mimicking the slippages of the camera lens. Forced to confront the notion of reality as a construct, he began to impose further limitations upon his practice, restricting himself to a single hue in his *Grey* monochromes, and to geometric rigour in his Colour Charts. By the 1980s, he made the pivotal breakthrough to free abstraction, using his signature 'squeegee' tool to introduce an element of unplanned chaos to his works. The rippling surfaces of these paintings appear before the viewer like natural topographies, swimming with glimpses of the known world. Today, Richter is recognised as one of the greatest artists of his generation: a conceptualist and colourist in equal measure, who breathed new life into painting at a critical moment in its history. In 2020, his work will be the subject of a major exhibition at the Met Breuer, New York.

Offered in the Post-War and Contemporary Art Evening and Day Auctions is a selection of eight works that showcase the tenets of Richter's practice. Six stem from the UniCredit Group, and present a comprehensive insight

into the maturation of the artist's visual language during the 1980s. Together, they chart the early evolution of his Abstrakte Bilder (Abstract Paintings): from a luminous jewel-like example dating to 1980, to the fully-worked, dramatic splendour of his large-scale 1984 canvas, to the rich textures of three innovative oils on paper created between 1986 and 1990. Wiese (Meadow), from 1983, is an elegiac rural vista that demonstrates his continued use of photographic sources during this period. Two works from the 1960s – a 1965 drawing entitled Man Jumping from a Window and the exquisite 1966 photo-painting Brautpaar (blau) (Bride and Groom (blue)) – offer a fascinating complement to this selection, capturing the dialogue between image and illusion that defined his early oeuvre.

As early as 1962, in a fragment entitled 'Notes', Richter articulated his aesthetic position. 'The first impulse towards painting, or towards art in general', he wrote, 'stems from the need to communicate, the effort to fix one's own vision.' Art, he went on to explain, was fundamentally an expression of faith, offering an alternative belief system to replace those that had been shattered by recent history. 'Picturing things, taking a view, is what makes us human', he asserted; 'art is about making sense and giving shape to that sense.' It was this strand of thinking that allowed Richter to reconceive abstraction and figuration - long polarised as opposites - as two sides of the same coin. Neither could continue to lay claim to absolute truth; but they could shed light upon the way we process reality. It was a powerful revelation to a world divided by conflict, and its impact continues to reverberate today.





Gerhard Richter in his studio, 1994. Photo: © Benjamin Katz, DACS 2019. Artwork: © Gerhard Richter 2019 (12092019).

GERHARD RICHTER, 'NOTES', 1962 - AN EXTRACT

The first impulse towards painting, or towards art in general, stems from the need to communicate, the effort to fix one's own vision, to deal with appearances (which are alien and must be given names and meanings). Without this, all work would be pointless and unjustified, like Art for Art's Sake.

The idea that art copies nature is a fatal misconception. Art has always operated against nature and for reason.

Every word, every line, every thought is prompted by the age we live in, with all its circumstances, its ties, its efforts, its past and present. It is impossible to act or think independently and arbitrarily. This is comforting, in a way. To the individual, the collective experience of the age represents a bond – and also, in a sense, security; there will always be possibilities even in disaster.

It makes no sense to expect or claim to 'make the invisible visible', or the unknown known, or the unthinkable thinkable. We can draw conclusions about the invisible; we can postulate its existence with relative certainty. But all we can represent is an analogy, which stands for the invisible but is not it.

There is no excuse whatever for uncritically accepting what one takes over from others. For no thing is good or bad in itself, only as it relates to specific circumstances and to our own intentions. This fact means that there is nothing guaranteed or absolute about conventions; it gives us the daily responsibility of distinguishing good from bad.

Picturing things, taking a view, is what makes us human; art is about making sense and giving shape to that sense. It is like the religious search for God. We are well aware that making sense and picturing are artificial, like illusion; but we can never give them up. For belief (thinking out and interpreting the present and the future) is our most important characteristic.

Art's means of representing a thing – style, technique and the object represented – are circumstances of art, just as the artist's individual qualities (way of life, abilities, environment and so on) are circumstances of art. Art can just as well be made in harmony with the circumstances of its making as in defiance of them. In itself art is neither visible nor definable: all that is visible and imitable is its circumstances, which are easily mistaken for the art itself.

As soon as artistic activity turns into an 'ism', it ceases to be artistic activity. To be alive is to engage in a daily struggle for form and for survival [...]

Painting has nothing to do with thinking, because in painting thinking is painting. Thinking is language – record-keeping – and has to take place before and after. Einstein did not think when he was calculating: he calculated – producing the next question in reaction to the one that went before – just as in painting one form is a response to another, and so on.

Art serves to establish a community. It links us with others, and with the things around us, in a shared vision and effort.

My concern is never art, but always what art can be used for.

Since there is no such thing as absolute rightness and truth, we always pursue the artificial, leading, *human* truth. We judge and make a truth that excludes other truths. Art plays a formative part in this manufacture of truth.

The sciences certainly have influenced the arts. To an Aztec, the sunset was an inexplicable event, which he could not cope with or even survive without the imagined aid of his gods. Obvious phenomena of this sort have since been explained. But the sheer unimagined vastness of the explicable has now made the inexplicable into such a monstrous thing that our heads spin, and the old images burst like bubbles. The thought of the totally inexplicable (as when we look at the starry sky), and the impossibility of reading any sense into this monstrous vastness, so affect us that we need ignorance to survive.

Strange though this may sound, not knowing where one is going – being lost, being a loser – reveals the greatest possible faith and optimism, as against collective security and collective significance. To believe, one must have lost God; to paint, one must have lost art.

Dietmar Elger and Hans Ulrich Obrist (eds.), *Gerhard Richter – Text. Writings, Interviews and Letters 1961-2007*, Thames & Hudson, London, 2009, pp. 14-15.
Text: © Gerhard Richter (05092019).



Gerhard Richter's squeegee, Köln. Photo: © Hubert Becker. Artwork: © Gerhard Richter 2019.

λ†11

GERHARD RICHTER (B. 1932)

7.3.86

signed and dated '7.3.86, Richter' (upper left) oil on paper 25% x 39½in. (65 x 100.2cm.)
Executed in 1986

£550,000-750,000 U\$\$680,000-920,000 €620,000-840,000 'Drawing or painting on paper is more impulsive than painting on canvas ... It's less possible to control and that makes the work more intimate, and closer to your feelings'

-Gerhard Richter

With its mesmerising, kaleidoscopic surface, 7.3.86 belongs to the series of oils on paper that form a fascinating complement to Gerhard Richter's Abstrakte Bilder (Abstract Paintings). Titled after their date of creation, these works punctuate the artist's practice at various intervals from the early 1980s onwards; other examples from March 1986 are held in the Museum of Modern Art, New York. and the Kunstmuseum Winterthur. Diverse in colour and rich in textural variety, they provided a crucial forum for Richter as he made the pivotal move towards free abstraction during the mid-1980s, allowing him to experiment with new tools and approaches. 'Drawing or painting on paper is more impulsive than painting on canvas', he explained. '... It's less possible to control and that makes the work more intimate, and closer to your feelings. Another thing that fascinates me is that the whiteness of paper creates a space that is different from canvas' (G. Richter, 'Interview with Anna Tilroe', 1987, reproduced in D. Elger and H-U. Obrist (eds.), Gerhard Richter - Text. Writings, Interviews and Letters 1961-2007, London 2009, p. 192). Seemingly infinite in its rich chromatic depths, 7.3.86 demonstrates the artist's burgeoning exploration of the squeegee: a tool to which he would fully surrender himself in 1986, and which would give rise to some of his finest works. Indeed, the achievements of this period precipitated an era of professional triumph, marked by his first major touring retrospective held in Germany that year. Included in the exhibition Gerhard Richter: Works on Paper 1983-1986 at the Museum Overholland, Amsterdam, shortly afterwards, the present work offers a compelling insight into the genesis of Richter's greatest period.

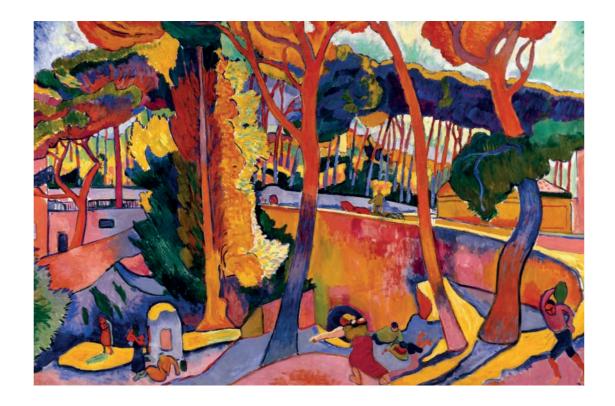
PROVENANCE:

Galerie Fred Jahn, Munich. Acquired from the above by the present owner in 1987.

EXHIBITED:

Amsterdam, Museum Overholland, Gerhard Richter werken op papier 1983-1986 notities 1982-1986, 1987 (Illustrated in colour, p. 102). Munich, HVB Kunst Palais, Gerhard Richter - Werke aus zwei Jahrzehnten aus der Sammlung HypoVereinsbank, 2007.





Richter's abstract paintings were initiated in 1976, following the controlled rigour of his photorealist paintings, colour charts and grey monochromes. Initially, these so-called 'Smooth Abstracts' relied heavily on sketches and photographic material, which Richter would project onto canvas and use as a guide. By the early 1980s, he had begun to dispense with these props, working freely on large-scale surfaces for the first time. Rejecting structured premeditation, the artist embraced the unruly substance of paint as his primary subject matter, exploring and manipulating its properties through a series of implements. By the time of the present work, Richter had begun a sustained engagement with the squeegee, which would subsequently become his signature tool. Swept over layers of wet-on-wet paint, it produced unpredictable patterns of marbled colour, creating neargeological terrains of fissures and rivulets. 'For Richter, the squeegee is the most important implement for integrating coincidence into his art', writes Dietmar Elger; '... he came to appreciate how the structure of paint applied with a squeegee can never be completely controlled' (D. Elger, Gerhard Richter: A Life in Painting, Chicago 2009, p. 251). Whilst the present work retains the illusionistic under-layer characteristic of works from this period - a half-visible structure reminiscent of branches - it bears witness to the fervent energy with which Richter harnessed this new approach. Hints of squeegeed texture collide with visible modifications made by the artist, overpainting and carving into his mottled surface using both ends of the paintbrush. In its seemingly endless hypnotic layers, we see Richter revel in the new creative possibilities that would take his painterly investigations to new heights over the following decade.

'For Richter, the squeegee is the most important implement for integrating coincidence into his art ... he came to appreciate how the structure of paint applied with a squeegee can never be completely controlled'

-Dietmar Elger

André Derain, The Turning Road, L'Estaque, 1906. Museum of Fine Arts, Houston, Texas. Artwork: © André Derain, DACS 2019. Photo: © Museum of Fine Arts, Houston, Texas, USA / Museum purchase funded by Audrey Jones Beck / Bridgeman Images.







Gerhard Richter in front of the present lot, 1984. Photo: © Benjamin Katz, DAC\$ 2019. Artwork: © Gerhard Richter 2019 (05092019).

λ[†]12

GERHARD RICHTER (B. 1932)

Abstraktes Bild

signed, numbered and dated '559-1 Richter 1984' (on the reverse) oil on canvas 78% x 118% in. (200 x 300.4cm.) Painted in 1984

£6,500,000-9,500,000 US\$8,100,000-12,000,000 €7,300,000-11,000,000 'Abstract paintings are fictive models, because they make visible a reality that we can neither see nor describe, but whose existence we can postulate'

-Gerhard Richter

With its hypnotic expanse of colour and texture, *Abstraktes Bild* is a monumental vision dating from a watershed moment in Gerhard Richter's career. Acquired shortly after its creation, it is among the largest canvases produced during the pivotal year of 1984, standing alongside works held in the Museum of Fine Arts, Boston, the Pinakothek der Moderne, Munich and the Staatsgalerie Stuttgart. Over a smooth ground of shifting chromatic registers, Richter layers glistening strata of vibrant red and green, demonstrating his early command of the squeegee that would become his signature tool. Thick horizontal and vertical beams punctuate the surface, interspersed with delicate linear fissures and flashes of brilliant white. Heralding the artist's move towards large-scale free abstraction, the work belongs to a group of nine paintings created for the 1984 exhibition *From Here: Two Months of New German Art in Düsseldorf*, curated by Kasper König. It was with these canvases, according to

PROVENANCE:

Galerie Fred Jahn, Munich.
Acquired from the above by the present owner in 1985.



Gerhard Richter, Confus, 1986.
Museum of Modern Art (MoMA), New York.
Artwork and Photo: © Gerhard Richter 2019 [0186]

EXHIBITED:

Dusseldorf, Messegelände Halle 13, Von hier uas. Zwei Monate neue deutsche Kunst in Düsseldorf, 1984, p. 435, no. 15 (illustrated, p. 435). Vienna, BA-CA Kunstforum, Monet, Kandinsky, Rothko und die folgen: werge der abstrakten malerei, 2008, pp. 142 & 192, no. 52 (illustrated in colour, 143).

Vienna, Bank Austria Kunstforum, Past Present Future: Highlights from the UniCredit Group Collection, 2009-2011, p. 155 (illustrated in colour, p. 81). This exhibition later travelled to Verona, Palazzo della Ragione and Istanbul, Yapi Kredi Cultural Center. Krems, Kunsthalle Krems, Abstract Painting Now! Gerhard Richter, Katharina Grosse, Sean Scully..., 2017 (illustrated in colour, pp. 20-21).

LITERATURE:

J. Harten and D. Elger (eds.), *Gerhard Richter Bilder: Paintings 1962-1985*, exh. cat., Dusseldorf, Städtische Kunsthalle, 1986, p. 399, no. 559-2 (illustrated in colour, p. 309).

Kunst-und Ausstellungshalle der Bundesrepublik Deutschland (ed.), Gerhard Richter, Werkübersicht/ Catalogue Raisonné: 1962-1993, vol. III, Ostfildern-Ruit 1993, p. 177, no. 559-1 (illustrated in colour, p. 82).

B. Kopplin, Sammlung HypoVereinsbank Von der klassischen Moderne bis zur Gegenwart, Munich 2000, p. 48 (illustrated in colour, p. 49).

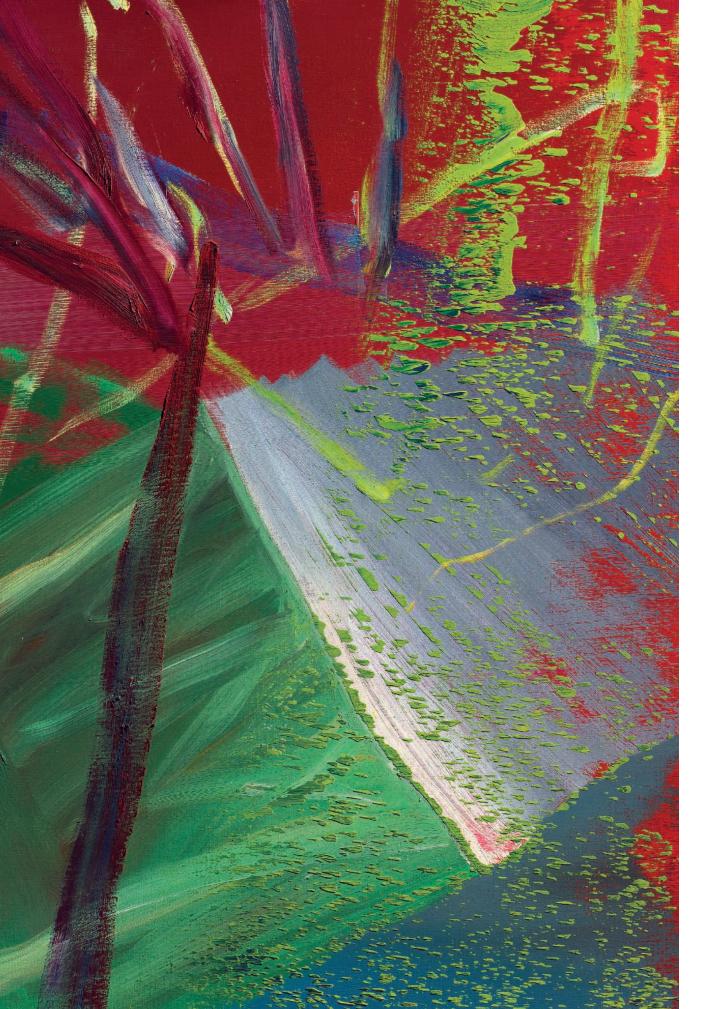
D. Elger, *Gerhard Richter: Maler*, Cologne 2008, p. 404.

D. Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 262. D. Elger, *Gerhard Richter*, Paris 2010,

D. Elger (ed.), *Gerhard Richter: Catalogue Raisonné, 1976-1987, Vol. III*, Ostfildern-Ruit 2013, p. 413, no. 559-1 (illustrated in colour).

'Der Kultursommer', in *SIM's Kultur*, July 2017 (illustrated in colour, p. 89). D. Elger, *Gerhard Richter: Maler*, Cologne 2018, p. 419.







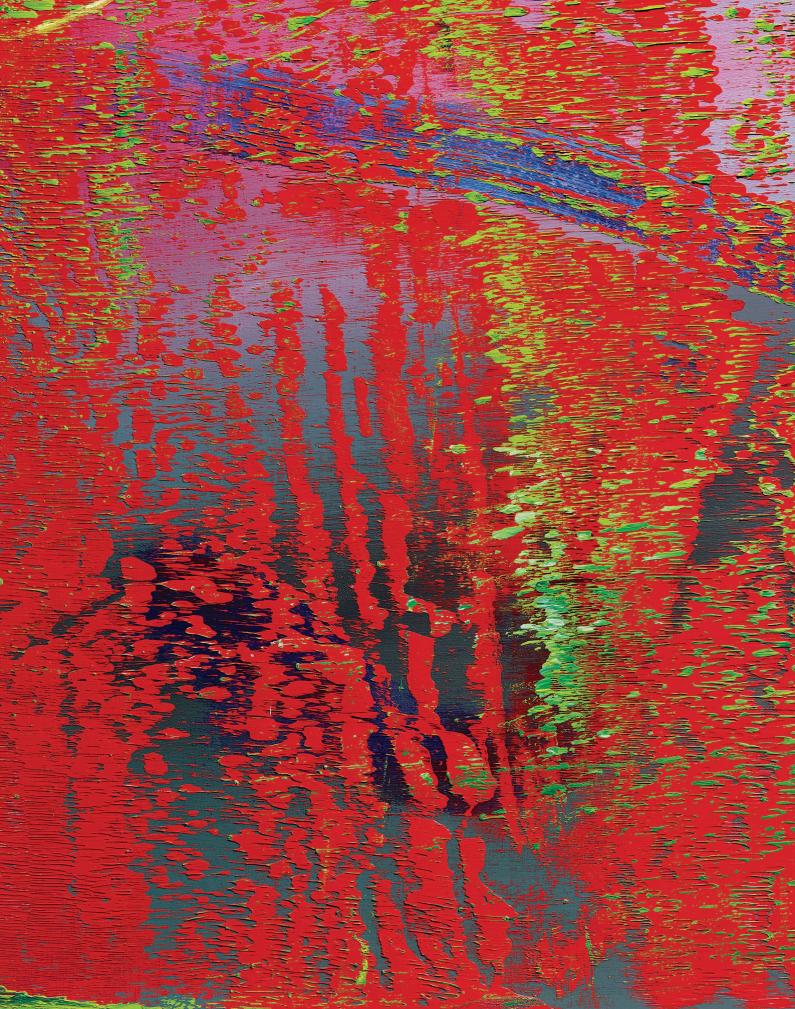
Dietmar Elger, that Richter 'finally succeeded in breaking through to the international art market' (D. Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 263). As the artist took his place on the global stage, fuelled by the prospect of his first major touring retrospective in 1986, the tenets of his abstract painterly practice began to solidify. The work's complex, fractured surface bears witness to his expanding inventory of tools which – alongside the squeegee – included palette knives, different-sized brushes and their handles. Beneath this furore, it is illuminated with the same ethereal glow as his celebrated *Kerze* (*Candle*) photo-paintings of this period, flickering like a distant, fragile illusion. As hints of figurative reality jostle with painterly pyrotechnics, the work demonstrates the dialogue between abstraction and representation that has come to define Richter's practice.

Between 1982 and 1987, Richter undertook some of his most important and innovative abstract explorations. His early 'Smooth Abstracts', begun in 1976, had relied heavily on pre-existing studies and snapshots as visual aids: indeed, the present work's illusionistic under-layer recalls the near-photographic sheen of these initial canvases. By the early 1980s, however, he had begun to work freely on a large scale for the first time, allowing himself to be guided by the intrinsic properties of pigment itself. Embracing chance and contingency as essential elements of his practice, Richter postulated an increasingly autonomous existence for painting, bringing indeterminacy into a heuristic dialogue with his arsenal of painterly

'Almost all the abstract paintings show scenarios, surroundings and landscapes that don't exist, but they create the impression that they could exist. As though they were photographs of scenarios and regions that had never yet been seen'

-Gerhard Richter

Gerhard Richter, Abstraktes Bild (Abstract Painting), 1984. Staatsgalerie Stuttgart, Stuttgart. © Gerhard Richter 2019 [0180].





Institut d'art contemporain, Villeurbanne/Rhône-Alpes.

© Gerhard Richter 2019 [0178].

tools. Speaking of the artist's practice during the 1980s, Roald Nasgaard explains how 'Richter will begin a new group of paintings by placing a number of primed canvases around the walls of his studio, eventually working on several or all of them at the same time, like a chess player simultaneously playing several boards. He begins by applying a soft ground of red, yellow, blue or green ... But then it must be altered, with a new move, a first form; a large brush stroke, a track of colour drawn out with a squeegee, a geometric shape. Step by step the painting changes in appearance, sometimes sharply, with each new accretion, and goes through several states ... They are finished "when there is no more I can do to them, when they exceed me, or they have something that I can no longer keep up with" (R. Nasgaard, 'The Abstract Paintings' in T. Neff (ed.), Gerhard Richter: Paintings, London 1988, p. 108). Photographs from the artist's studio show the present work at the very heart of this process.

Having left Düsseldorf for Cologne with his new wife Isa Genzken, Richter entered a period of professional triumph during the mid-1980s. The resurgence of painting within Neo-Expressionist circles and elsewhere brought a new level of international interest to his abstract paintings. In 1981, Richter had featured in the legendary

'Richter will begin a new group of paintings by placing a number of primed canvases around the walls of his studio, eventually working on several or all of them at the same time, like a chess player simultaneously playing several boards. He begins by applying a soft ground of red, yellow, blue or green ... But then it must be altered, with a new move, a first form; a large brush stroke, a track of colour drawn out with a squeegee, a geometric shape'

-Roald Nasgaard



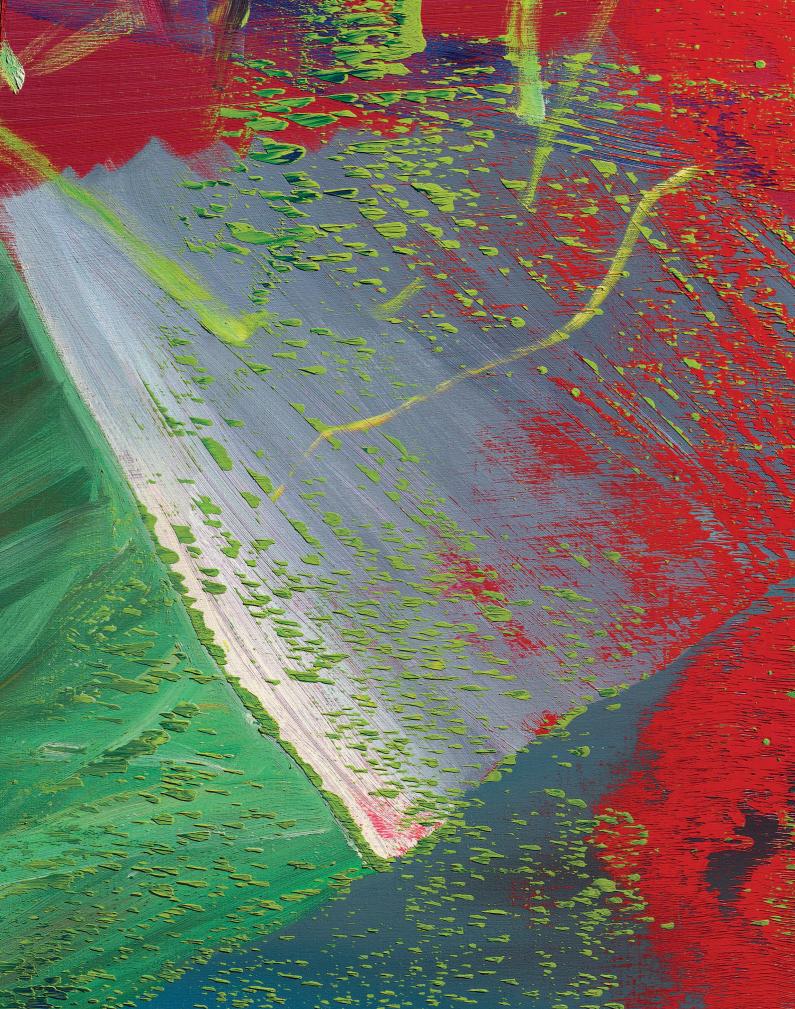


group exhibition A New Spirit in Painting, held at London's Royal Academy of Arts, where his works were shown alongside canvases by artists such as Philip Guston, Willem de Kooning, Georg Baselitz, Cy Twombly and Sigmar Polke. Within this context, Richter's works stood out as pioneers, counterbalancing the visceral painterly outpourings of his contemporaries with a thoughtful, near-conceptual approach to the medium. The sustained and purposeful nature of his approach was highlighted by the critical response to his 1986 retrospective: a major showing of 133 works that toured museums across Germany, Switzerland and Austria. As Dietmar Elger writes, the Frankfurter Allgemeine Zeitung named him 'one of the most interesting sceptics and tacticians of doubt', whilst Der Spiegel asserted that 'No one else has explored the potential of painting in an age of mass photography in as coolly engaged and intelligent a manner as he has, or has been as tough and ready to experiment as he is' (D. Elger, Gerhard Richter: A Life in Painting, Chicago 2009, p. 264). This landmark exhibition was followed by an extensive North American touring retrospective in 1988, which served to cement the artist's reputation across the Atlantic. By the end of the decade, Richter was widely hailed as one of the most exciting artists of his time: a view that would continue to evolve during the 1990s.

'I'm more concerned now to have [my paintings] evolve of their own accord. I don't work at random but in a more planned way, in the sense that I let a thing happen by chance, then correct it, and so on'

-Gerhard Richter

Willem de Kooning, Merritt Parkway, 1959.
Detroit Institute of Arts.
Artwork: © 2019 The Willem de Kooning
Foundation / Artists Rights Society (ARS),
New York and DACS, London.
Photo: © Detroit Institute of Arts,
USA / Gift of W. Hawkins Ferry / Bridgeman.





'A picture like this is painted in different layers, separated by intervals of time. The first layer mostly represents the background, which has a photographic, illusionistic look to it, though done without using a photograph. This first, smooth, softedged paint surface is like a finished picture; but after a while I decide that I understand it or have seen enough of it, and in the next stage of painting I partly destroy it, partly add to it; and so it goes on at intervals, till there is nothing more to do and the picture is finished. By then it is a Something which I understand in the same way it confronts me, as both incomprehensible and self-sufficient. An attempt to jump over my own shadow ... At that stage the whole thing looks very spontaneous. But in between there are usually long intervals of time, and those destroy a mood. It is a highly planned kind of spontaneity'

-Gerhard Richter



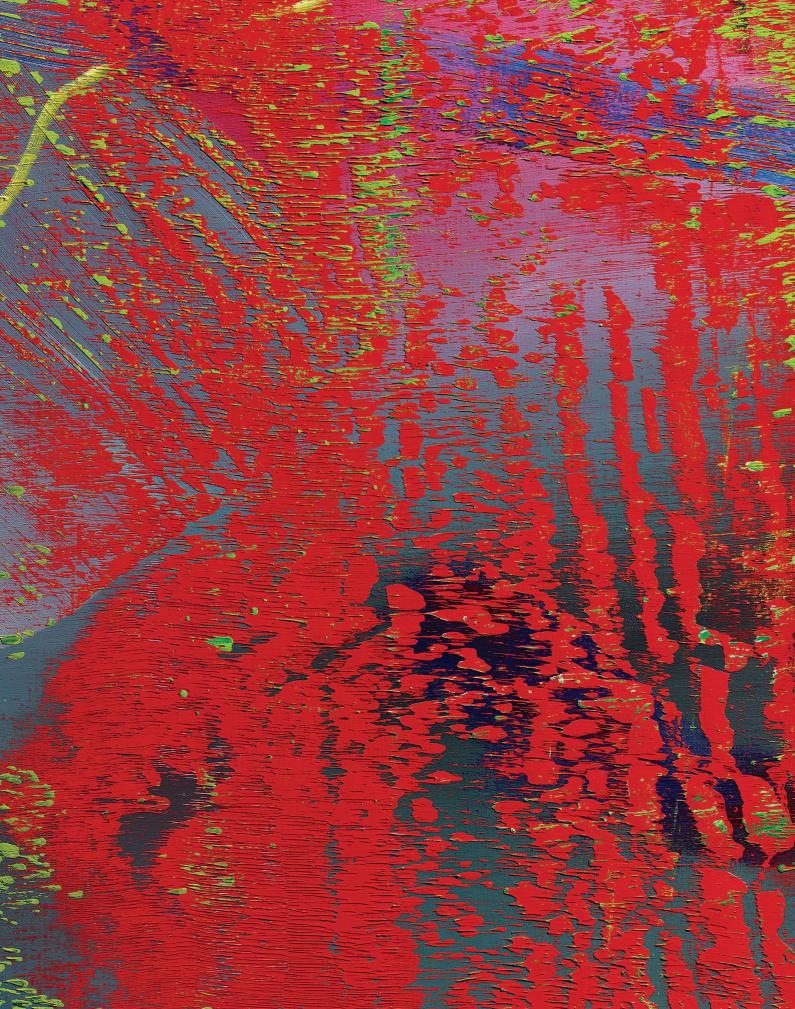
Ultimately, Richter's abstract works offered new hope to a generation that had lost faith in the act of painting. Appearing before the viewer like natural topographies, with little trace of the artist's hand, they suggested that pigment had the power to create its own narratives. 'I'm more concerned now to have [my paintings] evolve of their own accord', he claimed. 'I don't work at random but in a more planned way, in the sense that I let a thing happen by chance, then correct it, and so on. The actual work consists in taking what appears, looking at it then deciding whether it's acceptable or not' (G. Richter, quoted in D. Elger and H-U. Obrist (eds.), Gerhard Richter - Text. Writings, Interviews and Letters 1961-2007, London 2009, p. 275). The squeegee was to become one of Richter's most important tools in this regard: coercing paint into independent, incalculable formations, it blurred the relationship between the artist's mind, eye and hand. 'It is a good technique for switching off thinking', Richter explained. 'Consciously, I can't calculate the result. But subconsciously, I can sense it. This is a nice "between" state' (G. Richter, quoted in S. Koldehoff, 'Gerhard Richter, Die Macht der Malerei', in Art. Das Kunstmagazin, December 1999, p. 20). By limiting his own agency in this manner, Richter breathed new life into the medium. It was no longer simply a vehicle for depiction, but rather a means of envisioning alternative realities beyond the scope of human cognition. With its thin veil of light flickering like a beacon through the layers of paint, the present work eloquently captures the dawn of this brave new world.

'Consciously, I can't calculate the result. But subconsciously, I can sense it. This is a nice "between" state'

-Gerhard Richter

Claude Monet, La Maison vue du Jardin aux Roses (The Artist's House from the Rose Garden), 1922-24

Musée Marmottan Monet, Paris. Photo: © Musée Marmottan Monet, Paris, France / Bridgeman Images.



Art for Future | Selected Works from the UniCredit Group

λ†13

GERHARD RICHTER (B. 1932)

Wiese (Meadow)

signed, numbered and dated '549-2 Richter 1983' (on the reverse) oil on canvas 39% x 59in. (99.4 x 150cm.) Painted in 1983

£3,500,000-5,500,000 US\$4,400,000-6,800,000 €4,000,000-6,100,000 'If the Abstract Pictures show my reality, then the landscapes and still-lifes show my yearning ... though these pictures are motivated by the dream of classical order and a pristine world – by nostalgia, in other words – the anachronism in them takes on a subversive and contemporary quality'

-Gerhard Richter

With its halcyon rural vista, *Wiese* (*Meadow*) (1983) is an exquisite example of the celebrated photo-realist German landscapes that Gerhard Richter produced during the 1980s. It is the second work within this extraordinary cycle, and a sister painting to *Scheune* (*Barn*) (Art Gallery of Ontario): later examples are held in institutions worldwide, including the Museum of Modern Art, New York and the Centre Georges Pompidou, Paris. Following on from his *Cloudscapes* and *Seascapes* of the late 1960s, these works represent the culmination of Richter's conceptual engagement with the Romantic tradition of landscape painting. Based on one of the artist's own

PROVENANCE:

Galerie Fred Jahn, Munich. Acquired from the above by the present owner in 1988.



Source image for present lot, from *Atlas*, plate 426. © Gerhard Richter 2019 [0177].

EXHIBITED:

Munich, Galerie Fred Jahn, Gerhard Richter: Neun Bilder 1982-1987, 1988. Essen, Kunstverein Ruhr, Gerhard Richter und die Romantik, 1994, p. 19, no. 6 (illustrated in colour, p. 18). Munich, Haus der Kunst, Ernste Spiele: Der Geist der Romantik in der deutschen Kunst 1790-1990, 1995, p. 672, p. 96, no. 392 (illustrated in colour, p. 171). Hanover, Sprengel Museum Hanover,

Gerhard Richter: Landscapes, 1998-1999, pp. 74 & 124, no. 549-2 (illustrated in colour, p. 75).

Munich, Kunstpalais, Gerhard Richter:

Wunich, Kunstpalais, Gernard Richter: Werke aus zwei Jahrzehnten Sammlung HypoVereinsbank, 2007 (illustrated in colour, unpaged).

Munich, Haus der Kunst, Brillantfeuerwerk. Elf Unternehmen. Elf Sammlungen. Ein Ausstellung, 2008-2009, p. 41.

Emden, Kunsthalle Emden, Realismus: Das Abenteuer de Wirklichkeit, 2010, p. 292 (illustrated in colour, p. 155). This exhibition later travelled to Munich, Kunsthalle der Hypo-Kulturstifung. Vienna, Bank Austria Kunstforum, Past Present Future: Highlights from the UniCredit Group Collection, 2009-2010, p. 54 & 137 (illustrated in colour, p. 55; illustrated, p. 137). This exhibition later travelled to Verona, Palazzo della Ragione and Istanbul, Yapi Kredi Cultural Centre.

Bologna, Museo d'Arte Moderna di Bologna, *La Grande Magia: Opere scelte dalla Collezione UniCredit*, 2013-2014, p. 211 (illustrated in colour, p. 96).

LITERATURE:

J. Harten and D. Elger (eds.), *Gerhard Richter Bilder: Paintings 1962-1985*, exh. cat., Dusseldorf, Städtische Kunsthalle, 1986, p. 399, no. 549/2 (illustrated, p. 294).

