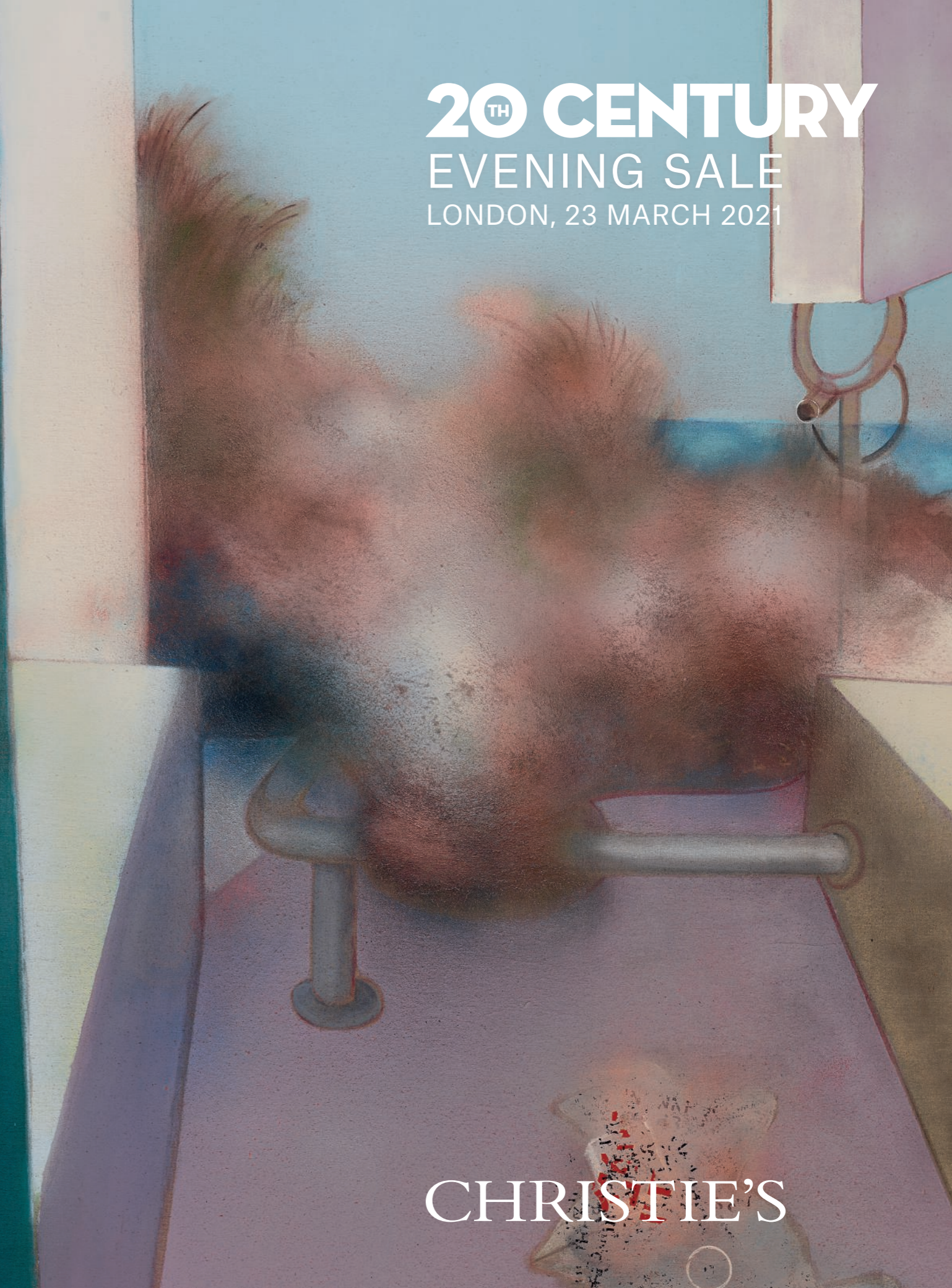




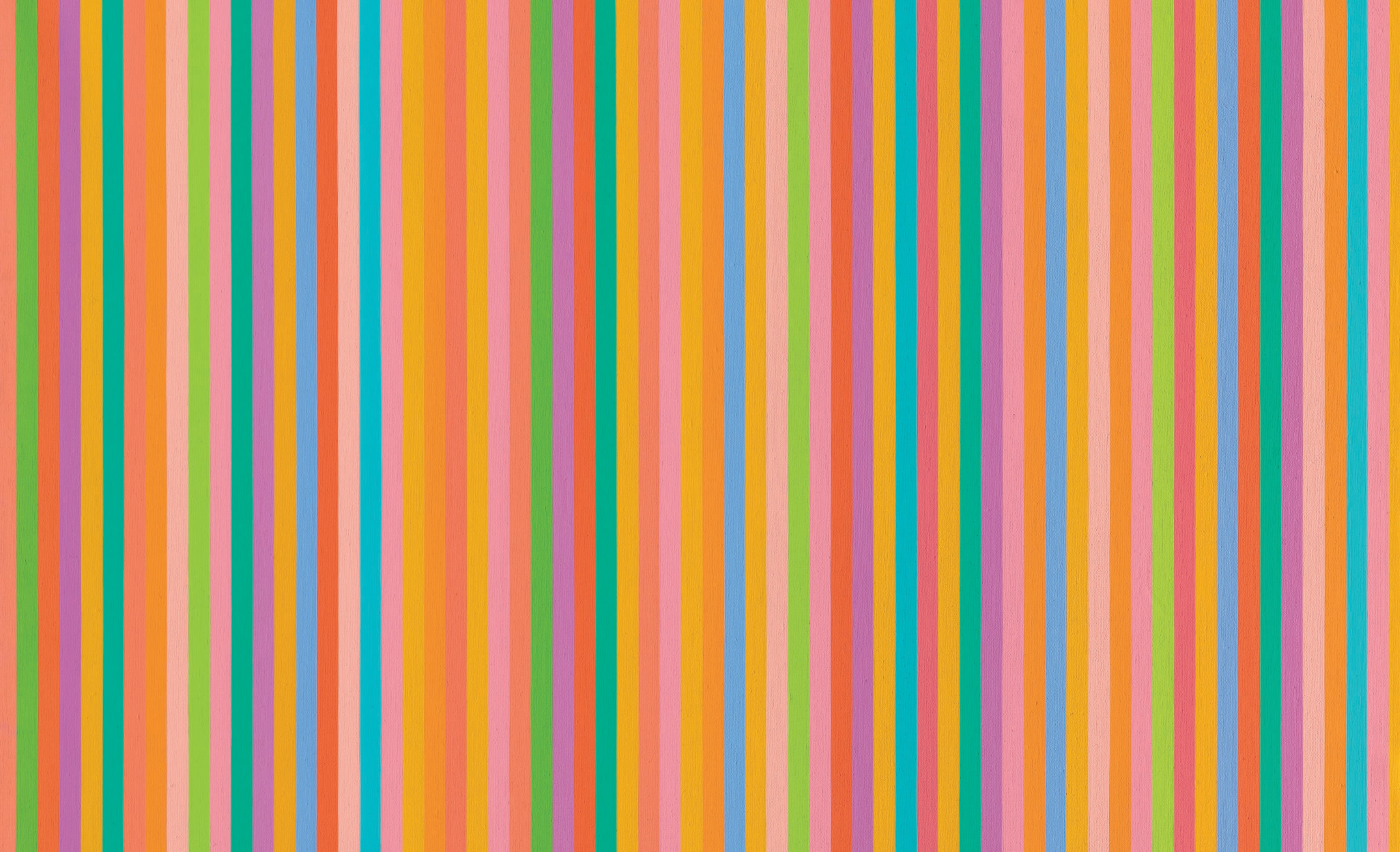
20TH CENTURY
EVENING SALE
LONDON, 23 MARCH 2021



