

POST-WAR AND CONTEMPORARY ART
DAY AUCTION



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POST-WAR AND CONTEMPORARY ART DAY AUCTION

SATURDAY 5 OCTOBER 2019

AUCTION

Saturday 5 October 2019
at 1pm

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

VIEWING

Friday	27 September	12pm – 5pm
Saturday	28 September	11am – 5pm
Sunday	29 September	11am – 5pm
Monday	30 September	9am – 4.30pm
Tuesday	1 October	9am – 4.30pm
Wednesday	2 October	9am – 4.30pm
Thursday	3 October	9am – 5pm
Friday	4 October	9am – 3pm

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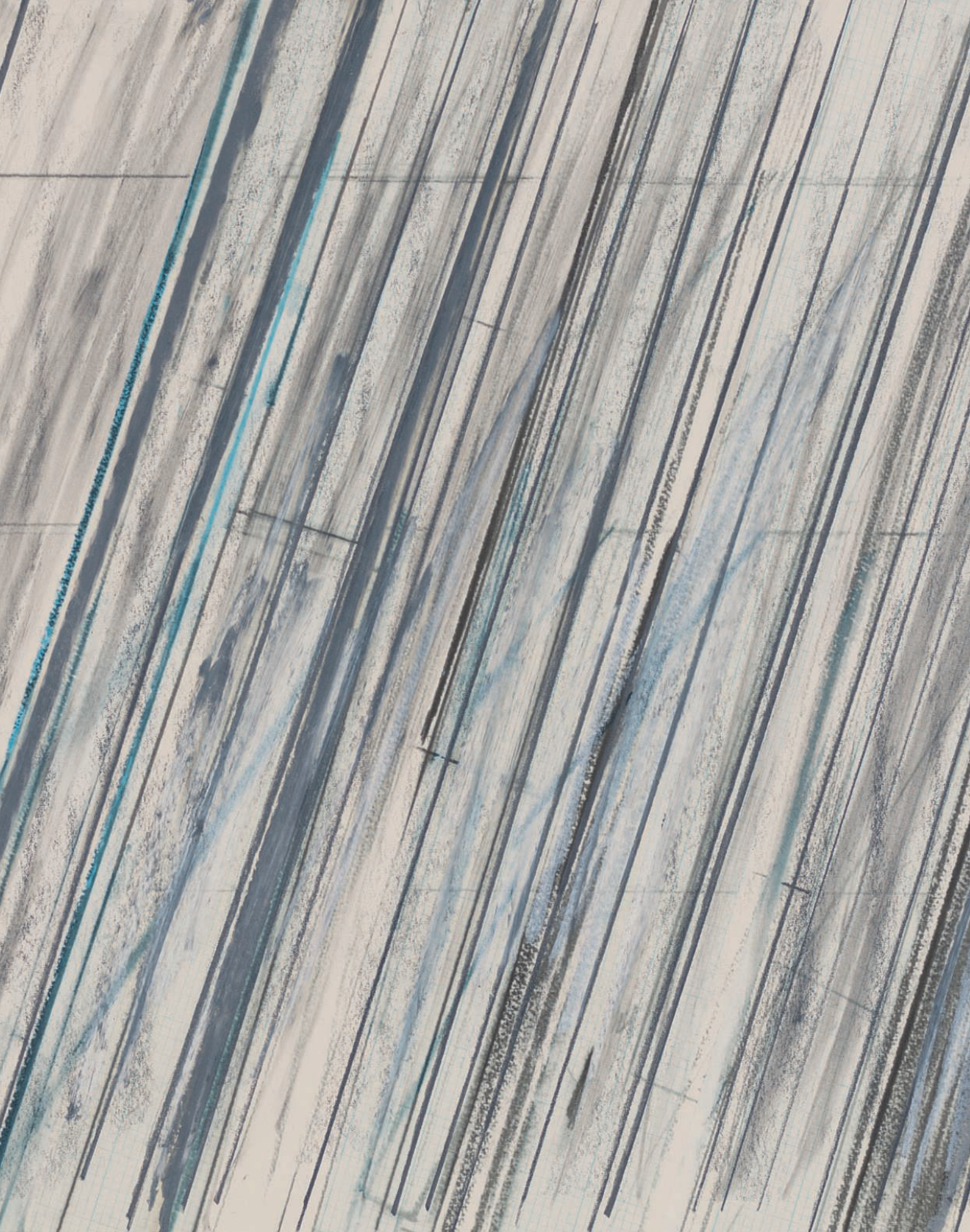
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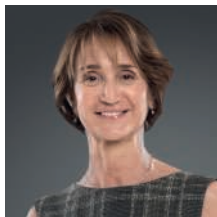
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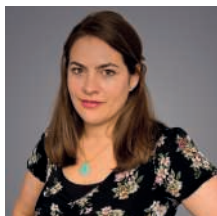
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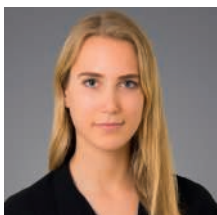
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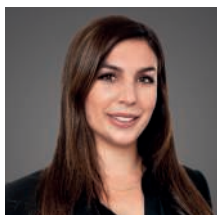
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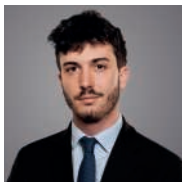
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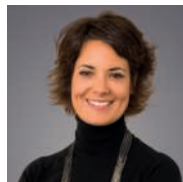
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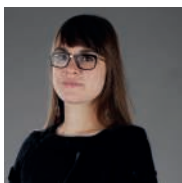
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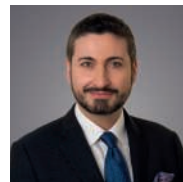
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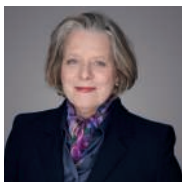
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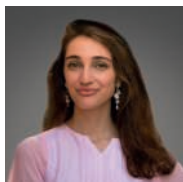
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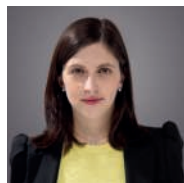
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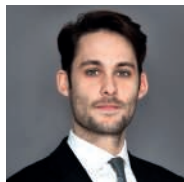
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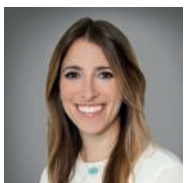
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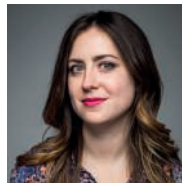
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λ201

JULIE CURTISS (B.1982)

Hotel

signed, titled and dated 'Julie Curtiss Hotel, 2018' (on the reverse)
acrylic and oil on canvas
30 x 40½in. (76 x 102cm.)
Painted in 2018

£40,000-60,000

US\$50,000-74,000

€45,000-67,000

‘So much of Surrealism is about archetypes, and male artists have extensively represented their female archetypes. The interesting thing for me, while revisiting the Surrealist language, is to turn that female archetype inside out, shifting perception, like the model descending from the pedestal and picking up a brush.’

- Julie Curtiss

PROVENANCE:

T293, Rome.

Acquired from the above by the present owner.

EXHIBITED:

Rome, T293, *Predatory Behaviour*, 2018.





202

SHARA HUGHES (B. 1981)

Secret Office

signed, titled, inscribed and dated 'SHARA HUGHES 2010
"Secret Office" GEORGIA' (on the reverse)
oil, acrylic, glitter, spray enamel and metallic paint on canvas
60 x 48in. (152.7 x 121.9cm.)
Executed in 2010

£25,000-35,000
US\$31,000-43,000
€28,000-39,000

PROVENANCE:
Museum 52, London.
Acquired from the above by the present owner.

*203

BETTY WOODMAN (1930 - 2018)

Triptych (Tulips)

glazed ceramic in three parts

(i) 28½ x 19½ x 7½in. (71.4 x 50 x 19.5cm.)

(ii) 28½ x 25½ x 7½in. (71.4 x 65 x 19.5cm.)

(iii) 28½ x 20½ x 7½in. (71.4 x 52 x 19.5cm.)

Executed in 1991

£40,000-60,000

US\$50,000-74,000

€45,000-67,000

PROVENANCE:

Max Protetch Gallery, New York.

Donna Schneier Fine Art, New York.

Acquired from the above by the present owner in 2009.



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***204**

EDDIE MARTINEZ (B. 1977)

Tears of Rage

signed with the artist's initials and dated 'EM.14' (lower left)
oil, enamel, paper collage, Trident wrapper and plaster cheesecloth on canvas
72 x 60in. (183 x 152cm.)
Executed in 2014

£70,000-100,000

US\$87,000-120,000

€79,000-110,000

'I suppose Abstract Expressionism was, in a sense, largely about action and getting the idea out of their heads and onto the surface in an often brash and uncontrolled way. I'm not sure I see too much of a separation between painter and sculptor: when you lay down paint... you are creating a texture with an edge and that seems sculptural, gestural.'

- Eddie Martinez

PROVENANCE:

Acquired directly from the artist by the present owner.

Against a brilliant blue ground, spectral forms yield to colourful streaks in Eddie Martinez's *Tears of Rage*, 2014, a vivacious image and lusciously tactile palimpsest. Chromatic collisions and collaged elements explode and receded characteristically within the present work. Martinez is known for his hypnotically frenetic compositions which

renders figurative imagery abstract; for the past decade, he has made small drawings which he then magnifies. Born in Connecticut, Martinez has lived all over the United States, and his paintings espouse a similarly expansive outlook. Accordingly, Martinez is inspired by a diversity of sources, and in his loose, gestural aesthetic are traces of Abstract Expressionism. Like his Modernist predecessors, Martinez is similarly invested in the potential of paint to assume numerous shapes and identities, yet his works refuse a simplistic reading. These historical allusions are refracted

through the brash, confident visual idiom of street art. Reflecting upon his audacious approach and the importance of speed and conviction, Martinez said, 'I'm trying to be quiet. I never abandoned the materials. It's all about pushing the paintings. These works feel like large works on paper, in terms of the speed, the recklessness. They're not precious. I like the immediacy of drawings' (E. Martinez quoted in C. Blair, 'Studio Visit: Artist Eddie Martinez', *Forbes*, 3 March 2016, <https://www.forbes.com/sites/courtneywillisblair/2016/03/03/studio-visit-eddie-martinez/#4f8968141d4d>).



λ205

HAROLD ANCART (B. 1980)

Untitled

oil stick and graphite on paper, in artist's frame
overall: 52½ x 37¾in. (133.5 x 96cm.)
Executed in 2015

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

PROVENANCE:

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

LITERATURE:

H. Ancart & O. Vandervliet (ed.), *Harold Ancart: Soft Places*, Waregem 2018, no. 32, p. 162
(illustrated in colour, p. 32).

Astral explosions of electric colour fill Harold Ancart's vibrant and sublime nightscape. Two spikey plants bloom from a marbled bed of viscous aquamarine and red; on this extra-terrestrial planet,



Clyfford Still, *PHX-26*, (circa) 1955.
Clyfford Still Museum, Denver.
Artwork: © 2019 City & County of Denver, Courtesy
Clyfford Still Museum / DACS 2019.

shadows are acid green, and a blazing rainbow moon hovers high in the blackened sky dusted with technicolour confetti flecks. Drawing with oil stick, Ancart fills his canvas with exuberant marks, brisk, tactile and generous; his paintings are wonderfully and notoriously tactile. Within the unfamiliar and fantastical realm of *Untitled*, the colours 'ferment a lurid but apparently consistent realm that might be Lilliputian or giant. The disorientation caused by their abstract ruptures on a dark...plane breeds a near-uncanny or folkloric atmosphere' (I. Whittaker, 'Review: Harold Ancart, C.L.E.A.R.I.N.G, New York, UK', *Frieze*, 21 October 2015, <https://frieze.com/article/harold-ancart>). In *Untitled*, Ancart conjures a make-believe land of shattering luminosity and pure cosmic form.

With their jagged and raw chromatic accumulations, Ancart's work is often compared to that of Clyfford Still, as well as other American Abstract Expressionists. But he has long been inspired by the unruly emotive colour of Egon Schiele and Oskar Kokoschka, and how Frank Auerbach's paintings accrue meaning through layers of paint. Born in Belgium, Ancart began drawing at a young age. Growing up, he was devoted to Manga and comic books, evidence of which can be seen in his flat, expressive geometries. For Ancart, comics

reveal 'unthinkable universes' through rudimentary means (H. Ancart quoted in N. Rae, 'How the Self-Deprecating Belgian Painter Harold Ancart Charmed the Art World', *Artnet*, September 2016, http://www.c-l-e-a-r-i-n-g.com/wp-content/uploads/2013/12/Artnet_Harold_Ancart_2019.pdf).

He first gained recognition for his paintings of icebergs and campfires, rendered exotic and mysterious using a Day-Glo colour palette. For the artist, the horizon line is the guiding technical device that unites his paintings; 'Without a horizon line', he reflected, 'one gets lost and eventually dies' (H. Ancart quoted in N. Rae, 'How the Self-Deprecating Belgian Painter Harold Ancart Charmed the Art World', *Artnet*, September 2016). For most of his career, Ancart has worked on vertical canvases where he incorporates this transverse demarcation to orient his images. The strict, predetermined framework encourages a wild and unrestricted improvisation: 'When this super-simple structure repeats, it allows you to mess around as much as you want after that,' he has said (H. Ancart quoted in N. Rae, 'How the Self-Deprecating Belgian Painter Harold Ancart Charmed the Art World'). Indeed, as otherworldly as *Untitled* might appear, the laws of gravity still apply; in this interstellar expanse, the horizon secures all.





PROPERTY OF A PRIVATE COLLECTOR

λ*206

ISA GENZKEN (B. 1948)

Weltempfänger (World Receiver)

concrete and metal antennae

overall: 29¼ x 9¾ x 3in. (74.3 x 24.8 x 7.6cm.)

Executed in 2015

£20,000-30,000

US\$25,000-37,000

€23,000-33,000

PROVENANCE:

Hauser & Wirth, London.

Acquired from the above by the present owner.

EXHIBITED:

London, Hauser & Wirth, *Isa Genzken Geldbilder*, 2015.



PROPERTY OF A PRIVATE COLLECTOR

***207**

LOIE HOLLOWELL (B. 1983)

Internal External

signed and dated 'Loie Hollowell 2015' (on the overlap)

oil on linen on board

13 x 9in. (33 x 22.8cm.)

Painted in 2015

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

PROVENANCE:

Gallery 106 Green, New York.

Acquired from the above by the present owner.

208

HUGUETTE CALAND (B. 1931)

Bribes de Corps (Body Parts)

signed and dated 'H. Caland 68-70' (on the reverse)

oil on canvas

33 x 46in. (85 x 117cm.)

Painted *circa* 1968-1970

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

'I love every minute of my life... I squeeze it like an orange and eat the peel, because I don't want to miss a thing.'

- Huguette Caland

PROVENANCE:

Galerie Janine Rubeiz, Beirut.

Private Collection (acquired from the above *circa* 1997-1998).

Anon. sale, Sotheby's London, 24 October 2007, lot 557.

Acquired at the above sale by the present owner.

Huguette Caland's *Bribes de Corps (Body Parts)* is exuberant, ardent and vibrating with life. Swelling across much of the canvas are two lusty teal forms separated by a single line, an electrified fissure. The corner is marked by a plump mouth, a vivid red heart. It is an early work from Caland's celebrated series *Bribes de Corps (Body Parts)*, works from which were included in the artist's 2019 exhibition at Tate St. Ives, her first retrospective in the United Kingdom. Painting both self-portraits as well as friends and lovers, the *Bribes de Corps* are erotically charged works for which Caland magnified the female body, transforming these fleshy geometries using bright colours and sinuous lines. She rendered these forms as corporeal topographies, sumptuous, abundant and liberated.

She began the *Bribes de Corps* in the early 1970s after relocating to Paris, a move she hoped would establish career

as an artist: 'I wanted to have my own identity. In Lebanon, I was the daughter of, wife of, mother of, sister of. It was such a freedom, to wake up all by myself in Paris. I needed to stretch' (H. Caland quoted in A. O'Connor, 'Her Magical World', *Los Angeles Times*, 19 June 2003, n. p.). Born in Lebanon, Caland only began studying art in her thirties at the American University in Beirut. There she was taught to concentrate on the 'potentialities of the line' by drawing continuous tracks across the page, a method which would come to define her practice (O. Kholeif, 'Huguette Caland: A Life Coming Into Focus', *Art Papers*, Spring 2018, <https://www.artpapers.org/huguette-caland-a-life-coming-into-focus/>). In the *Bribes de Corps*, her already confident and deft lines were imbued with a newfound *joie de vivre*, an expansive outlook that extended to the subject matter of the series itself. The works portray the female body as beautiful and free, and such vitality is evident in the quaking, exaggerated greens of *Untitled*, a flourishing landscape of optimism and ebullience.



Georgia O'Keeffe, *Two Calla Lilies on Pink*, 1928.

Philadelphia Museum of Art, USA.

Artwork: © Georgia O'Keeffe Museum / DACS 2019.

Photo: © Bridgeman Images.



LORNA SIMPSON

‘As a kid I always wrote poetry or short stories, and I said, ‘I don’t call myself a writer, but I want to combine [language and photography] in an unorthodox way and challenge the viewer’s expectations of what photography is supposed to deliver.’

- Lorna Simpson

Recipient of the 2019 J. Paul Getty Medal for her extraordinary contributions to art, Lorna Simpson’s conceptual images are crucial, determined, and entrancing, a necessary force for change. Simpson rose to prominence in the mid-1980s with her arresting compositions of staged photographs and text that examined race as a political, social and imaginary force, a question she rigorously interrogated through striking formal arrangements, as seen in her early collage *Untitled (Two Necklines)*, 1989. Two identical photographs of a black woman’s mouth and collarbone are presented in circular frames. A ladder of phrases – ring, surround, lasso, noose, eye, areola, halo, cuffs, collar, loop – stands between them, columnar and spinal. A single read plaque at the base reads ‘feel the ground sliding from under your feet’. The circular imagery, both visually and textually, alludes to lynching without ever obliquely referencing the barbaric targeting of African Americans. An edition of this work is held in the collection of the National Gallery of Art in Washington D. C.

This burning, trenchant examination of racial identity remains at the fore of her work, which Simpson has broadened to include its implications on gender and sexuality constructs. Trawling through eBay, she found vintage black-and-white posed portraits of a young black woman; before receiving them, the seller contacted Simpson to offer her the entire album. Teeming with snapshots,

Simpson was initially unsure of what to do with the album, so she hung each individual photograph up in her studio where she, essentially, lived with the images for many months. Shot in 1957, the young woman models occasionally accompanied by a young man; their postures, seductive, beguiling and at times exaggerated, were apparently inspired by then-popular and widely circulated pinup photographs. Eventually, Simpson decided to restage the photographs, using herself as the model and aping the fashions of the period. The final work, *May, June, July, August '57/'09*, 2009, couples the recreations with the original source material in various configurations; an edition from this series of over 300 images is in the collection of the Museum of Modern Art, New York. Open-ended and elastic, part of the enduring appeal of Simpson’s practice is her refusal to allow for neat or reductive narratives; instead she encourages an understanding of identity as multivalent and mutable. Describing her philosophical approach, critic Teju Cole wrote, ‘She has always embraced the inherent complexity of blackness, her own blackness as well as the blackness that runs ineluctably through American history’ (T. Cole, ‘Evoking What Can’t be Seen’, *New York Times Magazine*, 15 February 2018, p. 12). In these works, Simpson’s overarching questions are made clear: she is fundamentally concerned with a politics and image of being a person in the world.

Opposite: detail of lot 209.





PROPERTY FROM A EUROPEAN COLLECTOR

209

LORNA SIMPSON (B. 1960)

May June July August '57/'09

- (i) numbered and dated '2009-1' (on the reverse)
- (ii) numbered and dated '1957-14' (on the reverse)
- (iii) numbered and dated '1957-17' (on the reverse)
- (iv) numbered and dated '1957-16' (on the reverse)
- (v) numbered and dated '1957-10' (on the reverse)
- (vi) numbered and dated '2009-6' (on the reverse)
- (vii) numbered and dated '2009-19' (on the reverse)
- (viii) signed, numbered and dated '2009-8 Lorna Simpson' (on the reverse)

gelatin silver print, in eight parts
 each image: 5 x 5in. (12.7 x 12.7cm.)
 each sheet: 7 x 7in. (17.7 x 17.7cm.)

Executed in 2009, this work is number two from an edition of two

£15,000-20,000
US\$19,000-25,000
€17,000-22,000

PROVENANCE:

Salon 94, New York.
 Acquired from the above by the present owner.

EXHIBITED:

Paris, Jeu de Paume, *Lorna Simpson*, 2013-2015, p. 212 (another from the edition exhibited, illustrated in colour pp. 154-155). This exhibition later travelled to Munich, Haus der Kunst; Gateshead, Baltic Centre for Contemporary Art and Andover, Addison Gallery for American Art, Phillips Academy.



ring
surround
lasso
noose
eye
areola
halo
cuffs
collar
loop



feel the ground
sliding from under you

PROPERTY FROM A EUROPEAN COLLECTOR

210

LORNA SIMPSON (B. 1960)

Untitled (Two Necklines)

signed 'Lorna Simpson' (on the backing board of each photograph)
two gelatin silver prints in artist's frame and eleven engraved plastic plaques
smallest plaque: 2½ x 9½in. (6.5 x 24.2cm.)
largest plaque: 4½ x 19in. (11.5 x 48.5cm.)
diameter of each photograph: 35⅞in. (91cm.)
overall: 40 x 100in. (101.6 x 254cm.)
Executed in 1989, this work is number two from an edition of three

£30,000-50,000
US\$38,000-62,000
€34,000-56,000

PROVENANCE:
Salon 94, New York.
Acquired from the above by the present owner.

EXHIBITED:

Los Angeles, Museum of Contemporary Art, *Lorna Simpson*, 2006-2007, (another from the edition exhibited, illustrated in colour, pp. 24-25). This exhibition later travelled to Miami, Miami Art Museum; New York, The Whitney Museum of American Art and Charleston, The Gibbes Museum of Art, 2007.
Paris, Jeu de Paume, *Lorna Simpson*, 2013-2014, p. 210 (another from the edition exhibited, illustrated in colour, p. 81). This exhibition later travelled to Munich, Haus der Kunst; Gateshead, Baltic Centre for Contemporary Art and Andover, Addison Gallery for American Art, Phillips Academy.
Washington, National Gallery of Art, *Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art*, 2016-2017, no. 51.

LITERATURE:

B. Belisle, "Felt Surface, Visible Image: Lorna Simpson's Photography and the Embodiment of Appearance", in *Photography & Culture*, vol. 4, issue 2, July 2011, pp. 157-178 (illustrated, p. 162).

Another from the edition is in the collection of the National Gallery of Art, Washington DC.

TOYIN OJIH ODUTOLA (B.1985)

Manifesto

charcoal, pastel and graphite on paper
24 x 19in. (60.9 x 48.25cm.)
Executed in 2017

£60,000-80,000
US\$75,000-99,000
€67,000-89,000

‘I see mark-making as a land your eyes traverse through. That’s what drew me to art-making in the first place. It wasn’t about this flat matte surface.’

- Toyin Ojih Odutola

PROVENANCE:

James Cohan, New York.
Jack Shainman Gallery, New York.
Acquired from the above by the present owner.

EXHIBITED:

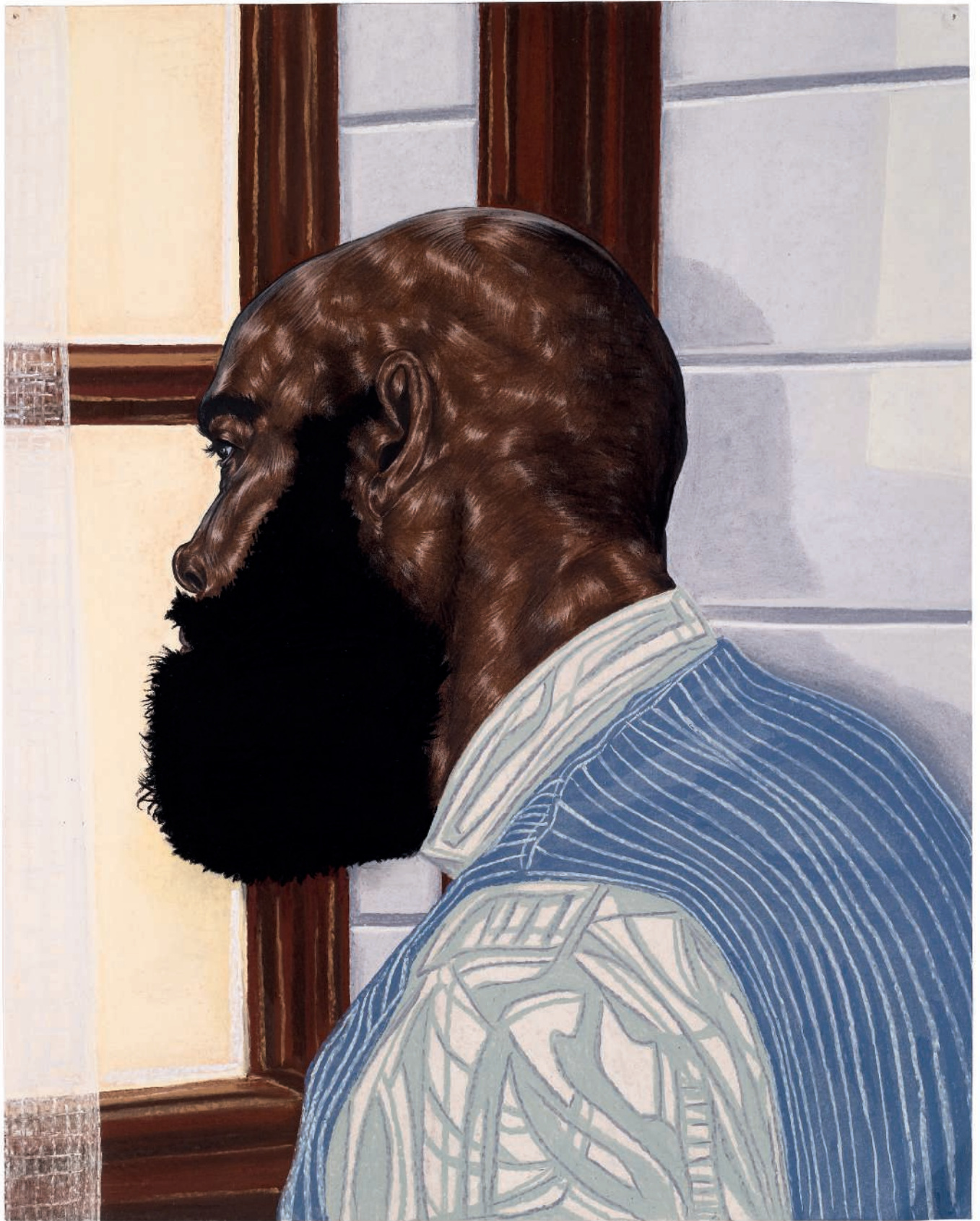
New York, James Cohan Gallery, *Vanishing Points*, 2017.

LITERATURE:

K. Farr, ‘Toyin Ojih Odutola: Infinite Possibility’, in *Juxtapoz*, no. 202, November 2017 (illustrated in colour, p. 69).

Toyin Ojih Odutola’s *Manifesto*, 2017 is a vivid expression in sumptuous tones. A black man gazes sombrely out a window. The entire drawing is composed of radiant intersecting patterns, most apparent in the figure’s shifting skin which varies in tonality and luminescence; the treatment is characteristic for the artist. For Odutola, skin is an inhabitable place that can ‘illustrat[e] the freedom to be in a body and move through space’ (T. Odutola quoted in O. Yerebakan, ‘There is No Story That is Not True: An Interview with Toyin Ojih Odutola’, *The Paris Review*, 27 September 2018, <https://www.theparisreview.org/blog/2018/09/27/there-is-no-story-that-is-not-true-an-interview-with-toyin-ojih-odutola/>). Each figure she draws originates in a story the artist conceives, and Odutola understands them to exist in specific moments. Yet the artist does not consider herself to be a writer; rather, her stories give shape to

the scenes that she eventually transforms into drawings, and she turned to these fictions in order to escape biographical interpretations of her work. Born in Nigeria, Odutola immigrated to the United States at the age of five. As her drawings feature black men and women, they were often interpreted through the lens of her own migratory past. Drawing on this past, Odutola developed portraits of an imaginary Nigerian family for her 2017-2018 solo exhibition at the Whitney Museum of American Art, New York. Creating her own narratives has enabled the artist to challenge these readings by expanding ‘not only the definition of blackness, but [also] what blackness can contain, what blackness can reveal, and where it can go’ (T. Odutola quoted in K. Geha, ‘A Starting Point’, *The Georgia Review*, Summer 2019, n. p.). In these graphic, sensitive, new stories and truths can be gleaned.



HENRY TAYLOR (B. 1958)

65

acrylic on canvas
76½ x 73½in. (194.3 x 186.7cm.)
Painted in 2009

£70,000-100,000
US\$87,000-120,000
€79,000-110,000

PROVENANCE:

UNTITLED, New York.
Private Collection, London.
Anon. sale, Christie's London, 1 July 2015, lot 271.
Acquired at the above sale by the present owner.

EXHIBITED:

New York, Rental, *Henry Taylor @ Rental*, 2009.

LITERATURE:

N. Stillman, "Henry Taylor: Rental" in *Artforum*,
May 2009 (illustrated in colour, p. 240).

Dense fields of opaque colour generously fill the towering 65, Henry Taylor's poignant portrait. A pale, affecting form emerges behind an open door, her face and body almost the same shade of pastel pink. From afar, the figure's gaze is mesmerising; up close she is agonisingly moving. Painted in 2009, critic Nick Stillman described the work as 'haunting and memorable'. Referring to 65 specifically, he went on to write, 'The heaviness of his execution gives these people a melancholy gravitas; whether dealing with Fred Hampton or an anonymous tenement dweller, Taylor's portraits place them on the same level: frail and human' (N. Stillman, 'Henry Taylor: Rental', *Artforum*, May 2009, p. 240). Indeed, empathy is

omnipresent in Taylor's paintings, a he turns his gaze to his friends and family, as well as the invalid, the homeless and other, often transient members of his Los Angeles community. He owes his compassionate, inclusive aesthetic to the years he spent working at the Camarillo State Hospital, a job he took to pay for his tuition to CalArts. 'I learned not to dismiss anybody,' he has said of this time. 'It just made me a little more patient, a little more empathetic. It taught me to embrace a lot of things. A lot of people will avoid a person who doesn't appear normal, but I'm not like that' (H. Taylor quoted in K. Rosenberg, 'Henry Taylor on His Profoundly Empathetic Early Portraits of Psychiatric Patients,' *Artspace.com*, April 2, 2016).



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ213

THOMAS HOUSEAGO (B. 1972)

Face Study (Beast 1)

bronze

57½ x 44½ x 14in. (146.1 x 113 x 35.6cm.)

Executed in 2015, this work is number two from an edition of three plus two artist's proofs

£70,000-100,000

US\$87,000-120,000

€79,000-110,000

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

- Thomas Houseago

PROVENANCE:

Xavier Hufkens, Brussels.

Acquired from the above by the present owner.



PROPERTY OF A PRIVATE COLLECTOR

***214**

DANA SCHUTZ (B. 1976)

Ear on Fire

signed and dated 'Dana Schutz 2012' (lower right)
coloured pencil, crayon and pastel on watercolour monotype on paper
59¼ x 45¼in. (151.8 x 116.2cm.)
Executed in 2012

£50,000-70,000

US\$62,000-86,000

€56,000-78,000

'Ear on Fire is a bold and vibrant monotype. The work is inspired by the visual trope in which a light bulb going off near someone's head signals the conception of a new, breakthrough idea. Instead, Schutz translates that cliché into something more menacing: rather than a light bulb, there is an explosive fire burning the figure's ear. It seems that the figure is unaware; he is still pondering. Was his idea so brilliant that it forced the bulb to burst? Was it so powerful that it exceeded the limits of the glass?'

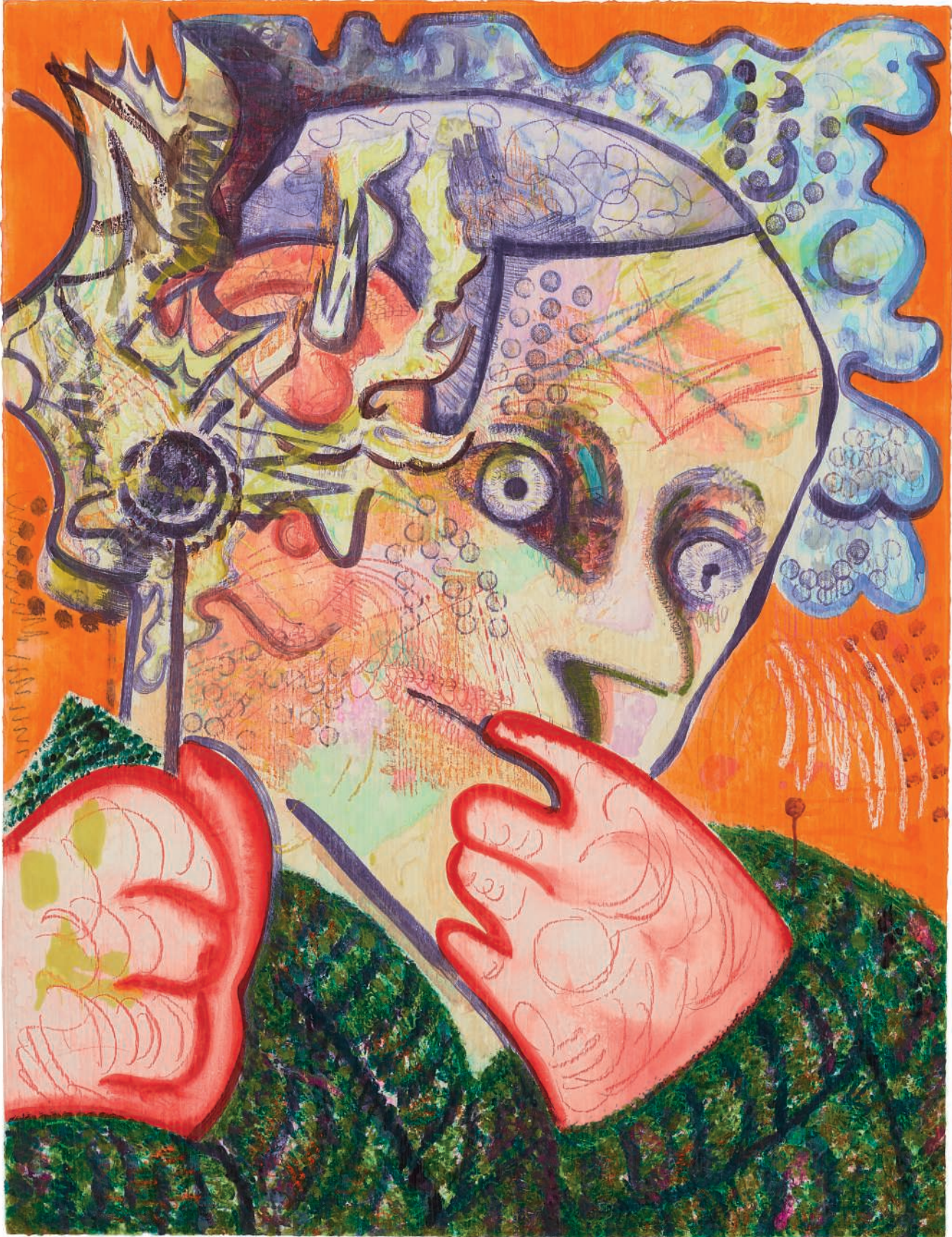
- Nora Burnett Abrams

PROVENANCE:

Petzel Gallery, New York.
Acquired from the above by the present owner.

EXHIBITED:

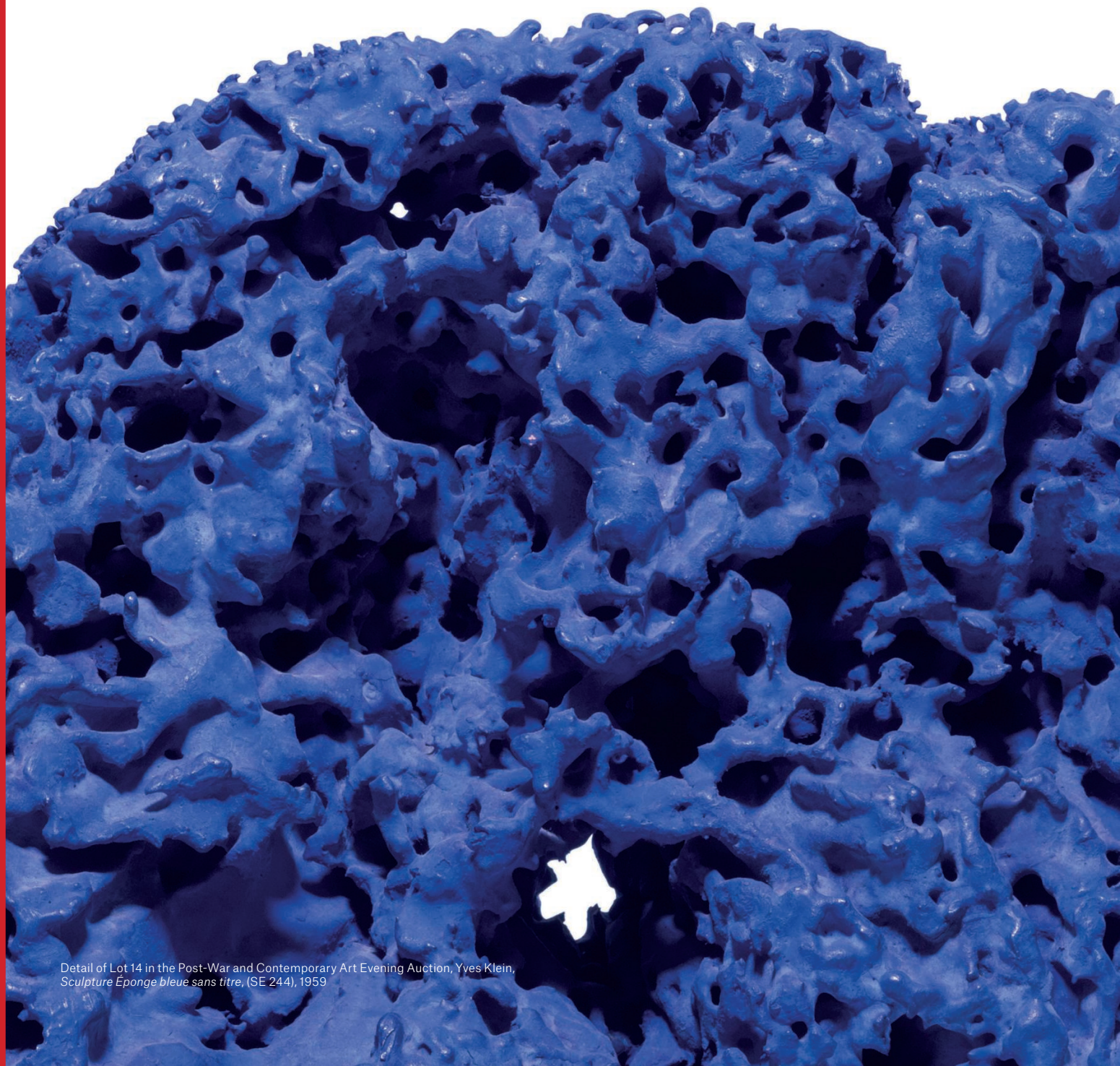
Denver, Museum of Contemporary Art, *Dana Schutz Works on Paper*, 2013.



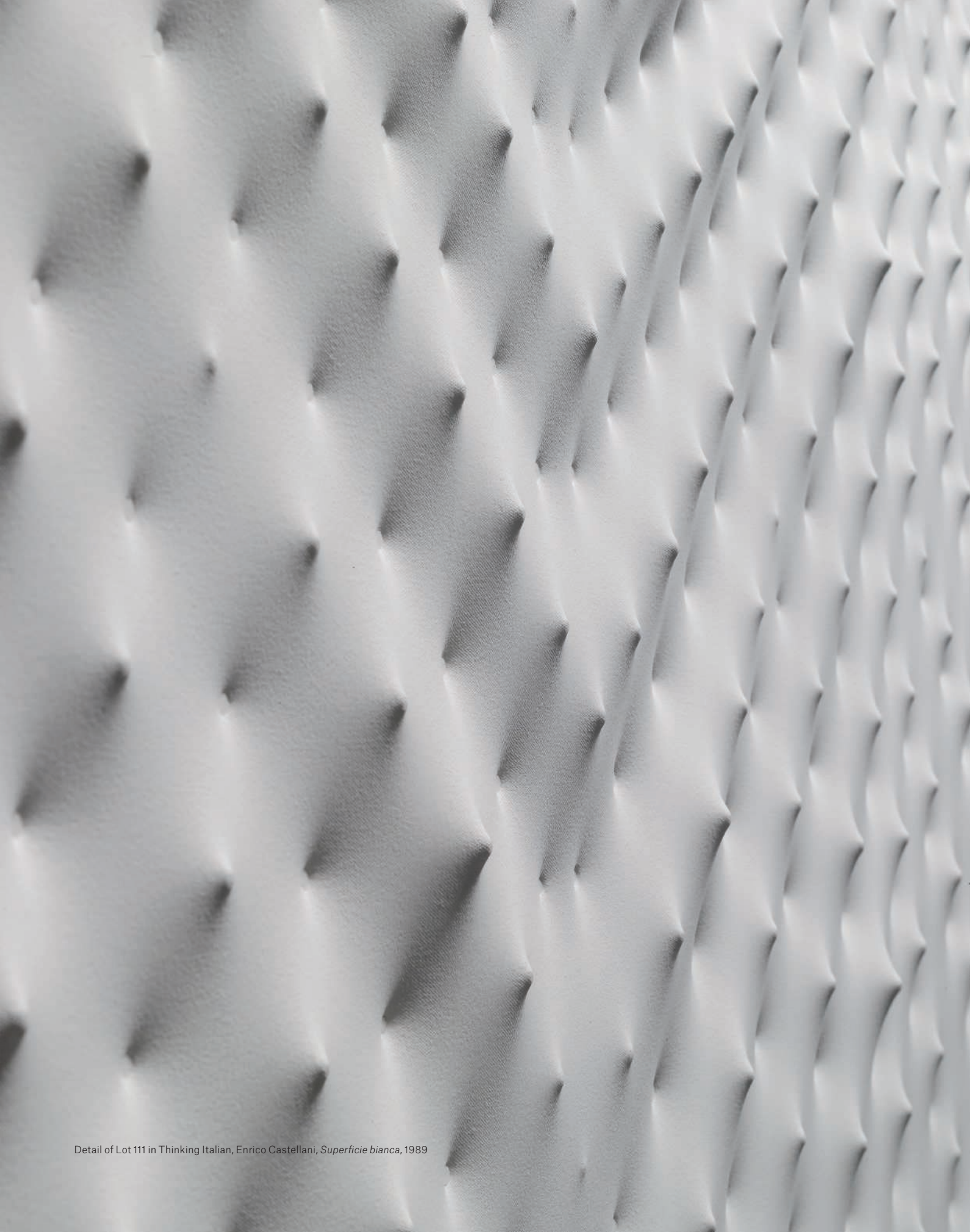
Art for Future

Selected Works from
the UniCredit Group

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



Detail of Lot 14 in the Post-War and Contemporary Art Evening Auction, Yves Klein,
Sculpture Éponge bleue sans titre, (SE 244), 1959



Detail of Lot 111 in Thinking Italian, Enrico Castellani, *Superficie bianca*, 1989



Detail of Lot 12 in the Post-War and Contemporary Art Evening Auction,
Gerhard Richter, *Abstraktes Bild*, 1984



Detail of lot 218 in the Post-War and Contemporary Art Day Auction,
Franz West, *Der grüne Punkt* (The Green Dot), 1983

Art for Future | Selected Works from the UniCredit Group

‘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 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. Austrian art is strongly represented, with works by Maria Lassnig and Franz West, while international highlights include Nam June Paik’s *Anonymous Crimean Tart 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.





λ*215

BIRGIT JÜRGENSSEN (1949–2003)

Zwitterschuh (Hermaphrodite Shoe)

signed and dated 'Birgit Jürgenssen 76' (upper right); signed and titled 'ZWITTERSCH Birgit Jürgenssen' (lower left); dated 'Feb. 76.' (lower right); labeled by the Estate Birgit Jürgenssen (affixed to the reverse of the frame)
graphite and coloured pencil on paper
20 $\frac{3}{8}$ x 15 $\frac{1}{2}$ in. (52.5 x 39.5cm.)
Executed in 1976

£5,000-10,000
US\$6,200-12,000
€5,600-11,000

PROVENANCE:

Galerie Hubert Winter, Vienna.
Acquired from the above by the present owner in 2011.

EXHIBITED:

Berlin, Galerie Hubert Winter, *Birgit Jürgenssen. Works 1973–1976 and 1997*, 1998.
Vienna, Museum of Applied Arts, *Birgit Jürgenssen. Schuhwerk. Subversive Aspects of "Feminism"*, 2004 (illustrated, p. 44).
Vienna, Kunstforum Wien, *Birgit Jürgenssen Retrospektive*, 2011.

LITERATURE:

G. Schor and A. Solomon-Godeau, *Birgit Jürgenssen*, Vienna 2009 (illustrated, p. 248)



216

BIRGIT JÜRGENSSEN (1949–2003)

Ich möchte hier raus! (I Want to Get Out of Here!)

numbered by the Estate Birgit Jürgenssen (on a label affixed to the reverse)
gelatin silver print
16 x 11 7/8 in. (40.5 x 30.2 cm.)
Executed in 1976 and printed in 2006, this work is number three from an edition of eighteen

£3,000-5,000
US\$3,800-6,200
€3,400-5,600

PROVENANCE:

Galerie Hubert Winter, Vienna.
Gifted from the above to the present owner in 2011.

EXHIBITED:

Rome, Galleria Nazionale d'Arte Moderna, *Woman: The Feminist Avant Garde from the 1970s*, 2010 (another from the edition exhibited, illustrated p. 75, 362-363). This exhibition later travelled to Madrid, Circulo de Bellas Artes, 2013; Brussels, BOZAR, Palais des Beaux-Arts de Bruxelles, 2014; Halmstad, Mjellby Konstmuseum, 2014-2015; Hamburg, Hamburger Kunsthalle, 2015; London,

The Photographers' Gallery, 2016-2017; Vienna, Museum Moderner Kunst Stiftung, 2017; Karlsruhe, Zentrum für Kunst und Medientechnologie, 2017-2018; Stavanger, Stavanger Kunstmuseum MUST, 2018; Brno, The Brno House of Arts, 2018-2019.

New York, Museum of Modern Art, *New Acquisitions in Photography*, 2013-2014 (another from the edition exhibited).

Paris, Monnaie de Paris - 11 Conti, *Women House*, 2017-2018, p. 201 (another from the edition exhibited, illustrated in colour, p. 79); This exhibition later travelled to Washington D.C., The National Museum of Women in the Arts.

Tübingen, Kunsthalle Tübingen, *Birgit Jürgenssen. I am.*, 2018 (another from the edition exhibited, illustrated p. 165); This exhibition will travel to Humlebaek, Louisiana Museum of Modern Art, 2019.

LITERATURE:

G. Schor and A. Solomon-Godeau, *Birgit Jürgenssen*, Vienna 2009, p. 278 (another from the edition illustrated in colour, cover, p. 15).

Another from the edition is in the permanent collections of the Museum of Modern Art, New York, the Centre Pompidou Musée National d'Art Moderne, Paris and the Louisiana Museum of Modern Art, Humlebaek.



*217

MARIA LASSNIG (1919-2014)

Schmerzen im Grunewald (Pain in Grunewald)

signed, titled and dated 'Schmerzen im Grunewald M. Lassnig 78' (lower right)
watercolour and coloured pencil on paper
16½ x 23¾in. (42 x 59.5cm.)
Executed in 1978

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

PROVENANCE:

Anon. sale, Karl & Faber Kunstauktionen GmbH Munich, 8 June 1993, lot 10008.

Private Collection.

Anon. sale, Wiener Kunst Auktionen Vienna, 25 January 2000, lot 316.
Acquired at the above sale by the present owner.

EXHIBITED:

Vienna, Kunstforum Wien, *Die 80er: Neue Malerei*, 2011.



λ218

FRANZ WEST (1947-2012)

Der grüne Punkt (The Green Dot)

signed, titled and dated 'Der grüne Punkt FWest 83' (lower right)
acrylic and newspaper collage on board
19 1/8 x 26 1/8 in. (48.5 x 67cm.)
Executed in 1983

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1983.

EXHIBITED:

Vienna, Kunstforum Wien, *Wann Immer Vorerst: Aktuelles Aus der
Kunstsammlung der BA-CA*, 2007.

Vienna, Kunstforum Wien, *Die 80er: Neue Malerei*, 2011.

TWO WORKS ON PAPER BY GERHARD RICHTER

‘Drawing or painting on paper is more impulsive than painting on canvas. I found that the directness of the works on paper led to randomness and virtuosity.’

- Gerhard Richter

Christie’s is thrilled to present two delicate works on paper by Gerhard Richter. Created one year apart, the two works demonstrate the artist’s long investigation into the possibilities of painting, a pursuit which spanned more than five decades. Chromatically different, *10.4.89*, 1989 and *16. Okt. 90*, 1990, evince the same majesty found in Richter’s celebrated series *Abstrakte Bilder*, for which he smears, drips and drags paint across the expanse of the canvas. With its dripping black forms and purple shadows, the lattice-like *10.4.89*, is open-ended and entrancing, evoking the hypnotic mirror image of a Rorschach test, whereas *16. Okt. 90* is more grounded, suggesting a landscape fashioned of pure colour. When describing the works on paper

produced during this period, critic Michael Kimmelman noted how ‘the surfaces of Mr. Richter’s images have grown more complex, more firely wrought, and more beautiful with every passing year’ (M. Kimmelman, ‘Small-scale works on paper by Gerhard Richter’, *New York Times*, 29 December 1989, p. C20).

These works fully articulate Richter’s enduring exploration of abstracted imagery, exemplifying the experimental freedom that has defined much of his career since the 1980s. In these compositions, Richter smears, rubs and scratches into the painting, interrupting the horizontal rush of the pigment with vertical and diagonal sweeps that dislocate any thoughts of a settled image. Working without a specific plan

or sketch, these abstractions riff on chance and painterly intervention in order to investigate exteriority, veracity and allusion. As Richter has explained, ‘With abstract painting we create a better means of approaching what can neither be seen nor understood because abstract painting illustrates with the greatest clarity, that is to say, with all the means at the disposal of art, “nothing” ... we allow ourselves to see the unseeable, that which has never before been seen and indeed is not visible’ (G. Richter quoted in *Gerhard Richter: Paintings*, Minnesota 1988, p. 107). Evident in both *10.4.89* and *16. Okt. 90* is the artist’s dynamic vision, and to render the emotional power of the ‘unseeable’, he creates opulent surfaces of cascading, ribbonary pigment.



λ[†]219

GERHARD RICHTER (B. 1932)

16. Okt. 90

signed and dated 'Richter 16. Okt. 90' (lower left); signed and dated
twice 'Richter 16. Okt. 90' (upper right)
watercolour on paper
9% x 13¼in. (23.7 x 33.5cm.)
Executed in 1990

£80,000-120,000

US\$99,000-150,000

€90,000-130,000

'I believe I am looking for rightness. My work has so much to do with reality that I wanted to have a corresponding rightness. That excludes painting in imitation. In nature everything is always right: the structure is right, the proportions are good, the colours fit the forms. If you imitate that in painting, it becomes false.'

- Gerhard Richter

PROVENANCE:

Galerie Jahn und Fusban, Munich.

Acquired from the above by the present owner in 1991.



λ[†]220

GERHARD RICHTER (B. 1932)

10.4.89

signed and dated '10.4.89 Richter' (on the mount)

oil on paper

11¼ x 16½in. (29.8 x 41.8cm.)

Executed in 1989

£150,000-200,000

US\$190,000-250,000

€170,000-220,000

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

- Gerhard Richter

PROVENANCE:

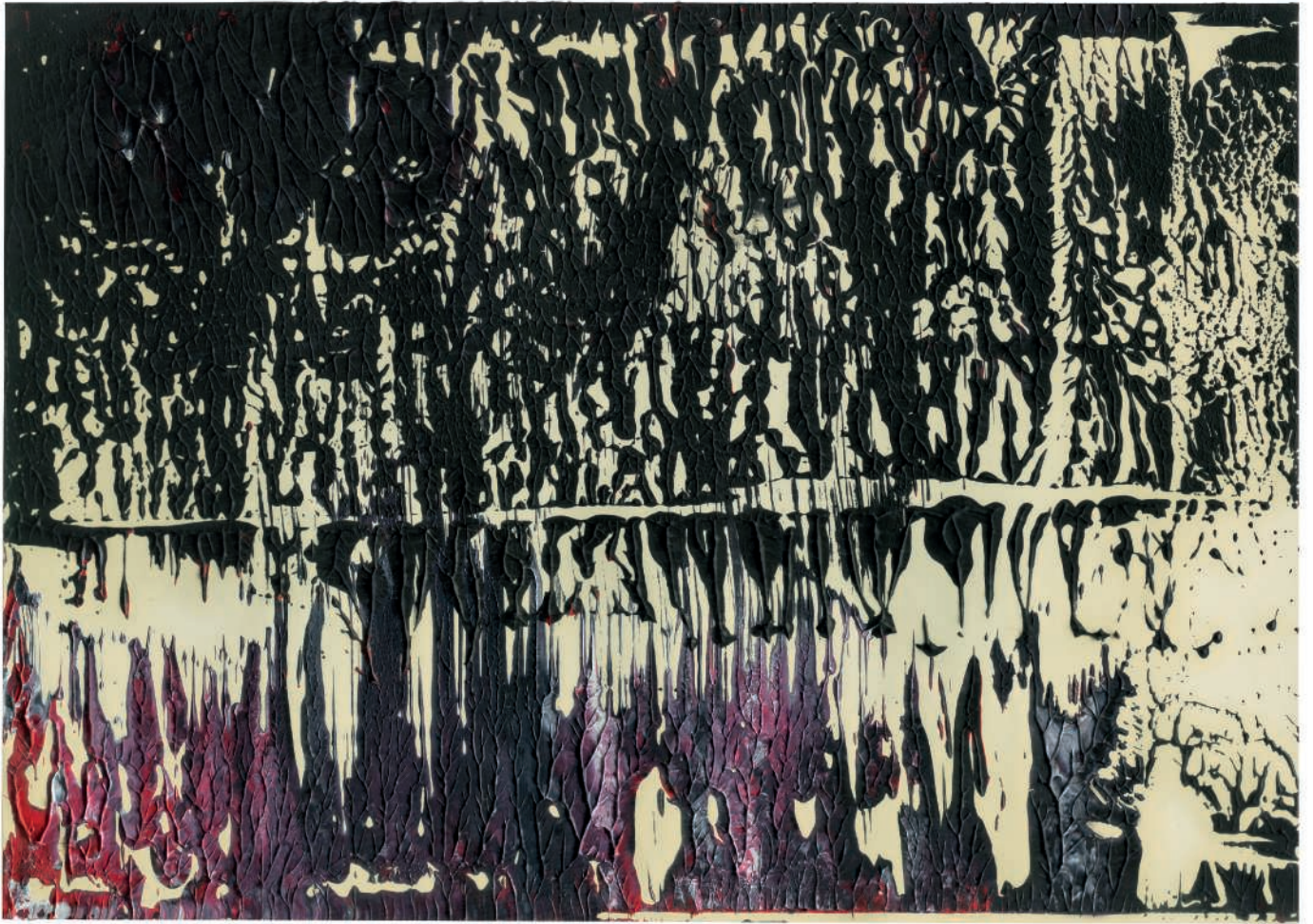
Galerie Fred Jahn, Munich.

Acquired from the above by the present owner in 1989.

EXHIBITED:

Erlangen, Kunstpalais Erlangen, *Gerhard Richter - Werke
aus zwei Jahrzehnten aus der Sammlung*, HVB, 2007.

Munich, HVB Kunst Palais, *Schönes Schwarz - Weiß*,
2008-2009.



λ²²¹

ERNST WILHELM NAY (1902-1968)

Helle Girlande (Light Garland)

signed and dated 'Nay 57' (lower right); signed twice 'Nay' (on the reverse)
oil on canvas
20 $\frac{1}{8}$ x 77 $\frac{1}{4}$ in. (51.2 x 196.2cm.)
Painted in 1957

£300,000-500,000

US\$380,000-620,000

€340,000-560,000



Claude Monet, *Les Nymphéas: Matin (Waterlilies: Morning)*, 1914-18.
Musée de l'Orangerie, Paris.
Photo: © Musée de l'Orangerie, Paris, France / Bridgeman Images.

PROVENANCE:

Galerie Der Spiegel, Cologne.
Theo Wormland Collection, Cologne & Munich.
Galerie Thomas, Munich.
Acquired from the above by the present owner in 1983.

EXHIBITED:

Basel, Kunsthalle Basel, *Willi Baumeister Ernst Wilhelm Nay*, 1960.
New York, M. Knoedler & Co. Inc., *Ernst Wilhelm Nay*, 1962, no. 1, unpagged.
Munich, Kunsthalle der Hypo-Kulturstiftung, *Nay - Variationen Retrospektive zum 100. Geburtstag*, 2002, no. C69, p. 212 (illustrated in colour, pp. 65, 145). This exhibition later travelled to Bonn, Kunstmuseum Bonn.
Munich, Haus der Kunst, *Brillantfeuerwerk*, 2008 - 2009.
Munich, Galerie Thomas, *Ernst Wilhelm Nay - Scheibenbilder*, 2010 (illustrated in colour, pp. 26, 63).

LITERATURE:

F. Usinger, *Ernst Wilhelm Nay*, Recklinghausen 1961, p. 24 (illustrated in colour, p. 5).
A. Scheibler, *Ernst Wilhelm Nay: Werkverzeichnis der Ölgemälde, Band II 1952-1968*, Cologne 1990, no. 847 (illustrated in colour, p. 139)





Photograph of Ernst Wilhelm Nay in his studio, 1958.
Photo: © ullstein bild/ullstein bild via Getty Images.
Artwork: © Elisabeth Nay-Scheibler, Köln / DACS 2019.

'If I set a coloured dot on an empty surface an astonishing number of tensions were created. If I spread out the dot, the tensions increased. A second such disc, a third, a fourth - all the same size, already created a highly complicated formal relation. A number of colours also emerged if I made each disc a different colour, they could be regarded as a different chromatic sequence. The spaces between created forms and could be developed quite mechanically with the same colours in a specific alteration, creating a corrugated surface so that interlinking resulted... This way of experimenting with a pictorial whole enabled endless variations, but it also concealed an immense danger to my own soul which blazed out often enough.'