Kunst-und Ausstellungshalle der Bundesrepublik Deutschland (ed.), Gerhard Richter, Werkübersicht/ Catalogue Raisonné: 1962-1993, vol. III, Ostfildern-Ruit 1993, p. 176, no. 549-2 (illustrated in colour, p. 86).

B. Kopplin, Sammlung HypoVereinsbank Von der klassischen Moderne bis zur Gegenwart, Munich 2000, p. 50 (illustrated in colour, p. 51). D. Elger, Gerhard Richter: Maler, Cologne 2002, p. 339.

D. Elger, Gerhard Richter: A Life in Painting, Chicago 2009, p. 269.
D. Elger (ed.), Gerhard Richter:
Landschaften, Ostfildern-Ruit 2011,
pp. 126 & 174 (illustrated in colour, p. 95).
D. Elger (ed.), Gerhard Richter Catalogue
Raisonné, 1962-1993, Vol. III, Ostfildern-Ruit 2013, p. 384, no. 549-2 (illustrated in colour, p. 385).

Gerhard Richter: Abstraction, exh. cat., Potsdam, Museum Barberini, 2018, p. 150.







photographs taken in the Bavarian Forest, it reproduces the shifting layers of focus embedded within the original snapshot. Though forged in deliberate dialogue with the paintings of artists such as Caspar David Friedrich, who wove grandiose hymns to the majesty of nature, the work ultimately subverts such traditions. Working in the aftermath of the Second World War, which had seen the heroic narratives of German Romanticism exploited by propaganda, Richter sought to emphasise the artificial nature of all imagery. As we approach the work, its warm pastoral exterior dissolves before our eyes, leaving us to stare at an impenetrable mass of meticulous brushstrokes. Beautiful, serene and yet ultimately unyielding, it is a nostalgic lament for painting's lost innocence. The work was unveiled at Richter's solo exhibition Gerhard Richter: Neun Bilder 1982-1987 at Galerie Fred Jahn, Munich, alongside eight other works that included a selection of his Candle and Skull paintings. It subsequently featured in the artist's landmark retrospective Gerhard Richter: Landscapes held at the Sprengel Museum, Hanover, in 1998.

Over the course of his six-decade-long career, Richter has probed the relationship between reality and illusion. It was through his early body of photo-paintings, which deliberately mimicked the blurred effects of the camera, that he first came to explore abstraction: figuration,

'Those who approach
Richter's landscapes
with a yearning for the
exotic or the pastoral are
greeted by images that
first intensify that desire
and then deflect it'

-Robert Storr

Above: Gerhard Richter, *Scheune (Barn)*, 1983. Art Gallery of Ontario (AGO), Toronto. © Gerhard Richter 2019 [0177].

Opposite:
Present lot with Abstract Paintings in the artist's studio, Cologne.
Photograph by © Dietmar Elger.
Artwork:© Gerhard Richter 2019 (10092019)



'Richter explores his own state of mind through a visual metaphor that he can examine from an arthistorical distance. By appropriating the Romantic landscape genre that was so popular in Germany during the early nineteenth century, he adopts for his own melancholy a traditional, stylized embodiment, helping him to objectify and overcome it'

-Dietmar Elger

he believed, was no less deceptive than non-representational idioms. His return to photorealism in the 1980s, at a time when his abstract works were becoming increasingly complex, demonstrates his lack of distinction between the two modes. Neither free elaboration nor precise reproduction, he believed, could bridge the cavernous abyss between man and nature. Writing in 1986, Richter explained that 'My landscapes are not only beautiful or nostalgic, with a Romantic or classical suggestion of lost Paradises, but above all "untruthful" ... and by "untruthful" I mean the glorifying way we look at Nature -Nature, which in all its forms is always against us, because it knows no meaning, no pity, no sympathy, because it knows nothing and is absolutely mindless: the total antithesis of ourselves, absolutely inhuman' (G. Richter, 'Notes, 1986', quoted in H-U. Obrist (ed.), Gerhard Richter. The Daily Practice of Painting. Writings and Interviews 1962-1993, Cambridge, MA 1995, p. 124). Though bathed in the glow of familiarity, the present work ultimately casts its subject matter as a distant mirage: vacant, unattainable and unheimlich, as disarming and alien as any of his abstract panoramas. As Robert Storr writes, 'Those who approach Richter's landscapes with a yearning for the exotic or the pastoral are greeted by images that first intensify that desire and then deflect it' (R. Storr, Gerhard Richter: Forty Years of Painting, exh. cat., Museum of Modern Art, New York, 2002, p. 67).



Wiese testifies to Richter's changing relationship with photography during this period: a key strain of his practice, as documented in his personal album *Atlas*. Having dispensed with the medium as a prop for his abstract paintings, he began to revise its usage in his photorealist works. Switching from Kodachrome to Fuji film, his photographs of this period moved away from with the muted atmospheric tones of his earlier seas and skies, replacing them with bright, verdant fields and meadows. Such properties made the resulting paintings all the more unnerving: these were landscapes, after all, that had witnessed the Second World War unfold. As Hubertus Butin has observed, the deliberately unstudied composition of Richter's own source image - with its unbalanced horizon and unsteady vantage point - adds a further layer of subversion (H. Butin, 'Romantic Landscapes as "Cuckoo's Eggs", in D. Elger (ed.), Gerhard Richter: Landscapes, Ostfildern 2011, p. 126). By deliberating countering the constructed, dramatic nature of paintings by artists such as Friedrich, Richter expresses a loss of faith in art's transcendental power. 'Every beauty that we see in landscape', he explains, '- every enchanting colour effect, or tranquil scene, or powerful atmosphere, every gentle linearity or magnificent spatial depth or whatever is our projection; and we can switch it off at a moment's notice' (G. Richter. 'Notes, 1986', ibid.). For all its radiance, the present work ultimately represents an expression of this conviction: that art, in the twentieth century, could no longer claim to offer a window onto nature.

'Every beauty that we see in landscape – every enchanting colour effect, or tranquil scene, or powerful atmosphere, every gentle linearity or magnificent spatial depth or whatever is our projection; and we can switch it off at a moment's notice'

-Gerhard Richter

Caspar David Friedrich, Ziehende Wolken (Drifting Clouds), circa 1820. Hamburger Kunsthalle, Hamburg. Photo: @ Hamburger Kunsthalle, Hamburg, Germany / Bridgeman Images.







λ†14

YVES KLEIN (1928-1962)

Sculpture Éponge bleue sans titre, (SE 244)

signed and dated 'Yves 59' (on the reverse of the base); signed with the artist's initials and dated '59 YK' (on the underside) dry pigment and synthetic resin, sponge with metal wire on stone base $21\frac{1}{4} \times 10\frac{1}{2} \times 6\frac{1}{4}$ in. (54 x 27 x 16cm.) Executed in 1959

£1,600,000-2,500,000 US\$2,000,000-3,100,000 €1,800,000-2,800,000 'Blue is obscurity becoming visible'

-Yves Klein

A vision of mystic, unearthly wonder, Sculpture Éponge bleue sans titre, (SE 244) is a perfectly-formed example of Yves Klein's pioneering Sculptures Éponges (Sponge Sculptures). The work dates from 1959: the pivotal year in which the artist displayed a selection of these extraordinary creations alongside his blue monochromes in the seminal exhibition Bas-Reliefs dans une forêt d'éponges at Galerie Iris Clert in Paris. Saturated with the artist's patented pigment 'International Klein Blue', or 'IKB', the sponge blooms organically from its support like a coral formation or an otherworldly flower. Pierced by a single hole, in a manner evocative of Lucio Fontana's contemporaneous buchi and tagli, it allows light to penetrate its dark interior, subtly illuminating its planet-like topography of folds and crevices. The earthbound material of stone - a rare natural support within the artist's *oeuvre* – is exquisitely juxtaposed with the sponge's elegant metaphysical form. Klein's Sculptures Éponges eloquently embodied his quest to glimpse the immaterial void that he believed lay at the heart of existence. Impregnated with IKB, the sponge - an ancient, organic, ocean-dwelling creature - became a symbol of the human brain's ability to absorb and perceive the unknown dimensions of reality. The present work was included in Klein's major retrospective at the Centre Georges Pompidou, Paris, in 1983, as well as his touring retrospective at the Schirn Kunsthalle Frankfurt and the Guggenheim Museum Bilbao in 2004-2005.

PROVENANCE:

Rudolf Zwirner, Cologne. Helge Achenbach Art, Dusseldorf. Acquired from the above by the present owner in 1996.

EXHIBITED:

Paris, Centre Georges Pompidou Musée national d'art moderne, Yves Klein, 1983, p. 423, no. 88 (illustrated in colour, p. 118; incorrectly catalogued and titled 'SE90'). Cologne, Museum Ludwig, Yves Klein, 1995, p. 284, no. 58 (illustrated in colour, p. 162). This exhibition later travelled to Dusseldorf, Kunstsammlung Nordrhein-Westfalen; London, Hayward Gallery and Madrid, Museo Nacional Centro de Arte Reina Sofia.

Frankfurt, Schirn Kunsthalle, Yves Klein, 2004-2005, p. 229, no. 53 (illustrated in colour, p. 103). This exhibition later travelled to Bilbao, Guggenheim Museum Bilbao.

Herford, MARTA Herford, *Things Are Queer: Highlights of Art Collection UniCredit*, 2011, pp. 94 & 189 (illustrated in colour, p. 95).

Bologna, Museo d'Arte Moderna di Bologna, *La Grande Magia: Opere scelte dalla Collezione UniCredit*, 2013-2014, p. 210 (illustrated in colour, pp. 29 & 76).

LITERATURE:

H. Weitemeier, *Yves Klein 1928-1962*, Cologne 1995 (installation view illustrated in colour, p. 44).

H. Weitemeier, Yves Klein 1928-1962: International Klein Blue, Cologne 2001 (installation view illustrated in colour, p. 45).

H. Weitemeier, *Yves Klein 1928-1962*, Cologne 2016 (installation view illustrated in colour, p. 44).

This work is registered with the Yves Klein Archive and will be included in the forthcoming catalogue raisonné.







General View of the Scrovegni Chapel, Padua. Photo: © Scrovegni (Arena) Chapel, Padua, Italy / Cameraphoto Arte Venezia / Bridgeman Images.

'While working on my paintings in my studio, I sometimes used sponges. Evidently, they very quickly turned blue! One day I perceived the beauty of blue in the sponge; this working tool all of a sudden became a primary medium for me. The sponge has that extraordinary capacity to absorb and become impregnated with whatever fluid, which was naturally very seductive to me. Thanks to the natural and living nature of sponges, I was able to make portraits of the readers of my monochromes, which, after having seen and travelled into the blue of my paintings, returned from them completely impregnated with sensibility, just as the sponges'

-Yves Klein

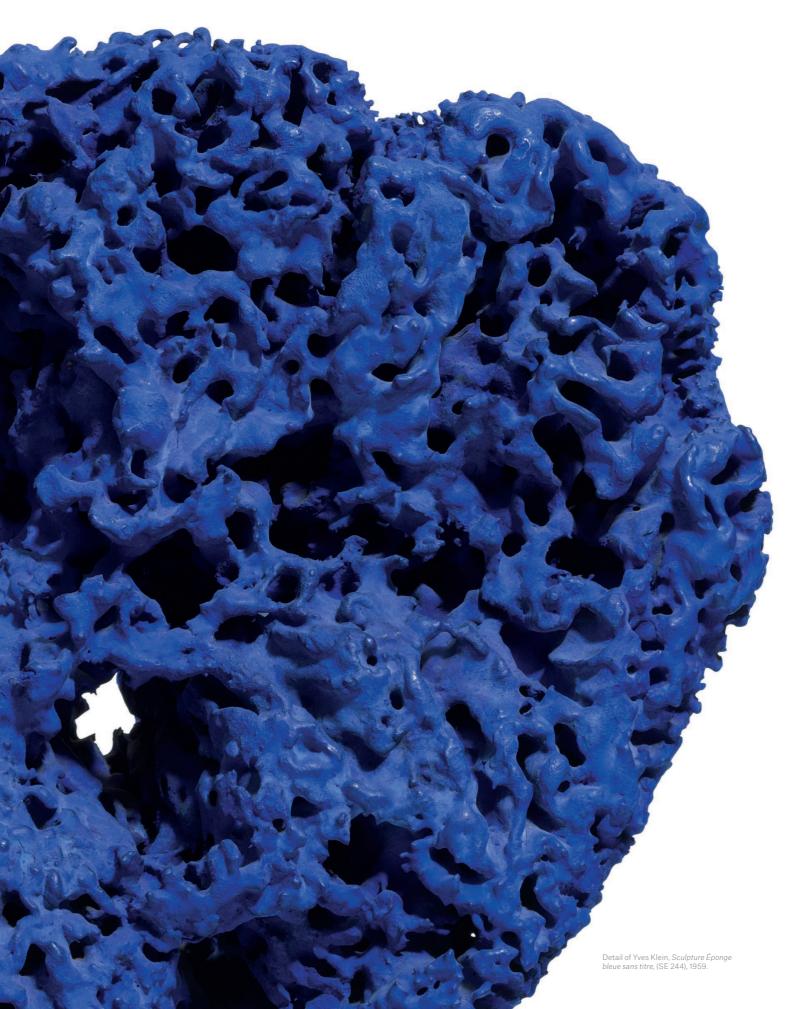
IKB played a definitive role in Klein's oeuvre, taking its place within his holy chromatic trinity of blue, gold and 'madder rose'. Having grown up surrounded by the deep azure of the Mediterranean, Klein considered blue to be the most immaterial, abstract and sensory of all hues: the colour of the sea, the sky and the centre of the flame. In 1947, whilst sitting on a beach in Nice with his friend Claude Pascal and fellow artist Arman, he lay back and gazed at the great expanse of blue above, imagining floating upwards like a balloon and signing his name on the underside of the sky. 'I have hated birds ever since for trying to make holes in my greatest and most beautiful work!', he later claimed (Y. Klein, Overcoming the Problematics of Art: The Writings of Yves Klein, New York 2007, p. 183). Blue was the colour of Giotto's celestial frescoes in the Basilica of San Francesco d'Assisi, which he greatly admired. Others, including Wassily Kandinsky and Stéphane Mallarmé, had also payed homage to its transcendental properties. Klein was particularly excited to discover Gaston Bachelard's 1943 treatise Air and Dreams, which described 'an imaginary beyond, a pure beyond, one without a within. First there is nothing, then there is a deep nothing, then there is a blue depth' (G. Bachelard, quoted ibid., p. 73). Colour, for Klein, was not a representative tool, but rather a real, living presence that - once distilled to its purest state - had the power to absorb its onlookers. Embarking on what he termed the 'Blue Revolution', he devised the piercing ultramarine hue that he would eventually register in his name.

'In effect, the sponges reversed the flow of the monochromes ... the zero degree of Klein's blue monochromes gave way to an absorption into this world of the "other side", a way of demonstrating the immaterial in something material, a means of bringing the invisible spiritual realm into the dominion of flesh'

-Kerry Brougher

It was in 1956, while working on his blue monochromes, that Klein first began to notice the absorbent potential of the sponge as a vehicle for IKB. 'The sponge has that extraordinary capacity to absorb and become impregnated with whatever fluid, which was naturally very seductive to me', he explained. 'Thanks to the natural and living nature of sponges, I was able to make portraits to the readers of my monochromes, which, after having seen and travelled into the blue of my paintings, returned from them completely impregnated with sensibility, just as the sponges' (Y. Klein, ibid., p. 23). By 1958, he had discovered a way to conserve these creations, using a highly volatile fixative that caused the colour to 'hover' elusively over the surface. For Klein, the saturated sponge was the perfect embodiment of the relationship between the material world of nature and the immaterial realm of the spirit. Infused with IKB, it offered an image of base elemental reality transported to a higher dimension. 'I seek to put the spectator in front of the fact that colour is an individual, a character, a personality', he explained. '... Thus he can impregnate himself with colour and colour impregnates itself in him. Thus, perhaps, he can enter into the world of colour' (Y. Klein, quoted in S. Stitch, Yves Klein, Cologne 1994, p. 66). With its single speck of light drawing the eve deep into the centre, the present work is a poetic expression of this ambition.





ALFREDO VOLPI (1896-1988)

PROPERTY FROM AN IMPORTANT PRIVATE LATIN AMERICAN COLLECTION

Untitled (Bandeirinhas com Mastros no Azul) (Untitled (Flags with Masts in Blue))

signed 'A Volpi' (on the reverse) tempera on canvas 28% x 56%in. (72 x 144.1cm.) Executed circa 1960s

£300,000-500,000 US\$380,000-620,000 €340,000-560,000 'I think only about the problem of the line, of the shape, of colour. Nothing else'

-Alfredo Volpi

A scintillating expanse of colour and form, Untitled (Bandeirinhas) com Mastros no Azul) is a lyrical painting by Alfredo Volpi, one of Brazil's foremost twentieth-century painters. Exceedingly rare in its large scale, it will be included in the Instituto Volpi's forthcoming catalogue raisonné of the artist's work. Flashing across a broad canvas almost 1.5 metres wide, rows of chevron-like shapes and shafts in hues of violet, green and inky blue create a linear. rhythmic composition. Volpi structures the work with the genius of a natural colourist, and its geometric qualities are softened by the delicate, organic touch of his tempera brushwork. The title translates roughly as 'Flags with Masts in Blue': bandeirinhas are a traditional fork-shaped form of bunting, closely associated with Brazilian folklore and popular festivals such as the festa junina, an annual midsummer celebration. Opulent in tone and lively in tempo, Untitled (Bandeirinhas com Mastros no Azul) exemplifies Volpi's unique and beautiful brand of vernacular abstraction.



Alfredo Volpi playing guitar for children, São Paulo, 1952 Photo: © Folhapress / Folhapress.

PROVENANCE:

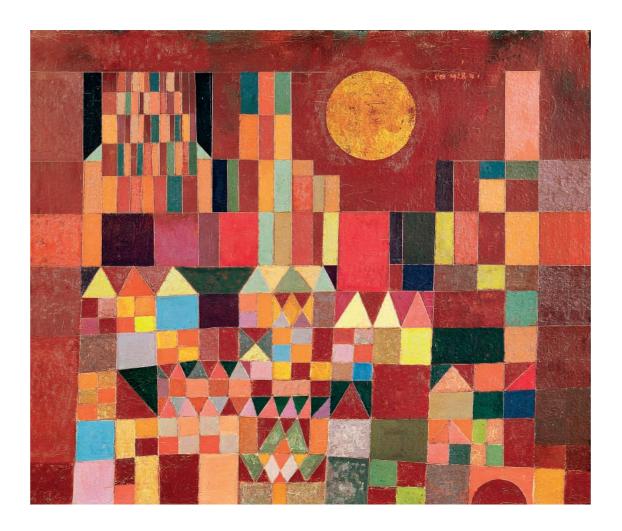
Cosme Velho Galeria de Arte, São Paulo. Private Collection (acquired from the above in 1980).

Thence by descent to the present owner.

Please note this work will be included in the artist's forthcoming Catálogo Parcial das Obras de Alfredo Volpi, published by the Instituto Alfredo Volpi de Arte Moderna







'Volpi portrayed the
Brazil of his time, finding
a perfect blend of saudade
and the thrill of the
modern. Subtracting
space and concentrating
on colour was a means
he used to capture a
fleeting moment or a
memory on canvas'

-Cristiano Raimondi

Paul Klee, *Castle and Sun, 1928 (no 201),* 1928. Private Collection. Photo: © Bridgeman Images. Born in Italy in 1896, Volpi moved with his parents to São Paulo at the age of two, and worked variously as a bookbinder, typographer, interior decorator and muralist before starting to experiment with oil painting. In the early 1930s, he and a number of other Italian immigrants many of them also from humble artisanal backgrounds - formed the Grupo Santa Helena in response to the elitism of the Brazilian art world at the time. His occupational interest in architecture and design gradually led him to a flat, semi-abstract idiom incorporating façadeand doorway-like forms, and, by the 1960s, his iconic bandeirinhas, painted in tempera pigments he prepared himself. His vibrant works bridged the worlds of figurative modernist painting and the geometric abstraction of the 1950s Neo-Concrete movement, creating an artistic language with a distinctive cultural identity and urban edge. A self-taught artist - famously dismissed as a 'flag painter' by Emiliano Di Cavalcanti, with whom he shared the Grand Prix at the 1953 São Paulo Art Biennial - Volpi was in fact deeply erudite, engaging with a broad array of influences from the Bauhaus works of Josef Albers to the Italian Renaissance frescoes of Piero della Francesca.

Opposite: detail of present lot.

PIERRE SOULAGES (B. 1919)

Peinture 222 x 222cm, 15 mai 1987

signed, titled and dated 'SOULAGES title "Peinture; diptyque 222 x 222cm 15 Mai 1987"' (on the reverse of left canvas); signed, titled and dated 'SOULAGES title "Peinture; diptyque 222 x 222 15 Mai 87"' (on the reverse of right canvas) oil on canvas, in two parts left: 87% x 33½in. (222 x 85.2cm.) right: 87% x 53%in. (222 x 136.8cm.) overall: 87% x 87%in.(222 x 222cm.)

£1,200,000-1,800,000 US\$1,500,000-2,200,000 €1,400,000-2,000,000 'A painting by Pierre Soulages is like a chord on a vast piano struck with both hands simultaneously – struck and held'

-James Johnson Sweeney

With its gleaming expanse of black and blue paint raked into rhythmic, reflective splendour, Peinture 222 x 222 cm, 15 mai 1987 is a spectacular outrenoir painting by Pierre Soulages. Soulages coined the term *outrenoir* - which translates roughly as 'beyond black' - in January 1979, after a watershed moment in which he realised that something far more than colour was happening in his new, all-black canvases. Through a diverse, masterfully deployed range of texture and density, Soulages created interactive surfaces that are full of life, constantly changing with ambient light and the position of the viewer. The present work, over four metres square, is formed of two joined canvases of different size, emphasising its near-sculptural objecthood. A torrent of broad, diagonal strokes, pulled across the thick pigment using a homemade spatula, covers much of the surface: in the lefthand panel they are entirely black, while in the larger right-hand section Soulages's scraping action reveals flashes of a brilliant blue undercoat. This scintillating field has the inky lustre of a dark birdwing. Behind it, and revealed in a bare lower corner, a deep black ground is striated with a fine, dense horizontal grain. From 1986, Soulages's gradual introduction of blue - the colour of natural daylight - into his outrenoir works went hand in hand with an amplification of their scale, luminosity and textural force: Peinture 222 x 222 cm, 15 mai 1987 sees this late idiom at its majestic best.

PROVENANCE:

Galerie de France, Paris.
Galerie Bellier, Paris.
Anon. sale, Christian de Quay Paris, 20
June 1996, lot 264.
Acquired at the above sale and thence
by descent to the present owner.

EXHIBITED:

Reutlingen, Hans Thoma-Gesellschaft, *Pierre Soulages*, 1987.

Munich, Galerie Rieder, Soulages, 1987. Kassel, Fridericianum, Soulages: 40 ans de peinture, 1989, p. 96, no. 59 (illustrated in colour, p. 91). This exhibition later travelled to Valencia, IVAM Centre Julio-Gonzalez and Nantes, Musée des Beaux-Arts.

Paris, Galerie Bellier, *Polyptyques et paravents*, 1990, p. 54 (illustrated in colour, p. 55).

Warsaw, Muzeum Narodowe, *Francja dzisiaj*, 1990-1991. This exhibition later travelled to Krakow, Muzeum Narodowe. Bâle, Galerie Bellier, *Art 24'93*, 1993.

LITERATURE:

P. Daix & J.J. Sweeney, *Pierre Soulages:* L'oeuvre 1947-1990, Neuchatel 1991, p. 12 (illustrated in colour, p. 13).
P. Encrevé, *Pierre Soulages, L'oeuvre complet Peintures 1979-1997*, vol. III, Paris 1998, no. 946 (illustrated in colour, p. 185).





Peinture 222 x 222 cm, 15 mai 1987's interplay of glossy, matt, rough, smooth, diagonal and horizontal textures shows Soulages exploiting his material's reflective properties to ever greater variety and contrast. While he is often hailed as the master of black, Soulages is perhaps more importantly a master of light. Ever since his first monochrome compositions of the 1940s, his paintings have shown a complex understanding of colour and form. The artist frequently recalls a childhood episode when he was spreading black ink upon white paper. A friend of his older sister asked what he was painting; she laughed when he replied 'snow'. He later surmised that he had been trying to render the white paper more white, luminous and snow-like via its contrast with the black ink. 'Black ... has always remained the base of my palette', he has explained. 'It is the most intense, most violent absence of colour, which gives an intense and violent presence to colours, even to white: just as a tree makes the sky seem more blue' (P. Soulages, quoted in J. Johnson Sweeney, Pierre Soulages, Neuchâtel 1972, p. 13). Soulages works on the premise that our perception of colour is dependent on its shape, density and consistency: as such, it lies beyond the limits of language. 'Gauguin already expressed it perfectly, when he said that a kilo of green is more green than a hundred grams of the same green. Quantity modifies quality. Then, when one says black, one also does not say whether it is round or

'Black is the colour of the origin of painting – and our own origin. In French, we say the baby "sees the day," to mean he was born. Before that, of course, we were in the dark'

-Pierre Soulages

Abover: Joseph Mallord William Turner, Fishermen at Sea, 1796. Tate Gallery, London. Photo: © 2019. Tate, London / Photo Scala, Florence.

Opposite: Clyfford Still, PH-247, 1951.
Clyfford Still Museum, Denver, USA.
Artwork: © City & County of Denver, Courtesy
Clyfford Still Museum / DACS 2019.
Photo: © Clyfford Still Museum.



square, angular or soft. Form modifies colour. Try cutting out of yellow paper, for example, a soft, rather rounded shape and an angular shape. Put them side by side. They will not look the same colour. There is an interaction between form and colour. So much for quantity and shape. But there is still density and texture. Black can be shiny or matte, smooth or grainy, and that changes everything' (P. Soulages, quoted in 'Peindre la peinture', Pierre Soulages: Outrenoir: Entretiens avec Françoise Jaunin, Lausanne 2014, pp. 12-13). Each stroke of Peinture 222 x 222 cm, 15 mai 1987 is thus conceived as a unique entity, cast in a play of endless variation with its neighbouring elements. By using the same descriptive format for his titles - painting, dimensions, date - Soulages allows the viewer's experience of the artwork to be guided solely by the dynamics of its abstract surface, ever-changing in the light.

In the catalogue for a 1989 show of Soulages' recent works in Valencia, the artist and writer Antonio Saura wrote a sensitive appreciation of their power. Where his previous canvases had often gained their impact through a contrast between blacks and paler tones – with strokes arranged in

calligraphic bars, or layered in shadowy translucency - Saura saw dark, commanding works like Peinture 222 x 222 cm, 15 mai 1987 as arriving at a Zen-like new dimension of grandeur and poise. 'Gone', he wrote, 'is the fixity of the movement of the earlier work; another movement appears in the recent paintings of Pierre Soulages, this time subtle and interior, present in the streaks that articulate the painted surface in their own dark matter. Gone is the "image", consequence of the assembled forms in his non-representative painting; the serene emotion is reached without it, in the almostnothing of these expanses of black ... This is a minimal perversity that contradicts monochromatic minimalism: the surfaces are painted, and not only painted with traces of brush and spatula, but rather striped by an essence, as if demonstrating their belonging to the pictorial universe. The painting needs light in order to appear - not only for us to be able to contemplate it, but for it to exist ... The painting becomes something like the Buddhist garden of Ryōan-ji, a cosmic surface of combed sand, streaked with systematised, rectilinear traces that capture light' (A. Saura, Pierre Soulages, pinturas, exh. cat. Galería Fandos, Valencia 1989, unpaged).





ADRIAN GHENIE (B. 1977)

PROPERTY FROM A PRIVATE COLLECTION

Self-Portrait in 1945

signed and dated 'Ghenie 2014' (on the reverse) oil on canvas 78% x 55in. (200.2 x 140cm.) Painted in 2014

£1,200,000-1,800,000 US\$1,500,000-2,200,000 €1,400,000-2,000,000 'There is an iconoclastic rapture about Ghenie's presence in his own pictures'

-James Hall

With its cinematic painterly surface stretching two metres in height, Self-Portrait in 1945 is a dark, apocalyptic vision from Adrian Ghenie's celebrated series of self-portraits. Painted in 2014, the year before he represented Romania at the Venice Biennale, it is the only work to date to depict the artist in his studio. Amid thick layers of paint, streaked with electric flashes of impasto, he hovers surrounded by stacked canvases. Anachronistically clad in New Balance trainers, his face is bloodied to the point of anonymity. With his left arm is seemingly raised in salute, his hand mutates into a monstrous, engorged silhouette. Evocative of the satyr's head that appears elsewhere in Ghenie's *oeuvre*, it conjures memories of Francisco Goya's *The* Witches' Sabbath (1797-98), whose horned protagonist is bathed in the same eerie moonlight. Casting himself as an enigmatic timetraveller, Ghenie shifts seamlessly between art-historical role play and the trauma of the recent past. Where he had previously depicted himself as Charles Darwin, Vincent van Gogh and Elvis Presley, the present work probes a much weightier theme: the end of the Second World War, and the fall of the Third Reich. References to modern dictatorships recur throughout Ghenie's practice, closely linked to his own upbringing under Nicolae Ceaușescu's regime. Here, the artist inserts himself into one of the twentieth-century's most pivotal epochs, confronting a complex, intangible moment through visceral painterly fantasy. 'What interests me', he says, 'is the texture of history' (A. Ghenie, quoted in Adrian Ghenie: Darwin's Room, exh. cat., Romanian Pavilion, Biennale de Venezia, 2015, p. 29).



Edvard Munch, Self Portrait in Hell, 1903. Kommunes Kunstsamling Munch-Museet, Oslo. Photo: © Luisa Ricciarini / Bridgeman Images.

PROVENANCE:
Plan B Gallery, Berlin.
Acquired from the above by the present owner in 2014.





Ghenie is fascinated by the figures, periods and ideas that, for better or worse, changed society's course. Whilst much of his *oeuvre* references Europe's violent political past - most notably the rise of Nazism and Communism - the artist insists that these are not his subjects per se. 'Van Gogh, Elvis, Darwin, Hitler, Stalin, Lenin ... what do they have in common?', he asks. 'If you think about it they are all figures that changed the contemporary paradigms of their times' (A. Ghenie, quoted in Adrian Ghenie, exh. cat., Tim Van Laere Gallery, Antwerp, 2014, unpaged). Having watched Ceauşescu executed on television in 1989, Ghenie is particularly interested in how the reality of these seismic shifts is dulled over time by printed and digital images. Through his thick, carnal handling of paint, he seeks to reanimate his subjects, stripping away their glossy flatness and injecting colour and texture into their flesh. 'He researches their lives, studying them meticulously in text and image', writes James Hall; 'then finally, in his own portraits and self-portraits, he jettisons his research, and enacts a brutal kind of makeover and identity theft' (J. Hall, 'Adrian Ghenie: Self-Portrait in a Convulsive Mirror', in Adrian Ghenie: New Paintings, exh. cat., Galerie Thaddaeus Ropac, London, 2015). In Self-Portrait in 1945, Ghenie casts himself as history's new narrator, wending his way between past and present. Interestingly, the combined reference to contemporary footwear and Greek mythology would feature again in one of his 2015 Venice Biennale paintings, this time in relation to Darwin (Darwin and the Satyr, 2015).

'What interests me is the texture of history'

-Adrian Ghenie

Francisco Goya, El Aquelarre (The Witches' Sabbath), 1797-1798. Museo Lazaro Galdiano, Madrid. Photo: © Bridgeman Images.





Woven into Ghenie's 'identity theft' is a sharp engagement with the combined histories of art and cinema. The influence of Francis Bacon is palpable in the painterly violence he enacts upon his subjects, whilst his handling of abstract texture recalls Gerhard Richter's squeegeed surfaces. Compositionally, Ghenie is inspired by the films of David Lynch and Alfred Hitchcock, imbuing his works with dark, atmospheric suspense. His fluid, expressionistic command of pigment is shot through with the spectre of Van Gogh, whose own 1889 self-portrait famously caused Ghenie to be physically sick when he first saw it in the Musée d'Orsay. More broadly, the nature of the present work invites comparison with Edvard Munch's Self-Portrait in Hell (1903), as well as the self-portraits of artists such as Egon Schiele and Ernst Ludwig Kirchner, who painted themselves as soldiers and martyrs in a bid to interrogate the spirit of their times. Further links might also be drawn with Georg Baselitz's 'Heroes' of the mid-1960s: isolated wanderers, conceived as ciphers for the artist himself, who emerge like vagrants from the rubble of the Second World War. 'There is an iconoclastic rapture about Ghenie's presence in his own pictures', writes Hall (J. Hall, ibid.). In the act of inscribing himself into history, Ghenie makes a case for the power of paint to revivify the past.

'Only rarely do you look in the mirror with total lucidity, it will only last for a few seconds and it feels like you saw yourself for the first time'

-Adrian Ghenie

Adrian Ghenie, *Rest During Flight into Egypt*, 2016. Los Angeles County Museum of Art. Artwork and photo: © Adrian Ghenie, Plan B Gallery.



JEAN-MICHEL BASQUIAT (1960-1988)

Four Big

signed, titled and dated "FOUR BIG" BASQUIAT 82' (on the reverse of the central canvas) acrylic, oil stick and paper collage on three joined canvases overall: 78 x 63in. (198.1 x 160cm.) Executed in 1982

£7,500,000-9,500,000 US\$9,300,000-12,000,000 €8,400,000-11,000,000 'His hand was swift and sure. The images that trailed behind it crackled and exploded like fireworks shot from the back of a speeding flatbed truck'

-Robert Storr

Structured like a devotional triptych, Four Big (1982) is a vivid largescale work created by Jean-Michel Basquiat at the peak of his career. Three joined panels of canvas - a central section in bright yellow flanked by two in white - tower two metres high. Calligraphic, gestural strokes of blue, orange, red and emerald green shock through the colour scheme, creating a bold compositional scaffold upon which the artist deploys an array of fragmentary words, images and icons in his inimitable free-associative style. Bringing together echoes of religion, royalty, ancient history, anatomical drawing, music and the daily news, Basquiat conjures a polyvocal fabric of information. Centring around his famous crown icon, the work has the edge of self-portraiture common to Basquiat's works, which probe the problems and glories of his status as a celebrated young artist. More broadly, its rich clamour of figures, symbols and text is a brilliant reflection of the intensity of 1980s New York, and the mutable, hybrid nature of contemporary culture at large.



Roman civilization, Marble statue of Antinous, 2nd century A.D.
Archaeological Museum, Greece.
Photo: © 2019, DeAgostini Picture Library/

PROVENANCE:

Galerie Bruno Bischofberger, Zurich. Acquired from the above by the present owner.

EXHIBITED:

Zurich, Galerie Bruno Bischofberger, Jean-Michel Basquiat: New Works, 1982. Marseille, Musée Cantini, Jean-Michel Basquiat: Une Rétrospective, 1992, p. 66 (illustrated in colour, p. 67). Trieste, Museo Revoltella, Jean-Michel Basquiat, 1999, p. 26 (illustrated in colour, p. 27).