CHRISTIE'S











20TH CENTURY

WE ARE ALL WARRIORS

THE BASQUIAT AUCTION

23 March 2021 | Hong Kong
9.00pm HKT/1.00pm GMT

VIEWING

15–23 March 2021
22/F, Alexandra House,
18 Chater Road,
Central, Hong Kong

AUCTIONEER

JUSSI PYLKKÄNEN

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CONDITIONS OF SALE

This auction is subject to the Important Notices
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CHRISTIE'S

christies.com/basquiat

AUCTION NUMBER

In sending absentee bids or making enquiries,
this sale should be referred to as **20415**

WE ARE ALL WARRIORS

THE BASQUIAT AUCTION

◊1 JEAN-MICHEL BASQUIAT (1960-1988)

Warrior

signed and dated 'Jean-Michel Basquiat 1982' (on the reverse)

acrylic, oilstick and spray paint on wood panel

72 x 48 in. (183 x 122 cm.)

Painted in 1982.

HK\$240,000,000-320,000,000

US\$31,000,000-41,000,000

PROVENANCE:

Galerie Enrico Navarra, Paris

Mugrabi Collection, New York

Hamiltons Gallery, London

Anon. sale; Sotheby's, New York, 9 November 2005, lot 42

Private collection, Milan

Anon. sale; Sotheby's, London, 21 June 2007, lot 28

Private collection

Anon. sale; Sotheby's, London, 26 June 2012, lot 49

Acquired at the above sale by the present owner

EXHIBITED:

Tokyo, Akira Ikeda Gallery, *Jean-Michel Basquiat: Paintings*, November-December 1983, no. 3

Paris, Galerie Enrico Navarra, *Jean-Michel Basquiat*, April-June, 1996.

Coral Gables, Quintana Gallery, *Jean-Michel Basquiat: 1980-1988*, December 1996-February 1997, p. 11 (illustrated in color).

Vienna, Kunsthhaus, *Jean-Michel Basquiat: Paintings and Works on Paper*, February-April 1999, p. 59 (illustrated in color).

Künzelsau, Museum Würth, *The Mugrabi Collection: Jean-Michel Basquiat*, September 2001-January 2002, p. 51.

Milan, Fondazione La Triennale, *The Jean-Michel Basquiat Show*, September 2006-January 2007, p. 216, pl. 87 (illustrated in color).

New York, Gagosian Gallery, *Jean-Michel Basquiat*, February-April 2013, pp. 46-47, 192 and 201 (illustrated in color and installation view illustrated in color).

New York, The Brant Foundation Art Study Center, *Jean-Michel Basquiat*, March-May 2019.

LITERATURE:

R. Marshall and J.-L. Prat, *Jean-Michel Basquiat*, Paris, 1996, 1st ed., vol. 1, pp. 62-63 and 387 (illustrated in color); vol. 2, p. 132, fig. 27 (installation view illustrated in color).

R. Marshall and J.-L. Prat, *Jean-Michel Basquiat*, Paris, 1996, 2nd ed., vol. 1, pp. 87 and 390 (illustrated in color); vol. 2, pp. 206 and 249, fig. 27, no. 12, (installation views illustrated in color).

T. Shafrazi, et al., *Jean-Michel Basquiat*, New York, 1999, p. 98 (illustrated in color).

E. Navarra, et al., *Jean-Michel Basquiat*, Paris, 2000, vol. 1, p. 83 (illustrated in color); vol. 2, pp. 100-101 and 289, no. 4 (illustrated in color and installation views illustrated in color); appendix, p. 29.





20TH CENTURY EVENING SALE

TUESDAY 23 MARCH 2021
at 1.00 pm
8 King Street, St. James's
London SW1Y 6QT

HOW TO BID

AUCTIONEERS

Jussi Pykkänen & Arlene Blankers

POST-SALE

VIEWING

Our specialists are on hand for virtual viewing appointments
and virtual walk-throughs of our exhibition at King Street.

Please contact Tessa Lord or Keith Gill to make an appointment or to discuss
any works in the sale.

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CHRISTIE'S

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ILLUSTRATIONS

Front Cover:

Lot 18
Pablo Picasso,
Femme nue couchée au collier
(*Marie-Thérèse*), 1932 (detail).
© Succession Picasso/DACS,
London 2021.

Lot 22
Francis Bacon, *Sand Dune*, 1981
(detail).
© The Estate of Francis Bacon.
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Frontispiece One:
Lot 1, Jean-Michel Basquiat,
Warrior, 1982 (detail).

Frontispiece Two:

Frontispiece Two:
Lot 10, Jean Dubuffet, *Paysage
du Pas-de-Calais III* (*Landscape
of Pas-de-Calais III*), 1963 (detail)

Frontispieces Three:
Lot 23, Bridget Riley, *Cupid's
Quiver*, 1985 (detail).

Frontispiece Four:
Lot 14, Fernand Léger, *Deux
femmes couchées*, 1913 (detail).

Opposite Auction Information:
Lot 18
Pablo Picasso,
Femme nue couchée au collier
(*Marie-Thérèse*), 1932 (detail).

Opposite:
Lot 26, Lyonel Feininger, *Kirche
über Stadt*, 1927 (detail).

Following page:
Lot 11, Jean Dubuffet, *Le Vase de
Barbe* (*Beard Vase*), 1959 (detail).

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London

20TH CENTURY
EVENING SALE

λ*2 JOY LABINJO (B. 1994)

No Wahala

signed and dated 'Joy Labinjo Sept 2019' (on the reverse)

oil on canvas

78 $\frac{7}{8}$ x 59 $\frac{1}{8}$ in. (200.3 x 150.2cm.)

Painted in 2019

£30,000–40,000

US\$42,000–56,000

€35,000–46,000

PROVENANCE:

Tiwani Contemporary, London.