- Ernst Wilhelm Nay



Wassily Kandinsky, *Yellow, Red, Blue*, 1925.
Musée National d'Art Moderne, Centre Pompidou, Paris.
Photo: © Musée National d'Art Moderne, Centre Pompidou, Paris, France / Bridgeman Images.

A symphony of blue, green and white float and effervesce across Ernst Wilhelm Nay's large *Helle Girlande* (*Light Garland*). Painted in 1957, the work was first included in Nay's joint exhibition with Willi Baumeister at the Kunsthalle Basel three years thereafter, and most recently was recently shown at Munich's Haus der Kunst in 2009. *Helle Girlande* is a striking example from the *Scheibenbilder* or Disc Paintings, the series which brought him worldwide acclaim. The aqueous quality of the painting's discs is further emphasised by their stunning, cerulean blue; they seem to pool and bubble directly from the canvas itself. Describing the discs, art historian Standish D. Lawder wrote, 'They quietly float and glide upward and outward, sometimes fusing, sometimes separating, slowly and softly drifting towards the confines of the canvas and even beyond it. For the frame of the picture is quite arbitrary, and the space beyond these artificial demarcations exists just as surely as the pattern of the stars will be repeated when the position

of a telescope is shifted to the left or right, up or down' (S. Lawder, 'Ernst Wilhelm Nay: An Evaluation of His Recent Paintings', *Art Journal*, vol. 21, no. 2 (Winter, 1961-1962), p. 101). Indeed, *Helle Girlande* displays a weightlessness. In their reach towards the infinite celestial, the discs expand in a dazzling, dizzying surge of boundless colour.

Nay's optimistic palette was a direct response to the horrors of the Second World War, in the aftermath of which he moved to Cologne, where he encountered a vibrant music scene seemingly untouched by the war. He met composers such as Pierre Boulez and Karlheinz Stockhausen, and the paintings of the decade reflect a new musicality. Like a symphony's score, these too were precisely planned arrangements; as Nay explained, 'Just as a composer works with sounds, I wanted to work with colours as a means of combining rhythm, values, dynamics and series to form a surface' (E. Nay, 'Notes by E. W. Nay', *Ernst Wilhelm Nay*, exh. cat., Stedelijk

Museum, Amsterdam, 1998, p. 104). The *Scheibenbilder* express a lively tempo and speak to the artist's sanguinity and hope for rejuvenation in the wake of the war's destruction. Lacking any symbolism or external reference, the subject of these images is the paint itself and the rich accumulations of all-over colour. Guided by the relationship between colour and form, Nay's tones vary in shade and opacity to produce dense compositions that seem to defy gravity. He called his new mode of image-making *Veranstaltung* (happening), hoping 'to conjure up an epiphany through painterly means alone' (S. Gohr, 'Ernst Wilhelm Nay: An Essay,' in *Ernst Wilhelm Nay*, exh. cat., Stedelijk Museum, Amsterdam, 1998, p. 25). The paintings of this period were not meant to be escapist but rather represent the artist's endeavours to develop a new visual language as a force for transformation and regeneration. Such hope is evident in *Helle Girlande*, whose kaleidoscopic particles appear to reproduce and proliferate yielding new dreams for tomorrow.

222

SAM FRANCIS (1923-1994)

Erotic Arabesque

signed, inscribed and dated twice '87 S.M Sam Francis 87' (on the reverse)
acrylic on canvas
48 x 60in. (121.8 x 152.3cm.)
Painted in 1987

£200,000-300,000

US\$250,000-370,000

€230,000-340,000

'I like to fly, to soar, to float like a cloud, [...] but I am tied down to place. No matter where I am... it's always the same. Painting is a way in and out.'

- Sam Francis

PROVENANCE:

Knoedler Gallery, London.
Private Collection, London.
Waddington Galleries, London.
Lever/Meyerson Gallery, New York.
Anon. sale, Nuova Brera Arte, Milan, 12 March 1990, lot 108.
Nuova Brera Arte Private Sale, Milan.
Banca di Roma, Rome (acquired from the above in 1997).

EXHIBITED:

London, Knoedler Gallery, *Sam Francis: New Works*, 1987.

LITERATURE:

M. Yves, *Sam Francis*, Paris 1992, p. 263 (illustrated in colour, p. 201).
D. Burchett-Lere (ed.), *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley 2011, no. SFF.1400, p. 266 (illustrated in colour, DVD I).

This work is identified with the identification number of *SFF.1400* in consideration for the forthcoming addendum to the Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings. This information is subject to change as scholarship continues by the Sam Francis Foundation.



Two balanced halves of kaleidoscopic colours burst and bloom across Sam Francis' *Erotic Arabesque*. To the left, a smattering of golden daubs tessellate alongside capering slate and green, while ruby, blue and navy create spirals of diaphanous petals on the righthand side. Covering the entire composition are gossamer ribbons and multicoloured pearls which ebb and twist, united against a crystalline ground. *Erotic Arabesque* expresses Francis' investment in an animated beauty, evident in the present work's arcing, gestural forms. Painted in 1987, *Erotic Arabesque* is a stunning example of Francis' chromatic mosaics. While Francis' early works have a more restrained palette, he quickly turned to the possibilities of colour as a formal property, imbuing it with volume and depth. By the mid-1980s, his application of paint had become thicker and more resolute, evidence of his mastery of the material, and the works of this period explode with colour as if propelled by an internal velocity.

At the heart of Francis' output was an investigation into the interplay between light and colour, which he saw as liberating forces: 'I like to fly, to soar, to float like a cloud,' he said, 'but I am tied down to place. No matter where I am... it's always the same. Painting is a way in and out' (Sam Francis quoted from P. Selz, *Sam Francis*, New York, 1982, p. 14). Born in California, Francis moved to Paris after completing his undergraduate studies; there he encountered paintings by Pierre Bonnard, Henri Matisse and Claude Monet, artists who endeavoured to accurately arrest light on a canvas. In seeking to make colour emote and resonate, Matisse was an enduring inspiration for Francis. By reconfiguring Abstract Expressionism's transcendental understanding of painting through the lens of Impressionist mechanics, Francis revealed a visual idiom uniquely his own and completely invested in the potential of colour. Within the dense vortices of *Erotic Arabesque* exists a similarly forceful luminosity and swirling atop the white ground Francis' chromatic geometries exude an unbridled and empyrean energy. As he reflected in an interview with his friend, the curator Peter Selz, 'I work in a circular, gyro-like manner—spiral, move to levels. So, I keep coming back to something from before, but approached from a completely different point of view. A rearrangement of the psyche' (S. Francis quoted in D. Burchett-Lere (ed.), *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley, 2011, p. 266).





λ²²³

IMI KNOEBEL (B. 1940)

Darlin'

signed and titled 'Imi 93' (on the reverse)
acrylic on wood and aluminium
45% x 45% x 5½in. (116 x 116 x 14cm.)
Executed in 1993

£55,000-75,000

US\$68,000-93,000

€62,000-84,000

‘What can I say about my works that they don’t say? When I am asked about what I think when I look at a painting, I can only answer that I don’t think at all; I look at it and can only take in the beauty, and I don’t want to see it in relation to anything else. Only what I see, simply because it has its own validity.’

- Imi Knoebel

PROVENANCE:

Achenbach Kunsthandel, Düsseldorf (acquired directly from the artist).
Acquired from the above by the present owner in 1995.



λ²²⁴

RUPPRECHT GEIGER (1908-2009)

735 / 81 Pink Quadrat

signed and titled 'Geiger "735/81"' (on the overlap)
acrylic on canvas
49¼ x 51½in. (125 x 129.9cm.)
Painted in 1981

£35,000-55,000

US\$44,000-68,000

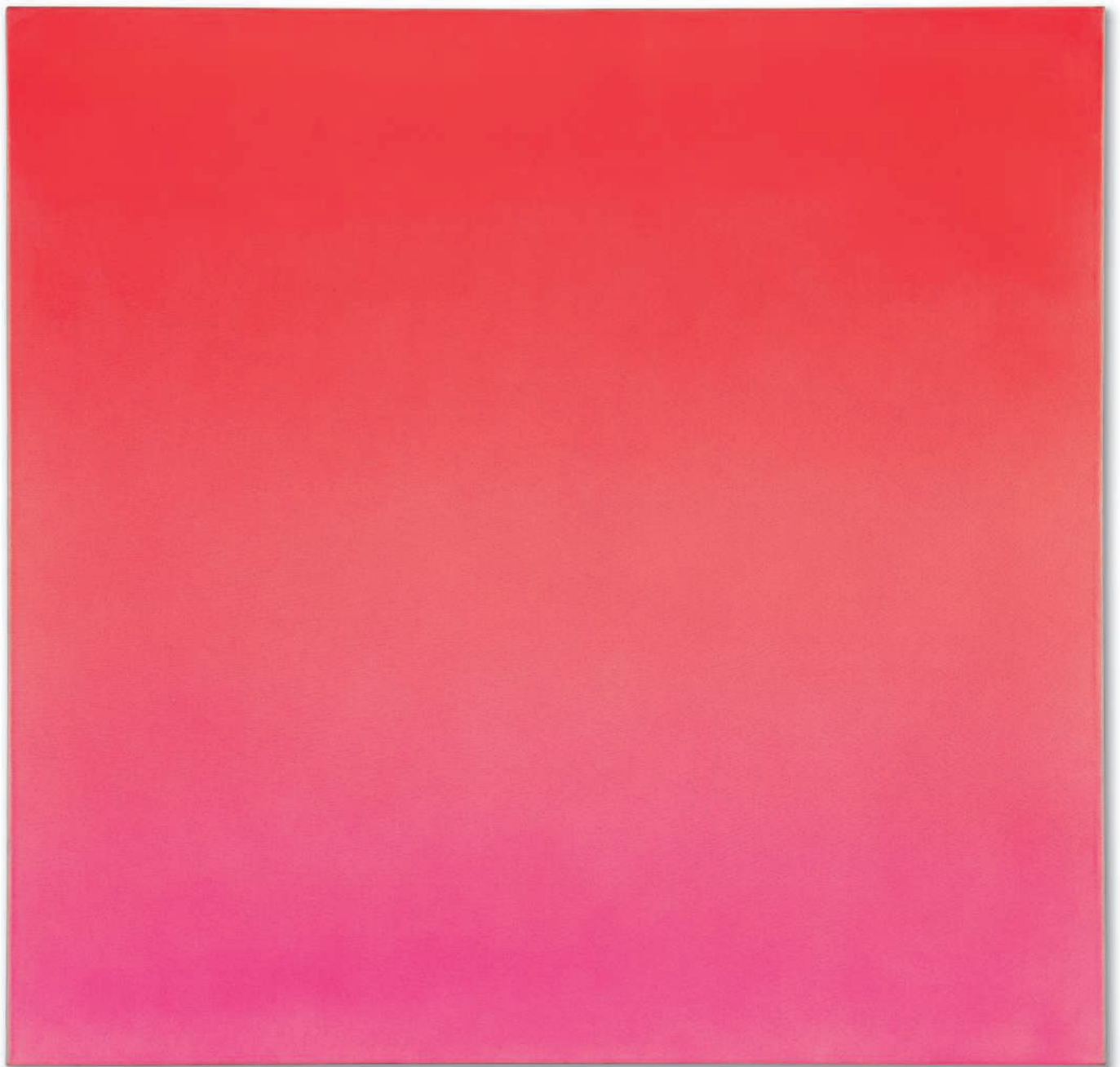
€40,000-61,000

'I am of the opinion, that painting is primarily a question of colour, and that everything else is subordinate to that. I am convinced that colours can develop forms. It is not the other way around: that form must come first, in order to become manifest and replenished through colour. Colour presses forward (...) automatically towards a form, a quite definite form each time.'

- Rupprecht Geiger

PROVENANCE:

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



λ*225

IMI KNOEBEL (B. 1940)

Untitled

signed and dated 'imi 88' (on the reverse)
acrylic and household gloss paint on five joined panels
66 $\frac{7}{8}$ x 98 $\frac{1}{4}$ x 2 $\frac{3}{4}$ in. (169.8 x 249.5 x 7cm.)
Executed in 1988

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

‘Simply that it goes, to bring things to a point of lightness. That’s the most difficult place to get to with painting. The work that went into it shouldn’t show. Beauty always lies in between.’

- Imi Knoebel

PROVENANCE:

Galerie Werner Klein, Bonn.
Achenbach Kunsthandel, Düsseldorf.
Acquired from the above by the present owner
in 1989.

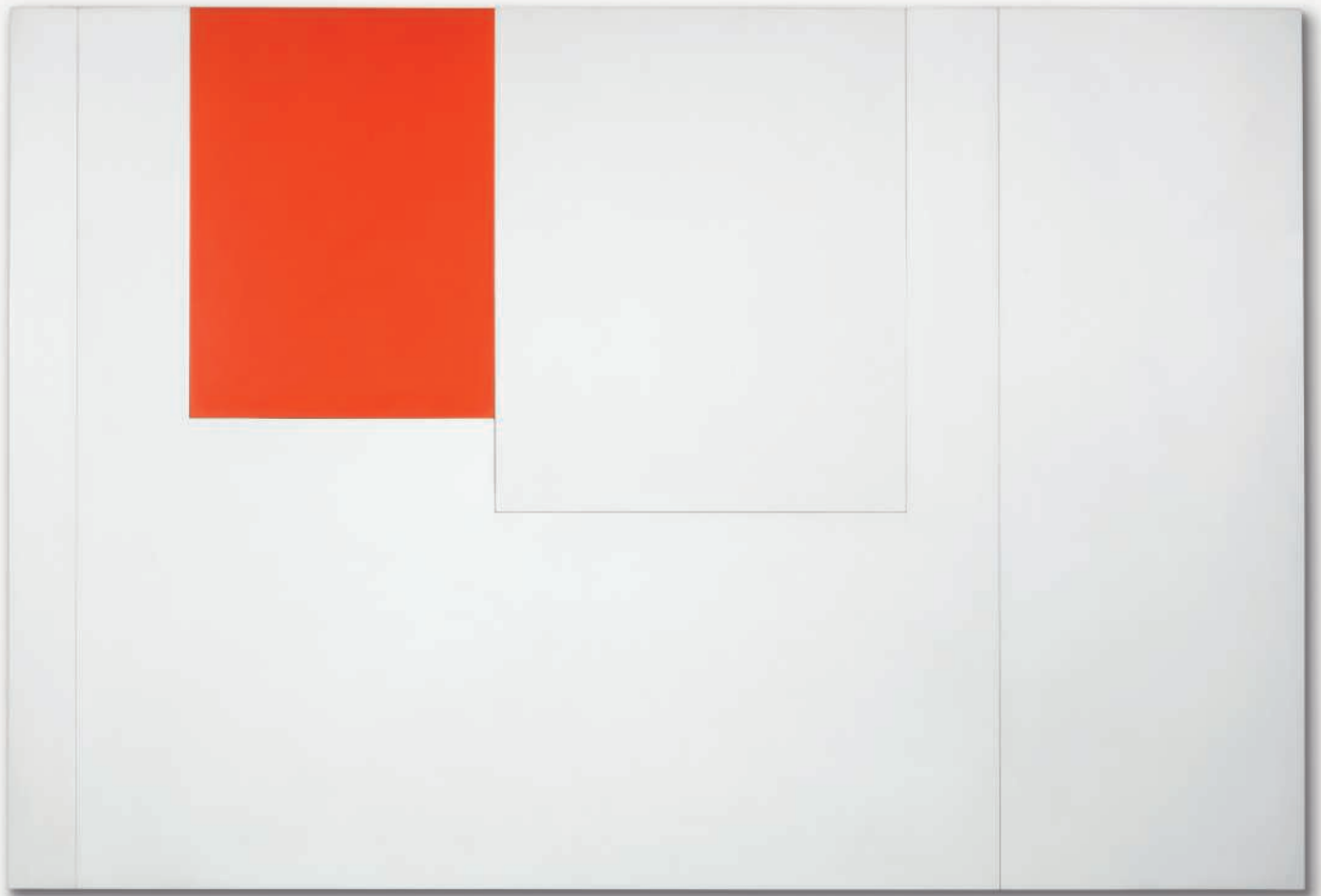
EXHIBITED:

Vienna, BACA Kunstforum, *Past, Present, Future: Highlights from the UniCredit Group Collection*, 2009-2010, p. 182 (illustrated in colour, p. 120). This exhibition later travelled to Verona, Palazzo della Regione and Istanbul, Yapi Kredi Culture Centre.

Bold and arresting, Imi Knoebel’s *Untitled* presents a deft interplay of colour and form across five joined panels, painted the year the artist was included in *Documenta 8* in Kassel. In *Untitled*, a crimson rectangle is balanced against stark white wood. Although spare, the work is part shutter and part portal, and redolent with associations. Fascinated by

the relationship between colour and its material support, Knoebel’s geometric abstraction builds on the legacies of Mondrian and Malevich, artists he first encountered while studying under Joseph Beuys at the Kunstakademie Düsseldorf. It was Malevich’s iconic *Black Square*, 1915, however, that gave Knoebel the freedom to ‘start at nothing’ and create a radical gesture (I. Knoebel quoted in K. Connolly, ‘Artist Imi Knoebel: ‘If you want to stay alive, you have to do something radical’, *The Guardian*, 15 July, 2015, <https://www.theguardian.com/artanddesign/2015/jul/15/artist-imi-knoebel-if-you-want-to-stay-alive-you-have-to-do-something-radical>). While at the Kunstakademie, shared a studio with Blinky Palermo, whose Romantic conception of art inspired Knoebel’s

embrace of colour. Filtered through this eclectic assortment of influences, he established a vibrant visual idiom distinctly his own, producing graphic abstractions that resonate with feeling. As Knoebel said when asked about his paintings, ‘I look at it and can only take in the beauty, and I don’t want to see it in relation to anything else. Only what I see, simply because it has its own validity’ (Imi Knoebel, quoted in J. Stüttgen, “‘I wouldn’t Say Anything Voluntary Anyway!’ Interview with Imi Knoebel’, *Imi Knoebel: Works 1966- 2014*, exh. cat., Kunstmuseum Wolfsburg, Wolfsburg, p. 24). In the endless red of *Untitled*, Knoebel’s zeal is abundantly apparent, and by constructing the work out of wood, he has produced a chromatic materiality and an overwhelming saturation of light.



λ226

GERHARD RICHTER (B. 1932)

Abstraktes Bild

signed, numbered and dated '454/1 Richter, 1980' (on the reverse)
oil on canvas
19¾ x 27½in. (50.2 x 70.2cm.)
Painted in 1980

£200,000-300,000

US\$250,000-370,000

€230,000-330,000



William Turner, *The Burning of the Houses of Lords and Commons*, 1834.
Philadelphia Museum of Art, Pennsylvania.
Photo: © The John Howard McFadden Collection / Bridgeman Images.

PROVENANCE:

Axel Hinrich and Christa Murken Collection, Aachen
(acquired directly from the artist).
Galerie Fred Jahn, Munich.
Acquired from the above by the present owner in 1989.

EXHIBITED:

Munich, HVB Kunst Palais, *Gerhard Richter. Werke aus
zwei Jahrzehnten Sammlung HypoVereinsbank*, 2007.

LITERATURE:

J. Harten and D. Elger (eds.), *Gerhard Richter Bilder:
Paintings 1962-1985*, Cologne 1986, p. 391, no. 454/1
(illustrated, p. 228).
A. Rorimer, *Gerhard Richter: Paintings*, New York, 1987.
D. Elger (ed.), *Gerhard Richter, Catalogue Raisonné
Volume 3 Nos. 389-651-2 1976-1987*, Ostfildern 2013,
no. 454-1 (illustrated in colour, p. 171).





Thomas Struth, *Gerhard Richter in the Reina Sofia*, Madrid, 1994.
 Photo: © Thomas Struth.
 Artwork: © Gerhard Richter 2019 (10092019)

‘Almost all the abstract paintings show scenarios, surroundings or 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, that could never exist.’

- Gerhard Richter

Fiery red and gold blaze across the intimate panorama of Gerhard Richter’s *Abstraktes Bild*, 1980. Embellished with rich streaks of thick impasto, the work depicts a scorching wave of molten colour, an eddy of vibrancy that erupts across the canvas. Evoking a cosmological expansion, the painting itself is a meditation on becoming and transformation: as Richter explains, ‘This first, smooth, soft-edged 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’ (G. Richter, quoted in ‘Interview with Wolfgang Pehnt, 1984’, in H-U. Obrist (ed.), *Gerhard Richter. The Daily Practice of Painting. Writings and Interviews 1962-1993*, London 1995, p. 112).

Abstraktes Bild represents a pivotal moment for the artist during which he more fully defined his visual idiom

and point of inquiry. Beginning in 1976, Richter’s *Abstraktes Bilder* represent one of the most significant and extensive strands of his practice, spanning multiple decades and witness to several technical innovations. The initial abstractions were a series of small-scale works that the artist endeavoured to translate across larger canvases using slide projections and sketches. Struggling to reconcile his bold vision on a grander scale, Richter wrote to art historian Benjamin Buchloh in 1979 about his inability to realise ‘an old dream of mine which I always try to make real – to paint ... like a proper painter, cleverly and beautifully organizing a surface with colour and form ... And when I do it, I am convinced every time that I am on the right path and every time I see, sooner or later, that it has turned out to be nothing’ (G. Richter, letter to B. D. Buchloh, 15 May 1979). Together, the *Abstraktes Bilder* establish a remarkable thesis on the relationship between chance and the artist’s purposeful intervention, themes Richter explored in the present work. Indeed, arrested with a small frame, *Abstraktes Bild* nevertheless conveys Richter’s force and anticipates the

evolution that was to come.

In the *Abstraktes Bilder*, the image is determined entirely by the paint and its colour alone: as the artist himself said, ‘When I paint an Abstract Picture, I neither know in advance what it is meant to look like nor, during the painting process, what I am aiming at and what to do about getting there. Painting is consequently an almost blind, desperate effort, like that of a person abandoned, helpless, in totally incomprehensible surroundings’ (G. Richter, quoted in J. Harten and D. Elger, *Gerhard Richter: Paintings 1962-1985*, exh. cat., Städtische Kunsthalle Düsseldorf, 1986, p. 89). Yet within these fully realised images are whole words that appear entirely genuine yet do not truly exist. Recalling the same sense of sublime awe found in Romantic scenes by Caspar David Friedrich and J. M. W. Turner, Richter’s series captures an expressive and impulsive potency. In posing new possibilities, the primordial explosion of *Abstraktes Bild* suggests a similarly irrevocable and cataclysmic extreme. Within the unpredictable and unconstrained image, is the next world, shattered and then remade anew.



λ227

PER KIRKEBY (1938-2018)

Untitled

signed and dated 'PER KIRKEBY 1992' (on the reverse)

oil on canvas

42¼ x 35½in. (115 x 90cm.)

Painted in 1992

£35,000-55,000

US\$44,000-68,000

€40,000-61,000

'In the 1980s, when I decided to begin to paint in oil on canvas in the great European tradition — a decisive turning point for me — there was an openness and an incertitude to the work. Each painting was different, and that is what I wanted. But through the 1990s I developed signatures, somewhat radical and unmistakably mine.'

- Per Kirkeby

PROVENANCE:

Galerie Michael Werner, Cologne.

Achenbach Kunsthandel, Düsseldorf.

Acquired from the above by the present owner in 1995.





λ²²⁸

THOMAS SCHÜTTE (B. 1954)

Danke - ich bin bedient
(Thanks - I'm Being Served)

signed, titled and dated 'DANKE - ICH BIN BEDIENT Th.Schütte
7.9.89' (lower right)
watercolour and graphite on paper
19½ x 25¼ in. (49.6 x 64.9cm.)
Executed in 1989

£5,500-7,500
US\$6,800-9,300
€6,200-8,400

PROVENANCE:
Galerie Rüdiger Schöttle, Munich.
Achenbach Kunsthandel, Düsseldorf.
Acquired from the above by the present owner in 1993.



lot 229

THOMAS SCHÜTTE (B. 1954)

Untitled

signed and dated 'Th. Schütte 19.9.89' (lower edge)
watercolour and crayon on paper
19 5/8 x 25 in. (49.7 x 64.9 cm.)
Executed in 1989

£5,500-7,500
US\$6,800-9,300
€6,200-8,400

PROVENANCE:
Galerie Rüdiger Schöttle, Munich.
Achenbach Kunsthandel, Düsseldorf.
Acquired from the above by the present owner in 1993.



λ230

THOMAS SCHÜTTE (B. 1954)

Finito della musica (End of Music)

signed, titled and dated 'Th.Schütte Finito della musica! 21.9.89' (lower right)
watercolour and graphite on paper
19½ x 24½in. (49.5 x 64.9cm.)
Executed in 1989

PROVENANCE:
Galerie Rüdiger Schöttle, Munich.
Achenbach Kunsthandel, Düsseldorf.
Acquired from the above by the present owner in 1993.

£5,500-7,500
US\$6,800-9,300
€6,200-8,400



λ231

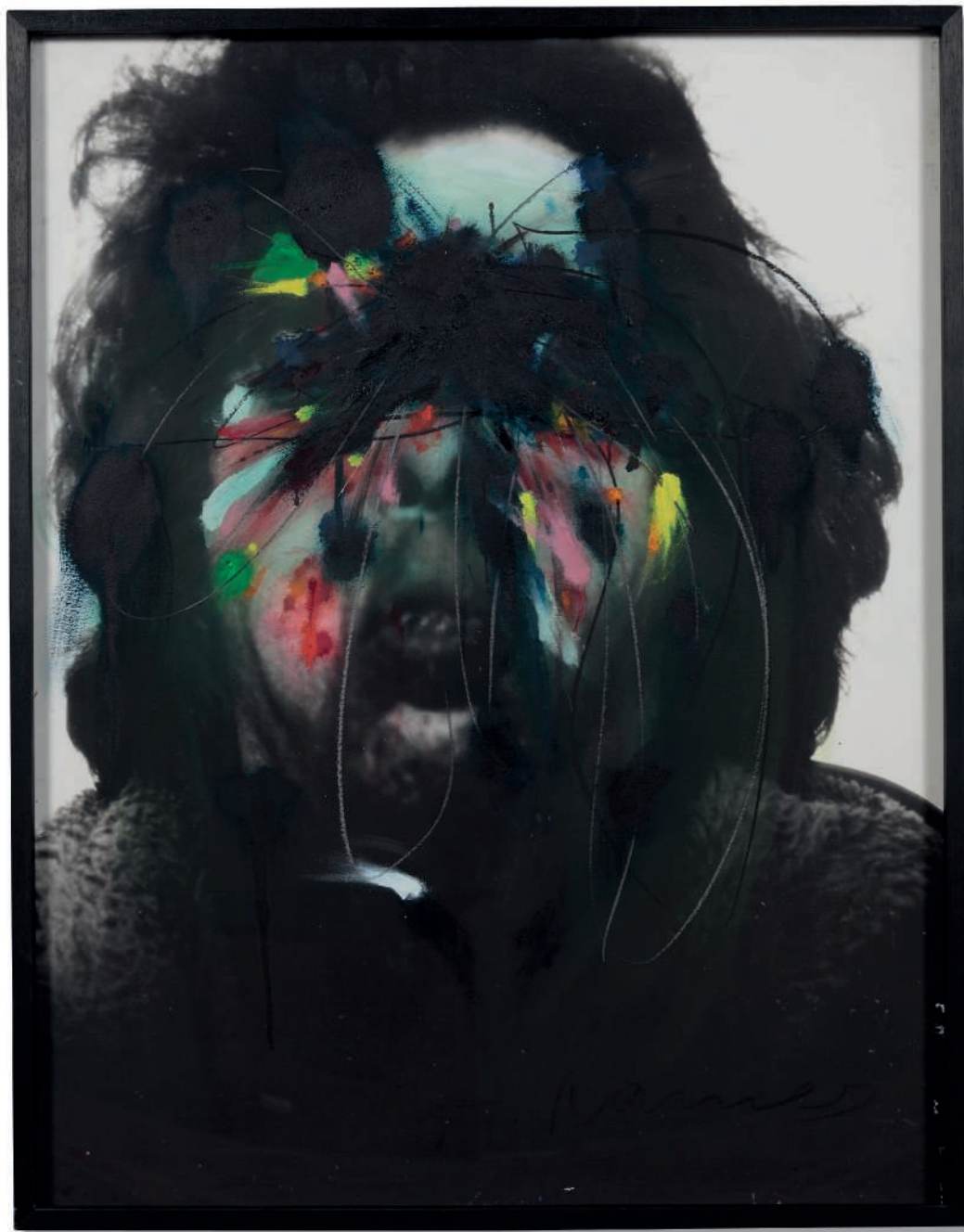
HEIMO ZOBERNIG (B. 1958)

Untitled

signed and dated 'Heimo Zobernig 2006' (on the overlap)
oil on canvas
59 x 59in. (150 x 150cm.)
Painted in 2006

£20,000-30,000
US\$25,000-37,000
€23,000-33,000

PROVENANCE:
Galerie Hohenlohe, Vienna.
Acquired from the above by the present owner in 2007.



λ232

ARNULF RAINER (B. 1929)

Dunkle Küsse (Dark Kisses)

signed 'A. Rainer' (lower right); signed 'Arnulf Rainer' (on the reverse)

oil and crayon on photograph, mounted on wood

36¾ x 28½ in. (93.5 x 72.5 cm.)

Executed in 1969-1975

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

PROVENANCE:

Galerie Ulysses, Vienna.

Acquired from the above by the present owner in 1983.

EXHIBITED:

Berlin, Nationalgalerie Berlin, *Arnulf Rainer*, 1980, no. 263, p. 132 (illustrated in colour, p. 131). This exhibition later travelled to Baden-Baden, Staatliche Kunsthalle Baden-Baden, 1981; Bonn, Städtisches Kunstmuseum Bonn and Vienna, Museum moderner Kunst / Museum des XX. Jahrhunderts. Vienna, Kunstforum Wien, *Body Action*, 2012.



№233

HERMANN NITSCH (B. 1938)

Schüttbild

signed and dated 'Hermann Nitsch 1986' (on the reverse)

oil on canvas

78¾ x 62⅞ in. (200 x 160cm.)

Painted in 1968

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2004.

EXHIBITED:

Vienna, Kunstforum Wien, *Past Present Future Highlights from the UniCredit Collection*, 2009-2010, p. 154 (illustrated in colour, p. 80; illustrated, p. 154).



λ²³⁴

FRANZ WEST (1947-2012)

Lisa

oil, plaster and gauze on cardboard
14 $\frac{7}{8}$ x 43 $\frac{1}{8}$ x 1 $\frac{1}{8}$ in. (38 x 110 x 4cm.)
Executed in 1985

£30,000-50,000
US\$38,000-62,000
€34,000-56,000

PROVENANCE:

Private Collection.
Anon. sale, Dorotheum Vienna, 2 December, 1998, lot 223.
Acquired at the above sale by the present owner.

EXHIBITED:

Vienna, Kunstforum Wien, *Past Present Future Highlights from the UniCredit Collection*, 2009-2010, p. 176 (illustrated in colour, p. 107, illustrated, p. 176).

№235

STEPHAN BALKENHOL
(B. 1957)

Männlicher Kopf (Man's Head)

painted Wawa wood
100 x 31½ x 34in. (254 x 80 x 86.5cm.)
Executed in 1991

£25,000-35,000
US\$31,000-43,000
€28,000-39,000

PROVENANCE:
Achenbach Kunsthandel, Düsseldorf.
Acquired from the above by the present owner in 1994.



*236

NAM JUNE PAIK (1932 - 2006)

*Anonymous Crimean Tatar who Saved Life of Joseph
Beuys - Not yet Thanked by German Folks*

found electrical parts, metal, headlights, rope and wooden cart

figure: 120% x 86% x 66%in. (305 x 220 x 170cm.)

cart: 49% x 32% x 57%in. (126 x 83 x 147cm.)

Executed in 1993

£160,000-240,000

US\$200,000-300,000

€180,000-270,000

‘I want to shape the TV screen canvas as precisely as Leonardo,
as freely as Picasso,
as colorfully as Renoir,
as profoundly as Mondrian,
as violently as Pollock and
as lyrically as Jasper John.’

- Nam June Paik

PROVENANCE:

Achenbach Kunsthandel, Düsseldorf.

Acquired from the above by the present owner
in 1993.

EXHIBITED:

Venice, German Pavilion, *La Biennale di Venezia*,
XLV Esposizione Internazionale d'Arte, Nam June
Paik *Eine Data Base*, 1993, p. 129 (illustrated in
colour, on the cover, p. 116, 127).





Keith Haring, *Untitled*, 1983.
Collection of Kawas.
Artwork: © Keith Haring Foundation.



Nam June Paik and Joseph Beuys performing Piano Duet in memoriam to Geroge Manciuinas at the Staatliche Kunstakademie, Dusseldorf, 1978.
Photography by G. W. Theil.

‘Skin has become inadequate in interfacing with reality.
Technology has become the body’s new membrane of existence.’

- Nam June Paik

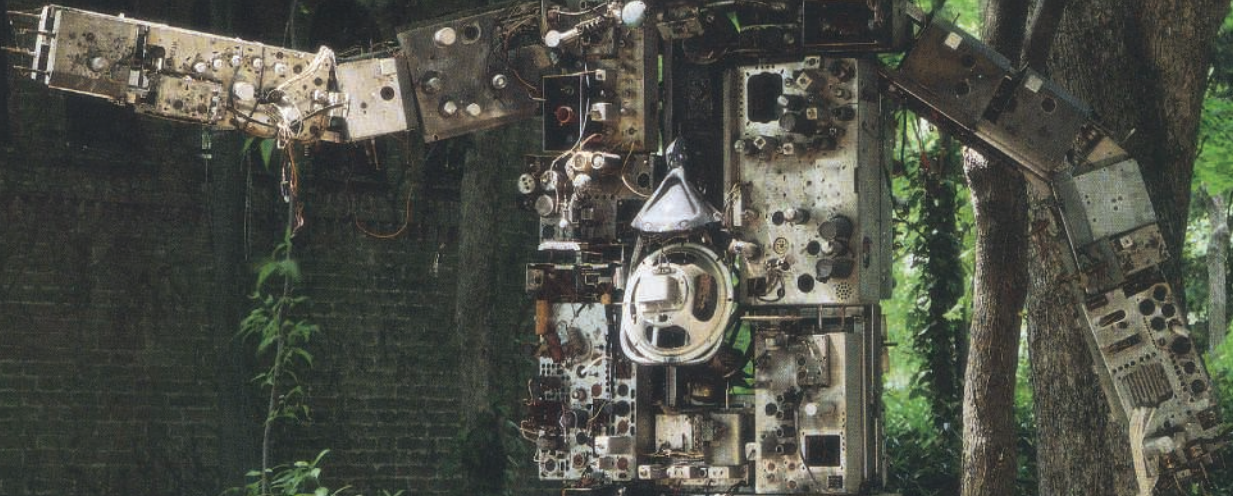
Created for the German Pavilion’s exhibition *Marco Polo* at the 45th Venice Biennale, *Anonymous Crimean Tatar who saved Life of Joseph Beuys – Not yet thanked by German Folks*, 1993, exemplifies Nam June Paik’s near-prophetic understanding of the integral role television plays in society. With a body composed of cathode ray tubes and a face illuminated by the glow of two ocular headlights, the robot-like sculpture is larger than life. Although he created his first ‘robot’ in 1964, it wasn’t until the late-1980s that he returned fully to the theme of the permanent entanglement of humans and technology. Paik’s presentation at the pavilion grappled with the historical passage between Asian and Europe, and the ways in which this link has been reimagined and superseded by electronic communications. His machined portraits reflect on the role of the artist as a nomadic and innovative figure. The title, *Anonymous Crimean Tatar who saved Life of Joseph Beuys – Not yet thanked by German Folks* refers to the German artist Joseph Beuys who, while serving in the *Luftwaffe*, claimed to have been rescued by a group of Tatars after his plane crashed in the Crimea. Although later

proven untrue, the story was fundamental to Beuys’ personal mythology and an apparent inspiration for his subsequent art practice. Beuys famously smashed one of Paik’s modified pianos that was on view in his first solo exhibition in 1963. Nevertheless, Beuys was an important influence for Paik, and both believed that art had the power to better the world.

Born in Seoul, Paik initially studied music composition in Tokyo, before moving to West Germany. Early on, he was intrigued by television and mass media communication, and this interest combined with his early contact with Beuys, John Cage and other members of the Fluxus movement, propelled him towards an avant-garde, performance-based practice. Fluxus artists relied upon chance, humour and performance in their endeavours to democratise art, and in this group, Paik found an ideal philosophical framework, threads of which can be seen in his later sculptures and installations. Seizing quickly the possibilities of video for forging direct engagement with an audience, Paik believed that the societal impact of television would be seismic. It was a technology that had long fascinated him,

ever since his eldest brother purchased a television, the neighbourhood’s first set. He began incorporating and manipulating televisions in the early 1960s, and these ‘prepared televisions’ were included in his 1963 exhibition. In the subsequent television robots, Paik offers new ways to understand these mediums as both agents and artworks, deconstructed to its essential components in the present work. Indeed, *Anonymous Crimean Tatar who saved Life of Joseph Beuys – Not yet thanked by German Folks* is a rare example of a robot created solely from dismantled sets. By embracing a multisensorial experience, Paik’s practice ignited the global new media movement. Establishing himself as a visionary figure, he displayed a prescient understanding of how interconnectivity would fundamentally alter the world, which will be further explored in his upcoming exhibition at London’s Tate Modern in 2019. In both its image and material, *Anonymous Crimean Tatar who saved Life of Joseph Beuys – Not yet thanked by German Folks* embodies mass communication, and the work invites viewers to be not passive receivers, but instead active participants in the generation of culture and history.

Installation view of present lot, Biennale d’Arte, German Pavillion, Venice, 1993.
Courtesy Carl Solway Gallery, Cincinnati.
Photo Roman Mensing.
© Nam June Paik Estate.





λ237

VERA LUTTER (B. 1960)

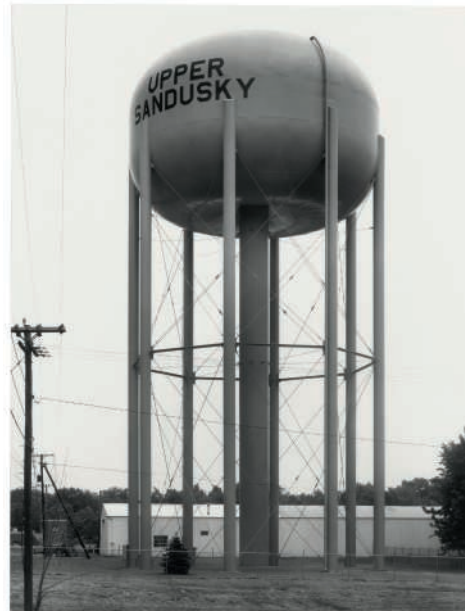
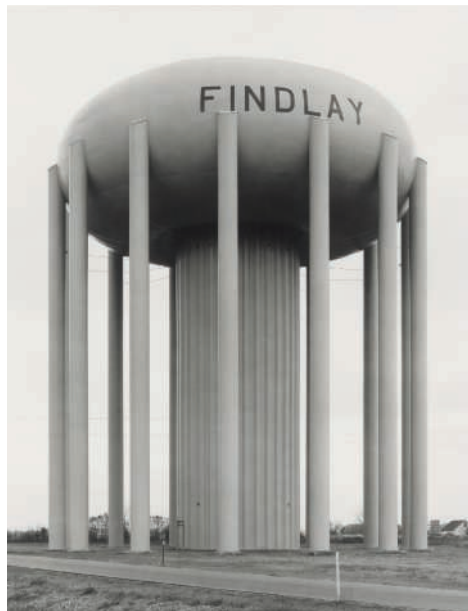
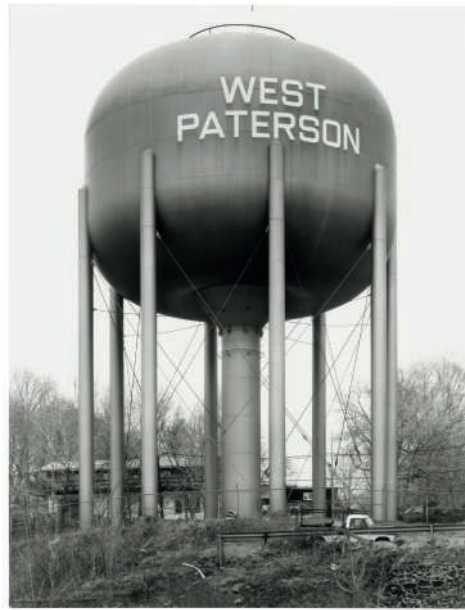
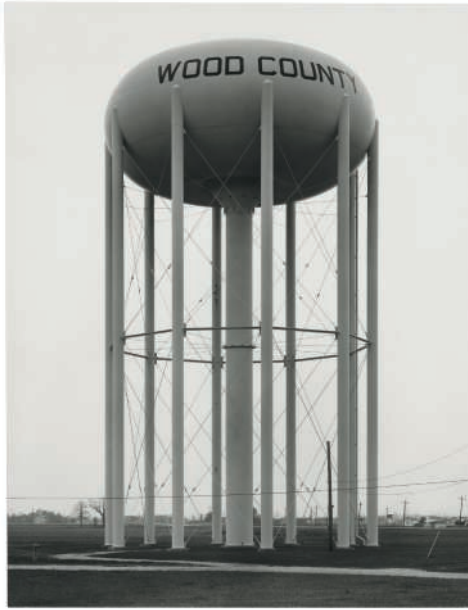
West View, Old Slip, New York: November 11, 1994

two gelatin silver prints, mounted on board
71½ x 83¾ x 3in. (181.7 x 213 x 7.7cm.)
Executed in 1994, this work is unique

£12,000-18,000
US\$15,000-22,000
€14,000-20,000

PROVENANCE:
Acquired directly from the artist by the present owner in 1995.

EXHIBITED:
New York, Hypo Bank, *Vera Lutter: Sight and Sense*, 1995 (illustrated, unpagged).
Madrid, Museo Nacional Centro de Arte Reina Sofía, *Mixed Use Manhattan, Photography and Related Practices, 1970s to the Present*, 2010.
Herford, Marta Herford, *Things are Queer. Highlights der Sammlung UniCredit*, 2011, p. 189 (illustrated in colour, p. 131).



λ238

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

Wassertürme (Water Towers)

(i) signed, numbered and inscribed with sequence map 'Bernd Becher
Hilla Becher 1' (on the reverse)

(ii)-(iv) consecutively numbered '2-4' (on the reverse)

gelatin silver print, in four parts

each sheet: 15¾ x 12¼in. (40.1 x 31cm.)

Executed in 1980, this work is unique

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

PROVENANCE:

Galerie Rüdiger Schöttle, Munich.

Acquired from the above by the present owner in 1996.

λ[†]239

ANDREAS GURSKY (B. 1955)

May Day III

signed, titled, numbered and dated 'may day III '98 2/6 A. Gursky'
(on the reverse)

chromogenic print face mounted to acrylic, in artist's frame

image: 58½ x 72½in. (147.7 x 184cm.)

overall: 74½ x 89in. (189.2 x 226.2cm.)

Executed in 1998, this work is number two from edition of six

£200,000-300,000

US\$250,000-370,000

€230,000-330,000



Jackson Pollock, *Alchemy*, 1947.

Peggy Guggenheim collection, Venice.

Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2019.

Photo: © Peggy Guggenheim Foundation, Venice, Italy / Bridgeman Images.

PROVENANCE:

Galerie Monika Sprüth, Cologne.

Acquired from the above by the present owner in 1998.

EXHIBITED:

Düsseldorf, Kunsthalle Düsseldorf, *Andreas Gursky - Photographs from 1984 to the Present*, 1998, p. 19 (another from the edition exhibited, illustrated in colour, p. 109).

Bonn, Kunstmuseum Bonn, *Great Illusions: Demand, Gursky, Ruscha*, 1999 (another from the edition exhibited, illustrated, p. 44); this exhibition later travelled to Miami, Miami Museum of Contemporary Art. New York, Museum of Modern Art, *Andreas Gursky*, 2001, no. 40, p. 185 (another from the edition exhibited, illustrated in colour, pp. 138-139). Vienna, Bank Austria Kunstforum, *PastPresentFuture. Werke aus der Sammlung der Unicredit Group*, 2009-2010, p. 143 (illustrated in colour, p. 65).

Krefeld, Kunstmuseum Krefeld, *Andreas Gursky: Werke 80-08 = Andreas Gursky*, 2011, p. 253 (another from the edition exhibited, illustrated in colour, p. 162); this exhibition later travelled to Stockholm, Moderna Museet and Vancouver, Vancouver Art Gallery.

LITERATURE:

R. Beil, *Andreas Gursky Architecture*, Darmstadt, exh. cat., 2008, no. 4, p. 70 (another from the edition illustrated in colour, p. 71).





Francisco Goya, *El 3 de mayo en Madrid (The 3rd of May 1808 in Madrid)*, 1814.
El Prado, Madrid.
Photo: © Prado, Madrid, Spain / Bridgeman Images.

‘I want my motifs to look as though I could have photographed them anywhere. The places are not meant to be specifically described but are meant to function more as metaphors. I am interested in global viewpoints in today’s social utopias.’

- Andreas Gursky

In smoky amber, Andreas Gursky’s towering photograph *May Day III*, 1998, thrums with a joyous explosion of colour and energy. Capturing the swell and rhythm in monumental scale, the work is from an edition of six, examples of which have been exhibited at institutions worldwide including the Museum of Modern Art, New York, the Moderna Museet, Stockholm, and Kunstmuseum Bonn. Amid plumes of smoke, a crowd of concertgoers surges towards the infinite blackness. Perhaps more than any other work from the 1990s, Gursky’s series of rave images have come to symbolize the abundant, expansive moment, when technology and globalisation appeared to unify the world. Germany’s subversive rave scene, which emerged at the beginning of the decade, embodied an anti-establishment ethos in the wake of the economic recession. Executed with striking clarity, the intricate details of the epic panorama induce a sublime effect as the revellers here seem impervious to the capitalist system crumbling around them.

A split-second forever frozen in time, *May Day III* fluctuates between the intoxicating details of outstretched arms and bowed heads and the morass of undulating shapes and colours. Turning a characteristically dispassionate lens onto the crowd, the photograph evinces Gursky’s unique vision, which renders the world’s minute details abstract. While the surfaces of his photographs are supersaturated with information, the overall effect is somewhat opaque as any individual narrative is refused owing to the artist’s vantage point. ‘I stand at a distance,’ he remarked, ‘like a person who comes from another world. I just record what I see’ (A. Gursky interviewed by C. Squiers, ‘Concrete Reality’, *Ruhr Works*, September 1988, p. 29). The thousand assembled bodies in *May Day III* lose their stories and physical traits; although the image lacks a central focal point, through Gursky’s camera the figures coalesce into a single, united force.

While enrolled at the Kunstakademie in Düsseldorf, Gursky was taught by

the celebrated German photographers Bernd and Hilla Becher, whose series of deadpan and seemingly objective images documented structural archetypes around the world. Initially, Gursky too embraced a documentary aesthetic but faced with what he considered to be the irresolvable failings of the medium, he began to incorporate digital manipulations into his images. By enhancing both colour and pixilation, Gursky invites a close examination of each figure, regardless of his or her distance, which ultimately enables multiple narratives to develop within the crystalline scene, as showcased in his celebrated 2018 retrospective at London’s Hayward Gallery. The resulting photographs shift between artificiality and veracity, presenting a heightened view of the world that seems more authentic than what may actually exist. While seemingly discordant, *May Day III* depicts an underlying regularity that refines and condenses the chaos of the human experience. In doing so, Gursky’s ravers transcend reality.





λ240

PETER SEDGLEY (B. 1930)

Spring

signed, titled, inscribed and dated 'Peter Sedgley JAN 1990 BERLIN
"SPRING" (on the overlap)
acrylic on linen
47½ x 47¼ in. (120.5 x 120cm.)
Painted in 1990

PROVENANCE:

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

£3,500-5,500
US\$4,400-6,800
€4,000-6,100



λ*241

EBERHARD HAVEKOST (1967-2019)

Modell A°N1

signed, titled, inscribed and dated 'Havekost F/M 97 modell A°N1' (on the reverse)
oil on canvas
27 $\frac{5}{8}$ x 47 $\frac{1}{8}$ in. (70.2 x 119.8cm.)
Painted in 1997

£6,000-8,000
US\$7,500-9,900
€6,700-8,900

PROVENANCE:

Galerie Gebr. Lehmann, Dresden.
Achenbach Kunsthandel, Düsseldorf.
Acquired from the above by the present owner in 1997.

EXHIBITED:

Rostock, Hypo Bank Rostock, *Eberhard Havekost, Seestücke*, 1997.



λ242

GÜNTHER FÖRG (1952-2013)

Aller Retour (Round Trip)

signed and dated 'Förg 08' (upper right)

pastel on hand-made paper

28¾ x 21in. (72 x 53.5cm.)

Executed in 2008

£18,000-25,000

US\$23,000-31,000

€21,000-28,000

PROVENANCE:

Galerie Bärbel Grässlin, Frankfurt.

Acquired from the above by the present owner in 2015.

This work is recorded in the archive of Günther Förg as No. *WVF.08.P.0185*.

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



λ243

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 2002' (on the reverse)

acrylic on canvas

19% x 19%in. (50 x 50cm.)

Painted in 2002

£25,000-35,000

US\$31,000-43,000

€28,000-39,000

PROVENANCE:

Galerie Uwe Sacksofsky, Heidelberg.

Private Collection, Rome (acquired from the above in 2002).

Anon. sale, Sotheby's London, 21 November 2017, lot 24.

Acquired at the above sale by the present owner.

This work is recorded in the archive of Günther Förg as No. *WVF.02.B.0457*. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

PETER DOIG (B. 1959)

Concrete Cabin

signed, titled and dated '98 Peter Doig 'Concrete CABIN' (on the reverse)
oil on canvas laid on board
5½ x 13in. (14.5 x 33.2cm.)
Painted in 1998

£100,000-200,000

US\$130,000-250,000

€120,000-220,000

‘The building took me by surprise as a piece of architecture. But it was not until I saw the photographs I had taken of the building through the trees that it became interesting. That made me go back and look at it again. I was surprised by the way the building transformed itself from a piece of architecture into a feeling. It was all emotion suddenly.’

- Peter Doig

PROVENANCE:

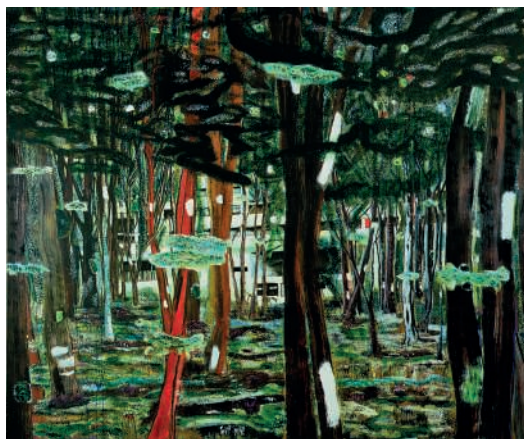
Gift from the artist to the present owner.

Held in the same collection since its creation, *Concrete Cabin*, 1998, is a stunning conclusion to Peter Doig's multiyear meditation on Le Corbusier's Unité d'Habitation. Comprising nine paintings, works from this series have been exhibited at Victoria Miro and

the San Francisco Museum of Modern Art, and were included in Doig's Turner Prize exhibition at Tate Britain. Doig first visited the Unité d'Habitation in 1991 as part of a cohort of artists, architects and designers involved in the building's restoration. Constructed in 1956 in Briey-en-Forêt in northern France, the building was part of the architect's grand vision for democratised housing in post-war Europe only to be deserted less than two decades later. This discarded utopian dream, left to the mercy of the creeping forest, deeply touched Doig: 'Whereas other buildings had represented a family or maybe a person somehow, this building seemed to represent thousands of people... I went for walk in the woods on one visit, and as I was walking back I suddenly saw the building anew...seeing it through the trees, that is when I found it striking' (P. Doig quoted in A. Searle, K. Scott and C. Grenier (eds.), *Peter Doig*, London 2007, p. 16). In *Concrete Cabin*, a canopy of impressionistic green daubs obscures the faded

façade, represented by a faint lattice of pale blue and bright, impenetrable white. Purposefully hazy and wistful, the painting summons the sensation of Doig's own revelatory walk through the woods.

After leaving northern France, Doig sought to capture the experience of veiled looking. Combing through the video footage he had shot on the grounds of the Unité d'Habitation, Doig found stills that captured the 'suggestion of the eye moving' (P. Doig, email to R. Shiff, 24 July 2007, quoted in R. Shiff, 'Primal', *Peter Doig*, exh. cat., Fondation Beyeler, Basel, 2014, p. 85). Indeed, echoing the constant motion of the eye itself, little in *Concrete Cabin* appears fixed and behind the smattering of flickering green, the windows of the Unité ripple continuously. Perception is always a shifting process, reflecting both the experience of seeing and how past events are secured in one's mind. *Concrete Cabin*, accordingly, acts not only as a record, but also as a vessel containing the oscillating evanescence of memory. Like the effort of remembering a past dream, the painting remains an abstracted image, an apparition in a forest of irresolvable painterly marks.



Peter Doig, *Concrete Cabin*, 1991-92.
New Walk Museum & Art Gallery, UK.
Artwork: © Peter Doig, DACS 2019.
Photo: © Leicester Arts & Museums / Bridgeman Images.





λ244A

HURVIN ANDERSON (B. 1965)

*Between the gulf of Paria and the Atlantic Western
main East November*

oil on canvas
28 x 44 $\frac{1}{2}$ in. (71.2 x 114cm.)
Painted in 2002

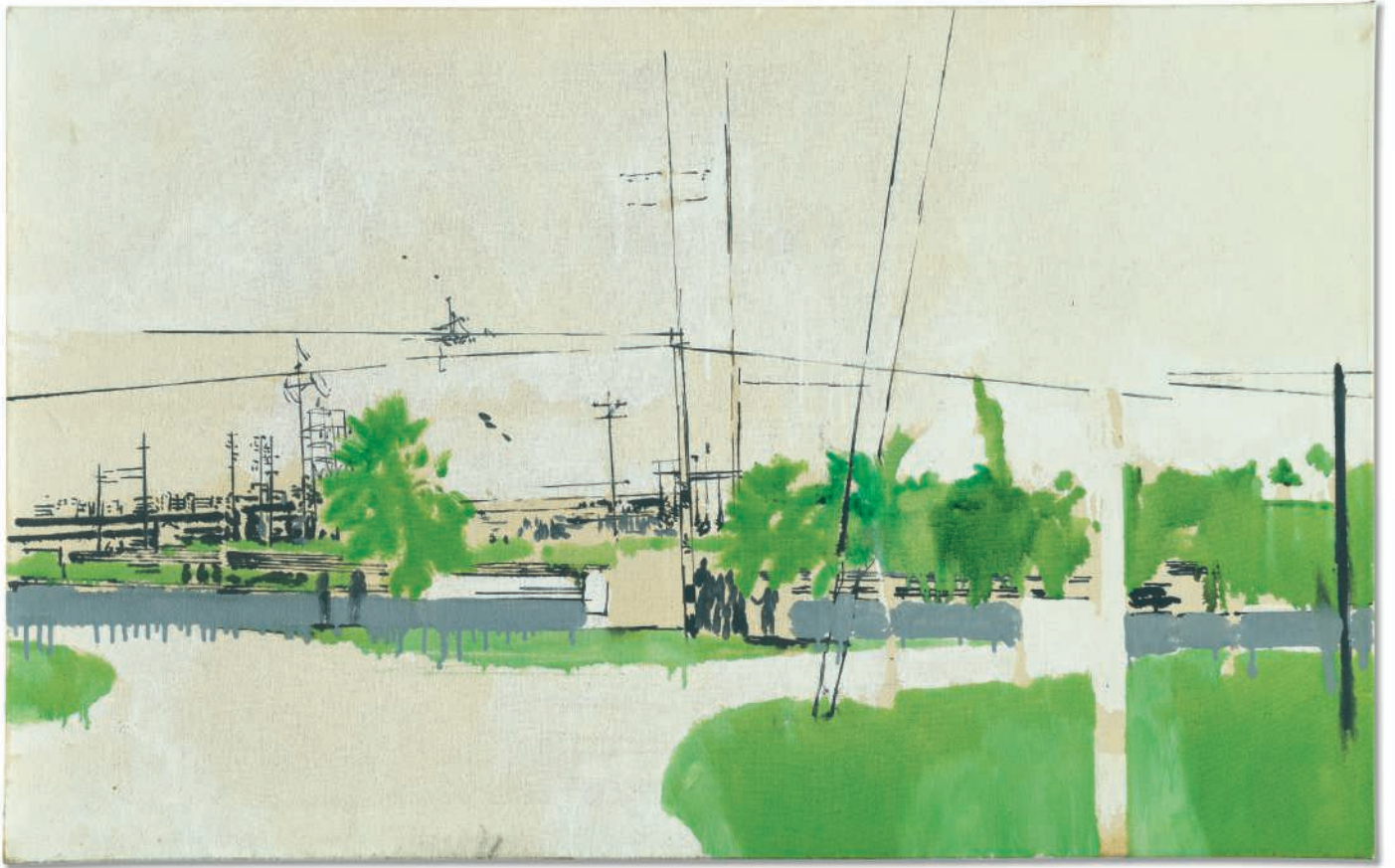
£180,000-250,000
US\$230,000-310,000
€210,000-280,000

‘There’s always a kind of disconnection, there is always a sense of distance in the work. It is as if you are always looking from behind or through something, you are never actually in the centre.’

- Hurvin Anderson

PROVENANCE:
Thomas Dane Gallery, London.
Acquired from the above by the present owner.

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





Paul Gauguin, *Tahitian Landscape*, 1891.
 Minneapolis Institute of Arts, USA.
 Photo: © Bridgeman Images.

‘I have always seen the work as being an observation of something that is both happening to me and also taking place outside of me.’