LITERATURE:

R. Marshall & J.L. Prat, Jean-Michel Basquiat, Paris 1996, vol. II, pp. 138 & 393 (illustrated in colour, p. 139).
R. Marshall & J.L. Prat, Jean-Michel Basquiat, Paris 2000, vol. I, p. 134 (illustrated in colour, p. 134).
R. Marshall & J.L. Prat, Jean-Michel Basquiat, Paris 2000, vol. II, pp. 144 & 144, pp. 154, pp. 154 and the Art of Storytelling, Cologne 2018, p. 493 (illustrated in colour, p. 153).





At the centre of *Four Big* is Basquiat's unmistakable crown, scrawled in black on blazing yellow. This cipher for the artist himself – made a monarch through his art – is joined by a crucifix planted in a sacred heart, bespeaking mortality and martyrdom. Another 1982 work is ominously inscribed 'Most young kings get their heads cut off': for Basquiat, fame and death went hand in hand. Below these glyphs are the scattered letters of the word 'ASBESTOS.' This substance – referenced in several Basquiat works from this period that criticise capitalist greed, including *Obnoxious Liberals* (1982, Broad Art Foundation) – was in the headlines that year after Johns-Manville Corporation, facing a wave of asbestos injury litigation, became the largest ever company to file for bankruptcy. Below this hint of chemical danger, Basquiat has layered two collaged sheets of paper scribbled with further words, diagrammatic forms and a Sasquatch-like figure on a blue ground.

In the right-hand panel, stretching almost the full height of the canvas, a tall, haloed body with glowing eyes reveals his insides as if X-rayed. Like the crown, the saintly halo (or is it a crown of thorns?) often appears in oblique self-portraits by Basquiat. The exposed organs are born of a childhood fascination with *Gray's Anatomy*, which he read obsessively while hospitalised after a car accident. In the left-hand panel, the words 'ROMAN YOUTH DROWND FOUR BIG' are written

'I'm not a real person. I'm a legend'

-Jean-Michel Basquiat

Hieronymus Bosch, *The Haywain Triptych*, 1515. Museo del Prado, Madrid. Photo: © Bridgeman Images.





Jean-Michel Basquiat, Charles the First, 1982. The Estate of Jean-Michel Basquiat, New York. Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2019. Photo: © 2019. Adagp Images, Paris, / SCALA, Florence.



Jean-Michel Basquiat, Untitled, 1983.
Private Collection.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2019.
Photo: © 2019. Adaon Images. Paris. / SCALA. Florence.

in blue above a second figure. Basquiat was well-read in ancient history, and the image of a 'Roman youth drowned' was likely suggested by the story of Antinous, a beautiful consort of the Emperor Hadrian who drowned in the Nile in mysterious circumstances. The nude, full-frontal figure Basquiat has drawn below may be inspired by one of the many Roman marble statues of the youth. The ambiguous phrase 'FOUR BIG', meanwhile, might touch on any number of ideas, from the 'Four Big Things' that symbolised material success in the economy of Mao-era China – a sewing machine, a bicycle, a wristwatch, and a radio – to the 'Big Four', a marching rhythm invented by the early jazz musician Buddy Bolden. Such uncertainty and cross-pollination delighted Basquiat, an artist for whom concealment was as important as revelation.

There is no single key to decode a work like *Four Big*, which synthesises myriad, shifting channels of visual and verbal material. A useful way to picture Basquiat's practice at large, however, might be the X-rayed figure standing to the right. Beyond any purely graphic fascination with *Gray's Anatomy* – as well as with a book of anatomical drawings by Leonardo da Vinci – Basquiat's interest in the body's internal workings could stand as a leitmotif for his art, which sees through the surface of things and exposes the soul of contemporary American life through its layered, kaleidoscopic stagings of word

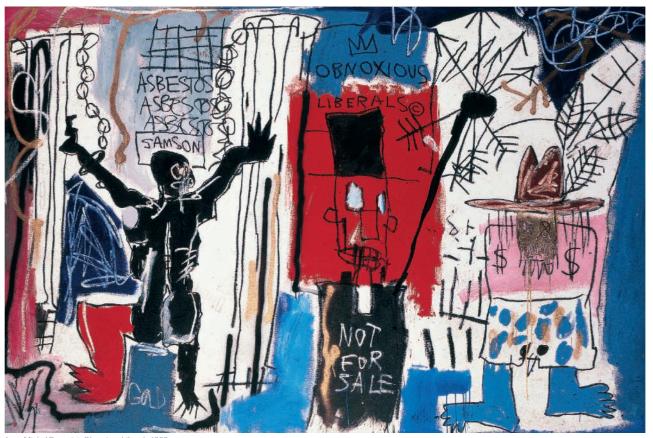
'Colour was one of Basquiat's great strengths ... With direct and theatrically ham-fisted brushwork, he used unmixed colour structurally, like a seasoned abstractionist, but in the service of a figurative and narrative agenda. Basquiat deployed his colour architecturally, at times like so much tinted mortar to bind a composition, at other times like opaque plaster to embody it. Colour holds his pictures together, and through it they command a room'

-Marc Mayer

Opposite:
Jean-Michel Basquiat in his studio, New York, 1983.
Photo: © Roland Hagenberg.







Jean-Michel Basquiat, Obnoxious Liberals, 1982.
The Eli and Edythe L. Broad Collection, Los Angeles.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2019.
Photo: © Douglas M. Parker Studio, Los Angeles.



Jean-Michel Basquiat, Horn Players, 1983.
The Broad Art Foundation, Los Angeles.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2019.
Photo: © Douglas M. Parker Studio, Los Angeles.

and image. As Jeffrey Hoffeld observes, 'Basquiat's repeated use of anatomical imagery – skeletons, musculature, and internal organs – coincides with an ever more widespread tendency in his work to turn things inside out. Inner thoughts are made public in graffiti-like litanies of words and other bursts of expression; distinctions between private spaces and public places are dissolved; past and present are interwoven, and levels of reality are multiplied and scrambled; the imagined realms of paradise, hell and purgatory become indistinguishable' (J. Hoffeld, 'Basquiat and the inner self', in Jean Michel Basquiat, Gemälde und Arbeiten auf Papier (Paintings and works on paper), exh. cat. Museum Würth, Künzelsau 2001, p. 27).

The fluency of Four Big – from its rhythmic, carefully deployed colours to its restrained, evocative text and commanding human figures – shows an artist working at the height of his powers. 1982 was a triumphant year for Basquiat. Aged just twenty-one, he had completed his transition from street graffitist to king of the New York art scene. He moved out of his dealer Annina Nosei's basement studio to work in a liberating seven-storey loft space on Crosby Street, and cemented his position in the international art world with solo exhibitions in Los Angeles, Zürich, Rome and Rotterdam. These were followed by an invitation to Documenta 7, where he was the youngest artist within a line-up of contemporary masters including Gerhard Richter, Joseph

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Beuys and Cy Twombly. In Four Big, Basquiat displays the new-found confidence and self-assurance that came with this wave of success. With crown and crucifix, he declares himself a superstar, even a messiah. At the same time, he tangles those symbols up with the toxic 'ASBESTOS'; we are reminded that the cross is a symbol of sacrifice. His hint at the story of Antinous, a young man cut down in his prime, lends the work a further shadow of prophetic unease. Yet part of the joy of Basquiat's work, of course, is its ability to hold multiple ideas in play at once. He riffs on pictorial structure like a jazz soloist, and each of the signs he so deftly deploys can be read in myriad ways, interacting with the elements around them to form new complexes of potential meaning, story and myth. Four Big is not a semiotic puzzle to be solved, but an ever-changing visual arena made electric with the life of the mind. 'For Basquiat,' as Richard D. Marshall has written, 'mortality and immortality were one because he remains eternal through his paintings' (R. D. Marshall, 'Jean-Michel Basquiat and his subjects', in Jean-Michel Basquiat, Galerie Enrico Navarra, Paris 1996, p. 42).

'He was a painter, but he was also a rock star. He wanted to blow minds the way Miles Davis and John Coltrane and Jimi Hendrix did. He wanted to take Picasso's African maskinspired visions and blast them with the blues'

-Glenn O'Brien

Jean-Michel Basquiat in *Boom for Real: The Late Teenage Years of Jean-Michel Basquiat*, 2018. Photo: © Nick Taylor Gray.



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THOMAS SCHÜTTE (B. 1954)

PROPERTY FROM THE COLLECTION OF A GENTLEMAN

Bert (United Enemies)

signed and inscribed 'Th. Schütte, Sockel für Bert' (on the underside of the plinth); signed and incorrectly dated 'Th. Schütte 1984' (on the wooden support inside the figure's garments) Fimo, fabric, glass dome and wood on plastic tube figure: $14\frac{3}{4} \times 4\frac{3}{4} \times 3\text{in.}$ (37.5 x 12 x 7.5cm.) overall: $72\frac{7}{6} \times 9\frac{9}{6} \times 9\frac{9}{6}\text{in.}$ (185 x 25.2 x 25.2cm.) Executed in 1994

£500,000-700,000 U\$\$620,000-860,000 €560,000-780,000 'I am only interested in permanent things'

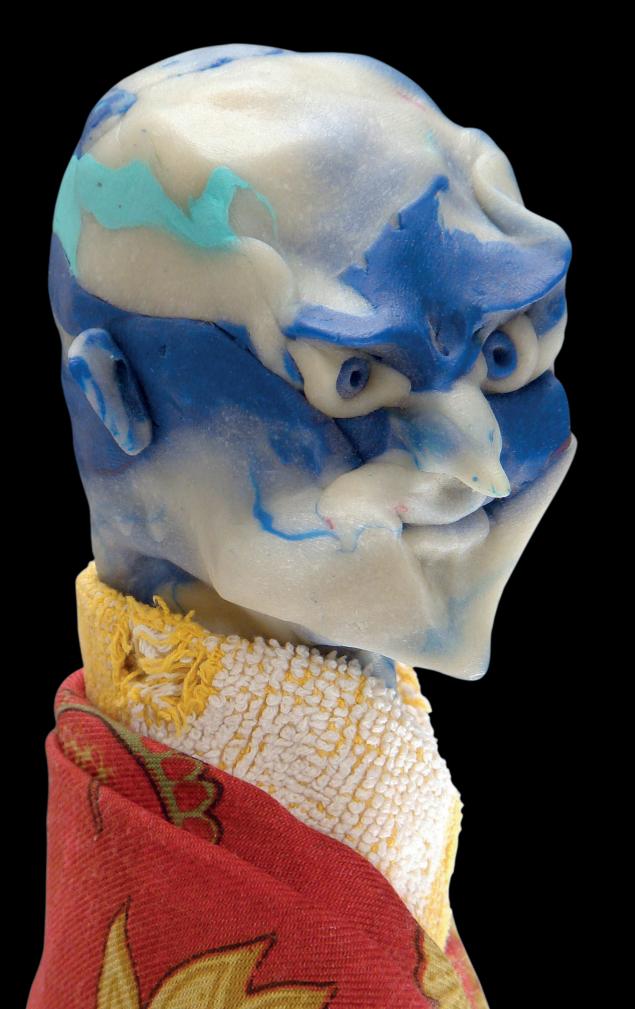
-Thomas Schütte

Bert (United Enemies) (1994) is a striking work from Thomas Schütte's seminal series of sculptures, the *United Enemies*. Made the subject of several key photographic portfolios in the mid-1990s and revisited in monumental bronze form in 2011, the *United Enemies* are the defining icons of Schütte's practice. Their first major outing was in Rome in 1992, when Schütte made a large group of them in response to the mani pulite ('clean hands') operation, which saw the downfall of crooked politicians throughout Italy. These puppet-like sculptures, with heads of Fimo modelling clay and bodies of sticks and fabric, are powerful presences. Bert's bald visage is veined with white, cyan and ultramarine, as if carved from fantastic marble. He wears a devilish smirk and meets our gaze with piercing blue eyes. Jutting brows and a sharp nose and chin intensify his expression. His body is swaddled in an almost Papal red robe with a yellow floral design, collared with flannel and tied at the waist with green ribbon. His body is enveloped and his arms missing - or perhaps straitjacketed - giving him a trussed-up vulnerability at odds with his infernal authoritarian frown. Like the other *United Enemies*, he is just under forty centimetres high, and displayed under a bell-jar raised on a tall plinth, lending him the aura of a scientific specimen. Indeed, Schütte aims for a sort of typology in the series, playing the intimate, personal scale of the models off against their near-mythic quality as archetypes of influence and corruption. Schütte's work is born of the contradiction of sculptural monumentalism in a time of fallen idols: the United Enemies are not for worship, but are placed on pedestals to be made precarious. They stand as if on trial, pilloried and defiant, taking part in a Beckett-like theatre of the absurd that posits ideology as oppression and all power as questionable. Charged with vivid personality, Bert captures the essence of Schütte's work, as arresting in its execution as in its satirical revision of figurative sculpture for the modern age.

PROVENANCE:

Acquired directly from the artist by the present owner in 2005.







Installation view of Thomas Schütte, *United Enemies I*, Museum Berggruen, Berlin, 2013. Photo: © Franziska Krug / Getty Images. Artwork: © Thomas Schütte, DACS 2019.

Schütte brings contemporary alertness into conversation with timeless concerns. The *United Enemies* form part of a long-running investigation into the vice and corruption that have plaqued the leaders of mankind throughout history. Their expressive heads are reminiscent of the grotesque 'character head' busts created in the late eighteenth century by German-Austrian baroque sculptor Franz Xaver Messerschmidt, who aimed to define 64 'canonical grimaces'; Schütte likewise caricatures not individuals but anonymous physiognomic 'types' that speak across the ages. While working in Rome he was partly inspired by the classical marbles in the Capitoline Museum, but deliberately elided any details in his own figures that would pin them to a specific time or place. 'I disciplined myself to modelling each head for one hour only. They have no hair, so the face is more concentrated, more general, because hair always suggests a particular period. Many Roman heads have this fantastic curly hair, but that would have limited me too much' (T. Schütte in conversation with J. Lingwood, in J. Heynen et. al., Thomas Schütte, London 1998, p. 29). This 'concentrated' quality to the face of Bert gives him a palpable psychological force while eluding any individual referent; the head radiates voodoo-doll intensity from its scaffold of fabric, stark and defined as if stripped back to a talismanic essence of man.

'I like the small scale of the model,' Schütte has said, 'because you have the whole world inside a room or on a table top' (T. Schütte in ibid., p. 25). For all that Bert seems like a makeshift plaything, his puppet-like quality taps into an ancient tradition of storytelling. From religious dramas in ancient Egypt to versions of the Iliad performed in Greece, medieval morality plays to the slapstick of Punch and Judy, puppetry has for millennia been a mode of ritual, ceremony, entertainment and parody. The affairs of gods and men are played out in microcosm, on small stages with fetishistic figures - Schütte's 'whole world inside a room or on a table top.' Puppets, of course, usually have strings, while the *United* Enemies are freestanding. With their moulded heads and crudely assembled bodies, however, they bear the visible traces of their making: even if they represent powerful men, they are also shown to be shaped by a force greater than themselves. Herein lies the mordant wit of Schütte's sculpture, which presents history itself as the sculptor. With his scientist's bell-jar, the artist exhibits his findings. There is much to be learned in the faces of mankind in all their tragedy, comedy, horror and hilarity, and Schütte is here to teach us a lesson.

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ANSELM KIEFER (B. 1945)

PROPERTY SOLD TO BENEFIT THE VANDENHOVE CENTRE FOR ARCHITECTURE AND ARTS, UNIVERSITY OF GHENT

Le Dormeur du val (The Sleeper in the Valley)

titled 'le dormeur du Val' (upper centre) mixed media on canvas 76% x 220% in. (194 x 561cm.) Executed in 2010

£1,000,000-1,500,000 US\$1,300,000-1,900,000 €1,200,000-1,700,000 'To my mind, art is the only possibility of making a connection between disparate things and thus creating a meaning'

-Anselm Kiefer

Le Dormeur du val is one of two works by Anselm Kiefer being offered for sale in this auction in order to benefit the Vandenhove Centre for Architecture and Art at the University of Ghent. Created in 2010, it was acquired that year from the Yvon Lambert Gallery in Paris by the renowned Belgian architect Charles Vandenhove. The work was subsequently put on exhibition for many years in the Bonnefantenmuseum in Maastricht. In 2012, the Vandenhoves agreed to donate their art collection to the University of Ghent, as well as the means to build a pavilion to house a study centre. Kiefer's Le Dormeur du val and Katarina (1999) were part of this major gift, which also included further works by Kiefer, and works by other artists such as Pierre Soulages, Bernd & Hilla Becher, Simon Hantaï, Pierre Alechinsky, and Barry Flanagan. Le Dormeur du val and Katarina are now being offered for sale by the King Baudouin Foundation on behalf of the university to aid the functioning of its Vandenhove Centre, an interfaculty study centre in which the department of Architecture & Urban Planning and the department of Art, Music and Theatre Studies work together for education and research in the field of architecture and the arts.

At nearly six metres long and two metres high, *Le Dormeur du val* (*The Sleeper in the Valley*) is a vast, panoramic painting that belongs to a series of works, all bearing this title, that Kiefer painted between 2010 and 2012. 'Le Dormeur du val' is the title of a favourite poem of Kiefer's, written by Arthur Rimbaud in 1870, describing a soldier peacefully sleeping in a pastoral idyll. The soldier is, it is finally revealed in the last line of the poem, in fact not asleep but dead.



Gustave Courbet, *The Wounded Man*, 1844-1845 Musée d'Orsay, Paris. Photo: © Bridgeman Images.

PROVENANCE:

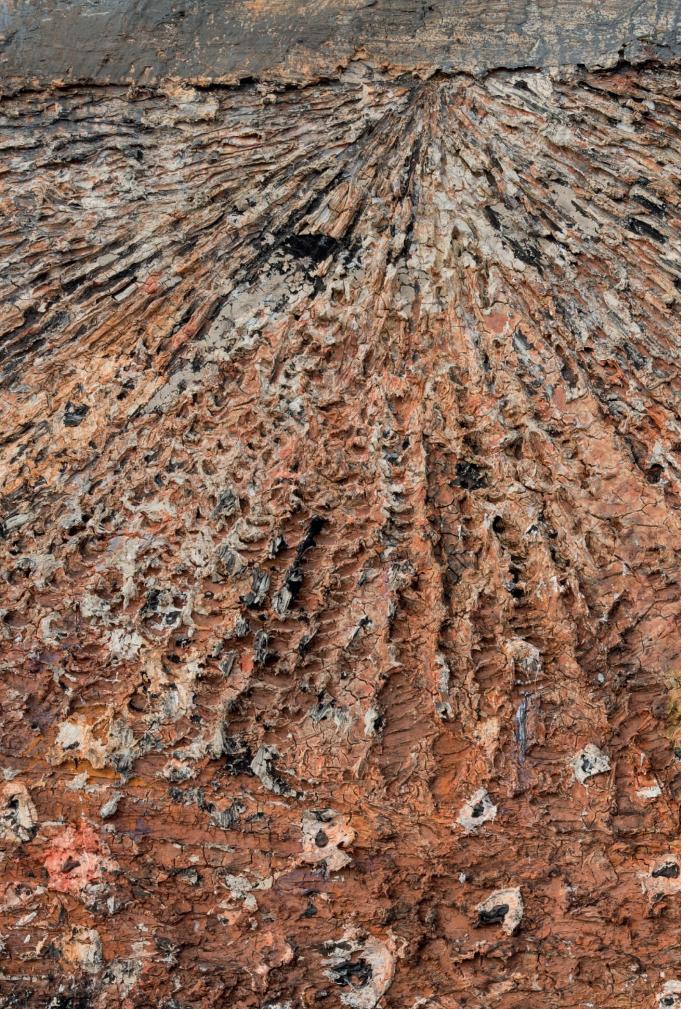
Yvon Lambert, Paris.

Acquired from the above by the present owner in 2010 (on long-term loan to Bonnefantenmuseum, Maastricht).

EXHIBITED:

Deurle, Museum Dhondt-Dhaenens, *Collectie Jeanne & Charles Vandenhove*, 2013, p. 158 (installation view illustrated in colour, pp. 17 & 150-151).







Vincent van Gogh, Wheatfield with Crows, 1890. Van Gogh Museum, Amsterdam. Photo: © 2019. DeAgostini Picture Library/Scala, Florence

With their monumental depictions of ploughed fields blooming with floral life in the lower foreground (here, poppies), Kiefer's Le Dormeur du val paintings are works that themselves form part of a wider cycle of pictures in Kiefer's oeuvre, all devoted to the universal theme of ruin and renewal. Centred upon scenes of a ploughed and rejuvenating landscape, Kiefer's Le Dormeur du val paintings belong to an extended series of flower-based paintings that the artist began making around the turn of the millennium, with the series entitled Lasst 1000 Blümen blühen (Let a Thousand Flowers Bloom). These pictures drew upon similar landscapes as that shown in the present work, but included a statue of Chairman Mao with his arm raised in a Nazilike salute. In this way these paintings invoked the cyclical path of resurrection and decay that not only underpins all existence but also the path of political history and the perennial rise and fall of dictators like Mao.

The central theme of all such 'flowered' landscapes is, in one respect, founded upon a hermetic belief, first articulated by the 17th Century alchemist Robert Fludd, that 'every star in heaven has its equivalent flower upon the earth'. Within this context, such decidedly earth-based paintings as Kiefer's *Le Dormeur du val*, the *Lasst 1000 Blümen blühen* series and his Palm-Sunday-invoking *Aperiatur terra* paintings of 2005-6, form a kind of earthly counterpart to the numerous star

paintings (such as the *The Secret Life of Plants* series), that, from the late 1990s onwards, Kiefer has also repeatedly produced. The common thread running through all these different, blooming landscapes (and star-scapes) is an often-Kabbalistic invocation of the individual's path through life being a mystical, and ultimately cyclical, journey between the realms of heaven and earth, in an endlessly recurring cycle of life, death and resurrection.

With its high horizon line and panoramic ploughed fields sprouting into life in the foreground, a landscape such as Le Dormeur du val is one that both revisits and re-invokes the iconography of some of Kiefer's most important pictures of the 1970s. Likewise, the heavily-textured surface of oil emulsion and shellac that Kiefer has used displays a flourishing of the artist's acquired mastery of the mixed-media technique that he has persistently employed ever since these early years in his career. In his adopting of the title of Rimbaud's poem about a landscape with a dead soldier, Kiefer's Le Dormeur du val paintings also recall, if not resurrect, one of the most common themes of his work of the 1970s: the repeated subject of the 'Unknown Soldier' and his mythically-imagined counterpart, the 'Unknown Painter'. This was a figure that Kiefer often sought to symbolise by incorporating the mysterious shape of a palette hovering over the landscape.





Caspar David Friedrich, *Ploughed Field*, *circa* 1830. Hamburger Kunsthalle, Germany. Photo: © Bridgeman Images.

In an essay on Kiefer's flower landscapes of the early 2000s, Alex Danchev has suggested that the fatal 'red holes' that convey to the reader the lifeless condition of the soldier in Rimbaud's poem are, for Kiefer, connected with 'the blood on the last letter that Vincent van Gogh stuffed in his pocket on the day he shot himself'. If this is so, then Kiefer's earlier conflating of the landscape and a dead soldier/painter in his pictures on the tomb of the 'Unknown Soldier' and the 'Unknown Painter' are also revisited and re-invoked in this work. And, not only this, but in a way that, because it concerns both Rimbaud, Van Gogh and Kiefer's own illustrious past, (as a fellow journeyman painter), is all the more poignant (A. Danchev 'The Silage of History', in *Anselm Kiefer, Let a Thousand Flowers Bloom*, exh. cat. White Cube, London 2012, p. 8).

The spectre of Van Gogh and his art has, of course, haunted Kiefer's work from the very beginning of his career: from his early field paintings to the fields of sunflowers that he found in Barjac, right up until the present day. Such a conflation of many different themes, as here in *Le Dormeur du val*, coming together within one image and with one theme actively

permeating and invoking another, is a typical feature of Kiefer's work. As Anthony Bond has written of the multiple and ongoing series of flowering landscapes that Kiefer has continued to paint throughout the 21st Century, it is also one that has become ever more so as his work has developed over the years. 'It is important to understand that Kiefer's art does not form a linear progression; he returns to themes and even titles repeatedly and he always has more than one body of work under way in one or other of his purpose-built studios. There has naturally been a development in the content. As a young man in post-war Germany he gave a priority to dealing with the Holocaust but this interest has expanded beyond that formative experience to embrace the history of civilizations and the nature of human consciousness. While the ideas that inform one work do not necessarily lead on to the next, certain key ideas circulate continuously. Similarly, Kiefer's technology is accumulative rather than progressive: he adds new ideas and materials to his existing arsenal but has not ceased working with any of his earlier techniques' (A. Bond, 'Fields of Reference', in Anselm Kiefer, Aperiatur Terra, exh. cat. White Cube, London 2007, p. 55).







JOAN MITCHELL (1925-1992)

Rhubarb

signed, titled and dated 'Rhubarb Mitchell 62' (on the stretcher) oil on canvas 76¾ x 51¼in. (195 x 130.2cm.) Painted in 1962

£3,200,000-3,800,000 US\$4,000,000-4,700,000 €3,600,000-4,200,000 'I would rather leave nature to itself. It is quite beautiful enough as it is. I certainly never mirror it. I would like more to paint what it leaves me with'

-Joan Mitchell

With its vivid torrents of paint spanning nearly two metres in height, Rhubarb is a work of visceral elegance dating from a pivotal moment in Joan Mitchell's career. Painted in 1962, three years after she took a permanent studio in Paris, it demonstrates the vigorous, centrifugal intensity that came to define her canvases during this period. Thick, black calligraphic strokes give way to a hypnotic chorus of pink, green, blue and yellow, swept in swirling rivers towards the centre of the canvas. Expressive drips, splatters and smears create a rich, fluid topography, saturated with light and shadow. Following the success of her first European solo exhibition, organised by the gallerists Lawrence Rubin and Beatrice Monti, Mitchell took her place on the international stage during the early 1960s, garnering critical acclaim both in France and her native America. Continuing the legacy of Abstract Expressionism amid the encroaching aesthetics of Minimalism and Pop Art, her works offered gestural responses to the world around her, distilling sensation to abstract colour and texture. Despite the present work's title, Mitchell maintained that her works were not intended to be representational. 'I would rather leave nature to itself', she explained. 'It is quite beautiful enough as it is. I certainly never mirror it. I would like more to paint what it leaves me with' (J. Mitchell, guoted in M. Tucker, Joan Mitchell, New York 1974, p. 6).

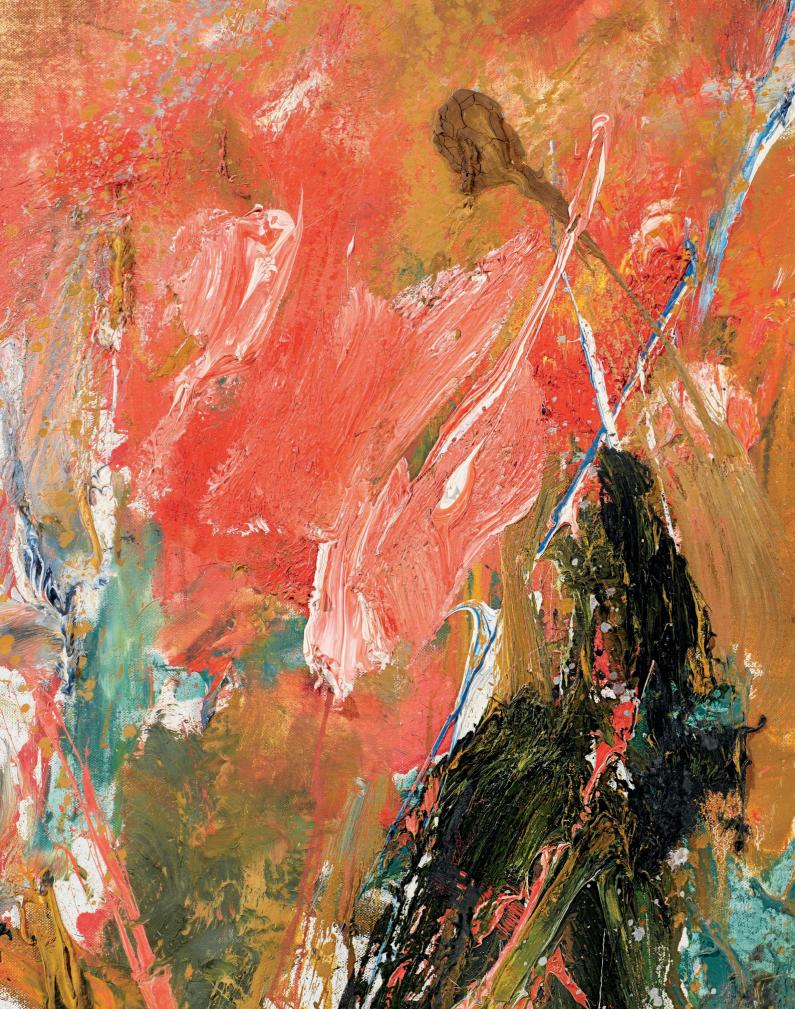


Claude Monet, Poplars on the Bank of the Epte River, 1891. Philadelphia Museum of Art, USA. Photo: © Bridgeman Images.

PROVENANCE:

Private Collection, Milan.
Anon. sale, Sotheby's New York, 11
November 1988, lot 115.
Acquired at the above sale by the present owner.







'Frenzied and luxuriant filigrees of pinks and greens pulled to the edge of chaos, the paintings of the early 1960s admit a distinctly European colour sensibility and sense of beauty also reminiscent of the rapturous later seascapes of British Romantic painter J. M. W. Turner'

-Patricia Albers

Joseph Mallord William Turner, Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On), 1840. Museum of Fine Arts, Boston. Photo: © Bridgeman Images.

Having first begun to explore Paris during the mid-1950s, in 1959 Mitchell finally bought a studio in the city, located at 10, rue Frémicourt in the fifteenth arondissement. For an artist inspired as much by Cézanne, Matisse and Monet as by her American forebears, the city was hugely stimulating. Mitchell immersed herself in its thriving cultural scene, becoming close friends with Sam Francis and Samuel Beckett as well as Jean-Paul Riopelle, with whom she shared a relationship until 1979. Her success in Europe was matched across the Atlantic: in 1961, her work was included in the major group show American Abstract Expressionists and Imagists at the Solomon R. Guggenheim Museum in New York, and subsequently featured on the cover of Art News. Following her first early career retrospective in America that November, the Museum of Modern Art purchased the 1957 canvas Ladybug. Yet it was also a time of great sadness, marked by her mother's terminal illness, the death of her hero Franz Kline in 1962 and - the following year - the death of her father. Though buoyed by the excitement of her blossoming career, her painterly marks took on a new sense of anguished passion, billowing in great stormy clouds before spattering into electrifying shards. 'As delectable as they are raw', writes her biographer Patricia Albers, 'her paintings court chaos with their sweeps of disrupted syntax, surpassing the viewer's ability to process them in a conscious way' (P. Albers, Joan Mitchell: Lady Painter, New York 2011, pp. 286-87).

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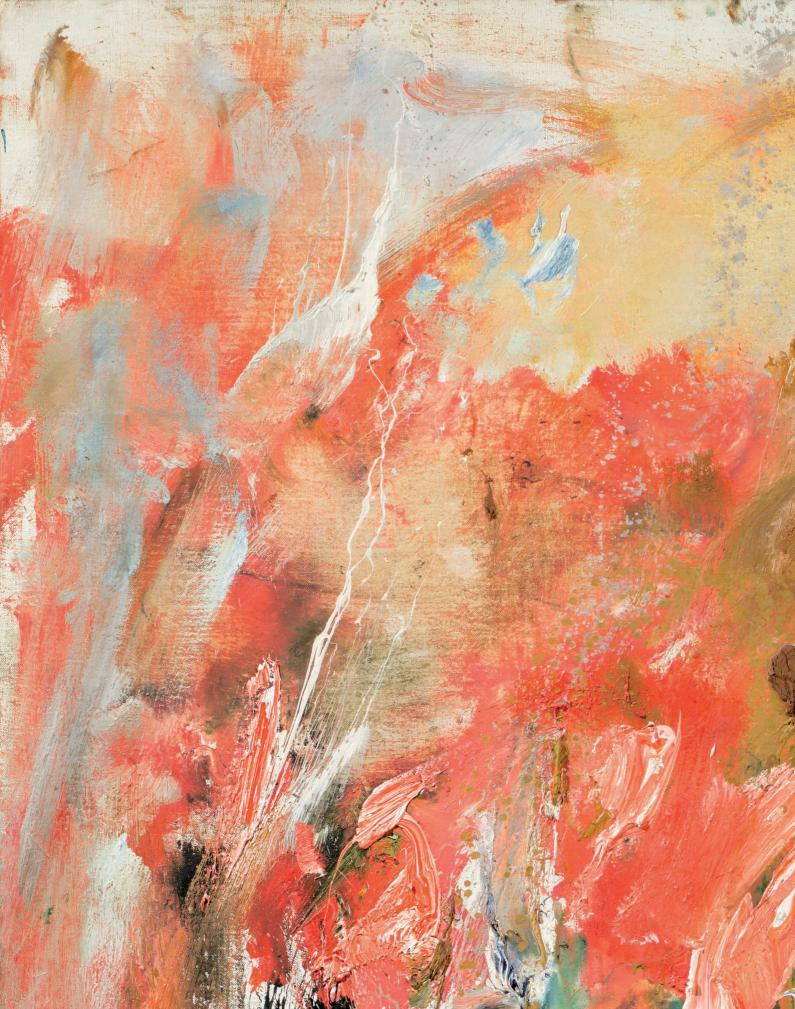


As well as Kline - whose influence is palpable in the present work's thick black beams - Mitchell drew early inspiration from the work of Arshile Gorky and Willem de Kooning, relishing their fluid, expressive command of pigment. Unlike many of her Abstract Expressionist forefathers, however, she sought to maintain a degree of conscious influence over her painterly surfaces. 'I paint from a distance', she explained. 'I decide what I'm going to do from a distance. The freedom in my work is quite controlled' (J. Mitchell, quoted in I. Sandler, 'Mitchell Paints a Picture', ARTnews, October 1957, pp. 44-7 and 69-70). Klaus Kertess emphasises this distinction, explaining that 'while de Kooning's joys and rages of paint ... seemed to splatter and explode outward, Mitchell's storminess was more implosive, sucking the viewer's eye deep inside' (K. Kertess, Joan Mitchell, New York 1997, p. 22). Closer parallels, he suggests, might be drawn with the work of Cy Twombly, whose works conveyed a powerful - if inscrutable sense of ordered chaos. Yet Mitchell was equally open about her debt to the art of the past, finding much to be admired in the work of the Impressionists, Post-Impressionists and Fauvists, later taking a studio close to Monet's former home in Giverny. Her evocative palettes and lighting, meanwhile, have prompted comparison with earlier artists such as Fragonard, Titian and - according to Albers - 'the rapturous later seascapes' of J. M. W. Turner (P. Albers, ibid., p. 290). Indeed, the latter is a fitting point of reference for the present work, where golden hues glow like the sun upon raging water.