Private Collection (acquired from the above in 2019).

Acquired from the above by the present owner.

EXHIBITED:

Newcastle, Baltic Art Centre, *Joy Labinjo: Our Histories Cling To Us*, 2019–2020.



λ*3 ISSY WOOD (B. 1993)

Over Armour (non-linear, non-violent)

signed and dated 'Isobel Wood 2019' (on the reverse)

oil on velvet

76¾ x 55⅜in. (195 x 140.5cm.)

Executed in 2019

£100,000–150,000

US\$140,000–210,000

€120,000–170,000

PROVENANCE:

Carlos Ishikawa Gallery, London.

Private Collection (acquired from the above in 2019).

Acquired from the above by the present owner.



λ*4 LYNETTE YIADOM-BOAKYE (B. 1977)

The Like Above All Lovers

signed, titled and dated 'LYB 2013 The Like Above All Lovers' (on the reverse)

oil on canvas

78¾ x 98¾in. (200 x 250cm.)

Painted in 2013

£400,000–600,000

US\$560,000–830,000

€470,000–700,000

PROVENANCE:

Corvi-Mora, London.

Acquired from the above by the present owner.

EXHIBITED:

Derry-Londonderry, Ebrington, *Turner Prize*,
2013–2014.

LITERATURE:

R. Newbanks (ed.), *Lynette Yiadom-Boakye*,
Munich 2014, p. 131 (illustrated in colour,
pp. 120–121).



λ*5 CLAIRE TABOURET (B. 1981)

The Last Day

signed, titled and dated 'C. Tabouret 2016 THE LAST DAY' (on the reverse)

acrylic on canvas

90³/₈ x 129⁷/₈in. (230 x 330cm.)

Painted in 2016

£150,000–200,000

US\$210,000–280,000

€180,000–230,000

PROVENANCE:

Night Gallery, Los Angeles.

Acquired from the above by the present owner.



PROCEEDS WILL BENEFIT THE NHS

λ6 BANKSY

Game Changer



signed 'BANKSY' (lower right)
oil on canvas



35% x 35%in. (91 x 91cm.)
Painted in 2020



£2,500,000–3,500,000
US\$3,500,000–4,900,000
€2,900,000–4,100,000

PROVENANCE:

Gifted by the artist to the present owner in 2020.

LITERATURE:

W. Gompertz, New Banksy Artwork Appears at Southampton Hospital, in *BBC News*, 6 May 2020.

This work is accompanied by the Certificate of Authenticity from Pest Control.



LOT ESSAY

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

◊*7 **JEAN-MICHEL BASQUIAT (1960-1988)**

Self-Portrait



indistinctly signed and dated '88' (on the reverse)
acrylic on canvas



47¾ x 37¾ x 4in. (121.3 x 95.9 x 10.2cm.)
Painted in 1988



£3,500,000–5,500,000
US\$4,900,000–7,600,000
€4,100,000–6,400,000

PROVENANCE:

Galerie Thaddaeus Ropac, Salzburg.
Acquired from the above by the present owner in
1988.

EXHIBITED:

Salzburg, Galerie Thaddaeus Ropac, *Jean-Michel
Basquiat: Paintings-Drawings*, 1988.



λ*8 **AMOAKO BOAFO (B. 1984)**

Self-Portrait

signed and dated 'Amoako M Bofo 16' (lower right)

oil on canvas laid down on board

37¼ x 43⅞in. (94.5 x 111.5cm.)

Painted in 2016

£60,000–80,000

US\$84,000–110,000

€70,000–93,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2017.



PROPERTY FROM A PRIVATE CANADIAN COLLECTION

*9 **MATTHEW WONG (1984-2019)**

Untitled

oil on canvas

71 $\frac{7}{8}$ x 48in. (182.6 x 121.9cm.)

Painted in 2017

£500,000–700,000

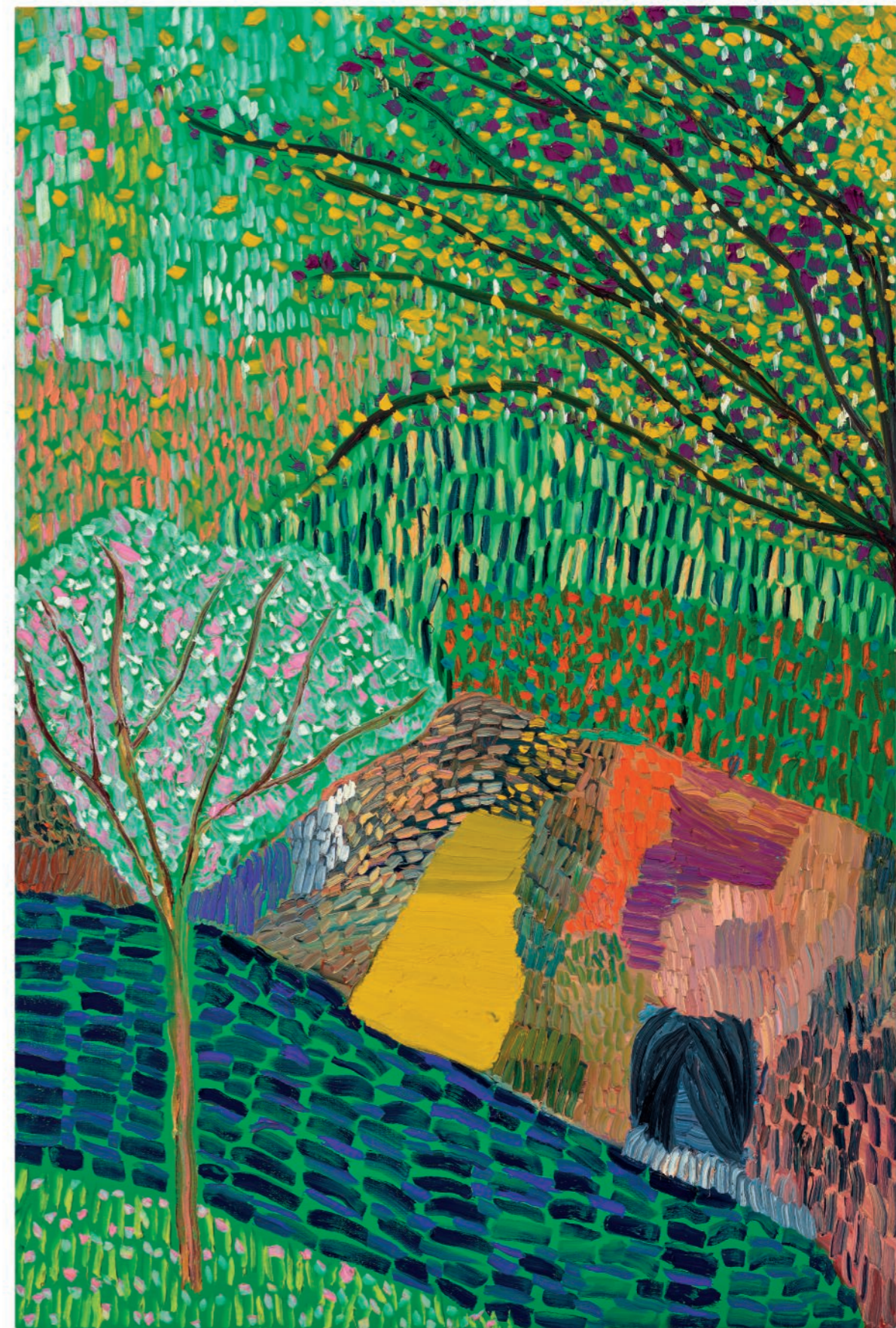
US\$700,000–970,000

€580,000–810,000

PROVENANCE:

KARMA, New York.