- Hurvin Anderson

Aqueous washes and delicate, silvery lines flicker and dissolve in *Between the gulf of Paria and the Atlantic Western main East November*, created by the Turner Prize nominated artist, Hurvin Anderson. Eloquently positioned between figuration and abstraction, the painting depicts a deserted urban expanse as shimmering and phantasmagorical as a mirage. Within the illusionistic space of the canvas, the painting is purposefully hazy and enigmatic, imbued with a sense of distance, both literal and psychological. Anderson’s paintings are extensions of his own wandering psyche: ‘With their lack of crowds and mood of solitude and introspection’, writes Jennifer Higgie, ‘his paintings make clear how central reverie is to him; he has long been influenced in the great masters of leisure – in particular, Seurat and Monet’s near-forensic exploration of the innate abstraction of the natural world. However, despite their beauty, Anderson’s paintings of parks emanate a certain melancholy detachment; it’s as if he’s examining these sites from a great distance even though they’re part of his heritage’ (J. Higgie, ‘Another word for

feeling’, *Hurvin Anderson: reporting back*, exh. cat., Ikon Gallery, Birmingham, 2013, pp. 13-14). Shifting in and out of focus, Anderson’s painting recalls atmospheric scenes by Edward Hopper and Andrew Wyeth, whose paintings were similarly suffused with a sense of mysteriousness. In Anderson’s dreamlike canvas, the familiar is fractured, rendered strange and elusive.

Born to Jamaican parents who emigrated to the United Kingdom, Anderson spent much of his childhood in Birmingham and dreaming of the island nation he had never known. Brought up within the city’s Afro-Caribbean community, his works reflect these overlapping cultural inheritances viewed through a veil of painterly nostalgia. A former student of Peter Doig, whose own practice too is rooted in an itinerant understand of identity, Anderson draws from his own memories as well as photographs, blending, sketching and collaging these images together into composite compositions. *Between the gulf of Paria and the Atlantic Western main East November* was painted in 2002, the year that Anderson participated

in the Caribbean Contemporary Arts Residency in Trinidad, where Doig had also, contemporaneously, moved his studio. The compact architecture of the residency’s buildings is echoed in *Between the gulf of Paria and the Atlantic Western main East November*, framed in the painting by verdant greens and a wide, vast sky. This was Anderson’s first trip to the Caribbean as an adult, during which he was marked by a distinct sense of dislocation; relaying this experience, he explained, ‘Trinidad was a good time. I had always felt a double-edged thing about who I was and where I came from. In Trinidad I could be all those things, I was the Englishman, but I was also the Jamaican (H. Anderson interviewed by M. Higgs, *Hurvin Anderson: Subtitles*, exh. cat., Michael Warner, New York, 2011, unpagged). The wistful ambiguity of the painting speaks to these identities, a scene which appears to be of multiple places at once. In the layered, fluctuating space of the painting, Anderson illuminates the way in which identity is an ongoing process through which the excavation of memory can always be refracted anew.



λ*245

FRANK BOWLING (B. 1934)

Fishestoo

signed, titled and dated 'Frank Bowling 1981-2 FisHES(ES)TOO' (on the reverse);

signed, titled and dated 'Frank Bowling '82 'FISHESTOO' (on the stretcher)

acrylic, acrylic gel and fabric collage on canvas

77 x 25½in. (195.6 x 64.8cm.)

Painted in 1981-1982

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Spanierman Modern, New York.

Acquired from the above by the present owner.

Flickering iridescence melts down the vertical expanse of Frank Bowling's towering *Fishestoo*; the painting is a tumbling, pooling radiance of aquatic colour. The dense liquescent field of blue

and lavender, punctuated by pink and turquoise, is captivatingly kaleidoscopic. Relying upon controlled accidents, Bowling stained, poured and splashed his paints creating mesmerising layers of unpredictable accrual; beginning in the early 1980s, he began incorporating acrylic gel to his canvases, creating a dynamically physical surface of encrusted ribbing and smeared, splattered and

dripped paint. Using a process he termed 'wet into wet', Bowling added pigment to his still-wet images to produce an intoxicating patterned of marbled luminescence. Painted between 1981 and 1982, *Fishestoo* speaks to the radical exploration and extraordinary vision that characterised this period in the artist's practice. The spellbinding, capricious painting transmogrifies within the light, an act of magic, a miraculous combustion of volcanic colour.

The subject of this year's widely heralded retrospective at Tate Britain, Bowling has doggedly pursued the incredible,

staggering possibilities of paint. Born in Guyana, Bowling moved to Britain at the age of fifteen, where he studied at the Royal College of Art alongside David Hockney, R. B. Kitai and Derek Boshier, among others. Initially painting figurative compositions, he slowly transitioned towards abstraction after relocating to New York in the 1960s; there, he looked to painters such as Morris Louis, Helen Frankenthaler and Larry Poons whose application of paint was loose, pliable and chromatically dazzling. Indeed, colour became the driving force and vital through line of Bowling's paintings, and he has repeatedly explored its formal and material qualities. Reflecting recently, the artist observed that 'colour has its own mathematical clarity and grammar in laying bare and explaining light. It's not reflected light, as in nature. The light comes out of the work' (F. Bowling quoted in M. Jaggi, 'Frank Bowling: the British-Guyanese artist on his 60-year transatlantic career', *Financial Times*, 24 May 2019, <https://www.ft.com/content/10a9b38c-7c85-11e9-8b5c-33d0560f039c>). In *Fishestoo*, colour morphs and mutates, molten, ecstatic, a heady and fluctuating power.



Frank Bowling at work in his studio, 1962.

Photo: © Tony Evans/Timelapse Library Ltd./ Getty Images.



λ246

FRANK BOWLING (B. 1934)

Swing

signed, titled and dated 'FRANK BOWLING "SWING" 2003' (on the stretcher)
acrylic paint, acrylic gel and staples on fabric collage on canvas
27¹/₈ x 39¹/₂in. (68.8 x 100.2cm.)
Executed in 2003

£35,000-55,000

US\$44,000-68,000

€40,000-61,000

‘Colour has its own mathematical clarity and grammar in laying bare and explaining light. It’s not reflected light, as in nature. The light comes out of the work.’

- Frank Bowling

PROVENANCE:

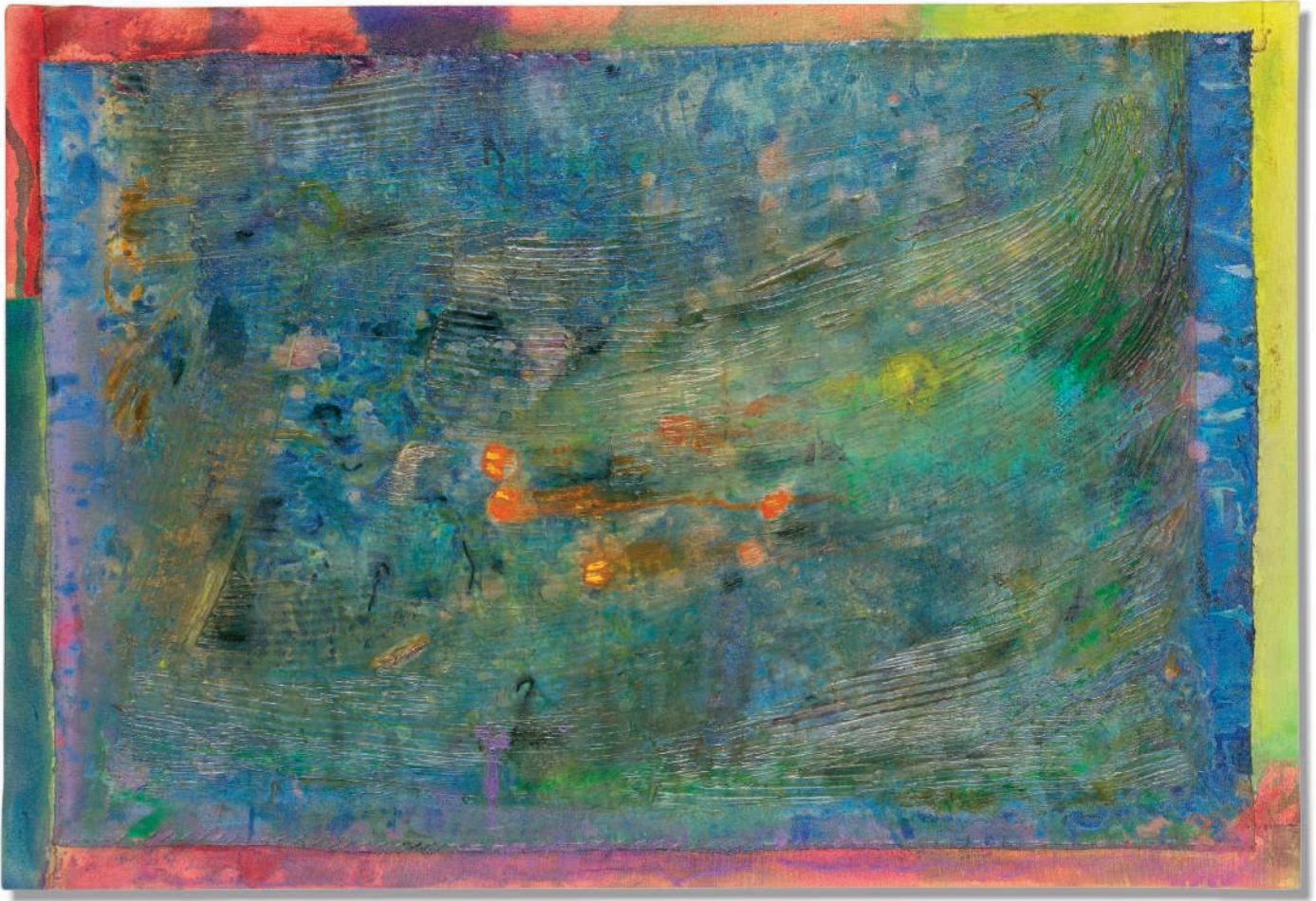
Menier Gallery, London.

Rollo Gallery, London.

Acquired from the above by the present owner.

EXHIBITED:

London, Menier Gallery, *The London Group Exhibition*, 2004.



PROPERTY FROM A PRIVATE COLLECTION

247

ALEX KATZ (B. 1927)

Golden Field no.3

signed and dated 'Alex Katz 01' (on the overlap)

oil on canvas

96 x 120½in. (244 x 305cm.)

Painted in 2001

£200,000-300,000

US\$250,000-370,000

€230,000-330,000

'It's great to be around the trees. When I'm painting, I'm outdoors.'

- Alex Katz

PROVENANCE:

Galerie Thaddaeus Ropac, Paris.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Thaddaeus Ropac, *Alex Katz*

Beachscenes and landscapes, 2002 (illustrated in colour, unpagged).





Edward Hopper, *New York, New Haven and Hartford*, 1931.
 Indianapolis Museum of Art at Newfields, USA.
 Artwork: © Edward Hopper, DACS 2019.
 Photo: © Bridgeman Images.

Painted in 2001, *Golden Field #3* by Alex Katz captures a gilded idyll. A soft glow suffuses Katz's gentle landscape, bathing the late afternoon in a warm light which dances across a grassy knoll and leafy trees. Deftly incorporating deep purple tones, Katz depicts the encroaching shadows of night. The air is still, redolent of Maine's August heat where the artist spends his summers. Katz first travelled to Maine on a scholarship to study at the Skowhegan School of Painting and Sculpture in 1949. While at Skowhegan, he and his fellow students went out every morning to paint the landscape; up until then, Katz had worked entirely indoors in a studio while studying at The Cooper Union in New York City. Painting from life was a revelation for the artist who recently reflected, 'It's great to be around the trees. When I'm painting, I'm outdoors' (A. Katz quoted in G. Edgers, 'Alex Katz

discusses exhibit at Colby College, summers in Maine', *Bangor Daily News*, 25 July 2015). By applying wet paint to a wet surface, he nimbly translates the play of light on variable surfaces, capturing the mutable glimmers that flicker across the land. Indeed, *Golden Field #3* is characteristically slick and glossy, recalling the billboard advertisements that inspired the artist's earliest canvases.

By learning to paint *en plein air*, Katz's compositions are in dialogue with the works of Impressionist artists such as Claude Monet and Alfred Sisley. With these artists Katz shares an interest in a metamorphosing light and its effects on ordinary, quotidian subjects. As he has explained, 'Capturing fast light is like painting the immediate present which, to me, is painting eternity... if you can get into the immediate present, then there's no past and there's no future. That's what the immediate tense is. I always

try to get that in my paintings' (A. Katz interviewed by C. Hazelton, *Aesthetica*, October 6, 2012). Like his art historical predecessors, Katz too sees the 'world with golden eyes' and strives to capture all its manifold beauty, both ephemeral and banal (A. Katz quoted in H. Sheets, 'At 90, Still Raising the Bar for Himself — and the Other Guys', *New York Times*, 3 November 2017, p. C16). Yet the artist does not actually paint from real life; rather, he represents the sensations of an experience, and while his process may reveal a backwards gaze, Katz's subjects are decidedly contemporary. He shows an image of life refracted through the dispassionate lens of Pop Art: with dazzling colour, flat forms and an economy of line, his paintings embody a Pop aesthetic if not its philosophical concerns. In *Golden Field #3*, this world is vivid and welcoming, a brilliant evening glow rendered in luminous colour.



PROPERTY OF A PRIVATE COLLECTOR

λ*248

HAROLD ANCART (B. 1980)

Untitled (Seascape)

oilstick and graphite on paper, in artist's frame

52¼ x 70¾in. (133.9 x 179.7cm.)

Executed in 2014

£60,000-80,000

US\$75,000-99,000

€67,000-89,000

‘Ancart has abandoned the vertical orientation of his previous paintings, expanding instead into the horizontal to echo the boundless reach of his subject and to visually reflect the symbolic power associated with the sea. Although the images are static—freeze-frames glimpsed from the window of a coastal train, perhaps—they assert themselves as details of a much larger picture, suggesting an irrepressible sense of movement like the ebb and flow of tides.’

- Emily Nathan

PROVENANCE:

Xavier Hufkens, Brussels.

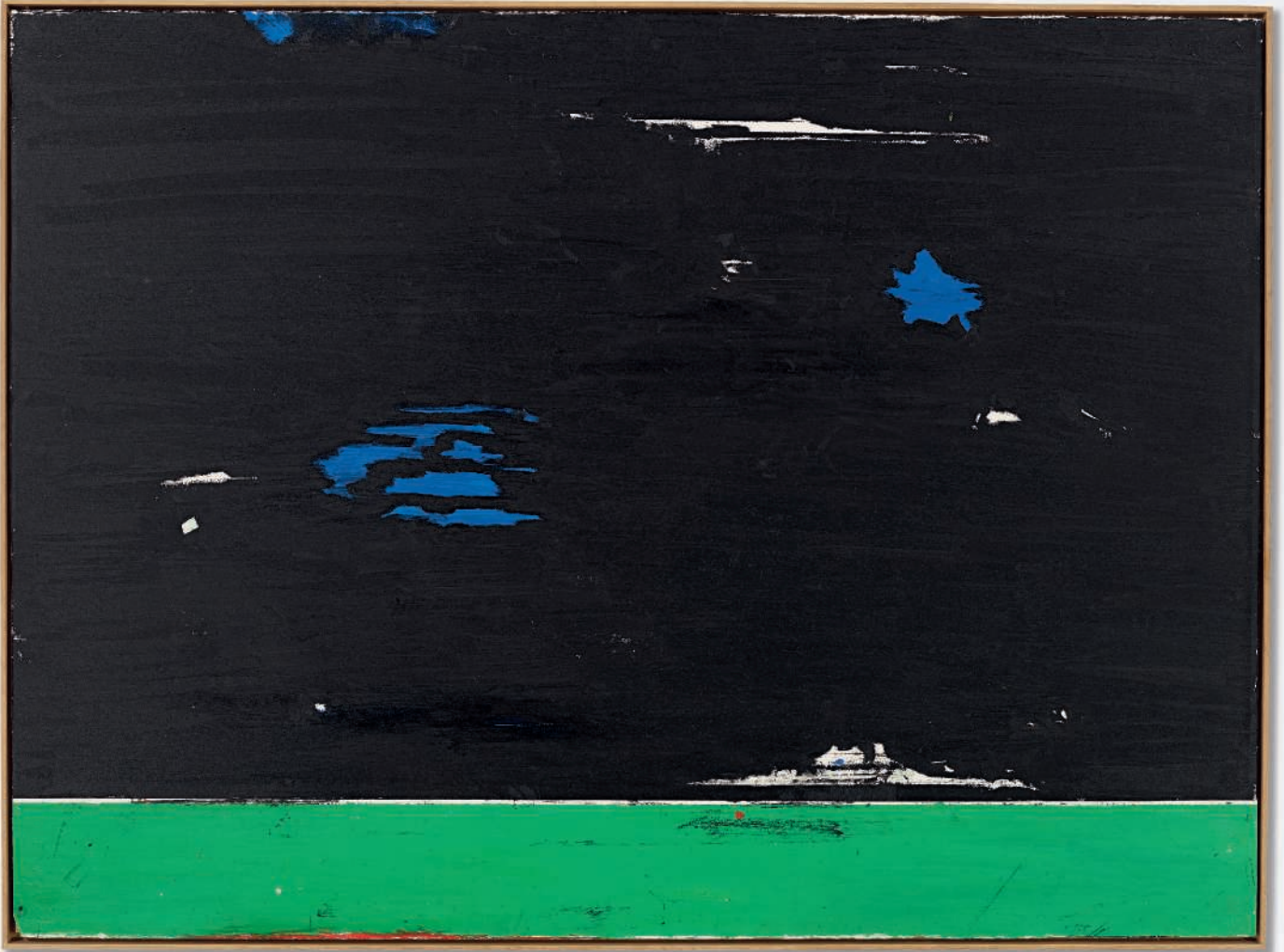
Acquired from the above by the present owner.

EXHIBITED:

Brussels, Xavier Hufkens, *Harold Ancart Winning Colors*, 2014 (illustrated in colour, unpagged).

Sweeping bands of tactile oil stick fill Harold Ancart's nocturnal *Untitled (Seascape)*. Created in 2014, this is a preternatural world where the sea glows green and shimmering clouds float blissfully through the blackened sky. Lacking in depth or terrestrial specifics, the painting nevertheless evokes a receding skyline, were Ancart's overlapping strokes are voracious and vigorous, an excessive archaeology of black strata. The present work is part of a larger cycle, for which Ancart rotated his characteristically vertical canvases in favour of a maritime orientation. Horizons recur throughout Ancart's practice, as both grounding forces and otherworldly demarcations; his current sculptural installation *Subliminal Standard*, 2019, created for New York's Public Art Fund, draws attention to these

omnipresent boundaries as seen on the city's ubiquitous handball courts. The dividing present in *Untitled (Seascape)* seems similarly tellurian, but the painting conveys an otherworldly movement. It is a journey through a shapeshifting dreamworld of transmuting form; the skyline may be present, but it does little to secure reality. Indeed, although Ancart's seascapes appear to be static images, 'freeze-frames glimpsed from the window of a coastal train, perhaps - they assert themselves as details of a much larger picture, suggesting an irrepressible sense of movement like the ebb and flow of tides' (K. Harriman, 'Back and Forth with Artist Harold Ancart', *Cultured*, 29 April 2019, <https://www.culturedmag.com/harold-ancart/>). In *Untitled (Seascape)* lies a portal to another world, boundless, open, elusive, infinite.



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

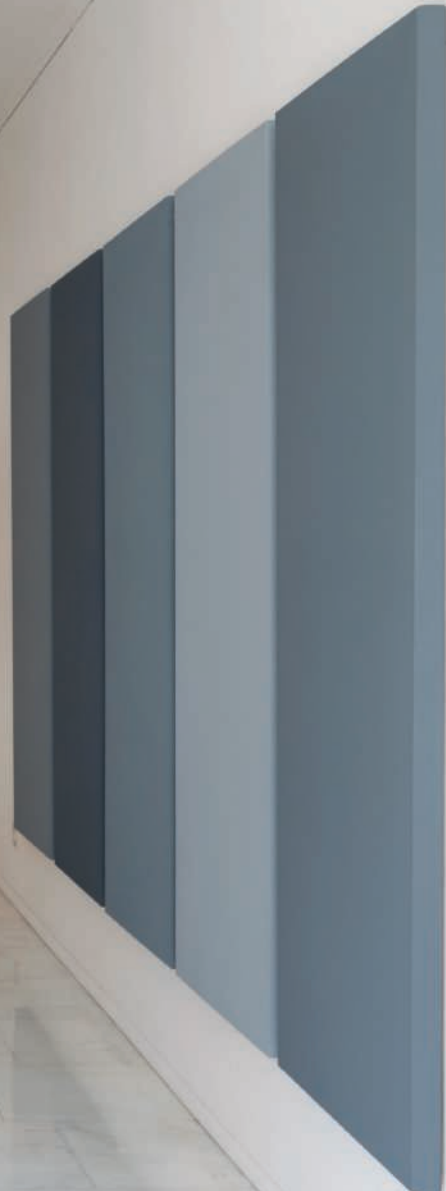
Pioneering in spirit, outstanding in provenance and exceptional in quality, the Matthys-Colle Collection stands among Europe’s most important and influential private collections. Assembled during the second half of the twentieth century, it bears witness to the visionary passion for international contemporary 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 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.’

Installation view of Dr Roger Matthys and Hilda Colle’s house, designed by Ivan Van Mossevelde. (Left) Roy Lichtenstein, *prints from the Haystacks series*, 1969; (centre) Robert Mangold, *Triangle within a Circle* (Lot 1 offered in the Post-War and Contemporary Art Evening Auction), 1974. (Right) Alan Charlton, *Untitled*, 1982 (Lot 252 in this auction). Artworks: © Estate of Roy Lichtenstein/DACS 2019 and © Alan Charlton. Photo: © Philippe D. Photography



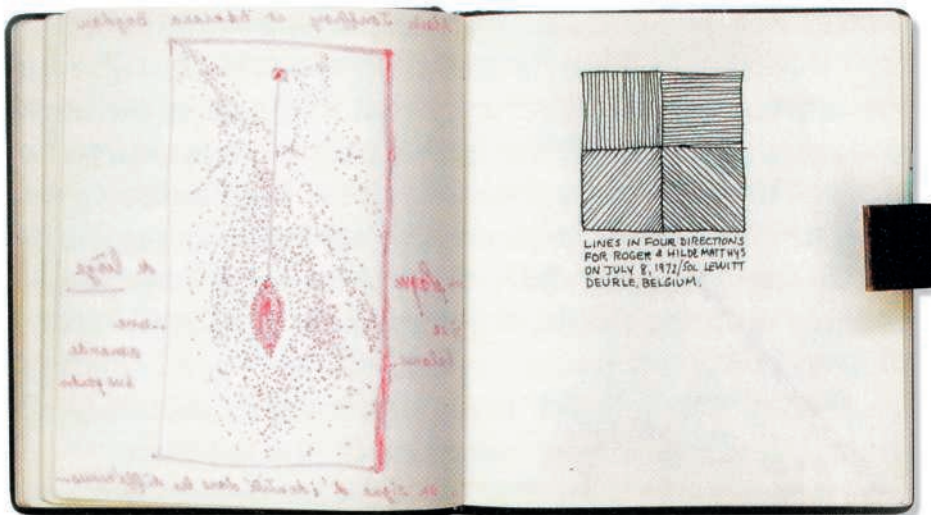


Inscription in the Matthys-Colles' guest book by Niki de Saint-Phalle & Jean Tinguely, 1974.
 Artwork: © Jean Tinguely, DACS 2019 and © Niki de Saint Phalle Charitable Art Foundation / ADAGP, Paris and DACS, London 2019.
 Photo: © Inge Ketelers.

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 Bursdens. 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 Goldsmid. 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.

'What strikes me about Dr Matthys's collection, is that there is something deliberate about it', said Joost Declercq, former director of the Museum Dhont-Dhaenens. 'These are not what we



Inscription on Guest Book by Sol LeWitt, 1972.
 Artwork: © Sol LeWitt, DACS 2019.
 Photo: © Inge Ketelers.

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

- Anton Herbert

Installation view of Dr Roger Matthys and Hilda Colle's house, designed by Ivan Van Mossevelde. Featuring Carl Andre lot 2 and Dan Flavin lot 3 in the Post-War and Contemporary Evening Auction and Haim Steinbach lot 249 in this auction.
 Photo: © Philippe D. Photography.



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 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.

‘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

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



249

HAIM STEINBACH (B. 1944)

delightfully reproduced

plastic laminated wood shelf, plastic wave machine and two ceramic vases
25 x 52 $\frac{1}{2}$ x 13 $\frac{3}{4}$ in. (63.5 x 133 x 34cm.)
Executed in 1986, this work is unique

£18,000-25,000
US\$23,000-31,000
€21,000-28,000

PROVENANCE:

Jay Gorney Modern Art, New York.
Saatchi Collection, London.
Anon. sale, Sotheby's New York, 1 May 1991, lot 172.
André Simoens Gallery, Knokke.
Acquired from the above by the present owner in 1991.

EXHIBITED:

Barcelona, Fundacio Caixa de Pensions, *Art and Its Double: A New York Perspective*, 1986, p. 149, no. 88 (illustrated in colour, p. 120).
Hamburg, Kunstverein in Hamburg, *D & S Ausstellung*, 1989, p. 155.

LITERATURE:

D. Cameron, *NY Art Now: The Saatchi Collection*, London 1987, p. 240 (illustrated in colour, p. 189).



250

NICHOLAS KRUSHENICK (1929-1999)

Malibu

signed and dated 'Nicholas Krushenick July 1966' (on the reverse)

acrylic on canvas

84¼ x 71in. (214 x 182cm.)

Painted in 1966

£25,000-35,000
US\$31,000-43,000
€28,000-39,000

PROVENANCE:

Galerie Ileana Sonnabend, Paris.

Acquired from the above by the present owner in 1968.

EXHIBITED:

Paris, Galerie Ileana Sonnabend, *Krushenick*, 1967, no. 12
(illustrated in colour, unpagged).

251

ROBERT MANGOLD (B. 1937)

4 Squares within a Circle 2

signed, titled and dated 'R Mangold 1974 4 Squares Within a Circle #2' (on the reverse); signed, titled and dated 'R Mangold 1974 4 Squares Within a Circle 2' (on the stretcher)

acrylic and graphite on canvas

diameter: 36in. (91.5cm.)

Executed in 1974

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

'I didn't want to be stuck in primary colours. I didn't want to be stuck in red, blue, green, yellow, black and white, or whatever it is. You know? I wanted to be able to have colour be expressive and poetic.'

- Robert Mangold

PROVENANCE:

Galerie MTL, Brussels.

Acquired from the above by the present owner in 1975.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Robert Mangold Paintings 1969-1982*, 1982, no. 230 (diagram illustrated, unpagged).

Deurle, Museum Dhondt-Dhaenens, *Vezameling Roger & Hilda Matthys-Colle*, 2007, p. 141 (illustrated in colour, p. 91).

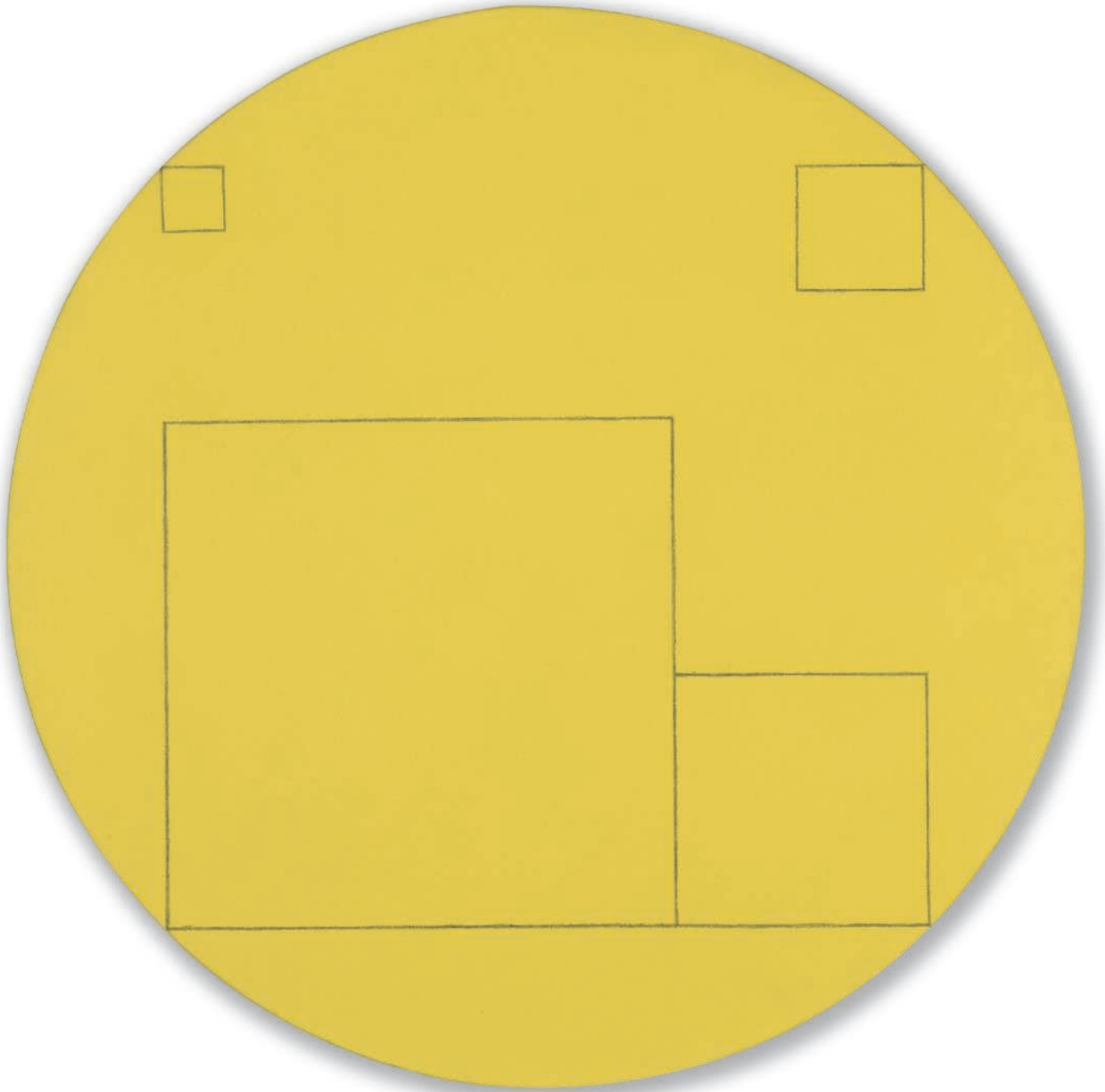
Held within the Matthys-Colle collection since 1975, Robert Mangold's *4 Squares within a Circle 2*, 1974, is an absorbing example of the artist's celebrated series Square Within a Circle. The early 1970s were productive years for the artist during which he had major exhibitions at the Solomon R. Guggenheim Museum, New York, and the Museum of Contemporary Art, San Diego. In *4 Squares within a Circle 2*, the smooth surface of the large yellow circle is shattered by the titular four squares which Mangold delicately outlined in graphite. Disrupting expectations of space and geometry, *4 Squares within a Circle 2* forces a confrontation with and a reassessment of the inherent flatness of painting. For Mangold, painting possesses an inherent potency to interrogate its own materiality: as the artist later reflected, 'I realized what painting's unique reality was: neither object nor window. It existed in the space in between' (R. Mangold quoted in S. O. Mangold, 'An Interview with Robert Mangold', in A. C. Danto et al., *Robert Mangold*, London, 2000, p. 60).

Mangold emerged in the 1960s art world after completing his studies at

Yale University. There he was taught by Joseph Albers, whose singular dedication to colour and perceptual flux would prove influential for the young artist. Like his teacher, Mangold too shares an investment in optical ambiguity, and both, in different ways, endeavoured to 'increase the expressive power of art by reducing its means' to the simplest of structures (P. Schjeldahl, 'Art That Owes Nothing to 'Nature', But Everything to Man Himself', *New York Times*, 28 November 1971, p. D21). For Mangold, these architectural compositions aligned closely with the tenets of the then-burgeoning Minimalist art movement, and similarly to his contemporaries, these works are autonomous, self-contained and atemporal. Indeed, his paintings suggest manifold possibilities; these works are purposefully open-ended. The graphite tracery in *4 Squares within a Circle 2* is 'neither a limit nor a totalizing conclusion' but rather an unresolved proposition, as tangible as the horizon, as expansive as the atmosphere (R. Schiff, 'Autonomy, Actuality, Mangold', *Robert Mangold*, London, 2000, p. 8).



Josef Albers, *Study for Homage to the Square: Departing in Yellow*, 1964. Tate Gallery, London.
 Artwork: © The Josef and Anni Albers Foundation/VG Bild-Kunst, Bonn and DACS, London 2019
 Photo: © Tate, London / Art Resource, New York.





λ252

ALAN CHARLTON (B. 1948)

Untitled

consecutively numbered '25', '11', '22', '23' and '24' (on the stretcher)
(i) signed and inscribed 'ALAN CHARLTON 1981/1982' (on the stretcher)
(ii)-(v) signed and dated 'ALAN CHARLTON 1982' (on the stretcher)
acrylic on canvas, in five parts
each: 70 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in. (180 x 60cm.)
overall: 70 $\frac{7}{8}$ x 118 $\frac{1}{2}$ in. (180 x 300cm.)
Executed in 1982

£18,000-25,000
US\$23,000-31,000
€21,000-28,000

PROVENANCE:

Art & Project, Amsterdam.

Acquired from the above by the present owner in 1984.

EXHIBITED:

Eindhoven, Stedelijk Van Abbemuseum, *Alan Charlton: Selected Paintings 1969-1981*, 1982.

Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger & Hilda Matthys-Colle*, 2007, p. 139 (certificate illustrated, p. 75).

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

253

ALLAN MCCOLLUM (B. 1944)

Collection of Five Perfect Vehicles

each: signed, consecutively numbered and dated '29A - 29E Allan McCollum
1986 1-5 of 5' (on the underside)

acrylic and enamel on cast hydrocal, in five parts

each: 19 $\frac{1}{8}$ x 8 $\frac{5}{8}$ x 7 $\frac{7}{8}$ in. (50 x 22 x 20cm.)

Executed in 1986

£18,000-25,000

US\$23,000-31,000

€21,000-28,000

PROVENANCE:

Rhona Hoffman Gallery, Chicago.

Armand Bartos Fine Art, New York.

Acquired from the above by the present owner in 1989.

EXHIBITED:

Deurle, Museum Dhondt-Dhaenens, *Vezameling Roger & Hilda Matthys-Colle*,
2007, p. 141 (incorrectly dated; illustrated in colour, p. 116).





254

ALLAN MCCOLLUM (B. 1944)

Collection of Twenty-Four Plaster Surrogates

each: signed, consecutively numbered and dated 'Allan McCollum 1987/1988' (on the reverse)

enamel on hydrocal, in twenty-four parts

ranging from smallest: 5 x 4 x ¾in. (12.5 x 10 x 2cm.) to largest:

9½ x 7 x 2in. (24 x 18 x 5.3cm.)

overall: 9½ x 165¾in. (24 x 420cm.)

Executed in 1987-1988

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

PROVENANCE:

Armand Bartos Fine Art, New York.

Acquired from the above by the present owner in 1989.



‘The Surrogate series were very important for me as an artist and I think I’m still mining today the thoughts that revolved around them. I had become known for another kind of painting in LA and I took very seriously the Paper Constructions. But I guess I would have to say the Surrogates were the first time I felt like I was really speaking with my own voice.’

- Allan McCollum



255

SOL LEWITT (1928-2007)

Folded Paper

signed and dated 'LeWitt 3/72' (lower right)

folded paper

23⁷/₈ x 14¹/₂in. (60.5 x 37cm.)

Executed in 1972

PROVENANCE:

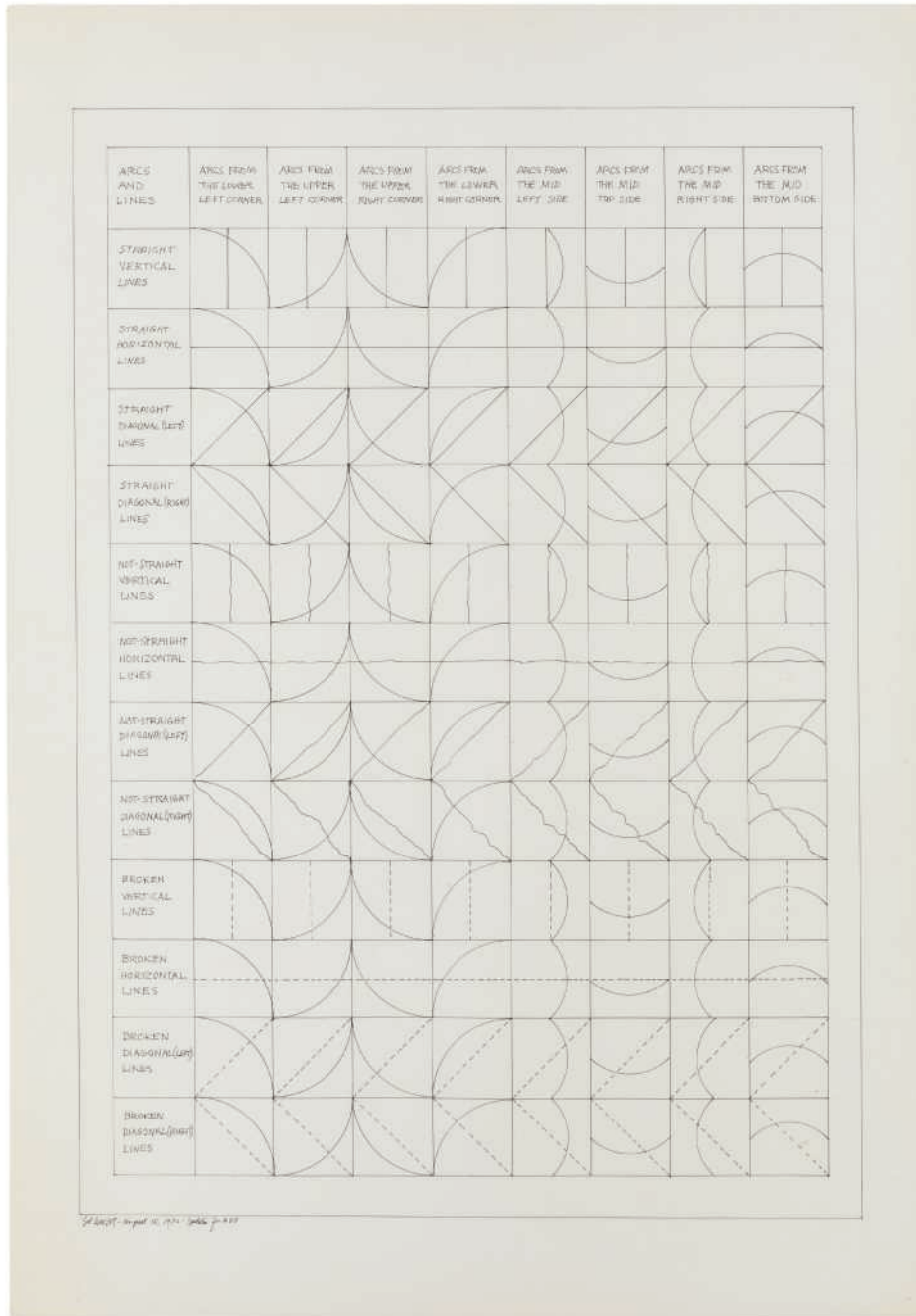
Galerie Daniel Templon, Paris.

Acquired from the above by the present owner in 1972.

£15,000-20,000

US\$19,000-25,000

€17,000-22,000



256

SOL LEWITT (1928-2007)

Arcs and Lines

signed, inscribed and dated 'Sol LeWitt - August 15, 1972 - Spoleto, for A & P' (lower left)
 India ink on paper
 19% x 13¾in. (50 x 35cm.)
 Executed in 1972

£12,000-18,000
US\$15,000-22,000
€14,000-20,000

PROVENANCE:

Art & Project, Amsterdam.
 Acquired from the above by the present owner in 1972.

λ257

FRANZ WEST (1947-2012)

Labstück (Refresher)

glass bottle, gauze bandages and dispersion

5½ x 24¼ x 9⅞in. (14 x 61.5 x 25cm.)

Executed in 1981

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

‘It doesn’t matter what the art looks like but how it’s used.’

- Franz West



Dr Roger Matthys and Hilda Colle (with the present work).

PROVENANCE:

Peter Pakesch, Vienna.

Bärbel Grässlin, Frankfurt.

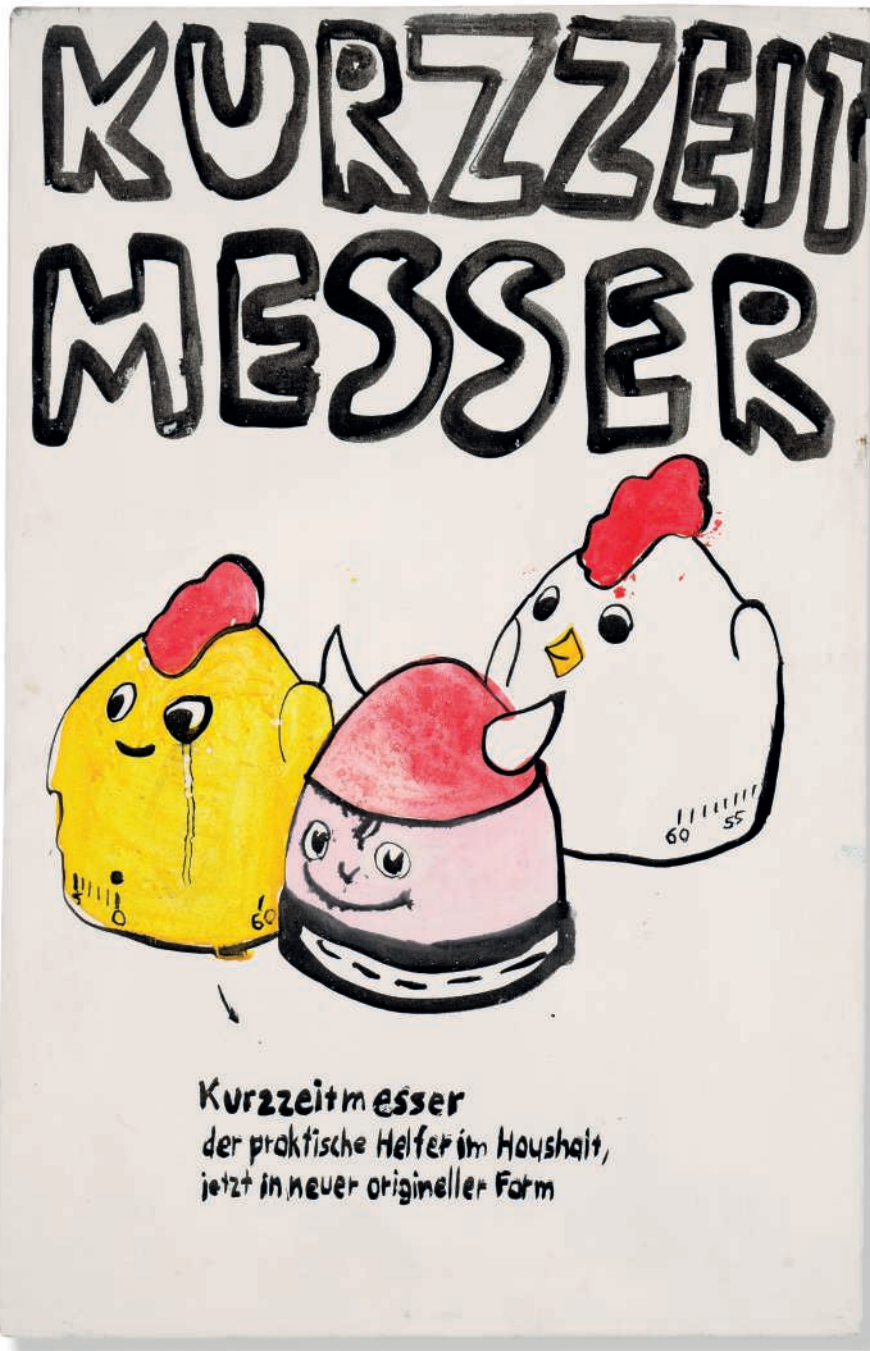
Acquired from the above by the present owner in 1994.

EXHIBITED:

Deurle, Museum Dhondt-Dhaenens, *Vezameling Roger & Hilda Matthys-Colle*, 2007, p. 143 (illustrated in colour, p. 108).

This work is accompanied by a signed photo certificate.





λ258

MICHEL MAJERUS (1967-2002)

Kurzzzeitmesser

signed and dated 'Michel Majerus 93' (on the overlap)

acrylic on canvas

30½ x 19½ in. (77.5 x 50.5 cm.)

Painted in 1993

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

PROVENANCE:

Private Collection, Germany (gift from the artist in 1993).



PROPERTY FROM A PRIVATE COLLECTION

λ259

IMI KNOEBEL (B. 1940)

Budweis II

signed and dated 'Imi 99-004' (on the reverse)
acrylic on aluminium
51 $\frac{1}{8}$ x 39 $\frac{3}{8}$ x 2 $\frac{1}{2}$ in. (130 x 100 x 6.5cm.)
Executed in 1999-2004

PROVENANCE:
Galerie Thaddaeus Ropac, Paris.
Acquired from the above by the present owner.

£30,000-50,000
US\$38,000-62,000
€34,000-56,000

*260

UGO RONDINONE (B. 1964)

SIEBZEHNTERMÄRZNEUNZEHNHUNDERTZWEIUNDNEUNZIG

acrylic airbrush on canvas, silkscreen on plexiglass plaque
98% x 82% in. (250 x 210cm.)
Executed in 1992

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

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

EXHIBITED:

Zurich, Galerie Walcheturm, *Pastime*, 1992.

LITERATURE:

D. Thorp, *Ugo Rondinone: Zero Built a Nest in my Navel*, London 2006
(installation view illustrated in colour, pp. 24-25; illustrated in colour, p. 28).

Feathery yellow, orange and white rings hypnotically glow in Ugo Rondinone's towering work from 1992, one of the artist's earliest sun paintings and a rare example of his concentric circles rendered on a square canvas; the series of dreamy, vibrating suns was begun that year. *Siebzehntermärzneunzehnhundertzweiundneuzig* is a luminous astral explosion, a supernova of blazing yellow and white, and like the celestial, where the stars we see are burning in the past, Rondinone's circles are a consideration of temporality and cosmic cycles. He looks at 'static metaphors in transition, which undermin[e] the nature of time in terms of linear progression. They elaborate an idea not as progress through time but in terms

of circularity, entropy, passivity, and dreaminess. A present tense, where time has stopped and opened out to reveal suggestiveness or changelessness or hollowness' (U. Rondinone quoted in J. Earnest, 'Blighted Luminance', *The Brooklyn Rail*, May 2013, <https://brooklynrail.org/2013/05/art/blighted-luminance>).

Formally, the series consciously engages with twentieth-century abstract movements, and the hazy, flat tones dialogue with the hallucinatory compositions of Op Art's afterimages and Colour Field paintings, chromatically reminiscent of works by artists such as Kenneth Noland and Mark Rothko, who exploited the emotive power of colour. While his colours may ape the Abstract Expressionists, Rondinone rebukes the almost religious dedication to the artist's mark his predecessors possessed. Instead, he applies his acrylic paint through a spray can, obliterating the personal trace of his hand. Furthermore, any sense of a supposed spirituality is abruptly negated by the banal, predictable titles, which refer merely to the date of the painting's creation. *Siebzehntermärzneunzehnhundertzweiundneuzig* is a direct confrontation with subjective address through which Rondinone teases out figurative readings of nonrepresentational imagery. In evoking solar bodies and stellar surges, there is, the painting suggests, no such thing as a pure abstraction.



GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 1987' (on the reverse)
 acrylic on lead on wood
 48 x 27³/₈in. (122 x 69.5cm.)
 Executed in 1987

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

PROVENANCE:

Galerie van Krimpen, Amsterdam.
 Annina Nosei Gallery, New York.
 Private Collection, New York.
 Anon. sale, Christie's New York, 19 November
 1992, lot 186.
 Private Collection, California.
 Anon. sale, Grisebach GmbH Berlin, 27 May 2006,
 lot 406.
 Galleria Gianluca Collica, Catania.
 Acquired from the above by the present owner in
 2007.

EXHIBITED:

Krefeld, Museum Haus Lange, *Günther Förg*,
 1987, no. 4/87 (installation view illustrated in
 colour, unpagged). This exhibition later travelled
 to Saint Etienne, Maison de la Culture et de
 la Communication and The Hague, Haags
 Gemeentemuseum.

This work is recorded in the archive of Günther
 Förg as No. *WVF.87B.0243*. We thank Mr.
 Michael Neff from the Estate of Günther Förg
 for the information he has kindly provided on
 this work.

Painted in 1987, Günther Förg's
Untitled is a resplendent example of the
 artist's lead paintings, the hallmark of
 his practice. The large work is divided
 into two harmonious planes: across
 the top is a warm, inviting yellow while
 below lies a rich, forest green. With its
 horizontal orientation, *Untitled* conjures a
 luminously abstract landscape: sky and
 land, sunshine and earth. Förg began his
 leaded paintings in the 1980s, and these
 works represent the most significant
 strand of his prolific practice; *Untitled* is
 a captivating early work from the series.
 By applying paint directly to such a
 volatile surface, Förg's pigments were
 transformed indelibly; reactions to the
 caustic ground produced a stunning,
 and uncontrollable, chromatic variability.
 Using lead, the artist explained, gave 'the
 colour a different density and weight...
 with the normal canvas you often have to
 kill the ground, give it something to react
 against. With the metals you already
 have something - its scratches, scrapes'
 (G. Förg, quoted in D. Ryan, *Talking
 Painting*, Karlsruhe 1997). In *Untitled*,
 these fluctuating, lustrous bands
 together suggest a depth that reaches
 towards the horizon.

Although Förg's compositions
 appear to resemble the Colour Field

paintings of artists such as Mark
 Rothko and Barnett Newman, works
 like *Untitled* refuse any transcendental
 claim. Indeed, Förg purposefully
 distanced himself from the near-
 spiritual ethos championed by the
 American Abstract Expressionists,
 explaining that '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' (G. Förg, quoted in *Günther Förg:
 Painting Sculpture Installation*, exh. cat.,
 Newport Harbor Art Museum, Santa
 Ana, California, 1989, p. 6) Förg instead
 belonged to a generation of artists for
 whom abstraction no longer needed to
 be defended; it was simply one form
 of expression amongst many, and this
 experimental vision was the central
 theme of his 2018 exhibition *A Fragile
 Beauty* held at the Stedelijk Museum,
 Amsterdam, and the Dallas Museum
 of Art. By embracing the mercurial,
 Förg recuperated abstraction as a
 site of aesthetic and material inquiry.
 Indeed, *Untitled* conveys a powerful
 physicality subtly articulated through
 its variegated surface. The painting is
 a poetics of colour and form, rich, vivid
 and endlessly tangible.



PROPERTY FROM A PRIVATE COLLECTION

λ262

GEORG BASELITZ (B. 1938)

Auch Ohne Schnee Winter (Even Without Snow Winter)

titled and dated '13.V.2005 Auch Ohne Schnee Winter' (on the reverse)

oil on canvas

98% x 78% in. (250 x 200cm.)

Painted in 2005

£180,000-250,000

US\$230,000-310,000

€210,000-280,000

PROVENANCE:

Galerie Thaddaeus Ropac, Paris.

Acquired from the above by the present owner.

Bleached branches gleam brightly against a darkened sky in Georg Baselitz's *Auch Ohne Schnee Winter (Even Without Snow Winter)*, 2005. Bursts of yellow flash amongst the stark, slender trees, while a vigorous fuchsia gives shape to fallen boughs. Against the rich blackness, these

colours are incandescent. The forest as a site to reimagine and investigate has long played a role in Baselitz's prolific practice and these landscapes are personally resonant; as a young man, Baselitz's applied to forestry school, and his paintings are populated by woodsmen, woodland creatures and sprawling trees. Bound up with Germanic folklore traditions and entrenched within the cultural memory of the people, the forest

also serves as the metaphorical heart of the country's psyche.

As the writer Elias Canetti observed, 'Not in any modern nation in the world has the spirit of identification with the forest [*Waldgefühl*] remained so vital' (E. Canetti quoted in N. Rosenthal (ed.), *Georg Baselitz*, exh. cat., Royal Academy of Arts, London, 2007, p. 121).

Strikingly, the image of *Auch Ohne Schnee Winter* is inverted, a strategy Baselitz introduced in the late 1960s to destabilise the experience of his paintings

and the hallmark of his practice. By rotating his night-time scene, Baselitz offers new ways of seeing, explaining that 'I was born into a destroyed order and I didn't want to re-establish an order' (G. Baselitz interviewed by D. Kuspit, in 'Goth to Dance,' *Artforum*, vol. 33, Summer 1995, p. 76). Fittingly, the first work Baselitz painted upside down, *The Wood on Its Head*, 1969, was also a pastoral landscape. Through these works Baselitz creates a continuous dialogue with the work of the German Romantics, including Caspar David Friedrich, who regularly depicted the sublime wooded countryside as part of a larger engagement with their cultural heritage. In these paintings, the land is presented as a divine inheritance. Accordingly, upending a forest has unique implications within the German context, and in his reorientation, Baselitz responds to his homeland's troubled history, ultimately providing a new lens for thinking about the past. With its jagged geometries and vivid colours, *Auch Ohne Schnee Winter* advances a bold reconfiguration of a national identity.



Caspar David Friedrich, *Dolmen in the Snow*, (Circa) 1807.

Galerie Neue Meister, Dresden.

Photo: © Staatliche Kunstsammlungen Dresden / Bridgeman Images.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ263

ANSELM KIEFER (B. 1945)

La notte di Lia

titled 'la notte di Lia' (on the reverse)

oil, emulsion and acrylic on canvas

74 $\frac{7}{8}$ x 110in. (190 x 280cm.)

Executed in 2004

£300,000-500,000

US\$380,000-620,000

€340,000-560,000

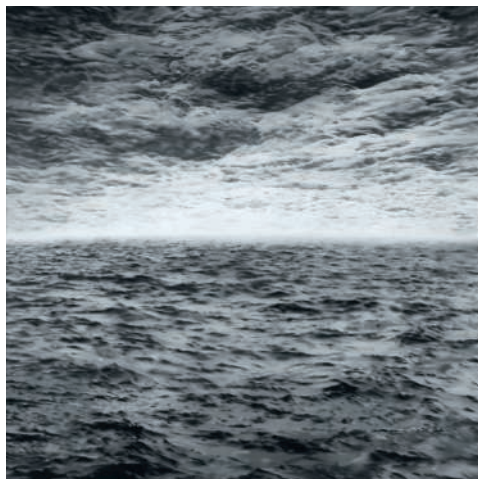
“I work on my paintings from all sides, so when I am working on them there is no up or down. The sky can be reflected in the water or material can come down from the sky. That is part of the content of the paintings. Heaven and earth are interchangeable.”

- Anselm Kiefer

PROVENANCE:

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

Acquired from the above by the present owner.



Gerhard Richter, *Seestück (Seascape)*, 1970.
National Galerie, Staatliche Museen zu Berlin, Berlin.
Artwork and photo: © Gerhard Richter (0194).

Spanning nearly three metres wide, Anselm Kiefer's *La Notte di Lia* is a blazing, stellate nightscape. Executed in 2004, Kiefer's monumental painting summons the Milky Way in frothy metallic waves that churn across a moonless night of saturnine greys. Illuminating a poetic interplay between earth and sky, the painting imagines the impenetrable, unknowable celestial sphere: a sublime, mysterious realm of immeasurable depths evincing all the potency of a collapsed star. Indeed, the fluctuating, mercurial surface of *La Notte di Lia* is at once ethereal and profane, a manmade object that reaches towards the celestial. Kiefer's paint splattered vision of a star-studded sky and roiling surf extends beyond the horizon, and atop this ostensibly infinite expanse of flickering lightening and cresting galaxies, silvery filaments delineate a web of constellations; these





Van Gogh, *Starry Night over the Rhone*, 1888.
Musée d'Orsay, Paris.
Photo: © Musee d'Orsay, Paris, France / Bridgeman Images.

‘Heaven is an idea... a piece of ancient internal knowledge. It is not a physical construction.’

- Anselm Kiefer

ancient pinpricks narrate the stories of humanity, the burning, crucial legends that guide history and prophesise the future.

For the works of this period, Kiefer looked to the divine moment of creation as narrated in the Gnostic account of Isaak Luria, the 16th-century mystic and founder of modern Kabbalah, who described how God made the world by withdrawing into himself in order to create space for the universe. For Kiefer, creation was not a singular, definitive moment but rather an ongoing and cyclical process. In *La Notte di Lia*, this notion of an eternal recurrence is signalled by the sea, whose waves will crash ashore forevermore. Yet the artist's understanding of the divine is also predicated on a relationship with the rational; Kiefer's starry images are underpinned by a theory first proposed over three centuries earlier by the astrologist and alchemist Robert Fludd

who believed in a duality between heaven and earth. For Fludd, the microcosm functions as a mirror to the macrocosm; that is, earthbound forms parallel the glimmering stars overhead—‘as above so below’. Seeking to visualise this marriage of divine and rational forces, Kiefer's paintings ‘do not exalt a solitary mystical delirium, but instead record an experience of the cosmos and form a mirror or memory for those who look at them’ (D. Arasse, *Anselm Kiefer*, p. 265). Indeed, *La Notte di Lia* looks to the constellations for communion and as an image of a collective conscious and a cosmic experience.

The ancient narratives that shape society have long been central to Kiefer. Born at the end of the Second World War, for decades his practice engaged with symbols central to the German psyche that had been contaminated by Nazism. Over time, he broadened his outlook, invoking in his paintings and

sculptures Isis and Osiris, Cabbala, the ancient Greeks and the Bible, among others, in order to reconcile with the now. As the curator Kathleen Soriano noted, ‘Kiefer's art is concerned with a handful of issues, themes, stories that he is constantly revisiting; at the heart of it are ideas about cosmology, the connection between heaven and earth’ (K. Soriano quoted in M. Gayford, ‘Anselm's Alchemy’, *RA Magazine*, Autumn 2014, n. p.). These stories, for the artist, are a reincarnating force, and *La Notte di Lia* envisions the world in the earliest days of creation, but in the glimmering vision is a warning of the dangers that bolster any belief system: ‘Heaven is an idea,’ he has remarked, ‘a piece of ancient internal knowledge. It is not a physical construction’ (A. Kiefer, interview with M. Auping, 2004 reprinted in *Anselm Kiefer: Heaven and Earth*, exh. cat., Fort Worth Museum of Art, Fort Worth, 2005, p. 168).



λ*264

THOMAS SCHÜTTE (B. 1954)

Ceramic Sketch

glazed ceramic
13⅞ x 7⅞ x 7⅞in. (33.5 x 20 x 20cm.)
Executed in 1999

£80,000-120,000

US\$99,000-150,000

€90,000-130,000

PROVENANCE:

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

EXHIBITED:

New York, Dia Center for the Arts, *Scenewright*,
Gloria in Memoria, In Medias Res, 1999-2000
(illustrated in colour, p. 106).