'Both Twombly and
Mitchell were among
the few responsible for
keeping in front of our
eyes the glamour and
glories of the acts of the
hand during the almost
three decades when they
were denied'

-Klaus Kertess

Cy Twombly, School of Fontainebleau, 1960.
Nationalgalerie im Hamburger Bahnhof Staatliche Museen zu Berlin.
Artwork: © Cy Twombly Foundation.
Photo: © 2019. Scala, Florence / bpk, Bildagentur
fuer Kunst, Kultur und Geschichte, Berlin.



KAZUO SHIRAGA (1924-2008)

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

Chinzei Hachirotametomo

signed in Japanese and dated '1962' (lower left); signed, titled in Japanese and dated '1962.8 Kazuo Shiraga' (on the reverse) oil on canvas 76% x 51% in. (193.5 x 131cm.)
Painted in 1962

£1,500,000-2,000,000 US\$1,900,000-2,500,000 €1,700,000-2,200,000 'When, on discovering my true nature, I decided to cast off all the existing uniforms and be naked, figuration shattered into fragments and I dropped my [palette] knife which broke in two ... One day I swapped my knife for a piece of wood which I rejected out of impatience. I tried with my bare hands, with my fingers. Then, convinced I needed to be even bolder, I went even further and that is how I came to feet. That was it! Painting with the feet'

-Kazuo Shiraga

With its liquid rivers of thick impasto looped and swirled into fiery splendour, *Chinzei Hachirotametomo* (1962) is a hypnotic large-scale example of Kazuo Shiraga's celebrated action paintings. Across a raw canvas almost two metres in height, deep swathes of red, black, orange and ochre pigment collide and intermingle in endless chromatic strata, creating a magma-like scape of streams, furrows and grooves. Flashes of blue and white explode from the centre, igniting the composition with centrifugal force. The work's title refers to Chinzei Hachirō Tametomo, a 12th-Century samurai general famed as a powerful archer; Shiraga approached the canvas with his own heroic action. The work was painted from above, the artist suspended from a rope and using his bare feet to manipulate pools of blazing colour into rhapsodic, marbled tidal waves. Shiraga was a member of the influential Japanese Gutai movement from its inception in 1954 until its dissolution in 1972, and played a pivotal role in the



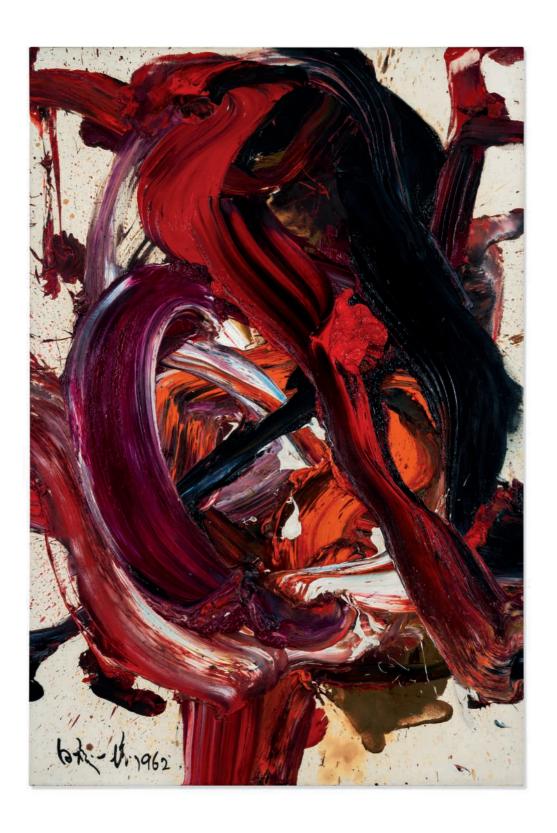
Willem De Kooning, Untitled V, 1982.
Museum of Modern Art (MoMA), New York.
Artwork: © The Willem de Kooning Foundation
/ Artists Rights Society (ARS), New York and
DACS, London 2019.
Photo: © 2019. Digital image, The Museum of
Modern Art, New York/Scala, Florence,
Acc. n.: 508, 1998

PROVENANCE:

Galerie Stadler, Paris.
Collection Morris J. Pinto, New York.
Private Collection, Switzerland.
Anon. sale, Sotheby's Paris, 8 December 2009, lot 20.
Acquired at the above sale by the present

LITERATURE:

Kazuo Shiraga, exh. cat., New York, Dominique Lévy Gallery, 2015 (illustrated in artist's scrapbook, p. 257).





Jackson Pollock, Convergence, 1952.
Albright-Knox Art Gallery, New York.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2019. Photo: © 2019. Albright Knox Art Gallery/Art Resource, NY/Scala, Florence.

'Sexual energy, the violence of the hunt, of war, and of man's encounter with nature are embodied and repeated by [Shiraga's] works, which are always inspirited by movement – not just the movement of his body, however, but also the assertion of matter itself'

-Ming Tiampo

group's riotous rejection of conventional artistic methods. Reconciling body and spirit and conscious and subconscious impulses, his work combined the influence of Western Abstract Expressionism with the pantheistic transcendence of Eastern philosophy. By abandoning traditional tools in favour of his own body, Shiraga literally plunged himself into the arena of the canvas, situating his work somewhere between painting and performance art. In doing so, he invoked the Japanese concept of *shishitsu*: a term that refers to the innate capabilities of the human body, and the intrinsic connection between flesh and psyche. 'When, on discovering my true nature, I decided to cast off all the existing uniforms and be naked, figuration shattered into fragments and I

dropped my [palette] knife which broke in two', he explained. '... One day I swapped my knife for a piece of wood which I rejected out of impatience. I tried with my bare hands, with my fingers. Then, convinced I needed to be even bolder, I went even further and that is how I came to feet. That was it! Painting with the feet' (K. Shiraga, quoted in 'L'Acte Même', in 1910-1970 Japon des Avant-gardes, exh. cat. Centre Georges Pompidou, Paris 1986, p. 300).

Shiraga was first introduced to contemporary Western art practices in 1951, when the third Yomiuri Independent Exhibition travelled to Osaka. Though fascinated by the work of Jackson Pollock and Mark Rothko in particular, he sought a deeper understanding of the relationship between physical matter and the human spirit. Yoshihara Jirō, the founder of Gutai, wrote that 'Gutai Art does not alter the material. Gutai Art imparts lift to the material. Gutai Art does not distort the material ... In Gutai Art, the human spirit and the material shake hands with each other, but keep their distance. The material never compromises itself with the spirit; the spirit never dominates the material' (Y. Jirō, Gutai Manifesto 1956, quoted in A. Munroe, Japanese Art After 1945: Scream Against the Sky, New York 1994, p. 84). Shiraga's earliest



Yves Klein, Grande Anthropophagie Bleue, Hommage à Tennessee Williams, 1960. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Artwork: © Yves Klein, DACS 2019. Photo: © 2019 Christie's Images Limited.

works explored this concept through performance pieces in which he used his whole body to churn great heaps of mud. Elsewhere, in an open-air exhibition in Ashiya, he used an axe to lacerate piles of red-painted logs. Eventually, Shiraga began to transfer these intense corporeal gestures to canvas: laying a swathe of linen upon the ground, he applied masses of paint before launching himself over the surface, suspended from a rope that enabled his body to swing from one end to the other. Using his feet, he traced thick arabesques of impasto, spattering and sweeping ribbons of paint in his wake. Any sense of premeditated composition was abolished; all that remained was the trace of his physical being within the very substance of the work.

Relying solely on the carnal instincts of the artist's body, Shiraga's method eradicated all potential for second thoughts and retouching – a principle intrinsic to the traditional forms of calligraphy he had studied in his youth. Predating the philosophies of Yves Klein, who was inspired by his early encounters with Gutai, Shiraga retrospectively explained how 'I wanted to create paintings with no composition or no sense of colours, no nothing' (K. Shiraga, quoted in 'Osaka Action Talk: From an Interview by Haryu

Ichiro (1973)' in R. Tomii and F. McCaffrey (eds.), Kazuo Shiraga: Six Decades, New York 2009, p. 62). The canvas was no longer a screen upon which the artist reproduced an object or expressed a state of mind, but a site of primal bodily action. Whilst Pollock and Klein maintained a certain remove from their various 'action paintings' - Pollock dripping through pierced paint tins, Klein directing the action of female models - Shiraga fused himself, body and soul, with the fibre of his work: a synthesis of physical and psychological energy that allowed his raw materials to assume a life of their own. As Ming Tiampo has written, 'Sexual energy, the violence of the hunt, of war, and of man's encounter with nature are embodied and repeated by [Shiraga's] works, which are always inspirited by movement - not just the movement of his body, however, but also the assertion of matter itself' (M. Tiampo, "Not just beauty, but something horrible": Kazuo Shiraga and Matsuri Festivals', in Kazuo Shiraga, exh. cat. Dominique Lévy and Axel Vervoordt Gallery, New York, 2015, p. 22). By eliminating all formal constraints from his art, Shiraga allowed body and material to unite in their most elementary states. In *Chinzei* Hachirotametomo, this approach gives rise to an image of violent, voluptuous beauty.





STEVEN PARRINO (1958-2005)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Devil's Day

signed and dated 'Steven Parrino 1995' (on the stretcher) enamel and gesso on canvas 48% x 48 x 61/4 in. (124 x 122 x 16cm.) Executed in 1995

£300,000-500,000 US\$380,000-620,000 €340,000-560,000 'Steven Parrino made the apparently inconceivable junction between Pop culture and Greenbergian modernism. He brought together the aesthetics of Hell's Angels and Minimal Art'

-Marc-Olivier Wahler

With its glossy, crumpled red surface draped across a square stretcher frame, Devil's Day (1995) is a hard-hitting example of Steven Parrino's iconic 'misshaped paintings.' Blending astute formalism with a distinctly punk counterculture aesthetic, Parrino tore, crushed and folded his works to transform them into radical, sculptural objects. Devil's Day, painted in enamel and gesso on slack canvas, appears to have been grabbed and twisted: a central square of scarlet is torqued to the left, dripping gently in all directions and seemingly dragging its surrounding swathes of offwhite raw canvas out from behind the stretcher bars. Those voluminous, gleaming red folds lend the work a baroque sensuality in tune with its suggestively infernal title, even as it pays homage to the austere language of monochrome Minimalism. The effect is both lush and nihilistic, rakish and coolly serious. As Jerry Saltz has observed, the violence Parrino visited upon the taut canvas of painterly tradition was ultimately born of love for his medium. 'Parrino didn't want to annihilate painting. He came of age, he said, when "the word on painting was 'Painting is Dead.' I saw this as an interesting place for painting ... and this death painting thing led to a sex and death painting thing ... that became an existence thing." All this sounds bad-boy and romantic, but that "existence thing" at the end is crucial. He vividly demonstrates that no matter what you do to a canvas - slash, gouge, twist or mutilate it - you can't actually kill it' (J. Saltz, 'The Wild One', New York Magazine, 28 October 2007).



Michelangelo Merisi detto il Caravaggio, Saint John the Baptist in the Wilderness, 1604-05. Nelson-Atkins Museum of Art, Kansas. Photo: © Nelson-Atkins Museum of Art, Kansas Citv. USA / Briddeman Images.

PROVENANCE:

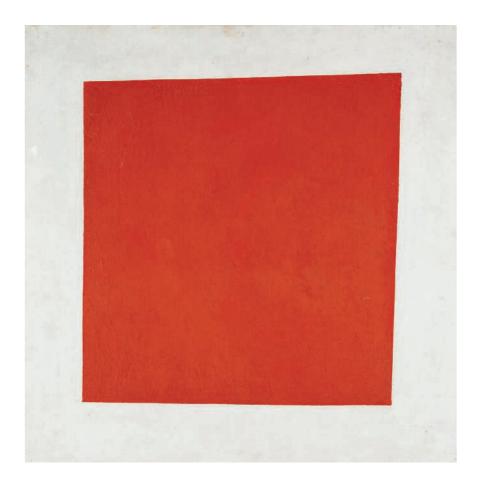
owner in 2010.

Galleria Massimo de Carlo, Milan. Private Collection, Switzerland. Anon. sale, Christie's New York, 14 May 2009, lot 338. D'Amelio Terras Gallery, New York. Acquired from the above by the present

EXHIBITED:

New York, Marianne Boesky Gallery, *Stripped, Tied and Raw*, 2010.





Emerging alongside the 'Neo-Geo' and Appropriation artists of 1980s New York, Parrino brought a keen critical eye to bear upon his work. Works like Devil's Day take up a long tradition of 'destroying the painting' that has its roots in mid-century Italy, from Lucio Fontana's slashed Spatialist canvases to the the burnt Arte Povera works of Alberto Burri and Piero Manzoni's pleated, fossilised 'Achromes'. They engage, too, with the Sixties philosophy of arch-Minimalist Donald Judd, who demanded a severe art of 'specific' and 'aggressive' objecthood; they also echo the seductive crushed automobile sculptures of John Chamberlain and the muscle-car 'Hoods' of Parrino's contemporary Richard Prince, who shared his Pictures Generation interest in exploring American subcultures as a mode of artistic vernacular. Ultimately, Parrino saw his works as a form of realism, rupturing the pristine illusions of the picture plane with a rock-and-roll punch of menace, beauty and truth. 'By unstretching the canvas,' he said, 'I could pull and contort the material and reattach it to the stretcher, in effect misstretching the painting, altering the state of the painting. The painting was, in a sense, deformed. This mutant form of deformalized painting gave me a chance to speak about reality through abstract painting, to speak about life' (S. Parrino, quoted in Altered States: American Art in the 90s, exh. cat. St. Louis, Forum for Contemporary Art, 1995, p. 7).

'Most are afraid of total freedom, of nothingness, of life. You try to control everything, but nature is uncontrollable. It doesn't matter how you express yourself (words, image, electric guitar), what matters is that you have something to express'

-Steven Parrino

Kazimir Malevich, Red Square: Painterly Realism of a Peasant Woman in Two Dimensions, 1915. Hermitage Museum, St. Petersburg. Photo: © 2019. Photo DeAgostini Picture Library/ Scala. Florence.



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PIERRE SOULAGES (B. 1919)

PROPERTY OF A DISTINGUISHED SWISS COLLECTOR

Peinture 146 x 114 cm, 6 mars 1960

signed 'Soulages' (lower right); signed 'SOULAGES' (on the reverse) oil on canvas 57½ x 44½ in. (146 x 114cm.) Painted in 1960

£4,000,000-6,000,000 US\$5,000,000-7,400,000 €4,500,000-6,700,000 'It's fascinating to think that as soon as man came into existence, he started painting'

-Pierre Soulages

Widely exhibited during the 1960s and held in the same private collection for the past half-century, *Peinture 146 x 114 cm, 6 mars 1960* is a beautiful and monumental painting by Pierre Soulages. A dark field of tar-black oil paint is combed across the upper half of the canvas in broad, horizontal brushstrokes. In a brilliant instance of his scraped raclage technique, Soulages has incised the still-wet black with bold drags of a homemade spatula, pulling back curtains of dark pigment to reveal a bright, theatrical blaze of blood red beneath. In the painting's lower half, framed by a ground of off-white, a dance of horizontal and vertical black forms sets the composition in formidable, calligraphic balance. The force and drama of the painting is inescapable, and its variety of tones and textures astonishing. Its sonorous darkness conjures the chiaroscuro warmth of a Rembrandt; the choreography of scraped and marbled paint anticipates the dragged veils of colour achieved two decades later by the German master Gerhard Richter. From the black's glinting opacity - pushed into liquid banks at the brink of each slash - to the glowing, almost glassy zones of red, Soulages exploits the full potential of oil paint, celebrating what he has called its 'physiognomic' qualities. Soulages paints not as a philosopher, narrator or ideologue, but as a painter. Never aiming to communicate his emotions or states of being, he does not record gesture or movement in his brushstrokes. He instead arranges contrasts into a single, charged surface that is to be apprehended in its totality. Replete with the timeless grandeur of the prehistoric and Romanesque art that inspired him as a youth, *Peinture 146 x 114 cm, 6 mars 1960* epitomises the unique immediacy, assurance and power of Soulages' practice.

PROVENANCE:

Galerie de France, Paris.
M. Raoul Levy, Paris.
Acquired from the above in 1966 and thence by descent to the present owner.

EXHIBITED:

Paris, Galerie de France, Soulages, 1960 (illustrated in colour, unpaged). Hannover, Kestner-Gesellschaft, Pierre Soulages, 1960-1961, no. 75 (illustrated, unpaged). This exhibtion later travelled to Essen, Folkwang Museum; La Haye, Gemeente Museum and Zurich, Kunsthaus.

Eindhoven, Stedelijk Van Abbe-Museum, 1945-1961: Schilders uit Parijs, 1961-1962, no. 62 (illustrated in colour, unpaged). Copenhagen, Ny Carlsberg Glyptotek, Soulages Malerier og Raderinger, 1963, p. 16, no. 29.

São Paulo, VII Biennale de São Paulo, 1963

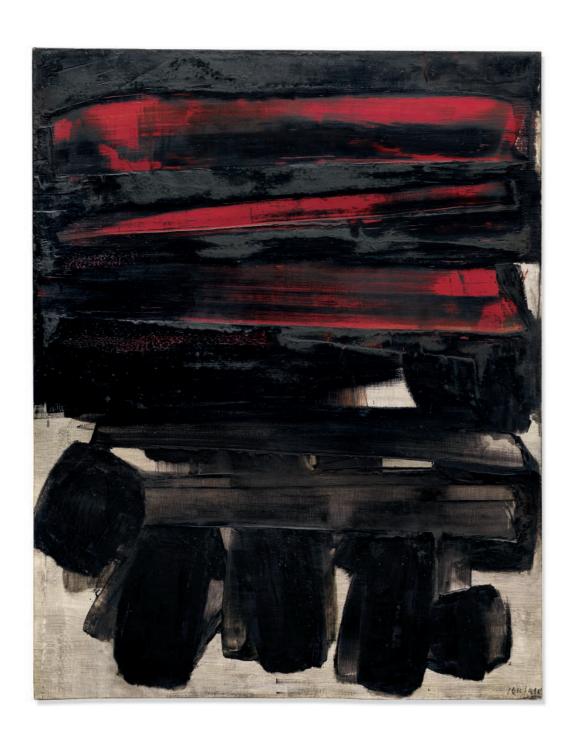
Caracas, Fundación Eugenio Mendoza, Los Pintores de la Galerie de France, 1964. Le Mans, Festival du Mans, *Maîtres* de la peintures contemporaine, 1965 (illustrated in the exhibition pamphlet, unpaged). This exhibition later travelled to Saint-Étienne, Musée d'Art et d'Industrie and Montpellier, Musée Fabre.

Paris, Musée National d'Art Moderne, Soulages, 1967, p. 39, no. 41 (illustrated in colour, p. 30).

LITERATURE:

J. J. Sweeney, Soulages, Lausanne 1972, pp. 129 & 221, no. 81 (illustrated in colour, p. 128).

P. Dax & J.J. Sweeney, Pierre Soulages, L'oeuvre 1947-1990, Lausanne 1991, p. 230 (illustrated in colour, p. 95). P. Encrevé, Pierre Soulages, L'oeuvre complet Peintures 1959-1978, vol. II, Paris 1995, p. 51, no. 417 (illustrated in colour, p. 51).





This work dates from the peak of Soulages' use of the raclage technique, a high point in a career of remarkable, single-minded consistency. He had first made unified linear compositions in 1947, realising in them the guiding principle of his art: if a line did not record the duration of its making, time was brought to a standstill, and movement transformed into dynamic tension. He experimented with chiaroscuro effects and dark, interlocking beams of paint throughout the 1950s, and was by 1960 creating complex, translucent colour in his works through scraping away layers of pigment. 'The years 1957-1963', writes Pierre Encrevé, 'particularly illustrate one of Soulages' characteristic techniques in the double treatment of the surface: that of scraping, or, if one prefers, transparency through uncovering. On the prepared canvas (primed in white), he applies a layer of paint covering part or all of the surface, upon which he superimposes, while the paint is fresh, one or more layers of different colour. He then uncovers a part of the background using the same soft-bladed spatulas that he more often loads with black paint ... A subtle mixture of the different layers' colours is created, each time surprising for the painter himself; infinite variations of colour are discovered on the canvas; new luminosities,

'Rather than movement, I prefer to talk of tension. And rhythm, yes. We can also say form: a shaping of matter and light'

-Pierre Soulages

hove.

Rembrandt Harmensz. van Rijn, *Pallas Athena*, 1664–65.

Museu Calouste Gulbenkian, Lisbon. Photo: © Museu Calouste Gulbenkian, Lisbon, Portugal / Bridgeman Images.

Opposyte

Pierre Soulages in his atelier, 48 rue Galande, Paris, 1960.

Photo: © IZIS Bidermanas.

Artwork: © Pierre Soulages, DACS 2019.







Gerhard Richter, *Wand (Wall)*, 1994. Private Collection. Artwork: © Gerhard Richter 2019 [0183].

and unexpected colour intensities through transparencies of black ... these mixtures, these disappearances-reappearances under the blade-scraped veils of black where the "transfigured" colour acquires a presence of a very particular emotional intensity' (P. Encrevé, 'Le noir et l'outrenoir', in Soulages: Noir Lumière, exh. cat. Musée d'Art Moderne de la Ville de Paris, Paris 1996, p. 30).

This 'emotional intensity' is at its most vivid in *Peinture* 146 x 114 cm, 6 mars 1960. Painted in the airy rue Galande studio that Soulages moved to in 1957, the work witnesses an artist at the height of his powers. Although he was yet to receive major acclaim in France, Soulages was enjoying huge success in New York. He had visited the city in 1957 and became close friends with Robert Motherwell and Mark Rothko. In 1959, the prices paid for his works by his dealer Samuel Kootz had doubled for the second time, and in July that same year Rothko visited him and his wife in Paris, where they threw him a party at the studio. While Rothko was never a direct influence on Soulages' work, *Peinture 146* x 114 cm, 6 mars 1960 bears some of the imposing vertical

impact of the American painter's floating bars of colour, and Soulages was certainly animated by the lively exchanges they shared. The work's rhythmic, inky pulses of black on white also have echoes of Motherwell's *Elegies to the Spanish Republic. Peinture 146 x 114 cm, 6 mars 1960* displays Soulages at his most energised and daring, pushing his work into a bold and tumultuous chromatic dance. Beyond its dynamic relationship between colours, the work's interplay of rough, smooth, vertical and horizontal textures also shows Soulages exploiting his material's myriad interactions with light to ever greater power and contrast, filling the surface with life and anticipating the ultimate, breakthrough simplicity of the all-black *Outrenoir* canvases he would commence in 1979.

Born in Rodez in southern France in 1919, Soulages was captivated as a boy by the region's menhirs: enigmatic, carved standing stones dating to the late Neolithic era. He was indignant when a teacher derided the simplicity of the stark carvings in Sainte-Foy de Conques, a famous Romanesque abbey church close to his hometown. The



Robert Motherwell, *Elegy to the Spanish Republic No.* 54, 1948.
Museum of Modern Art (MoMA), New York.
Artwork: © Dedalus Foundation, Inc. /VAGA at ARS, NY and DACS, London 2019.
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence, Acc. n.: 132.1961.

'I believe that in art, there are fundamentally only personal adventures that go beyond the individual, and even beyond his culture'

-Pierre Soulages

experience of standing beneath this 11th-century building's huge barrel vault was what first inspired Soulages to become a painter; in 1986 he would have the honour of designing its new windows, for which he developed a new kind of glass with variable translucency. Just as inspirational were the 20,000-year-old cave paintings of Lascaux, discovered in 1940, and, later, the even older cave art found in Chauvet en Ardèche in 1994. Soulages' own palette – as in the present work – has scarcely deviated from the rich, elemental reds, blacks and ochres used by the ancient artists who worked in the darkness of the caves. For Soulages, such rough-hewn creations are far more moving than the most elegant mimetic accomplishments of Classical art. He is impressed by their fervour and intensity, their desire to escape the fleeting.

Soulages' journey to a successful painting is not always easy. 'I paint by crisis,' he says. 'Sometimes it works, sometimes it doesn't. If we know exactly what we are going to do before we do it we are not artists but artisans' (P. Soulages, quoted in S. Heyman, 'Pierre Soulages: Master of Black, Still Going Strong', New York Times, 20 May 2014). If a work is failing, it is incinerated. Only when he feels that there is something in the work that the viewer can respond to does Soulages persist, pausing between each stroke as he pursues a unified and dynamic whole. The great physical strength required to apply his swathes of paint must be charged with total assurance. Peinture 146 x 114 cm, 6 mars 1960, with its remarkable clarity, unity and resonance, is a masterpiece of Soulages' method. It has the natural, unquestionable structural beauty and monumentality of a tree, its spatial relationships and tensions laid bare in boughs stripped dark against the sky. Concentrated, ageless, serene and primal, it aims to provoke as profound and engaged a response as a blood-red beast on a prehistoric wall, the graceful darkness of Conques, or any other art of true power and mystery.



ANTONI TÀPIES (1923-2012)

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

Tot negre. No. LXXI. (All Black. No. LXXI.)

signed and dated 'tàpies 1958' (on the reverse) mixed media on canvas 78% x 76%in. (200 x 195cm.) Executed in 1958

£600,000-800,000 US\$740,000-990,000 €680,000-890,000 'Here we have the marks of human time revealed in all their depth and simplicity'

-Jacques Dupin, 1958

Executed in 1958, Tot negre. No. LXXI (All Black. No. LXXI) is a vast near-sculptural apparition dating from an important moment in Antoni Tàpies' early rise to acclaim. Within its dark monochrome surface, layered with sparkling flashes of cement, the artist traces a quivering ovular form. Confronting the viewer like an ancient inscription, or a black void glittering with constellations, the work demonstrates the mystical material language that propelled the artist onto the international stage during this period. 1958 was an important year, witnessing his first Italian solo exhibition in Milan, a major showing of fifteen paintings at the Venice Biennale and his receipt of the prestigious First Prize for Painting at the Carnegie Institute of Pittsburgh. During his travels in Italy he met Alberto Burri, whom he had long admired, as well as Lucio Fontana. Indeed, the present work invites comparison with the work of both artists, conjuring Burri's contemporaneous 'nero' ('black') works and Fontana's oval-shaped patterns of 'buchi' ('holes'). While the latter drew inspiration from contemporary developments in space exploration, however, Tapies was more fundamentally interested in the properties of physical matter. Blending substances as diverse as marble dust and clay with oil paint, he created rich visceral surfaces which he incised with oblique forms and symbols. In doing so, Tapies sought to imbue his earthbound works with a poetic, metaphysical charge, like coded relics excavated from a distant time and place. The works from the late 1950s stand among the most powerful early statements of this approach, with examples held in Tate, London, the Museum of Modern Art, New York and the Solomon R. Guggenheim Museum.



Lucio Fontana, Concetto spaziale, In piazza San Marco di notte con Teresita, 1961. Private Collection, Milan. Artwork: © Lucio Fontana/SIAE/DACS, London 2019. Photo: © 2019 Christie's Images Limited.

PROVENANCE:

Galerie Stadler, Paris.
Donald Gomme, London (acquired from the above in 1958).
Anon. sale, Sotheby's London, 27 February 2008, lot 49.
Acquired at the above sale by the present owner.

LITERATURE:

B. Bonet, *Tàpies, selección, montaje, interpretación*, Barcelona 1964, p. 174 (illustrated, p. 61). A. Agustí (ed.), *Tàpies, The Complete Works, Volume 1: 1943-1960*, New York 1988, p. 534, no. 701 (illustrated, p. 361).





Much of Tàpies' outlook may be traced to his upbringing during the Spanish Civil War, where he witnessed the streets of his native Catalonia become progressively scarred with physical traces of conflict. Fascinated by the notion of marks as ciphers for human presence, he began to experiment with drawing: an activity that consumed him during a long period of convalescence from lung disease during the early 1940s. Artists such Joan Miró and Paul Klee informed much of his early practice, which was later nourished by encounters with Abstract Expressionism and Arte Povera. Moving from Spain to Paris in the early 1950s, he quickly took his place within the emerging ranks of Art Informel. Eastern philosophies came to play an increasingly prominent role in his thinking, prompting him to view his artworks as vehicles for spiritual revelation. 'I regard mysticism as a state of mind which is necessary to scientific thinking, as well as to art', he explained; 'it enables one to discover things which cannot be found by other means ... [My art is] a means of communicating with things. I see it as a kind of contact with a universal matter which governs the entire being of the universe and which I think we all, in our own way, resemble' (A. Tàpies, quoted in B. Catoir, Conversations with Antoni Tàpies, Munich 1991, p. 73). With its raw, elemental surface - simultaneously evocative of the ground below and the starry skies above - the present work is a poignant example of this approach.

'Art is a sign, an object, something that suggests reality in our spirit'

-Antoni Tàpies

Alberto Burri, Sacco e Nero (Sack and Black), 1954. Città di Castello, Fondazione Burri, Italy. Artwork: © Fondazione Palazzo Albizzini Collezione Burri, Città di Castello - DACS 2019. Photo: © Luisa Ricciarini / Bridgeman Images.



λ.26

GÜNTHER FÖRG (1952-2013)

PROPERTY FROM THE COLLECTION OF MICHAEL STICH

Untitled

signed and dated 'Förg 90' (on the reverse) acrylic on canvas 114% x 114%in. (290 x 290cm.)

£180,000-250,000 US\$230,000-310,000 €210,000-280,000 'Newman and Rothko attempted to rehabilitate in their works a unity and an order that for them had been lost ... For me, abstract art today is what one sees and nothing more'

-Günther Förg

Stretching nearly three metres in height and width, the present work is a monumental painting on canvas by Günther Förg. Executed in 1990, it comes from the collection of the German tennis player Michael Stich, who won the men's singles title at Wimbledon the following year. Consisting of three thick horizontal strips in red and orange, the work demonstrates the bold painterly language for which Förg is celebrated. Conjuring Barnett Newman's 'zip' paintings, Mark Rothko's colour fields and Blinky Palermo's Stoffbilder, his works seek to challenge the lofty spiritual discourse surrounding mid-twentiethcentury abstraction. As demonstrated elsewhere in his lead paintings, Förg sought to emphasise the physical quality of his supports: for him, the picture plane was not a vehicle for transcendence, but instead a real, material presence. Operating in critical dialogue with his forebears, Förg believed that abstraction was no longer a language that needed to be defended, extolled and theorised, but - in the postmodern era - simply one mode of picture-making among many others. 'Newman and Rothko attempted to rehabilitate in their works a unity and an order that for them had been lost', the artist has explained. '... For me, abstract art today is what one sees and nothing more' (G. Förg, quoted in Günther Förg: Painting / Sculpture / Installation, exh. cat., Newport Harbour Art Museum, Newport Beach, 1989, p. 6). Almost architectural in scale, the present work speaks directly to this notion, celebrating paint, colour, form in their purest states.

PROVENANCE:

Galerie Fahnemann, Berlin. Acquired from the above by the present owner.

EXHIBITED:

Gent, Museum van Hedendaagse Kunst, Günther Förg, 1991 (illustrated, p. 130). This exhibition later travelled to Leipzig, Museum der Bildenden Künste.

LITERATURE:

Galerie Fahnemann (ed.), *Bilder und* Zeichnungen aus den Jahren 1990 und 1991 von Günther Förg, Berlin 1999 (illustrated, p. 11).

This work is recorded in the archive of Günther Förg as no. WVF.90.B.0454. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.





Born in 1952, Förg studied at the Academy of Fine Art, Munich, where he began his early series of grey and black monochromes. Coming to prominence during the 1980s, he abandoned painting for much of the decade, focusing instead on photography which he felt brought him 'closer to reality'. By the late 1980s, however, he began to return to his original medium, harnessing a number of different supports including wood, copper and bronze as well as lead. These volatile, textured media allowed him to engage with paint afresh, relishing its unpredictable interactions with their raw physical surfaces. For Förg, such experiments were liberating, confirming his belief that paint had always - at heart - been a material rather than a metaphysical activity. 'Really, painting should be sexy', he explained. 'It should be sensual. These are things that will always escape the concept. I think painting is a resilient practice; if you look through the history of painting it doesn't change so much and we always see it in the present. It is still now' (G. Förg, quoted in D. Ryan, 'Talking Painting: Interview with Günther Förg Karlsruhe 1997, http://www.david-ryan.co.uk/ Gunther%20Forg.html [accessed 6 September 2019]). Transforming plain canvas into something elemental, tactile and alluring, *Untitled* demonstrates this conviction in action.

'Really, painting should be sexy. It should be sensual. These are things that will always escape the concept. I think painting is a resilient practice; if you look through the history of painting it doesn't change so much and we always see it in the present. It is still now'

-Günther Förg

Mark Rothko, *Red, Orange, Orange on Red*, 1962. Saint Louis Art Museum, USA. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London 2019. Photo: © Bridgeman Images.



λ*27

THOMAS BAYRLE (B. 1937)

PROPERTY SOLD TO BENEFIT THE MUSEUM HAUS KONSTRUKTIV ZURICH ACQUISITION PROGRAMME

Tassenfrau (Milchkaffee) (Cup Woman (Milk Coffee))

signed and dated 'Thomas Bayrle 1967' (lower right) screenprint and acrylic on plastic 77½ x 54% in. (196.8 x 138.7cm.) Executed in 1967, this work is one of five unique versions.

£80,000-120,000 US\$99,000-150,000 €90,000-130,000 'We have many problems, we divide them into smaller ones – I see this in the miracle of our body, thousands of functions all divided under smaller functions. And this miracle, this beauty, is where religion starts: you can fix a lot, but you cannot even make one cell, and we have to recognise that this is a super-miracle'

-Thomas Bayrle

Tassenfrau (Milchkaffee) (Cup Woman (Milk Coffee)) (1967) is an important early work by Thomas Bayrle. In a silkscreen composition stretching almost two metres in height, repeated ranks of tiny cups and saucers in electric blue, red, yellow and brown function like pixels: while seen up close they seem to be arranged in an arbitrary pattern, they resolve, when viewed from afar, into the portrait of a woman drinking a cup of coffee. The first of a series of five images composed in this manner - other subjects from the group, which Bayrle printed on plastic with the help of his wife, include shoes and oxen - the work is among the earliest examples of the artist's iconic 'super-forms', which conjure large images from scintillating, cell-like assemblies of smaller pictures. Bayrle considers Tassenfrau (Milchkaffee) the finest of his plastic works, and has another example in his personal collection, which was shown in his retrospective at the New Museum, New York, in 2018. The work was made in 1967, the first year that Bayrle first abandoned painting to experiment with silkscreening. In parallel with the work of his German contemporary Sigmar Polke and the American Pop artist Andy Warhol, the serigraph medium allowed Bayrle to replicate a factory-like mode of creation, reflecting his fascination with the structures of mass culture. The central notion of Bayrle's



Sigmar Polke, Frau mit Butterbrot, 1964. Private Collection. Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2019. Photo: © 2019 Christie's Images Limited.