Acquired from the above by the present owner in 2017.



LOT ESSAY

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20TH CENTURY MODERN MASTERS FROM A PRIVATE FRENCH COLLECTION

λ10 JEAN DUBUFFET (1901-1985)

Paysage du Pas-de-Calais III (Landscape of Pas-de-Calais III)



signed and dated 'J. Dubuffet 63' (lower right); signed, titled and dated 'Paysage du Pas de Calais III J. Dubuffet août 63' (on the reverse)



oil on canvas

64 x 102in. (162.6 x 259.2cm.)

Painted on 27 August 1963



£2,500,000–3,500,000

US\$3,500,000–4,900,000

€2,900,000–4,100,000

PROVENANCE:

Galerie Jeanne Bucher, Paris.

Galerie Beyeler, Basel.

Saidenberg Gallery, New York.

Private Collection, New York.

Anon. sale, Sotheby's New York, 2 May 1974,
lot 289.

Marisa del Re Gallery, New York.

Anon. sale, Christie's New York, 11 November
1982, lot 129A.

Private Collection, Paris.

Acquired from the above by the present owner
in 1991.

EXHIBITED:

Venice, Palazzo Grassi, Centro Internazionale
delle Arti e del Costume, *L'Hourloupe di Jean
Dubuffet*, 1964, no. 27.

Basel, Galerie Beyeler, *Jean Dubuffet*, 1965, no. 57
(illustrated in colour, unpagged).

New York, Saidenberg Gallery, *L'Hourloupe*, 1966.

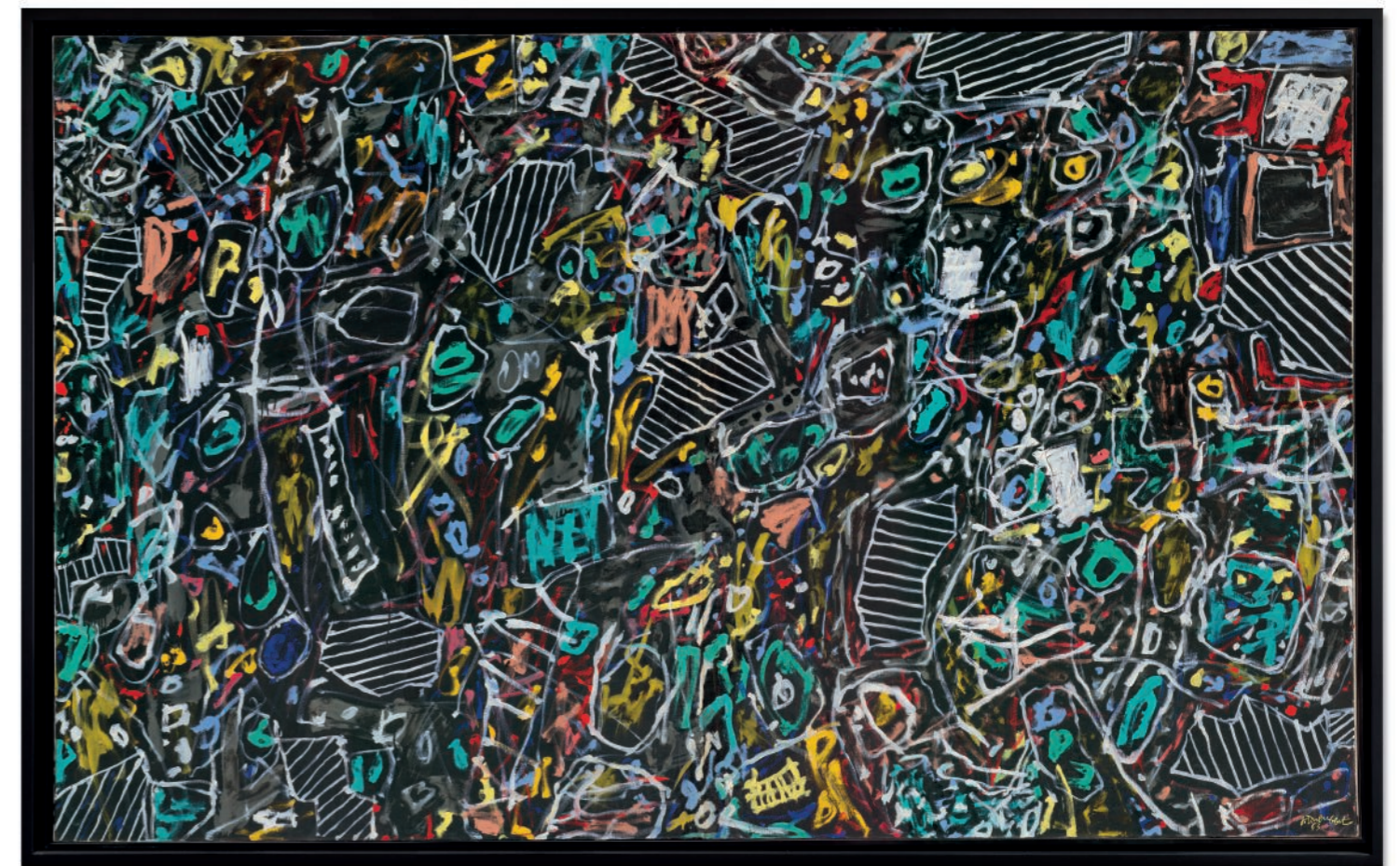
Paris, Musée d'Art moderne de la Ville de Paris,
*Passions Privées: Collections particulières d'art moderne
et contemporain en France*, 1995–1996, p. 410, no. 3
(illustrated, p. 412).

LITERATURE:

M. Loreau (ed.), *Catalogue des travaux de Jean
Dubuffet, Fascicule XX: L'Hourloupe I*, Paris 1966,
pp. 200 and 205, no. 171 (illustrated, p. 93).