Turin, Castello di Rivoli, *Thomas Schütte -
Frauen*, 2012, no. 83, p. 150 (illustrated in colour,
p. 65).

Created as studies for the series *Frauen (Women)*, Thomas Schütte's *Ceramic Sketches*, 1999, use the language of sculpture to subvert and destabilise the medium's established, and expected, conventions. For *Frauen*, Schütte worked with bronze, aluminium and steel – the materials of great monuments and memorials – to fashion convulsing, contorted figures that challenge the figurative language. The present works, miniature yet commanding maquettes, demonstrate Schütte's deft command of his materials and playful, and purposefully disruptive, approach. Schütte makes the plinth a central player in his insurrection: used traditionally to confer a gravitas onto an object, here, the bases have been transformed into bathtubs over which women crouch. Poured, aqueous glaze froths and overflows from the rectangular tubs, enveloping the stooped forms in a wash of white and blue. Sculpted from a single piece of clay, the plinth is essential to the figure: the two are indivisible, mutually reinforcing and eternally unified.



(alternate view)



PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

λ°265

THOMAS SCHÜTTE (B. 1954)

Ceramic Sketch

glazed ceramic
10 x 7 $\frac{7}{8}$ x 13in. (25 x 20 x 33cm.)
Executed in 1999

£80,000-120,000

US\$99,000-150,000

€90,000-130,000

‘So far as meanings are concerned, I would rather talk to my own hands
and through forms and let these creatures live their own stories.’

- Thomas Schütte



PROVENANCE:

Marian Goodman Gallery, New York.

Faggionato, London.

Acquired from the above by the present owner in 2014.

EXHIBITED:

Turin, Castello di Rivoli Museo d'Arte Contemporanea,

Rivoli - Turin, *Thomas Schütte - Frauen*, 2012, no. 70

(illustrated in colour, p. 156; installation view illustrated
in colour, p. 114).

Installation view of Thomas Schütte's Ceramic Sketches, in Turin,
Castello di Rivoli Museo d'Arte Contemporanea, 2012. Image courtesy
Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino.
Artwork: © Thomas Schütte, DACS 2019.



λ*266

THOMAS STRUTH (B. 1954)

Museo del Prado 3, Madrid 2005

signed, numbered, titled and dated 'Museo del Prado 3 Madrid 2005
2/10 Thomas V Struth Print: 2006' (on the backing board)
chromogenic print face-mounted to Plexiglas in artist's frame
image: 62 1/8 x 80 1/8in. (157.8 x 203.5cm.)
overall: 80 3/4 x 96 5/8in. (205 x 248 cm.)
Photographed in 2005 and printed in 2006, this work is number two
from an edition from ten

£70,000-100,000

US\$87,000-120,000

€79,000-110,000

PROVENANCE:

Galerie Max Hetzler, Berlin.
Galleria Monica de Cardenas, Milan.
Acquired from the above by the present owner.

EXHIBITED:

Madrid, Museo Nacional del Prado, *Thomas Struth: Making Time*, 2007, p. 108 (another from the edition exhibited, illustrated in colour, p. 19; installation view illustrated in colour, pp. 20 and 21). This exhibition later travelled to Berlin, Galerie Max Hetzler and New York, Marian Goodman Gallery.
Milan, Galleria Monica de Cardenas, *Thomas Struth*, 2007 (another from the edition exhibited).
Vigo, Museo de Arte Contemporânea, *Museum as a Medium*, 2008 (another from the edition exhibited). This exhibition later travelled to San Sebastian, Koldo Mitxelena.
Brescia, Pinacoteca Tosio Martinengo, *Capolavori in corso*, 2008 (another from the edition exhibited).
Zurich, Kunsthaus Zürich, *Thomas Struth: Fotografien 1978-2010, 2010-2012* (another from the edition exhibited, illustrated in colour, p. 221). This exhibition later travelled to Dusseldorf, Kunstsammlung Nordrhein-Westfalen; London, Whitechapel Gallery and Porto, Museu de Serralves, Museu de Arte Contemporânea.

A crowd of people gather in front of Diego Velázquez's *Las Hilanderas*, 1657, in Thomas Struth's *Museo del Prado 3*. Neither inattentive nor enthralled, they are instead concerned with the quotidian affairs of everyday life. Behind them, in Velázquez's dramatic and feverish painting, the story of the mortal Arachne who dared to challenge the goddess Athena unfolds in evocative, vibrant colour. Such is the nature of Struth's extended series *Museum Photographs*: celebrated works that capture everyday engagement with cultural masterpieces. Focusing on specific museums, an international roster which includes the Louvre in Paris, the National Gallery in London, and the Kunsthistorisches Museum, Vienna, Struth's photographs illuminate the role of the spectator, as a consumer, interpreter and archivist. Executed in 2005, the towering *Museo del Prado 3* brims with rich, saturated colour, part a cycle of photographs taken at the Museo del Prado in Madrid in which equal emphasis is conferred upon both the painting and surrounding crowd; an edition from this

series was included in the artist's 2007 exhibition *Making Time* held at the museum.

Struth began his *Museum Photographs* in order to observe the experience of seeing art, and in these images, visitors were almost always shot at a remove. Granted the space for a personal communion, the gap also highlights the distance instinctively bestowed upon museum objects. Struth had long hoped to take photographs in the Prado, where he had been profoundly moved by Velázquez's *Las Meninas*, an icon of the Spanish Golden Age. By the time he received permission to do so, however, he no longer felt he could photograph people's backs, and instead decided to move his camera into the centre of the gallery. In the resulting images, the scale is profoundly human, an image of the lived life: 'In essence,' Struth reflected, 'I wanted to bring together the time of the picture and the time of the viewer' (T. Struth quoted in T. Bezzola and J. Lingwood (eds.), *Thomas Struth: Photographs 1978-2010*, Munich, 2010, p. 138).



λ267

ISA GENZKEN (B. 1948)

Corridor

concrete and galvanized steel
98% x 33% x 15% in. (250 x 86 x 40cm.)
Executed in 1988

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

‘I’d already made works in concrete that look like churches, ruins, and bombed-out buildings. These have a bit of this feeling to them. If you walk around them, you can discern different stories, find hard-to-reach nooks and crannies, areas that feel more secure. I was also quite explicitly playing with the idea of ruins and a Caspar David Friedrich kind of mood. So these works already had something narrative about them’

- Isa Genzken



Installation view of present lot at Galerie Buchholz, Cologne 1988.
Artwork: © Isa Genzken.
Photo: Courtesy Galerie Buchholz, Berlin/Cologne/New York © VG Bild-Kunst, Bonn / DACS, London.

PROVENANCE:

Galerie Daniel Buchholz, Cologne.
Acquired from the above by the present owner in 1988.

EXHIBITED:

Cologne, Galerie Daniel Buchholz, *Isa Genzken "Neue Arbeiten"*, 1988.





Le Corbusier, *Radiant City*, 1924-5.

‘[I find] the core structures of new buildings more interesting, because the rational thinking of the engineers has more to do with truth than the routine masking of facades with pseudo-precious materials.’

- Isa Genzken

Awarded the 2019 Nasher Prize for her extraordinary impact on and unwavering dedication to sculpture, Isa Genzken’s transformative vision is exemplified in *Corridor*, 1988. In the present work, warmly tactile slabs of textured concrete stand atop a slender steel base. These horizontal bands are defined by liquid ribbons of poured concrete. A single slim extrusion graces one side. *Corridor* is part of a larger engagement with concrete that Genzken began in 1986; aesthetically, these sculptures resemble Brutalist architecture, a style which emerged in the early 20th century. Championed by the French architect Le Corbusier, such buildings are characterised by thick, weighty exteriors cast in predominantly monochromatic palette, echoes of which can be seen in the roughly hewn, weathered exterior of *Corridor*. Often

described as maquettes, Genzken encourages such readings by displaying her sculptures at eye level. From this vantage point, these works conjure a skeletal city and an otherworldly urban terrain.

Genzken came of age during Germany’s post-war building boom, and the evolution of architectural has long fascinated the artist. In early photographs taken while studying at Berlin’s University of Fine Arts, Genzken captured the country’s transmuting landscape of crumbling façades juxtaposed with sleek new structures. Like the concrete works, these images too present new and peculiar perspectives, revealing an ongoing dialogue between preservation and change. Like the remnants that littered the German landscape of her youth, the concrete works, too, summon

a formerly idealised world that has since fragmented and splintered. In Genzken’s practice, edifices necessarily metamorphosise into ruins. Yet her inspiration comes not from a Romantic collapse, but rather is located in the actual physics of a structure where ‘the rational thinking of the engineers has more to do with truth’ than any external décor (I. Genzken quoted in K. Bussmann and K. König (eds.), *Skulptur Projekte Münster*, exh. cat., Westphalian State Museum of Art and Cultural History, Münster, 1987, p. 94). In the exposed fissures and hollows of *Corridor* there exists a candid and grounded hope for regeneration. These forms announce a new architecture which alternates between fragmentary and holistic, illusory and substantial, potent, capacious and palpable.



FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

λ268

SIGMAR POLKE (1941-2010)

Untitled

signed and inscribed 'S. Polke mit besten Grüßen von'
(on a label affixed to the reverse)

gouache on paper

24 x 33 $\frac{1}{2}$ in. (61.1 x 85.5cm.)

Executed *circa* 1966

£80,000-120,000

US\$99,000-150,000

€90,000-130,000

‘Polke’s early watercolours and gouaches ... contain the seed of a fundamental artistic structure that would help produce the spiritual magic of his subsequent work’

- Michael Semff

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.

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

Held in the same family collection since 1971, and unseen in public during that time, the present work stems from Sigmar Polke’s distinctive early body of gouaches. Executed *circa* 1966, its whimsical subjects are rendered with bold, fluid lines, demonstrating the concise bravura of the artist’s nascent graphic style. Their faces, set in playful, off-kilter profile, see Polke toying with the idiom of Pablo Picasso, performing a tongue-in-cheek iconoclasm of the grand master of twentieth-century art. Painted

on packing paper – a deliberately humble choice of material – the work captures the emergence of the subversive anti-bourgeois aesthetic that Polke pursued during the 1960s under the rubric of ‘Capitalist Realism’. Founded with Gerhard Richter and Konrad Lueg – fellow students at the Staatliche Kunstakademie, Düsseldorf, where Polke studied between 1961 and 1967 – the movement offered an irreverent commentary on contemporary middle-class life, aping its motifs and values. The present work relates to the





Pablo Picasso, *The Kiss*, 1969.
 Musee Picasso, Paris.
 Artwork: © Succession Picasso/DACS, London 2019.
 Photo: © Bridgeman Images.

‘Polke’s early works on paper are a source of astonishment and pleasure ...
 The knitting together of the surface pattern begins a game of optical illusions
 until, in the intimacy of observation, moods and poetry settle on the paper or
 are poured into its depths’

- Bice Curiger

artist’s ‘face-to-face’ or ‘duo’ series, in which Polke riffed upon the idea of conventional societal pairings, transforming his conversational subjects into hollow, disengaged cartoons. Their exaggerated features, meanwhile, also align *Untitled* with his contemporaneous ‘potato head’ cycle, where upstanding citizens were deformed to rudimentary caricatures. Despite the seemingly ephemeral nature of these fragments, produced on scraps of unremarkable stationery, their patterned surfaces, undulating lines and subtle tinted surfaces foreshadow the rich alchemical beauty that would come to define Polke’s later painterly language. As Michael Semff has written, ‘Polke’s early watercolours and gouaches ... contain the seed of a fundamental artistic

structure that would help produce the spiritual magic of his subsequent work’ (M. Semff, *Sigmar Polke: Works on Paper 1963-1974*, exh. cat., Museum of Modern Art, New York, 1999, p. 29).

Though inviting comparison with the graphic languages of artists such as Picasso, Jean Dubuffet, and Paul Klee, Polke’s watercolours and gouaches owed much to his apprenticeship as a glass painter between 1959 and 1961. Much like Andy Warhol, who cut his teeth as a commercial illustrator, his early involvement in the world of image reproduction had an important impact upon his outlook. Yet where Warhol learned the art of graphic reduction, Polke derived from his training an almost Baroque sensibility, imbuing his watercolours and gouaches with

a sense of flowing line and delicate luminosity. Indeed, despite its relatively sparse composition, the present work demonstrates the enigmatic, translucent elegance that would later come to define his explorations of dispersion fluid, silver nitrate and other volatile substances. ‘Polke’s early works on paper are a source of astonishment and pleasure’, writes Bice Curiger. ‘... The knitting together of the surface pattern begins a game of optical illusions until, in the intimacy of observation, moods and poetry settle on the paper or are poured into its depths’ (B. Curiger, *ibid.*, p. 31). Divining sensual wit from the banal, and complexity from the innocuous, the present work is a remarkable illustration of this statement.





(front)



(back)

PROPERTY FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

269

JOSEPH BEUYS (1921-1986)

Mutterchaftszeichnung (Motherhood Drawing)

signed with the artist's initials 'JB 50' (left edge)

graphite on paper

8½ x 5¼ in. (20.7 x 13.3 cm.)

Executed in 1951

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

PROVENANCE:

Galerie Thomas Borgmann, Cologne.

Private Collection, Germany (acquired from the above by the previous owner in 1971).

Thence by descent to the present owner.

EXHIBITED:

Frankfurt, Frankfurter Kunstverein, *Kunst Nach 45*, 1983, p. 406 (illustrated, p. 64).



λ270

GERHARD RICHTER (B. 1932)

Man Jumping From A Window

signed and dated 'Richter 65' (lower right)
graphite on paper
14½ x 11½in. (36 x 28.1cm.)
Executed in 1965

£20,000-30,000
US\$25,000-37,000
€23,000-33,000

PROVENANCE:

Gallery Heiner Friedrich, Munich.
Private Collection, Germany (acquired from the above in 1971).
Thence by descent to the present owner.

LITERATURE:

D. Schwarz, *Gerhard Richter Drawings 1964-1999 Catalogue Raisonné*,
Düsseldorf 1999, no. 65/7 (illustrated in colour, p. 44).

LOUISE LAWLER (B. 1947)

What Else Could I Do

signed, numbered and dated 'Louise A. Lawler 3/5 1994' (on the reverse)

Cibachrome mounted on board

24 x 24in. (61.1 x 61.1cm.)

Executed in 1994, this work is number three from an edition of five

£40,000-60,000

US\$50,000-74,000

€45,000-67,000

PROVENANCE:

Monika Sprüth Galerie, Cologne.

Acquired from the above by the present owner.

LITERATURE:

D. Elger (ed.), *Louise Lawler and/or Gerhard Richter Photographs and Works*, Munich 2012, p. 28 (illustrated in colour, p. 29).

A single candle burns brightly within Louise Lawler's glossy double image *What Else Could I Do*. Executed in 1994, Lawler's photograph frames the greenish hues of a Gerhard Richter candle painting that hangs on the wall. *What Else Could I Do* is part of Lawler's ongoing and celebrated series of knowing photographs that capture works of art in various cycles of display: held in museum storage, exhibited in galleries, or on view in the homes of collectors. By imaging various forms of displays, these photographs offer a conceptual critique that interrogates the mechanisms of the art world. Contained within these works is the embedded acknowledgement of their own uncertain futures and unknown destinations. Lawler came to prominence in the late 1970s as part of the Pictures

Generation, the loose grouping of artists that included Richard Prince and Cindy Sherman, among others. Superficially quieter than the splashy images of her peers, Lawler's photographs are suffused with a determined emotional force; she is, what critic Roberta Smith described, 'an artist of stealth, wit and elegant understatement, adept at playing the art world against itself... Behind Ms. Lawler's shape-shifting works lies a poetic intelligence, a political sharpness and an understanding of the artwork as a form of value, but also as a source and an object of love' (R Smith, 'Stealth Aesthetic, Muted Aura', *New York Times*, 12 May 2017, <https://www.metropictures.com/attachment/en/58986e4c5a4091a0008b4568/News/591624672fd850a81ef819d9>).



PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

λ°272

JAN SCHOONHOVEN (1914-1994)

R72-35

signed twice, titled and dated twice 'J. J. Schoonhoven 1972 "R72-35" Jan J.

Schoonhoven 1972' (on the reverse)

acrylic on papier-mâché relief on board

16 $\frac{7}{8}$ x 16 $\frac{7}{8}$ in. (43 x 43cm.)

Executed in 1972

£80,000-120,000

US\$99,000-150,000

€90,000-130,000

PROVENANCE:

Galerie M, Bochum.

Annemarie Verna Galerie, Zurich.

Private Collection, Europe.

Galerie Nordenhake AB, Stockholm.

David Zwirner, New York.

Acquired from the above by the present owner.

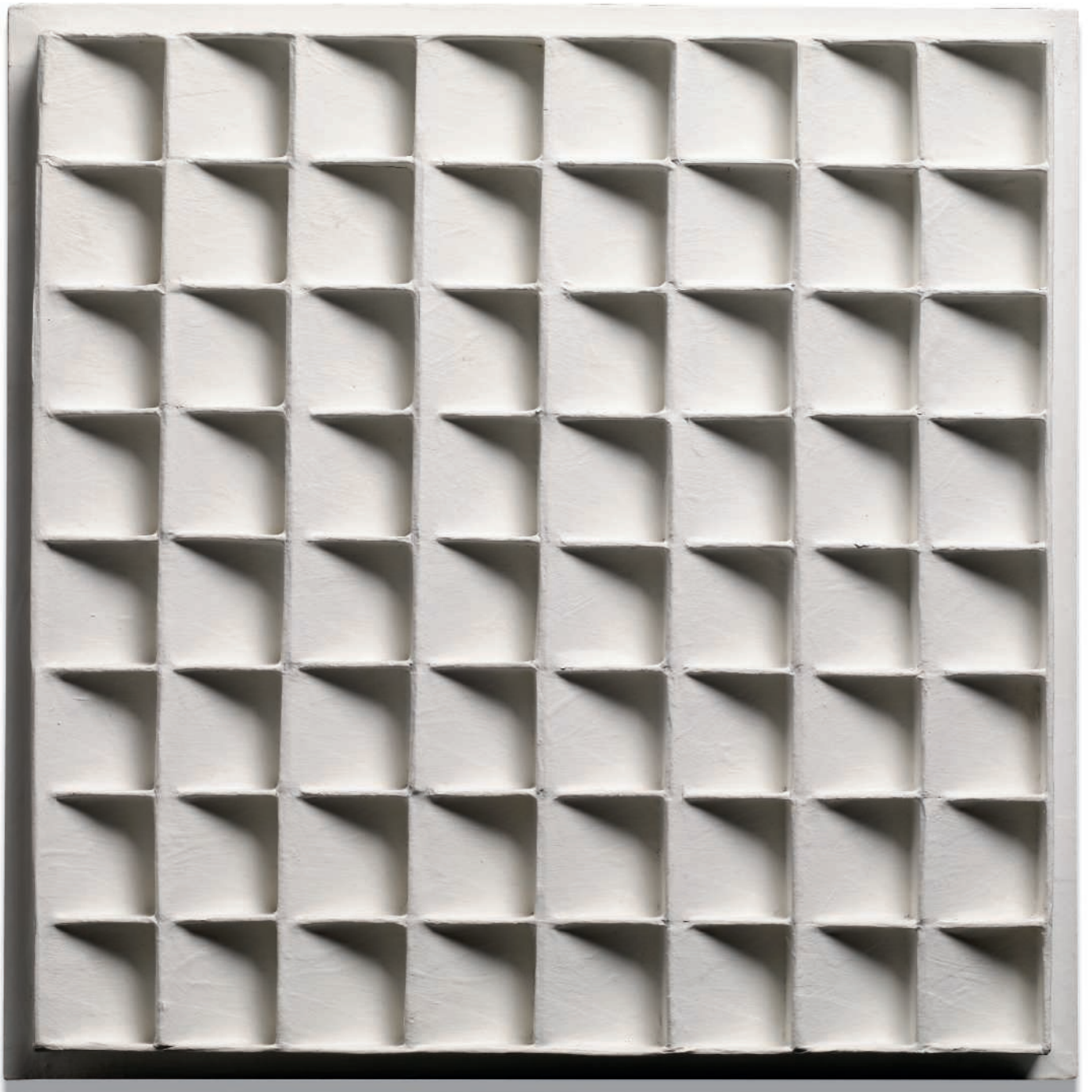
EXHIBITED:

Zurich, Annemarie Verna Galerie, *Jan*

Schoonhoven, 1972.

Created in 1972, the year of the artist's traveling retrospective, the powerful geometry of *R72-35* exemplifies Jan Schoonhoven's commitment to an egalitarian order. Responding to the devastation wrought by the second world war, Schoonhoven committed himself to a structured order, evident in the strict lines of *R72-35*; in the title sequence, the 'R' stands for relief, while the subsequent digits mark the year and the series' number. In the gridded papier-mâché relief, colour and form exist in equilibrium, Schoonhoven was affiliated with the influential ZERO group, where he worked closely with Heinz

Mack, Günter Uecker and Otto Piene, among others. In the spirit of ZERO, Schoonhoven endeavoured to produce a new visual dynamism which can be seen in the fluctuating play shadows that flicker across the lit recesses of *R72-35*: 'Within the strict limitations which he has placed upon himself, Schoonhoven has grown to be a formidable master. His oeuvre echoes various movements in contemporary art - abstract expressionism, minimal art, fundamental art, "neo-expressionism" - without ever losing any of its own identity' (J. Wesseling, *Schoonhoven. Visual artist*, The Hague 1990, p. 8.).





λ273

EDMUND DE WAAL (B. 1964)

A short history of the shadow

sixty-two porcelain vessels in black and grey glazes and two black aluminium shelves

overall: 14½ x 110¼ x 3½in. (37 x 280 x 8cm.)

Executed in 2010

£70,000-100,000

US\$87,000-120,000

€79,000-110,000

PROVENANCE:

Alan Cristea Gallery, London.

Acquired from the above by the present owner in 2011.



(detail view)



Held between two aluminium shelves are sixty-two enchanting porcelain vessels by British artist Edmund de Waal, and glazed in black and grey, *A short history of the shadow*, 2010, is beguiling. Currently the subject of a solo presentation at The Frick Collection, New York, de Waal began an apprenticeship to study pottery in 1981. His education continued after he moved to Japan, where he immersed himself in the country's culture. In Tokyo, his ceramics developed their characteristic unadorned elegance; the pottery personifies the artist's own multicultural inheritance which blends together English, Japanese and European traditions into sublime forms. Ultimately, de Waal is fascinated by the material transformation that occurs when clay becomes a pot or a vase: '[Porcelain] is an inscrutable material,' he reflected, 'in the sense that it comes from earth but seems

to aspire to something else. It seems closer to glass – closer to air – than the earth. So to me it's utterly about a moment of alchemical change... [It] has an otherness, an elsewhere-ness, about it – it has come a long way, it's part of a trajectory of a thousand years, and has mystery and mystique and all that stuff within it. There is no moment when porcelain ever becomes ordinary. It is always "best"' (E. de Waal quoted in A. Sooke, 'Edmund de Waal: potter, writer, alchemist', *The Telegraph*, 22 September 2015, <https://www.telegraph.co.uk/books/authors/edmund-de-waal-interview/>). This year, de Waal's two-part exhibition *Psalm* is on view at the Jewish Museum and the Ateneo Veneto in Venice as part of the 58th Venice Biennale; the exhibition will then travel to Germany and Britain.

*274

SHIO KUSAKA (B. 1972)

white 45

porcelain

7½ x 3¾ x 3¾in. (19.1 x 9.5 x 9.5cm.)

Executed in 2011

£4,000-6,000

US\$5,000-7,400

€4,500-6,700

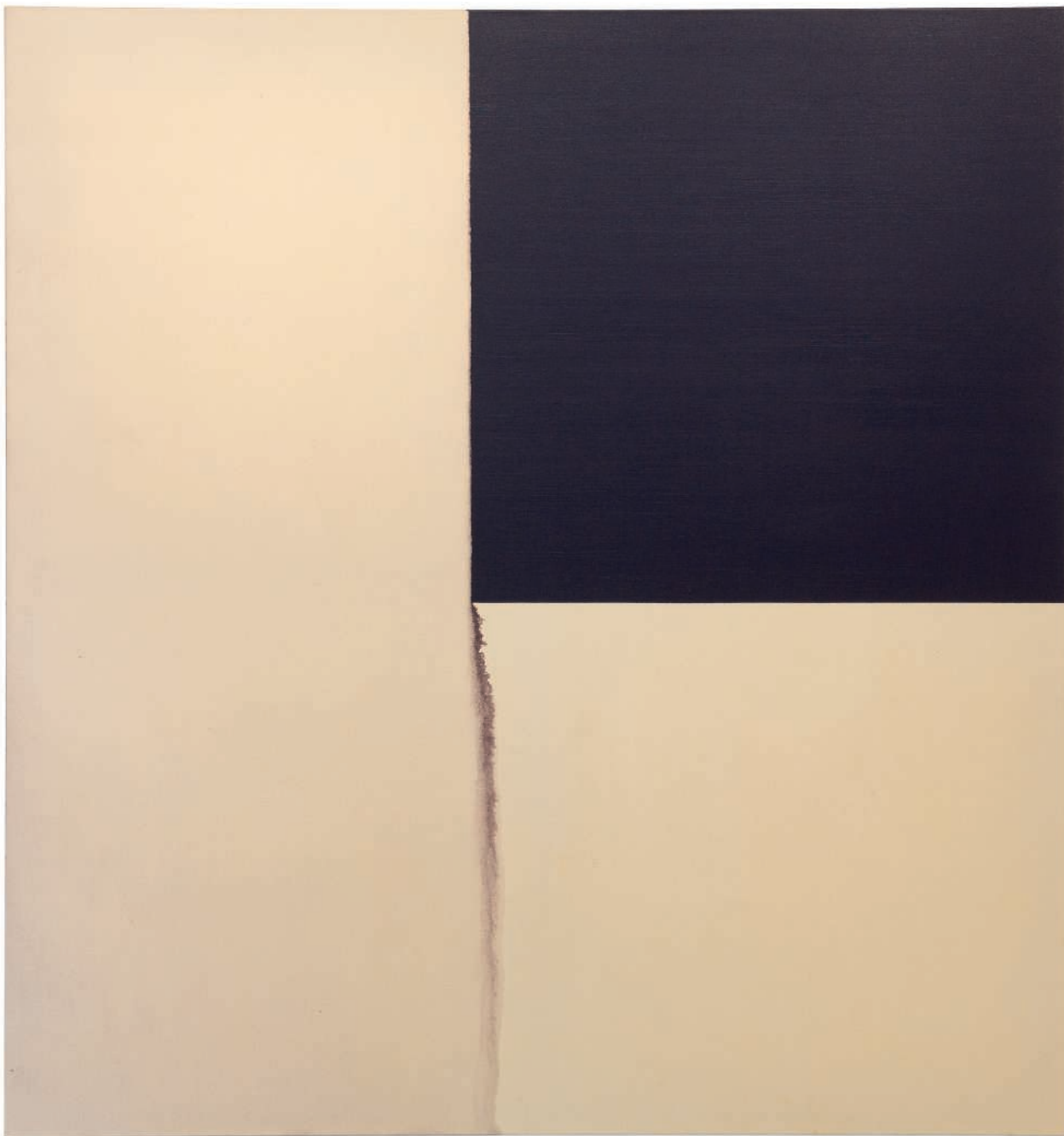
PROVENANCE:

greengrassi, London.

VAN HORN, Düsseldorf.

Acquired from the above by the present owner.





λ275

CALLUM INNES (B. 1962)

Exposed Painting Grey / Violet

signed and dated 'C Innes 96' (on the overlap)

oil on canvas

67 x 63 $\frac{3}{4}$ in. (170 x 162cm.)

Painted in 1996

£25,000-35,000

US\$31,000-43,000

€28,000-39,000

PROVENANCE:

Frith Street Gallery, London.

Patrick de Brock Gallery, Knokke.

Private Collection, Belgium.

λ276

TONY CRAGG (B. 1949)

It is, it isn't

incised with the artist's signature 'Cragg' (lower edge)

steel

28¾ x 13¾ x 13in. (73 x 35 x 33cm.)

Executed in 2011

£50,000-70,000

US\$62,000-86,000

€56,000-78,000

'I like to create the internal structure of things – the human figure is an organic form, but has many geometries: our organs, bone structure, cells and molecules. Then I like to vary this structure till it has an emotional effect on me.'

- Tony Cragg

PROVENANCE:

Private Collection, Cologne.

Private Collection, Berlin.

Galerie Michael Schultz, Berlin.

Acquired from the above by the present owner.



CY TWOMBLY (1928-2011)

Gladings (Love's Infinite Causes)

signed with the artist's initials and dated 'C. T. 73' (lower centre); titled 'Gladings' (upper right); titled 'Loves infinite Causes' (centre right)
wax crayon, graphite and adhesive tape on printed paper collage on paper
39 x 27¼in. (99 x 69.2cm.)
Executed in 1973

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

PROVENANCE:

Galleria Gian Enzo Sperone, Turin.
Ace Gallery, Venice CA.
Galerie Daniel Templon, Paris.
Acquired from the above by the present owner in 1988.

LITERATURE:

Y. Lambert (ed.), *Catalogue raisonné des oeuvres sur papier de Cy Twombly, Volume VI 1973-1976*, Milan 1979, no. 13 (illustrated, p. 37).
N. Del Roscio (ed.), *Cy Twombly Drawings Cat. Rais. Vol. 6 1972-1979*, Munich 2016, no. 45 (illustrated in colour, p. 54).

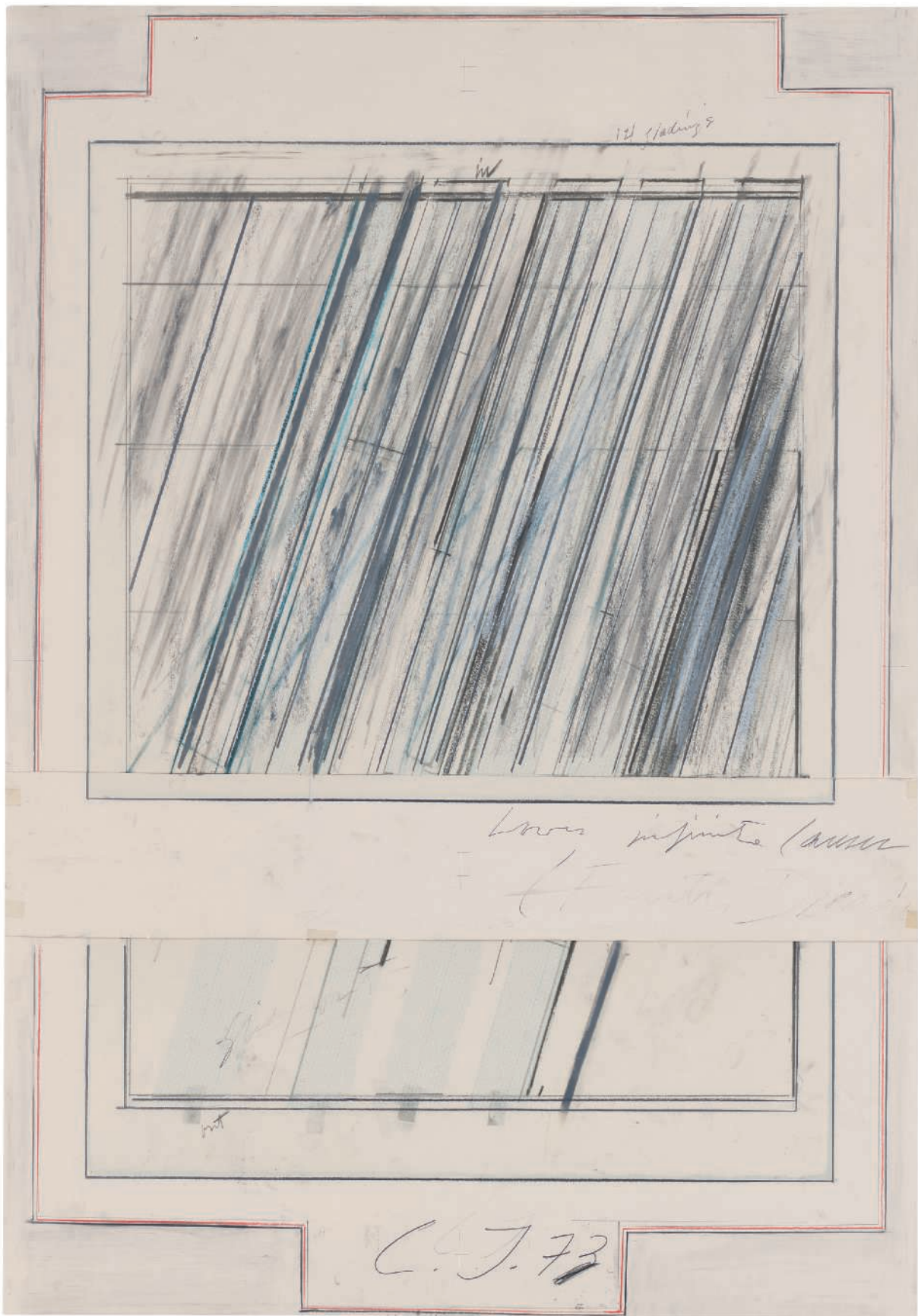


Cy Twombly, Rome, 1970.
Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved.
Artwork: © Cy Twombly Foundation.

Frenzied lines of blustery grey and blue teem across Cy Twombly's collage *Gladings (Love's Infinite Causes)*. Outlined in a delicate red which both frames the image and operates as a window onto Twombly's tempestuous markings. Across the horizon of the page he wrote 'love's infinite causes' in characteristically looping script. Executed in 1973, a year that played host to several exhibitions of Twombly's drawings, the composition synthesizes the artist's preoccupations of the period which married scientific inquiry with Romantic observations of the Mediterranean world. In the works of this period, Twombly embraced unadorned geometries and muted grounds to produce a visual idiom that shifted away from his earlier lyrical exuberance. In *Gladings (Love's Infinite Causes)*, this can be seen in the regimented marks and ruled linearity that underpins the collage. Echoing the formal palettes used by Robert Rauchenberg and Jasper Johns, who Twombly had met and become friends with when he first moved to New York City two decades prior, these works only appear understated; within their analytical images, Twombly's kinetic energy prevails. Indeed, at the heart of the sublime torrent of *Gladings (Love's Infinite Causes)* is an evocation of a gathering storm, a Mediterranean gale that defies all rational thought.

Twombly's unrestrained forms and distinctive iconography belong to the tradition of Abstract Expressionism, yet

his output transcends its specifically American origins. By 1973 Twombly had been living in Italy for almost twenty years, and his practice had long absorbed the country's cultural history; his resulting works refract his cultural inheritances, engendering imagery that feels both ancient and universal. In Italy began Twombly's enduring fascination with the sea, which would become the subject of many of his works including the 1959 suite of drawings *Poems to the Sea* and, contemporaneous to the present work, a series of seascapes created in Anacapri. Upon a collage of postcards, tape and paper, Twombly drew rushing marine blues, and like *Gladings (Love's Infinite Causes)*, the Anacapri works too evoke the line of the horizon. In this watery devotion Twombly visualised his complete surrender to the line, which he used to capture the continuous and unbounded crashing of waves against a shore. As Twombly explained, 'each line is now the actual experience with its own innate history. It does not illustrate – it is the sensation of its own realisation' (C. Twombly, interviewed by D. Sylvester, 2000, reprinted in C. Daigle, 'Lingering at The Threshold Between Word and Image', *Tate Etc.*, vol. 13, May 1, 2008). For the artist, these semi-automatic marks were essential and vital, an index of his hand, and an affirmation of his corporeal being. In the bracing squall of *Gladings (Love's Infinite Causes)*, they convey a painterly strength and a limitless force of nature.



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278

CY TWOMBLY (1928-2011)

Untitled

signed 'Cy Twombly' (lower left)
graphite, wax crayon and oil-based house paint on paper laid on board
14½ x 13in. (36 x 33cm.)
Executed in 1961

£150,000-200,000

US\$190,000-250,000

€170,000-220,000

PROVENANCE:

Private Collection, Vittorio Veneto.
Galerie Karsten Greve, Paris.
Acquired from the above by the present owner in 2002.

LITERATURE:

N. del Roscio, *Cy Twombly Drawings: Catalogue Raisonné Vol. 3 1961-1963*, Munich 2013, no. 29 (illustrated p. 40).



Cy Twombly working in his studio, Rome, 1961.
Photo © Mario Dondero / Bridgeman Images.
Artwork: © Cy Twombly Foundation.

A subtle, intimate scape of scratches, whorls and cypher-like scrawls grows across Cy Twombly's *Untitled*. Created in 1961, the effusion of delicate marks, slashed pinks and creamy browns typifies the artist's work of the period where sweeping movements extend across the surface to evoke an imagined terrain strewn with the wreckage of sublime thought. Shifting between clarity and commotion, the organic and the imagined, an early manifestation of Twombly's singular, lyrical idiom can be seen in *Untitled*. The marks are a proof of movement and of life yet are nevertheless almost entirely absorbed within the bleached haze of the background; Twombly's rhetoric is enigmatic, a proliferation of recognizable yet ungraspable associations, where melding, erasing and withholding are very much at play. Indeed, the dance between abstraction and figuration would become one of the unifying themes of his practice. The present work is a remarkable accrual of multi-layered signs and symbols, evoking a tactility and a palpable, burning urgency of feeling: as the artist himself noted, 'It's instinctive in a certain kind of painting, not as if you were painting an object or special things, but it's like coming through the nervous system. It's like a nervous system. It's not described, it's happening' (C. Twombly in an interview with D. Sylvester, *Interviews with*

American Artists New Haven and London, 2001, p. 179).

The 1960s were a prolific decade for Twombly, coinciding with his move to Rome from New York in 1957; by 1961, he was permanently settled in the city and was renting a studio in Piazza del Biscione near Campo de' Fiori. For over a decade he had been drawn to Italy for its culture, antiquity and definitive sense of place rooted in the country's rich history: 'For myself the past is the source (for all art is vitally contemporary)' (C. Twombly quoted in R. Leeman, *Cy Twombly: A Monograph*, London, 2005, p. 98). Recalling the ancient graffiti of Pompei, the palimpsest of *Untitled* reveals in its own sense of time, offering visible proof of an accretion of events, both artistic and experiential. Having grown up in Virginia, where the ghostly undercurrent of an antebellum existence still rippled, Twombly was acutely aware of the poetry of memory, and in Rome, where the city's still-standing monuments live alongside contemporary edifices, the condensed form of the *longue durée* enchanted the artist. This aesthetic of overlapping temporalities underpins *Untitled* in which the image of history is completely, and ecstatically, submissive to the line. Essentially a material trace of the artist's own hand, each of Twombly's tracks and smudges is its own a potent relationship with the timeless.



SOL LEWITT (1928-2007)

Not-Straight Brushstrokes (Black)

signed and dated 'S. LeWitt 1996' (upper right)
 gouache on paper
 64% x 64%in. (164 x 164.5cm.)
 Executed in 1996

£150,000-200,000

US\$190,000-250,000

€170,000-220,000

PROVENANCE:

Galerie Thomas Schulte, Berlin.
 Private Collection, Germany.
 Acquired from the above by the current owner
 in 2010.

Wild ribbons of lustrous colour twist and thread across Sol LeWitt's *Untitled*. LeWitt used the purest 'elements of simple forms' to produce his riveting and complex compositions, evident in the present work's fundamental and essential colours (S. Lewitt interviewed by S. Ostrow, *Bomb*, vol. 85, October 2003, <https://bombmagazine.org/articles/sol-lewitt/>). Created in 1996, the painting exhibits a drama and complexity specific to the work of that decade, a transformation which coincided with LeWitt's return to the United States from Italy where he had lived since 1980: 'I had by this time reached a point in my use of colour that had fulfilled all that was possible. I wanted to do something that was opposite. Instead of subtle, restrained, muted colour, I wanted colour (and form) that was raucous and vulgar' (S. LeWitt quoted in G. Garrels, 'Interview with Sol LeWitt', *New Art Examiner*, vol. 28, no. 5, December 2000, pp. 13-15).

Widely considered the key founder of both the Minimalist and Conceptual art movements, LeWitt's practice

fundamentally uprooted long-held beliefs as to what constituted an art object. Instead of pursuing a unique image or fully realised output, he focused instead upon questions of process and material. 'When an artist uses a conceptual form of art,' LeWitt declared, 'it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art... Ideas are discovered by intuition' (S. LeWitt quoted in *Sol LeWitt: A Retrospective*, exh. cat., San Francisco Museum of Modern Art, San Francisco, 2000, p. 369). For LeWitt, seriality was a central technique which enabled him to exploit an idea to its fullest, and most complete, potential; he returned to specific structures repeatedly, such as the wavy, flowing lines of the present work. Yet *Untitled* marks a decisive departure for LeWitt: instead of an almost mechanised reproducibility, the painting shows evidence of the artist's hand and in the graceful, curving forms he found endless possibility to transform anew.



PROPERTY FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

280

RICHARD SERRA (B.1938)

Nova Scotia Horizontal Curve

oilstick on Japanese paper
38% x 74%in. (98 x 189.5cm.)
Executed in 1986

£80,000-120,000

US\$99,000-150,000

€90,000-130,000

‘The drawings on paper are mostly... made after a sculpture has been completed. They are the result of trying to ask and define what surprises me in a sculpture, what I could not understand before a work was built. They enable me to understand different aspects of perception as well as the structural potential of a given sculpture. They are distillations of the experience of a sculptural structure.’

- Richard Serra



Richard Serra, 1980.
Photo: © SZ Photo / Regina Schmeken / Bridgeman Images.
Artwork: © Richard Serra, DACS 2019.

PROVENANCE:

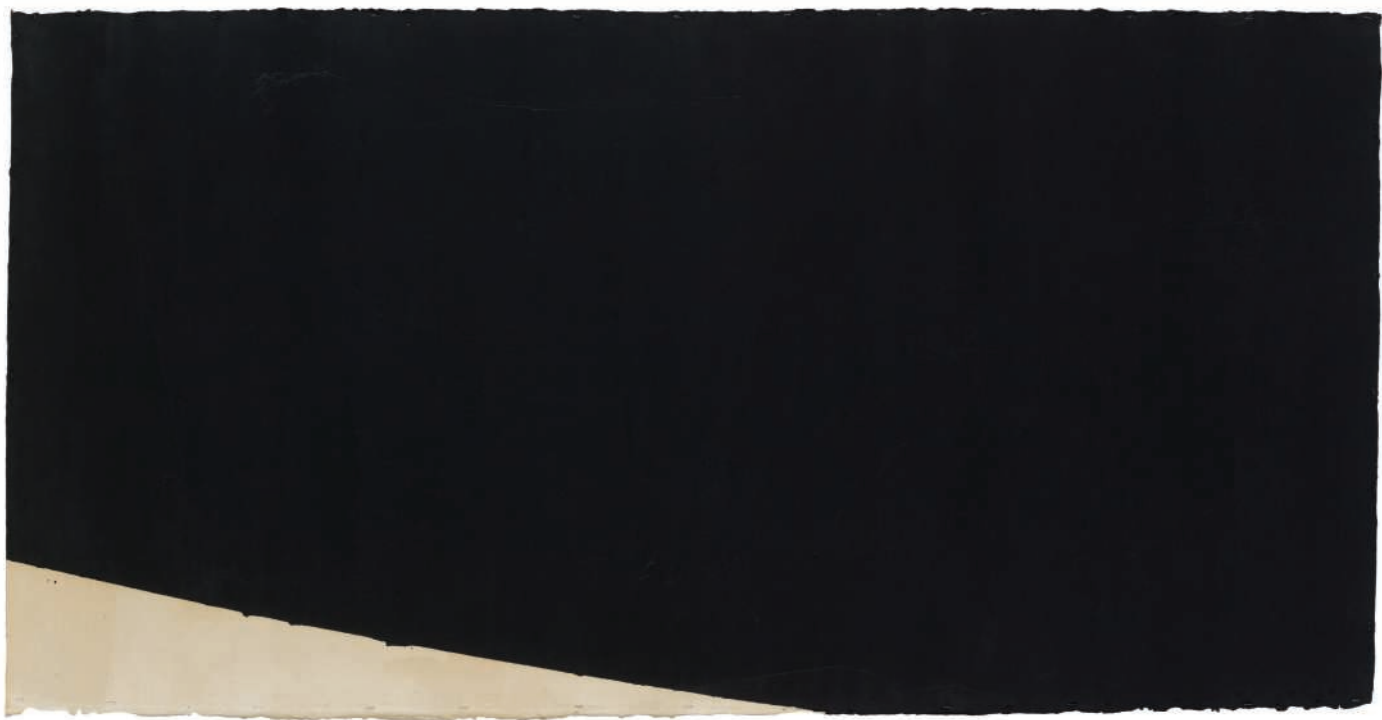
Galerie m Bochum, Bochum.
Acquired from the above by the present owner.

EXHIBITED:

Humblebaek, Louisiana Museum of Modern Art,
Richard Serra: Drawings, 1986.

LITERATURE:

H. Janssen, *Richard Serra Drawings Zeichnungen 1969-1990*, Bern 1990, no. 314 (illustrated, p. 249).



281

NOBUO SEKINE (1942-2019)

Phase of Nothingness - Cloth and Stone

signed and titled 'Phase of nothingness - cloth and stone N. Sekine'
(on the overlap); signed and titled in Japanese and dated "70/94"
(on the stretcher)

Liquitex on canvas, plastic fibre rope and two found rock

canvas: 51½ x 76¾ inches (130.8 x 194cm.)

overall: 119¾ x 76¾ x 7½in. (304 x 194 x 18cm.)

Conceived in 1970 and executed in 1994

£50,000-70,000

US\$62,000-86,000

€56,000-78,000

PROVENANCE:

Blum and Poe, New York.

Acquired from the above by the present owner.

Conceived in 1970 and executed in 1994, Nobuo Sekine's *Phase of Nothingness, Cloth and Stone* is elegance suspended. Two stones are connected by a rope. The first is hidden, covered in a cloth that is wrapped around the canvas; the second, visible, dangles in the air. *Phase of Nothingness, Cloth and Stone* is a stilled metronome, an elemental and experimental space. Along with Lee Ufan, Sekine was a leader of the influential, pioneering movement *Mono-ha* (School of Things), which emerged in Japan in the late 1960s. *Mono-ha* artists investigated the properties of unrefined, raw materials such as stone and wood as a challenge to the growing industrialisation of Japan; in these works, they offered an

alternative to the country's seemingly unquestioned submission to Western Modernism. *Phase of Nothingness, Cloth and Stone* is part of a larger series for which Sekine examined relationships between nature and artificiality: as the artist himself explained, 'Sometimes, I see a *mono* very vividly, as if it is magnetically charged. A fresh encounter with an ordinary, everyday *mono*. This encounter is momentary, shutting down immediately...Here, we have the desire to 'create in order to see' and give flesh even to those *mono* that pass through our selves... To render the invisible visible. To illuminate the world overlooked in everyday life through the language of encounter' (N. Sekine, 'Mono to no deai', *Ohara-ryū sōka*, September 1969, n. p.).



282

LYGIA CLARK (1920-1988)

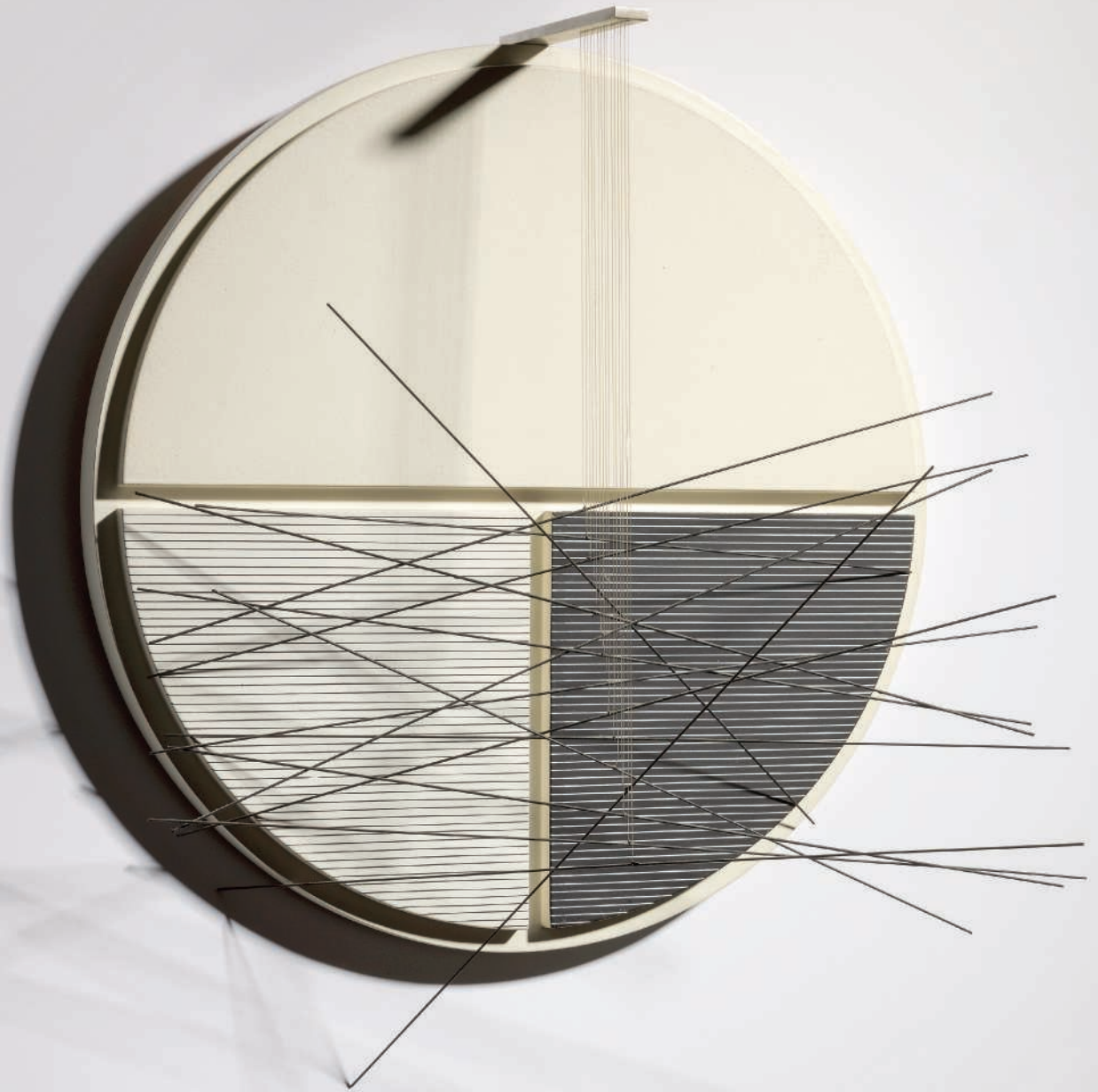
Animal LC3

aluminium
11 $\frac{1}{8}$ x 14 $\frac{1}{8}$ x 8 $\frac{1}{8}$ in. (29 x 36 x 22cm.) dimensions variable
Executed in 1968, this work is from an unnumbered edition published
by Jeremy Fry

PROVENANCE:
Jeremy Fry, London.
Acquired directly from the above by the present owner in 1970.

£25,000-35,000
US\$31,000-43,000
€28,000-39,000





283

JESÚS RAFAEL SOTO (1923-2005)

Pequeño Con Negro (Small with Black)

signed, titled and dated 'PEQUEÑO CON NEGRO SOTO 1974' (on the reverse)

acrylic on wood, painted metal rods and nylon thread

15¾ x 15¾ x 4½in. (40 x 40 x 11.5cm.)

Executed in 1974

£50,000-70,000

US\$62,000-86,000

€56,000-78,000

PROVENANCE:

Galerie Denise René, Paris.

Elisabeth Franck Gallery, Knokke.

Private Collection, Belgium (acquired from the above in the 1980s).

Thence by descent to the present owner.

JESÚS RAFAEL SOTO (1923-2005)

Le Rectangle bleu (The Blue Rectangle)

signed, titled and dated 'Soto 1964 LE RECTANGLE BLEU' (on the reverse)
 painted wood, steel and painted steel elements with nylon string
 20½ x 40¼ x 5½in. (51.1 x 102.3 x 13cm.)
 Executed in 1964

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Private Collection.

Anon. sale, Bukowskis Stockholm, 2 May 2001, lot 322.

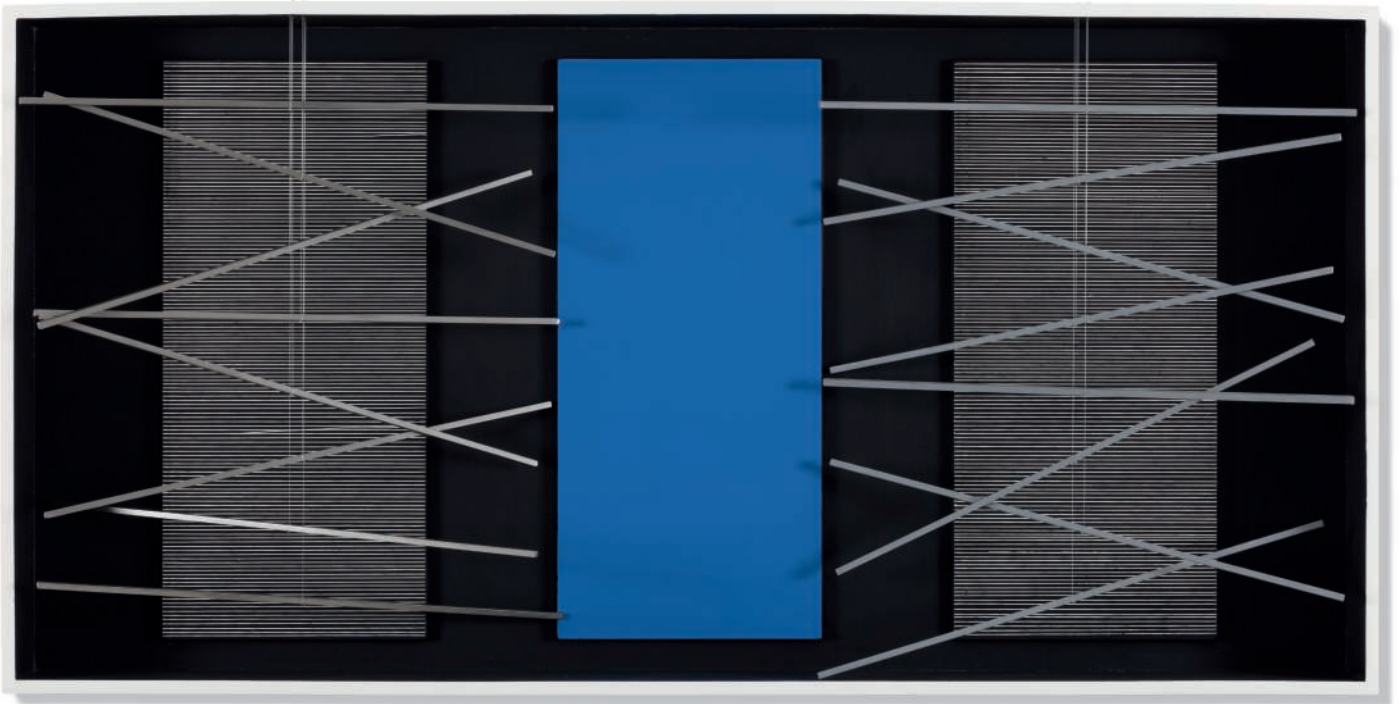
Private Collection, New York.

Anon. sale, Christie's London, 7 February 2002, lot 535.

Acquired at the above sale by the present owner.

Blurring the boundaries between painting and sculpture, Jesús Rafael Soto's *Le Rectangle bleu (The Blue Rectangle)* is the image of energy and dynamism. The present work was created in 1964, the year the artist first travelled to New York City, where he saw Malevich's celebrated *White Square on White Background*, 1918, at the Museum of Modern Art. Inspired by the Russian artist's optical interplay, Soto's ensuing works furthered this kinetic abstraction. In *Le Rectangle bleu*, strings emerge from a central blue slab to cover two flanking steel rectangles. The cords are irregularly placed, oscillating forms through which a visual rhythm is kindled. Belonging to a generation of Latino artists who burst onto the Parisian art scene in the 1950s, Soto moved to France after training at the Escuela de Artes Plásticas in Caracas, Venezuela. Drawn into the orbit of the Salon des Réalités Nouvelles, a hub of avant-garde thought and activity, he worked alongside an international group of artists that included Jean Tinguely and Julio Le Parc. His paintings of this period explored the perceptual questions first

proposed in the images of Piet Mondrian, and later exploited in the optical, phantasmagoria of Victor Vasarely. In these Soto hoped to push abstraction beyond mere illusion. Considering the works of this period, critic Guy Brett said, 'Soto's achievement has been to give a luminous imaginative force to the idea of continuum. Forms are not localizable, it's not possible to say: there are the forms and this is the space that contains them. Forms and space are continually creating each other, changing into each other'. Indeed, the sensation of a permanent flux entirely captures the continuum of Soto's art, caught between stasis and movement, transforming colour, space and line into pure perception. As Brett went on to conclude, 'It has always been part of the poetry of Soto's work to be half in the world and half out of it. The rods oscillate between the abstract world of relations and the world of things. Unpredictable currents from the world of things activate and bring to life the painting's space' (G. Brett, *Soto: October-November 1969*, Marlborough-Gerson Gallery, New York, 1969, p. 15-16).



YAYOI KUSAMA (B. 1929)

Dots Obsession (QTW)

signed, titled and dated 'Yayoi Kusama 2003 DOTS OBSESSION (QTW)'
(on the reverse)
acrylic on canvas
20 $\frac{7}{8}$ x 17 $\frac{3}{4}$ in. (53 x 45cm.)
Painted in 2003

£150,000-200,000
US\$190,000-250,000
€170,000-220,000

PROVENANCE:

Gallery Sekiryu, Nagano.
Private Collection.
Anon. sale, Sotheby's Olympia, 23 June, 2005, lot
648.
Acquired at the above sale by the present owner.

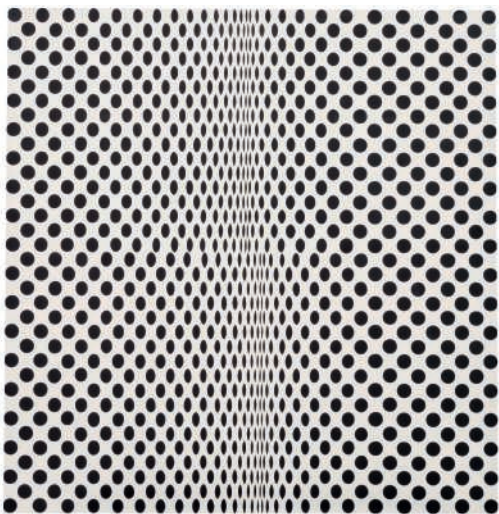
This work is accompanied by a registration card
issued by the artist's studio.