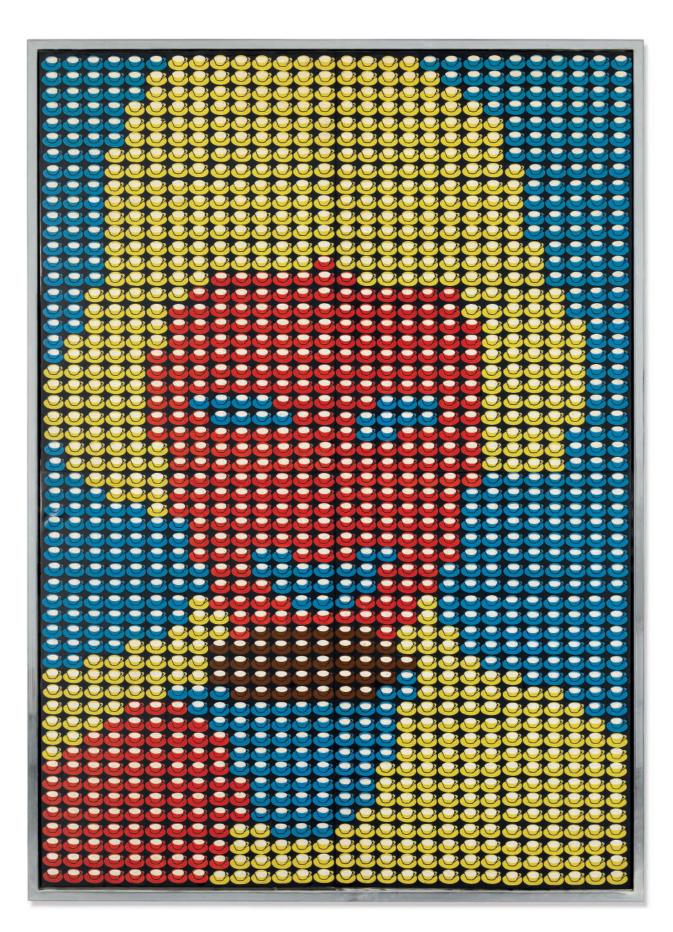
PROVENANCE:

Progressives Museum, Basel (a gift from the artist).

Museum Haus Konstruktiv, Zurich (gifted in 2005).

EXHIBITED:

Zurich, Museum Haus Konstruktiv, Complete Concrete, 2011, p. 266 (installation view illustrated in colour, pp. 28-29; illustrated in colour, pp. 74 & 267). Brussels, WIELS, Thomas Bayrle: All-in-One, 2013, p. 207 (another version exhibited and illustrated in colour, p. 26; detail illustrated in colour, p. 213). This exhibition later travelled to Naples, Madre Napoli. New York, New Museum, Thomas Bayrle: Playtime, 2018, pp. 64 & 232 (another version exhibited and incorrectly illustrated, p. 65).



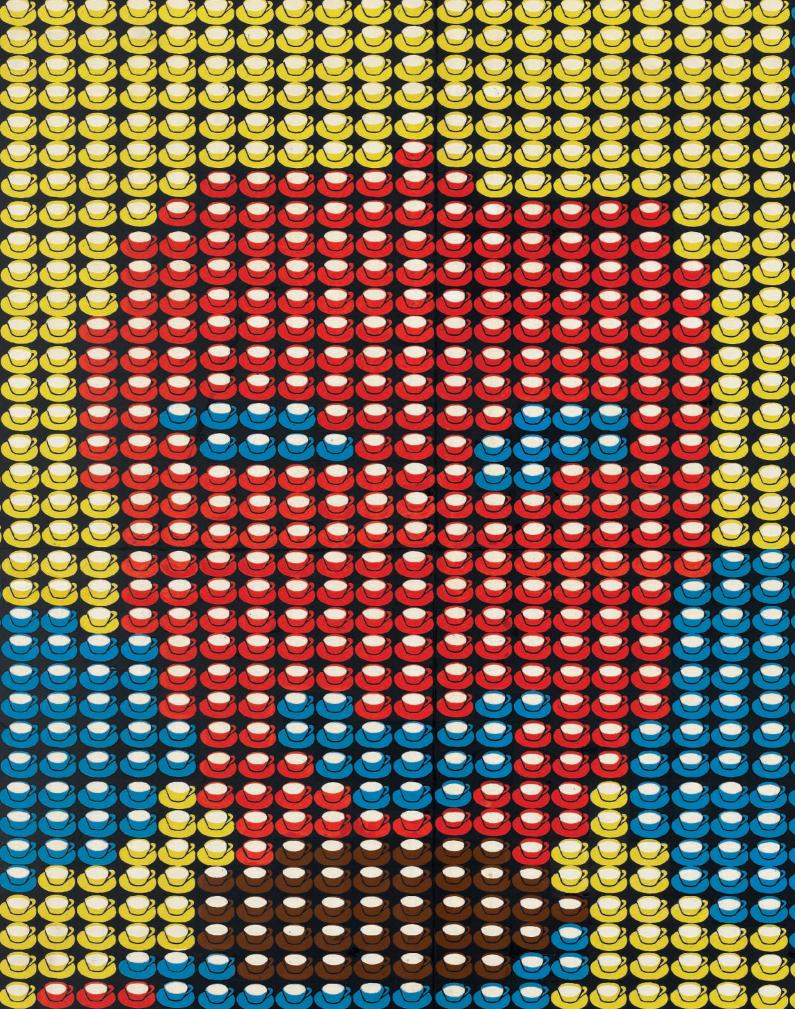


Installation view of the present lot at *Thomas Bayrle: Playtime*, New Museum, New York, 2018. Artwork: © Thomas Bayrle, DACS 2019. Photo: © Maris Hutchinson / EPW Studio.

practice, which now stretches over half a century, is one of individual parts weaving into a larger whole – in capitalist, communist, or fascist society, in religion, in industry, and in our very bodies. Bayrle sees all constructions of human life and power as interlinked. Blending aspects of Pop, Op and conceptual art, his early works were vastly ahead of their time, and anticipated much of the digital, network and systems-based contemporary art that is so relevant today. Combining a satirical eye on consumerist kitsch with a near-transcendent vision of the interconnected elements of life, *Tassenfrau (Milchkaffee)* exemplifies Bayrle's multifaceted and complex idiom.

Bayrle's apprenticeship at a textile factory in 1956 – he worked on Jacquard loom, a machine that itself would evolve into the first computer – was crucial to his understanding of the world as a tissue of physical and social fabrics. Settling shortly afterwards in Offenbach, near Frankfurt, he studied at the School of Applied Arts and began working in graphic design; he later published artists' books of concrete poetry and experimented with kinetic paintings and automata before arriving at his first 'super-form' silkscreens. Like Warhol, he made the shift from commercial work to

his symphonic version of Pop art in the 1960s. Bayrle's foundational idea, however, had come to him as early as 1949, when he was just twelve years old. He saw a group of women praying in the Catholic village his family lived in after the war: '... this mountain of old women, all in black, praying the rosary very fast: "bababababa..." I brought it together immediately with the sound of engines, with the repetition of machines. And it's not just in Catholicism, it's everywhere, in mantra for example, a kind of world reality. I thought, no I felt, that our existence is built on billions of repetitions, heartbeats, breathing, eating, shitting, anything in the body itself, endless repetitions, to keep us alive. Later, when I apprenticed at a weaver's, using the Jacquard weaving machine, I just connected that sound and reproduction thing together automatically with this rosary. For me it was absolutely normal' (T. Bayrle, quoted in M. Herbert, 'Thomas Bayrle and the Art of Transcendent Boredom', ArtReview, April 2016). This 'world reality' informs Bayrle's entire body of work, whose vital importance was recently reaffirmed with his New Museum retrospective last year, and another at Miami's Institute of Contemporary Arts in 2016. An industrial-spiritual chorus of hallucinogenic colour, form and rhythm, Tassenfrau (Milchkaffee) is an icon of his practice.



ROY LICHTENSTEIN (1923-1997)

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

Modular Painting with Four Panels, #9

signed and dated 'rf Lichtenstein '70' (on the reverse of the upper right canvas) oil and Magna on canvas, in four parts each: 45 x 60in. (114.3 x 152.4cm.) overall: 90 x 120in. (228.6 x 304.8cm.) Executed in 1970

£3,000,000-5,000,000 US\$3,700,000-6,200,000 €3,400,000-5,600,000 'I think that part of the 1930s refers to movies a lot in my mind ... It's a very heroic art, very optimistic art, about great themes and the great progress that would have been made through science and man'

-Roy Lichtenstein

With its bold geometric surface stretching over three metres in width, *Modular Painting with Four Panels*, #9 is a monumental work that marks the culmination of Roy Lichtenstein's celebrated 'Modern' series. Executed in 1970, it is the last in a group of nine four-panelled 'Modular Paintings', six of which are held in international museums including the Centre Georges Pompidou, Paris and the Museum Ludwig, Cologne. Together, these works brought the artist's engagement with Art Deco forms to a grand conclusion, demonstrating the sharp conceptual appropriation of its motifs that had occupied the artist since 1966. Following the success of his comic strip paintings during the early part of the decade, Lichtenstein had trained his eye on various art historical genres, including still-life, landscape painting, the works of Piet Mondrian, Cubism and Abstract Expressionism. His turn towards the language of Art Deco



Piet Mondrian, Composition No. Il with Red, Blue Black and Yellow, 1929. The National Museum, Belgrade. Photo: © 2019. Photo Scala. Florence.

PROVENANCE:

Leo Castelli Gallery, New York.
Galerie Beyeler, Basel.
Private Collection, New York.
Anon. sale, Christie's New York,
4 May 1993, lot 52.
Private Collection, New York.
Anon. sale, Sotheby's New York,
15 May 2002, lot 38.
Acquired at the above sale by the present owner.

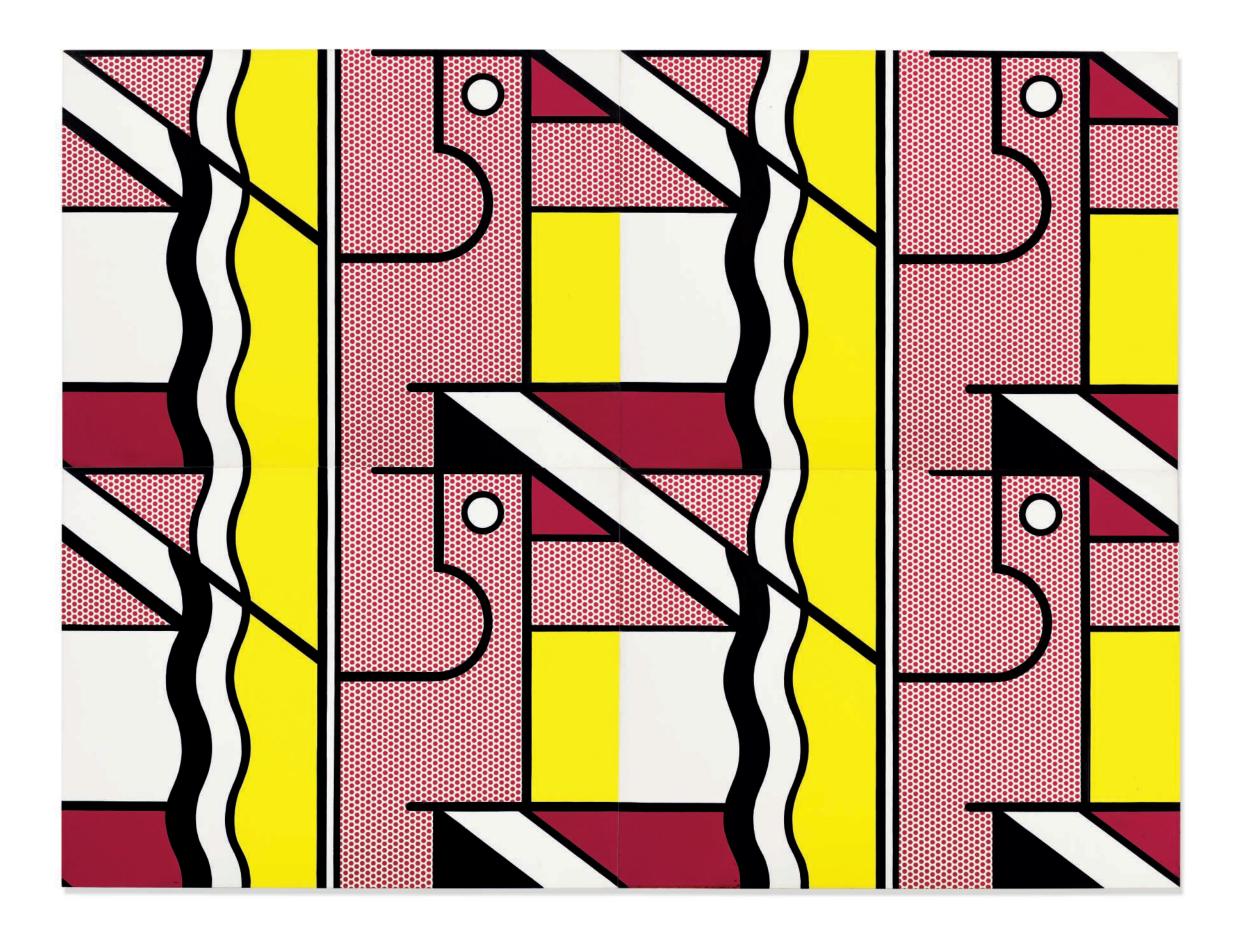
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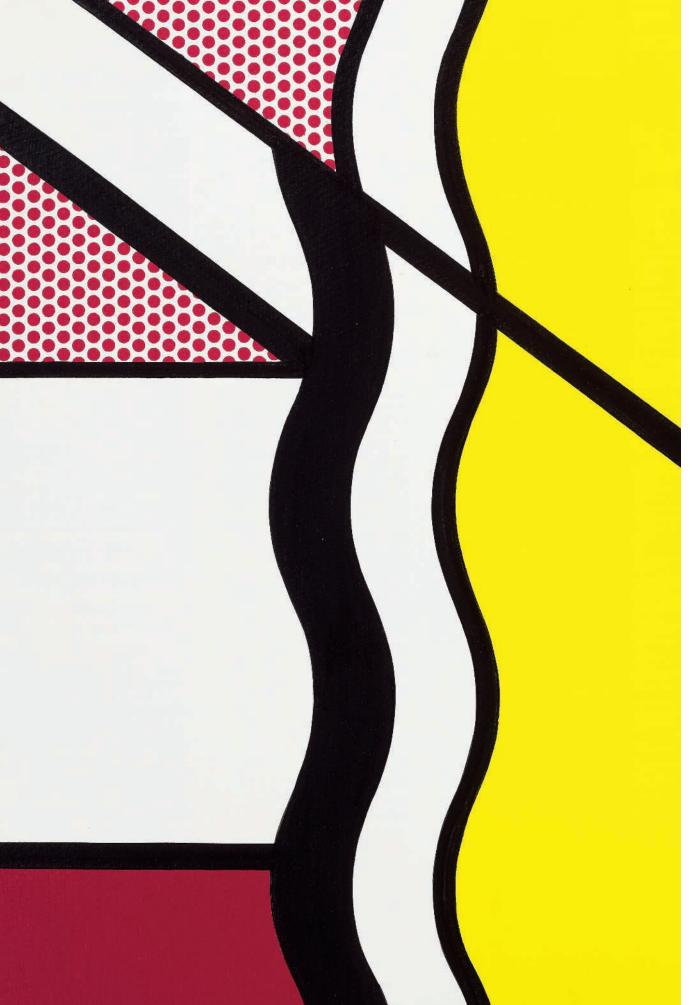
New York, Leo Castelli Gallery, *Group Exhibition: Flavin, Judd, Lichtenstein, Rauschenberg, Stella, Twombly,* 1970. Basel, Galerie Beyeler, *Roy Lichtenstein,* 1973, no. 22 (illustrated in colour, n.p.).

I ITERATURE:

D. Waldman, *Roy Lichtenstein*, London 1971, no. 182 (illustrated in colour, unpaged).

J. Coplans (ed.), *Roy Lichtenstein*, New York 1972, no. 69 (illustrated, p. 130).







– a decorative extension of Modernist principles – saw him deepen his enquiry into the relationship between 'high' and 'low' culture. By serialising his panels, in the manner of Andy Warhol's repeated imagery, he amplified the genre's tendency towards ornamental excess, parodying its earnest belief in logic, order and patterning as vehicles for art and progress. Unveiled at Leo Castelli's gallery shortly after its creation, the present work sits at the apex of these investigations, standing among the most visually complex paintings in the series. The artist's signature Ben-Day dots are drawn into a rhythmic choreography of blocks, curves and diagonals, at once nostalgic and subversive.

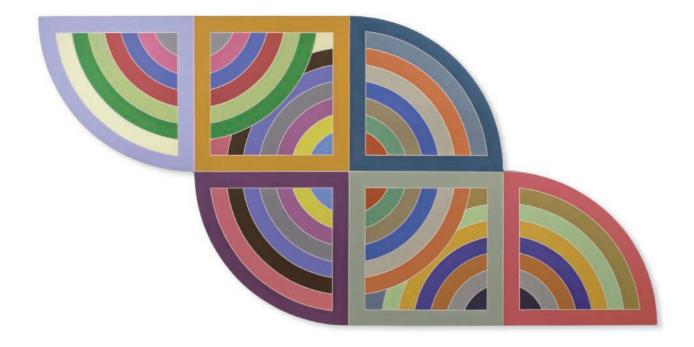
Lichtenstein's 'Modern' series began with a poster design for the 4th New York Film Festival at the Lincoln Center in September 1966. Indeed, his fascination with the art of the 1930s owed much to the architectural landscape of New York, where Art Deco landmarks such as Radio City Music Hall and the Rockefeller Center loomed large. At the time, debates about the relationship between 'high' and 'low' art forms had been raging for many years, fuelled by Clement Greenberg's historic polarisation of 'avant-garde' and 'kitsch'. Lichtenstein's comic strip paintings had challenged this divide by absorbing American popular culture into the domain of fine art. His 'Brushstroke' paintings, meanwhile, had reversed the relationship, taking the revered language of American Abstract Expressionism – fervently championed by

'For Lichtenstein, [the] period had a fuller meaning than simply "Art Deco." He has captured the very feel of the period ... the rigid geometry and repetition of shapes, the use of ornate details of theatre marquees, the stepped facades of buildings like Radio City Music Hall or all of Rockefeller Centre for that matter, industrial and accessory design, automobile grills and banisters'

-Diane Waldman

Installation view of the present lot at Leo Castelli gallery, New York, 1970. Artwork: © Frank Stella, DACS 2019. Photo: © Ryudolph Burckhardt





Greenberg – and transforming it into a series of cartoon-esque gestures. In Art Deco – a movement with Parisian roots, but one that had come to dominate the New York skyline – Lichtenstein found another common language ripe for interrogation. On one hand, it represented a 'heroic' art, linked to the same idealistic notions of universal harmony and human freedom that had underpinned the dogmas of the De Stijl movement. On the other hand, its superficial decorative impetus had undermined the hardline connection between form and function. For Lichtenstein, there was something charmingly naïve about the genre's blind subscription to Modernist forms and lines. 'I think they believed that simplicity was art', he explained. '... To me there is something humorous in being that logical and rational about a work of art ... They used these formulas because they thought that if they did it would be art' (R. Lichtenstein, 'Interview with Paul Katz', *Art Now: New York*, Vol. 1, No. 1, January 1969, unpaged).

By the time of the present work, Lichtenstein himself had become part of the fabric of contemporary American culture. The previous year saw the opening of his major touring retrospective at the Solomon R. Guggenheim Museum, as well as his inclusion in Henry Geldzahler's seminal survey exhibition *New York Painting and Sculpture:* 1940-1970 at the Metropolitan Museum of Art. Despite the wistful overtones of the 'Modern' series, evocative of an age of bygone innocence, Lichtenstein maintained that these works were also commentaries on

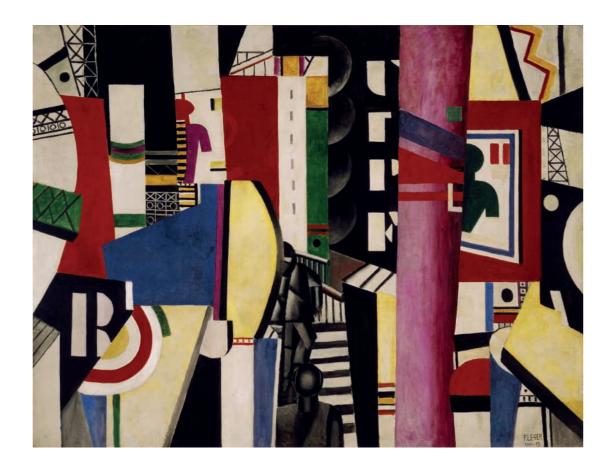
'I think they believed that simplicity was art ... To me there is something humorous in being that logical and rational about a work of art'

-Roy Lichtenstein

Frank Stella, Harran II, 1967. Solomon R. Guggenheim Museum, New York. Artwork: © Frank Stella. ARS, NY and DACS, London 2019.

Photo: © 2019 Photo The Solomon R. Guggenheim Foundation/Art Resource, NY/ Scala, Florence.





current geometric abstraction. Comparison might be made between the conjoined panels of the 'Modular Paintings' and American Minimalist sculpture: Carl Andre's metal floor works, for example, or Donald Judd's 'Specific Objects'. There are dialogues, too, with the work of Frank Stella, whose contemporaneous 'Protractor' paintings also looked to the decorative vernaculars of the 1930s. 'I think there is a great similarity between '30s art and much present-day art', explained Lichtenstein. '... there is a sort of thought-outbeforehand, measurable, geometric, repeated and logical appearance to most current art that is very close to the '30s thinking' (R. Lichtenstein in conversation with J. Coplans, Roy Lichtenstein, Graphics, Reliefs and Sculptures 1969-70, exh. cat., University of California, Irvine, 1970, unpaged). At the same time, the artist's Ben-Day dots ensure that his referential compass never strays too far from the realm of commercial printing: his original muse. It serves as a reminder of his belief that 'high' and 'low' art forms would always remain two sides of the same coin.

This work will appear in the forthcoming Catalogue Raisonné being prepared by the Roy Lichtenstein Foundation.

'I think there is a great similarity between '30s art and much present-day art ... there is a sort of thought-out-beforehand, measurable, geometric, repeated and logical appearance to most current art that is very close to the 30s thinking'

-Roy Lichtenstein

Fernand Léger, *The City*, 1919. Philadelphia Museum of Art. Artwork: © Fernand Leger, DACS 2019. Photo: © Bridgeman Images.



MARTIAL RAYSSE (B. 1936)

La Blanche

signed thrice, titled and dated thrice 'MARTIAL RAYSSE 63' 'France Blanche' (crossed) 'La Blanche' (on the stretcher); signed 'MARTIAL R' (on the reverse) spray paint, acrylic, velvet, plastic pinned rose on xerography laid down on canvas $13\% \times 9\% \times 2\%$ in. $(34 \times 23.7 \times 6$ cm.) Executed in 1963

£180,000-220,000 US\$230,000-270,000 €210,000-250,000 'I wanted to exalt the modern world, optimism and the sun ... One could say that my paintings are perhaps an exorcism. We must drive out the idea of death, reassure ourselves. Through work and through beauty'

-Martial Raysse

A jewel-like vision of neon brilliance, La Blanche (1963) is a playful and incisive multimedia work by Martial Raysse. The face of Raysse's wife, France, is framed in gold, on the intimate scale of a devotional icon. Her hair is silvery white, and her xeroxed face spray-painted a delicate green. The background is a bright vermillion, while before her, echoing the manner of a medieval portrait at a windowsill, a strip of lilac velvet creates a ledge on which rests a plastic rose. These sculptural elements add a physically luxurious edge to an already seductive image, typifying Raysse's inventive approach to the picture plane: in its colour scheme, the work is closely echoed in his masterpiece Made in Japan - La Grande Odalisque (1964, Centre Georges Pompidou, Paris), a reimagined Ingres which is similarly adorned with tassels and plastic jewels. Created shortly after the artist's move to Los Angeles, which had seen the debut of Andy Warhol's Campbell's soup cans at Ferus Gallery just one year earlier, La Blanche dates from a foundational moment in the history of American Pop Art. Raysse, who had co-founded the Nouveau Réalisme movement with Yves Klein in Paris in 1960, brought the burgeoning languages of consumerismbased art from both sides of the Atlantic into vivid conversation. La Blanche, while it takes chromatic lessons from the West Coast, has the air of distinctive chic that sets Raysse's work apart. On the reverse, he has crossed out the original title France Blanche, suggesting that



Yves Klein, Ci-gît l'Espace (Here Lies Space), 1960. Centre Georges Pompidou, Paris. Artwork: © Yves Klein Estate, ADAGP, Paris and DACS, London 2019.

PROVENANCE:

Galerie Iolas, Paris. Galerie Natalie Seroussi, Paris. Private Collection, Paris (1980s). Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Natalie Seroussi, *Martial Raysse* 1960-1980, 2000.

This work is registered in the inventory of Martial Raysse's work under number IMR-0110. This work is accompanied by a certificate of authenticity.







Martial Raysse, L'année dernière à Capri (titre exotique) (Last Year in Capri (Exotic Title)), 1962. Private Collection. Artwork: © Martial Raysse, DACS 2019. Photo: © Christie's Images / Bridgeman Images.

he wished to shift away from the work's personal angle to present his wife's face as a universal image of beauty. A related 1963 work, *La France tricolore*, inscribed to France on her birthday, plays with the ambiguity of her name – she was named for the country as she born on Bastille Day. In these works is an apt foreshadowing, perhaps, of the moment in 1968 when Brigitte Bardot became the official face of Marianne, bringing together the desire and glamour of the Sixties with the ultimate symbol of liberty in France.

While he is often typified as a European Pop artist, Raysse's work is more complex than this label allows: acclaimed recent retrospectives at the Centre Georges Pompidou, Paris (2014) and at Venice's Palazzo Grassi (2015) have seen renewed appreciation of his practice. The Nouveaux Réalistes – a group that also included Arman, Yves Klein, Jean Tinguely and Niki de Saint Phalle – privileged an unmediated relationship to the 'reality' of their urban surroundings. Rather than imitating that reality through paint, they aimed to incorporate it directly into their art, capturing images already in the world around them. Their blurring of the line between art and life had much in common with the radical 'readymades' of Marcel Duchamp, as well as with the Pop Art that was emerging in the United States. Through his vibrant and witty imagery, Raysse in particular

offered a sharp rebuttal to the prevailing tenor of art in midcentury Paris. 'I wanted to exalt the modern world, optimism and the sun', he declared. 'Painting sadness can only be a snobbish pursuit of unhealthy obliviousness! Death is undoubtedly horrific enough, troubling enough ... One could say that my paintings are perhaps an exorcism. We must drive out the idea of death, reassure ourselves. Through work and through beauty' (M. Raysse, quoted in 'Martial Raysse, Première Partie: "esthétique", Zoom, Paris 1971, pp. 63, 67). Appropriating images from magazines and advertising, he assessed the joy and seduction inherent in the dazzling - even painterly - visuals of his everyday surroundings, exploring, like the other Nouveaux Réalistes, a new humanistic concept of art and the artist in consumer society. Unlike Warhol, whose Marilyn Monroe was an essentially morbid image, Raysse's gaze fell less on death than on life. 'What interests me is the colourful profusion of massproduced objects,' he said, 'the quantitative influx of displays, the wave of new products in department stores. Art today is a rocket in space. The Prisunics [a French supermarket] are the museums of modern art' (M. Raysse quoted in 'L'école de Nice à la Biennale de Paris, Communications 4, Nice, October-November 1961, p. 22). Far from cynical or nihilistic, Raysse's preoccupations with surface, consumerism and mass-production were creative and celebratory.

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ALEX KATZ (B. 1927)

PROPERTY FROM THE COLLECTION OF MR. PAUL J. SCHUPF TO BENEFIT THE PAUL J. SCHUPF ART CENTER AT COLBY COLLEGE, WATERVILLE, MAINE

October 2

signed 'Alex Katz' (upper right) oil on linen 59¼ x 49‰in. (150.3 x 124.7cm.) Painted in 1962

£250,000-350,000 US\$310,000-430,000 €280,000-390,000 'It's the instantaneous light. If you get it right then you get it in the total present tense. That's what you're going for, that's eternity'

-Alex Katz

Held in the prestigious twentieth-century art collection of Paul J. Schupf, October 2 is an atmospheric early painting by Alex Katz. Painted in 1962, at the dawn of his career, it belongs to a small group of works depicting the view from his studio window on West 28th Street in New York. Shown in the artist's solo exhibition at the Utah Museum of Fine Arts in 1971, and subsequently included in his major mid-career retrospective at the Whitney Museum of American Art in 1986, it demonstrates the enigmatic, light-infused figurative style that distinguished him from his peers during the heyday of American Pop Art. Here, Katz combines angular geometries with glowing hues and loose, expressive brushwork, delighting in the nested interplay of windows and frames. Having studied at the progressive Cooper Union during the late 1940s, he came of age during a time of great cultural vitality in New York, imbibing the thriving dance, jazz, poetry and art scenes. Though Abstract Expressionism was the dominant artistic force at the time, Katz looked further back, absorbing the lessons of Cézanne, Matisse, Bonnard and - to some degree - the Old Masters. In his portraits and landscapes, he strove to capture a sense of what he described as the 'present tense', paying close attention to the subtleties of light that defined a given time and place. Bathed in a soft autumnal glow, October 2 eloquently demonstrates this approach: it is not nostalgic, but fresh, alive and strikingly of the moment.

PROVENANCE:

Collection of the Artist. Robert Miller Gallery, New York. Acquired from the above by the present owner *circa* 1986.

EXHIBITED:

Utah, The Utah Museum of Fine Arts, Alex Katz, 1971, p. 117, no. 12 (illustrated, p. 65; incorrectly dated '1961'). New York, Whitney Museum of American Art, Alex Katz, 1986, p. 152, pl. 42 (illustrated in colour, p. 69).





'Long before there was a New York School of painting, there was New York light', writes Ingrid D. Rowland. 'Somehow, the endless horizons and the constant interplay of sky and water along this gigantic estuary perform a miracle: solid shapes take on a bracing clarity, yet at the same time the sea air softens every hard edge, under an oblique sun that blunts the sea's stern blues and greys with radiant gold' (I. D. Rowland, 'Alex Katz: Capturing Light', in Alex Katz: Quick Light, exh. cat., Serpentine Gallery, London, 2016, p. 26). Though Katz's crisp focus on the details of everyday life aligned him with the sensibilities of Pop Art, his sensitivity to the experiential qualities of his surroundings ultimately set him apart. Indeed, Rowland's description of 'New York light' seems particularly pertinent to the present work, where rigorous contours blur into a sensuous haze. The result is a disarming play of perspective - a dance of rectangular geometries - in which foreground and background appear to oscillate. 'The beauty and power of Alex Katz's paintings lies in the way in which he engages all the different aspects of how we experience depth, both sensually and existentially', writes Jan Verwoert. '... This is the world as we live it, with eyes in motion and a mind that reaches out into space or homes in on something and holds it very close, seeking the soul in this material world' (J. Verwoert, 'Lived Depth', ibid., pp. 40-41). Distilling radiance from the quotidian, the present work offers a powerful early reflection of this statement.

'Long before there was a New York School of painting, there was New York light'

-Ingrid D. Rowland

Edward Hopper, Early Sunday Morning, 1930. Whitney Museum of American Art, New York. Artwork: © Edward Hopper, DACS 2019. Photo: © 2019. Digital image Whitney Museum of American Art / Licensed by Scala.



NICOLAS PARTY (B. 1980)

Portrait

signed and dated 'Nicolas Party 2016' (on the reverse) pastel on card $31\% \times 23\%$ in. (79.3 x 60cm.)

£80,000-120,000 US\$99,000-150,000 €90,000-130,000 'When you look at an artwork from the past, you feel that time becomes much more elastic. Time and history become a "zone" where you can travel'

-Nicolas Party

Portrait (2016) is a captivating and enigmatic work by Nicolas Party, who uses the medium of pastel with astounding skill to re-energise traditional artistic subjects. The well-worn formal 'characters' his work invigorates include trees, fruit, landscapes and people: Portrait is from the latter category. Closely framed against a vivid mint-green background, an androgynous figure gazes into the middle distance with large, hypnotic blue eyes. The facial features - including lavender eyeshadow, pencilled auburn eyebrows and pursed, fuchsia-tinted lips - are modelled with exquisite attention to volume and shade, creating a smoothly three-dimensional presence. In contrast, the subject's brown hair, indigo pullover and crisp white collar are zones of blank colour, flat as paper cut-outs. The eyes, too, are uncannily flat, as if painted on the surface of a mask. The work oscillates between convincing illusionism and eerie artifice. Party works with precision and wit, weaving art-historical echoes - from Christian Schad's stark Neue Sachlichkeit portraits to the virtuoso neo-Classical pastels of Picasso, who often used the lavenders and mint-greens present in Portrait - into an idiom that is entirely his own.

PROVENANCE:

The Modern Institute, Glasgow. Acquired from the above by the present owner in 2016.

EXHIBITED:

Glasgow, The Modern Institute, *Nicolas Party: Pastel*, 2017 (illustrated in colour, unpaged).

LITERATURE:

A. Subotnick, 'The First Form of Art', in *Parkett*, no. 100-101, 2017 (illustrated in colour, p. 314).





Pablo Picasso, *Tête de Femme (Head of a Woman)*, 1921. Fondation Beyeler, Basel. Artwork: © Succession Picasso / DACS, London 2019. Photo: © akg-images.

Each element of *Portrait* is carefully considered, the technical challenges of pastel forcing the artist to never put a foot wrong. Party takes real haptic pleasure in his medium, massaging the powdery pigment with his fingers to model the face into sculptural relief. 'I love pastels so much', he says. 'I came to them because at one point I was doing oils, and my main problem was that I couldn't stop editing the painting. Oils allow you to endlessly retouch. With pastels it's kind of the exact opposite. You can layer and layer, but you can't start over. The nature of the medium is much more direct. Nothing dries or is wet - it stays exactly how it is' (N. Party, quoted in T. Loos, 'Artist Nicolas Party Revives the Language of Pastel', Cultured Magazine, 17 March 2019). His fascination with the medium began in 2013, after he saw Picasso's 1921 pastel Tête de femme in an exhibition. 'I bought the postcard', he recalls, 'and went to the art store the next day to buy a pastel kit. I had never tried working with pastel before and started to copy Picasso's portrait. And while I was working on it, I wasn't seeing a woman on the postcard, just a portrait. Not a man or a woman, just a human head. When Picasso made his pastel, he was looking at a lot of Greek sculpture. I think he wasn't paying attention to whether they were men or women; he was just fascinated by the perfection of the faces. He was probably also intrigued by their androgynous aspect: some statues of men could be women and vice versa' (N. Party, quoted in R. Vitorelli, 'Interview Nicolas Party', Spike, no. 44, Summer 2015). This same timeless, placeless beauty pervades Portrait, which radiates a sense of deep mystery from its seemingly simple execution.