M. Loreau, *Jean Dubuffet: Délits, Déportements,
Lieux de Haut Jeu*, Lausanne 1971, p. 441.

J. Kříž, *Jean Dubuffet*, Prague 1989, no. 64
(illustrated in colour, p. 101).



20TH CENTURY MODERN MASTERS FROM A PRIVATE FRENCH COLLECTION

λ11 JEAN DUBUFFET (1901-1985)

Le Vase de Barbe (Beard Vase)

signed and dated 'J. Dubuffet 59' (upper right);
titled and dated again 'Le vase de barbe octobre 59 B' (on the reverse)

oil on canvas

51 1/8 x 38in. (130 x 96.5cm.)

Painted in October 1959

£2,000,000–3,000,000

US\$2,800,000–4,200,000

€2,400,000–3,500,000

PROVENANCE:

Galerie Beyeler, Basel.
Martha Jackson Gallery, New York.
Pinto Collection, Paris.
Daniel Cordier Collection, Paris.
Private Collection, Paris.
Private Collection, Philadelphia.
Meshulam Riklis Collection, New York.
Anon. sale, Sotheby's London, 3 April 1974,
lot 99.
Stephen Hahn Inc., New York.
The Maurice and Margo Cohen Collection,
Montecito (acquired from the above, May 1983).
Their sale, Christie's New York, 13 May 1999,
lot 464.
Private Collection, Switzerland.
Acquired from the above by the present owner
in 2001.

EXHIBITED:

Paris, Galerie Daniel Cordier, *As-tu cueilli la fleur
de barbe*, 1960, no. 44.
Zurich, Kunsthau Zurich, *Jean
Dubuffet*, 1960–1961, p. 41, no. 99.
Basel, Galerie Beyeler, *Panorama*, 1961, no. 15.
New York, The Museum of Modern Art, *The
Work of Jean Dubuffet*, 1962, no. 164 (illustrated,
p. 151). This exhibition later travelled to Chicago,
The Art Institute of Chicago and Los Angeles,
Los Angeles County Museum of Art.
Amsterdam, Stedelijk Museum, *Jean Dubuffet*,
1966, no. 88 (illustrated, unpagged).
Philadelphia, Makler Gallery, *Jean Dubuffet*, 1968.
New York, Pierre Matisse Gallery, *The Early
Years 1943 to 1959: An Exhibition of Paintings by Jean
Dubuffet*, 1978, no. 44 (illustrated, unpagged).

FULL LOT DETAILS



LOT ESSAY

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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20TH CENTURY MODERN MASTERS FROM A PRIVATE FRENCH COLLECTION

λ12 JEAN FAUTRIER (1898-1964)

Pièges (Traps)



signed and dated 'Fautrier 46' (lower left)
mixed media on paper laid down on canvas



44 7/8 x 57 1/2 in. (114 x 146 cm.)

Executed in 1946



£1,000,000–1,500,000

US\$1,400,000–2,100,000

€1,200,000–1,700,000

PROVENANCE:

Galerie Rive Droite, Paris.

Galerie René Drouin, Paris.

Carlo Frua de Angeli, Milan.

Galerie Beyeler, Basel.

Galerie Thomas Borgmann, Cologne.

Helge Achenbach Collection, Dusseldorf.

Gilbert Brownstone & Cie, Paris.

Acquired from the above by the present owner
in 1990.

EXHIBITED:

Paris, Galerie Rive Droite, *Paroles à propos des Nus de Fautrier*, 1956, p. 8, no. 3.

Milan, Galleria Apollinaire, *Mostra di Jean Fautrier con opere dal 1928 ad oggi*, 1958 (illustrated, unpagged).

This exhibition later travelled to Rome, Galleria l'Attico and Bologna, Galleria La Loggia.

Cologne, Josef-Haubrich Kunsthalle, *Jean Fautrier Gemälde, Skulpturen und Handzeichnungen*, 1980, p. 49, no. 91 (illustrated in colour, p. 71).

Cologne, Museen der Stadt, *Westkunst Zeitgenössische Kunst seit 1939*, 1981, p. 384, no. 306 (illustrated, p. 385).

Paris, Musée d'Art moderne de la Ville de Paris, *Fautrier 1898-1964*, 1989, no. 115 (illustrated in colour, p. 124).

Cologne, Monika Sprüth Gallery, *Fautrier: Bilder 1926-1956*, 1989 (illustrated in colour, pp. 26-27).
Paris, Musée d'Art moderne de la Ville de Paris, *Passions privées, Collections particulières d'art moderne et contemporain en France*, 1995-1996, p. 410, no. 7 (installation view illustrated, p. 409; illustrated in colour, p. 413).

LITERATURE:

G. Waldemar, 'Fautrier (Nus) à la Galerie Rive Droite' in *Prisme des Arts*, March 1956 (illustrated, p. 34).

H. Wescher, 'Fautrier' in *Cimaise*, April 1956 (illustrated, p. 27).

This work will be included in the forthcoming catalogue raisonné being prepared by Marie-José Lefort.



FULL LOT DETAILS

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20TH CENTURY MODERN MASTERS FROM A PRIVATE FRENCH COLLECTION

***13 ALEXANDER CALDER (1898-1976)**

Submarine Christmas Tree



hanging mobile—sheet metal, wood, wire, string, paint and graphite
88½ x 86 x 16½in. (224.8 x 218.4 x 41.9cm.)



Executed in 1947

£4,000,000–6,000,000

US\$5,600,000–8,300,000

€4,700,000–7,000,000

PROVENANCE:

Henri Seyrig, Lausanne (acquired directly from the artist *circa* 1950).

Delphine Seyrig, Paris, by 1969 (gifted from the above).

The Estate of Delphine Seyrig, Paris.

Acquired by the present owner *circa* 2000.

EXHIBITED:

Saint-Paul-de-Vence, Fondation Maeght, *Calder*, 1969, p. 59, no. 81 (illustrated, p. 148). This exhibition later travelled to Humlebaek, Louisiana Museum, p. 37, no. 73 (illustrated, p. 16) and Amsterdam, Stedelijk Museum, p. 40, no. 55. Munich, Haus der Kunst, *Calder*, 1975, p. 54, no. 33. This exhibition later travelled to Zurich, Kunsthaus Zurich, p. 45, no. 33.

Saint-Paul-de-Vence, Fondation Maeght, *Un Musée éphémère: Collections privées françaises 1945-1985*, 1986, p. 159, no. 18 (illustrated, p. 42).

Paris, Musée des Arts Décoratifs, *Calder Intime*, 1989–1990, p. 229 (illustrated, p. 228). This exhibition later travelled to Mexico City, Centro Cultural del México Contemporáneo; New York, Cooper Hewitt National Design Museum and Tokyo, The Seibu Museum of Art.

LITERATURE:

J. Sweeney and D. Lelong, *Calder: L'artiste et l'oeuvre*, Paris 1971, p. 133 (illustrated, p. 73).

This work is registered in the archives of the Calder Foundation, New York, under application number A00792.