Painted in 2003, *Dots Obsession*
(QTW) is a spectacular example of
Yayoi Kusama's fantastical visual idiom.
Advancing and escalating the look of

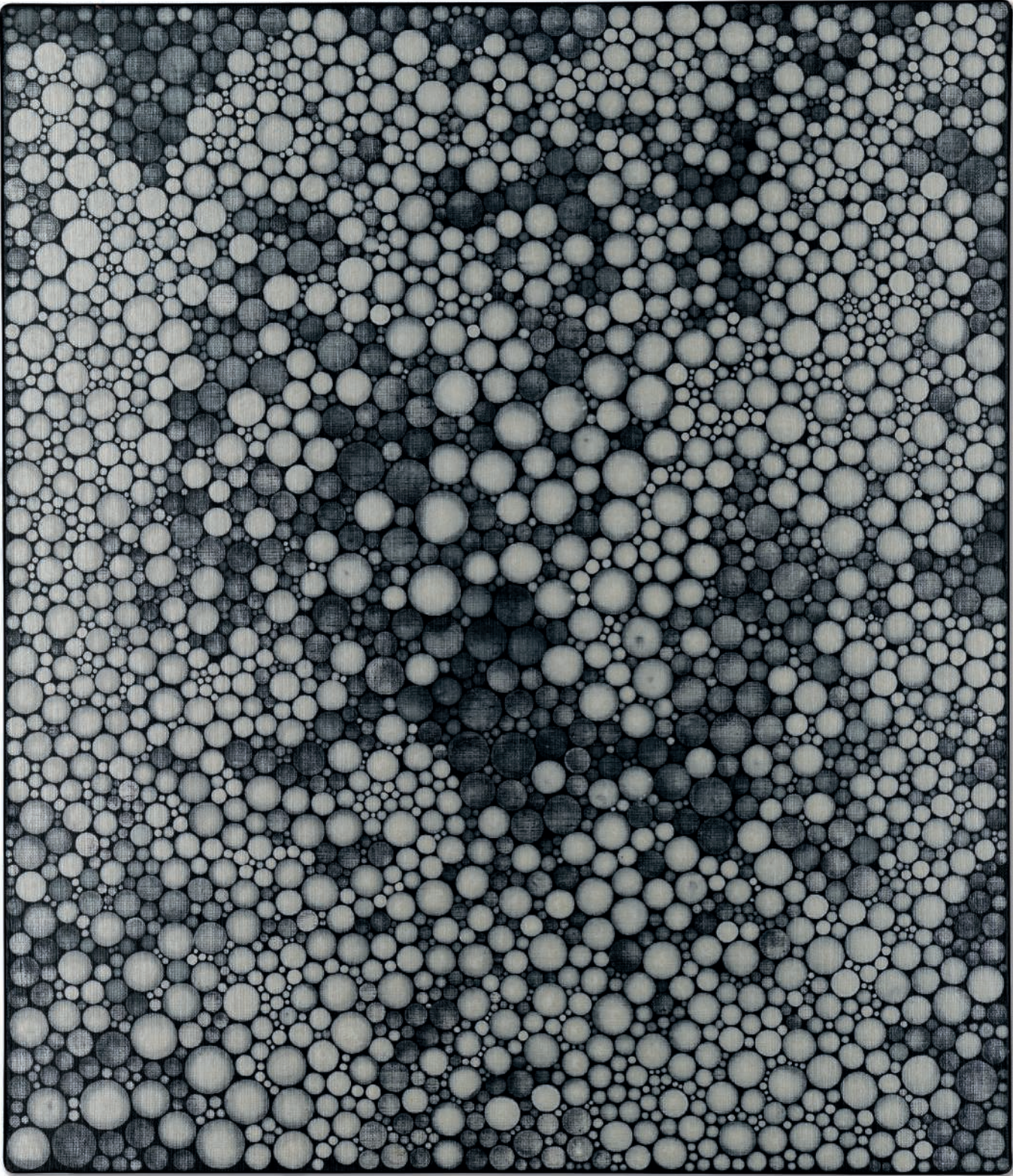
the early dot paintings she made in the
1950s, *Dots Obsession* is a complex web
of silvery, atomised spheres. Shimmering
against a darkened ground, the endless
dots, infinitely reproducible, stream across
the canvas; it is a depthless, boundless
world filled entirely with metallic dots that
seem to grow, extend and stretch beyond
the limits of the canvas. First appearing
in the drawings she created at the age of
ten, the polka dots are directly inspired by
the hallucinations she experienced as a
child. Recalling her complete submission
to the vision, she said 'the room,
my body, the entire universe was
filled with [patterns], my self was
eliminated, and I had returned and
been reduced to the infinity of
eternal time and absolute space.
This was not an illusion but a reality
(Y. Kusama, quoted in L. Hoptman,
Yayoi Kusama, London 2000, p.
36). Everything, including her own
corporeal self, undergoes a process
of what she has referred to as
'self-obliteration', represented in the
dizzying, vertiginous sensation of
the present work.

Kusama left Japan in her
mid-twenties, moving to New York
City to further her art practice.
There she plunged headfirst into
the avant-garde scene, befriending
artists including Lucio Fontana, Eva
Hesse, and Donald Judd, among

others, figures whose practices, similarly,
proposed radical new ways of seeing.
For her first exhibition in New York, held
at the Brata Gallery in 1959, Kusama
debuted her white Infinity Net paintings
which were suffused with discrete dots
secreted inside of lacy arcs. Reviewing
the 1959 exhibition Judd wrote, 'Yayoi
Kusama is an original painter. The
expression transcends the question
of whether it is Oriental or American.
Although it is something of both, certainly
of such Americans as Rothko, Still and
Newman, it is not at all a synthesis and
is thoroughly independent' (Donald Judd,
'Reviews and Previews: New Names This
Month- Yayoi Kusama,' *Artnews* vol. 58,
no. 6, n. p.). For Kusama, all art grew
from the polka dot, and the form became
an enduring fixation – and personal
emblem – which she constantly altered
and manipulated in new and daring ways.
Painted in grisaille in the present work,
the holographic, psychedelic effects
of *Dots Obsession* reveal the endlessly
incarnating optical illusion in all its
permutations. Simple in its geometry,
the work is nevertheless psychologically
and visually complex, asserting her
obsessions, as suggested by the title,
ultimately centring on a personal
experience of the world. Kusama's dots
continue to entrance viewers, and within
her energetic, vibrating web exists a
swelling individualised hymn.



Bridget Riley, *Fission*, 1963.
Museum of Modern Art (MoMa), New York.
Artwork: © Bridget Riley 2019. All rights reserved.
Photo: © 2019. Digital image, The Museum of Modern Art,
New York/Scala, Florence.



*286

AI WEIWEI (B. 1957)

Untitled (Divina Proportione)

huanghuali wood

66½ x 66½ x 66½ in. (169 x 169 x 169 cm.)

Executed in 2006

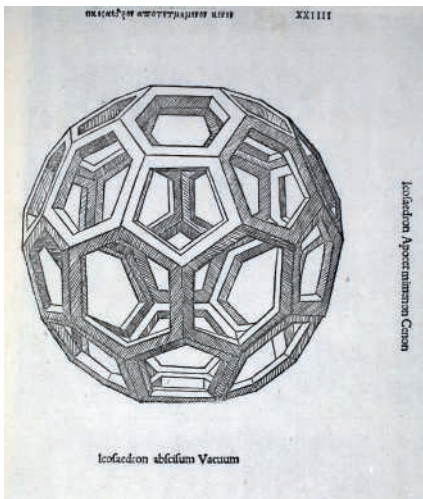
£130,000-180,000

US\$170,000-220,000

€150,000-200,000

‘Preserving his cultural heritage or paying homage to the past is not Ai’s goal. The artworks are unapologetically intended to subvert instituted notions of culture and of the role and form of art: to question the value of all, and to unsettle the status quo, much as the interventions and actions of Duchamp and Joseph Beuys achieved.’

- Karen Smith, Hans Ulrich Obrist, Bernard Fibicher



Luca Pacioli, *Icosaedron abscisum vacuum*, illustration from *Divina Proportione*, 1509. Private Collection. Photo: © The Stapleton Collection / Bridgeman Images.

PROVENANCE:

Urs Meile Gallery, Lucerne.

Private Collection, London.

Anon. sale, Phillips London, 10 February 2016, lot 126.

Acquired at the above sale by the present owner.

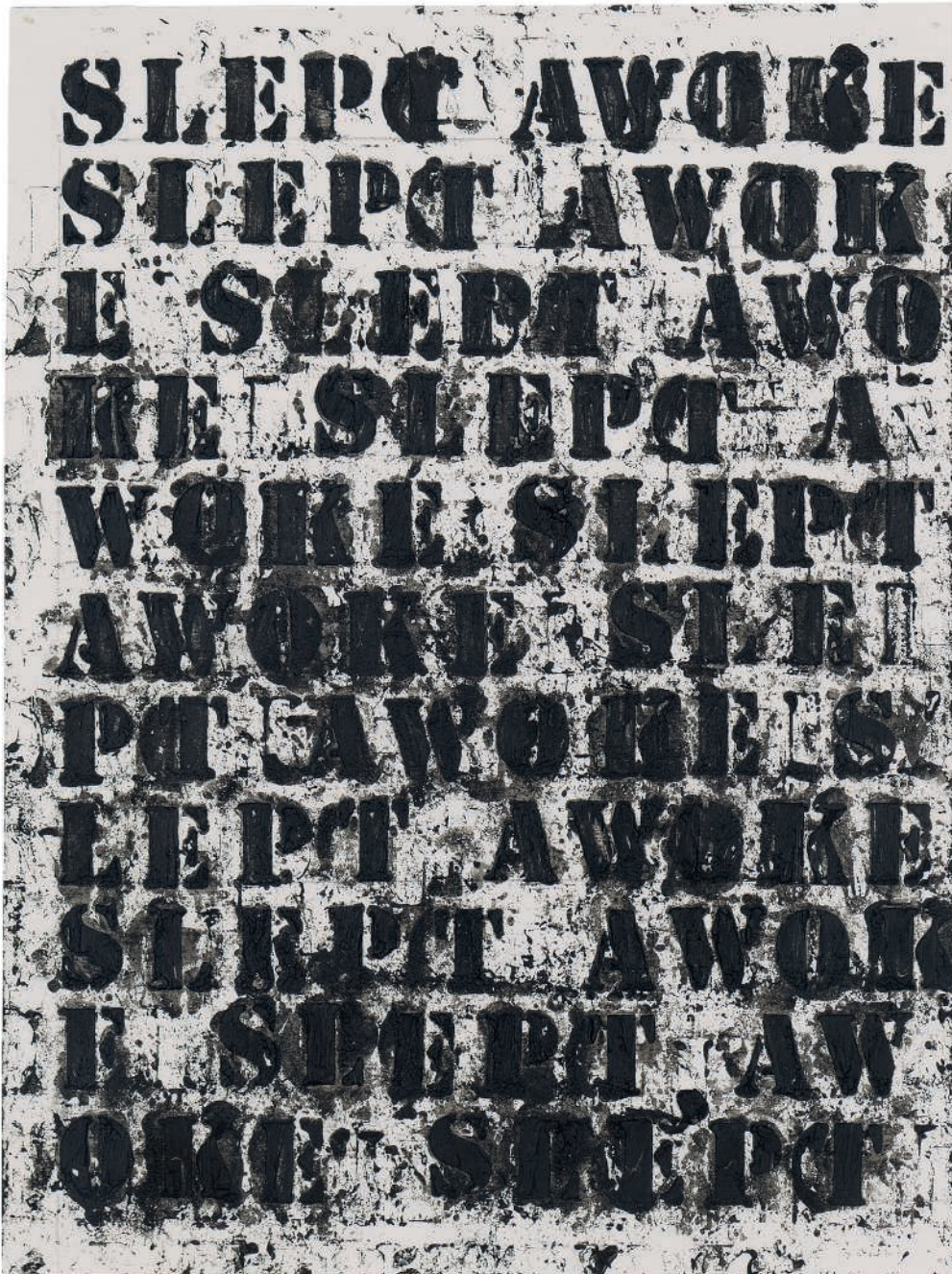
LITERATURE:

P. Tinari (et. al.), *Ai Weiwei: Works 2004-2007*, Zurich 2008 (another example illustrated in colour, pp. 36-38).

Standing over a metre and a half tall, Ai Wei Wei's *Untitled (Divina Proportione)*, 2006, is an awe-inspiring construction held together entirely without nails. After he returned to Beijing from New York in 1993, Ai Weiwei began incorporating Chinese materials and methods into his art practice; in the present work, this can be seen in both materially and technically. For *Untitled (Divina Proportione)*, Ai

Weiwei used huanghuali, or rosewood, a wood native to China historically used to produce high-quality furniture during the Ming and Qing dynasties. His tessellating hexagonal geometries are harmoniously configured according to the Golden Ratio, structurally sound using only mortise and tenon joints, techniques advanced as early as the 14th century. Yet the work's title comes not from China but rather Renaissance Italy, where, almost five hundred years ago, Leonardo da Vinci produced his own drawings of similarly balanced polyhedrons, created to be illustrations for the mathematician Luca Pacioli's manuscript *Untitled (Divina Proportione)*. From this text Ai Weiwei titled his own engineering marvel, a nod to both the momentous collaboration and efficiency of form.





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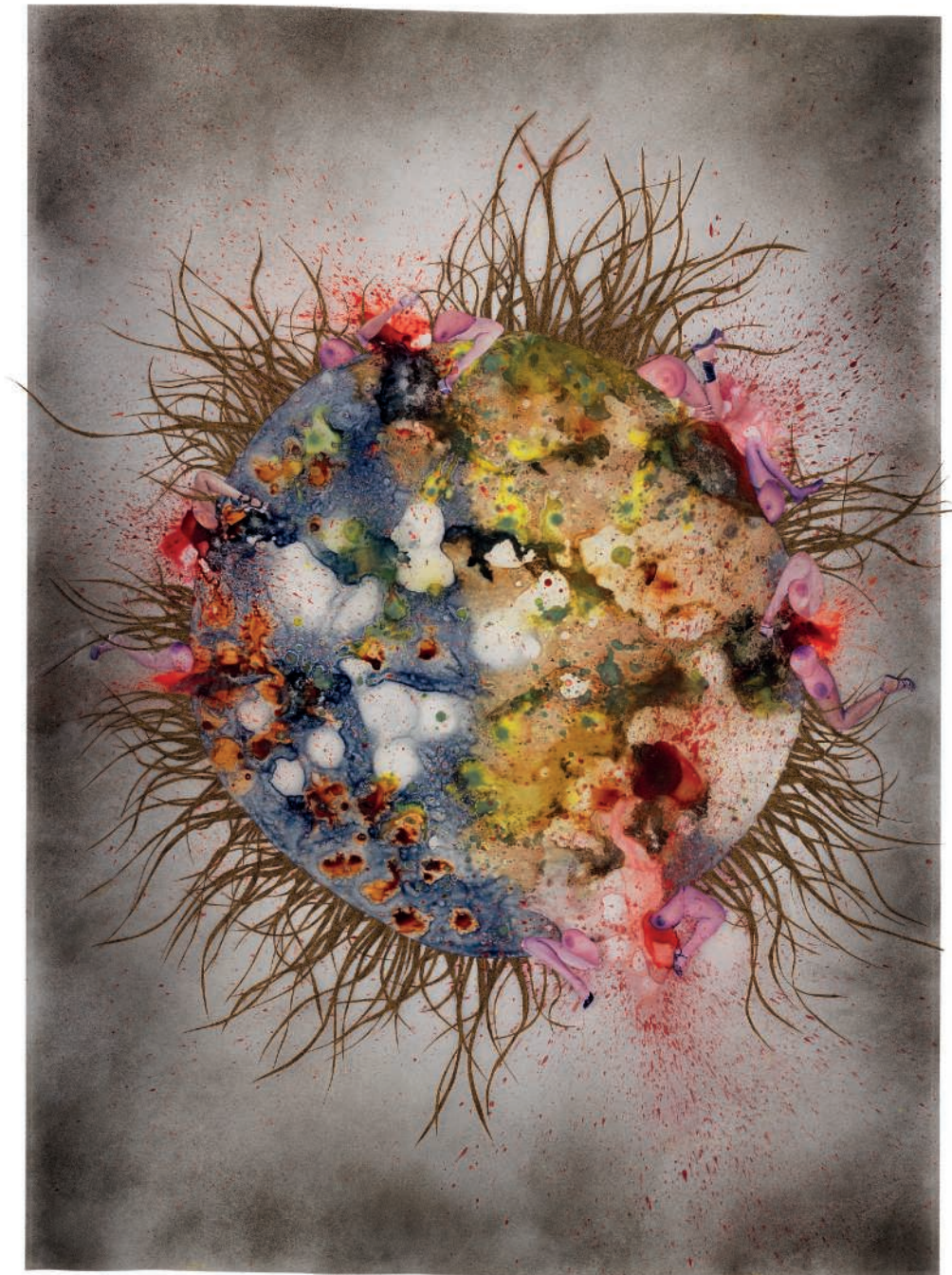
GLENN LIGON (B. 1960)

(miserable) life #8

oilstick, coaldust and gesso on paper
11 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in. (30 x 22.5cm.)
Executed in 2008

£20,000-30,000
US\$25,000-37,000
€23,000-33,000

PROVENANCE:
Thomas Dane Gallery, London.
Acquired from the above by the present owner.



PROPERTY FROM A EUROPEAN COLLECTOR

288

WANGECHI MUTU (B. 1972)

Tumor: Contaminated Heart

ink, acrylic, glitter, fur, contact paper and collage on Mylar
72 x 51¼in. (183 x 130cm.)
Executed in 2005

£50,000-70,000
US\$62,000-86,000
€56,000-78,000

PROVENANCE:

Brent Sikkema Gallery, New York.
Private Collection, USA (acquired from the above in 2005).
Anon. sale, Christie's London, 1 July 2009, lot 134.
Thomas Gibson Fine Art, London.
Acquired from the above by the present owner.

EXHIBITED:

Miami, Miami Art Museum, *Wangechi Mutu: Amazing Grace*, 2005.

PROPERTY FROM A EUROPEAN COLLECTOR

289

GLENN LIGON (B. 1960)

No Room (Gold) #8

signed, titled and dated 'Glenn Ligon 2007 No Room (Gold) #8' (on the overlap)

oil and acrylic on canvas

32 x 32in. (81.4 x 81.4cm.)

Executed in 2007

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

PROVENANCE:

Regen Projects, Los Angeles.

Salon 94, New York.

Acquired from the above by the present owner.

EXHIBITED:

Los Angeles, Regen Projects, *Glenn Ligon*, 2007.

Gwangju, *On the Road/Position Papers/Insertions: The 7th Gwangju Biennale*, 2008.

Trenchant and incisive, Glenn Ligon's *No Room (Gold) #8* is both a potent observation and a clarion call for change. The work belongs to a series of thirty-six canvases, one of which was exhibited at the Whitney Museum of Modern Art, New York; all present an isolated quotation from the stand-up comedian Richard Pryor stencilled against a gold ground. Taken from Pryor's 1971 concert video 'Live & Smokin', the painting reads: 'I was a nigger for twenty-three years. I gave

that shit up. No room for No room for advancement'. *No Room (Gold) #8* is part of Ligon's longer engagement with Pryor's comedic output, and the two artists share 'a fury at unjust suffering, the expression of which strips bare a personal, humiliated vulnerability' (P. Schjeldahl, 'Unhidden Identities', *The New Yorker*, 21 March 2011, n. p.). In Ligon's text-based paintings, language serves as a vector through which questions of identity, inequality and history can be explored and magnified. The present work was painted in 2007 during a draining presidential campaign and the historic election of Barack Obama, the United States' first African American president. In his practice, Ligon amasses his texts from a variety of sources, which range from Gertrude Stein, Zora Neale Hurston and Jean Genet. Formally, these works resemble

Richard Prince's Jokes series, for which the artist painted retrograde one-liners atop vibrant fields of colour. Yet unlike Prince's acidic quips, Ligon's compositions communicate a powerful and enduring politics. He purposefully abstracts the text and masks its legibility by dragging or duplicating the words down the surface of the canvas. Ultimately the smudgy, blurry forms convey how systemic discrimination is recurrent and hushed up; history continues to be repeated and reproduced right through the present moment. 'I'm interested,' Ligon observed, 'in those moments when language fails' and in Pryor's stirring performance, he finds an image of contemporary life (G. Ligon interviewed by R. Spence, *The Financial Times*, 17 October 2014, <https://www.ft.com/content/d43fb0e8-548b-11e4-b2ea-00144feab7de>).

I was a nigger for twentythree years.
I gave that shit up. No more
Nigger for enlightenment.

290

SETH PRICE (B. 1973)

Vintage Bomber

vacuum formed high impact polystyrene

48 x 31 $\frac{1}{8}$ x 4in. (122 x 81 x 10cm.)

Executed in 2006

£60,000-80,000

US\$75,000-99,000

€67,000-89,000

‘A vacuum-formed jacket, or a calendar as a painting, a crumpled piece of mylar, the handbag soft-sculptures made out of Kevlar. There’s a dumbness to those forms. They’re about material, and about inhabiting different feelings, and realms of production, and experimentation. I’m happy with the kind of discourse they might produce, but sometimes it can be enough to say, “This thing is weird.”’

- Seth Price

PROVENANCE:

Greene Naftali, New York.

Acquired from the above by the present owner.

EXHIBITED:

Naples, MADRE - Museo d'Arte Contemporanea

Donnaregina, *Pompei@Madre. Materia*

Archeologica, 2017-2018.



291

KELLEY WALKER (B. 1969)

Untitled

signed with the artist's initials and dated 'KW 2008' (on the reverse)
four-colour process silkscreen on canvas with The Guardian - Thursday,
July 17, 2008
83 x 74in. (210.9 x 188cm.)
Executed in 2008

£60,000-80,000

US\$75,000-99,000

€68,000-89,000

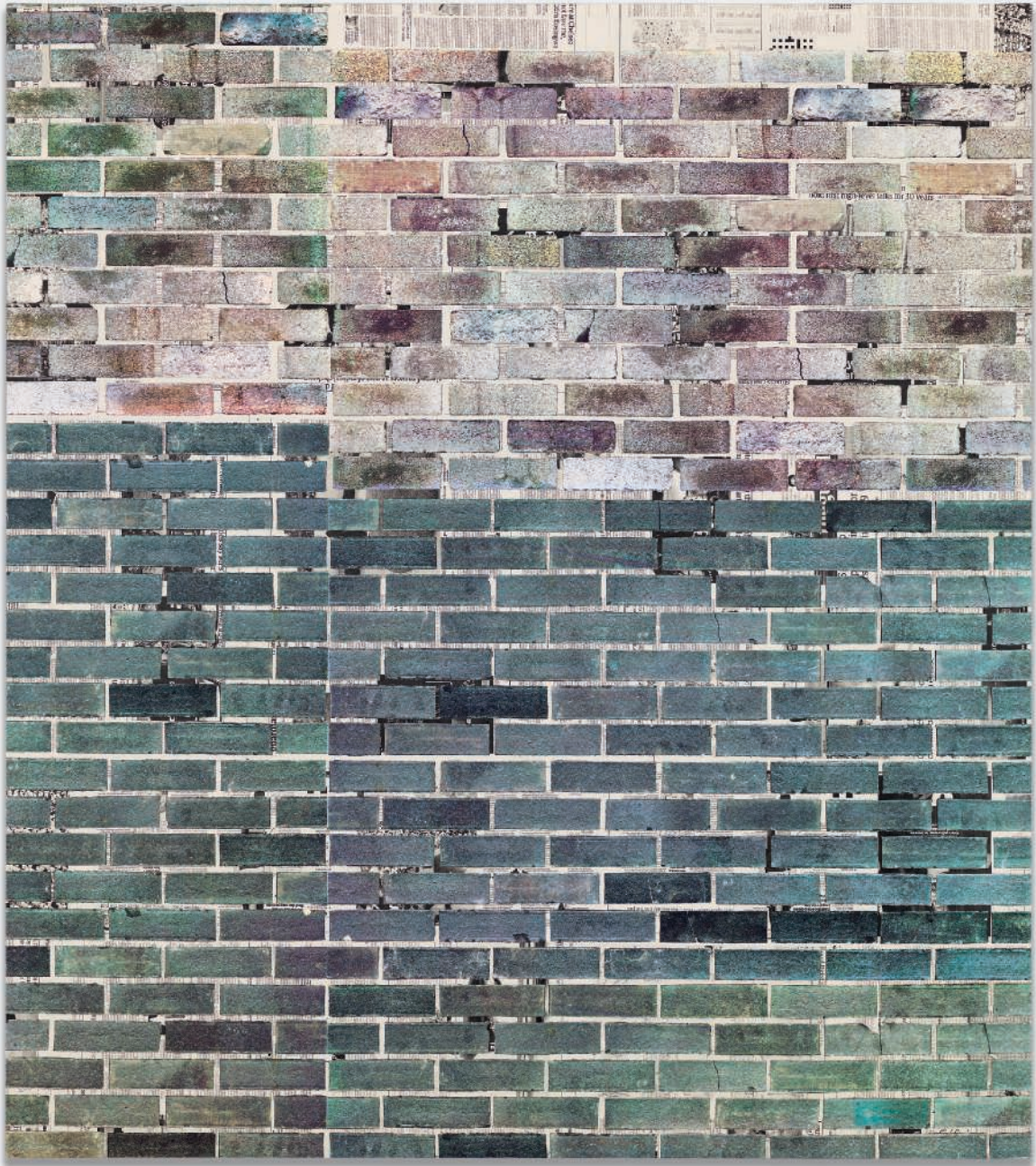
'I think of the canvas as having a mimetic relationship not only to the wall the painting might be displayed on, but also to the structure of the bricks and cinder blocks in the urban cityscape of New York. Outside my studio window, I see various ways these buildings materials are used-structurally as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

- Kelley Walker

PROVENANCE:

Paula Cooper Gallery, New York.

Acquired from the above by the present owner.





PROPERTY FROM A EUROPEAN COLLECTOR

292

STERLING RUBY (B. 1972)

Vampire 8

fabric and fibre fill
84 x 45 x 4in. (213.4 x 114.3 x 10.2cm.)
Executed in 2010

£15,000-20,000
US\$19,000-25,000
€17,000-22,000

PROVENANCE:
Taka Ishii Gallery, Tokyo.
Acquired from the above by the present owner.

EXHIBITED:
Tokyo, Taka Ishii Gallery, *Sterling Ruby: New Works*, 2010.



293

ALEX DA CORTE (B. 1980)

Untitled (Plus Size Devil/Satan Salad (after Michelangelo's Last Judgement))

Plexiglas, artificial lettuce, spray paint, mylar, foam, sequin pins, vinyl decal and velvet in artist's frame
64 x 56in. (162.5 x 142cm.)
Executed in 2014

£15,000-20,000
US\$19,000-25,000
€17,000-22,000

PROVENANCE:
Carl Kostyál, Stockholm.
Acquired from the above by the present owner.

EXHIBITED:
Stockholm, Carl Kostyál, *Alex Da Corte: A Night in Hell*, 2014.

*295

STERLING RUBY (B. 1972)

BUCKET/MESCALINE

glazed ceramic
42 x 17½ x 20in. (106.7 x 44.5 x 50.8cm.)
Executed in 2014

£30,000-50,000
US\$38,000-62,000
€34,000-56,000

PROVENANCE:
Hauser & Wirth, London.
Acquired from the above by the present owner.





λ*296

ELMGREEN & DRAGSET
(B. 1961 & B. 1969)

Brillo Box

white marble, wood and glass

53% x 19% x 16¼in. (136.2 x 49.2 x 41.3cm.)

Executed in 2011, this work is the artist's proof from an edition of three plus one artist's proof

£25,000-35,000

US\$31,000-43,000

€28,000-39,000

PROVENANCE:

Massimo De Carlo, Milan.

Acquired from the above by the present owner.

EXHIBITED:

Beijing, Ullens Center for Contemporary Art, *The Well Fair*, 2016, p. 150 (another from the edition exhibited, illustrated in colour, p. 153).

PROPERTY FROM A EUROPEAN COLLECTOR

297

SHERRIE LEVINE (B. 1947)

Pink Skull

incised with the artist's initials, number and date 'SML 2012
7/12' (on the underside of the skull)
cast glass and wooden cabinet
skull: 5½ x 7 x 4½in. (14 x 17.8 x 11.4cm.)
overall: 69¾ x 20 x 20in. (176 x 51 x 51cm.)
Executed in 2011, this work is number seven from an edition of
twelve

£50,000-70,000

US\$62,000-86,000

€56,000-78,000

PROVENANCE:

Simon Lee Gallery, London.

Acquired from the above by the present owner.

EXHIBITED:

New York, Whitney Museum of American Art, *Sherrie Levine: Mayhem*, 2011-2012, pp. 156-157 (another from the edition exhibited and illustrated).

London, Simon Lee Gallery, *Sherrie Levine*, 2012-2013.

Brussels, Riva Collection, *Sherrie Levine*, 2013-2014 (another from the edition exhibited).

LITERATURE:

R. Smith, 'Flattery (Sincere?) Lightly Dusted with Irony' in *The New York Times*, 11 November 2011, p. c25.

R. H. Lossin, 'SHERRIE LEVINE Mayhem' in *The Brooklyn Rail*, December 2011-January 2012.





298

KEITH HARING (1958-1990)

Totem (Concrete)

signed, numbered and dated '19/25 K. Haring 89' (on a plaque on the reverse)
concrete wall relief

71 x 21½ x 2in. (180.3 x 54.5 x 5cm.)

Executed in 1989, this work is number nineteen from an edition of twenty-five plus five artist's proofs

£50,000-70,000
US\$62,000-86,000
€56,000-78,000

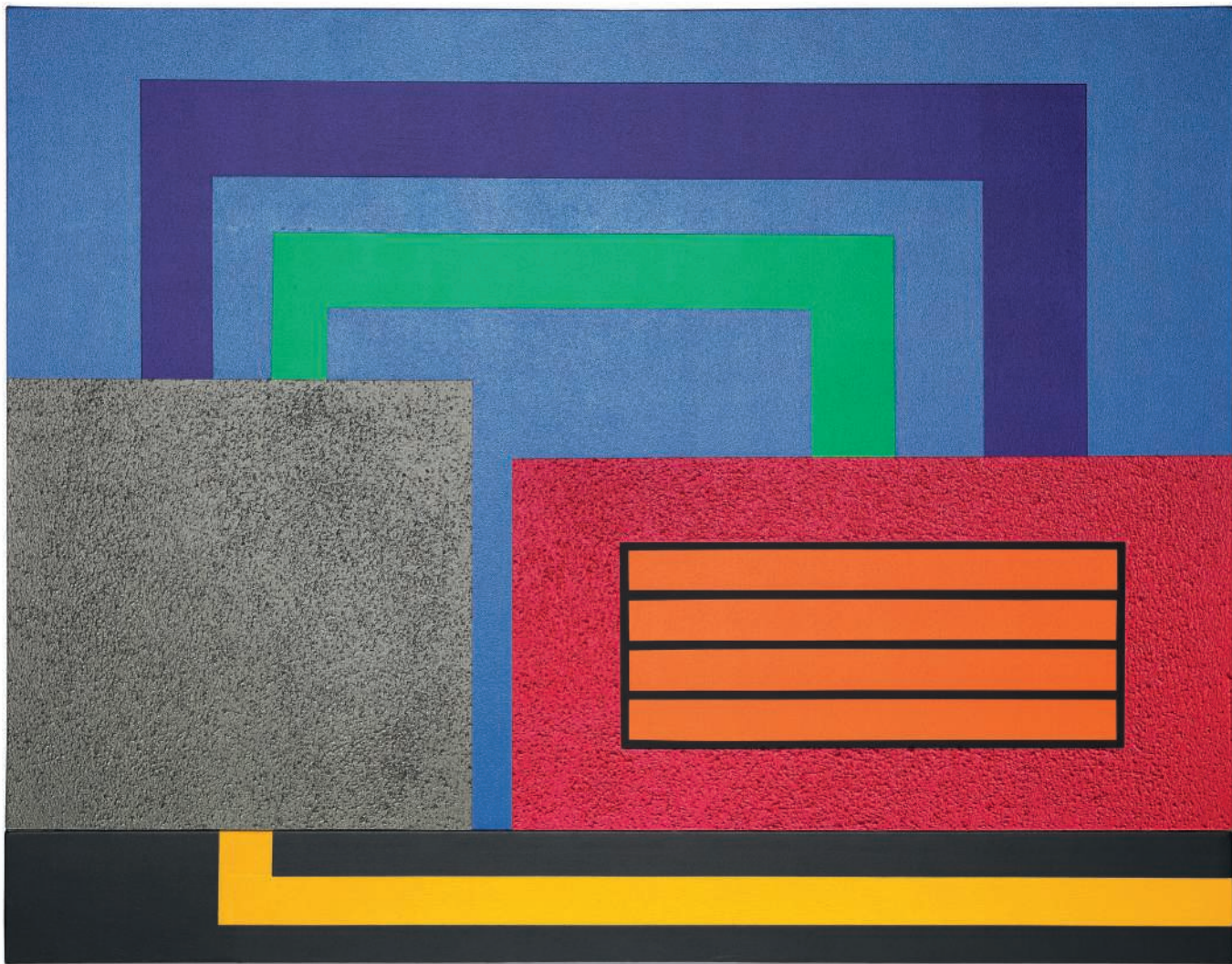
PROVENANCE:

Galerie Hans Mayer, Düsseldorf.

Acquired from the above by the present owner in 1994.

LITERATURE:

J. Schellmann, *Forty are Better than One*, Munich 2009, no. 14 (illustrated in colour, p. 144).



299

PETER HALLEY (B. 1953)

Aftermath

signed twice and dated 'Peter Halley 2004' (on the reverse)
acrylic, fluorescent acrylic, metallic acrylic, pearlescent acrylic and Roll-a-Tex
on canvas
58¼ x 75½in. (148 x 191cm.)
Executed in 2004

£50,000-70,000
US\$62,000-86,000
€56,000-78,000

PROVENANCE:

Galleria Massimo Minini, Brescia.
Galerie Mitterand, Geneva.
Acquired from the above by the present owner in 2006.

EXHIBITED:

Saint-Étienne, Musée d'Art Moderne Saint-Etienne Métropole, *Peter Halley Since 2000*, 2014 (illustrated in colour, pp. 17 & 21).

LITERATURE:

P. Sloan, "Pleasure and Alienation," in *Tirade Magazine*, no. 3, April 2014, pp. 10, 18 & 20 (illustrated in colour, p. 19).

*300

STURTEVANT (1924-2014)

Warhol Flowers

signed and titled "'Warhol flowers" sturtevant' (on the reverse)

silkscreen and acrylic on canvas

11 x 11in. (28 x 28cm.)

Executed in 1964-1968

£50,000-70,000

US\$62,000-86,000

€56,000-78,000

‘Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better.’

- T. S. Eliot

PROVENANCE:

Private Collection, London (gift from the artist circa 1968).

Anon. sale, Christie's London, 26 March 2015, lot 17.

Acquired at the above sale by the present owner.

Sturtevant's *Warhol Flowers*, 1964-1968 is an early, and formative, painting from the provocative, pioneering artist. This historic series, first shown in her debut exhibition at Bianchini Gallery, New York, quoted Andy Warhol's *Flowers*, an iconic image of the twentieth century and first exhibited only a few weeks earlier. Rather than making the image anew, Sturtevant boldly asked to borrow Warhol's own silkscreen, a request he granted willingly. Warhol himself recognised their intertwining projects and later, when asked to explicate his

own process, he replied matter-of-factly, 'I don't know. Ask Elaine' (A. Warhol, quoted in U. Kittelmann (ed.), *Sturtevant: The Brutal Truth/ Catalogue Raisonné, 1964-2004*, Switzerland, 2004, p. 17). In faithfully reproducing Warhol's already-appropriated image, a vivid composition of four hibiscuses, Sturtevant wryly explored questions of authenticity, authorship and ownership in the age of technological reproduction.

Sturtevant would continue to reproduce the work of her contemporaries, including paintings by Jasper Johns, Frank Stella and Keith Haring, among many others, but Warhol always retained a special position within her practice. She returned to his prolific output, duplicating his portrait of Marilyn Monroe in all its decadent, Day-Glo splendour and, in 1972, filmed *Warhol Empire State*, a remake of Warhol's 1964 film which consists

of a single shot of the Empire State Building; in 1990, Sturtevant revisited the *Flowers* on a larger scale. In these works, Sturtevant argued for the importance of replication as a gesture, that it is not, in fact, antithetical to novelty or authority. 'Repetition,' she said, 'is displacement; repetition is difference; repetition is – what else is repetition? Repetition is pushing the limits of resemblance and limitation – repetition is – it has some other factors or dynamics. So, it's not like – it's not like saying you repeat. See, the interesting thing is, for instance, Andy Warhol repeated, but he did not do repetition... He managed to take repeat and make it into a very, very dynamic thing. So I mean, for me, that's where his brilliance lies' (Sturtevant quoted in 'Oral history interview with Elaine Sturtevant', 2007 July 25-26. Archives of American Art, Smithsonian Institution).



DAVID SALLE (B. 1952)

Sandman

signed, titled and dated ' "Sandman" David Salle 1993' (on the reverse)
oil, acrylic and silkscreen on canvas
55 x 73in. (139.7 x 185.4cm.)
Executed in 1993

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

‘I feel that the only thing that really matters in art and in life is to go against the tidal wave of literalism and literal-mindedness – to insist on and live the life of the imagination. A painting has to be the experience, instead of pointing to it. I want to have and to give access to feeling.’

- David Salle

PROVENANCE:

Galerie Bruno Bischofberger, Zurich.

Galerie Daniel Templon, Paris.

Anon. sale, Sotheby's New York, 19 May 1999, lot 174.

Private Collection.

Anon. sale, Sotheby's New York, 11 May 2005, lot 449.

Acquired at the above sale by the present owner.

Painted in 1993, the year the artist was included in the 45th Venice Biennale, David Salle's *Sandman* is a dizzying palimpsest of overlapping images. The large painting teems with visual puns and juxtapositions—the hallmark of Salle's postmodern ethos. Atop multiple canvases, he has depicted an extraordinary array of imagery culled from several sources, all of which remain anonymous in the painting. These he composes in his own hand, layering and reorienting, as if they were pulled directly from his subconscious. Crisply rendered

in warm black and grey is a facsimile of Surrealist artist Man Ray's 1924 rayograph, *Gun with Alphabet Stencils*. Whereas Salle's aquamarine 'i' was taken from the costumes he designed for the American Ballet Theatre's performance *The Molino Room*. On the left hovers a triangular paper cap near to a wide-brimmed black hat worn by 17th century plague doctors. Snaking lines of ice blue twist sinuously to produce a melting, abstracted landscape. Other organic forms liquify and coalesce in coral and cream. In the centre of *Sandman*, a single green eye stares unblinkingly, a recurrent motif for Salle that he predominantly used in the paintings of the late 1980s.

Overall, Salle's paintings are self-reflective worlds composed of linguistic and visual references, where emotion and understanding are never secure but instead function at multiple registers. Appropriation of widely recognised

images was a central technique for the Pictures Generation, the loose-knit group to which Salle belonged. These artists made mass media their subject to communicate how such constructs are always in flux. That Salle's paintings refuse a single interpretation is the point; As writer Arjen Mulder has put it, 'The fact that the material "arranges itself" gives Salle's paintings that impersonal, unnameable, precisely right quality, by which the attribution of meaning (having come about through their painterly reproduction) is consistently neutralised. That which was meaningless becomes meaningful; that which was full of meaning becomes free of sense: such painting hovers above these two fathomless depths' (A. Mulder, 'Images That Come from Outside: The Experiential Paintings of David Salle', in *David Salle: 20 Years of Painting*, exh. cat. Stedelijk Museum, Amsterdam 1999, p. 26).





302

GEORGE CONDO (B. 1957)

Burning Clown

signed, titled and dated 'BURNING CLOWN CONDO 83' (on the reverse)
oil on canvas board laid on board
14 x 11in. (35.5 x 27.8cm.)
Painted in 1983

£20,000-30,000
US\$25,000-37,000
€23,000-33,000

PROVENANCE:

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

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

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



303

GEORGE CONDO (B. 1957)

Untitled

oil on canvas board laid on board
14 x 11in. (35.8 x 27.9cm.)
Painted in 1984

£20,000-30,000
US\$25,000-37,000
€23,000-33,000

PROVENANCE:
Monika Sprüth Galerie, Cologne.
Edward Totah Gallery, London.
Private Collection.

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

ALEX KATZ PORTRAITS

'A fugitive world, made up of painters and poets and musicians, people who sold dope, modern dancers, far-out musicians. High bohemia is basically what it is.'

- Alex Katz

Christie's is thrilled to present three portraits by Alex Katz, held in the prestigious twentieth-century art collection of Paul J. Schupf. Dating to the early 1960s, *Edwin* and *Paul Taylor (Study)* depict Katz's close friends and collaborators, the poet and dance critic, Edwin Denby and the celebrated choreographer, Paul Taylor, while in *Stanley*, Katz portrays his 1970s studio assistant.

Katz painted Denby several times throughout his career and through him met Taylor in 1960. Looking back, Katz recalled the meeting: 'I remember when I first saw Paul Taylor dance. He was at Hunter College, New York, and I was with the critic, Edwin Denby. I'd never seen anything like it before. I was really surprised. At the time, Robert Rauschenberg was doing a set with Paul and he wanted Paul to dance with a table on his back. Paul told him he wouldn't do it and Rauschenberg said: "How could you say no to such a great idea?" They parted and Paul was going to perform in Spoleto in Italy. Edwin said he thought I could do the set. So Paul called me, I went over to his studio and I made costumes and a set for his piece *Meridian*' (A. Katz quoted in C. Wiegand, "I'd never seen anything like it": Alex Katz on dance titan Paul Taylor', *The Guardian*, 4 September 2018, <https://www.theguardian.com/stage/2018/sep/04/alex-katz-on-dance-titan-paul-taylor>). Together, *Edwin* and *Paul Taylor (Study)* are a testament to Katz's wider social circle and enduring fascination

with dance, a recurrent theme within his practice. Both works were included in the artist's 2002 small paintings retrospective, which travelled to the Whitney Museum of American Art, New York, and the Austin Museum of Art, among others.

Shown in three-quarter view, *Edwin*, 1961-1962, is a stately portrait set against a silvery ground, while *Paul Taylor (Study)* is more dramatically posed, evincing the bright colours and planar geometries that would later become the hallmarks of Katz's practice. By 1973, when Katz painted *Stanley*, such stylistic decisions were crucial to Katz's aesthetic. The closely cropped portrait presents the artist's studio assistant as self-possessed, dignified and resolutely cool, reminiscent of the self-assured portrayal of African-Americans in movies like *Shaft* from the 1970s.

The surprising intimacy of these three works is characteristic of Katz, whose paintings abstract the minute and mundane and render such objects – a petal, a lock of hair – as monumental and vital. His practice is a totem to the present. Moreover, his "portraits revel in the surface appearance of things and the attention paid to apparently superficial matters of style is typical of his desire to making paintings that are one hundred percent in and of the present tense' (S. Martin, 'Endless Summer', in *Alex Katz: Give Me Tomorrow*, exh. cat., Tate St. Ives, 2012, p. 16).



Alex Katz with his painting of the *Paul Taylor Dance Company* in 1966. Photograph: Jack Mitchell/Getty Images.

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TO BENEFIT THE PAUL J. SCHUPF ART CENTER AT COLBY
COLLEGE, WATERVILLE, MAINE

°°304

ALEX KATZ (B. 1927)

Edwin

signed 'Alex Katz' (upper right)
oil on board
23¼ x 27½in. (59 x 70.1cm.)
Painted in 1961-1962

£70,000-100,000

US\$87,000-120,000

€79,000-110,000

‘Edwin was like my graduate school, [...] Through Edwin,
I got involved with modern dance.’

- Alex Katz



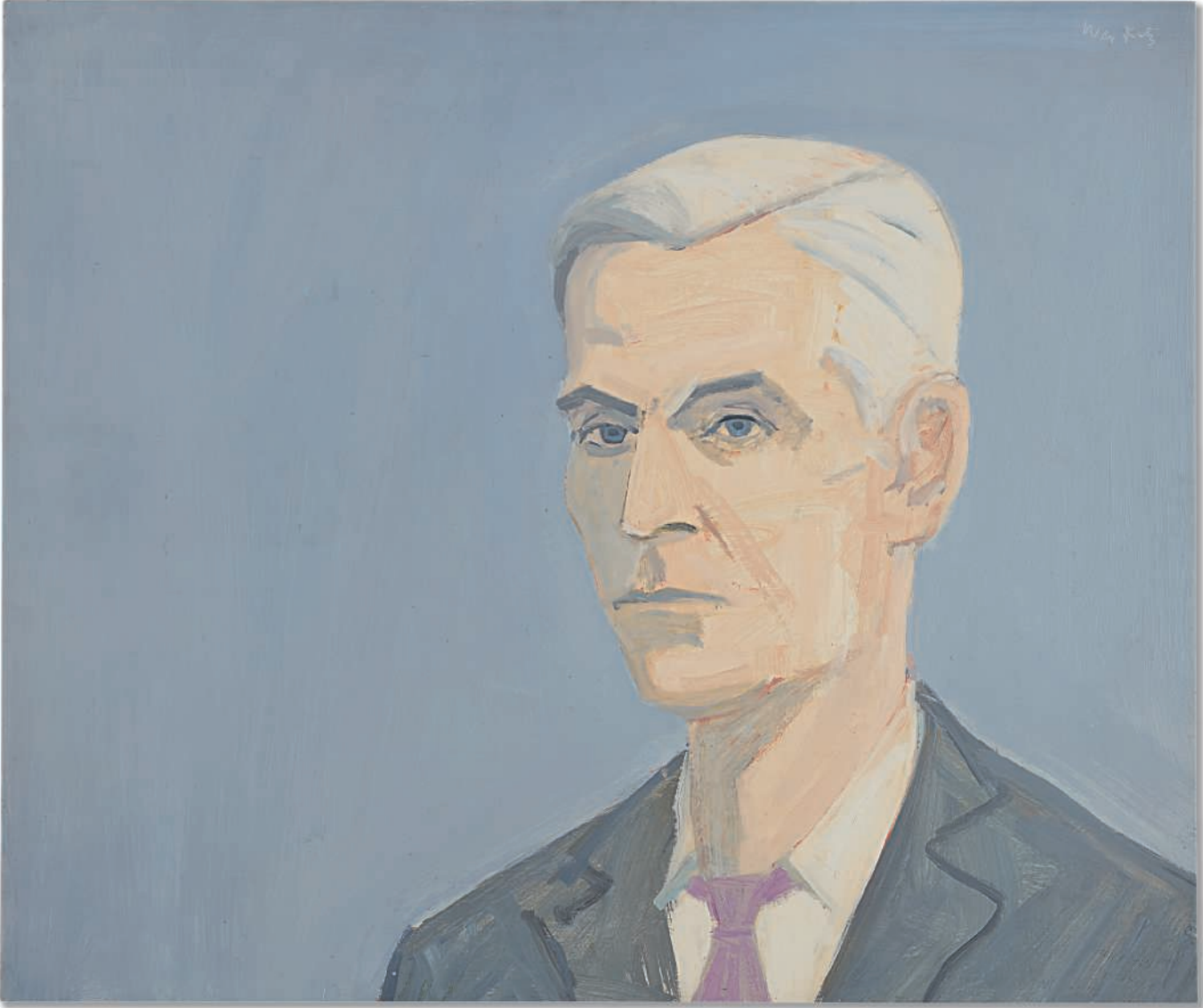
Alex Katz, *Edwin Denby*, 1964.
Bowdoin College Museum of Art, USA.
Artwork: © Alex Katz, DACS 2019.
Photo: © Bowdoin College Museum of Art.

PROVENANCE:

Robert Miller Gallery, New York.
Acquired from the above by the present owner
circa 1984.

EXHIBITED:

Hamilton NY, The Picker Art Gallery, *Alex Katz: Process and Development*, 1984.
New York, Robert Miller Gallery, *Alex Katz: Small Paintings from the 1950's to the Present*, 1984.
Andover MA, Addison Gallery of American Art, Phillips Academy, *Alex Katz: Small Paintings*, 2001-2002. (illustrated in colour, p. 82); This exhibition later travelled to New York, Whitney Museum of American Art and Kansas City, Missouri, Kemper Museum of Contemporary Art.





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°*305

ALEX KATZ (B. 1927)

Stanley

signed and dated 'Alex Katz 73' (on the reverse)
oil on board
19¼ x 14in. (48.9 x 35.6cm.)
Painted in 1973

£40,000-60,000
US\$50,000-74,000
€45,000-67,000

PROVENANCE:
Marlborough Gallery, New York.
Robert Miller Gallery, New York
Acquired from the above by the present owner *circa* 1984.

EXHIBITED:
New York, Robert Miller Gallery, *Alex Katz: Small Paintings from the
1950's to the Present*, 1984.



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COLLEGE, WATERVILLE, MAINE

°*306

ALEX KATZ (B. 1927)

Paul Taylor (Study)

signed and dated 'Alex Katz 64' (upper right)

oil on linen

23½ x 22¾in. (59.7 x 57.8cm.)

Painted in 1964

£25,000-35,000

US\$31,000-43,000

€28,000-39,000

PROVENANCE:

Charles and Stephanie Reinhart Collection, New York.

Robert Miller Gallery, New York.

Acquired from the above by the present owner circa 1984.

EXHIBITED:

Hamilton NY, The Picker Art Gallery, *Alex Katz: Process and Development*, 1984.

New York, Robert Miller Gallery, *Alex Katz: Small Paintings from the 1950's to the Present*, 1984.

New York, Whitney Museum of American Art, *Alex Katz*, 1986, p.152 (illustrated in colour, p. 80).

Andover MA, Addison Gallery of American Art, Phillips Academy, *Alex Katz: Small Paintings*, 2001-2002. (illustrated in colour, p. 82); This exhibition travelled to New York, Whitney Museum of American Art and Kansas City, Missouri, Kemper Museum of Contemporary Art.

307

TOM WESSELMANN (1931-2004)

Bedroom Brunette Scribble

signed and dated 'Wesselmann 84' (lower right)

liquitex on paper

48 x 55¼in. (122 x 141.5cm.)

Executed in 1984

£80,000-120,000

US\$99,000-150,000

€90,000-130,000

'I don't depict nudes from any sociological, cultural, or emotional intentions. My one intention is to always find new ways to make exciting paintings using the situation of the traditional nude.'

- Tom Wesselmann

PROVENANCE:

Sidney Janis Gallery, New York.

Private Collection (acquired from the above in 1985).

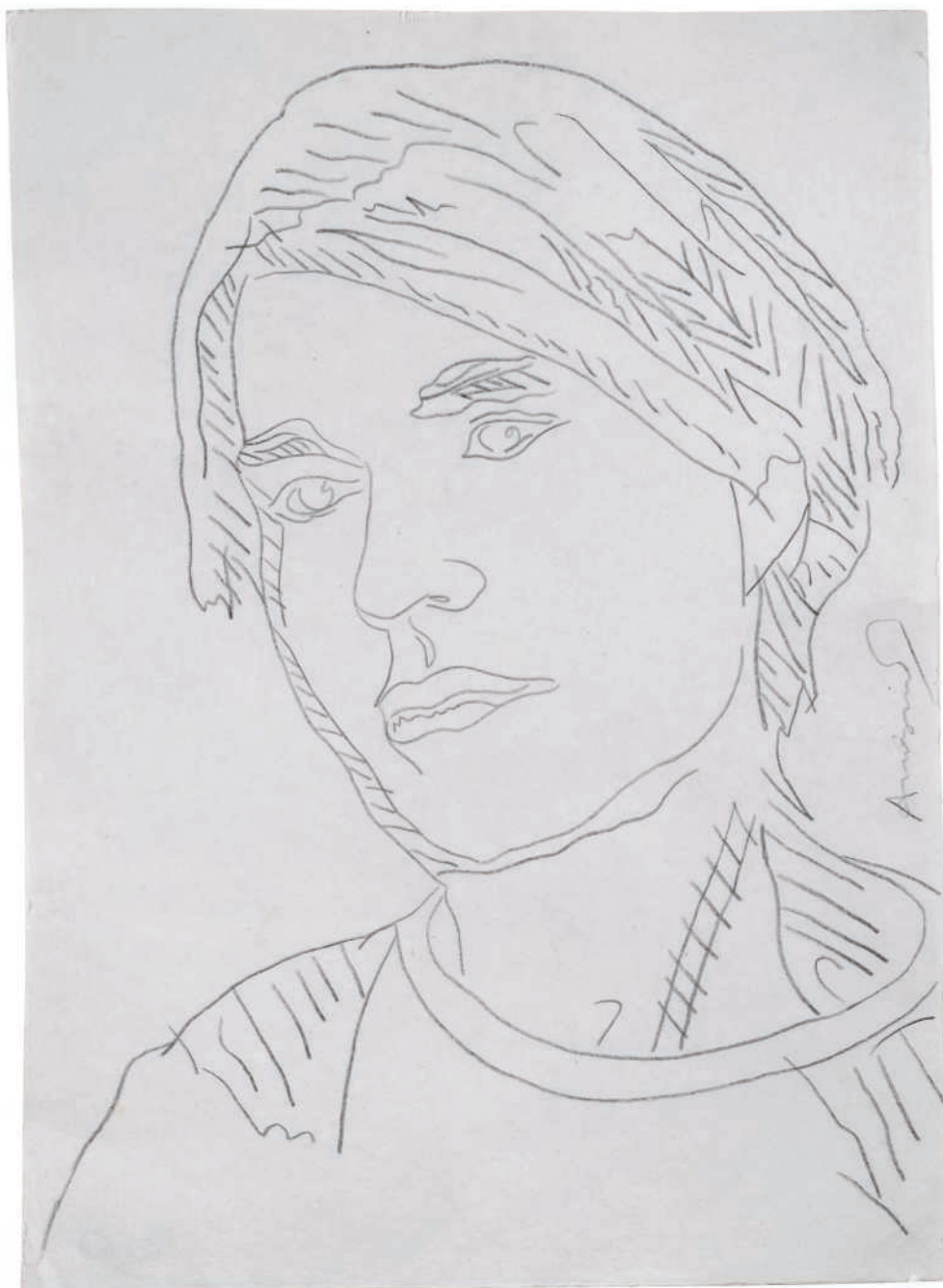
Anon. sale, De Vuyst Lokeren, 4 March 2000, lot 524.

Acquired at the above sale by the present owner.

One of the central figures of Pop art, Tom Wesselmann joyfully imagined the classical motif of the odalisque refracted through the prism of twentieth-century consumer culture. In his modern-day incarnation, Wesselmann composed his reclining female nudes with sweeping curves, clean lines and flat blocks of colour setting them against graphically chromatic grounds. These contours were defined by 'a sensuous heat and close-up intimacy that were one part sex and four parts astutely considered colour and scale' and they galvanised his early career (R. Smith, 'Tom Wesselmann, 73, Pop Artist Known for Sleek Nudes, Is Dead', *New York Times*, 20 December 2004, p. B7). Referred to as the Great American Nudes, Wesselmann's series cheekily referenced the consumerist ethos and abundant opportunities that underpinned American life. Returning again and again to his grand odalisques, he experimented

stylistically throughout his career. Painted in 1984, *Nude* represents the artist's continually evolving visual idiom; for the present work, Wesselmann eliminated all extraneous detail and subjective marks. Using sunny, fluorescent acrylic, his nude is a striking and bold rendering of his signature image. In the few, spare lines tracing the feminine lines exist signs of Wesselmann's prodigious draughtsmanship. He began drawing while serving in the army; after his discharge, Wesselmann planned to pursue a career in illustration, first enrolling at the Art Academy of Cincinnati and then later moving to New York City, where he was accepted to study at Cooper Union. There, Wesselmann's focus shifted to fine art, but a graphic sensibility remained central to his practice. *Nude* exemplifies this inheritance, exemplified in the work's fluid forms and elegant, graceful lines.





308

ANDY WARHOL (1928-1987)

Untitled (Self Portrait)

signed 'Andy Warhol' (along the right vertical edge); stamped with the Estate of Andy Warhol and the Andy Warhol Foundation stamps (on the reverse)
graphite on paper
37 $\frac{3}{4}$ x 28 $\frac{1}{2}$ in. (96 x 71.5cm.)
Executed in 1978

PROVENANCE:
Edward Kurstak Gallery, Casselberry FL.
Private Collection, Italy.
Acquired from the above by the present owner.

£40,000-60,000
US\$50,000-74,000
€45,000-67,000



PROPERTY FROM A EUROPEAN COLLECTOR

309

ELIZABETH PEYTON (B. 1965)

Tony (Sunday)

titled 'Sunday' (lower right)
coloured pencil on paper
8⁷/₈ x 11⁷/₈ in. (22.6 x 30cm.)
Executed in 2000

£30,000-50,000
US\$38,000-62,000
€34,000-56,000

PROVENANCE:

Regen Projects, Los Angeles.

Marc Jancou, New York/Geneva.

Sadie Coles HQ, London.

Acquired from the above by the present owner in 2015.



ART FOR TROPICAL FORESTS



Forest Fires in Altamira, Pará, Amazon (2019)
ALTAMIRA, PARÁ, BRAZIL: Aerial image of burning in Altamira, state of Pará.
© Victor Moriyama / Greenpeace

Founded in 2002 by the eminent art dealer Ernst Beyeler, Art for Tropical Forests is dedicated to the protection and conservation of tropical forests worldwide. Melding a passion for art with this environmental pledge, Beyeler was inspired by Christo and Jeanne-Claude's 1998 installation *Wrapped Trees* to found Art for Tropical Forests. Indeed, how nature influences and relates to the arts is a central tenet of the foundation: as Beyeler himself reflected, 'Nature has given a lot to art. It is time for art to give something back to nature'. Thanks to generous donations, Art for Tropical Forests has been able to fund over twenty projects worldwide;

these recipients share a commitment to advancing sustainable conservation while also working to empower local populations. Together, these organisations promote a vision of tropical forests as valuable and vital, a mission of global necessity given the threat of climate change. Indeed, the efforts of Art for Tropical Forests are all the more crucial and urgent as the preservation of tropical forests is fundamental to maintaining the global ecosystem.