'I'm trying to work with subjects that are not original. Subjects that have been, and still are, painted all the time. Like a portrait, or a cat. What fascinates me about these topics is their capacity to regenerate themselves at any period of history, and still be relevant to us. I also believe some subjects are always painted because they are an infinite source of meaning and inspiration'

-Nicolas Party



LOIE HOLLOWELL (B. 1983)

PROPERTY OF A PRIVATE COLLECTOR

Lady in Green

signed and titled 'Loie Hollowell "Lady in green" (on the overlap); signed again and dated 'Loie Hollowell 2014' (on the reverse) oil on canvas 64 x 48in. (162.6 x 121.9cm.)
Painted in 2014

£50,000-70,000 US\$62,000-86,000 €56,000-78,000 'Colour and light are always the driving factors in my work and my body is the conceptual length that brings the viewer in and keeps me engaged'

-Loie Hollowell

Painted in 2014, Lady in Green demonstrates Loie Hollowell's ability to synthesise light, colour and form into powerful explorations of sexual experience. With its undulating shapes, pulsating rhythms and luminous, radial patterns, the work transforms abstract geometries into expressions of human sensuality. Her use of bold colours and dramatic lighting create a powerful illusion of depth: 'those areas of chiaroscuro and high-intensity light are places of arousal', she explains. 'The pulsing light is like the body's energy - the pulsing of sex or the pulsing of the heart' (L. Hollowell, quoted in Wall Street International Magazine, 29 September 2017). Born in 1983, Hollowell is frequently described as a modern-day Georgia O'Keeffe, and indeed draws much inspiration from the latter's practice. Unlike her predecessor, however, she deliberately encourages erotic readings of her works, delighting in their allusions to male and female anatomy. Further art historical cues populate her practice: from tantric, transcendental and feminist art forms, to the work of Judy Chicago, Salvador Dalí, Op Art and the Colour Field painters. 'Colour and light are always the driving factors in my work', explains Hollowell, 'and my body is the conceptual length that brings the viewer in and keeps me engaged' (L. Hollowell, quoted in E. Spicer, 'Loie Hollowell: Dominant/Recessive', Studio International, 11 September 2018).



Georgia O'Keeffe, Grey Lines with Black, Blue and Yellow, 1923.
Museum of Fine Arts, Houston, Texas.
Artwork: © Georgia O'Keeffe Museum / DACS 2019. Photo: © Briddeman Images.

PROVENANCE:
Gallery 106 Green, New York.
Acquired from the above by the

present owner.





Hollowell works on her paintings over periods of weeks and months, always beginning with a set of drawings. 'I do a bunch of really quick sketches and doodles in my little nighttime journal', she explains. 'That will develop into a drawing that I will make on Bristol paper and if I really like it I will grid it out and grid that out onto the canvas' (L. Hollowell, quoted in R. Kaiser-Schatzlein, 'Interview: Loie Hollowell in Sunnyside', Two Coats of Paint, 23 September 2015). She works with meticulous attention to detail, cultivating rich textures and finetuning the relationship between colour and form. Whilst many of her constructs draw upon religious iconography - the medieval almondshaped 'mandorla', for example, or the gothic arch-shaped 'ogee' others are inspired by the Art Deco architecture of New York, where she lives and works. Her fascination with light, meanwhile, owes much to her upbringing: 'I'm actually from outside San Francisco', she explains, 'and that Californian light is something really special, like what O'Keeffe experienced in New Mexico and translated into her paintings. A lot of my colours - these bright, bold colours - come from embracing my Californian childhood' (L. Hollowell, quoted in H. Black, 'Loie Hollowell: Fluorescent Light & Full Bellies', Elephant, 21 June 2019). The frisson between these different elements is brought to a climax in her finished paintings, producing an effect that is simultaneously visceral and spiritual.

'Those areas of chiaroscuro and high-intensity light are places of arousal. The pulsing light is like the body's energy – the pulsing of sex or the pulsing of the heart'

-Loie Hollowell

Loie Hollowell sitting in Pace Gallery. Photo: © Charlie Rubin 2019 NYC. Artwork: © Loie Hollowell, courtesy Pace Gallery.



TSCHABALALA SELF (B. 1990)

PROPERTY OF A PRIVATE COLLECTOR

Sapphire

oil, pigment and sewn fabric collage on canvas 84 x 62in. (213.4 x 157.5cm.)
Executed in 2015

£100,000-150,000 US\$130,000-180,000 €120,000-170,000 'My subjects are fully aware of their conspicuousness and are unmoved by their viewer's gaze. Their role is not to show, explain, or perform but rather "to be"

-Tschabalala Self

A majestic multi-media vision stretching over two metres in height, Sapphire is an important early work by Tschabalala Self. Illustrated on the cover of the catalogue for her 2017 exhibition at Parasol Unit, London, it captures her desire to reclaim the black female body through art. Against a mottled blue background, Self's protagonist dominates the canvas in resplendent technicolour, composed of geometric painted fragments and collaged pieces of fabric. Drawing upon her own experience, Self creates fictional characters whose deliberately exaggerated bodily features seek to highlight stereotypes surrounding race and gender. 'I aspire to hold space and create a cultural vacuum in which these bodies can exist for their own pleasure and self-realisation', she explains. 'Free of the other's assertions and the othering gaze ... My subjects are fully aware of their conspicuousness and are unmoved by their viewers. Their role is not to show, explain, or perform but rather "to be." In being, their presence is acknowledged and their significance felt' (T. Self, quoted at https:// tschabalalaself.com/about [accessed 4 September 2019]). Created in 2015, at the dawn of her practice, the present work is a powerful assertion of this goal. Since then, Self has achieved international recognition: her first solo museum exhibition, Bodega Run, travelled to the Yuz Museum, Shanghai and the Hammer Museum, Los Angeles between 2018 and 2019. She made her American museum debut earlier this year at the Frye Art Museum, Seattle.



Egon Schiele, Kneeling Female in Orange-Red Dress, 1910. Leopold Museum, Vienna. Photo: © 2019. Photo Fine Art Images/Heritage Images/Scala, Florence.

PROVENANCE:

Thierry Goldberg Gallery, New York. Acquired from the above by the present owner in 2015.

EXHIBITED:

New York, Thierry Goldberg Gallery, *Out of Body*, 2015. London, Parasol Unit, *Tschabalala Self*, 2017, pp. 38 & 83 (illustrated in colour on the cover; illustrated in colour, p. 39). Glasgow, Tramway, *Tschabalala Self*, 2017.

This work has been requested for inclusion in the upcoming solo exhibition for the artist at the Institute of Contemporary Art, Boston, January–June 2020.

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Born in Harlem - where she recently completed a residency at the Studio Museum - Self began drawing and painting at a young age. She devoured children's books of works by artists such as Faith Ringgold and Jacob Lawrence, and was particularly inspired by the latter's use of shape and form in his portrayal of African-American narratives. Her works also invite comparison with artists such as Egon Schiele and Gustav Klimt, who similarly manipulated their subjects' forms to expressive ends. Closer to home, Self has acknowledged the influence of her mother, whose talents as a seamstress would come to inform the artist's use of textile-based media. 'My mother could sew very well, she could make an entire dress or outfit', she recalls. 'She collected lots of fabrics for patches, clothing, curtains and pillow covers. I still have some of the dresses she made me for special occasions ... My mother's sense of style has shaped mine. I enjoy bold colours and complicated patterns. Her ingenuity with limited materials and her ability to transform the old into new has influenced the way I approach creative projects' (T. Self in conversation with Z. Ardalan, in Tschabalala Self, exh. cat., Parasol Unit, London, 2017, p. 46). As she goes on to explain, her blending of paint and textured fabric blurs the distinction between fact and fiction in her work, allowing the viewer to engage with her practice in both personal and cultural terms. With its complex, captivating surface, Sapphire is a bold demonstration of this approach.

'If the black woman's body were a physical place, I would see it as Eden. That's how I would like to imagine it'

-Tschabalala Self

Above: Installation view, *Tschabalala Self*, Parasol Unit Foundation, London, 2017. Artwork: © Tschabalala Self.



NATHANIEL MARY QUINN (B. 1977)

Hosie's Lady

Black charcoal, gouache, soft pastel, oil pastel on Coventry Vellum Paper 30 x 23in. (76.2 x 58.4cm.)
Executed in 2016

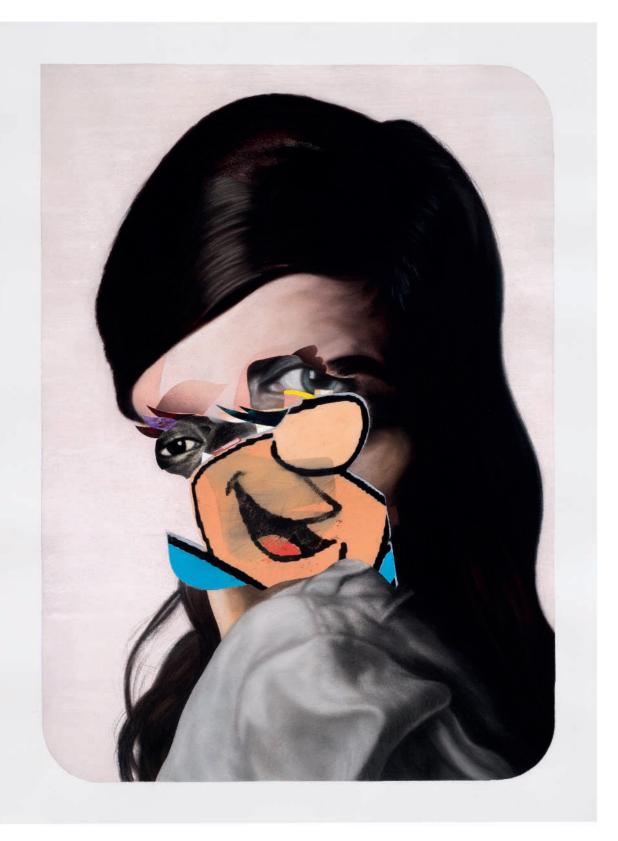
£50,000-70,000 US\$62,000-86,000 €56,000-78,000 'We are a cacophony of experience. Not just a seamless self'

-Nathaniel Mary Quinn

At first glance, Hosie's Lady (2016) looks like a collage. Two differentlysized eyes, the flipped nose and mouth of Fred Flintstone, and graphic, abstracted shards of eyelash form a fractured face, superimposed over what looks like a photographic portrait of a brown-haired woman. In fact, Nathaniel Mary Quinn has rendered every element of the work by hand, using charcoal, gouache and pastel with astounding skill to create a powerful vision of complex, shifting identity. While the Chicago-born artist's intricately assembled works - which use images derived variously from memory, magazines or online sources - call to mind Dadaist photomontage, they perhaps have more in common with George Condo's post-Cubist portraits or the paintings of Francis Bacon, which express psychic intensity through kaleidoscopic features and violent, tumultuous brushstrokes. Works like Hosie's Lady, often based on specific individuals and their stories, ultimately manifest Quinn's belief in the potential of the human spirit, and the rich, multifaceted interior lives that exist beneath every person's surface. 'We are a cacophony of experience', he has said. 'Not just a seamless self' (N. Mary Quinn, quoted in A. K. Scott, 'Nathaniel Mary Quinn's Cubist Portraits Address the Psychic Ruptures of Gentrification in Brooklyn', New Yorker, 15 September 2018).

PROVENANCE: Luce Gallery, Turin. Private Collection. Acquired from the above by the present owner. **EXHIBITED:**

Turin, Luce Gallery, *Nathaniel Mary Quinn: St. Marks*, 2016-2017.





George Condo, *Double Heads on Red*, 2014. The Broad Art Foundation, Los Angeles. Artwork: © George Condo, DACS 2019.

'I believe in life you are an amalgam of numerous experiences. You are built from a history of joy, sadness, ups, and downs. I'm trying to articulate the essence of that'

-Nathaniel Mary Quinn

Quinn's own story is an arresting one. Born into poverty in Chicago's South Side, he showed artistic talent from a young age; gang members would offer him protection in exchange for him including them in his comic strips. Aged fifteen, he earned a full scholarship to the prestigious Culver Academies boarding school in Indiana. After his first month there, his mother suddenly passed away. When he returned to Chicago for Thanksgiving shortly afterwards, he found that his father and brothers had left their home, abandoning him. He has not seen them since. Determined to succeed, he continued his education, eventually earning an MFA from New York University; he added his mother's name, Mary, to his own, so that everything he achieved would be in her memory. For a decade, he painted at night while working as a teacher, and exhibited steadily in New York, until a

breakout show at London's Pace Gallery in 2014 propelled him to international stardom. Collectors including Elton John, Anderson Cooper and Carmelo Anthony purchased his work, which was also acquired by the Whitney Museum of American Art, New York, and the Art Institute of Chicago.

Much of Quinn's earlier output reflected on people from his past; an epiphany came during feverish preparation for a show, when he realised the face of his brother, Charles, who he hadn't seen for fifteen years, had appeared in one of his fragmented portraits. More recently, he has started to explore the faces and personalities of his present neighbourhood in Crown Heights, Brooklyn. Works like Hosie's Lady are Quinn's heartfelt responses to the world around him, articulating what is unseen through keen empathy and radical formal means. 'I'm not even thinking when I compose my portraits', he has said; 'I'm feeling. This allows for the exploration of the human spectrum, the colourful rainbow of identity - the possibilities, the freedom, the liberty, the pursuit of greatness' (N. Mary Quinn, quoted in T. Dafoe, "History Is Dictated by Where You Stand": Nathaniel Mary Quinn on Using His Neighbors as Subjects for Heartrending New Portraits', artnet news, 9 October 2018).



THORNTON DIAL (1928-2016)

PROPERTY FROM THE PERSONAL COLLECTION OF JANE FONDA

Trophies (Doll Factory)

Barbie dolls, stuffed animals, plastic toys, cloth, tin, wood, rope carpet, Splash Zone compound,, oil, enamel and spray paint on canvas 75 x 123 x 18in. (190.5 x 312.4 x 45.7cm.)
Executed in 2000

£160,000-200,000 US\$200,000-250,000 €180,000-220,000 'I'm touched by [Dial's] pieces about women. One of them is called *Trophies*, and it's really about how women are trying to prove that they're not just objects but that they're strong'

- Jane Fonda

From the collection of the Oscar-winning actress Jane Fonda - a long-time collector and supporter of the artist - Trophies (Doll Factory) (2000) is an extraordinary assemblage by Thornton Dial. Dozens of dolls of different sizes burst forth from the richly textural work, whose turbulent surface is held together by a bold, expressive chromatic structure worthy of Jackson Pollock: yellow, blue, black, white and gleaming gold loop and swirl through the composition. At once a painterly and sculptural presence, the densely layered work is bricolaged from dolls, stuffed animals, plastic toys, cloth, tin, wood, rope carpet, epoxy compound, oil, enamel, and spray paint on canvas. This churning materiality is typical of Dial's practice. A self-taught artist born in rural Alabama, he started making art from repurposed objects in his back yard using the skills he had gained as a metalworker in the Pullman Standard boxcar factory, where he worked for three decades. In the late 1980s, he caught the attention of William Arnett, an Atlanta collector who sought to promote undiscovered African-American artists: a blossoming of ambition and opportunity followed. Dial's works have since been acquired by institutions including New York's Museum of Modern Art and Whitney Museum of American Art; the Smithsonian American Art Museum, Washington D.C.; the de Young Museum of Art, San Francisco; and the Philadelphia Museum of Art. The Metropolitan Museum of Art, New York, accessioned ten of his works in 2014. Trophies (Doll Factory) was included in Dial's triumphant touring retrospective organised by the Indianapolis Museum of Art, Hard Truths: The Art of Thornton Dial, in 2011-2013.

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Houston, Museum of Fine Arts, Thornton Dial in the 21st Century, 2005-2006 (illustrated in colour, pp.142-143). Indianapolis, Indianapolis Museum of Art, Hard Truths: The Art of Thornton Dial, 2011-2013, pl. 5 (detail illustrated in colour, pp. 49, 96-97; illustrated in colour, pp. 94-95). This exhibition later travelled to New Orleans, New Orleans Museum of Art; Charlotte, Mint Museum and Atlanta, High Museum of Art.







Thornton Dial with his work, 1998. Photo: @ William S. Arnett, Courtesy of the Souls Grown Deep Foundation. Artwork: @ Thornton Dial, DACS 2019.

'He has a genuine talent that he brandishes fearlessly'

-Roberta Smith

Comparisons might be drawn between Dial's work and the plate paintings of Julian Schnabel, Anselm Kiefer's vast, sculptural history paintings, or indeed the 'Combines' of Robert Rauschenberg - a near-contemporary of Dial's and a fellow Southerner, who may have in fact been inspired by the regional 'yard-show' assemblage tradition from which Dial's work emerged. Dial, however, arrived at his sophisticated, inventive idiom by a path entirely his own. Creating art from the discarded items around him, he made work that was about, from and guite literally composed of his environment. 'My art is the evidence of my freedom', he said. 'When I start any piece of art I can pick up anything I want to pick up. When I get ready for that, I already got my idea for it ... It's just like inventing something. It's like patterns that you cut out to show you how to make something - a boxcar, or clothes. Everything got a pattern for it. The pattern for a piece of art is in your mind; it's the idea for it. That's the pattern' (T. Dial, guoted in 'Thornton Dial', Souls Grown Deep Foundation, http://www. soulsgrowndeep.org/artist/thornton-dial).

Trophies (Doll Factory) displays an intelligence, nuance and Neo-Expressionist force common to Dial's large-scale constructions, which often confront grand themes such as race relations, war and industry in America. The present work chronicles the exploitation of and power within women, and Dial employs dark humour in his modification and incorporation of Barbie dolls to relay this loaded messaging. This subject attracted Jane Fonda to the work, who was reminded of Barbarella, whose intrepid female hero she played in 1968. 'It's really about how women are trying to prove that they're not just objects but that they're strong,' she said. The dolls - some embedded in the Bosch-like scape of coruscating colour, others, glinting in gold, seeming to march across its surface - enact Dial's vision of the suffering of the women in his life, and his respect for their strength and importance. 'I was raised by women', Dial said. 'It did a whole lot for me. Coming up in the world that way make me realise what struggle they have ... Women be in just about everything I have made, in one way or another way ... women are the creation of the world, at the creation of all works. If it wasn't for women it wouldn't be none of us here, and without them we couldn't make it through the struggle' (T. Dial, quoted in ibid.).

JONAS WOOD (B. 1977)

Hammer 5

initialled twice, dated twice and titled 'JBRW 2010 HAMMER 5 JBRW 2010' (on the reverse) oil and acrylic on linen 90 x 114in. (228.6 x 289.6cm.) Painted in 2010

£1,000,000-1,500,000 US\$1,300,000-1,800,000 €1,200,000-1,700,000 'Matisse, Picasso, Braque, Calder, Monet, Vuillard, Bonnard, van Gogh, Stuart Davis, and Hockney have all been very real influences to me'

-Ionas Wood

Executed in 2010, and acquired by the present owner shortly afterwards, Jonas Wood's monumental Hammer 5 belongs to a series of paintings depicting his pivotal first solo museum exhibition. Fusing together three of his most important subjects - interiors, still-life and his own autobiography - it captures the essential matrix of his oeuvre at a critical moment in his career. The exhibition itself, held earlier that same year at the Hammer Museum, Los Angeles, focused on a single body of work: namely, a series of bright, geometric still-life creations entitled 'New Plants'. Neither wholly abstract or figurative, these paintings marked an important chapter in Wood's practice, referencing the work of artists such as Alexander Calder and Henri Matisse. Stretching nearly three metres in width, Hammer 5 offers a near-life-size rendering of three such works hung on the gallery walls, inviting the viewer into an enigmatic meta-world. Subtly altering the exhibition's original curation, the artist infuses the painting with a characteristically uncanny sense of displacement. Wood, who grew up surrounded by art, is fascinated by the idea of visual memory. Throughout his practice, he uses chromatic, formal and spatial distortions to capture the fractured mechanics of looking back on the past. Many of his works feature domestic settings recalled from his childhood, punctuated with ghostly depictions of objects and artworks he encountered during those years. In the Hammer series, Wood's own practice takes centre stage, itself saturated with art-historical memories. Such cyclical complexities are typical of his *oeuvre*, and are eloquently showcased in the present work.



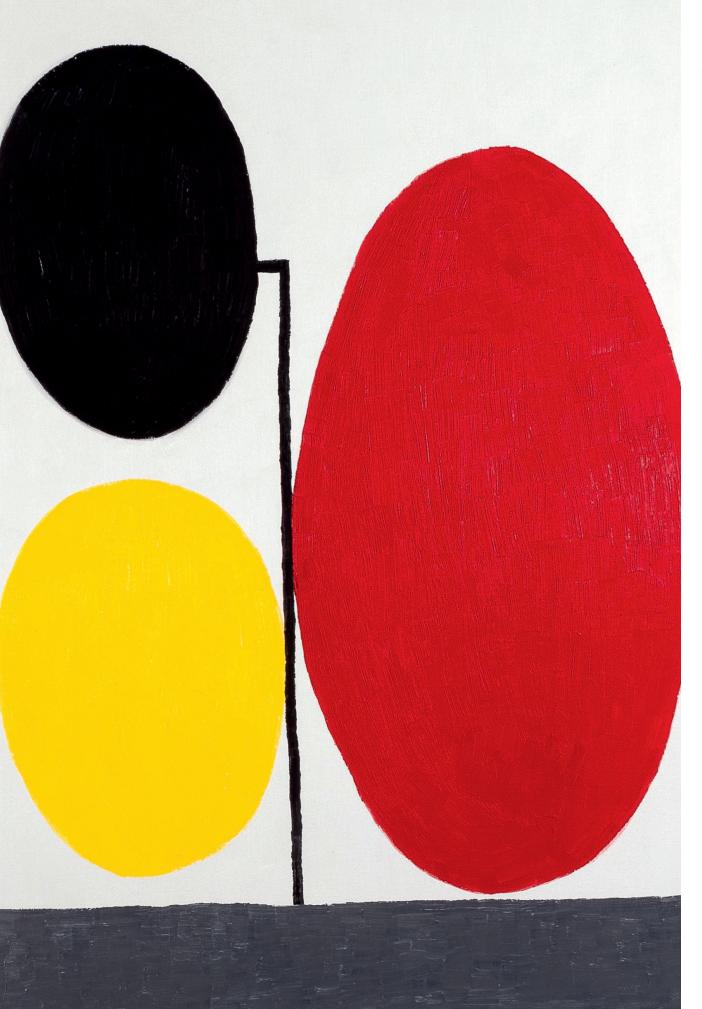
David Hockney, Looking at Pictures on a Screen, 1977.
Private Collection.

© David Hockney.

PROVENANCE:

Shane Campbell Gallery, Chicago. Acquired from the above by the present owner in 2010.





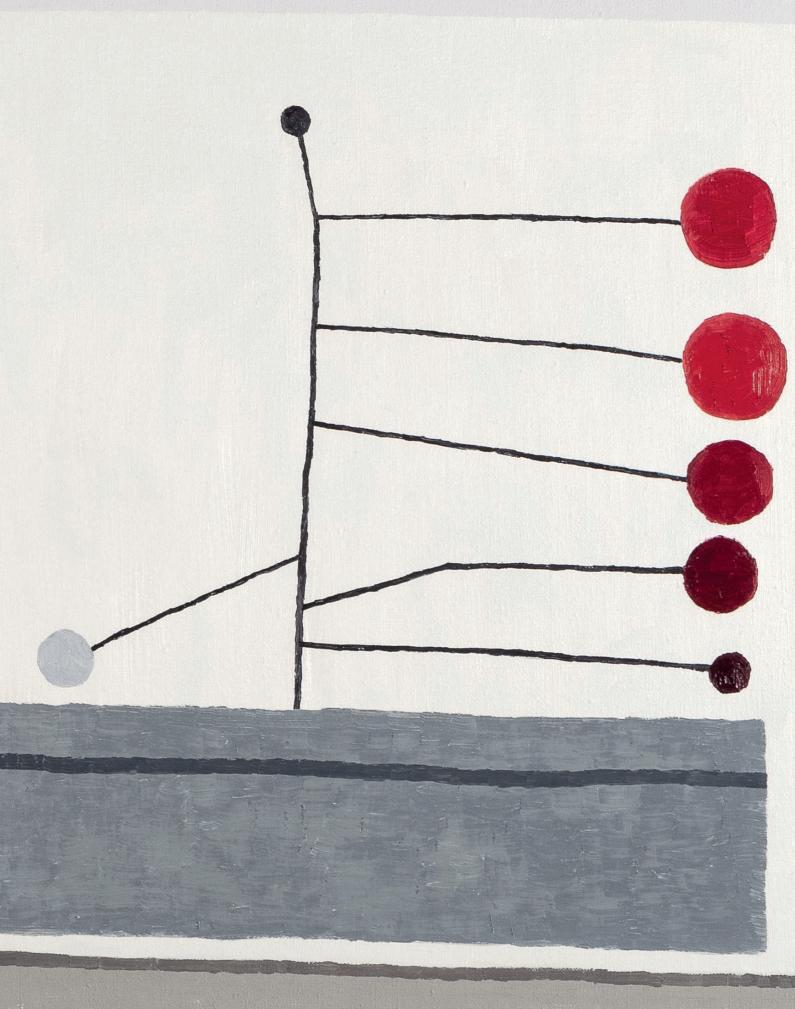


Much like the older artist David Hockney, with whose work his has been compared, Wood plays shrewd perceptual games with depicted reality and the flat actuality of the canvas. In isolation, the broad, grey planes of Hammer 5's gallery walls and floor might be read as a Minimalist composition; echoed in the flat chromatic zones and sharp shadows of the hanging paintings, their blank geometry dances between an impression of architectural space and the baldly stated surface of the painting itself. The work's nested layers of illusion create a compelling instability, highlighting the artifice inherent in picture-making. For all its conceptual cool, however, Wood's subject matter is always part of a deeply personal ecosystem. 'I'm not going to paint something that doesn't have anything to do with me', he has said. '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). Bringing together the 'hyperpersonal' and the openness of public display, Hammer 5 sees Wood's self-referential practice at its most urbane and intimate.

'My practice of painting has its own little world'

-Jonas Wood

Alexander Calder, Red Gongs, 1950.
Metropolitan Museum of Art, New York.
Artwork: © 2019 Calder Foundation,
New York / DACS, London.
Photo: The Metropolitan Museum of Art/
Art Resource/ Scala, Florence, N. inv.:
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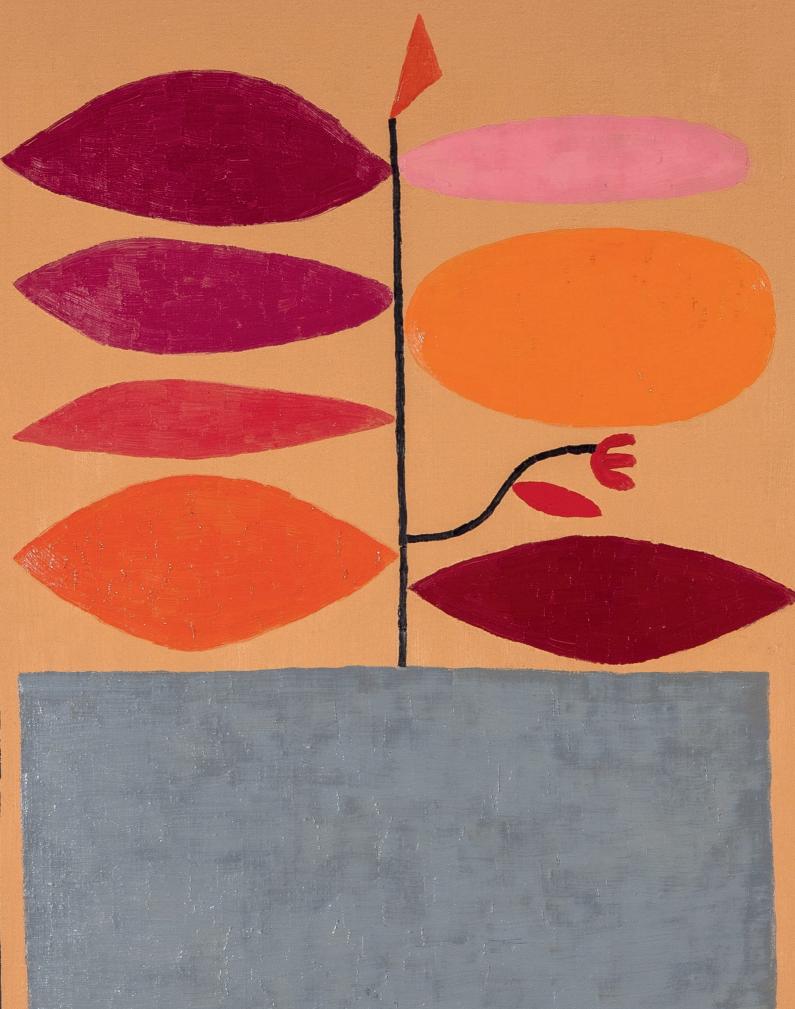


Installation view, *Hammer Projects: Jonas Wood*, Hammer Museum, Los Angeles, 2010. Photo: Joshua White / JWPictures.com. Artwork: © 2019 Jonas Wood.

The 'New Plants' themselves offered some of the clearest statements of Wood's art-historical positioning. Begun in 2009, they combine the character of his own still-life and interior paintings with the language of Modernist abstraction that influenced him as a child. 'My grandfather collected a lot of art in a short period, for not even twenty years in the 1960s and '70s', he explains, 'so I grew up surrounded by this art: Warhol, Bacon, Motherwell, Jim Dine, Larry Rivers, Calder' (J. Wood in conversation with A. V. Sharp, 9 November 2011, in Jonas Wood: Interiors, exh. cat., Anton Kern Gallery, New York, 2012, p. 56). While the paintings depicted in the present work display an obvious debt to the latter's mobiles, with their leaf-like profusion of abstract forms, they also acknowledge Wood's long-standing fascination with the work of Matisse. The flat, sinuous planes of his cut-outs - exemplified in works such as *Snow Flowers*, 1951 (Metropolitan Museum of Art, New York) - are explicitly conjured in the 'New Plants'. Curator Corrina Peipon, meanwhile, draws comparison with the work of Milton Avery, citing both artists' use of simplified forms and flat brushwork (C. Peipon, quoted at https://hammer.ucla.edu/ exhibitions/2010/hammer-projects-jonas-wood/ [accessed 20 August 2019]). Created during his early rise to acclaim, these works helped to establish Wood's reputation as an artist keenly aware of his ancestry. The present work takes this claim one stage further: in the act of painting his own paintings, he makes a case for his own place in the canon.



Henri Matisse, Snow Flowers, 1951.
Metropolitan Museum of Art, New York.
Artwork: © Succession H. Matisse/ DACS 2019.
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Acc. n.: 1999.363.46.



DAMIEN HIRST (B. 1965)

PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

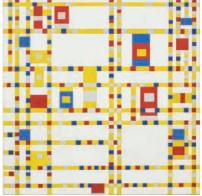
Aphidicolin Diacetate

household gloss on canvas 78% x 80% in. (200 x 205.5cm.) (1 inch spot) Executed in 1994

£550,000-750,000 US\$680,000-930,000 €620,000-840,000 'With the spot paintings, I probably discovered the most fundamentally important thing in any kind of art. Which is the harmony of where colour can exist on its own, interacting with other colours in a perfect format'

-Damien Hirst

Spanning four square metres, Alphidicolin Diacetate is an early largescale example of Damien Hirst's celebrated spot paintings. Titled after a chemical compound, it belongs to the subgroup of so-called 'Pharmaceutical Paintings' that represents one of his most iconic bodies of work. Within the strict parameters of his gridded format, Hirst creates a field of extraordinary chromatic effects, juxtaposing individually-coloured dots upon a clinical white background. Created in 1994, the work stems from a pivotal moment in his early career. The previous year, he represented Britain at the Venice Biennale, where his seminal work Mother and Child Divided was shown. In 1995, he was awarded the Turner Prize. The 'Pharmaceutical Paintings' played a pivotal role in this success, articulating the relationship between science and art that underpins his practice. They were simultaneously logical and chaotic, capturing the fundamentally unpredictable nature of human existence. 'I started them as an endless series', explains Hirst; '... a scientific approach to painting in a similar way to the drug companies' scientific approach to life. Art doesn't purport to have all the answers; the drug companies do. Hence the title of the series, The Pharmaceutical Paintings, and the individual titles of the paintings themselves ... Art is like medicine, it can heal. Yet I've always been amazed at how many people believe in medicine but don't believe in art' (D. Hirst, I want to spend the rest of my life everywhere, with everyone, one to one, always, forever, now, London 2006, p. 246).



Mondrian Piet, *Broadway Boogie Woogie*, 1942-1943. Museum of Modern Art (MoMA), New York. Photo: © 2019. Digital image, The Museum of Modern Art, New York / Scala. Florence.

PROVENANCE:

White Cube. Acquired from the above by the present owner in 1994.

EXHIBITED:

Rome, Gagosian Gallery, *The Complete Spot Paintings*, 1986-2011, 2012.

LITERATURE:

D. Hirst and R. Violette, Damien Hirst: I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now, London 1997 (illustrated in colour, p. 236).
D. Hirst and G. Burn (eds.), On the Way to Work, London 2001 (illustrated in colour, p. 218).
J. Beard and M. Wilner (eds.), The Complete Spot Paintings, 1986-2011, 2013, p. 828 (illustrated in colour, p. 76).



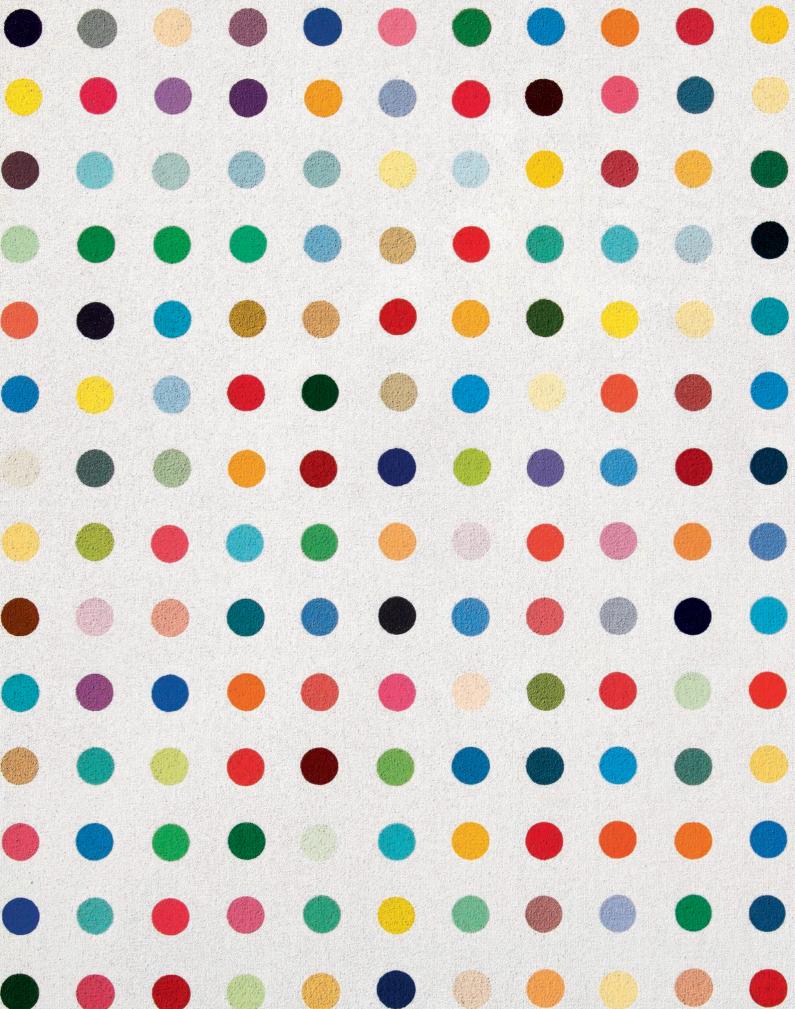


Created primarily between 1988 and 2011, the 'Pharmaceutical Paintings' cycle is the largest and most significant of Hirst's thirteen subgroups of spot paintings. Their titles were taken from a book entitled Biochemicals for Research and Diagnostic Reagents, by the chemical company Sigma-Aldrich, which the artist chanced upon during the early 1990s. Devoid of all trace of his hand, the works were deliberately designed to appear 'like a person trying to paint like a machine', charged with a sense of predetermined order (D. Hirst, quoted in D. Hirst and G. Burn, On the Way to Work, London 2001, p. 90). On the other hand, the artist rejoiced in the seemingly infinite optical effects that arose from the random distribution of tonalities, delighting in the perpetual sense of vibration between hues. 'With the spot paintings, I probably discovered the most fundamentally important thing in any kind of art', he explained. 'Which is the harmony of where colour can exist on its own, interacting with other colours in a perfect format' (D. Hirst, ibid., p. 120). Ultimately, however, the chromatic thrill of these works is underpinned by a lingering existential anxiety. With their seemingly molecular structure, the paintings seem to hint at the co-existence of beauty and horror within the realm of scientific discovery: the knowledge that, however close we come to understanding the workings of the world, we are all fundamentally beholden to unknowable machinations of fate.