LOT ESSAY

20TH CENTURY MODERN MASTERS FROM A PRIVATE FRENCH COLLECTION

λ14 FERNAND LÉGER (1881-1955)

Deux femmes couchées



signed with initials, dated and inscribed 'FL.13 Deux femmes couchées' (lower centre)
gouache and brush and ink on paper



19¾ x 25½ in. (50.3 x 64 cm.)

Executed in 1913



£1,200,000–1,800,000

US\$1,700,000–2,500,000

€1,400,000–2,100,000

PROVENANCE:

Léonce Rosenberg, Paris, by 1935.

Douglas Cooper, Argilliers, by whom acquired from the above in January 1936.

Anonymous sale, Sotheby's, London, 24 April 1968, lot 135.

Perls Galleries, New York, by whom acquired at the above sale.

Stephen Hahn Gallery, New York, by 1970.

Private Collection, New York, by whom acquired from the above in 1974; sale, Christie's, New York, 15 May 1990, lot 43.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Saitenberg Gallery, *Fernand Léger.*

Gouaches, Watercolors & Drawings from 1910 to 1953, November - December 1968, no. 4 (illustrated).

Los Angeles, County Museum of Art, *The Cubist Epoch*, December 1970 - February 1971, no. 187 (illustrated p. 92, pl. 90); this exhibition travelled to New York, The Metropolitan Museum of Art, April - June 1971.

LITERATURE:

D.M. Kosinski & J. Richardson, *Douglas Cooper and the Masters of Cubism*, exh. cat., Kunstmuseum Basel, 1987 (illustrated *in situ* p. 12).

D.M. Kosinski, *Picasso, Braque, Gris, Léger. Douglas Cooper Collecting Cubism*, exh. cat., The Museum of Fine Arts, Houston, 1990, pp. 14 & 52.

J. Richardson, *The Sorcerer's Apprentice. Picasso, Provence, and Douglas Cooper*, Chicago, 1999 (illustrated *in situ* pp. 210-211).

E. Braun & R. Rabinow, eds., *Cubism: The Leonard A. Lauder Collection*, exh. cat., The Metropolitan Museum of Art, New York, 2014 (illustrated *in situ* p. 271).

J. Richardson, *At Home*, New York, 2019 (illustrated *in situ* p. 52).



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

◆^λ*15 **PIERRE SOULAGES (B. 1919)**

Peinture 202 x 159 cm, 3 juillet 1965



signed and dated 'Soulages 65" (lower right); signed, titled and dated 'SOULAGES "Peinture 202 x 159cm 3-7-65"' (on the reverse)



oil on canvas

79½ x 62½in. (202 x 159cm.)

Painted on 3 July 1965



£2,500,000-3,500,000

US\$3,500,000-4,900,000

€2,900,000-4,100,000

PROVENANCE:

Mr. and Mrs. Samuel Kootz, New York (acquired directly from the artist in 1965).

Acquired from the above by the present owner in 1968.

EXHIBITED:

New York, Kootz Gallery, *Soulages at Kootz*, 1965.

Houston, Museum of Fine Arts, *Pierre Soulages: Retrospective Exhibition*, 1966.

Paris, Musée national d'art moderne, *Soulages*, 1967, no. 71.

Montreal, Musée d'Art Contemporain de Montréal, *Soulages*, 1968, no. 23. This exhibition later travelled to Quebec, Musée du Québec.

LITERATURE:

P. Encrevé, *Pierre Soulages, L'oeuvre complet Peintures 1959-1978*, vol. II, Paris 1995, no. 561 (illustrated in colour, p. 166).

P. Ungar, *Soulages in America*, New York 2014 (installation view illustrated, p. 100).



LOT ESSAY

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 the Conditions of Sale at christies.com.

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

λ*16 **LUCIO FONTANA (1899-1968)**

Concetto Spaziale



signed 'l. Fontana' (lower right)
aluminium



25 7/8 x 38 5/8 in. (65 x 98 cm.)
Executed in 1964-1965



£2,000,000-3,000,000
US\$2,800,000-4,200,000
€2,400,000-3,500,000

PROVENANCE:

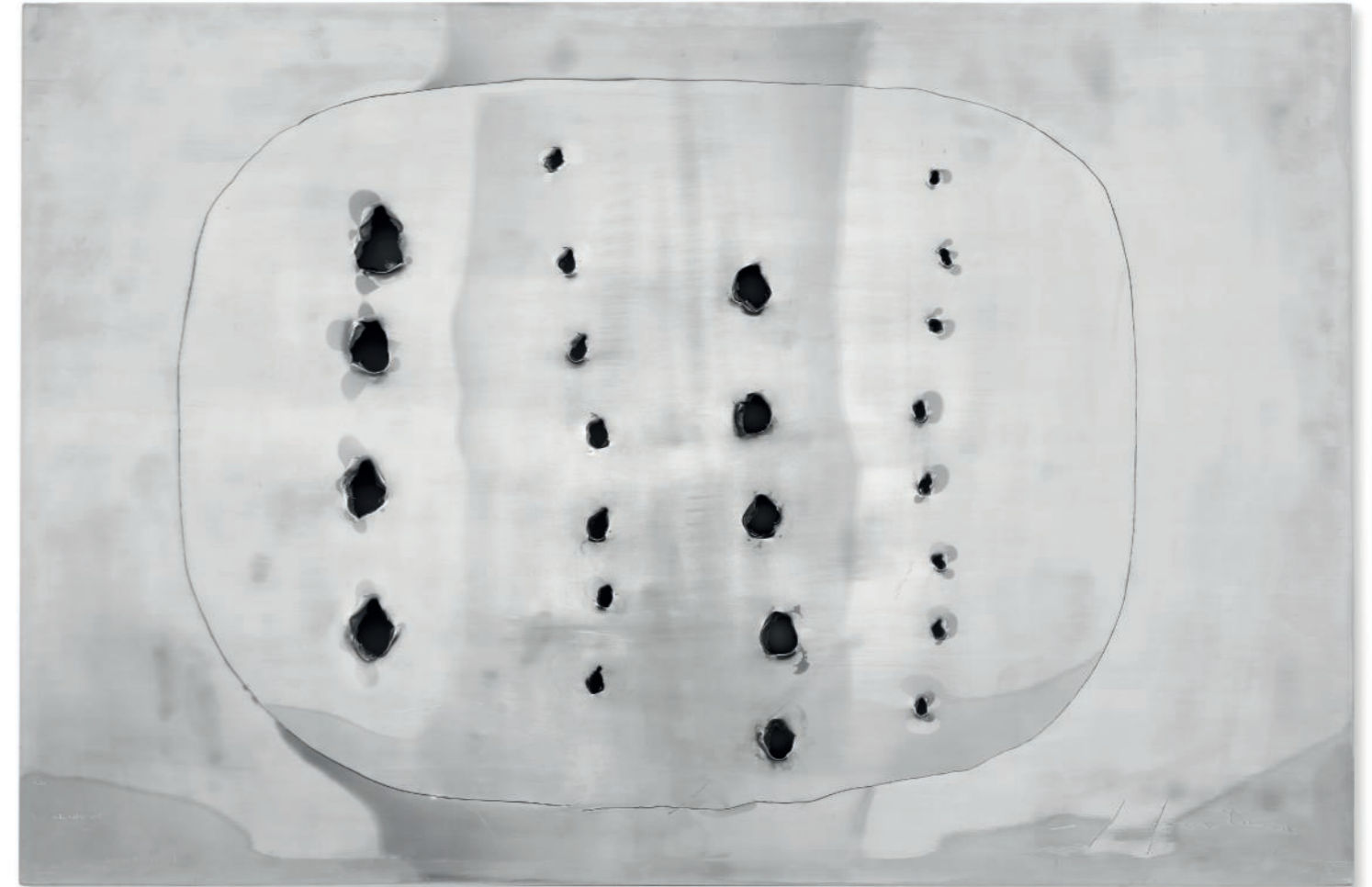
Galerie XXe Siècle, Paris.
Pierre Janlet, Brussels (acquired from the above
in 1965).
Thence by descent to the present owner.