Currently, Art for Tropical Forests, in collaboration with Greenpeace, is working to counter the deforestation of the Brazilian Amazon, an important undertaking especially given the current

fires ravaging the country; the project funds the documentation of deforestation and the prosecution of its perpetrators, as well as reforestation efforts. The Amazon functions as the lungs of the world and is home to millions of mammals, insects and plants. Since 1970, the number of forest animals has halved worldwide. Art for Tropical Forests is a necessary crusader for safeguarding this biodiversity. Moreover, forests provide oxygen and clean the air; reforestation efforts worldwide are imperative, and Art for Tropical Forests has ongoing projects in Paraguay, Burkina Faso, Togo, and Malaysia, among others.

In addition to these conservation programmes, Art for Tropical Forests also promotes an understanding of ecological sustainability as symbiotically linked to economic development. Working with the Association pour le développement de l'énergie solaire suisse-madagascar, or ADES, Art for Tropical Forests has helped to introduce inexpensive solar cookers in Madagascar. Not only do solar cookers reduce carbon dioxide emissions, they also decrease dependency on expensive, polluting resources such as wood and charcoal. A similar programme in Laos uses ecotourism to encourage forest protection; as Art for Tropical Forests notes, 'Only if the landscape is of value to the local population can it be sustainably protected'.

Christie's is delighted to support the humanitarian ethos of Art for Tropical Forests with a stunning selection of contemporary works, which, in various ways, speak both directly and metaphorically to the planet's diverse

‘The fires in the Amazon are worrying people. Our livelihoods are endangered and destroyed. The foundation Art For Tropical Forests has supported various projects in the Amazon over the past 17 years and will continue to do so in the future.’

- Dr. Hans Furer

offerings. One of the most essential links between mankind and the natural world is through food, which is a stirring site of interrogation for many of these artists. Ai Weiwei’s bright green *Watermelon*, 2015, encapsulates the cultural dynamics inherent to food production to ask, ‘who decides what is precious, of enduring value to society, and for what reasons?’ (H. U. Obrist and B. Fibicher, *Ai Weiwei*, London 2009, p. 85). At the heart of his practice are concerns about exploitation and abuse, and Ai’s inclusion here reinforces the Foundation’s commitment to bolstering overlooked and oft-ignored communities. Using a similarly vibrant palette, Sol Calero’s *Friestail*, 2019, presents a cornucopia of sliced fruit and vegetables whose flattened forms evoke Picasso’s early Cubist paintings. This exaggerated depiction fluctuates between celebration and distortion, a premise also seen in Claudia Comte’s *Suspended Marble Raspberry (study)*, 2019, in which a plump, oversized raspberry hangs within a creamy marble frame.

Photographs by German artists Thomas Struth and Candida Höfer contemplate mankind’s encroachment



Tree Nursery on Borneo
© Bruno manser fonds / fairness in tropical forest

upon the natural world in varying ways. Struth’s *Pond, Anaheim, California*, 2013, presents an artificial terrain: a single pastel structure overlooks a manmade pond edged in topiaries and manicured landscaping. Höfer’s references, however, are more oblique and open-ended. Executed in 2010, Höfer’s *Museo Civico Di Palazzo Te Mantova IV* is characteristically devoid of life save for the frenzy of divine activity depicted in the magnificent frescoes that cover the walls of the Italian palace. It is an idealised world unspoiled by man’s follies and foibles, where the clouds are perfectly soft, and the rivers sparkle in the sunlight.

Both Koen van den Broek and Darren Almond paint spare, elegant meditations on the terrestrial. In flowing brushwork, van den Broek’s *Path #2*, 2016, merely alludes to the natural landscape with a path that gracefully curves through an arid land. Van den Broek studied architecture before turning to painting, and in his canvas exists an exploration of infrastructural space. Similarly expansive is Almond’s *Night + Fog (Siberia) (1)*, 2007, which depicts a barren forest in spikey, slender lines; the artist is interested in geographical and temporal limits and their related motifs. These curving forms are mirrored in the arcing brown of Pat Steir’s *Spanish Screen Print* from 2004 and in the undulating body of *La Loca*, 2018, Joana Vascoelos’ crocheted serpent. If these three artists look to organic motifs, then Antony Gormley’s sculpture *Sleeping Place II (Sleeping Field Prototype)*, 2016, seems to have arisen directly from the earth itself, a molten lava now solidified into an industrial form, man’s endeavour to wrest control from nature.

If the aforementioned artists look closely to motifs of the natural world, then Louise Lawler’s photograph *Little Less Blue*, 1989/2014, shows vacancy and absence. Part of her ongoing series of images that capture works of art displayed within various contexts, here *Little Less*

Blue illustrates the neglect that mankind has wrought. André Butzer also turns to the figural in his untitled painting from 2019, and his childish caricature stares wild-eyed, at once optimistic and knowing. Finally, and equally cartoonish, is Jeff Koons’ *Monkey Train*, 2010, a silkscreen image of a credulous monkey generously donated by the artist.

Proceeds from this sale will be used to strengthen Art for Tropical Forests’ diverse programming which includes habitat preservation, reforestation, forestry stewardship, and the strengthening of local communities. Christie’s is proud to support Art for Tropical Forests and its continued determination to transform, defend and better the world.

Special thanks to

All artists and all studios of participating artists !
Gonzalo Alarcón - Thomas Schulte Gallery, Berlin
Mario Cristiani - Galerie Continua, St. Gimignano, Les Mulins, Beijing, Havana
James Ferrer - Arthur J. Gallagher/Blackwall Green, London
Andreas Grimm and Basil Blösche - Galerie Eva Presenhuber, Zurich, New York
Barbara Gross - Barbara Gross Gallery, Munich
Cora Hansen and Sanne Verplanke - Galerie Max Hetzler, Berlin, London, Paris
Deborah Harris, Lisbon
Stefan Heregger and Team O-Trans - Kitzbühel
Johan König - KÖNIG Gallery
Philipp von Rosen - Philipp von Rosen Gallery, Cologne
David Saillen - Liberty Specialty Insurance Ltd. Zurich
Margaret Zwilling and Schuyler Volz - Metro Pictures, New York
Dr. Hans Furer - Director Art for Tropical Forests
Irene Gludowacz - Project Manager Art for Tropical Forests

www.artfortropicalforests.ch



310

SOL CALERO (B. 1982)

Frutas Friestail

signed and dated 'Sol Calero 2019' (on the reverse)
acrylic and oilstick on canvas, in artist's frame
67 $\frac{7}{8}$ x 60in. (172.4 x 152.5cm.)
Executed in 2019

£4,000-6,000
US\$5,000-7,400
€4,500-6,700

PROVENANCE:

Donated by the artist, courtesy of Barbara Gross Galerie, Munich.



λ*311

ANDRÉ BUTZER (B. 1973)

Untitled

signed and dated 'A. Butzer '19' (lower right); signed and dated 'A. Butzer '19' (on the reverse)

acrylic on canvas
30 x 26¼in. (76 x 68cm.)
Painted in 2019

£12,000-18,000
US\$15,000-22,000
€14,000-20,000

PROVENANCE:

Donated by the artist, courtesy of Galerie Max Hetzler, Berlin | Paris | London.



***312**

CLAUDIA COMTE (B. 1983)

Suspended Marble Raspberry (study)

white Carrara Venatino marble, Matraia stone

21 $\frac{5}{8}$ x 14 $\frac{1}{4}$ x 14in. (54.9 x 36.1 x 35.5cm.)

Executed in 2019, this work is the artist's proof from a series of two plus one artist's proof, each unique

£25,000-35,000

US\$31,000-43,000

€28,000-39,000

PROVENANCE:

Donated by the artist, courtesy of König Galerie, Berlin/London.



*313

AI WEIWEI (B. 1957)

Watermelon

glazed porcelain
17¼ x 17¼ x 18½in. (45 x 45 x 47cm.)
Executed in 2015, this work is unique

£50,000-70,000
US\$62,000-86,000
€56,000-78,000

PROVENANCE:

Donated by the artist, courtesy of Galerie Max Hetzler, Berlin | Paris | London.





***314**

LOUISE LAWLER (B. 1947)

A Little Less Blue

signed, numbered and dated 'Louise A Lawler 2/5 1989/2014' (on a label affixed to the reverse)

Cibachrome print face mounted to Plexiglas on aluminium on plywood
12 x 11³/₄in. (30.5 x 29.9cm.)

Executed in 1989-2014, this work is number two from an edition of five plus one artist's proof

PROVENANCE:

Donated by the artist, courtesy of Metro Pictures, New York.

£9,000-12,000

US\$12,000-15,000

€11,000-13,000



λ315

THOMAS STRUTH (B. 1954)

Pond, Anaheim, California

signed 'Th Struth' (on a label affixed to the reverse)

inkjet print, in artist's frame

image: 52¼ x 77½in. (137.8 x 197cm.)

overall: 58½ x 81½in. (148.8 x 208cm.)

Executed in 2013, this work is number eight from an edition of ten

£40,000-60,000

US\$50,000-74,000

€45,000-67,000

PROVENANCE:

Donated by the artist, courtesy of Galerie Max Hetzler, Berlin | Paris | London.

EXHIBITED:

New York, Marian Goodman Gallery, *Thomas Struth*, 2014 (another from the edition exhibited).

Berlin, Galerie Max Hetzler, *Thomas Struth*, 2014 (another from the edition exhibited).

London, Marian Goodman Gallery, *Thomas Struth*, 2015 (another from the edition exhibited).

Milan, Monica de Cardenas Galleria, *Thomas Struth*, 2015 (another from the edition exhibited).



λ316

KOEN VAN DEN BROEK (B. 1973)

Path #2

signed, titled and dated 'Koen van den Broek 'Path #2' 2016' (on the reverse)

oil on canvas

65 x 43³/₈in. (165 x 110cm.)

Painted in 2016

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Donated by the artist, courtesy of Philipp von Rosen Galerie, Cologne.



λ317

DARREN ALMOND (B. 1971)

Night + Fog (Siberia) (1)

bromide print

sheet: 7 $\frac{7}{8}$ x 59in. (120 x 150cm.)

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

£4,000-6,000

US\$5,000-7,400

€4,500-6,700

PROVENANCE:

Donated by the artist, courtesy of Galerie Max Hetzler, Berlin | Paris | London.



*318

PAT STEIR (B. 1938)

Spanish Screen Print

dated '2004' (lower left); signed with the artist's initials 'PS' (lower right)

glitter on monoprint

image: 48 $\frac{1}{8}$ x 23 $\frac{1}{2}$ in. (122.2 x 59.6cm.)

sheet: 62 $\frac{3}{4}$ x 35 $\frac{1}{2}$ in. (159.3 x 90.2cm.)

Executed in 2004-2019, this work is unique

PROVENANCE:

Donated by the artist, courtesy of Thomas Schulte Galerie, Berlin.

£7,000-10,000

US\$8,700-12,000

€7,900-11,000



λ*319

CANDIDA HÖFER (B. 1944)

Museo Civico Di Palazzo Te Mantova IV, 2010

signed 'C. Höfer' (on a label affixed to the reverse)

C-print, in artist's frame

image: 54% x 75in. (138 x 145cm.)

overall: 70% x 73%in. (180 x 187cm.)

Executed in 2010, this work is number three from an edition of six

£35,000-45,000

US\$43,000-55,000

€39,000 - 50,000

PROVENANCE:

Donated by the artist, courtesy of Galerie Eva Presenhuber, Zurich/New York.



λ320

JOANA VASCONCELOS (B. 1971)

La Loca (The Snake)

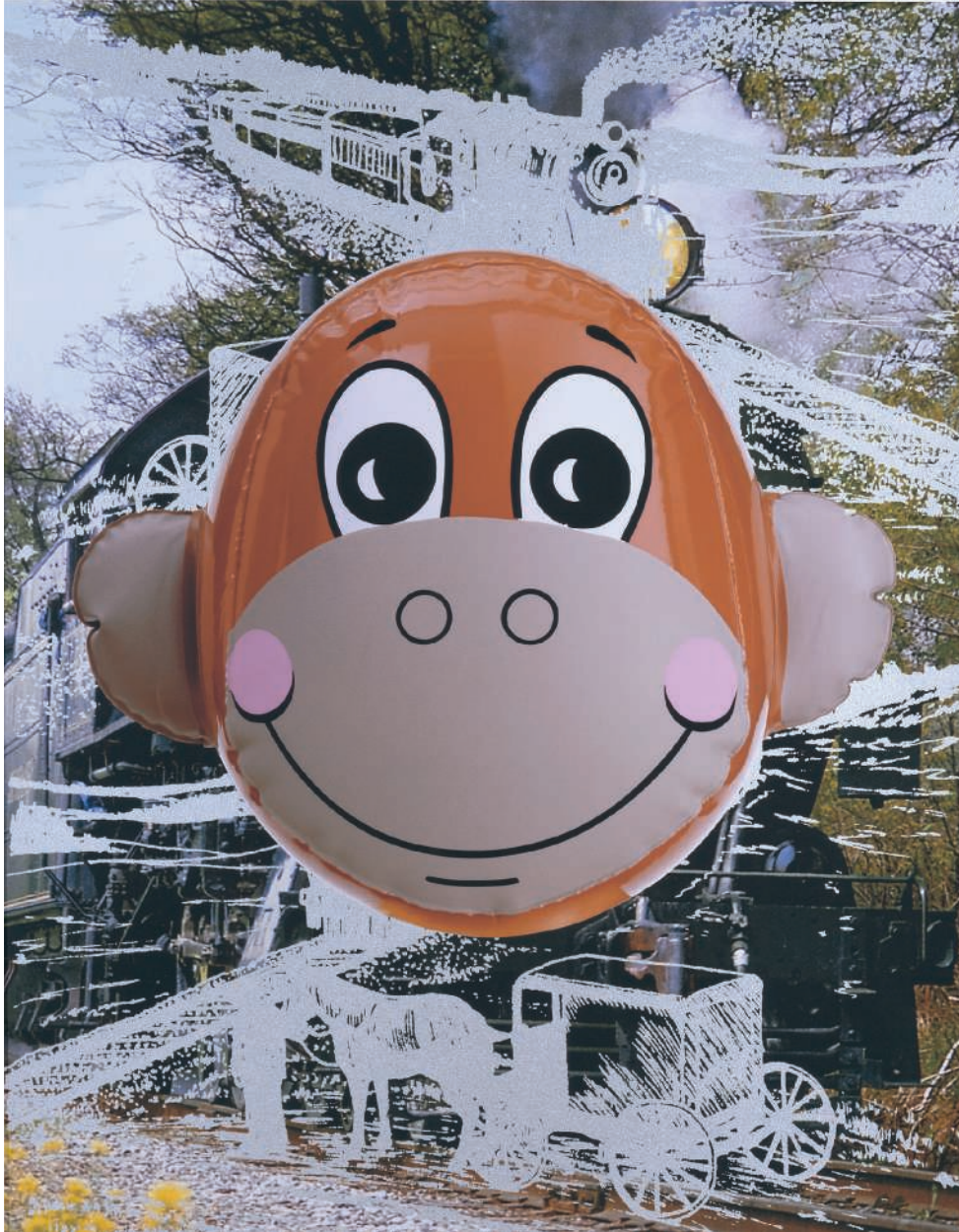
signed, titled and dated 'La Loca, 2018 Joana Vasconcelos' (on the underside)
Rafael Bordalo Pinheiro faience painted with ceramic glaze, handmade cotton
crochet

5½ x 19½ x 26%in. (14 x 50 x 67cm.)

Executed in 2018

PROVENANCE:
Donated by the artist.

£8,000-12,000
US\$9,900-15,000
€9,000-13,000



*321

JEFF KOONS (B. 1955)

Monkey Train

signed, numbered and dated '33/40 Jeff Koons 2007' (lower edge)
 silkscreen with archival pigmented inkjet on paper
 32 $\frac{7}{8}$ x 26 $\frac{1}{2}$ in. (83.5 x 66.3cm.)

Executed in 2007, this work is number thirty-three from an edition of forty plus ten artist's proofs

PROVENANCE:
 Donated by the artist.

£18,000-25,000
US\$23,000-31,000
€21,000-28,000



ART FOR **TROPICAL FORESTS**

λ322

ANTONY GORMLEY (B. 1950)

SLEEPING PLACE II (SLEEPING FIELD PROTOTYPE)

cast iron

4 x 10½ x 7 in. (10.1 x 26.1 x 17.9 cm.)

Executed in 2016

£40,000-60,000

US\$50,000-74,000

€45,000-67,000

‘A MEME is a cultural analogue to a gene: forms that are transmitted in thought or behaviour from one body to another, responding to conditional environments, self-replicating and capable of mutation.

Using the miniature or model to allow the totality of a body to be seen at once, the MEMES replace anatomy with the formal language of architecture and construct volumes that articulate a range of 33 body postures.

These small solid iron works use a geometric formal language of 27 blocks to articulate a range of 33 body postures. The ambition is to make intelligible forms that form an abstract lexicon of body-posture but which nevertheless carry the invitation of empathy and the transmission of states of mind.’

- Antony Gormley

PROVENANCE:

Donated by the artist, courtesy of Galleria Continua,
San Gimignano / Beijing / Les Moulins / Havana.

Photograph by Stephen White, London
© the artist and GALLERIA CONTINUA,
San Gimignano / Beijing / Les Moulins / Havana



DAMIEN HIRST (B. 1965)

Bungarus caeruleus

signed, titled and dated 'Damien Hirst Bungarus caeruleus 2008'
(on the reverse); signed 'Damien Hirst' (on the stretcher)

household gloss on canvas
46 x 62in. (116.8 x 157.5cm.)

spot size: 2in. (5cm.)

Executed in 2008

£200,000-300,000

US\$250,000-370,000

€230,000-330,000

PROVENANCE:

The artist.

Beautiful Inside My Head Forever, Sotheby's
London, 16 September 2008, lot 118.

Acquired at the above sale by the present owner.

LITERATURE:

J. Beard and M. Wilner (eds.), *Damien Hirst: The Complete Spot Paintings 1986-2011*, London 2013, p. 857 (illustrated in colour, p. 605.)

An imperceptible, diaphanous white veils the colourful dots of Damien Hirst's *Bungarus caeruleus*. Painted in 2008, the present work is an arresting example of the artist's signature Spot series, where a precisely rendered, equidistantly spaced flock of flat circles – here in muted pastels

– appears mechanically produced but are actually hand painted. The title, *Bungarus caeruleus*, refers to the common krait, a venomous snake found in the Indian subcontinent. In *Bungarus caeruleus*, the strict almost molecular geometry is countered by the seemingly arbitrary selection of colours; the painting presents limitless chromatic possibility ruled by a strict formal order. Inspired by Gerhard Richter's Colour Charts which Hirst saw as a student, the Spot paintings, too, rejoice in an infinite symphony of colour, yet there are underpinned by a powerful and uncanny sense of dissonance, reflected here in the work's titular poison. Hirst explained this paradox saying 'If you look closely at any one of these paintings

a strange thing happens, because of the lack of repeated colours there is no harmony...in every painting there is a subliminal sense of unease; yet the colours project so much joy it's hard to feel it, but it's there. The horror underlying everything. The horror that can overwhelm everything at any moment' (D. Hirst, *I Want to Spend the Rest of My Life Everywhere, With Everyone, One to One, Always, Forever, Now*, London, 2006, p. 246).

The dialogue between beauty and mortality evident in the

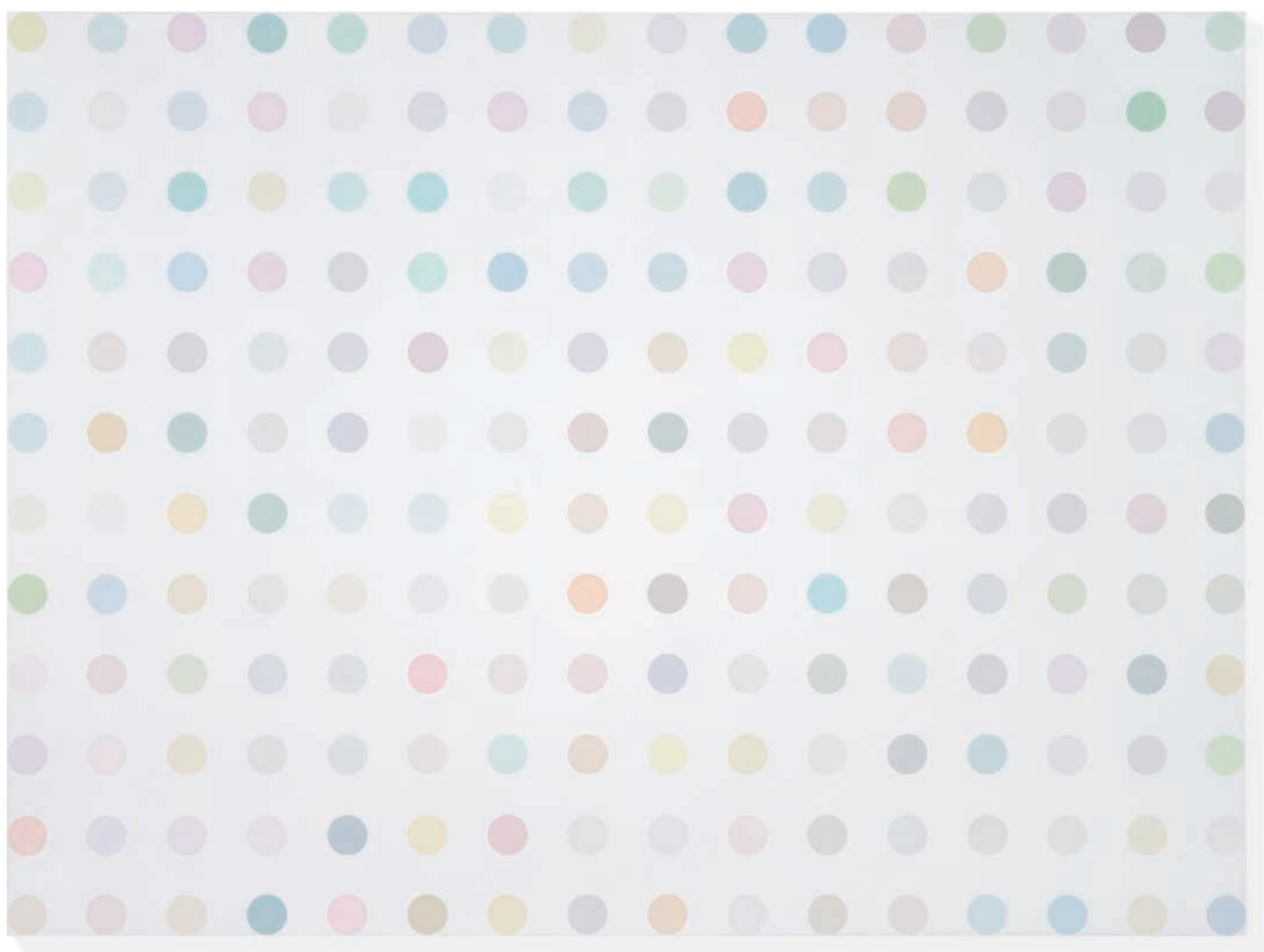
present work lies at the heart of Hirst's practice. His art often questions the structuring of belief systems, specifically the unwavering faith placed in modern medicine. In series such as the Medicine Cabinets, Hirst adopts the same rigorous order and patterning as in the Spot paintings to challenge such blind devotion: 'Art is like medicine—it can heal,' he has said. 'Yet I've always been amazed at how many people believe in medicine but don't believe in art, without questioning either' (D. Hirst, p. 246). Within the gridded organisation he sees the beginnings of a regulatory and totalising system, but ultimately the buoyant colours overwhelm Hirst's cynicism: 'No matter how I feel as an artist or a painter, the paintings end up looking happy...I believe painting and all art should ultimately be uplifting for a viewer. I love colour. I feel it inside me. It gives me a buzz... I see them as an endless series, a scientific approach to painting' (D. Hirst, *ibid.*) These compositions reveal fields of psychological and perceptual space, at once tranquilly predictable, unnerving, euphoric and ordinary. In effect, they capture the human condition and all its manifold unpredictability. The Spot Paintings offer endless permutations of both colour and patterning – each one unique – as a restorative elixir; art, Hirst suggests, possesses a soothing power.



Georges-Pierre Seurat, *Study for The Channel at Gravelines, Evening*, 1890.

Musée de l'Annonciade, Saint-Tropez, France.

Photo : © Musée de l'Annonciade, Saint-Tropez, France / Bridgeman Images.





λ324

THOMAS HOUSEAGO (B. 1972)

Wooden structure (head)

wood, graphite and oil stick on wood

76 x 30 x 4½in. (193 x 76.2 x 11.3cm.)

Executed in 2007

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

PROVENANCE:

The Modern Institute, Glasgow.

Acquired from the above by the present owner in 2007.

EXHIBITED:

Glasgow, The Modern Institute/Toby Webster Limited, *A Million Miles Away*, 2007-2008.

λ*325

ANTONY GORMLEY (B. 1950)

BARE 10 (MEME) II

incised with the date '2015' (on the underside)
cast iron
5½ x 3¾ x 4.6/8in. (13 x 9 x 12.3cm.)
Executed in 2015

£40,000-60,000
US\$50,000-74,000
€45,000-67,000

PROVENANCE:

White Cube.

Acquired from the above by the present owner in 2018.



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

λ*326

BARRY FLANAGAN (1941 - 2009)

Small Nijinski Hare

stamped with monogram and with foundry mark 'fo/AA/LONDON' (on the base)

bronze

26.15/16 x 10 x 15in. (68.4 x 25.4 x 38.1cm.)

Executed in 1992, this work is number eight from an edition of ten plus three artist's proofs

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Waddington Custot, London.

Acquired from the above by the present owners in 1992.

EXHIBITED:

Montreal, Landau Fine Art, *Barry Flanagan*, 1992 (another from the edition exhibited, illustrated p. 35).

LITERATURE:

Barry Flanagan the Hare is Metaphor (exh. cat.), New York, Paul Kasmin Gallery, 2018 (another from the edition illustrated).

Another from the edition is in the collection of the National Museums and Galleries of Wales, Cardiff.

Spirited and strong, *Small Nijinski Hare*, 1996, is a dynamic example of Barry Flanagan's most iconic and recognizable image. First introduced in 1979, the hare has since become synonymous with Flanagan's practice; he was initially inspired by a creature he saw bounding across the Sussex Downs, a moment which galvanised his transition away from conceptual art towards a figurative aesthetic. Arrested in space, the animated vivacity of *Small Nijinski Hare* recalls this decisive memory. Flanagan's hares often take on anthropomorphic characteristics with wit and humour; the present work is modelled after the Polish-born ballet dancer Vaslav Nijinsky, a celebrated member of the Ballet Russes renowned for his gravity-defying leaps. In *Small Nijinski Hare*, the hare's sinuous

musculature and boundless movement mirror Nijinsky's own soaring form. Like the dancer, the dramatic pose of *Small Nijinski Hare* is energetic and full of life, imbuing the hare with a powerful sense of momentum. Indeed, although bronze can be a rigid, static material, Flanagan's forms are liberated and joyful: they 'frolic freely and expressively. They don't symbolise life, they live it' (P. Levy, quoted in exhibition catalogue, *Barry Flanagan: Linear Sculptures in Bronze and Stone Carvings*, London, Waddington Galleries, 2004). By bestowing human attributes upon his hares, Flanagan's sculptures transcend the limitations of the animal kingdom. Expressive and demonstrative, his proxies search for connection and compassion to ultimately represent the human condition in all its variable forms.



λ°327

DAMIEN HIRST (B. 1965)

Untitled AAAAAAAAAA

signed and dated 'D Hirst 92' (on a label affixed to the reverse)
glass, painted MDF, ramin, steel, plastic, aluminium and pharmaceutical packaging
30 x 39¾ x 9in. (76 x 101 x 23cm.)
Executed in 1992

£180,000-250,000

US\$230,000-310,000

€210,000-280,000

PROVENANCE:

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

LITERATURE:

D. Hirst, *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now*, London 2005, p. 333 (illustrated in colour, p. 221).

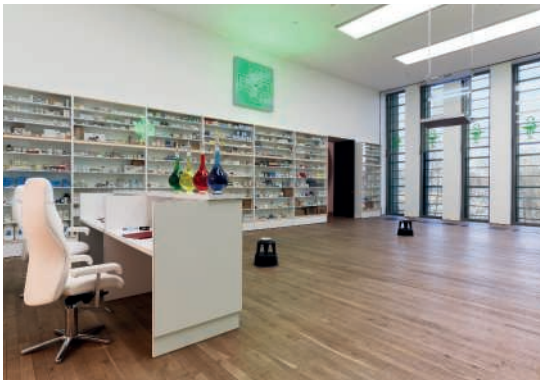
Belonging to the artist's seminal series of Medicine Cabinets, *Untitled AAAAAAAAAA*, 1992, is an early work announcing Damien Hirst's scientific wonder. Within the intimate, personal space of the cabinet the sparkling bottles and bright, peppy packages together produce a contemplative rhythm: in the

world of Hirst's apothecary, aesthetics is the governing force used to induce an almost spiritual sense of calm.

For the artist, medicine and art are fundamentally intertwined: 'I cannot understand,' he has said, 'why some people believe completely in medicine and not in art, without questioning either' (D. Hirst quoted in conversation with S. Calle, in J. Jopling, *Damien Hirst*, exh. cat., Institute of Contemporary Art, London, 1991, n. p.). First developed for his thesis presentation at Goldsmith's College of Art in London in 1989, the Medicine Cabinets directly informed Hirst's embryonic practice, influencing works such as *The Pharmacy*, his site-specific installation created contemporaneously to *Untitled AAAAAAAAAA*, and later the notorious formaldehyde-filled vitrines. In the Medicine Cabinets the many themes that would prove central to his practice – questions concerning mortality, the curative powers of art, and a striking formalism, among others – percolated and burst forth.

Purposefully open-ended, the Medicine Cabinets can be read as an indictment of power structures, metaphors

for the human body, or as chromatic abstractions relying upon everyday materials. Indeed, their visuals evoke the repetition of Gerhard Richter's Colour Charts; the Medicine Cabinets play at a gridded, neo-minimalism. Yet by using figurative language, Hirst firmly fixes *Untitled AAAAAAAAAA* in the real. The sculpture is a monument to a way of being. Describing his pharmaceutical *wunderkammer*, he said, 'I've always seen medicine cabinets as bodies, but also like a cityscape or civilization with some sort of hierarchy within it. It's also like a contemporary museum of the Middle Ages. In 100 years' time this will look like an old apothecary. A museum of something that's around today' (D. Hirst, *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now*, London, 2006, p. 229). Certainly, *Untitled AAAAAAAAAA* resembles a shrine, only instead of religious figurines and totems, the cabinet worships at the altar of modern medicine. Hirst's cabinet alludes to a widespread belief system in which the pill symbolises a new sacrament. His elegant and continuous lines of *Untitled AAAAAAAAAA* bring a sense of order to an otherwise undisciplined and chaotic world. The work asks for a faith that art can be healing and generative.



Damien Hirst, *Pharmacy*, 1992
Artwork © Damien Hirst and Science Ltd. All rights reserved, DACS/
Artimage 2019.
Photo: Prudence Cuming Associates Ltd.



De-Nol
560 ml

Burinex
1 mg
Tablets

Brufen
200 mg

300 Co-C
Tablets

Hummelin

Distalgesic
Co-proxamol

Augmentin
125/31 SF
Augmentin
250/625 SF

Ventolin
Nebules, 3mg

K-Y
LUBRICATING JELLY

K-Y
LUBRICATING JELLY

Solution BP

Cardboard box

Augmentin
125/31 SF
Augmentin
250/625 SF

Tegretol
Gelgy

Voltarol 50
Gelgy

Voltarol 25
Gelgy

Voltarol Retard
Gelgy

Volumatic
for use with
Becloforte,
Becotide,
Serevent,
Ventide,
Ventolin
Inhalers

Volumatic
for use with
Becloforte,
Becotide,
Serevent,
Ventide,
Ventolin
Inhalers

Small box

Tetracycline

PROPERTY OF A EUROPEAN CONNOISSEUR

λ328

TRACEY EMIN (B. 1963)

Always Loving Never Forgetting

red and pink neon

60½ x 60½in. (153 x 153cm.)

Executed in 2016, this work is number three from an edition of three plus two artist's proofs

£60,000-80,000

US\$75,000-99,000

€68,000-89,000

PROVENANCE:

Xavier Hufkens, Brussels.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity.



Always Learning
Never
Forgetting

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ329

MANOLO VALDES (B. 1942)

Desnudo V (Naked V)

oil, burlap collage and twine on burlap

89¾ x 74¾in. (228 x 190cm.)

Executed in 2005

£150,000-200,000

US\$190,000-250,000

€170,000-220,000

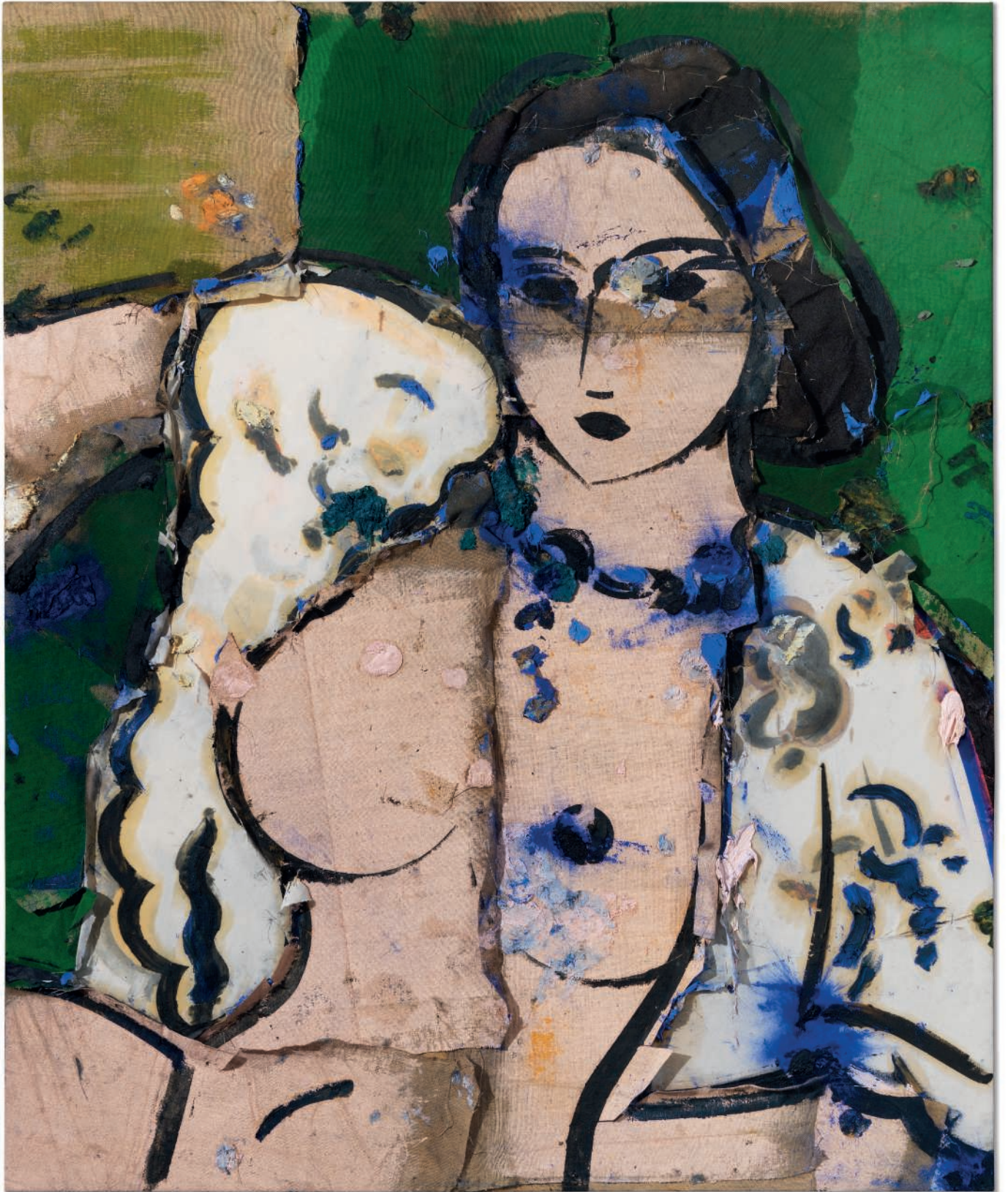
PROVENANCE:

Marlborough Gallery, London.

Acquired from the above by the present owner in 2009.

Celebrated for his vivid reimagining of canonical art history, Manolo Valdés' *Desnudo V (Naked V)* is a vibrant totem to reincarnation. Throughout his career, Valdés has interpreted historical works from the Baroque to the surreal, reconfiguring these canvases according to his own visual idiom. The present work belongs to a series for which the artist paid homage to Pablo Picasso, Henri Matisse and Diego Velázquez, and in *Desnudo V*, Valdés has reinterpreted Matisse's *Draped Nude*, 1936, held in the collection of Tate Britain. Part of a cycle of four paintings, *Draped Nude* depicts a woman lounging lazily, her nude body filling much of the canvas; the theme of the odalisque was central for Matisse, who began painting these figures during his Nice period. For *Desnudo V*, Valdés

has cropped the original composition, eliminating the background details and her long, curving legs. His closeup portrait is an exultation of the face, deftly outlined in inky black. It is a postmodern gesture to bring the past into the present, and by doing so, Valdés hopes to reanimate history within a contemporary frame; 'I am just a narrator,' he said, 'who comments on the history of painting in various ways, using new materials: it is like a game that consists of changing the code and the key to the artwork... Many of my colours, materials and textures are the product of relived experiences of other masters. My painting involves much reflection' (M. Valdés, quoted in *Manolo Valdés 1981-2006*, exh. cat., Museo Nacional Centro de Arte Reina Sofía, Madrid, 2006, p. 20).

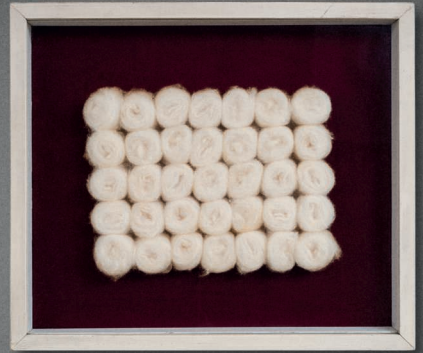
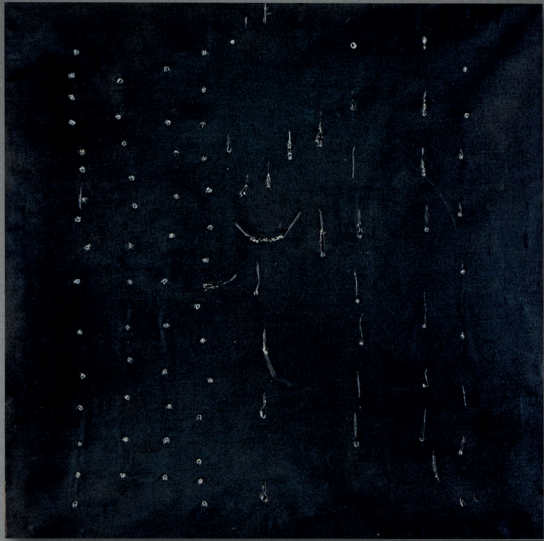


THINKING ITALIAN

MODERN AND CONTEMPORARY ART

Thinking Italian returns to Christie's this October with a series of sales that celebrate the singular style, crowning achievements and pioneering artistic developments of 20th Century Italian art and design. From the protagonists of the Novecento, to the godfathers of the post-war era, Alberto Burri and Lucio Fontana, pioneers of Arte Povera, Giovanni Anselmo and Alighiero Boetti, and designers Tomaso Buzzi, Gio Ponti and Carlo Mollino, *Thinking Italian* embodies the eclecticism of this century of extraordinary creativity. The range of works reveal the multivalent cultural and artistic themes, concepts and connections that unite Italian art with the wider international post-war avant-garde. Following the *Thinking Italian* Evening sale on 4 October 2019, a selection of works led by Mario Schifano and Jannis Kounellis will be sold in the *Thinking Italian* Day sale on 5 October 2019. Showcasing masterworks of Italian design, including furniture, lighting, ceramics, glass and jewellery, *Thinking Italian: Design* completes this triumvirate of auctions on 16 October 2019. Offering a unique view of Italian art, these three sales illustrate the remarkable synergy that existed between artists and designers throughout the 20th Century, presenting new dialogues between the diverse art of this remarkable period.





MARIO SCHIFANO

‘I have tried to work with images that everyone sees or has seen, developing and making their essence, their germinal and primary possibilities emerge, looking is the first action, then there is lingering.’

- Mario Schifano

Christie’s is pleased to present three works by Italian artist Mario Schifano. Heralded as ‘one of the greatest of the Italian school of the second half of the century’, Schifano earned a reputation as the *enfant terrible* of post-war Italian art (M. Calvesi, quoted in “Mario Schifano, 63, Avant-Garde Painter,” *New York Times*, 2 February 1998, n. p.). Bursting onto the scene in the early 1960s, his arresting monochromes quickly attracted international attention from critics and gallerists. Despite the widespread acclaim, he boldly abandoned these austere abstractions, turning instead to figuration. In his quest to develop a uniquely Italian iteration of Pop Art, Schifano then distorted and magnified commercial logos. Yet his practice never wholly succumbed to the siren call of Pop; instead, Schifano’s works present an intricate interplay of image and text, drawing on both his own history and contemporary cultural signs to produce ‘psychedelic effects’ that recall the intoxicating layers of works by Sigmar Polke (‘Art Review: Mario Schifano’, *The New Yorker*, accessed on 21 August 2019, <https://www.newyorker.com/goings-on-about-town/art/african-spirits>). Schifano’s paintings are similarly difficult to parse; they do not yield to a single, simple definition. Instead, they ask to be contemplated as aesthetic and linguistic objects whose images represent the multi-layered experience of existing within the world.

Created within these critical years, *Paesaggio Anemico* (*Anaemic Landscape*), 1965 and *Particolare dell’oasi* (*Detail of the Oasis*), circa 1970s, are emblematic of this decisive shift. Within

these landscapes, Schifano radically reimagined the pictorial convention, using graphic simplicity to undermine the traditional genre. Verging on abstraction, *Paesaggio Anemico* presents a deconstructed earth, where sky and land are mere geometries. The sense of a wan immateriality is reinforced by the work’s title and echoed in the wistful pastel palette. If the landforms of *Paesaggio Anemico* are elusive and intangible, then those of *Particolare dell’oasi* are specific: the stencilled stars and spikey palm capture the night-time heat of a childhood spent in Libya. Painted in 1968, *Compagni Compagni* (*Comrades Comrades*) portrays the political unrest that swept across Europe that year. Like *Particolare dell’oasi*, here Schifano also uses a bright palette, and these colours recall the rich tones of the earlier monochromes. Against the bright ground of *Compagni Compagni*, he painted three boys carrying a hammer and sickle, and the work illustrates Schifano’s fascination with radical social movements, an interest echoed in his defiantly experimental practice. Through his use of nonconventional materials and reconfigured tropes, Schifano embraced a metamorphosing rebellion, both aesthetically and personally; he sought to ‘captur[e] the lifeblood of contemporary culture’ (‘Mario Schifano 1960-1967, Luxembourg & Dayan, London’, *Aesthetica*, 8 August 2014, <https://www.aestheticamagazine.com/mario-schifano-1960-67-luxembourg-dayan-london/>). Together, *Paesaggio Anemico*, *Particolare dell’oasi* and *Compagni Compagni* speak to Schifano’s thrilling vision, and in his paintings, he found the world.



Mario Schifano in his studio, Rome.
Photo: © Archivio Claudio Abate.



λ330

MARIO SCHIFANO (1934-1998)

Particolare dell'Oasi (Detail of the Oasis)

signed 'Schifano' (on the reverse)
spray enamel, graphite and pastel on canvas in artist's Plexiglass
9⁷/₈ x 40¹/₈in. (203 x 102cm.)
Executed in 1967

£25,000-35,000
US\$31,000-43,000
€28,000-39,000

PROVENANCE:
Private Collection, Italy.
Thence by Descent to the present owner in 2018.

This work is registered in the Archivio Mario Schifano, Rome, under number 03974190413 and is accompanied by a certificate of authenticity.



λ331

MARIO SCHIFANO (1934-1998)

Compagni Compagni (Comrades Comrades)

signed 'Schifano' (on the reverse)
enamel and paper collage on paper, laid down on canvas
59 x 47¼ in. (150 x 120 cm.)
Executed in 1968

£50,000-70,000
US\$62,000-86,000
€56,000-78,000

PROVENANCE:

Acquired directly from the artist by the present owner.

This work is registered in the Archivio Mario Schifano, Rome, under number 0401190613 and is accompanied by a certificate of authenticity.

λ332

MARIO SCHIFANO (1934-1998)

Paesaggio anemico (Anemic Landscape)

signed and titled 'Schifano PAESAGGIO ANEMICO' (on the reverse)
enamel and graphite on canvas
39¼ x 39¼in. (101 x 101cm.)
Executed in 1965

£90,000-130,000

US\$120,000-160,000

€110,000-150,000

'I have tried to work with images that everyone sees or has seen, developing and making their essence, their original and primary possibilities emerge.'

- Mario Schifano

PROVENANCE:

Cochrane Collection, Turin.
Luciano Pistoï Collection, Turin.
Acquired from the above by the present owner in 1989.

EXHIBITED:

Alba, Palazzo delle Mostre e dei Congressi, 50-80
Alta tensione, 1987.

This work is registered in the Archivio Mario Schifano, Rome, under number 02923150629 and is accompanied by a certificate of authenticity.

Abandoning the monochromes and Pop canvases that had brought him international renown, in 1963 Mario Schifano debuted a new series, the *Paesaggi anemici*. Seeking to deconstruct the traditional landscape painting, Schifano produced flat scenes elaborated with stylised elements rendered using a reduced palette. Schifano was included in the 1964 Venice Biennale where he showed the *Paesaggi anemici*. Hoping to understand the value of select details, in these paintings the artist isolated terrestrial elements, zooming and magnifying them as if looking through the lens of a camera. Ultimately, his was a process of thinning, filtering and translating, from this technique Schifano coined the titular anaemic.

Painted in 1965, *Paesaggio anemico* focuses on the sky, framing and enlarging a single detail above the horizon, while simplifying the landscape beneath into two irregular green bands. From the solitary cloud that occupies much of the composition a small tube emerges as if hoping to reach beyond the limits of the canvas. Much of the land and sky seem to melt away, obscured by Schifano's drips and brushwork; characteristically, he created *Paesaggio anemico* using varnish, an industrial, quick-drying paint. When the landscape is made anaemic, dissolving into pure form, it is transformed into a self-reflexive object; no longer a window to the world, instead the present work reveals its own creation.



schifano

paesaggio anemico

λ333

SALVATORE SCARPITTA (1919-2007)

Racing Car 9

signed 'Scarpitta' (on the reverse)
acrylic and spray enamel on found wood, with metal screws
63% x 126%in. (161 x 321cm.)
Executed in 1967-1968

£60,000-80,000

US\$75,000-99,000

€68,000-89,000

‘Being an artist means having good reflexes in the sense
I think we are similar to racing drivers.’

- Salvatore Scarpitta

PROVENANCE:

Estate of the artist.
Acquired from the above by the present owner.

EXHIBITED:

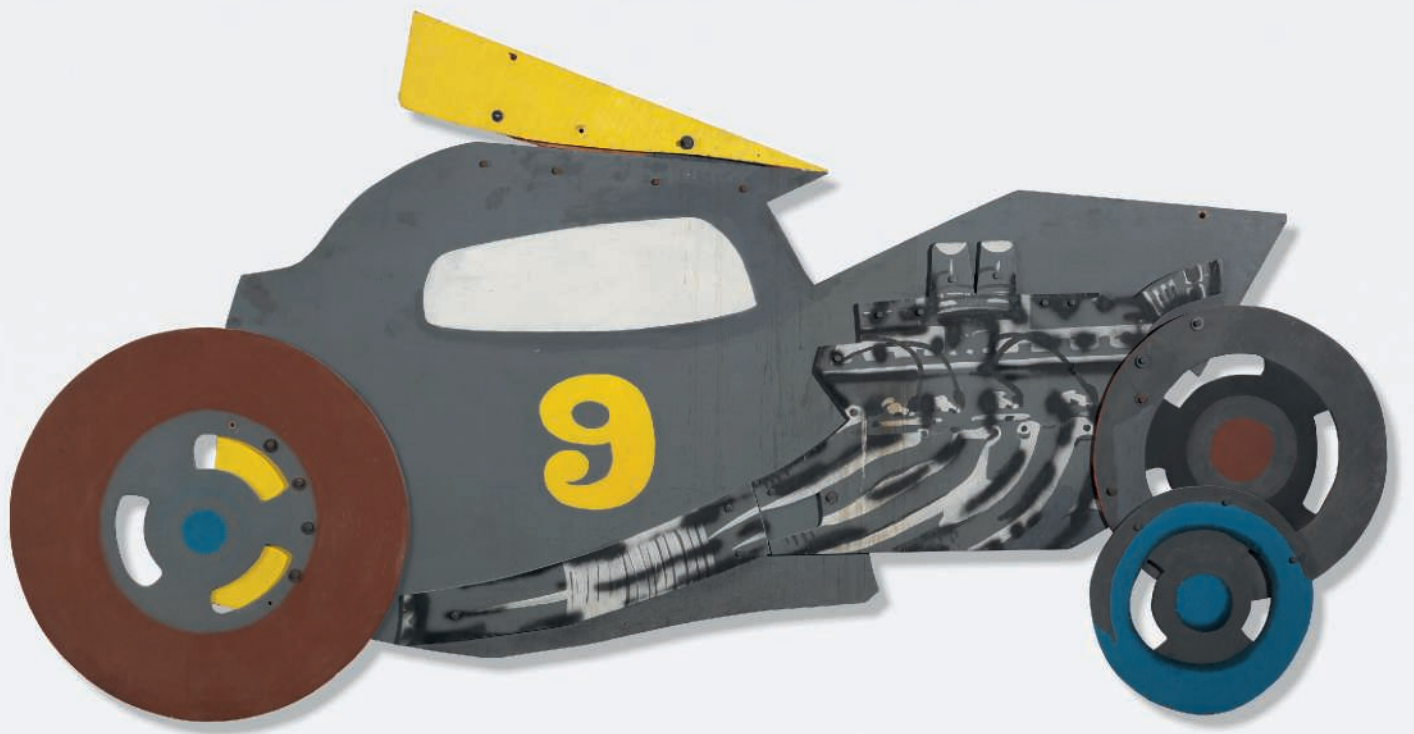
New York, Leo Castelli Warehouse, *Scarpitta Race Cars*, New York, 1969.

LITERATURE:

L. Sansone, *Salvatore Scarpitta Catalogue Raisonné*, Milan 2005, no. 350, p. 194 (illustrated in colour, p. 367).

For his vivid, determined visual idiom, Salvatore Scarpitta drew heavily from his own lived experience; the personal and the artistic were always intertwined. After driving race cars for years, Scarpitta created his first full-sized, albeit inoperable, facsimile in 1964. Executed three years later, *Racing Car 9* is the incarnation of speed in zippy, brilliant chrome. The subject of a standalone exhibition at the Contemporary Art Museum St. Louis in 2018, the race cars sharply diverged from his earlier abstractions of interwoven bandages. Born in Brooklyn and raised in Hollywood, Scarpitta later matured as an artist in Italy; his ensuing practice charted a similarly iterant, and unconventional, path. He was friends with Robert Rauschenberg and Jasper Johns, and shared a studio with Cy Twombly in Rome, and his art reflected

a multitude of influences, serving as a bridge between Minimalism, Pop and Arte Povera. Historically underappreciated in relation to these titans of post-war art, Scarpitta's work likewise upended artistic codes to establish a pioneering visual aesthetic. Art was his lifeblood and driving force. When asked why he is a painter, Scarpitta responded, 'But it is the taste for making your own paintings that count, not comparison with the others, whether they are famous or not. It's your own experience wound into some moment of extreme precision, under incredible pressure... the confidence of being able to react at the right moment. Being an artist means having good reflexes in the sense I think we are similar to racing drivers' (S. Scarpitta quoted in C. Lonzi, *Autoritratto*, 1969, reprinted in L. Sansone, *Salvatore Scarpitta catalogue raisonné*, Milan, 2005, p. 84).





λ334

ALIGHIERO BOETTI (1940-1994)

Inaspettatamente (Unexpectedly)

signed and dated 'Alighiero Boetti 1987' (on the overlap)

embroidery on linen

6¾ x 6¾in. (16.1 x 17.1cm.)

Executed in 1987

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

PROVENANCE:

Kunsthandel Lambert Tegenbosch, Heusden.

Acquired from the above by the present owner in 1990.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 9044, and is accompanied by a certificate of authenticity.



λ335

ALIGHIERO BOETTI (1940-1994)

Avere Fame Di Vento (Hungry for Wind)

signed 'Alighiero Boetti' (on the overlap)
embroidery on linen
6 $\frac{5}{8}$ x 7 $\frac{1}{4}$ in. (16.7 x 18.5cm.)
Executed in 1987

£12,000-18,000
US\$15,000-22,000
€14,000-20,000

PROVENANCE:

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

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 9046, and is accompanied by a certificate of authenticity.



λ336

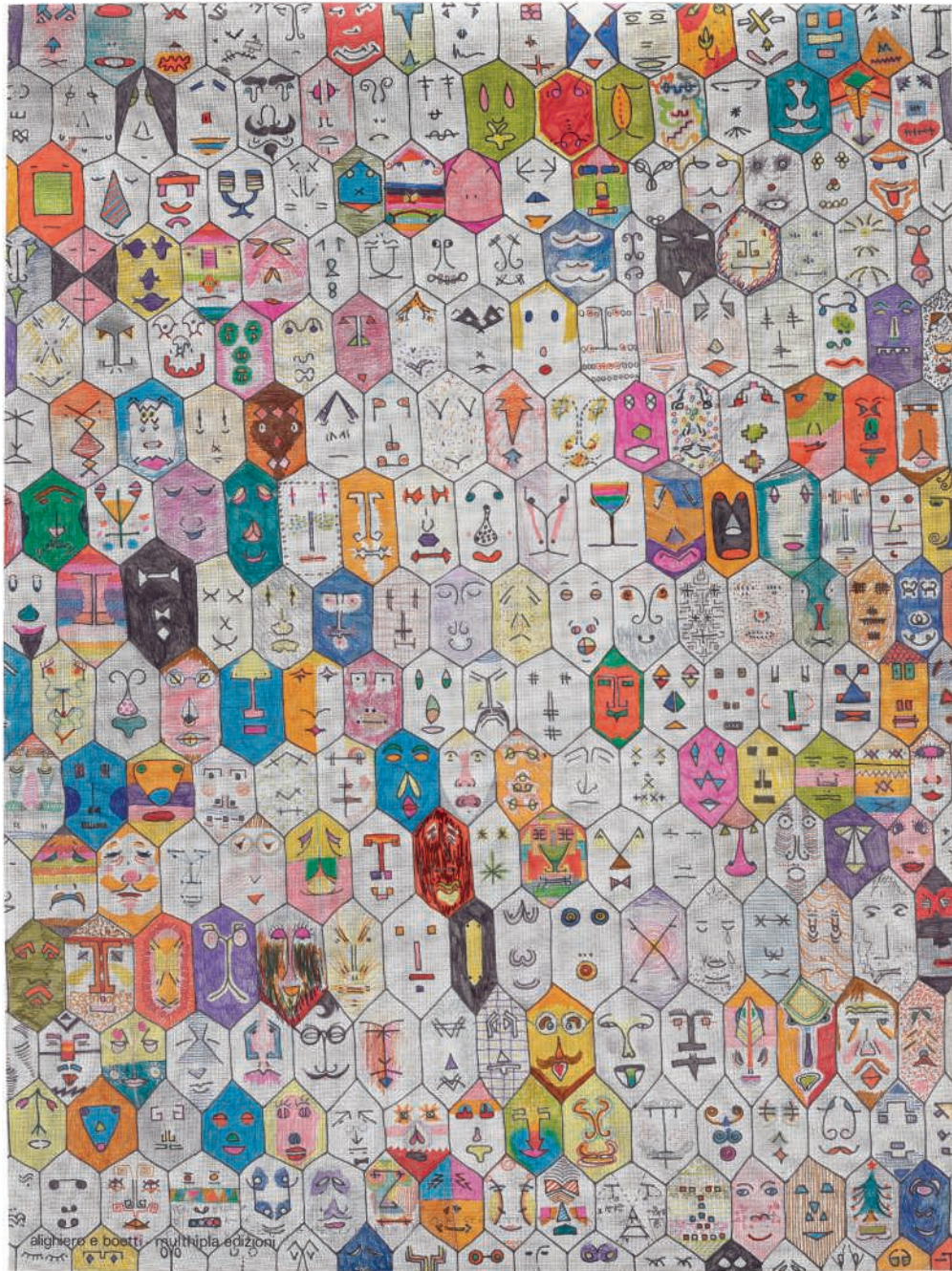
GIANFRANCO BARUCHELLO (B. 1924)

Di Primavera Si Muore

signed and dated 'Baruchello 1972' (lower right)
 enamel and ink on aluminium
 39% x 39%in. (100 x 100cm.)
 Executed in 1972

£20,000-30,000
US\$25,000-37,000
€23,000-33,000

PROVENANCE:
 Galleria Schwarz, Milan.
 Galleria L'arcipelago, Turin.
 Anon. sale, Finarte Milan, 26 March 1991, lot 10.
 Acquired at the above by the present owner.



λ337

ALIGHIERO BOETTI (1940-1994)

Faccine (Faces)

signed and dedicated 'per Olivia e Alice, figlie di Umberto, a me sconosciute con segreta simpatia alighiero e boetti' (lower left)

pastel and ink on printed silkscreen

51½ x 38¼ in. (130 x 97cm.)

Executed in 1977, this work is from a series of five thousand, each unique

£20,000-30,000

US\$25,000-37,000

€23,000-33,000

PROVENANCE:

Orler Art Gallery, Venice.

Acquired from the above by the present owner in 2016.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 2566, and is accompanied by a certificate of authenticity.



λ338

ENRICO BAJ (1924-2003)

Profile of a General (Or the Viscount of Turenna, General Marshal of the King's Armies)

signed and titled 'Baj Profile of a General' (on the stretcher)
 acrylic, collage, padding, passementerie and objects on fabric
 36¼ x 28¾ in. (92 x 73 cm.)
 Executed in 1966

£30,000-40,000
US\$38,000-49,000
€34,000-45,000

PROVENANCE:
 Private Collection, Italy.