'If you have a problem, you can step back from it in order to see it. There is no limit to how far back you can step. Things look different from very far away. The Spot Paintings are about that kind of changing distance and scale, like a molecular structure'

-Damien Hirst

Above: Gerhard Richter, 192 Farben (192 colours), 1966. Private Collection. Artwork and Photo: © Gerhard Richter 2019 (0191).



λ*38

ANTONY GORMLEY (B. 1950)

Growth

lead, fibreglass, plaster and air 83½ x 22% x 31½in. (212 x 58 x 80cm.) Executed in 1987

£500,000-700,000 US\$620,000-860,000 €560,000-780,000 'My work is to make bodies into vessels that both contain and occupy space'

-Antony Gormley

Exhibited at *Documenta 8*, Kassel, in the year of its creation, *Growth* is an important early work by Antony Gormley. A life-size vision of two conjoined bodies made in 1987, it stems from the series of 'Double Bodycase Works' (1987–1989) – some of his most ambitious early sculptures. It was during the first part of the decade that Gormley began to use his own body as a template for hollow lead sculptures that examined the human body as a place. Using sheets of beaten lead soldered together around plaster moulds, these extraordinary bodycases were not intended as self-portraits, but rather as vehicles for understanding the relationship between body and space.

The three works that comprised Gormley's contribution to *Documenta 8* examined three differing aspects of the human condition. *Free Object*, now held in the collection of the Neue Galerie, Museumslandschaft Hessen Kassel, explores individuation and the uniqueness of the human self. *Growth* plays with the Lacanian notion of the mirror stage; the self may have biological origins but is completed only when the individual recognises an identity beyond its own physical needs. *Growth* identifies this moment of self-realisation in contrast to its companion work, *To the Ends of the Earth*, that in its form of two bodycases conjoined back to back suggests another doubling, the exchange with the wider world by which we become 'other' to ourselves.



Antony Gormley, *A Case for an Angel III*, 1990. Tate, London. Artwork: © Antony Gormley. Photo: Digital Image © 2019 Tate, London.

PROVENANCE:

White Cube.
Acquired from the above by the present owner in 2010.

EXHIBITED:

Kassel, *Documenta 8*, 1987, p. 84, no. 2 (installation view illustrated in colour, p. 85).

Cambridge, Cambridge University, 800th Anniversary Exhibition, 2011.

LITERATURE:

Making Space, exh. cat., Gateshead, BALTIC Centre for Contemporary Art, 2004 (illustrated in colour, p. 62).





In the 'Double Bodycase Works', Gormley extended his investigations to encompass two bodies seamlessly fused together. 'Within the body there is a doubling of many of the organs: two sides of the brain, two eyeballs, two ears, two lungs, two testicles, two kidneys, two hands, two legs', he has explained. 'I wanted to make single sculptures that extend this mirroring to two complete bodies conjoined' (A. Gormley, quoted at http://www.antonygormley.com/sculpture/item-view/id/257 [accessed 19 August 2019]).

In a text published for Antony Gormley's solo exhibition at the Serpentine Gallery, London, in 1987, the artist explained that 'the job is to transform what exists in the outer world by uniting it with the world of sensation, imagination and faith. Action can be confused with life. Much of human life is hidden. Sculpture, in stillness, can transmit what may not be seen. My work is to make bodies into vessels that both contain and occupy space' (A. Gormley, October 1985, printed in *Antony* Gormley: Five Works, exh. cat., Serpentine Gallery, London, 1987). Coming to prominence in the wake of Minimalist and Conceptualist practices during the late 1970s, Gormley sought to recast figurative sculpture as a contemplative - rather than a dynamic - art form. His bodies were not frozen in the midst of action; nor were they celebrations of mankind's physical potential. Instead, they were simply expressions of being: of existing in the world. In lead, Gormley found a medium perfectly suited to capturing this 'stillness', relishing the heavy, 'encased' quality it bestowed upon the human body. 'Space exists outside the door and inside the head', he continued. 'My work is to make a human space in space. Each work is a place between form and formlessness, a time between origin and becoming' (A. Gormley, ibid.). His 'bodycase' works would reach their apotheosis in the series of three sculptures entitled A Case for an Angel (1989-1990), which - as precursors to the iconic Angel of the North (1998) - endowed the human form with monumental leaden wings. The present work, with its metamorphic properties, might be seen to anticipate this climax.

'This is a double case, echoing mitosis or non-sexual reproduction, which celebrates the darkness of the body (the place you are when you close your eyes) as a place of power. I want you to think about the hermetic inner space of the work. I hope the work expresses the power of a fusion with this space'

-Antony Gormley

Above: Installation view of the present lot, Kassel, Germany, 1987. Photo by Monika Nikolic / © documenta Archive. Artwork: © Antony Gormley.

Following pages: Alternative view of present work. © the artist.







λ*39

GRAYSON PERRY (B. 1960)

PROPERTY FROM THE GRAINER COLLECTION

The Guardians

glazed earthenware and decals, in two parts each: 35% x 16% x 16% in. (90.1 x 41.9 x 41.9cm.) Executed in 1998

£400,000-600,000 US\$500,000-740,000 €450,000-670,000 'This large pair of vases is my most literally autobiographical work. I made them at a time of personal psychological crisis ... The title is somewhat ironic as they depict my mother and step-father. I think I was very angry with them at the time. Perhaps I saw this pair standing guard at the entrance of a dark place I needed to enter'

-Grayson Perry

Described by Grayson Perry as 'my most literally autobiographical work', The Guardians (1998) stands among the most important creations of his early career. Virtuosic in execution yet profoundly intimate in subject matter, this extraordinary pair of large-scale vases marks a key turning point in his personal and professional life. Seated atop their lids are the titular 'guardians' - a tongue-in-cheek reference to Chinese mythology - modelled after his mother and stepfather. Following the birth of his daughter six years earlier, Perry had begun to reflect upon the traumas of his own upbringing, defined by fraught familial relations and the early emergence of his female alter-ego 'Claire'. 'I made [The Guardians] at a time of personal psychological crisis', he explains. '... I think I was very angry with [my mother and stepfather] at the time. Perhaps I saw this pair standing guard at the entrance of a dark place I needed to enter' (G. Perry, guoted in Contemporary British Studio Ceramics: The Grainer Collection, exh. cat., Mint Museum of Craft and Design, Charlotte, 2010, p. 120). Across the opulent gold lustre surface of the vases, Perry weaves a chorus of transfer prints and hand-drawn imagery: a mixture of scenes from his family history, Christian iconography, chinoiserie, decorative motifs and art-historical snippets. The result is a poignant, near-operatic spectacle that demonstrates his transformation of

PROVENANCE:

Acquired directly from the artist by the present owner in 1999.

EXHIBITED:

London, Crafts Council Gallery, Decadence? Views from the Edge of the Century, 1999 (one pot illustrated in colour, unpaged). This exhibition later travelled to Wellbeck, Harley Gallery and Barnard Castle, The Bowes Museum. Pittsburgh, The Andy Warhol Museum, Grayson Perry, 2006.

Charlotte, The Mint Museum of Craft + Design, Contemporary British Studio Ceramics: The Grainer Collection, 2010-2011, pp. 120 & 210 (illustrated in colour, p. 121; detail illustrated on the inside front and back covers).

New Haven, The Yale Center for British Art, *Things of Beauty Growing: British Studio Pottery*, 2017-2018, p. 392, no. 149 (illustrated in colour, p. 393).

LITERATURE:

L. Hoggard, "Not with a bang...": Review of the Annual Crafts Council Exhibition", in *Blueprint*, no. 157, 1999, pp. 51-52. *Grayson Perry: Guerilla Tactics*, exh. cat., Amsterdam, Stedelijk Museum, 2002, p. 106 (with incorrect measurements; one pot illustrated in colour, p. 29).









ceramics into a vehicle for personal and cultural enquiry. Operating as a self-portrait of sorts, it ultimately came to represent something of an exorcism for Perry, who made the pivotal decision to begin psychotherapy shortly afterwards. In 1999, the work entered the prestigious ceramics collection of Diane and Marc Grainer, and has been widely exhibited throughout Europe and America.

Perry had a difficult relationship with his stepfather: a milkman who had an affair with his mother when he was just five years old. As a young child, he retreated into a lonely fantasy world presided over by his beloved teddy bear Alan Measles, whom he conceived as a military commander and surrogate father-figure. Later, he began to experiment with crossdressing, trying on his sister's dresses and ballet outfits in secret. His family struggled to accept the development of 'Claire' during his late teenage years, and after leaving home for art school he became progressively estranged from both his mother and stepfather. It was not until his late 30s - by which point he had already started his own family - that Perry began to confront his childhood in earnest. Unlike his contemporaneous piece Vase Using my Family (1998), which features a large image of Alan Measles alongside photographs of his wife and daughter, the present work looks back to the darker events that shaped his youth. Among its motifs are vignettes imagining the liaison between his mother and stepfather, the latter dressed in his milkman's uniform before a naked woman at the door. There are references to transvestism, to Perry's obsessive childhood fascination with aircraft and to his stepfather's amateur wrestling pursuits. His mother carries a bag bearing her new married initials 'J. S. D.' (Jean Shirley Dines). A small crucifix bears the date 1965: the year that his father left the family home for good.

'The startling contrast between form and content is highly deliberate, and hinted at in his titles ... The Guardians taps [a] vein of unsettling energy; these pots are aware and polemical, upfront about the investigations of personal themes and social discord'

-Glenn Adamson

Tracey Emin, Hotel International, 1997.
© Tracey Emin. All rights reserved, DACS / Artimage 2019. Image courtesy White Cube.





Such deeply personal fragments, however, are embedded within a wider network of cultural references. Like much of Perry's early oeuvre, the pots themselves are loosely evocative of Chinese baluster vases, adorned with generic ornamental patterns and motifs. The antiquated forms of his works - described by the artist as 'classical invisible' are held in tension with their subversive contemporary narratives. Elsewhere, he looks to Greek pottery, folk art and other ceramic traditions, using stereotypes from each genre as a base for confronting current social and political issues. By the time of the present work, Perry had already begun to receive critical acclaim, having come to prominence in tandem with the so-called Young British Artists (YBAs) during the early 1990s. Much like Tracey Emin's appliquéd blankets, which similarly became vehicles for candid confession, his pots challenged the relationship between art and craft. Though made using traditional coiling methods, their complex surfaces deploy a variety of additional techniques - from glazing and embossing to incision, relief, slip trailing, stamping and photographic transfers - which frequently require several firings. Everything is created painstakingly by hand: 'I want my fingerprint to be on the work', he explains (G. Perry, quoted in J. Klein, Grayson Perry, London 2009, p. 229). Nowhere is this more eloquently expressed than in the present work, whose every inch is saturated with his story. Five years later, dressed proudly as Claire, he would become the first ceramicist to receive the Turner Prize.

'I've never seen myself as a potter or as part of the crafts movement. I am a conceptual artist masquerading as a craftsman'

-Grayson Perry

Grayson Perry attending a special unveiling of his Matching Pair vases at the V&A, London, 2019. Photo: © Tristan Fewings/Getty Images for The V&A Artwork: © Grayson Perry. Courtesy the Artist.



FRANK AUERBACH (B. 1921)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

Head of Laurie Owen I

oil on paper laid down on wood 31% x 28% in. (81 x 71.5cm.)

£700,000-1,000,000 US\$870,000-1,200,000 €790,000-1,100,000 'When Auerbach works in oil on paper he introduces strong black contour lines, hinting at something sculptural, as if wet, malleable pigment might be underpinned by aggressively rendered marks'

-Catherine Lampert

Rendered with intuitive streaks of impasto, the present work is a visceral depiction of Frank Auerbach's friend and fellow artist Laurie Owen. Held in the same private collection since the 1970s, it is the largest of three such portraits created between 1972 and 1973, the first of which is held in the Whitworth Art Gallery, Manchester. Having studied painting at the Royal Academy of Arts, Owen - like Auerbach - settled in North London, working there for around ten years before taking up writing and eventually relocating to Sussex. His appearance in Auerbach's oeuvre coincides with a period of professional triumph for the latter, which saw him achieve critical acclaim in both Europe and America. During this time, Auerbach travelled widely, seizing every opportunity to deepen his engagement with art history. In 1972, he undertook a tour of Dutch museums with Leon Kossoff, where they stood transfixed in front of The Night Watch (1642) in Amsterdam's Rijksmuseum: 'Frank and I are the only people in England who really understand Rembrandt', Kossoff once quipped (L. Kossoff, quoted in R. Hughes, Frank Auerbach, London 1990, p. 87). The following year, whilst visiting Milan for his solo exhibition at the Galleria Bergamini, he encountered Leonardo da Vinci's The Last Supper (1495-98), which transformed his understanding of the artist, leading him to explore his works on paper in greater depth. The present work, with its soft contours, muted tonal spectrum and subtle chiaroscuro lighting, may be understood in the context of this continued appreciation for the Old Masters.



Francis Bacon, Study for Head of Lucian Freud, 1967. Artwork: © The Estate of Francis Bacon. All rights reserved. DACS 2019. Photo: © Rijksmuseum, Amsterdam, The Netherlands / Bridgeman Images.

PROVENANCE:

Marlborough Fine Art Ltd., London. Acquired from the above in the 1970s and thence by descent to the present owner.

EXHIBITED:

Milan, Palazzo della Permanente, *Il segno* della pittura e della scultura, 1983, no. 2 (illustrated, p. 123).

LITERATURE:

W. Feaver, *Frank Auerbach*, New York 2009, no. 321 (illustrated in colour, p. 273).





Auerbach's oils on paper formed a crucial strand of his practice, bringing together his dual interests in painting and drawing. Whilst the two media had remained relatively distinct throughout his early practice, by the 1970s they began to work increasingly in tandem. For Auerbach, who sought to capture the raw, physical essence of his subjects through long periods of observation and mark-making, the two were in many ways natural allies. In the present work, as well as many of the canvases from these years, graphic linear impulse combines with a rich, fluid application of pigment, creating a surface that is simultaneously dynamic and densely-worked. Speaking of Auerbach's oils on paper, Catherine Lampert writes that 'he introduces strong black contour lines, hinting at something sculptural, as if wet, malleable pigment might be underpinned by aggressively rendered marks' (C. Lampert, Frank Auerbach: Speaking and Painting, London 2015, p. 87). The thickness of the paper, combined with Auerbach's deft command lighting, enhances this impression, causing the work to glow with an almost three-dimensional presence. 'In spite of the excessive piling on of paint, the effect of these works on the mind is of images recovered and reconceived in the barest and most particular light', wrote Kossoff, 'the same light that seems to glow through the late, great, thin Turners. This light, which gleams through the thickness and finally remains with us is an unpremeditated manifestation arising from the constant application of true draughtsmanship' (L. Kossoff, quoted in 'The Paintings of Frank Auerbach', Frank Auerbach, exh. cat., Arts Council, Hayward Gallery, London, 1978, p. 9).

'The profound respect for human emotions as shown by the old masters is the bedrock of Auerbach's art'

-Isabel Carlisle

Alberto Giacometti, *Tête Tranchante: Diego (Bust of Diego)*, 1953. Private Collection.

Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2019

Photo: © 2019. Christie's Images, London/Scala, Florence.



LEON KOSSOFF (1926-2019)

THE PROPERTY OF A GENTLEMAN

A Street in Willesden, Summer 1983

oil on board 54 x 78in. (137.1 x 198.1cm.) Painted in 1983

£350,000-450,000 US\$440,000-560,000 €400,000-500,000 'London, like the paint I use, seems to be in my blood stream. It's always moving – the skies, the streets, the buildings, the people who walk past me when I draw have become part of my life'

-Leon Kossoff

Rendered with thick, intuitive strokes of impasto, Leon Kossoff's A Street in Willesden captures the flux of daily urban existence. Executed on a dramatic scale, it offers a snapshot of community life in Willesden, North-West London, where the artist has lived and worked since 1966. Executed in the summer of 1983, the work belongs to a series of paintings and drawings created between 1982 and 1985, all of which represent variations on a single street scene. Passers-by meander through the composition, stopping to converse on tree-lined pavements. Two figures - one of whom has been variously likened to the artist's brother - watch the pageant unfold, seated in companionable silence on a bench. Situated within Kossoff's celebrated body of London landscapes, the present work demonstrates the rich brushwork, subtle lighting effects and jostling linear rhythms that came to define his paintings during this period. The depth implied by its perspectival sweep is confounded by encrusted streaks of pigment that hover upon the surface, bringing the eye back to the frontal plane. Sun-kissed faces and façades are held in tension with deep shadows and sharp black lines. A flash of bright blue - a woman's dress - interrupts an otherwise earthbound palette of ochre and soft green. It is an ode to a single moment, distilled through an extensive process of drafting, scraping-off and



Frank Auerbach, Mornington Crescent, 1967.
Metropolitan Museum of Art, New York.
Artwork: © Frank Auerbach, courtesy Marlborough Fine Art.
Photo: © 2019. Image copyright The Metropolitan Museum of Art/Art

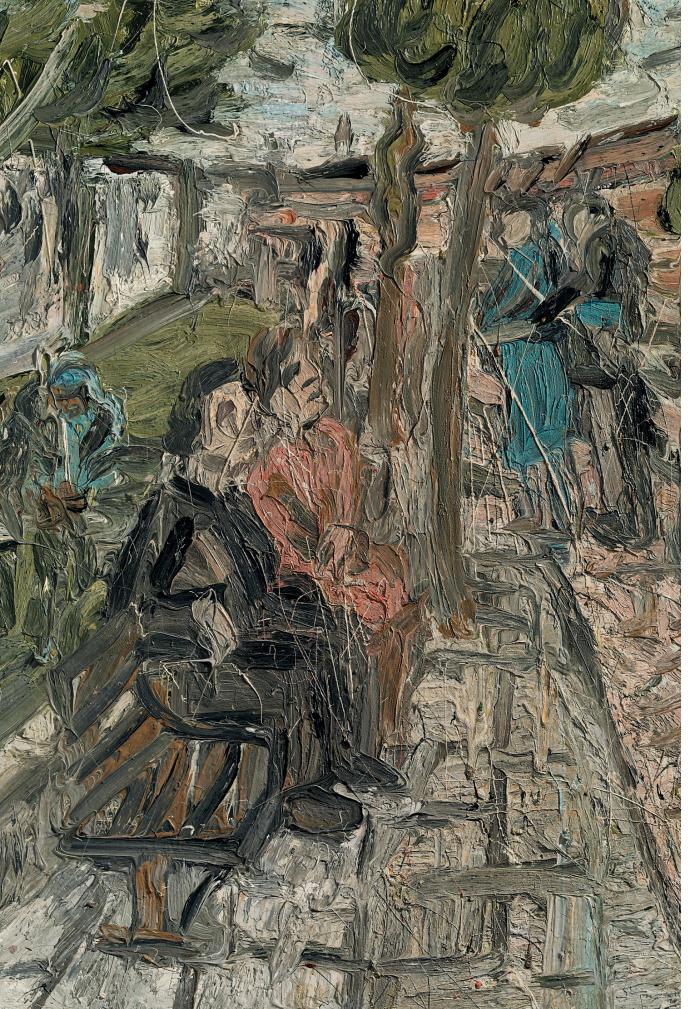
PROVENANCE:

Fischer Fine Art, London. Anon. sale, Christie's London, 22 April 1998, lot 50. Acquired at the above sale by the present owner.

EXHIBITED:

London, Fischer Fine Art, Leon Kossoff Recent Work, 1984 (illutrated in colour, p. 22). This exhibition later travelled to Venice California, L.A. Louver Gallery.







Jean Dubuffet, *Le Commerce Prospère (Business Prospers)* from the *Paris Circus* series, 1961. Artwork: © Jean Dubuffet, DACS 2019. Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence, Acc. no.: 115.1962.

reworking. 'The pictures are about specific places, changing seasons and special times', explains Kossoff. 'But mostly ... they are about how the human figure, passing through the streets, transforms the space by its presence' (L. Kossoff, quoted in R. Hughes, *Leon Kossoff*, London 1995, p. 15). In *A Street in Willesden*, the artist asks how the transient nature of everyday life, with all its overlooked and half-forgotten detail, might be fixed and preserved in paint.

Born in Shoreditch, where his family owned a bakery, Kossoff was evacuated during the Second World War. On his return, inspired by the teachings of David Bomberg during a series of evening classes, he immersed himself in the gritty reality of London's fractured landscape. Along with his friend and fellow student Frank Auerbach, he scoured the city's streets for suitable subjects, seeking to reveal what Bomberg described as 'the spirit in the mass' (D. Bomberg, quoted *ibid.*, p. 12). Championing physical intuition over studied precision, Kossoff captured the living essence of his London haunts: Mornington Crescent,

Christ Church Spitalfields, the disused railway lands behind King's Cross, St Paul's, Kilburn, Willesden Junction and Willesden Green. Frequently returning to the same subjects through the changing seasons, the artist would obsessively revisit his pictures, excavating and rebuilding them like archaeological fragments. 'My studio is like a field, a field in a house', he explained. 'Muddy hillocks of paint-sodden newspapers cover the floor, burying scraped off images ... The subject, person or landscape, reverberate, in my head unleashing a compelling need to destroy and restate. Drawing is a springing to life in the presence of the friend in the studio or in the sunlit summer streets of London from this excavated state and painting is a deepening of this process until, moved by unpremeditated visual excitement, the painting, like a flame, flares up in spite of oneself, and, when the sparks begin to fly, you let it be' (L. Kossoff, 1986, quoted in Leon Kossoff, exh. cat., Anthony d'Offay Gallery, London, 1988, unpaged). With its visceral painterly charge, A Street in Willesden is a powerful illustration of this statement.



λ*42

BARRY FLANAGAN (1941-2009)

Leaping Hare on Curly Bell

inscribed with the artist's monogram, numbered '6/7' and stamped with the AA Foundry mark (on the base)

bronze with black patina 90% x 73% x 42½in. (229.5 x 187 x 108cm.) Executed in 1989, this work is number six from edition of seven, plus three artist's casts.

£350,000-450,000 US\$440,000-550,000 €400,000-500,000 'Bells mark the measured passage of time and the course of life, they call to a settled community within earshot of the tower, church or town hall. This is in stark contrast to the madcap, ever-ranging hare who knows no fixed community'

-Clarrie Wallis

Acquired by the present owner in 1991, Leaping Hare on Curly Bell (1989) is a dramatically-scaled work that brings together two of Barry Flanagan's most important subjects. Cast in magnificent bronze, the hare is poised majestically upon the curve of a fallen bell, limbs outstretched in carefree abandon. Initially inspired by a sighting on the Sussex Downs, Flanagan began depicting the animal in the late 1970s. Described by curator Enrique Juncosa as 'one of the most personal and recognisable artistic endeavours of the second half of [the twentieth] century', the hare defined the artist's earliest experiments with bronze casting, and has since come to dominate his *oeuvre* in a variety of guises (E. Juncosa, guoted in *Barry* Flanagan, exh. cat., Waddington Galleries, London, 1994, unpaged). Flanagan was fascinated not only by the creature's lithe anatomy, but also by its rich mythological associations, as outlined in George Ewart Evans' and David Thomspon's 1974 book *The Leaping Hare*. Its mercurial folkloric connotations - from immortality and fertility in Chinese and ancient Egyptian cultures, to deception, trickery, cleverness and triumph were counteracted by the bell, which for Flanagan symbolised the steady, unwavering passage of time. By combining the two motifs, the artist captured the twin poles of human existence: the inevitable call to order, and the joyful chaos of free will.

PROVENANCE:

Waddington Galleries, London.
Acquired from the above by the present owner in 1991.

EXHIBITED:

London, Waddington Galleries, *Barry Flanagan*, 1990, pp. 10 & 39, no. 4 (another cast exhibited and illustrated in colour, p. 11).

New York, The Pace Gallery, *Barry Flanagan*, 1990, no. 4 (another cast exhibited and illustrated in colour, unpaged).

Salisbury, Salisbury Cathedral Close and Courcoux & Courcoux Gallery, Sculpture by the Spire/Salisbury Festival, 1991. Tokyo, Fuji Television Gallery, Barry Flanagan, 1991, no. 4 (another cast exhibited and illustrated in colour, unpaged).

Wakefield, Yorkshire Sculpture Park, The Names of the Hare – Large Bronzes by Barry Flanagan: 1983-1990, 1992 (another cast exhibited). Bakewell, Chatsworth House, Beyond Limits, 2012, p. 108, no. 6 (another cast exhibited and illustrated in colour, pp. 40, 42, 108; detail illustrated in colour, pp. 38-39).

LITERATURE:

M. Glimcher (ed.), Adventures in Art: 40 Years at Pace, Milan 2001, pp. 400-401 (another cast illustrated). Waddington Custot (ed.), Barry Flanagan, London 2017 (another cast illustrated in colour, pp. 62 & 65).







'[Flanagan's hares] don't symbolise life, they live it'

-Paul Levy

Flanagan's hares made their public debut at the 1982 Venice Biennale. Their early appeal, as the artist later explained, lay in their near-human characteristics. 'Thematically the choice of the hare is really quite a rich and expressive sort of model', he has written; '... if you consider what conveys situation and meaning and feeling in a human figure, the range of expression is in fact far more limited than the device of investing an animal - a hare especially - with the attributes of a human being' (B. Flanagan, quoted in Barry Flanagan. Sculpture and Drawing, exh. cat., Kunstausstellung der Ruhrfestspiele, Recklinghausen, 2002, p. 31). Often modelled on poses performed by his daughter, Flanagan's hares soar, box, dance and wrestle, imbued with anthropomorphic wit. Whilst they have variously been interpreted as ciphers for the artist's own enigmatic persona, their message of physical liberation is ultimately universal. As Paul Levy has written, 'the existentialist action makes us free, and nothing is more free, vital, spontaneous and alive - from Aesop's hare outrun by the tortoise to Bugs Bunny - than a capering hare. In France and most of Central Europe, it is the hare that lays eggs at Easter and so promises renewal. In fact, Flanagan's hares do not carry much of this historic symbolic freight; they simply frolic freely and expressively. They don't symbolise life, they live it' (P. Levy, 'Joy of Sculpture', Barry Flanagan: Linear Sculptures in Bronze and Stone Carvings, exh. cat., Waddington Galleries, London, 2004, unpaged). Here, the constancy of the tolling bell is overthrown by the hare's bounding gait: time stands still as it leaps into the void.

Detail of present lot. 269

FRANK BOWLING (B. 1934)

Herbert Spencer Revisited

stencilled with the artist's signature, signed, titled and dated twice 'FRANK BOWLING HERBERT SPENCER REVISITED 1974 FRANK BOWLING MID-NOVEMBER 1974' (on the reverse) acrylic on canvas 76% x 46% in. (193.2 x 117.3cm.)
Painted in 1974

£100,000-150,000 US\$130,000-190,000 €120,000-170,000 'My poured surfaces didn't billow like Rothko's. Mine billowed like the kind of heat haze that you get in Guyana in the middle of the day. The sun is so hot that the water evaporates, rises and stays still: it is just there. You get a kind of heat haze that is almost impenetrable. If you go outside, you have to go out into the water. I felt those things about these pictures. I had to open it up. I thought that I could challenge geometric abstraction within the rectangle'

-Frank Bowling

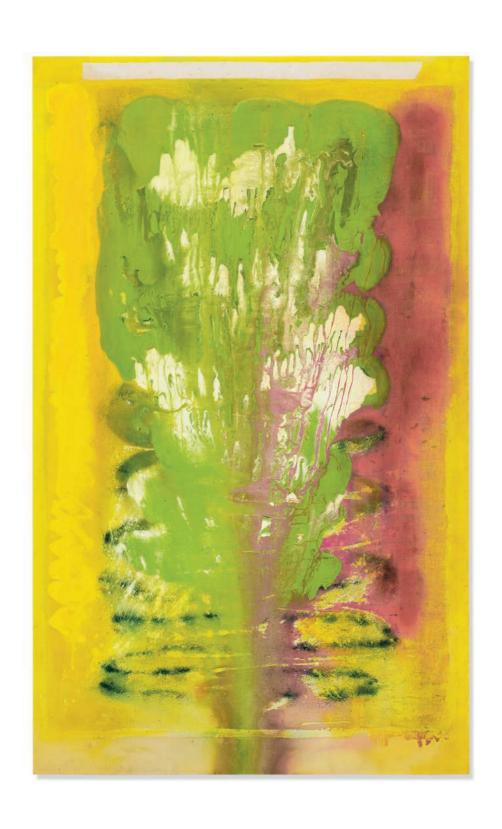
With its exuberant colours fanning outward like a peacock's tail, Herbert Spencer Revisited (1974) is an opulent early 'poured painting' by Frank Bowling. Framed by bright yellow and a velvety zone of mauve, an expanse of green pigment drips down the centre of the work, mingling with flashes of off-white and ending in a smoky haze of looping indigo. The paint is stained directly into the raw canvas, as in the work of Helen Frankenthaler or Morris Louis; Bowling was interested in the techniques of the American Colour Field artists when he began making the 'poured paintings' in 1972. At the same time, the work's shimmering, atmospheric hues recall the sun-struck skies and landscapes of Turner or Gainsborough. Bowling created his 'poured paintings' in London and New York, dripping paint from high above an inclined platform in a way that introduced an element of chaos to his compositions. They often have playful, obliquely diaristic titles: Herbert Spencer Revisited names the famous Victorian



Mark Rothko, Untitled (Violet, Black, Orange, Yellow on White and Red), 1949.
Solomon R. Guggenheim Museum, New York.
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London 2019.
Photo: © 2019. The Solomon R. Guggenheim Foundation/Art Resource. NY/ Scala. Florence

PROVENANCE:

Acquired directly from the artist by the present owner in 1991.





Louis Morris, Aleph Series IV, 1960. Empire State Plaza Art Collection, New York. Artwork: © Louis Morris, DACS 2019. Photo: © Boltin Picture Library / Bridgeman Images.

'I was very influenced by the ambition of the downtown writers and musicians, like Ornette Coleman. They made me think that improvisation was where it was at'

-Frank Bowling

philosopher and biologist who coined the term 'survival of the fittest'. Bowling's works, whether abstract or figurative, have always used light and colour as a way of engaging sensually and intellectually with the real world. 'Currently my aspiration is to make my work as my life has been', he once said. 'The unfolding of light, and the total experiences of my body within history, making real those moments when the material I'm using registers a spirit of the wholeness of extemporaneous life, of things. As a thing myself I was there, I witnessed, I felt, I know, and knowing is the work' (F. Bowling, quoted in M. Collings, 'Witness to Life: Bowling in the Studio', *Frank Bowling*, exh. cat. Tate Britain, London 2019, p. 69).

The Guyana-born Bowling graduated in 1962 from the Royal College of Art, where his fellow students included British Pop artists such as David Hockney, and worked in a largely figurative vein for much of the following decade.

Imagery began to dissolve in his monumental 'map paintings' - begun shortly after his move to New York in 1966 - but these works' shadowy continental outlines retained a sense of form within their lavish washes of colour. The 'poured paintings' are Bowling's first truly abstract works, revelling fully in the liquid pleasures of his medium. For all that they embrace the contingency of drip and splash, they broadly share the vertical, centralised structure of the present work. Where in some later works from the series Bowling used masking tape to separate a central 'pillar' of gloss paint from a surrounding area of stained hue, Herbert Spencer Revisited sees Bowling allowing his colours to interact on the same field with glorious abandon, melting, bleeding and flaring into one another in haloes and nebulae of iridescent beauty. In the 1970s, Bowling's advancement of the ideas of Colour Field painting was often misunderstood. 'As a young artist,' he recalls, 'it was to do with Kenneth Noland and Morris Louis. People were saying that Louis was the limit, so I wanted to attack him. Nobody recognised that I was trying to take Louis further - it was never mentioned. The conversation about my work became about "what a black artist can do", not the formal issues' (F. Bowling, quoted in C. J. Martin, 'The Middle of the Day', Frieze, 147, May 2012). Today, as recently attested by a major retrospective at Tate Britain in May-August 2019, his unique chromatic imagination is finally being celebrated.



MARK TANSEY (B. 1949)

PROPERTY FROM A DISTINGUISHED COLLECTION

Veil

signed, titled and dated 'Mark Tansey Veil 1987' (on the reverse) oil on canvas 64 x 50½in. (162.6 x 128cm.)
Painted in 1987

£1,200,000-1,800,000 US\$1,500,000-2,200,000 €1,400,000-2,000,000 'I'm working with pictorial rhetoric; how we read different kinds of visual order'

-Mark Tansey

A powerful large-scale work shot through with dramatic chiaroscuro, Veil (1986) is an instantly recognisable allegorical painting by Mark Tansey. In inky turquoise monochrome, Tansey depicts a gathering of people in a dark space. They are illuminated by light coming through a tall stage curtain to the left, which appears to have suddenly opened, slicing brightly through the picture. In varied states of dress - from nude to eveningwear - the people variously shade their eyes as if blinded, or crane toward the light. Tansey stages his figures with a theatrical, Old Masterly eye for composition. Their bodies are brought into sculptural relief, and the light that pours through the curtain is conveyed with astonishing realism, conjuring a range of vivid and subtle tones from sonorous monochrome. Veil is one of a number of works by Tansey that deal directly with philosophical concepts. Here, he plays with the Allegory of the Cave, a fable from Plato's Republic. Socrates tells the story of a group of prisoners in an underground cavern. Chained facing a wall and lit only by a fire from behind, they are able to see nothing but their own shadows projected on the opposite wall. These shadows come to comprise their vision of all reality. Tansey's figures seem to have been in the same position. With the veil suddenly opened onto the outside world, are they finally enlightened, or struck blind by a painful truth? Veil exemplifies Tansey's interest in human perception, and his rejuvenation of painting's metaphorical thrills. As he has put it, 'A painted picture is a vehicle. You can sit in your driveway and take it apart or you can get in it and go somewhere' (M. Tansey, quoted in J. Saltz, R. Smith and P. Halley, Beyond Boundaries: New York's New Art, New York 1986, p. 128).

PROVENANCE:

Curt Marcus Gallery, New York.
Perry Rubenstein, New York.
Thomas Ammann Fine Art AG, Zurich.
Private Collection, Switzerland.
Anon. sale, Sotheby's New York,
15 May 2014, lot 446.
Acquired at the above sale by the
present owner.