EXHIBITED:

Paris, Galerie XXe Siècle, *Fontana, Concetti spaziali*
1950-1964, 1965.

LITERATURE:

E. Crispolti, *Lucio Fontana. Catalogue raisonné des peintures, sculptures et environnements spatiaux*, Brussels 1974, vol. II, no. 64-65 ME 3, p. 124 (illustrated, p. 125).
E. Crispolti, *Fontana. Catalogo generale*, Milan 1986, vol. II, no. 64-65 ME 3 (illustrated, p. 421).
E. Crispolti, *Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni*, Milan 2006, vol. II, no. 64-65 ME 3 (illustrated, p. 607).



LOT ESSAY

λ*17 LOUISE BOURGEOIS (1911-2010)

Pregnant Woman II



stamped with the artist's initials and dated 'LB 41/80' (on one side)
polished bronze and painted steel
overall: 52 x 17⁷/₈ x 11in. (132 x 45.5 x 28cm.)



Conceived in 1947-1949 and cast in 1980, this work is number one from an edition of six plus one artist's proof.

£900,000-1,200,000

US\$1,300,000-1,700,000

€1,100,000-1,400,000

PROVENANCE:

Robert Miller Gallery, New York.
Private Collection (acquired from the above in 1989).
Acquired from the above by the present owner.

EXHIBITED:

Jena, Städtische Museen Jena, *Louise Bourgeois: Sculpture, Drawings and Prints*, 2010, p. 138, no. 7 (another from the edition exhibited and illustrated in colour, p. 35).
Lucerne, Kunstmuseum Luzern, *Sonja Sekula, Max Ernst, Jackson Pollock & Friends*, 2016 (another from the edition exhibited).



LOT ESSAY

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 the Conditions of Sale at christies.com.

THE POWER OF COLOUR: PICASSO MASTERPIECES FROM AN IMPORTANT PRIVATE COLLECTION

λ*18 **PABLO PICASSO (1881-1973)***Femme nue couchée au collier (Marie-Thérèse)*signed, dated and inscribed 'Boisgeloup 18 juin XXXII Picasso' (upper left)
oil on canvas16 x 16 in. (40.6 x 40.6 cm.)
Painted in Boisgeloup on 18 June 1932£9,000,000–15,000,000
US\$12,500,000–21,000,000
€10,500,000–17,000,000**PROVENANCE:**

Galerie Paul Rosenberg, Paris, by whom acquired directly from the artist, by March 1936.
Jacques Sarlie, New York; his sale, Sotheby's, London, 12 October 1960, lot 20.
Perls Galleries, New York (no. 6752), by whom acquired at the above sale.
Evelyn Sharp, New York, by whom acquired from the above on 27 September 1965; her sale, Sotheby's, New York, 12 November 1997, lot 18.
Private Collection, by whom acquired at the above sale; sale, Christie's, New York, 6 May 2014, lot 15.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Paul Rosenberg, *Oeuvres récentes de Pablo Picasso*, March 1936, no. 11 (titled 'Femme nue au collier').
London, Rosenberg & Helft, Ltd., *Recent Works of Picasso*, April 1937, no. 5 (titled 'Femme nue, au collier').
New York, Perls Galleries, *Pablo Picasso: Highlights in Retrospect*, October - November 1965, no. 11 (illustrated).
New York, The Solomon R. Guggenheim Museum, *The Evelyn Sharp Collection*, April - October 1978, no. 35, p. 74 (illustrated p. 75).

LITERATURE:

J. Bilbo, *Pablo Picasso, Thirty Important Paintings from 1904 to 1943*, London, 1945 (illustrated as the frontispiece, titled 'Nue').
C. Zervos, *Pablo Picasso*, vol. 7, *Oeuvres de 1926 à 1932*, Paris, 1955, no. 383 (illustrated pl. 170).
J. Palau i Fabre, *Picasso, From the Minotaur to Guernica (1927-1939)*, Barcelona, 2011, no. 342, pp. 119 & 434 (illustrated p. 119).
L. Madeline & V. Perdrisot-Cassan, *Picasso 1932. Année érotique*, exh. cat., Musée national Picasso, Paris, 2017, no. 72, pp. 112 & 229 (illustrated p. 113).
A. Borchardt-Hume & N. Ireson, eds., *Picasso 1932 - Love, Fame, Tragedy*, exh. cat., Tate, London, 2018, p. 259 (illustrated p. 131).

**LOT ESSAY**

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 the Conditions of Sale at christies.com.

THE POWER OF COLOUR: PICASSO MASTERPIECES FROM AN IMPORTANT PRIVATE COLLECTION

λ*19 PABLO PICASSO (1881-1973)

Femme assise dans un fauteuil noir (Jacqueline)



dated '19.11.62. 18.12.' (on the reverse)

oil on canvas



51¼ x 38½ in. (130.4 x 97.8 cm.)

Painted in Mougins on 19 November & 18 December 1962



£6,000,000–9,000,000

US\$8,000,000–12,500,000

€7,000,000–10,500,000

PROVENANCE:

The artist's estate.

Private Collection, France, by descent from the above.

Galerie Beyeler, Basel, by whom acquired from the above on 10 October 1985.

Private Collection, Germany, by whom acquired from the above on 12 September 1986, and thence by descent; sale, Christie's, New York, 4 May 2004, lot 34.

Private Collection, by whom acquired at the above sale; sale, Sotheby's, New York, 5 May 2015, lot 26. Acquired at the above sale by the present owner.