LITERATURE:
 C. Pozzi, A. Pozzi, *L'ultimo Dei Generali*, Milan 1968 (illustrated).
 E. Crispoli, *Catalogo generale delle opere di Baj*, Turin 1973, n. 1178
 (illustrated, p. 171).



λ339

ALIGHIERO BOETTI (1940-1994)

*Resta solo ciò che è e che non può non essere né essere
diverso da ciò che è (There remains only what it is and
which cannot but be or is different from what it is)*

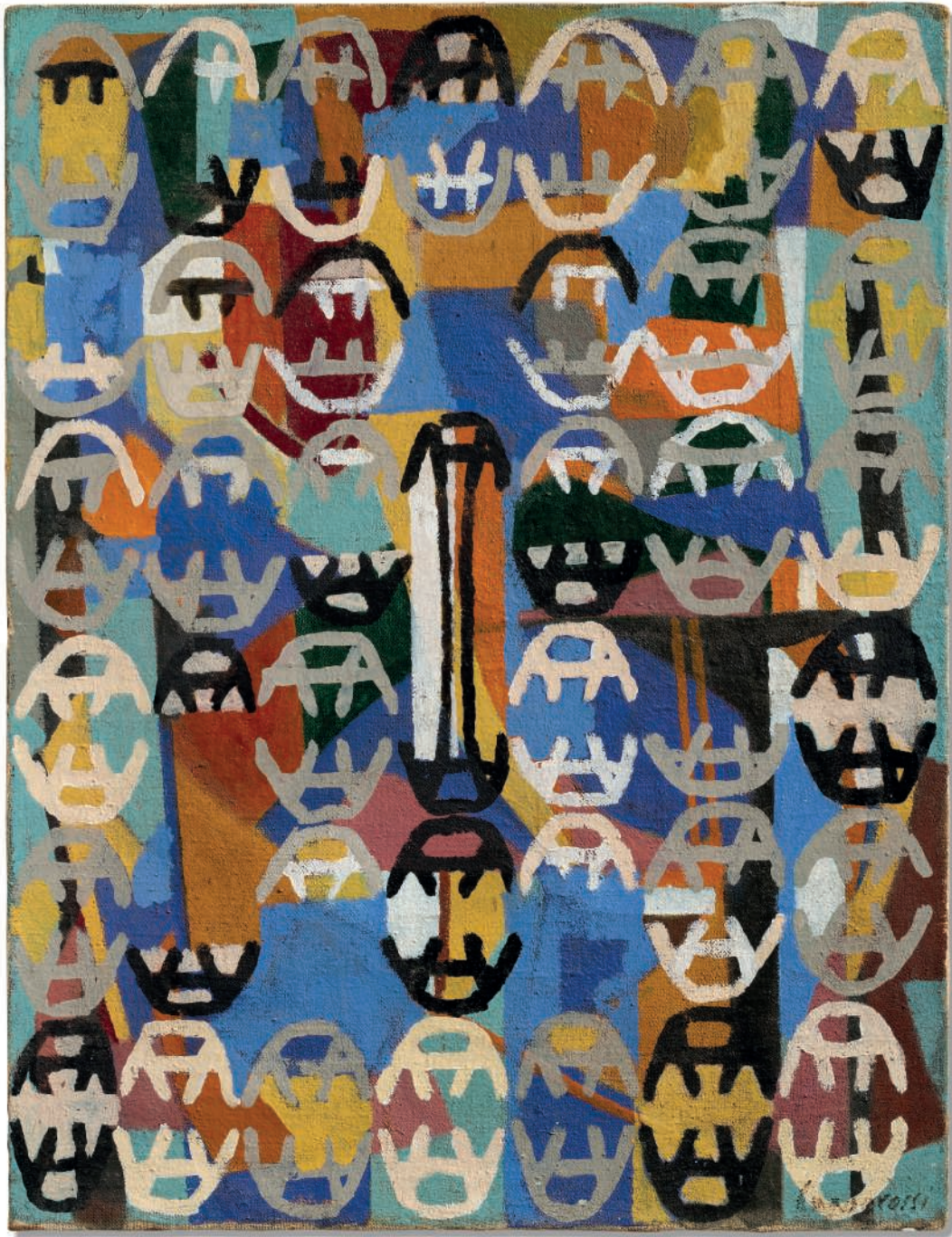
signed 'Alighiero e Boetti' (on the overlap)
embroidery on canvas
13½ x 14½in. (34.3 x 37cm.)
Executed in 1988

£40,000-60,000
US\$50,000-74,000
€45,000-67,000

PROVENANCE:

Galleria di Bella, Palermo.
Private Collection, Lugano.
Acquired from the above by the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 928,
and is accompanied by a certificate of authenticity.



λ340

GIUSEPPE CAPOGROSSI (1900-1972)

Superficie 14

signed 'Capogrossi' (lower right)
oil on canvas
25 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in. (65 x 50cm.)
Painted in 1953

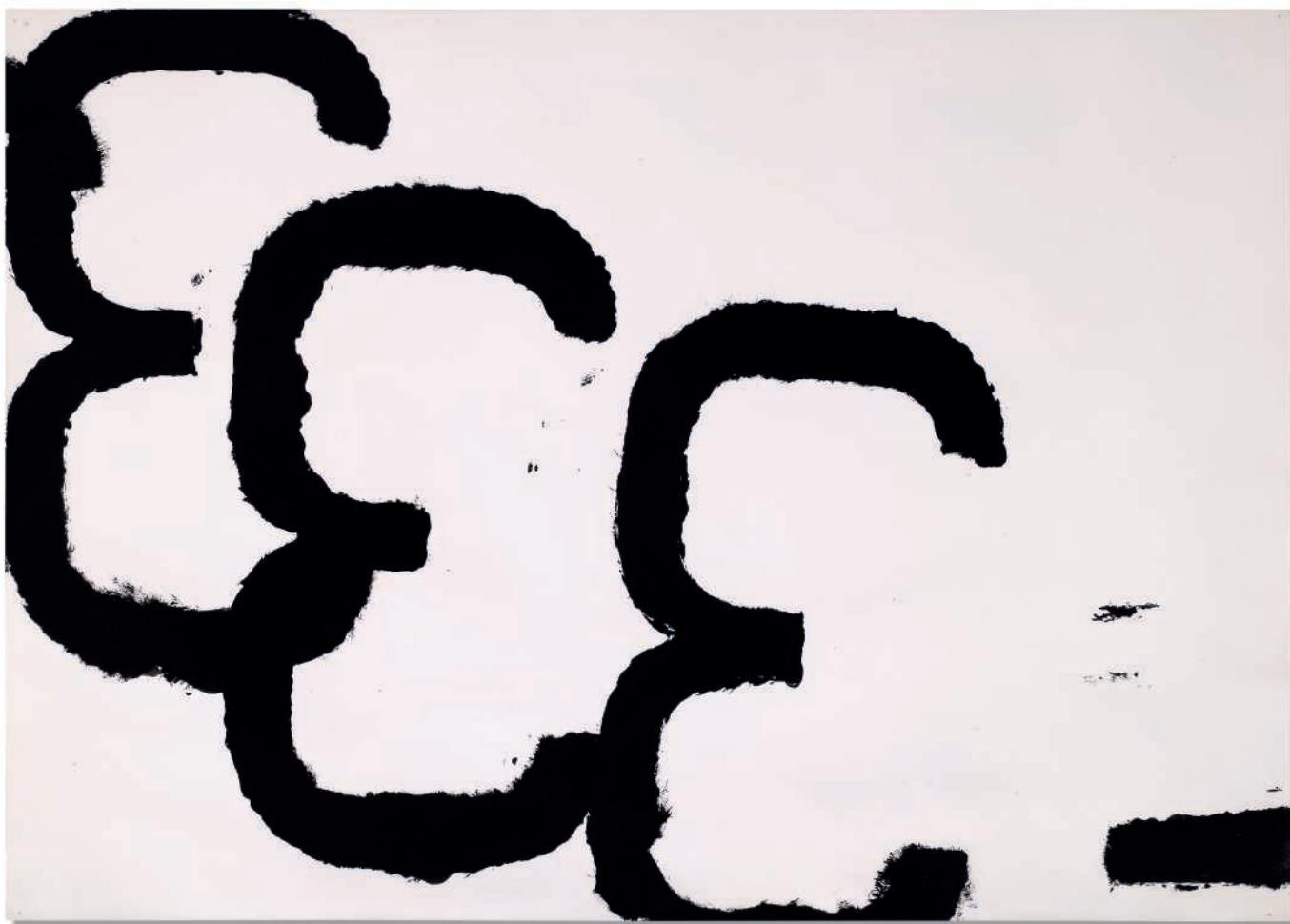
£40,000-60,000
US\$50,000-74,000
€45,000-67,000

PROVENANCE:

Galleria d'arte del Cavallino, Venice.
Coin Collection, Venice.
Galleria Seven Arts, Milan.
Acquired from the above by the present owner in 1981.

LITERATURE:

G. C. Argan, *Capogrossi*, Rome, 1967, no. 103 (illustrated, p. 149).



λ341

JANNIS KOUNELLIS (1936-2017)

Untitled

signed, inscribed and dated 'Kounellis Roma 60' (on the reverse)

tempera on paper laid down on cardboard

27 $\frac{3}{4}$ x 39 $\frac{1}{2}$ in. (70.5 x 100cm.)

Executed in 1960

£50,000-70,000

US\$62,000-86,000

€56,000-78,000

PROVENANCE:

Private Collection, Italy.

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

λ*342

JANNIS KOUNELLIS (1936-2017)

Untitled

steel and coal collage on lead, in five parts
each: 39% x 27½ x 6¼in. (100 x 69.9 x 17.1cm.)
overall: 39% x 154 x 6¼in. (100 x 391.2 x 17.1cm.)
Executed in 1989

£200,000-300,000

US\$250,000-370,000

€230,000-330,000

PROVENANCE:

Donald Young Gallery, Chicago.
Acquired from the above by the present owner in 1989.

EXHIBITED:

Chicago, Donald Young Gallery, *Kounellis*, 1989.

From the very beginning, Jannis Kounellis announced his intention to paint materially, a steadfast commitment he upheld throughout his prolific practice; the first impression of *Untitled*, 1989, is its remarkable presence. Five panels of shimmering coal and lead exude an otherworldly density, an incomparable, almost primeval solidity of impenetrable, tangible blackness. For Kounellis, coal was a foundational material which he began using in the 1960s. Summoning a wealth of connotations from the industrial to environmental, the coal also speaks to the unclassifiable nature of his practice: 'In the 1960s,' Kounellis recalled flippantly, 'I was designated as an "artist" because no one knew how to define a heap of coal' (J.

Kounellis, quoted in *L'Élémentaire, le vital, l'énergie: Arte Povera in Castello*, exh. cat., Château de Villeneuve, Vence, 2004, p. 57). Hung from the wall, *Untitled* likewise poses a challenge to the definition of painting, a central undercurrent of his both practice and outlook. As he said, 'I have the mindset of a painter. That's my identity. I couldn't abandon that even if I wanted to. In Greek the word for painter is *zōgraphos*, which means someone who draws life. The Greek is much more precise. It's a matter of living experience' (J. Kounellis, quoted in M. Gayford, "Everything needs to be centred on humanity": Jannis Kounellis, 1936-2017', *Apollo*, 17 February 2017, <https://www.apollo-magazine.com/everything-needs-to-be-centred-on-humanity/>).

Coinciding with this year's Venice Biennale, Kounellis is the subject of a major retrospective curated by Germano Celant at the Fondazione Prada. Italy was where the artist spent much of his life, moving to Rome from Greece in 1956 to study at the Accademia delle Belle Arti; rooting his art in the timeless, elemental materials of the world, his

work directly countered the assumed shallowness and eternal contemporary of the then-dominant Pop Art movement. His interest in commonplace materials instead galvanised Arte Povera which he helped to found in the mid-1960s. Eschewing technological developments and the market, these artists defied established ideas regarding value and worth. Rather than simply representing the world, Kounellis began incorporating everyday objects, and at times animals, into his images, binding life to art to open a mythological poetics and a renewal of language. These works seek a moral, dramatic truth, located at the intersection of myth and history: 'During the course of his wanderings, Kounellis uncovers the incomparable richness of this multiple and fragmentary heritage: he brings together its material testimonies and spiritual messages in the crucible of his creative memory, only to access them later and project them into the future of his oeuvre' (M. Scheeps, 'The Odyssey of Kounellis the European', in *Jannis Kounellis: In the Neue Nationalgalerie*, exh. cat., Neue Nationalgalerie, Berlin, 2008, p. 43).





PROPERTY FROM AN ITALIAN GENTLEMAN

λ343

LEONARDO LEONCILLO (1915-1968)

Taglio (Cut)

signed and dated 'Leoncillo 61' (lower edge)
partially glazed terracotta
23 $\frac{3}{8}$ x 7 $\frac{1}{4}$ x 5 $\frac{1}{2}$ in. (59.5 x 18.5 x 14cm.)
Executed in 1961

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

PROVENANCE:
Galleria il Segno, Rome.
Private Collection, Italy.
Anon. sale, Christie's Milan, 23 November 2010,
lot 34.
Acquired at the above sale by the present owner.

LITERATURE:
C. Spadoni, *Leoncillo*, Rome 1983, no. 109
(illustrated).



Leonardi Leoncillo in his studio, Rome, 1950.
Photo: Photo © Archivio Arici / Photo © Graziano Arici
/ Bridgeman Images

Leoncillo Leonardi's *Taglio*, 1961, is a molten pour of solidified lava, an exploration of matter and space. Shaped and slashed, voluminously modelled and permanently striated, the forceful manipulation of the surface reveals the very nature of creation: *Taglio* is an exceptional example of Leoncillo's ceramic sculptures and dedication to an experimental ethos, who curator Luca Massimo Barbero described as a 'polymorphic interpreter and the richest according to traditions and innovations in modelling the earth' (L. Barbero, 'Shaping Ceramics', in C. Repto and P. Repetto, *Postwar Italian Ceramics: Fontana, Garelli, Leoncillo, Melotti*, exh. cat., Repetto Gallery, London, 2014, n. p.). Leoncillo's abstracted language was determined entirely by the clay's potential; *Taglio* lessens the gap between static and spatial through which Leoncillo reached for a multidimensional image.

After studying at the School of Mafai and Cagli in Rome, Leoncillo followed in the footsteps of his contemporary, Lucio Fontana, and specialised in ceramics, then considered a low art form. He developed a style characterised by bright colours and asymmetrical geometries rooted in a post-Cubist aesthetic. Leoncillo's evolution accelerated after

collaborating with Fontana at the 1954 Venice Biennale. Like Fontana, Leoncillo set out to uncover new dimensions in a larger quest to produce a radical visual language; *Taglio* is the realisation of years of artistic experimentation and innovation. Describing Leoncillo's mesmerising ceramics and their art historical inheritance, historian Cesara Brandi wrote, 'The cut, materially executed in clay, as if it were incised by a cleaver, is the clear demonstration of Leoncillo's Cubist intelligence: it represents the decomposition of naturalistic volumes into a series of chromatic and luminous planes, in which the object is simultaneously portrayed – as anything but natural – together with its syntactic elaboration into a form that goes far beyond that of a natural object. On the contrary, in this object the act of substitution through which Leoncillo creates a new nature is clearly evident in his precious glazes and stoneware finishes, which became colour and light, colour that incorporates light just as precious stones do. For this reason, Leoncillo could not use anything but clay, exalting it from its artisanal status to its most autonomous and rarefied form' (C. Brandi, 'Destino di Leoncillo', Rome 1982, reprinted in C. Spadoni, *Leoncillo*, Rome 1983, p. 7).

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





λ344

CAROL RAMA (1918-2015)

Pietre filosofali (Philosopher's Stones)

signed and dated 'Carol rama 1967' (lower right); signed and dedicated 'Per Renzo dalla amica cara Carol' (upper left)
gouache and ink on card
27½ x 20⅞ in. (70 x 53cm.)
Executed in 1967

£15,000-20,000
US\$19,000-25,000
€17,000-22,000

PROVENANCE:
Private Collection.
Anon. sale, Casa d'Aste Della Rocca, 10 December 2015, lot 1204.
Acquired at the above sale by the present owner.

This work has been registered in the Archivio Carol Rama under no. 1213



λ345

JANNIS KOUNELLIS (1936-2017)

Untitled

signed 'Kounellis' (lower right)
tempera on paper
58% x 39%in. (149.5 x 100cm.)
Executed in 1980

£50,000-70,000
US\$62,000-86,000
€56,000-78,000

PROVENANCE:
Galleria Lucio Amelio, Naples.
A. Sprecher Collection, Genoa.
Acquired from the above by the present owner.

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

λ*346

LUCIO FONTANA (1899-1968)

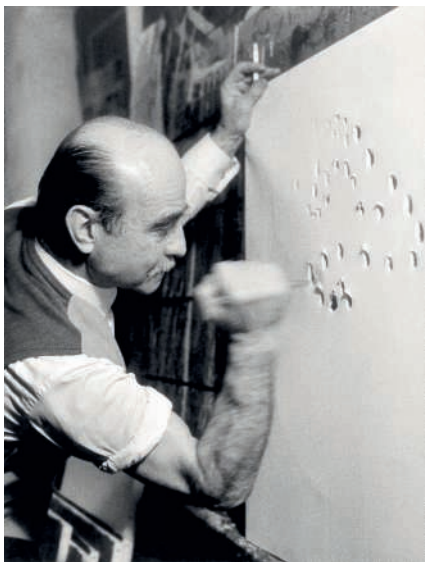
Concetto Spaziale

signed, titled and dated 'Concetto Spaziale Lucio Fontana 1957' (on the reverse)
waterpaint on canvas laid down on paper
27½ x 27½in. (70 x 70cm.)
Executed in 1957

£220,000-280,000

US\$280,000-350,000

€250,000-310,000



Lucio Fontana in his studio, 1963.
Photographer unknown.
Artwork: © Lucio Fontana/SIAE/DACS, London 2019.

PROVENANCE:

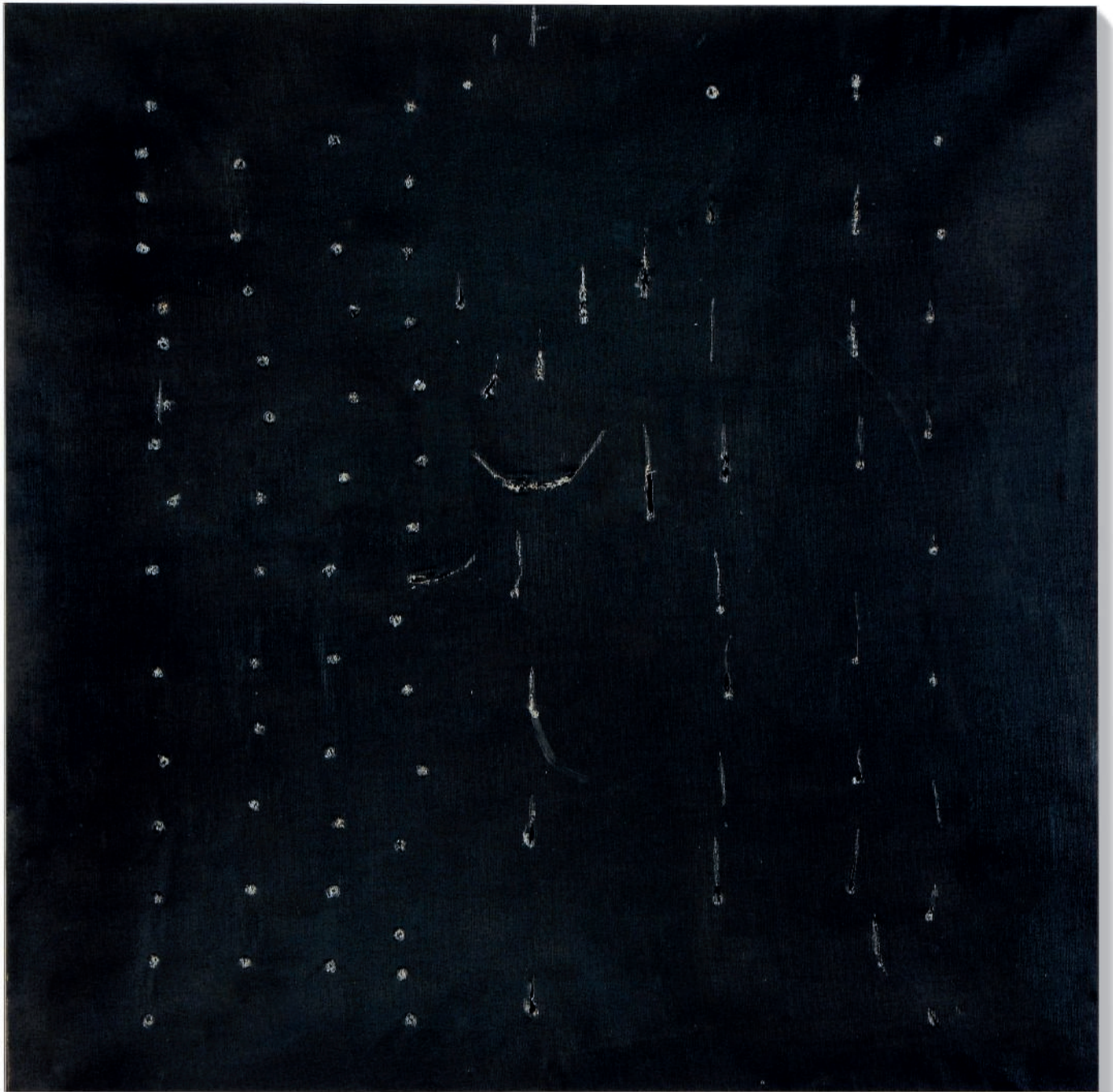
Galerie 59, Aschaffenburg.
Galerie Senatore, Stoccarda.
Collezione T. F. R., Milan.
Galerie Karsten Greve, Cologne.
Anon. sale, Christie's London, 5 December 1996, lot 52.
Private Collection, Belgium.
Acquired from the above by the present owner.

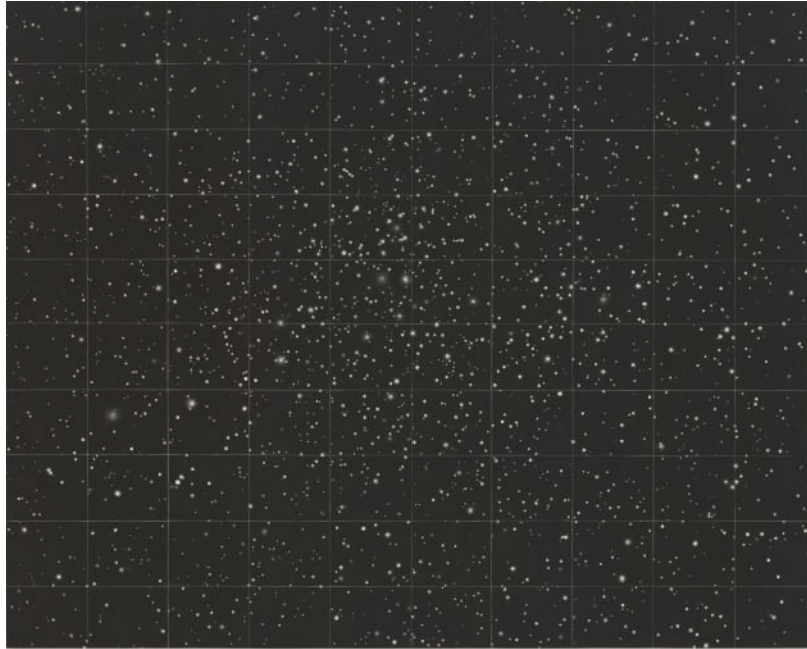
EXHIBITED:

Frankfurt, Galerie Neuendorf, *Lucio Fontana*, 1987-1988,
no. 18 (illustrated in colour, unpagged).

LITERATURE:

E. Crispolti, *Lucio Fontana: Catalogue Raisonné*, Brussels
1974, vol. II, p. 76, no. 57 CA 8 (illustrated, p. 77).
E. Crispolti, *Lucio Fontana: Catalogo Generale*, Milan 1986,
vol. I, p. 267, no. 57 CA 8 (illustrated, p. 267).
E. Crispolti, *Lucio Fontana: Catalogo ragionato di sculture,
dipinti, ambientazioni*, Milan 2006, vol. I, no. 57 CA 8
(illustrated, p. 433).





Celmins Vija, *Strata*, 1983.
The Museum of Modern Art (MoMA), New York.
Artwork: © Vija Celmins, Courtesy Matthew Marks Gallery.
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence

‘It was, in fact, not an incidental hole, it was a conscious hole: by making a hole in the picture I found a new dimension in the void. By making holes in the picture I invented the fourth dimension.’

- Lucio Fontana

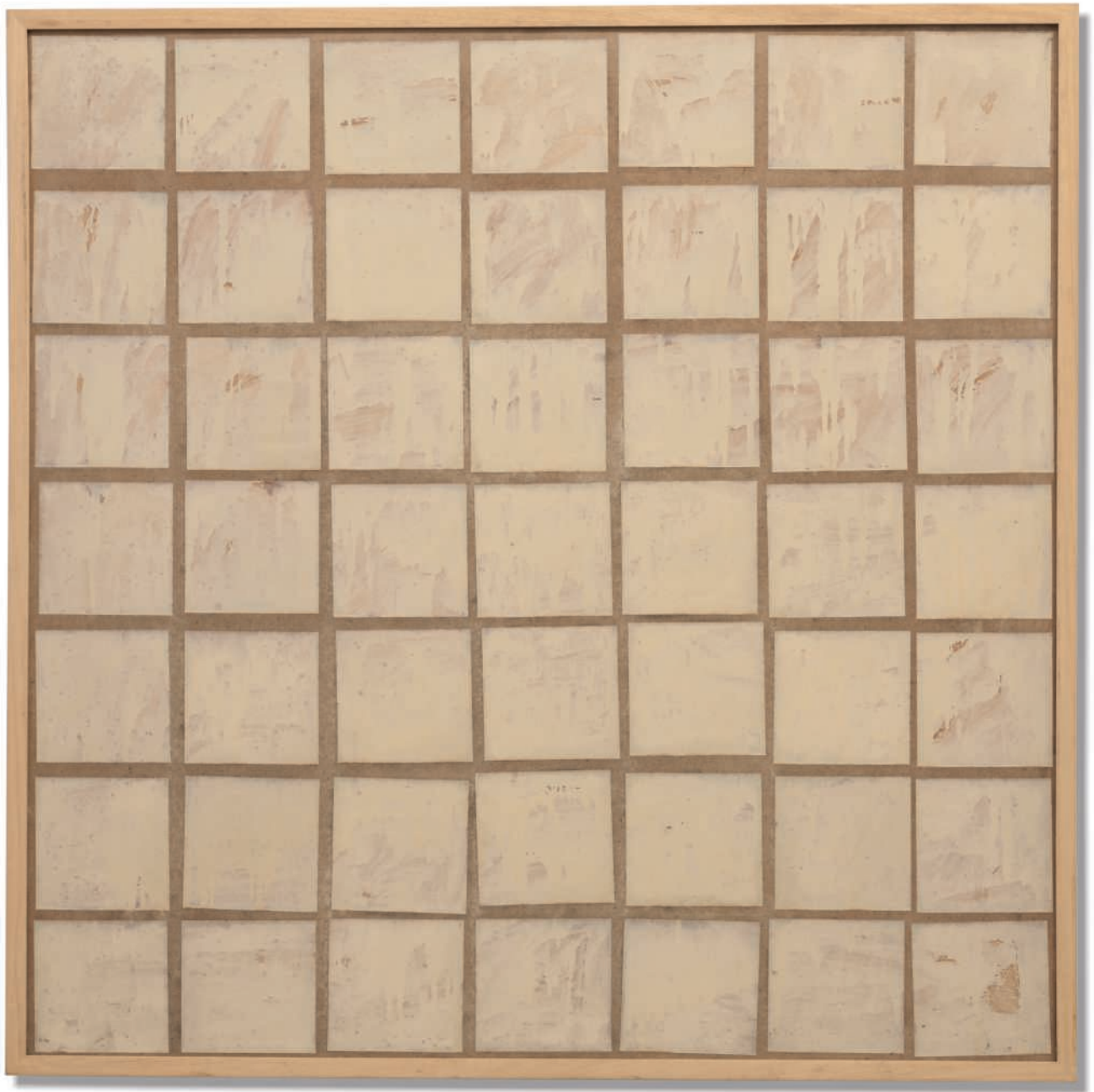
With its vigorous punctures and regimented slashes, Lucio Fontana’s *Concetto spaziale* presents a bewitching formal language. Executed in 1957, the present work marks a transitional moment in Fontana’s practice. Showcasing his pioneering *buchi* or ‘holes’, *Concetto spaziale* also testifies to the artist’s early experiments with the *tagli* or ‘cuts’ which he would begin to incorporate the following year. In *Concetto Spaziale*, these definitive incisions perforate the canvas to create a physical pattern of raised and sunken protrusions. Eight years earlier, in 1949, he first pierced a piece of paper before quickly turning to the surface of a canvas, and the present work builds on this early, and radical, breakthrough. In physically rupturing the seemingly inviolable expanse, Fontana introduced both actual and metaphorical space into his painting: while the *buchi* brought real space into the flat, previously illusory image, they

also revealed a glimpse into a darkened boundlessness that lay beyond the work itself; in these slashes and openings, he hoped for new territories in his quest for the infinite. ‘When I hit the canvas I sensed that I had made an important gesture’, Fontana remembered. ‘It was, in fact, not an incidental hole, it was a conscious hole: by making a hole in the picture I found a new dimension in the void. By making holes in the picture I invented the fourth dimension’ (L. Fontana quoted in P. Gottschaller, *Lucio Fontana: The Artist’s Materials*, The Getty Conservation Institute, Los Angeles, 2012, p. 21).

These philosophies were central to Spatialism, the movement Fontana had founded in Milan in 1947. Working at the height of the Space Age, he desired a new art form that corresponded to the scientific and technological developments of the day. ‘Art,’ Fontana announced, ‘is not on the decline, but

is experiencing a slow transition phase, which is leading to a new development in artistic means. Stone and bronze have to give way to new techniques in art, just as concrete, glass and metal spawned new styles in architecture. But a point has been reached where stone and colour can no longer advance art. A new art has to emerge, one which makes use of light and television; and only the truly creative artist can transform these technologies into art’ (L. Fontana, ‘Why I am a Spatial Artist’ in E. Crispolti & R. Siligato (eds.), *Lucio Fontana*, exh. cat., Palazzo delle Esposizioni, Rome, 1998, p. 176). By piercing the canvas, Fontana discovered a gesture capable of transcending traditional understandings of the art object. His articulated surfaces, instead, were mutable, transformative and spoke to the universal themes of space and time. With the *buchi*, Fontana revealed a new cosmic dimension, and in these portals a new image for tomorrow could be found.





λ*347

SERGIO LOMBARDO (B. 1939)

Bianco 49 (White 49)

paper collage and enamel on canvas
39% x 39%in. (100 x 100cm.)
Executed in 1960

£8,000-12,000
US\$9,900-15,000
€9,000-13,000

PROVENANCE:

Galleria La Tartaruga, Rome.
Galleria La Salita, Rome.
Galleria Multipla, Milan.
Anon. sale, Farsetti Arte Milan, 27 November 2010, lot 710.
Unosunove Arte Contemporanea, Rome.
Acquired from the above by the present owner in 2016.

EXHIBITED:

Rome, Galleria La Tartaruga, *Gesti Tipici*, 1963.
Rome, Galleria La Salita, *Supercomponibili, Aste, Punti Extra, Scatole*, 1968.
Rome, Galleria 1/9unsunove, *Sergio Lombardo Monocromi. 1958-61*, 2016
(illustrated in colour, p. 54)

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



λ348

MIMMO ROTELLA (1918-2006)

Untitled

signed and dated 'Rotella/1957' (lower left)

décollage on canvas

14 $\frac{1}{8}$ x 19 $\frac{1}{4}$ in. (36 x 49cm.)

Executed in 1957

£25,000-35,000

US\$31,000-43,000

€28,000-39,000

PROVENANCE:

Private Collection, Italy.

EXHIBITED:

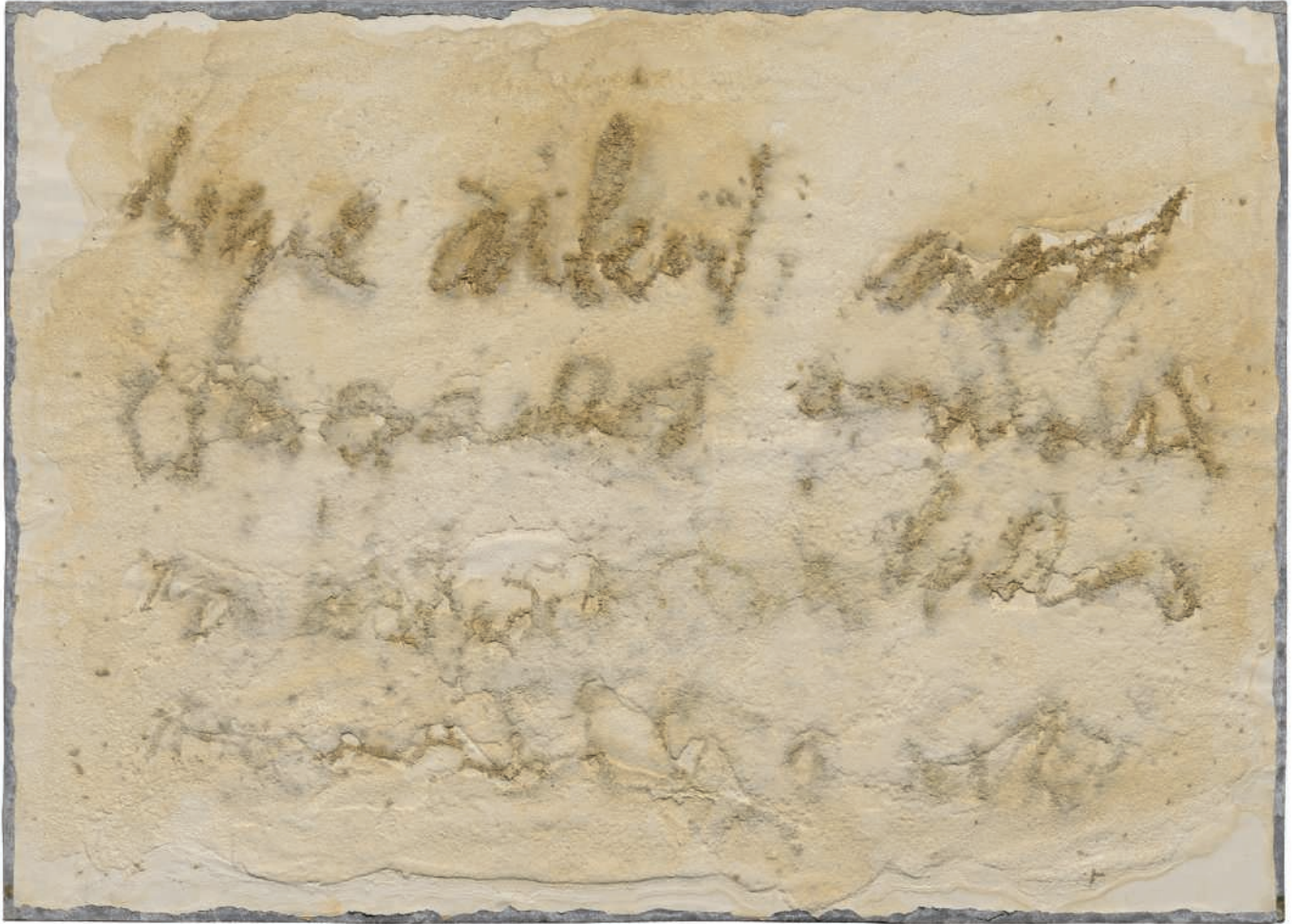
Milan, Rotonda di via Besana, *Mimmo Rotella*, 1975 (illustrated in colour, unpagged).

LITERATURE:

T. Trini, *Rotella*, Milan, 1974, (illustrated in colour, unpagged).

G. Celant, *Mimmo Rotella*, Milan 2007, p. 540, n. 116 (illustrated in colour, p. 146).

G. Celant, *Mimmo Rotella, Catalogo ragionato, volume primo 1944-1961*, vol. II, Milan 2016, no. 1957 033 (illustrated in colour, p. 589).



λ*349

PIER PAOLO CALZOLARI (B. 1943)

Untitled

signed and dated 'Calzolari 73' (on the reverse)
salt and lead and wood
28% x 39%in. (72 x 100cm.)
Executed in 1973

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

£40,000-60,000
US\$50,000-74,000
€45,000-67,000

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



λ350

ANSELM KIEFER (B. 1945)

Dein goldenes haar Margarete (Your Golden Hair Margarete)

inscribed 'Margarete' (right edge)
gouache and straw on photograph
23 x 32 $\frac{3}{4}$ in. (58.5 x 82.5cm.)
Executed in 1982

£30,000-50,000
US\$38,000-62,000
€34,000-56,000

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

λ*351

JAUME PLENSA (B. 1955)

Tel Aviv Man VIII

steel

79½ x 37⅞ x 25⅝in. (202 x 96 x 65cm.)

Executed in 2005

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Galerie Lelong, New York.

Acquired from the above by the present owner.

Jaume Plensa's *Tel Aviv Man VIII*, 2005 presents an otherworldly portrait of an arrested dematerialisation. In the ghostly figure, illegible steel letters coalesce into arms, a torso and a sombre face; the rest of his body melts into the ether. Although understandably durable, the intertwined and overlapping characters appear delicate and fragile, a diaphanous skin for a hollow being. Simultaneously corporeal and insubstantial, he lacks any distinguishing expression or feature, yet an intense humanity is nevertheless expressed. *Tel Aviv Man VIII* is part

of a larger series of sculptures and installations that use letters to shape a skeletal silhouette; in 2017, one of Plensa's figures was installed in London's Regent's Park as part of the Frieze Sculpture exhibition. Plensa is currently the subject of several monographic exhibitions which have travelled to institutions including the Museo Nacional Centro de Arte Reina Sofía, Madrid; the Museu d'Art Contemporani de Barcelona, Barcelona, and the Moscow Museum of Modern Art, Moscow.

Plensa has long seen text as a material element worthy of its own manipulation: through words, whole histories and civilisations are established, codified and remembered. As the artist himself noted, 'I loved the physical aspect of text. I remember leafing through

books and being puzzled that while I was looking at one page, the previous page had already disappeared although it had just become part of me. I dreamed about transforming letters into something physical. In my works, words and letters are lent weight and volume. In this way they endure and don't vanish' (J. Plensa quoted in M. Stoeber, 'Transforming Energy', *Sculpture Magazine*, March 2006, p. 40). This sense of duality marks Plensa's sculptures in which form and gesture remain irresolvable. The letters grow into beings that can never be completely comprehended, yet these inherent and irreconcilable tensions are enchanting. Certainly, *Tel Aviv Man VIII* is a play of opposites, at once open, abstract, vulnerable and resilient, and in these contradictions, a strength is revealed.





λ352

RAYMOND HAINS (1926-2005)

Saffa

signed with the artist's initials, titled and dated 'Saffa 1971 RH' (on the reverse)
acrylic on wood and sandpaper
39 x 36¼ x 3¾in. (99 x 93 x 9.5cm.)
Executed in 1971

£35,000-55,000
US\$44,000-68,000
€40,000-61,000

PROVENANCE:

Galleria L'Elefante, Treviso.
Private Collection, New York.
Anon. sale, Christie's Paris, 26 April 2006, lot 255.
Acquired at the above sale by the present owner.



λ*353

ANTONI TAPIES (1923-2012)

Bottle

signed 'tàpies' (on the reverse)
oil, sand, graphite and cardboard collage on canvas
18 ¼ x 15 ¼ in. (46.4 x 38.8 cm.)
Executed in 1966

£40,000-60,000
US\$50,000-74,000
€45,000-67,000

PROVENANCE:

Galeria Joan Prats, Barcelona.
Marlborough-Godard Gallery, Toronto.
Mr. and Mrs. J. W. Alsdorf Collection, Winnetka.
Albert Loeb & Krugier Gallery, New York.
DOBE Collection, Zurich.
Acquired from the above by the present owner.

LITERATURE:

J. Brossa, *Antoni Tàpies o L'escarnidor de diademes*, Barcelona 1967 (illustrated).
A. Agusti, (ed.), *Antoni Tàpies: The Complete Works Volume Two 1961-1968*, Germany, 1996, p. 496, no. 1613 (illustrated in colour, p. 333).



354

MARK TOBEY (1890-1976)

Untitled

signed and dated 'Tobey 67' (lower right)
monotype and gouache on paper
22 x 13 in. (55.9 x 33 cm.)
Executed in 1967

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

PROVENANCE:

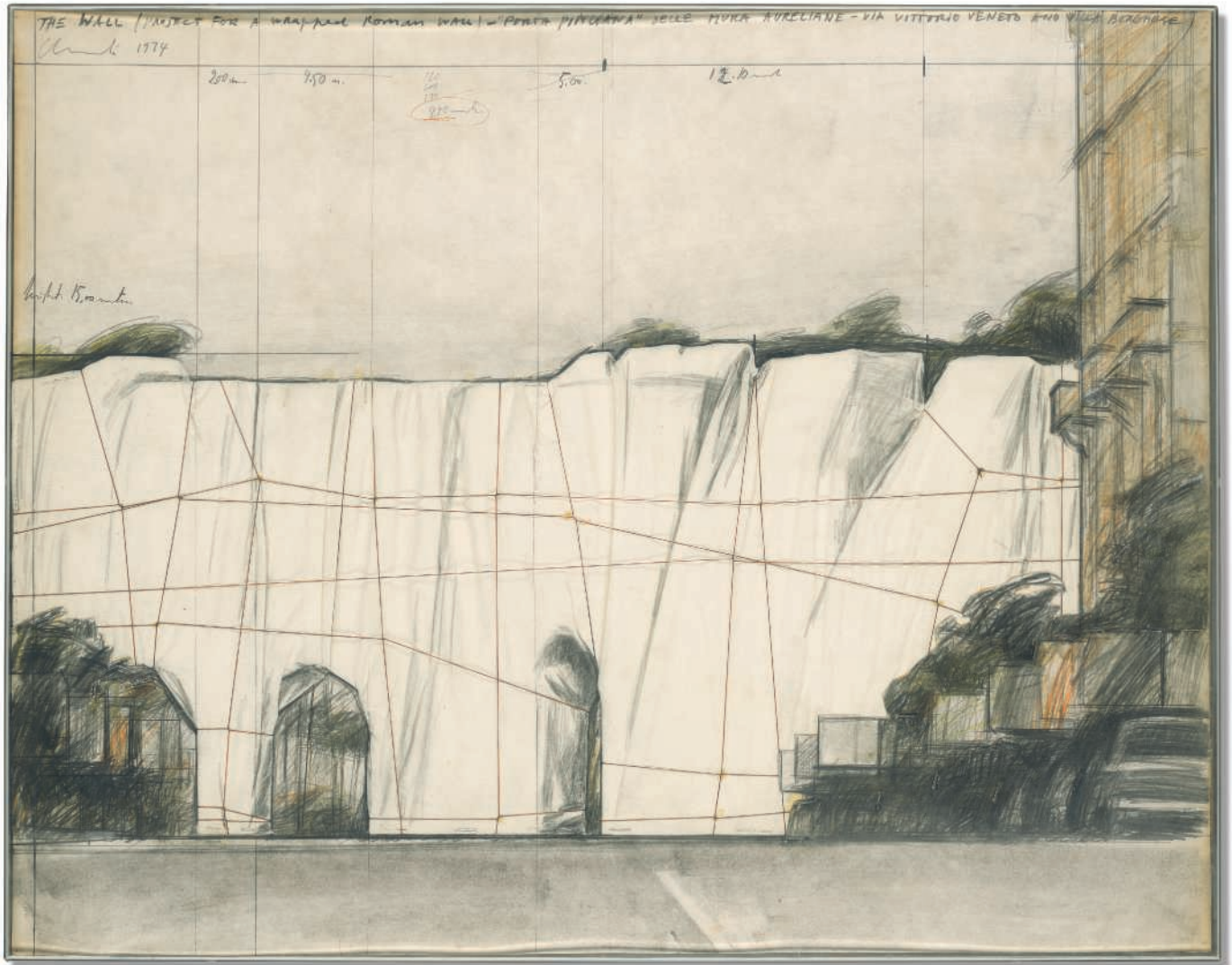
Janet de Coux and Eliza Miller Collection (Acquired directly from the artist in the 1970s).

Private Collection, USA (by descent from the above).
Anon. sale, Christie's New York, 30 June 2009, lot 187.
Acquired from the above by the present owner.

EXHIBITED:

Pittsburgh, Carnegie Institute Museum of Art, *Art in Residence*, 1973-1974.

Achim Moeller, Managing Principal of the Mark Tobey Project LLC, has confirmed the authenticity of this work. The work is registered in the Mark Tobey archive with the number MT [114-6-18-09]



λ355

CHRISTO (B. 1935)

*The Wall 1974 - Project For A Wrapped Roman Wall
Porta Pinciana Delle Mura Aureliane*

signed, titled and dated 'THE WALL / Project For A wrapped Roman WALL / -"PORTA PINCIANA" DELLE MURA AURELIANE - VIA VITTORIO VENETO AND VILLA BORGHESE Christo 1974' (upper edge)
graphite, coloured pencils, string, staples, paper and fabric collage on paper,
mounted on card
22¼ x 28¼ in. (56.5 x 71.7cm.)
Executed in 1974

£30,000-40,000
US\$38,000-49,000
€34,000-45,000

PROVENANCE:
D'Alessandro-Ferranti, Rome.
Acquired from the above by the present owner.



λ356

JEAN DUBUFFET (1901-1985)

Paysage (Landscape)

signed and inscribed 'à Ted Kik J. Dubuffet' (upper right)
crayon and marker on paper collage on paper
18 $\frac{3}{8}$ x 9 $\frac{7}{16}$ in. (46.8 x 25cm.)
Executed in 1974

£25,000-35,000
US\$31,000-43,000
€28,000-39,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1974.

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet--Crayonnages, Recits, Conjectures*, fascicule XXIX, Paris 1979, p. 148, no. 105 (illustrated, p. 51).



λ357

JEAN DUBUFFET (1901-1985)

Paysage Avec Personnage (Landscape with Character)

signed with the artist's initials and dated 'J. D. 74' (upper left)
crayon and marker on paper collage on paper
12¾ x 9¾in. (32.5 x 25cm.)
Executed in 1974

£35,000-55,000
US\$44,000-68,000
€40,000-61,000

PROVENANCE:

Pace Gallery, New York.
Private Collection, Philadelphia.
Anon. sale, Sotheby's New York, 14 November 1991, lot 314.
Makler Gallery, Philadelphia.
Byron Goldman Estate, New York.
Their sale, Christie's New York, 16 November 2000, lot 172.
Private Collection, London (acquired at the above sale).
Gift to the present owner.

EXHIBITED:

Paris, Musée d'Art Moderne de la Ville de Paris, *San Lazzaro et ses Amis*, 1975-1976.
Philadelphia, Makler Gallery, *Jean Dubuffet: Paintings, Drawings and Serigraphs*, 1977.

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet--Crayonnages, Recits, Conjectures*, fascicule XXIX, Paris 1979, p. 147, no. 58 (illustrated, p. 29).

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ*358

ASGER JORN (1914-1973)

Montagne des Survivants (Mountain of Survivors)

signed 'JORN' (lower left)
oil on canvas
32 x 39½in. (81.3 x 100.3cm.)
Painted in 1960

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

‘We have defined art as the life form and aesthetic art as the life renewal: the stimulating, animating, agitating, inspiring, inspirational, fermenting, fascinating, fanaticizing, explosive and outrageous: the renewal or the unknown.’

- Asger Jorn

PROVENANCE:

André Emmerich Gallery, New York.
Private Collection.
Anon. sale, Sotheby's New York, 10 May 2012, lot 299.
Acquired at the above sale by the present owner.

LITERATURE:

G. Atkins, *Asger Jorn The Crucial Years 1954 - 1964*, London 1977, no. 1304 (illustrated, p. 350).

Writhing, riotous colour teems, drips and gushes from Asger Jorn's *Montagne des Survivants (Mountain of Survivors)*. The intimate panel is alive with smears of periwinkle; flurries of yellow, green and orange; and volatile spirals of black together conjuring a fantastical world of feverish energy. Painted in 1960, *Montagne de Survivants* dates, arguably, to some of the most significant years of Jorn's practice during which he fully married his philosophical and artistic beliefs. Fuelled by a fascination with Pataphysics, a pseudoscience invested in imaginary phenomena, Jorn found a theoretical grounding to underpin his paintings. Pataphysics embraces riddles, chaos and indeterminate outcomes; no single interpretation is every privileged, an understanding reflected in *Montagne de Survivants* where seemingly familiar figures and topographies are deliberately ambiguous painterly spectres that refuse to be fixed in place.

In 1948, Jorn was a founding member of the hugely influence CoBrA movement,

a group of experimental artists whose works celebrated spontaneous, automatic gestures using vivid, outlandish colours. Although CoBrA was short-lived – lasting only three years – Jorn's output preserved vestiges of this rebellious aesthetic. Indeed, he retained an anarchic spirit, both in life and in his art, helping to establish, with Guy Debord, the Internationale Situationiste, which brought together activists, avant-garde artists and intellectuals to advance critiques of capitalist society. Jorn's expressive, vivacious aesthetic continued in this period during which *Montagne de Survivants* was painted. Guided by a confidence in automatism central to Pataphysics, Jorn's patterns and shapes were defined temporally, determined by what he had just painted, every mark an instinctive reaction to the organic whole. Rhythmically, the colours bloomed and obscured, clouded, exploded, doubled and collapsed, each application guiding the next, and in the painting we find evidence of its own creation—the birth of an image.



λ359

ANSELM KIEFER (B. 1945)

Für Jet

signed and dated 'anselm kiefer 1981' (on the reverse)
watercolour on paper
15½ x 10¼in. (39.4 x 26 cm.)
Executed in 1981

£50,000-70,000

US\$62,000-86,000

€56,000-78,000

‘For Kiefer, art is an opening-up between order and chaos, between human and natural, between individuality and history, between heaven and earth. Through its function as a link that holds together opposites, these poles belong to each other. For this reason, the intimate reality of the artist is the original force that nourishes the tree of life, through which the human is connected to the natural, the terrestrial to the celestial.’

- Germano Celant

PROVENANCE:

Collection of Jet and Hans Biezen Collection, The Netherlands
(acquired directly from the artist).
Private Collection, Italy.
Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE COLLECTION

λ360

GEORG BASELITZ (B. 1938)

Angst (Korzhev) (Fear (Korzhev))

signed, titled and dated '9.XII.01 G. Baselitz "Angst' (Korzhev)" (on the reverse)

oil on canvas

diameter: 78¾in. (200cm.)

Painted in 2001

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

PROVENANCE:

Galerie Thaddaeus Ropac, Paris.

Acquired from the above by the present owner.

Painted in 2001, *Angst (Korzhev) (Fear (Korzhev))* is a beguiling portrait by the celebrated German artist Georg Baselitz. Centred within the monumental tondo painting are a man and woman, rendered in short, expressive brushwork; the work draws directly from Russian artist Geliy Korzhev's *Anxiety*, 1967, from his series *Scorched by the Fire of War*. Painted in the state-approved style of Social Realism, *Anxiety* depicts a soldier and a woman in muted tones. In his appropriation, Baselitz's colour palette is similarly restricted if dominated by brighter tones. Like Korzhev's painting the background of *Angst (Korzhev)* too remains empty and expansive, but, in his characteristic style, Baselitz has painted the portrait upside down. This inversion serves not only to disorient the viewer but, as a visual device, also frees the composition from its historical associations by introducing a veil of distance between the artist and his subject, and their shared predecessor. As Diane Waldman, the curator of Baselitz's 1995 retrospective at the Solomon

R. Guggenheim, wrote, 'The upside-downness in Baselitz paintings has the effect of nullifying the significance of the figure—freed from gravity, it becomes one image among many, taking its place as part of the artist's investigation into the nature of painting' (D. Waldman, 'Georg Baselitz: Art on the Edge', *Georg Baselitz*, exh. cat., Solomon R. Guggenheim Museum, New York, 1995, p. 72). Painting upside down affirms Baselitz's iconoclastic tendencies, which he further reinforces in *Angst (Korzhev)* through his use of a round canvas. This form has its origins in Greek antiquity but was revived during the Renaissance, the period when many of the conventions of painting were established. Like these earlier tondi, Baselitz too eliminated any background detail. But if these historical paintings were created to emphasise a holistic image, Baselitz's inversion purposefully obscures and hides the scene at hand. In doing so, he presents a radical challenge to painterly orthodoxy and by giving his viewers a new way to see the world.



*361

UGO RONDINONE (B. 1964)

SIEBZEHNTERMAINEUNZEHNHUNDERTNEUNZIG

ink on paper in artist's wooden frame with silkscreen on plexiglass plaque

70% x 102% in. (180 x 260cm.)

Executed in 1990

£60,000-80,000

US\$75,000-99,000

€67,000-89,000

‘The main theme of my art is nature, and I take all my inspiration from nature. Whatever symbols I use they are always nature based. And the genre I work in is German romanticism - it is the first movement which included the irrationality, dreams and senses.’

- Ugo Rondinone

PROVENANCE:

Galerie Martina Detterer, Frankfurt.

Acquired from the above by the present owner.

EXHIBITED:

Frankfurt, Galerie Martina Detterer, *Far away trains passing by*, 1992.

LITERATURE:

D. Thorp, *Ugo Rondinone: Zero Built a Nest in my Navel*, London 2006 (installation view illustrated in colour, p. 17; illustrated in colour, p. 19).



λ*362

OLAFUR ELIASSON (B. 1967)

The Landscape Series

signed, titled, numbered and dated "'Landschaftserie" 2/3 Olafur Eliasson 1997' (on the reverse of one part)

colour coupler prints mounted on Sintra, in thirty parts, in artist's frames
each: 15¾ x 23¾ in. (40 x 60.1cm.)

overall: 94½ x 155½ in. (240 x 394.9cm.)

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

£50,000-70,000

US\$62,000-86,000

€56,000-78,000

PROVENANCE:

neugerriemschneider, Berlin.

Acquired from the above by the present owner.

EXHIBITED:

Houston, The Menil Collection, *Olafur Eliasson: Photographs*, 2004 (another from the edition exhibited).

LITERATURE:

M. Beccaria, *Olafur Eliasson*, London 2013
(illustrated in colour, unpagged).





363

GREGORY CREWDSON (B. 1962)

Untitled (Empty House), from the series 'Twilight'

signed 'Gregory Crewdson' (on a label affixed to the reverse)

C-print mounted on aluminium

48 x 60in. (121.9 x 152.4cm.)

Executed in 2001-2002, this work is number four from an edition of ten

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Luhring Augustine, New York.

Galleri Charlotte Lund, Stockholm.

Acquired from the above by the present owner.

EXHIBITED:

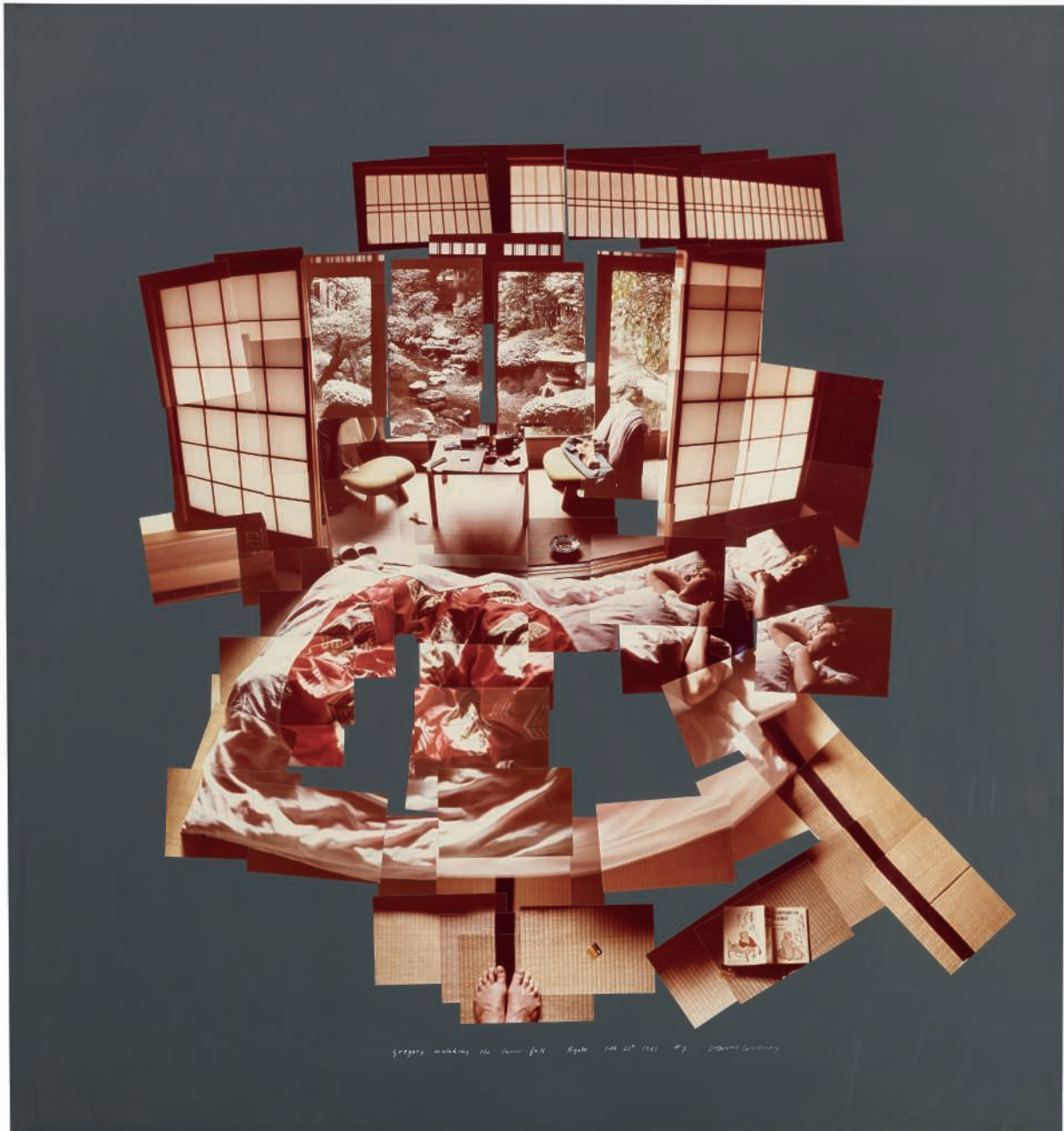
Aspen, Aspen Art Museum, *New Work 6: Gregory Crewdson, Twilight*, 2002-2003 (another from the edition exhibited).