EXHIBITED:

Basel, Kunsthalle Basel, Mark Tansey, 1990 (illustrated in colour, unpaged). Kleve, Museum Kurhaus, Mark Tansey, 2005 (illustrated in colour, p. 35). This exhibition later travelled to Stuttgart, Württembergischer Kunstverein.

LITERATURE:

A. Danto, *Mark Tansey: Visions and Revisions*, New York, 1992 (illustrated in colour, p. 99).





Tansey, who is well-versed in critical theory and post-structuralist philosophy, begins his process by spinning a linguistic 'colour wheel' of his own design. The wheel's concentric sections of subject, object and verb generate phrases that might spark the idea for a painting ('pagan missionary redeploying vanguard', or 'analyst eluding linguistic bodyguard' are among countless possible combinations). He then creates collaged and photocopied sketches, drawing from a vast analogue image-library that he began stockpiling while a graduate student at Hunter College in the late 1970s. Mid-century magazines, illustrated histories of war and other sources have fed into this immense lexicon of human figures, organised by pose, which he uses to build his compositions. After months of meticulous planning, the painting can begin. Working in strictly monochrome blues, reds or greys - which he applies to a gessoed white ground, then scrapes away to reveal light - Tansey paints like a master fresco painter of old, completing section by section in the short window of time that it takes the paint to dry. He describes this painstaking technique as 'somewhere between finger painting and watercolour' (M. Tansey, 'Notes and Comments', Mark Tansey: Visions and Revision, New York 1992, p. 127). His monochrome style allows him to separate his images from their sources and integrate them into what looks like a 'believable' photographic unity. 'In the beginning I was attracted to monochrome - black and white - because everything I liked was in it, from reproductions of Michelangelo to scientific illustration to Life magazine photos', Tansey explains. 'Because this simple but versatile syntax was shared by art, fiction, and photographic reality, it made possible another level of pictorial fiction where aspects of

'The conceptual should be able to mingle with the formal and subject matter should enjoy intimate relations with both'

-Mark Tansey

John Martin, The Destruction of Sodom and Gomorrah, 1852. Tyne & Wear Archives & Museums, Newcastle-upon-Tyne. Photo: © Bridgeman Images.





Mark Tansey, *Picasso and Braque*, 1992. Los Angeles County Museum of Art (LACMA). Artwork: © Mark Tansey. Photo: © 2019. Digital Image Museum Associates/LACMA/Art Resource NY/Scala, Florence.

'A painted picture is a vehicle. You can sit in your driveway and take it apart or you can get in it and go somewhere'

-Mark Tansey

each could commune. That a painted picture no longer had to pretend to non-fiction, no longer had to be a cage for the real, made it possible to think in terms of a conjectural field or a place of inquiry. The picture could work as a hybrid form equidistant between the functions of painting, illustration, and photography' (M. Tansey, 'Notes and Comments', Mark Tansey: Visions and Revision, New York 1992, p. 128).

For all its conceptual clout, *Veil* can easily be 'read' on a purely visual level: with virtuoso technique, Tansey deliberately echoes the declarative style of history paintings, encyclopaedias and staged daguerreotypes, allowing for clear narrative exposition. 'It's common practice in contemporary art to rely heavily on critical supplements to provide the conceptual content', he notes. 'But in illustration, the critical content and image can be

structured together metaphorically' (M. Tansey, 'Notes and Comments', Mark Tansey: Visions and Revision, New York 1992, p. 135). This not only gives his works - replete as they are with surreal juxtapositions and anachronistic detail their strangely believable flavour, but allows them to stand apart from the prevailing 'look' of their time, and makes an ideological statement against the non-representational, non-allegorical forms of painting championed by modernist orthodoxy. For Tansey, pictorial content is not taboo, but allows for a deep inquiry into how pictures work. 'In contrast to the assertion of one reality,' he says, 'my work investigates how different realities interact and abrade. And the understanding is that the abrasions start within the medium itself' (M. Tansey, 'Notes and Comments', Mark Tansev: Visions and Revision, New York 1992, p. 132). With self-referential wit, Veil foregrounds this ability of a picture to create its own reality, much like Plato's cave; the painting, after all, is only an arrangement of shapes on a flat surface. Tearing open the curtain, Tansey liberates us from our own perceptual prison. He reignites the power of painting to make metaphor visible, and opens up questions about the vast structures of preconception that are embedded, unseen, in every image we see.



TOMOO GOKITA (B. 1969)

Los Lobos

signed, titled and dated 'LOS LOBOS Tomoo Gokita 2018' (on the reverse) acrylic and gouache on canvas 102 x 76%in. (259 x 194cm.) Executed in 2018

£350,000-450,000 US\$440,000-560,000 €400,000-500,000 'Gokita's vocabulary barrels across illustration, pornography, abstraction, children's drawing, calligraphy and sign-painting, with a perfect control, velvety surfaces and tonal range that makes blackand-white feel like living colour'

-Roberta Smith

Two life-size Mexican wrestlers loom from Los Lobos (2018), a monumental monochrome painting by Tomoo Gokita that towers over 2.5 metres in height. Depicted in gouache with nuanced attention to shade and surface - their bare torsos gleam with almost photographic realism, while their tights and boots are crisp, flat zones of black and white - the two men are faceless, their masks zipped open to reveal blank, shadowy spaces within. Gokita, a great fan of wrestling, may have been inspired by the Lucha Libre custom of a losing fighter being forced to remove his mask; taking this idea to an absurdist conclusion, he uses his sharp painterly skill to create an enigmatic, distinctly surreal image. Gokita draws on an array of traditions in his work, often working from found photographs and old magazines. While many Japanese contemporary artists, such as Takashi Murakami and Yoshitomo Nara, reference manga and traditional *nihonga* painting in their work, Gokita is more inspired by American subcultures and the Neo-Expressionist painters of 1980s New York. He takes a collage-like approach to composition and plays with the possibilities of black and white, creating works that radiate humour, nostalgia and slick graphic appeal.



Rene Magritte, *The Lovers*, 1928.
The Museum of Modern Art (MoMA), New York.
Artwork: © René Magritte, DACS 2019.
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala,
Florence Acc. n.: 530 1998.

PROVENANCE:

Taka Ishii Gallery, Tokyo.
Private Collection, Tokyo.
Acquired from the above by the present owner.

EXHIBITED:

Tokyo, Tokyo Opera City Art Gallery, *Tomoo Gokita: PEEKABOO*, 2018, p. 118, no. 18 (illustrated in colour, p. 13).





Gokita is a prolific draughtsman as well as a painter, and honed his technical skills in an early career in commercial illustration and underground zines; it was a now-cult artist's book, Lingerie Wrestling, that first launched him into the fine art sphere in 2000. The range of greyscale textures in Los Lobos reflects the joy he takes in his medium. Its title, meanwhile - the name of a Chicano rock band from East Los Angeles - hints at Gokita's omnivorous channelling of various media into his work. 'My creative sensibility is somehow much more stimulated by viewing the cover jackets in record shops', he has said, 'than by viewing works of art in museums and galleries ... when I have trouble trying to decide the title of one of my paintings, I often look for some suitable titles that would go well by looking at the backsides of record sleeves' (T. Gokita, quoted in S. Cox, 'Tomoo Gokita Interview', Hunted Projects, http://www. huntedprojects.com/tomoogokita). Bringing together retro cool and virtuoso talent, Los Lobos exemplifies Gokita's playful rebel sensibility.

'When I was playing with black and white colours on my palette, I was surprised by how beautiful the gradations were'

-Tomoo Gokita

Martin Kippenberger, Self Portrait, 1988. Saatchi Gallery, London. Artwork: © Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne. Image courtesy of the Saatchi Gallery, London.



ANSELM KIEFER (B. 1945)

PROPERTY SOLD TO BENEFIT THE VANDENHOVE CENTRE FOR ARCHITECTURE AND ARTS, UNIVERSITY OF GHENT

Katarina

fabric, plaster, paint, pour concrete, red clay, metal and wood $59\% \times 87\% \times 55\%$ in. (152 x 222 x 142cm.) Executed in 1999

£200,000-300,000 US\$250,000-370,000 €230,000-340,000 'You cannot avoid beauty in a work of art ... You can take the most terrible subject and automatically it becomes beautiful'

-Anselm Kiefer

Katarina is one of two works by Anselm Kiefer being offered for sale in this auction in order to benefit the Vandenhove Centre for Architecture and Art at the University of Ghent. Created in 1999, it was acquired from the Yvon Lambert Gallery in Paris by the renowned Belgian architect Charles Vandenhove. The work was subsequently put on exhibition for many years in the Bonnefantenmuseum in Maastricht. In 2012, the Vandenhoves agreed to donate their art collection to the University of Ghent, as well as the means to build a pavilion to house a study centre. Kiefer's Katarina and Le Dormeur du val (2010) were part of this major gift, which also included further works by Kiefer, and works by other artists such as Pierre Soulages, Bernd & Hilla Becher, Simon Hantaï, Pierre Alechinsky, and Barry Flanagan. Katarina and Le Dormeur du val are now being offered for sale by the King Baudouin Foundation on behalf of the university to aid the functioning of its Vandenhove Centre, an interfaculty study centre in which the department of Architecture & Urban Planning and the department of Art, Music and Theatre Studies work together for education and research in the field of architecture and the arts.

Katarina is one of the first of a major and ongoing series of works dedicated to women in history and known collectively as *Die Frauen der Antike* (*The Women of Antiquity*) that Kiefer initiated in 1999. As is demonstrated by this sculpture, this series originally took the form of a sequence of headless mannequins, made using crinoline



Albrecht Dürer, The Martyrdom of St. Catherine of Alexandria.

Metropolitan Museum of Art, New York.

Photo: © 2019. The Metropolitan Museum of Art/
Art Resource/Scala. Florence. 1975.653.99.

PROVENANCE:

Yvon Lambert, Paris.
Acquired from the above by the present owner in 2005 (on long-term loan to Bonnefantenmuseum, Maastricht).

EXHIBITED:

Deurle, Museum Dhondt-Dhaenens, *Collectie Jeanne & Charles Vandenhove*, 2013, p. 147 (installation view illustrated in colour, pp. 146-147).





Michelangelo Buonarroti, *Pietà, circa* 1498-1500 St. Peter's, Vatican City, Italy. Photo: © Luisa Ricciarini / Bridgeman Images.

'As a young boy, I always played in ruins. I had no toys but I had old bricks. For me, ruins are the beginning of something new. Not the end, the beginning'

-Anselm Kiefer

gowns soaked in plaster and reinforced with steel. All these haunting female figures are headless because, as Kiefer explained at an exhibition devoted solely to this theme in his work held at the Villa Medici in Rome in 2005, the history of women 'from the last three millennia (since there was a matriarchy) has been made known only through men ... The real rulers of the world throughout the ages were women ...but [as with] poetesses such as Sappho or lesser known ones like Telesilla for example, we are now aware of [them] only through the citations of male poets who are better known' (A. Kiefer in conversation at the exhibition Die Frauen, Villa Medici, Rome 2005, https://www.youtube.com/watch?v=bh5MzxgKn3c).

The figure of *Katarina* is representative of the Fourth Century Christian scholar and martyr, Saint Catherine of Alexandria. Like many in Kiefer's pantheon of overlooked women from antiquity, Catherine was a rebellious intellectual who challenged an unjust authority and ultimately paid for it with her life. Her story is often conflated in myth with that of another of Kiefer's historic heroines, Hypatia. The figure of

Hypatia is often represented by Kiefer as a similarly headless figure crowned with a glass tetrahedron of the type used in Albrecht Dürer's *Melancholia*. Unlike some of Kiefer's headless, nearly-forgotten heroines from the past, Catherine was in fact martyred by beheading. In the present sculpture, however, Kiefer has crowned the figure of *Katarina* with a rack of terracotta tiles, running across her outstretched arms like a broken train-track – likely a reference to the saint's original sentence of death by a spiked wheel (sometimes called a Catherine wheel), which miraculously shattered at her touch. In most cases, the motifs with which Kiefer crowns his headless women are representative in some way of the particular branch of history or culture to which these women contributed but which, over the passage of time, has itself, come to obliterate their memory.

Throughout the 1990s, Kiefer traveled widely visiting countries such as Egypt, Israel, Yemen, Brazil, Central America and India. Drawn especially to places of antiquity, throughout this period his art became dominated by vast painterly depictions of ancient monuments and ruins that ranged from the pyramids of Egypt and Central America, to primitive brickworks, mastabas, minarets and towerhouses. In both the media, style and manner by which Kiefer depicted these structures he evoked a pervasive sense of the annihilating dust of history and the obliterating triumph of time over all such cultural manifestations of individual artistic aspiration. His *Frauen der Antik* form an important but more individually-focused part of this increasingly expansive tendency in his work during this period.



GÜNTHER UECKER (B. 1930)

Anvers

each: signed, titled and dated 'Uecker 62 Triptichon ANVERS' (on the reverse) emulsion paint, nails and canvas laid down on wood, in three parts each: 15 x 15 x 31/sin. (38 x 38 x 8cm.) Executed in 1962

£500,000-700,000 US\$620,000-860,000 €560,000-780,000 'In the beginning was the nail, which seemed to me to be the ideal object with which to model light and shadow – to make time visible ... It protruded as a tactile feeler from the flat surface, much like a sundial'

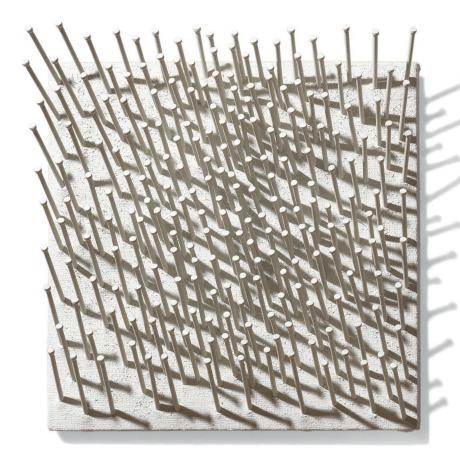
-Günther Uecker

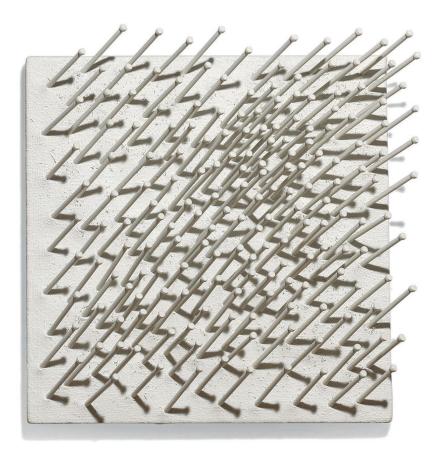
Anvers, a rare example of a triptych within Günther Uecker's oeuvre, captures the powerful early dynamism of his celebrated nail paintings. Executed in 1962, it was acquired by the present owners six years later, and has been unseen in public since that time. Across three wooden panels, the artist choreographs a rhythmic sequence of horizontal, diagonal and vertical protrusions, creating a trio of threedimensional objects that appear to ripple in space. Shadows undulate across their surfaces, producing swelling patterns of light and motion. Created five years after Uecker first began using the nail in his art, the work takes its place within a period of early professional triumph. Between 1961 and 1966 his nail paintings played a central role in the evolution of the Zero Group, founded several years previously by Otto Piene and Heinz Mack. Seeking to strip art back to its most basic principles - light, time, space and movement - the group experienced a breakthrough in 1964 when their work was shown in New York for the first time at Howard Wise's gallery. The following year, Uecker's work was included in the seminal exhibition The Responsive Eye at the Museum of Modern Art, New York. Though shown alongside artists such as Bridget Riley and Victor Vasarely, his practice was not solely concerned with optics: rather, he proposed a spiritual union between art-making and the human body, seeking transcendence through the repetitive act of hammering nails into canvas. With its iterative sequence of panels, composed like a series of gestures, the present work is a fitting embodiment of this ambition.

PROVENANCE:

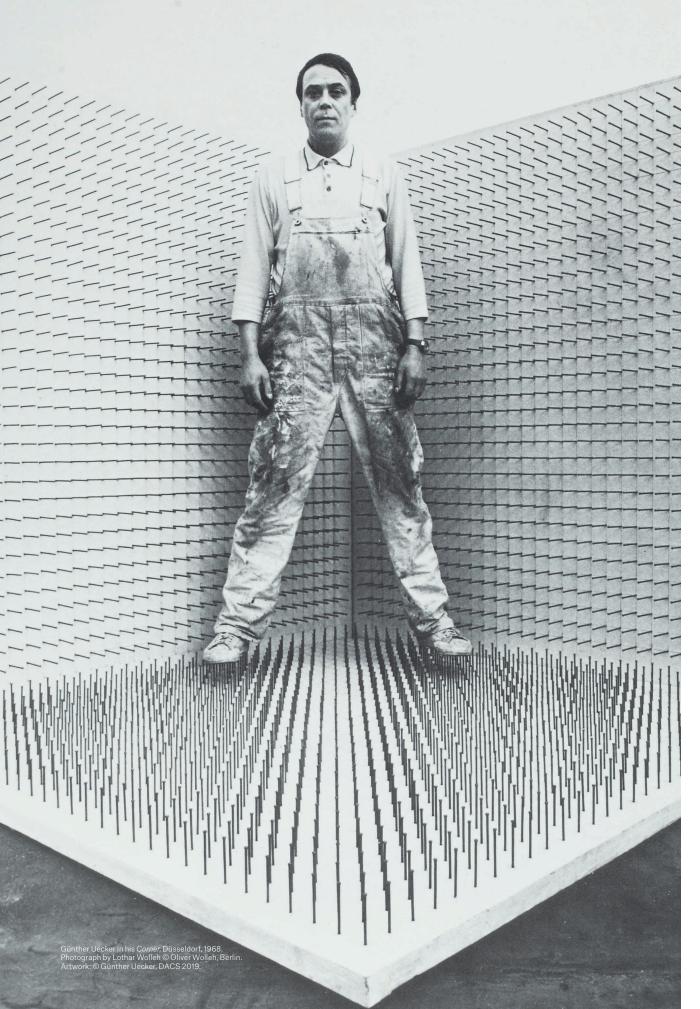
Galerie Onasch, Berlin (acquired directly from the artist). Acquired from the above by the present owner in 1968.

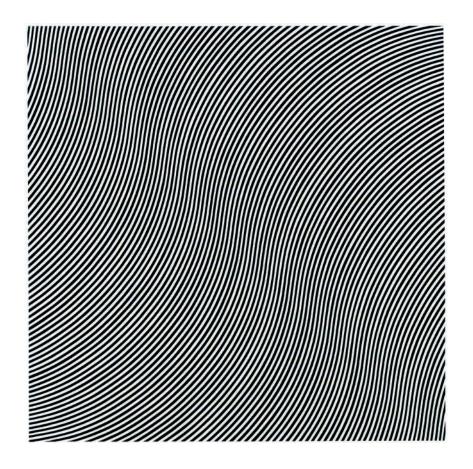
This work is registered in the Uecker Archiv under the number GU.62.108 and will be noted for inclusion in the forthcoming Uecker Catalogue Raisonné.











Like the work many of his contemporaries, Uecker's art owed much to his observations of nature's rhythms. He grew up on the Baltic island of Wustrow, where he worked as farm boy. 'I always had great fun in driving the harrow or the seed planter with the horses straight toward the horizon without the furrows ever going off into curves', he recalls; 'as a child by the Baltic I always sat by the water, and there I saw sky and water, earth and fire - they used to burn off the fields for the sheep to get rid of the dry grass' (G. Uecker, quoted in R. Wedewer, Atelier 3, Günther Uecker, Leverkusen 1980, p. 19). His recourse to the humble nail may be traced to his agricultural upbringing, though Uecker himself also invokes the later experience of barricading himself, his mother and sister into their home during the Second World War. As his art developed, the nail took on an increasingly poetic quality, conceived as a sensory extension of his own body. Despite its raw, utilitarian properties, it had the power to reveal the invisible metaphysical forces that underpinned all human activity. 'In the beginning was the nail, which seemed to me to be the ideal object with which to model light and shadow - to make time visible', he explained. '... It protruded as a tactile feeler from the flat surface, much like a sundial' (G. Uecker, 1966, quoted in Günther Uecker: Twenty Chapters, exh. cat., Neue Nationalgalerie, Berlin, 2006, p. 72). The latter is an apt metaphor for the present work: across each of the three panels, the nails turn like hands on a clock face, as if reaching towards the light.

'My objects are spatial realities, zones of light'

-Günther Uecker

Bridget Riley, Over, 1966. Scottish National Gallery of Modern Art, Edinburgh. © Bridget Riley 2019. All rights reserved.



*48

KAWS (B. 1974)

VICTOR

signed and dated 'KAWS..16' (on the reverse) acrylic on canvas 96% x 96% in. (244.1 x 244.1cm.)
Painted in 2016

£500,000-700,000 US\$620,000-860,000 €560,000-780,000 'KAWS is not just referring to pop culture, he is making it'

-Michael Auping

VICTOR (2016), an unmistakable example of KAWS's subversive approach to American popular culture, transforms the iconic outline of a cartoon character into a monumental, arresting composition. Rendered as a flat white shape criss-crossed with abstracted black line, he floats like a paper cut-out - complete with shadow - before a fractured background of kaleidoscopic colour. He is at once instantly recognisable and eerily unfamiliar. Visible within the maze of line is the trademark 'X' symbol which so often adorns KAWS' renditions of famous figures. The painting reconciles KAWS's stylistic and conceptual influences - which include artists such as Takashi Murakami, Jeff Koons and Claes Oldenburg - with his beginnings as a graffiti artist in and around his hometown of Jersey City, New Jersey in the 1990s, when he achieved notoriety for painting his now-beloved 'COMPANION' faces on bus shelter fashion advertisements. Editing these ads and roping them into his artistic world, the then-mysterious street artist became known as an irreverent commentator on the nature of mass consumption and the American fascination with celebrity and celebrities, both real and fictional. VICTOR represents a powerful development of this strand of his practice. Destabilising the cartoon character's essential elements, KAWS calls into question the foundations of his appeal and cultural permanence, restaging his form as part of a near-Abstract Expressionist explosion of colour and shape.

PROVENANCE:

Galerie Perrotin, Seoul. Acquired from the above by the present owner in 2016. **EXHIBITED:**

Seoul, Galerie Perrotin, KAWS, 2016.



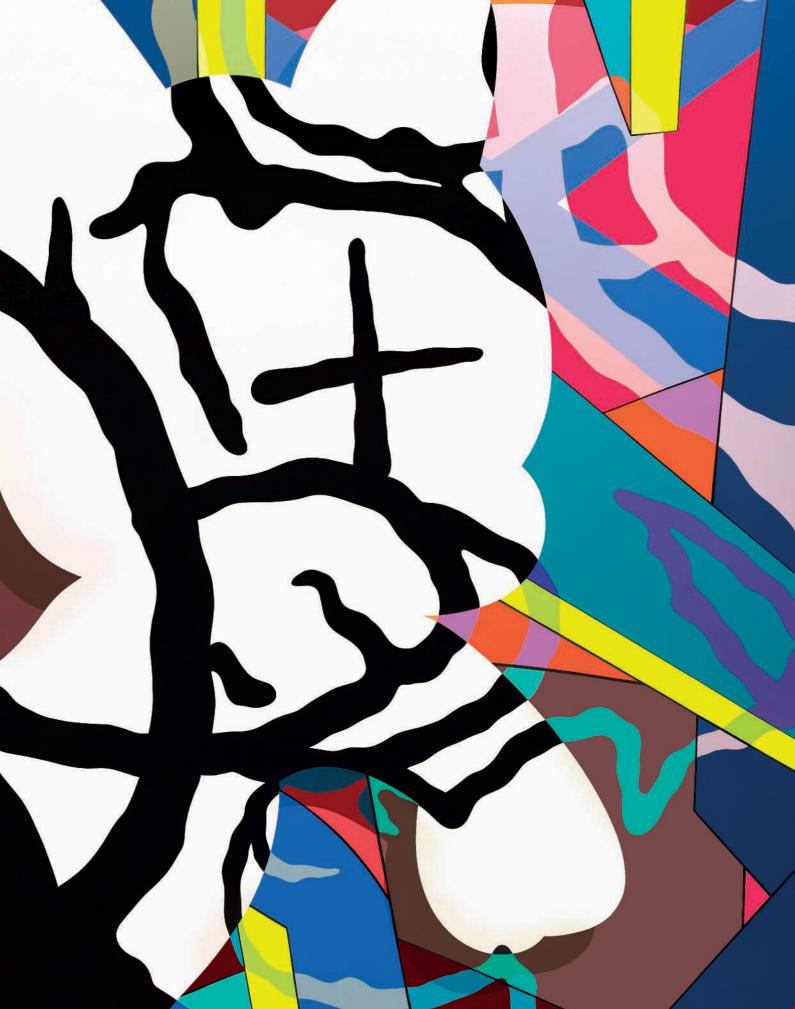


Roy Lichtenstein, Look Mickey, 1961. Artwork: © Estate of Roy Lichtenstein/DACS 2019. Photo: © Board of Trustees, National Gallery of Art, Washington.

Although he is famed for his boundary-pushing collaborations with clothing, toy and design companies, KAWS's painting remains centrally important to his practice. Recolouring and distorting household names from television series, advertising imagery and more, he deploys his self-referential vocabulary with meticulous craftsmanship, paying careful attention to the nuances of flat colour and line. Beyond their important place as popculture identities, the faces and outlines of cartoon characters carry a particular formal appeal for the artist, who has spoken of his appreciation for their elements of strong, graphic shape. Where a common first reaction to abstraction is an attempt at parsing some concrete imagery, paintings like VICTOR do the opposite, urging viewers to find abstraction in an icon they've known for years. Reimagined on a heroic scale and plunged into pyrotechnic collapse, the cartoon character oscillates between flatness, depth, presence and absence, forcing us to look anew at the world of visual media that we take for granted.

'KAWS's distinctive colour palette, packed with powerful contrasts of neons with pale colours, blacks on blacks, or lavish compositions of exclusively reds, burgundies and purples, contributes to a hallucinatory effect. His paintings do not privilege the artist's hand; that is, one cannot perceive the process of his labour since the surfaces do not denote the physical commitment to them. We do not see his brush stroke. However, his meticulous craftsmanship stands up extremely well to thorough and close inspection; the canvases navigate between their uncanny meaning and their own material significance'

-Mónica Ramírez-Montagut



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3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

(b) All types of gemstones may have been improved by some method.

You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

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

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

8 WATCHES & CLOCKS

o WAILDIES & CLOUNS

(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)

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.

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 (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

(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.

(h)Internet Bids on Christie's Live™

(D)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-suide/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 is https://www.christies.com/LiveBidding/OnlineTermsOfUse.

(c) Written Bids

(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 response If you make a written bid on a let which 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

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.

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;

(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 auctioner 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 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 inches of a cancellatine set forth in section B(3) E(7)(in) E(A) and I(1) 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

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 bots 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 one behaviored at his explored not high. 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 Christies LIVETM) 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

THE BUYER'S PREMIUM

1 THE BUYER'S PREMIUM
In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including £225,000, 20% on that part of the hammer price over £225,000 and up to and including £3,000,000, and 13.5% of that part of the hammer price above £3,000,000. 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 TAYES

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 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

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 nave 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 we warrant, subject to the terms below, find 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 carsings on the security of the control of the cardings of the plage unit 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 Christle'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:

of any such claim; (ii) at Christite'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.

bought it in the condition it was in at the time of sale.

(j) 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.

Books. Where the lot is a book, we give an additional warranty or 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:

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

(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 sale room at which you bought it in the same condition as at the time of sale, within 14 days of the date of the sale

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 E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

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

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

(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. 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

Immediately following the auction, you must pay the purchase price being:

(i) the hammer price; and

(ii) the buyer's premium; and

(iii) any amounts due under section D3 above; and (iv)any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

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

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYD6B2LCTV. 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 condition (iv)Banker's draft

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

(v) Cheaue

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, SWIY 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

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

(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 **Christle'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 **Christle'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

(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

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 Art Transport on +44 (0)20 /839 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 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 ta) To alone are responsible to getting active about an intering 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

(b) 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 certains wildlife material if you plant to inport the let into appeter. 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 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 nurchase price. 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.

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 iewellery licence

(a) 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 Ψ 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 ot accept liability for errors or for failing to mark lots

OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, six 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 ${\bf lot}$.

(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,

OTHER TERMS

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 Christle'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 in the catalogue. 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 v

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 naterial, if the lot is described in the Heading as being made of

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 auctione 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.

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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.
† 0	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. 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: 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 $lpha$	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 ¹ symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	\star 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 $lpha$	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.
	\star 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 $lpha$	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.
	st and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium.

- 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
- (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

buyer (as applicable) must:

- (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
- 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.
- affect you.
 7. All reinvoicing 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.

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.

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(a) of the Conditions of Sale.

† , *, Ω , α , \ddagger

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 Δ 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 o next to the lot number.

º ◆ 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

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 a. 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.

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

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

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Menatt is strictly by appointment only. We from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's are settled.

SHIPPING AND DELIVERY

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. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

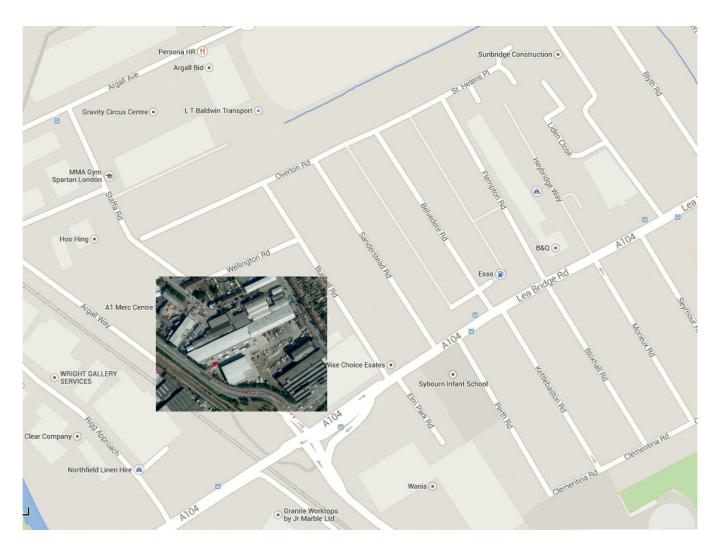
PHYSICAL LOSS & DAMAGE LIABILITY
Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.



MOMART

Moved by Art

Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk



06/08/18



LUCIO FONTANA (1899-1968) Concetto spaziale signed 'I. fontana' (lower right); signed and titled 'I. fontana "Concetto Spaziale" (on the reverse) oil on canvas 44% x 43½in. (113.5 x 100.5cm.) Executed in 1962

THINKING ITALIAN

London, 4 October 2019

VIEWING

25 September - 4 October 2019 8 King Street London SW1Y 6QT

CONTACT

Mariolina Bassetti mbassetti@christies.com +39 06 686 3330





JOAN MITCHELL (1925-1992)

Plowed Field
signed 'Joan Mitchell' (lower right of the right panel)

triptych – oil on canvas
overall: 111½ x 214% in. (283.2 x 544.5 cm.)

Painted in 1971.

\$12,000,000 – 18,000,000

POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, November 2019

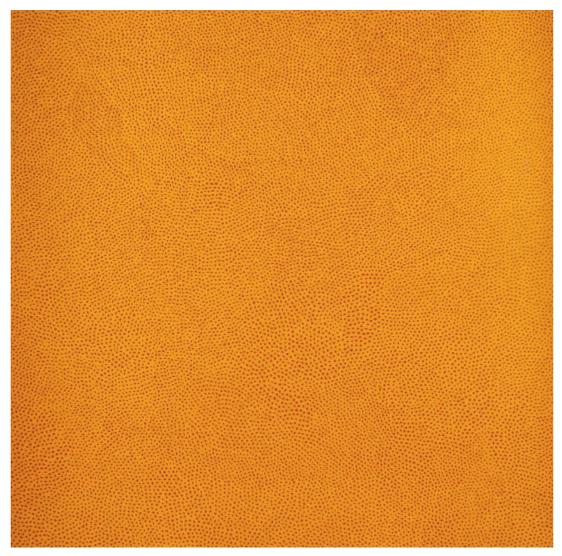
VIEWING

1-13 November 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Ana Maria Celis acelis@christies.com +1 212 636 2100





YAYOI KUSAMA (JAPAN, B. 1929)
Infinity Nets OQRWHN
acrylic on canvas
194 x 194 cm. (76 3/8 x 76 3/8 in.)
Painted in 2008
HK\$9,000,000-12,000,000
US\$1,200,000-1,500,000

20TH CENTURY & CONTEMPORARY ART EVENING SALE

Hong Kong, 23 November 2019

VIEWING

22-23 November 2019 Hong Kong Convention and Exhibition Centre No. 1 Expo Drive, Wanchai, Hong Kong

CONTACT

Evelyn Lin acahk@christies.com +852 2978 6866





Property from a Private International Collection DAMIEN HIRST (B. 1965) Untitled AAAAAAAA

glass, painted MDF, ramin, steel, plastic, aluminium and pharmaceutical packaging 30 x 39% x 9in. (76 x 101 x 23cm.)

Executed in 1992

POST-WAR AND CONTEMPORARY ART DAY AUCTION

London, 5 October 2019

VIEWING

25 September - 4 October 2019 8 King Street London SW1Y 6QT

CONTACT

Zoë Klemme zklemme@christies.com +44 (0)20 7389 2249





NICOLAS DE STAËL (1914-1955)

Parc des Princes (Les grands footballeurs)
oil on canvas

79% x 138% in. (201 x 351.5 cm.)
Painted in 1952 in Paris
€18,000,000 - 25,000,000

PARIS AVANT-GARDE

Paris, 17 October 2019

VIEWING

12-17 October 2019 9, Avenue Matignon 75008 Paris

CONTACT

Paul Nyzam pnyzam@christies.com +33 1 40 76 84 15

CONTACT

Antoine Lebouteiller alebouteiller@christies.com +33 1 40 76 85 83





Property of a Private European Collector
HENRY MOORE (1898-1986)
Three Sleeping Shelterers
signed and dated 'Moore 41.' (lower right)
pen and India ink, wax crayon, watercolor and wash on paper
13½ x 19 in. (34.2 x 48.2 cm.)
Executed in 1941
\$500,000-700,000

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 11 November 2019

VIEWING

1-11 November 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

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+1 212 636 2050



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EVENING AUCTION
FRIDAY 4 OCTOBER 2019 AT 7.00 PM

POST-WAR AND CONTEMPORARY ART

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

CODE NAME: ALEXANDER SALE NUMBER: 17212

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

 UK£100 to UK£2,000
 by UK£100s

 UK£2,000 to UK£3,000
 by UK£200s

 UK£3,000 to UK£5,000
 by UK£200, 500, 800

(eg UK£4,200, 4,500, 4,800)

 UK£5,000 to UK£10,000
 by UK£500s

 UK£10,000 to UK£20,000
 by UK£1,000s

 UK£20,000 to UK£30,000
 by UK£2,000s

UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000

(eg UK£32,000, 35,000, 38,000)

UK£50,000 to UK£100,000 by UK£5,000s UK£100,000 to UK£120,000 by UK£10,000s

Above UK£200,000 at auctioneer's discretion

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- 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
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- Written bids submitted on 'no reserve' lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

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