North Adams, Mass MOCA, *Fantastic*, 2003-2004 (another from the edition exhibited).

LITERATURE:

R. Moody, *Twilight: Photographs by Gregory Crewdson*, exh. cat. New York, Luhring Augustine, 2002, pl. 1 (another from the edition illustrated in colour, unpagged).

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



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

λ*364

DAVID HOCKNEY (B. 1937)

Gregory Watching the Snow Fall, Kyoto, Feb 21st 1983

signed, titled and dated 'gregory watching the snow fall Kyoto Feb 21st 1983
 #7 David Hockney' (lower edge)
 photo collage on paper
 46% x 43% in. (118.4 x 110.8cm.)
 Executed in 1983, this work is number seven from an edition of twenty

£30,000-50,000
US\$38,000-62,000
€34,000-56,000

PROVENANCE:

Knoedler Gallery, London.
 Acquired from the above by the present owner.

EXHIBITED:

London, Hayward Gallery, *Hockney's Photographs*, 1983-1984, no. 93 (another from the edition exhibited, illustrated in colour, unpagged).

LITERATURE:

L. Weschler, *David Hockney Cameraworks*, London 1984, no. 107 (illustrated in colour, unpagged).

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

PROPERTY OF A EUROPEAN CONNOISSEUR

λ365

ADRIAN GHENIE (B. 1977)

The Hiding Place

oil on canvas
54% x 38% in. (138.2 x 93cm.)
Painted in 2007

£80,000-120,000

US\$99,000-150,000

€90,000-130,000

PROVENANCE:

Haunch of Venison, London.
Mario Testino Collection.
His sale, Sotheby's London, 14 September 2017,
lot 160.
Acquired at the above sale by the present owner.

Rife with historical associations and fairy tale symbolism, Adrian Ghenie's virtuosic paintings knowingly weave together a complex tableau at once terrifying and spellbinding. Marrying photorealism with painterly abstraction, Ghenie evokes the hazy memory of a forgotten dream; such cinematic, timeless fragments are the subject of the artist's solo exhibition *The Battle Between Carnival and Feast*, currently on view at the Palazzo Cini to coincide with the 2019 Venice Biennale. Painted in 2007, *The Hiding Place* presents a shadowy opening in grisaille; rendered in heavy, thick brushwork, this is an illusionistic underworld, a secret opening beneath the floorboards or concealed behind a wall. Strikingly formal, Ghenie's images

draw from a medley of historical sources which, melded together, flit between past and present, reality and artifice, abstraction and figuration: 'I'm looking for a type of painting that might somehow preserve the tradition and the history of the medium, but at the same time might also involve a total break with twentieth-century painting,' he has said. 'It's not about whether I succeed in finding this new painting – the idea is that I'm trying to discover the possible resources of painting as a medium, wondering if I can still achieve that image, not necessarily shocking, but brand new' (A. Ghenie in conversation with Mihai Pop, in *Adrian Ghenie: Darwin's Room*, exh. cat. Romanian Pavilion, Biennale de Venezia, Venice, 2015, p. 83)





λ366

WOLFGANG TILLMANS (B. 1968)

Concorde

signed, inscribed and numbered 'Concorde ph 6 96 pr. WT 2 98 Wolfgang Tillmans 10/10 +1' (on the reverse)

C-print

image: 13½ x 9in. (33.5 x 22.8cm.)

sheet: 17¾ x 12in. (45 x 30.4cm.)

Photographed in 1996 and printed in 1998, this work is number ten from an edition of ten plus one artist's proof

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

PROVENANCE:

Galerie Daniel Buchholz, Cologne.

Acquired from the above by the present owner in 1998.

LITERATURE:

D. Deitcher, *Wolfgang Tillmans: Burg*, Cologne 1998 (another from the edition illustrated in colour, unpagged).

J. Verwoert, P. Halley & M. Matsui, *Wolfgang Tillmans*, London 2002, p. 160 (another from the edition illustrated in colour, p. 101).

J. Verwoert, P. Halley, M. Matsui and J. Burton, *Wolfgang Tillmans*, London 2014 (another from the edition illustrated in colour, p. 99).



λ367

WOLFGANG TILLMANS (B. 1968)

Me in the Shower

signed, titled, inscribed, numbered and dated 'me in the shower ph 9 90 pr. WT
95 wolfgang tillmans 1/3 +1' (on the reverse)

C-print

image: 21 $\frac{7}{8}$ x 14 $\frac{3}{8}$ in. (55.5 x 37.5cm.)

sheet: 21 x 19 $\frac{1}{2}$ in. (61 x 50.5cm.)

Photographed in 1990 and printed in 1995, this work is number one from an edition of three plus one artist's proof

£8,000-12,000

US\$9,900-15,000

€9,000-13,000

PROVENANCE:

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

LITERATURE:

D. Deitcher, *Wolfgang Tillmans: Burg*, Cologne 1998 (another from the edition illustrated in colour, unpagged).

J. Verwoert, P. Halley & M. Matsui, *Wolfgang Tillmans*, London 2002 (another from the edition illustrated in colour, p. 125).

Wolfgang Tillmans, exh. cat., Zurich, Kunsthalle Zurich, 1995/2008 (detail of another from the edition illustrated, unpagged).

J. Verwoert, P. Halley, M. Matsui and J. Burton, *Wolfgang Tillmans*, London 2014, p. 236 (another from the edition illustrated in colour, p. 12).

Another from the edition is in the collection of MoMA, New York.



368

CHRIS OFILI (B. 1968)

Untitled

watercolour and graphite on paper, in artist's frame
12 $\frac{3}{8}$ x 5 $\frac{1}{2}$ in. (31.4 x 14.1cm.)
Executed in 2003

£15,000-20,000
US\$19,000-25,000
€17,000-22,000

PROVENANCE:
Victoria Miro, London.
Private Collection, London.
Anon. sale, Christie's London, 20 November 2012, lot 123.
Private Collection, Germany.
Acquired from the above by the present owner.



PROPERTY OF A EUROPEAN CONNOISSEUR

λ369

TRACEY EMIN (B. 1963)

Because you left

signed, titled and dated 'Because you left Tracey Emin 2016' (lower right)

acrylic on canvas

9 $\frac{7}{8}$ x 12in. (25.2 x 30.3cm.)

Painted in 2016

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

PROVENANCE:

Xavier Hufkens, Brussels.

Acquired from the above by the present owner.

LITERATURE:

J. Jones, *Tracey Emin: Works 2007-2017*, New York 2017, p. 381 (illustrated in colour, p. 363).



λ*370

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

Fuck Face

fibreglass, resin and paint
53½ x 9½ x 9½in. (135 x 24 x 24cm.)
Executed in 1996

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

PROVENANCE:

Acquired directly from the artists by the present owner in 1996.

EXHIBITED:

London, Saatchi Gallery, *Jake and Dinos Chapman*, 2003 (installation view illustrated in colour, p. 37).



PROPERTY FROM A DISTINGUISHED CONTEMPORARY COLLECTION

λ371

JULIAN OPIE (B. 1958)

Monique - businesswoman-housewife 08

signed 'Julian Opie' (on the overlap)
vinyl on wooden stretcher
76 $\frac{7}{8}$ x 65 $\frac{7}{8}$ in. (195.2 x 167.2cm.)
Executed in 2004

£30,000-50,000
US\$38,000-62,000
€34,000-56,000

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

EXHIBITED:
Knokke, Patrick de Brock Gallery, *Julian Opie*, 2004.

LITERATURE:
P. Noever, *Julian Opie*, exh. cat. Vienna, MAK, 2008, p. 138 (illustrated in colour, p. 63).



PROPERTY FROM A EUROPEAN COLLECTOR

372

ROBERT LONGO (B. 1953)

Study for Burka No. 7 (Hanane)

titled 'Study for Burka no. 7 Hanane' (lower left); signed and dated

'Robert Longo 2010' (lower right)

ink and charcoal on vellum

image: 21½ x 15½in. (54.6 x 39.7cm.)

sheet: 24 x 19in. (61 x 48.2cm.)

Executed in 2010

PROVENANCE:

Metro Pictures, New York.

Acquired from the above by the present owner in 2010.

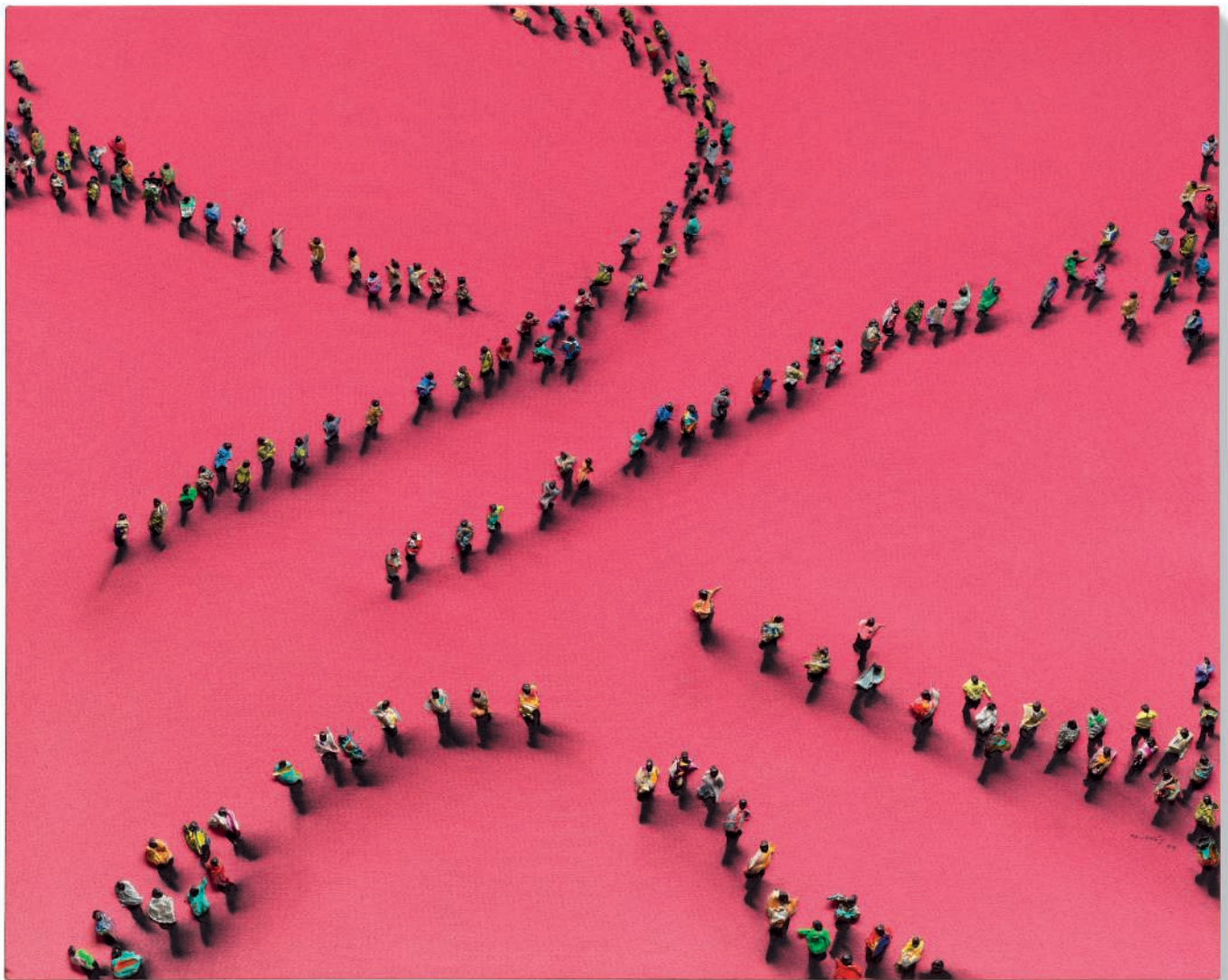
£15,000-20,000

US\$19,000-25,000

€17,000-22,000

302

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



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ373

JUAN GENOVES (B. 1930)

Filas (Queues)

signed, titled and dated 'Genoves "FILAS" 2009' (on the reverse)
acrylic on canvas mounted on wood
47¼ x 59¼in. (120 x 150.4cm.)
Executed in 2009

£50,000-70,000
US\$62,000-86,000
€56,000-78,000

PROVENANCE:
Marlborough Gallery, Madrid.
Acquired from the above by the present owner.

RICHARD HAMBLETON (1952-2017)

Jumping Shadow (Diptych)

signed and dated 'R HAMBLETON 97' (lower left and lower right)
 acrylic and metallic paint on wood, in two parts
 overall: 96 x 48in. (244 x 122cm.)
 Executed in 1997

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Valmorbida & Co., New York.

Acquired from the above by the present owner in 2010.

EXHIBITED:

London, The Dairy, *Richard Hambleton New York - The Godfather of Street Art*, 2010.

Silhouetted against a gleaming ground, an inky, faceless shadow cavorts in Richard Hambleton's *Jumping Shadow (Diptych)*, 1997. Shadowman was both Hambleton's best-known motif as well as his tag, and the figure appeared unpredictably and suddenly across the alleyways and corners of downtown New York; for Hambleton, the city was his canvas. Born in Vancouver, Hambleton first moved to New York in the late 1970s after studying art at the San Francisco Institute of Art. He began tagging the Shadowmen soon after, crepuscular presences that menaced and oozed. 'I painted the town black', he said, 'They could represent watchmen or danger or the shadows of a human

body after a nuclear holocaust or even my own shadow' (R. Hambleton quoted in R. Sandomir, 'Richard Hambleton, "Shadowman" of the '80s Art Scene, Dies at 65', *New York Times*, 3 November 2017, p. D6). Credited with igniting the street art movement and paving the way for Jean-Michel Basquiat and Keith Haring, Hambleton's success was meteoric: he was quickly embraced by the city's established art scene, exhibited at the Museum of Modern Art, New York, and included in the 1984 and 1988 Venice Biennales. Hambleton's shadowmen perhaps spoke to the demons that plagued his own life, but in these figures, life bursts forth perilously but ablaze.



PROPERTY FROM THE COLLECTION OF GEORGE MICHAEL

λ*375

EVA ROTHSCHILD (B. 1971)

Motivator

perspex and lacquered wood
75¼ x 65½ x 60¾in. (191 x 165.5 x 153.5cm.)
Executed in 2008, this work is unique

£6,000-8,000

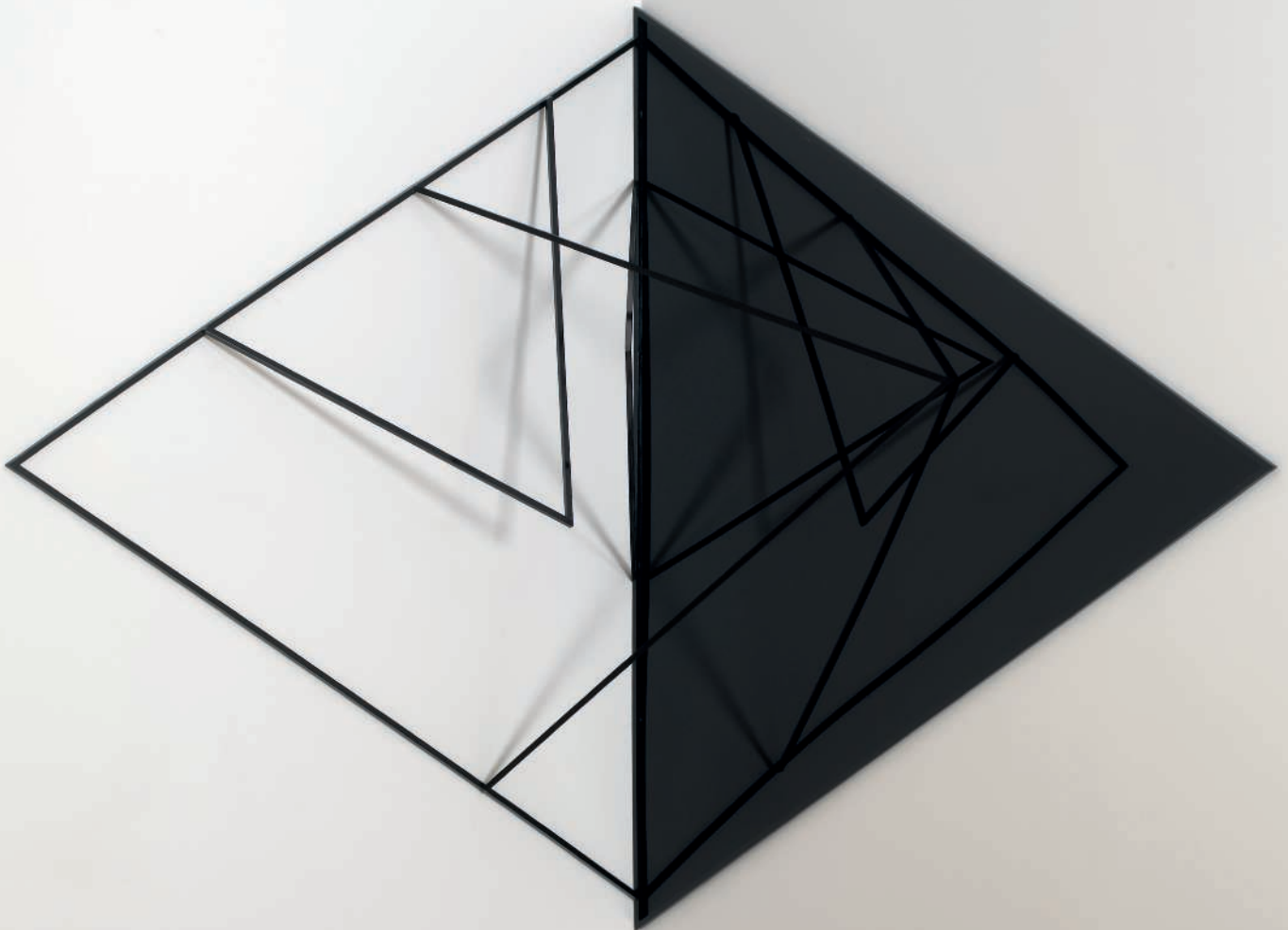
US\$7,500-9,900

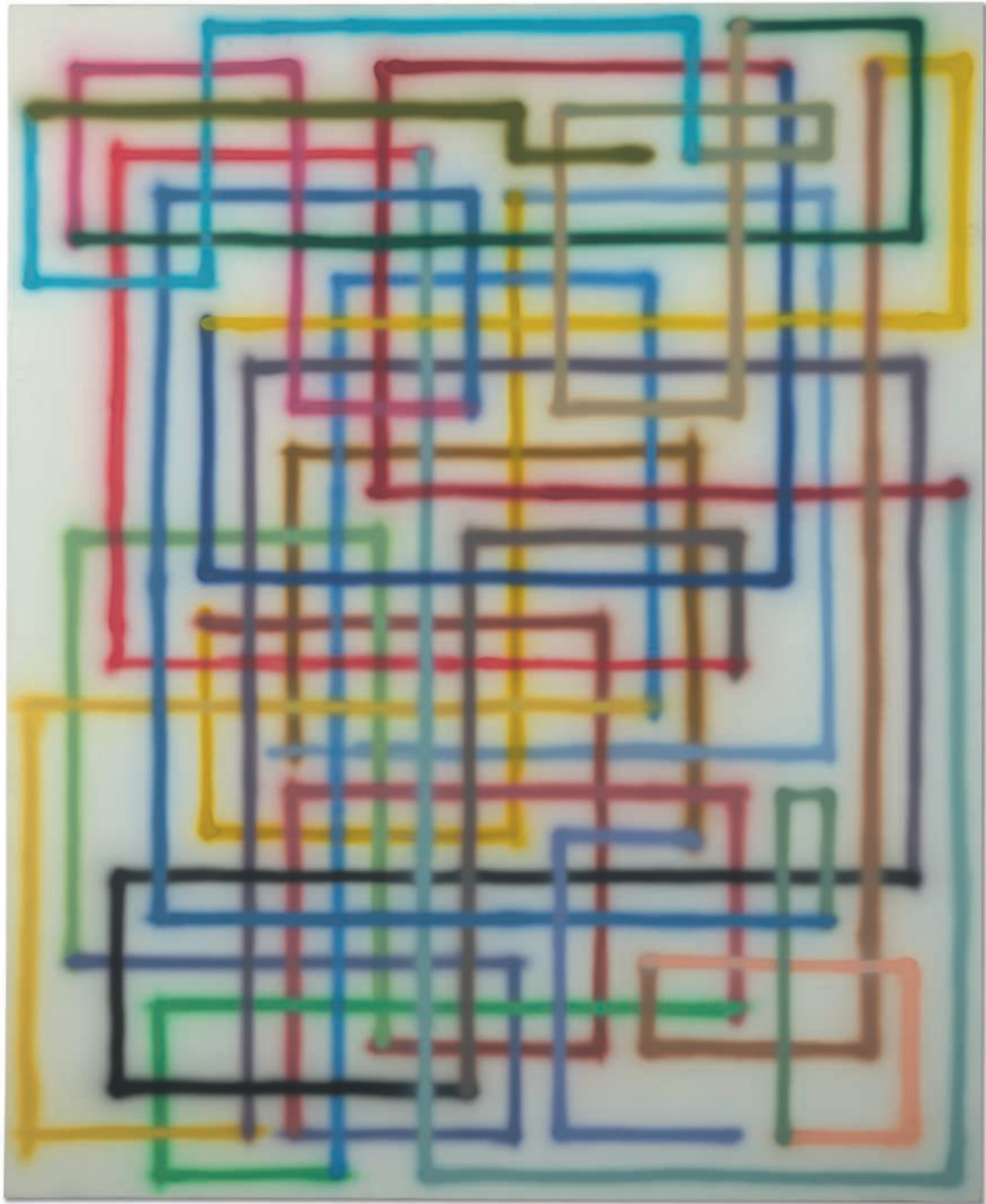
€6,700-8,900

PROVENANCE:

Stuart Shave/Modern Art, London.

Acquired from the above by George Michael in 2008.





PROPERTY FROM A PRIVATE COLLECTION

λ376

BERNARD FRIZE (B. 1949)

Miuza

signed, titled and dated '2007 Miuza Bernard Frize' (on the overlap)
acrylic on canvas
86% x 70%in. (220 x 179.7cm.)
Painted in 2007

£25,000-35,000
US\$31,000-43,000
€28,000-39,000

PROVENANCE:
Galerie Emmanuel Perrotin, Paris.
Acquired from the above by the present owner.



377

DONNA HUANCA (B. 1980)

Gatorade

plaster 3D paint on canvas
63 x 47¼in. (160 x 120cm.)
Executed in 2015

£8,000-12,000
US\$9,900-15,000
€9,000-13,000

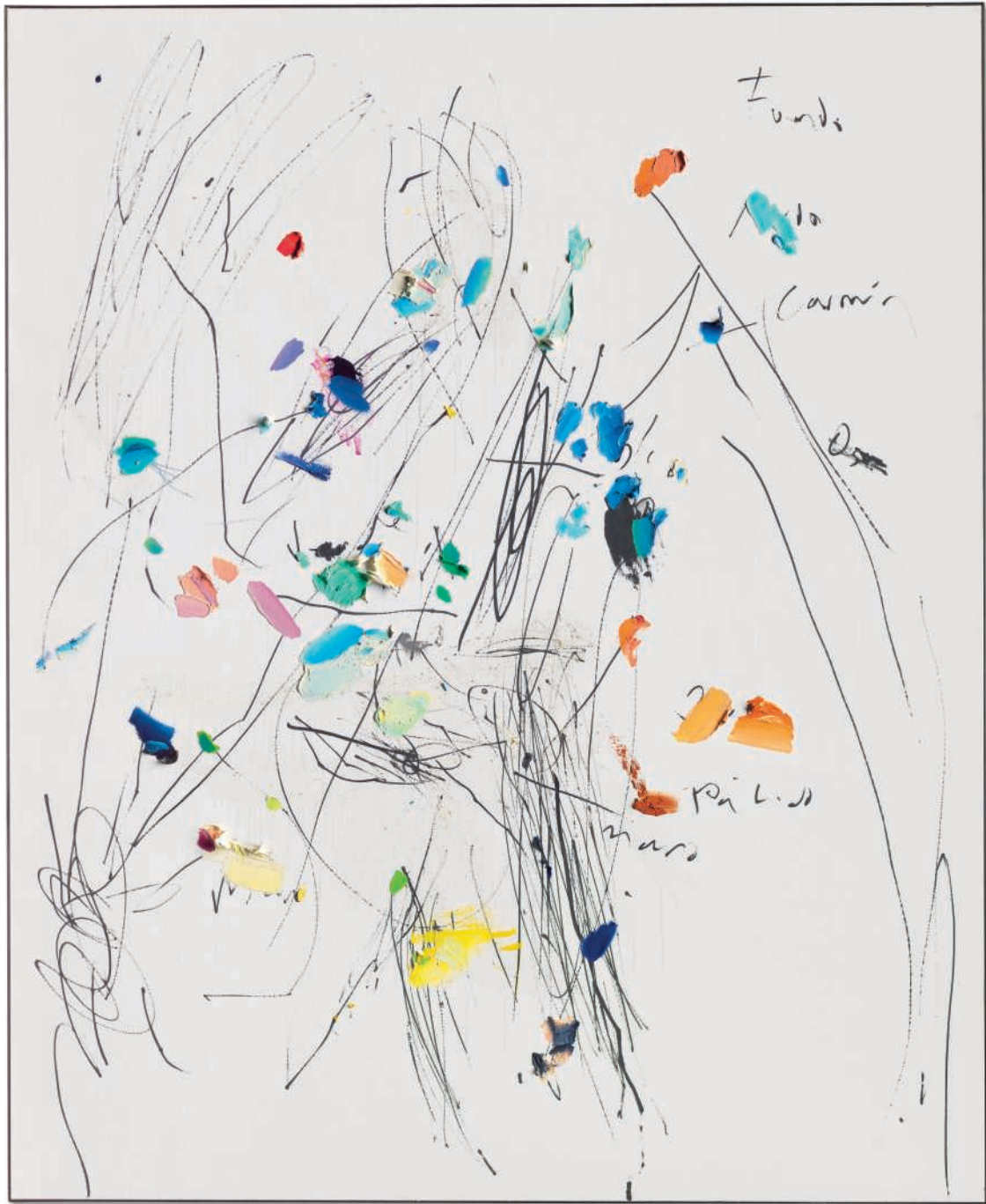
PROVENANCE:

Brand New Gallery, Milan.

Acquired from the above by the present owner in 2015.

308

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ*378

SECUNDINO HERNANDEZ (B. 1975)

Untitled

signed with the artist's initials and dated 'SH 13' (on the reverse)

gouache and oil on canvas

63 x 52in. (160 x 132cm.)

Painted in 2013

PROVENANCE:

Galerie Forsblom, Helsinki.

Acquired from the above by the present owner in 2013.

£40,000-60,000

US\$50,000-74,000

€45,000-67,000



PROPERTY OF A EUROPEAN CONNOISSEUR

379

ROB PRUITT (B. 1964)

Black and Silver Boy, for Sarah

glitter and enamel on canvas
48 x 36¼in. (122 x 92cm.)
Executed in 2009

£40,000-60,000
US\$50,000-74,000
€45,000-67,000

PROVENANCE:

Carlson Gallery, London.
Mario Testino Collection.
His sale, Sotheby's London, 13 September 2017.
Acquired at the above sale by the present owner.



λ*380

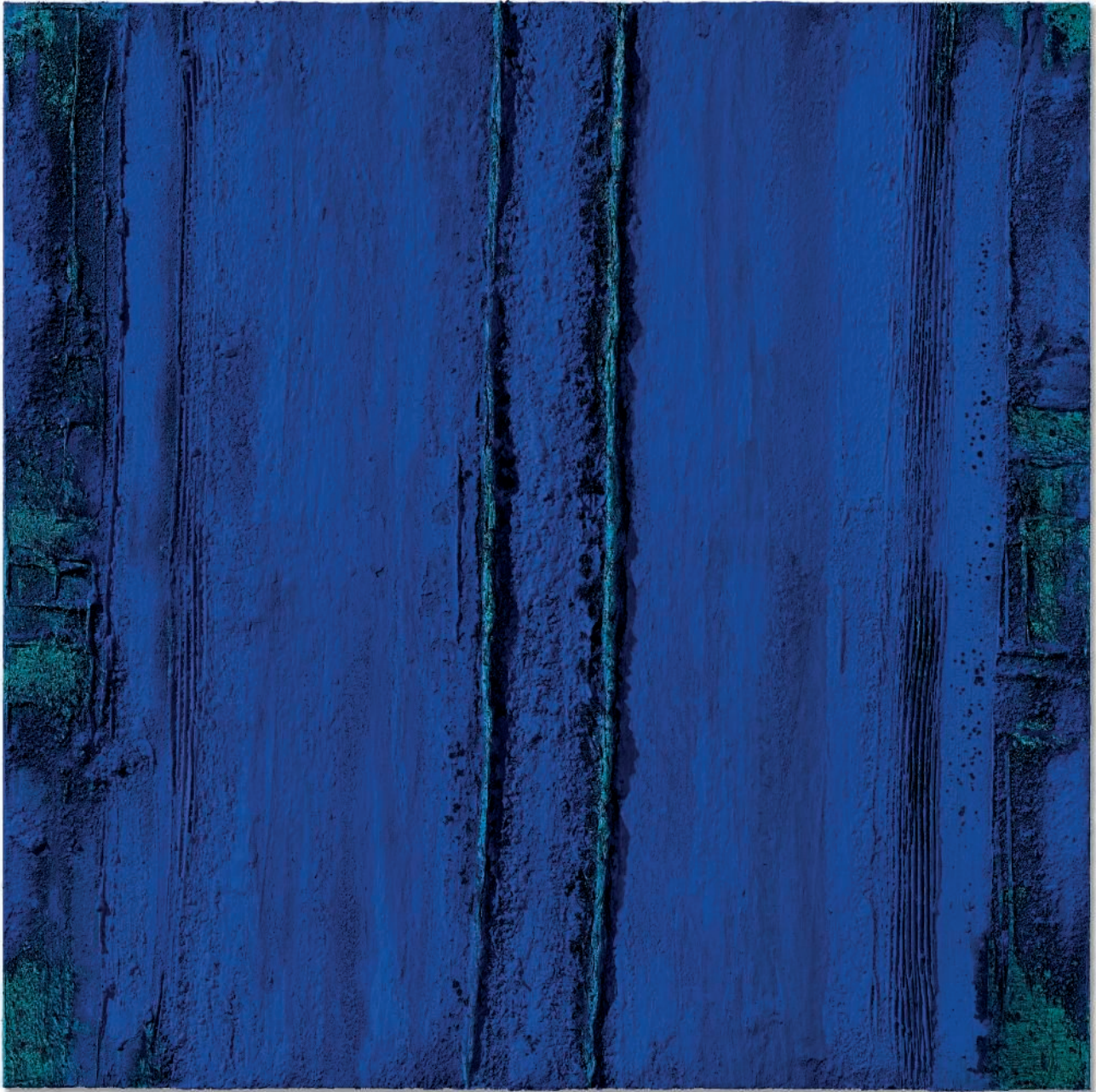
MATTHIAS WEISCHER (B. 1973)

Tigerfrau

signed and dated 'm. weischer 15' (on the reverse)
oil on canvas
92¾ x 76¾in. (235.5 x 194cm.)
Painted in 2015

£40,000-60,000
US\$50,000-74,000
€45,000-67,000

PROVENANCE:
Lehmann Maupin, New York.
Acquired from the above by the present owner.



λ381

MARCELLO LO GIUDICE (B. 1957)

Eden blu

oil and pigment on canvas
55½ x 55½ in. (140 x 140 cm.)
Executed in 2017

£30,000-50,000
US\$38,000-62,000
€34,000-56,000

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

EXHIBITED:
Saint Petersburg, Ludwig Museum in the Russian Museum, *Marcello Lo Giudice*, 2017.
Monaco, Musée Océanographique de Monaco, *Eden Blue, Volcans Eden*, 2018.

λ382

YVES KLEIN (1928-1962)

Table d'Or

signed and numbered 'PUR-VOLE R. Klein-Moquay' (on a plaque affixed to the underside)

gold leaf, Plexiglas, wood and chrome-plated metal table
14 ¾ x 49 ¼ x 39 ½ in. (37.5 x 125.1 x 100.3 cm.)

This work is from an edition begun in 1963, under the supervision of
Rotraut Klein-Moquay based on a model by Yves Klein.

PROVENANCE:
Private Collection, Paris.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

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

(c) withdraw any **lot**;

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

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

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

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

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

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of that **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may not be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation'** section of our catalogue. For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

3 YOUR WARRANTIES

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

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

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

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

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

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

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE TYPE: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

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

VAT refunds: what can I reclaim? If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before** you bid.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.
 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
 We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

you appoint Christie's Shipping Department to arrange your export/shipping.
 5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a

revised invoice charging you all applicable taxes/charges.
 6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

from the date of sale. You should take professional advice if you are unsure how this may affect you.
 7. All re-invoicing requests must be received within four years from the date of sale.
 If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

□ Bidding by parties with an interest

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

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

Post-catalogue notifications

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

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

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

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

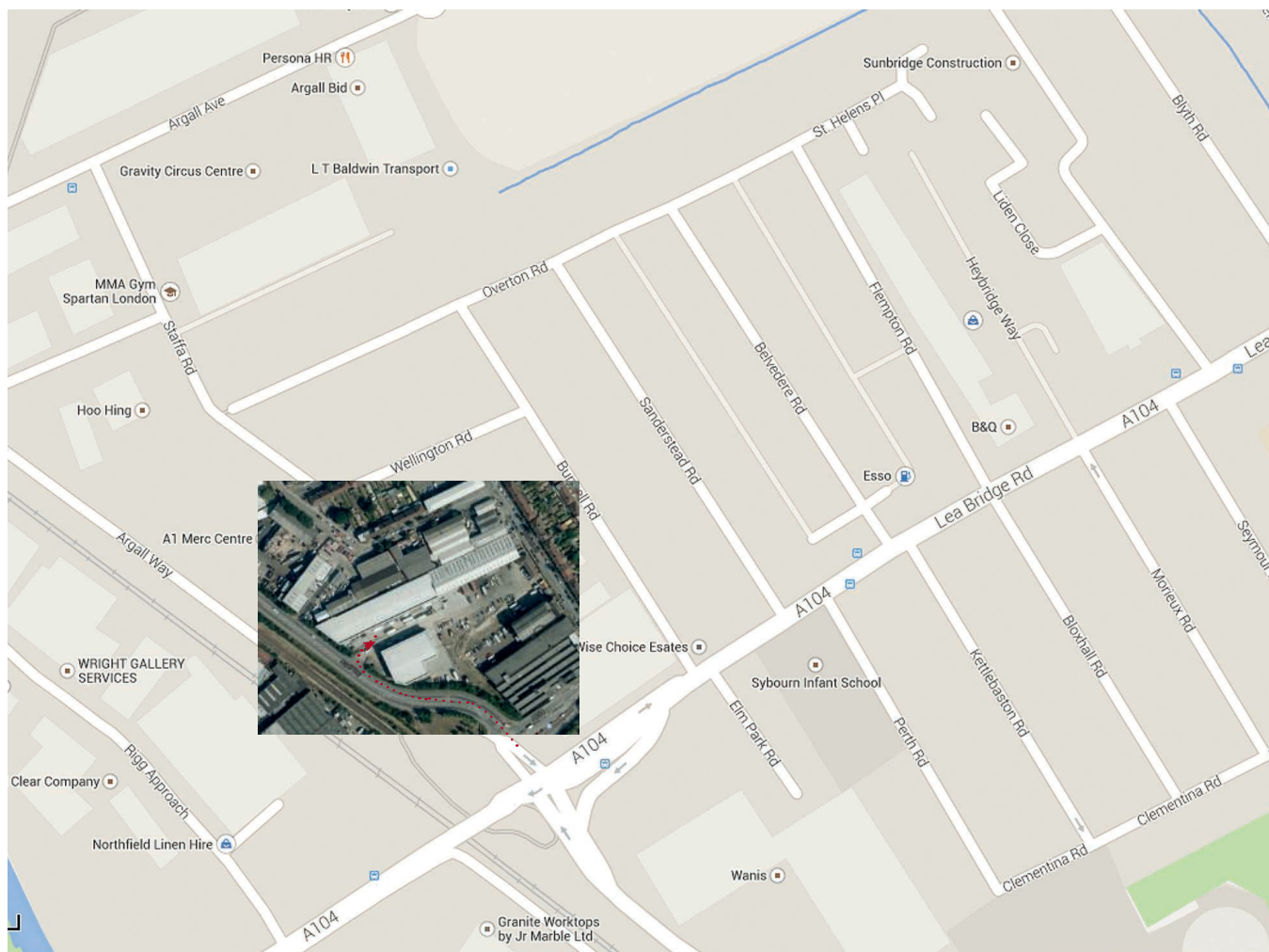
Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including **buyers' premium**. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following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

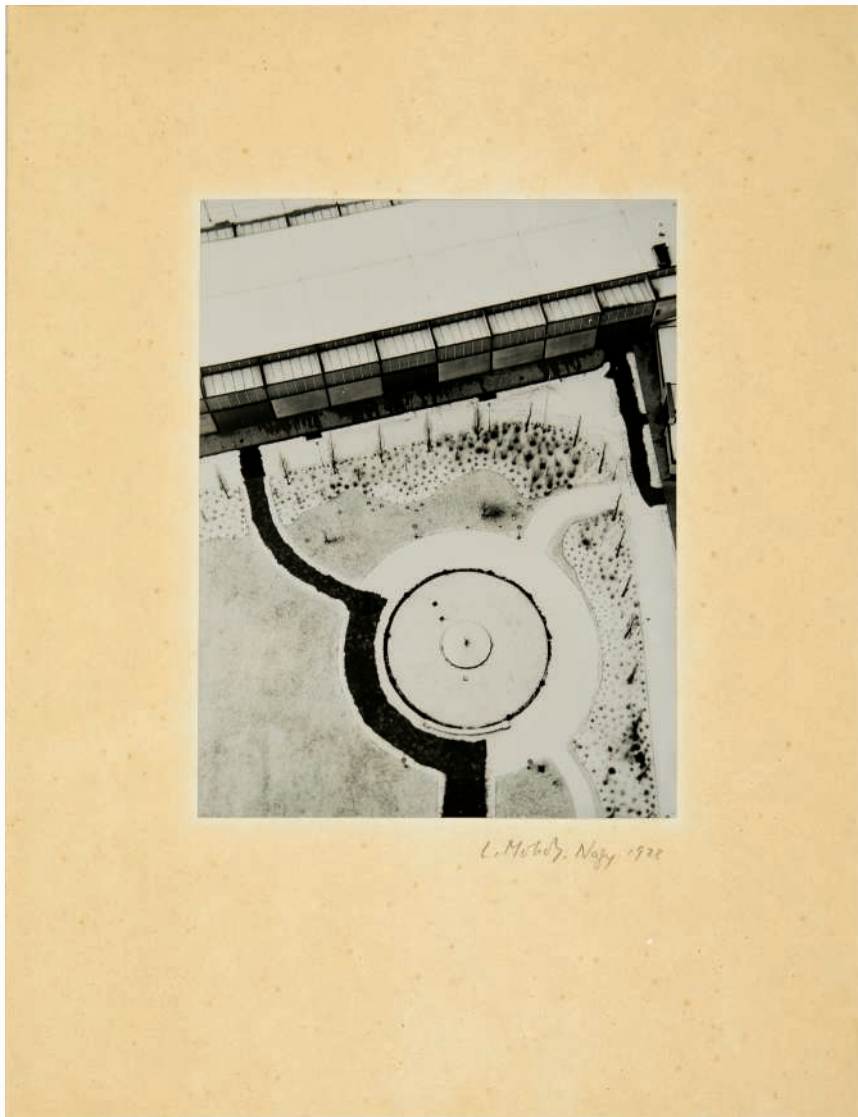


MOMART

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





Property from the Ducommun Family Collection
LÁSZLÓ MOHOLY-NAGY (1895-1946)
From the Radio Tower, Berlin, 1928
ferrotyped gelatin silver print, mounted on board, printed c. 1941
image/sheet: 9 5/8 x 7 1/2 in. (24.4 x 19.05 cm.)

This print is one from an unrealized edition of ten, produced exclusively for the Museum of Modern Art.

PHOTOGRAPHS

New York, 2 October 2019

VIEWING

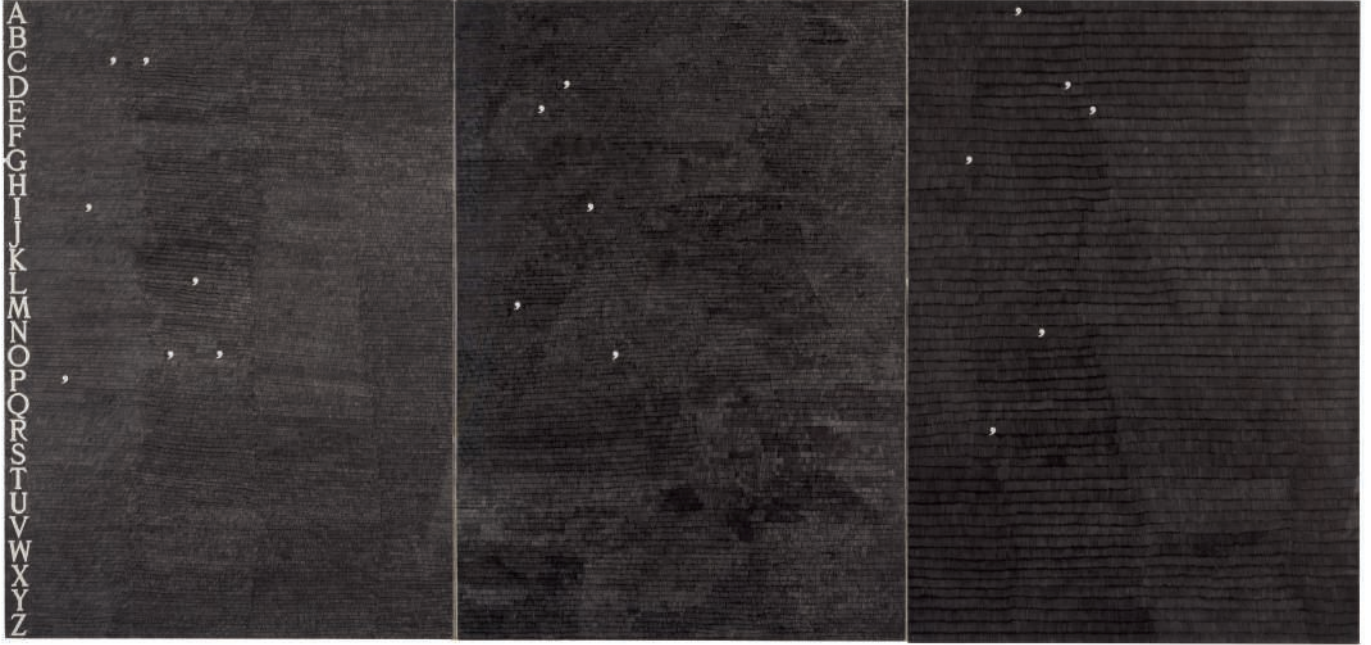
28 September - 1 October 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Shlomi Rabi
srabi@christies.com
+1 212 636 2447

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property from a Private European Collection
ALIGHIERO BOETTI (1940-1994)
Piccolo medio grande

signed, dated and inscribed '3 carte Alighiero e boetti 74' (on the reverse of the left paper sheet)
biro on paper laid down on canvas; in three parts
each: 61¾ x 43¼in. (157 x 110cm.); overall: 61¾ x 129¾in. (157 x 330cm.)
Executed in 1974

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

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



KAWS (B. 1974)
VICTOR
signed and dated 'KAWS..16' (on the reverse)
acrylic on canvas
96½ x 96½in. (244.1 x 244.1cm.)
Executed in 2016

POST-WAR & CONTEMPORARY EVENING AUCTION

London, 4 October 2019

VIEWING

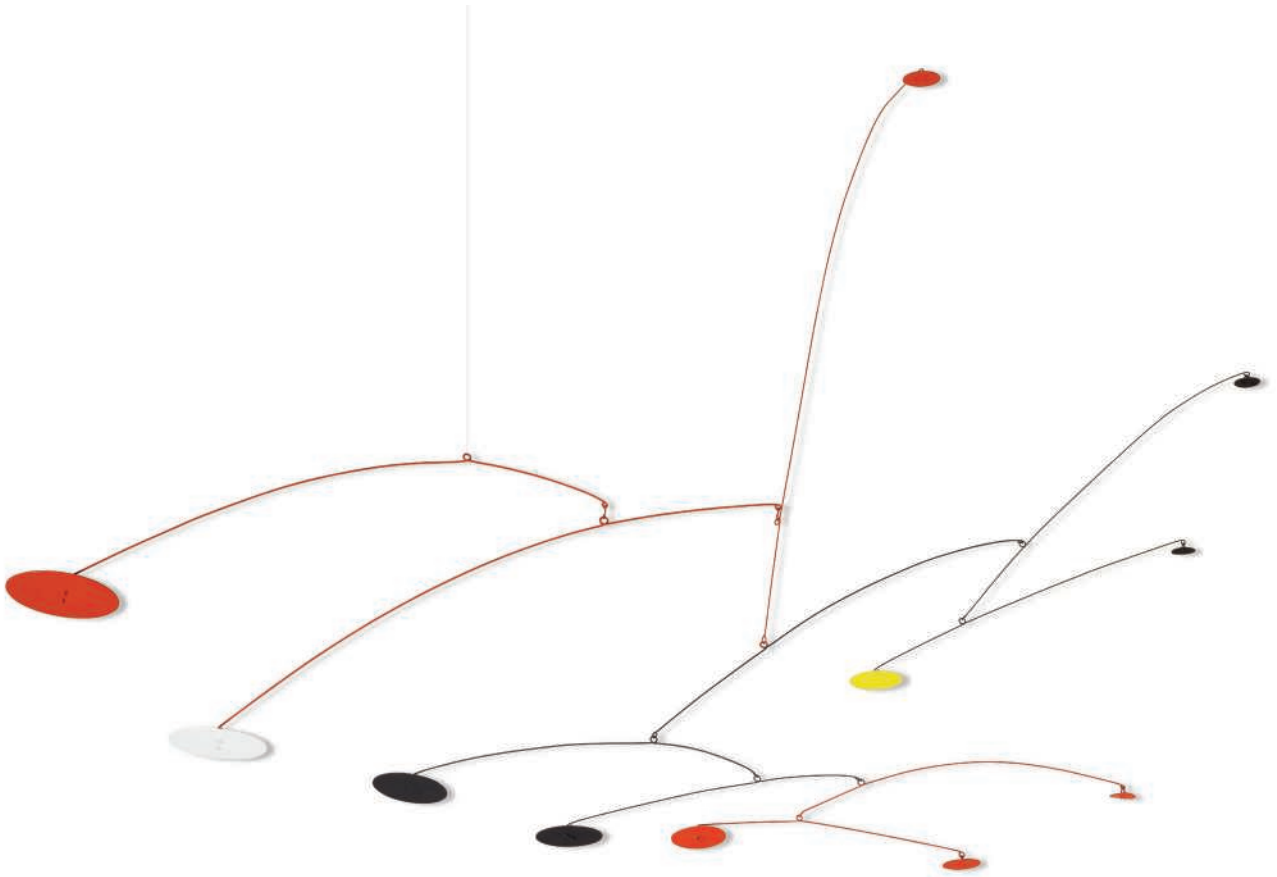
25 September-4 October 2019
8 King Street
London SW1Y 6QT

CONTACT

Tessa Lord
tlord@christies.com
+44 207 389 2683

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



ALEXANDER CALDER (1898-1976)

Untitled

hanging mobile—sheet metal, wire and paint

31 ½ x 55 ½ x 4 ½ in. (80 x 140 x 11.4 cm.)

Executed *circa* 1947.

\$1,800,000-2,500,00

POST-WAR AND CONTEMPORARY ART

MORNING SESSION

New York, 14 November 2019

VIEWING

2 - 14 November 2019

20 Rockefeller Plaza

New York, NY 10020

CONTACT

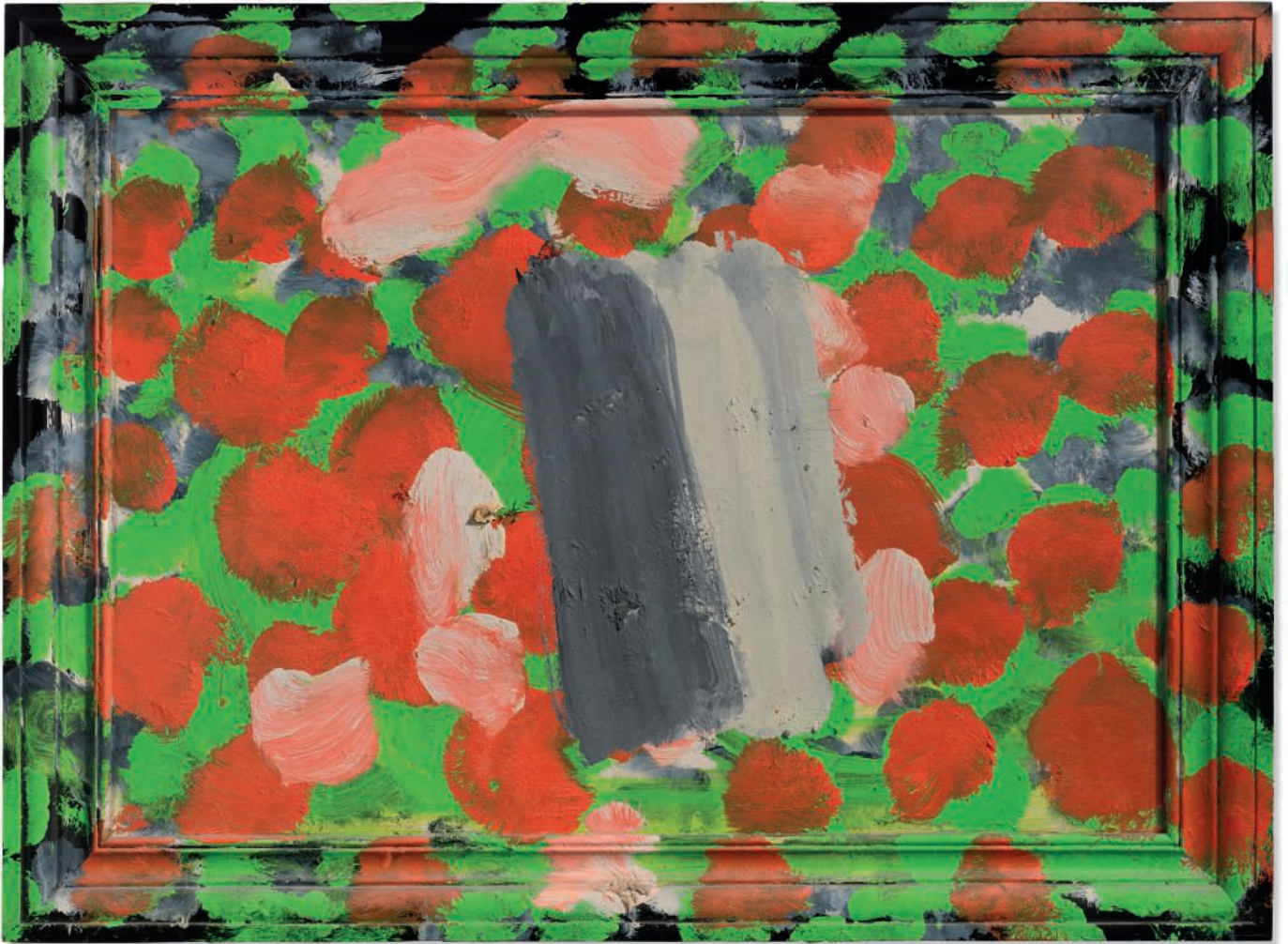
Rachael White

rrwhite@christies.com

+1 212 974 4556

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



THE JEREMY LANCASTER COLLECTION

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

HOWARD HODGKIN (1932–2017)

Flowerpiece

oil on wood

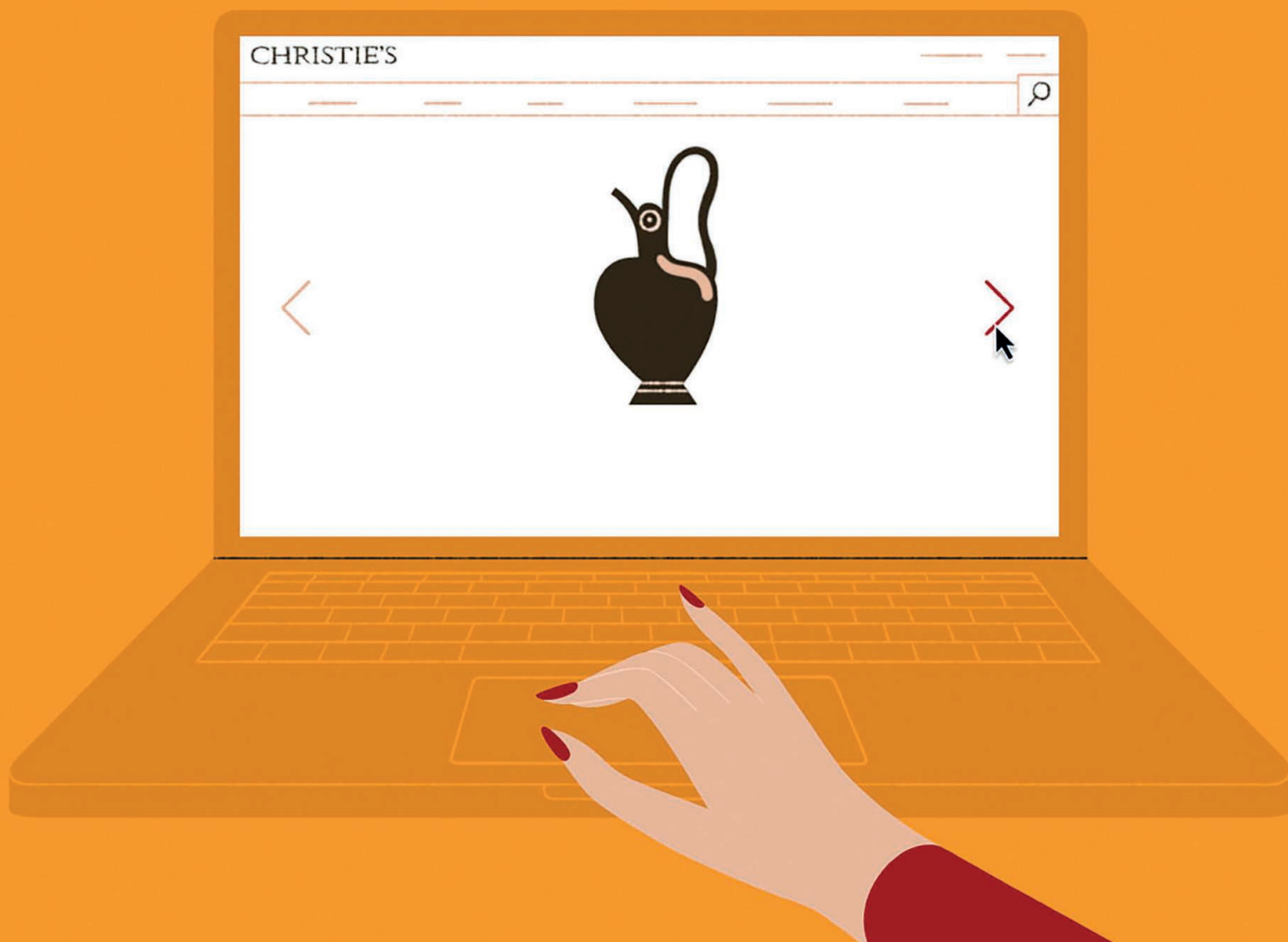
26 $\frac{1}{8}$ x 35 $\frac{3}{8}$ in. (66.5 x 90cm.)
Painted in 2004-2005
£400,000-600,000

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Members are able to connect with fellow members all over the world who are engaged in similar projects and are facing similar challenges to allow for a useful exchange of ideas, research and information.

For more information, to apply for membership and to find details of ICRA's inaugural conference in London on 22 November please visit www.icra.art



HANS WEGNER (1914-2007)
An 'Architect's desk', model no. JH571, designed 1953
teak, oak, chromium-plated steel
executed by master cabinetmakers Johannes Hansen, Copenhagen, Denmark
28.5/8 x 86.3/4 x 37.3/8 in. (73 x 220 x 95 cm.)
underside of tabletop branded with JOHANNES HANSEN/COPENHAGEN/DENMARK
£20,000 – 30,000

DESIGN

London, 16 October 2019

VIEWING

11-16 October 2019
8 King Street
London SW1Y 6QT

CONTACT

Jeremy Morrison
jmorrison@christies.com
+44 (0)20 7752 3274

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



OLD MASTERS EVENING SALE

London, 3 December 2019

VIEWING

29 November - 3 December 2019

8 King Street

London SW1Y 6QT

CONTACT

Henry Pettifer

hpettifer@christies.com

+44 (0)20 7389 2084

GIOVANNI DI PAOLO (CIRCA 1399-1482)

Saint Clare rescuing the shipwrecked

Tempera and gold on panel

19.4 x 29.6 cm.

£1,500,000-2,000,000

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



JOAN MIRÓ (1893-1983)

Vers l'échelle de l'évasion

signed 'Miró' (lower centre); signed, dated, titled, located and inscribed 'Joan Miró Vers l'échelle de l'évasion X Barcelone, 20-12-1942' (on the reverse)
gouache, India ink, pastel and pencil on paper

26½ x 20¼ in. (67.2 x 51.3 cm.)

Executed in Barcelona on 20 December 1942

€350,000-550,000

PARIS AVANT-GARDE

Paris, 17 October 2019

VIEWING

12-17 October 2019
9, Avenue Matignon
75008 Paris

CONTACT

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

CONTACT

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

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

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WRITTEN BIDS FORM

CHRISTIE'S LONDON

POST-WAR AND CONTEMPORARY DAY SALE
SATURDAY 5 OCTOBER AT 1.00 PM

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

CODE NAME: PAOLITA
SALE NUMBER: 17214

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

17214

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

Address _____

Postcode _____

Daytime Telephone _____ Evening Telephone _____

Fax (Important) _____ E-mail _____

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) _____

Address of Bank(s) _____

Account Number(s) _____

Name of Account Officer(s) _____

Bank Telephone Number _____

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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