EXHIBITED:

Basel, Galerie Beyeler, *Picasso, der Maler und seine Modelle*, July - October 1986, no. 48, p. 110 (illustrated p. 77).

Sydney, Art Gallery of New South Wales, *Picasso: The Last Decades*, November 2002 - February 2003, no. 7, p. 195 (illustrated p. 83).

LITERATURE:

H. Parmelin, *Picasso, Les Dames de Mougins*, Paris, 1964, p. 179 (illustrated).

R. Penrose & E. Quinn, *Picasso at work*, London, 1965 (illustrated *in situ*).

C. Zervos, *Pablo Picasso*, vol. XXIII, *Oeuvres de 1962 et 1963*, Paris, 1971, no. 85 (illustrated pl. 45).

D. Porzio & M. Valsecchi, eds., *Picasso. His life. His art*, London, 1979 (illustrated *in situ* p. 49).

E. Quinn & P. Daix, *The Private Picasso*, Boston, 1987, p. 236 (illustrated *in situ*).

C.-P. Warncke & I.F. Walther, *Pablo Picasso, 1881-1973*, vol. II, *The Works 1937-1973*, Cologne, 1994, p. 586 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

λ*20 HENRY MOORE (1898-1986)

Working Model for Reclining Mother and Child



signed and numbered 'Moore 3/9' (on the back of the base)
bronze with brown patina



Length: 26½ in. (67.4 cm.)

Conceived in 1974-1975 and cast in an edition of nine

£800,000-1,200,000

US\$1,200,000-1,700,000

€930,000-1,400,000

PROVENANCE:

The Marina & Willy Staehelin-Peyer collection, Zurich, by whom acquired directly from the artist in 1975; sale, Sotheby's, New York, 13 November 1997, lot 425.

Jeffrey H. Loria & Co., Inc., New York, by whom acquired at the above sale.

Private Collection, United States, by whom acquired from the above on 2 October 1998.

LITERATURE:

A. Bowness, ed., *Henry Moore, Sculpture and drawings*, vol. 5, *Sculpture 1974-80*, London, 1983, no. 648, p. 19 (another cast illustrated).

Exh. cat., *Henry Moore. The Reclining Figure*, Columbus Museum of Art, 1984, no. 60, p. 91 (another cast illustrated).

G. Gelburd, ed., *Mother and Child: the Art of Henry Moore*, exh. cat., Hofstra Museum, Hempstead, 1987, p. 142.

P. McCaughey, *Henry Moore and the Heroic. A Century Tribute*, exh. cat., Yale Center for British Art, New Haven, 1999, no. 20 (another cast illustrated).

Exh. cat., *Moore in China*, China Art Gallery, Beijing, 2000, no. 81, pp. 72-73 (another cast illustrated p. 72).

Exh. cat., *Henry Moore: Epoche und Echo. Englische Bildhauerei im 20. Jahrhundert*, Kunsthalle Würth, Schwäbisch Hall, 2005, p. 96 (another cast illustrated).



◦◆λ21 **FRANK AUERBACH (B. 1931)**

Reclining Head of Gerda Boehm

oil on board
18 x 19½in. (45.7 x 49.5cm.)
Painted in 1980-1981



£600,000-800,000
US\$840,000-1,100,000
€700,000-930,000

PROVENANCE:

Marlborough Gallery Inc., New York.
Private Collection, USA.
Marlborough Fine Art, London.
Private Collection, UK.
Acquired from the above by the present owner.

EXHIBITED:

New York, Marlborough Gallery Inc., *Frank Auerbach: Recent Paintings and Drawings*, 1982, p. 10, no. 11 (illustrated, p. 22).
Venice, *XL La Biennale di Venezia*, 1982.
London, Marlborough Fine Art, *Frank Auerbach: Recent Work*, 1983, p. 4, no. 8 (illustrated, p. 22).
Northampton, Smith College Museum of Art, 1989.
London, Marlborough Fine Art, *Frank Auerbach*, 2015, no. 5 (illustrated in colour, unpagged).

LITERATURE:

W. Feaver, *Frank Auerbach*, New York 2009, no. 455 (illustrated in colour, p. 288).



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ22 FRANCIS BACON (1909-1992)

Sand Dune

signed, titled and dated 'Sand Dune 1981 Francis Bacon' (on the reverse)
oil, pastel, dust and dry transfer lettering on canvas



78 x 58 1/2 in. (198 x 147.5 cm.)
Executed in 1981



Estimate on Request

PROVENANCE:

Marlborough International Fine Art, Vaduz.
Marlborough Gallery Inc., New York.
Acquired from the above by the present owner
in 1983.

EXHIBITED:

New York, Solomon R. Guggenheim Museum,
Acquisition Priorities: Aspects of Postwar Painting in Europe, 1983, no. 32 (illustrated, p. 45).
London, Tate Gallery, *Francis Bacon*, 1985-1986,
p. 238, no. 111 (illustrated in colour, p. 210).
Washington D.C., Hirshhorn Museum and
Sculpture Garden, *Francis Bacon*, 1989-1990. This
exhibition later travelled to Los Angeles, Los
Angeles County Museum of Art and New York,
Museum of Modern Art.
Venice, Museo Correr, *Francis Bacon: Figurabile*,
1993, pp. 78 and 128, no. 27 (illustrated in colour,
p. 80).
Saint-Paul-de-Vence, Fondation Maeght,
Bacon-Freud: Expressions, 1995, pp. 96 and 205,
no. 26 (illustrated in colour, p. 97).
Munich, Haus der Kunst, *Francis Bacon*, 1996-
1997, p. 204, no. 75 (illustrated in colour, p. 205).
Paris, Centre Pompidou, *Bacon. En toutes lettres*,
2019-2020, pp. 96 and 238 (illustrated in colour,
p. 97). This exhibition later travelled to Houston,
Museum of Fine Arts.

LITERATURE:

M. Leiris, *Francis Bacon: Full Face and in Profile*,
Oxford 1983, p. 270, no. 136 (illustrated in colour,
unpaged).
H. Davies and S. Yard, *Francis Bacon*, New York
1986, no. 94 (illustrated in colour, p. 97).
M. Leiris, *Francis Bacon*, Barcelona 1987, p. 128,
no. 133 (illustrated in colour, p. 110).
E. van Alphen, *Francis Bacon and the Loss of Self*,
London 1992, p. 207, no. 75 (illustrated in colour,
p. 132).
A. Sinclair, *Francis Bacon: His Life and Violent
Times*, New York 1993, p. 278.
C. Domino, *Francis Bacon: 'Taking Reality by
Surprise'*, London 1997, p. 74.
Francis Bacon in Dublin, exh. cat., Dublin, Hugh
Lane Municipal Gallery of Modern Art, 2000,
p. 15.
D. Sylvester, *Looking Back at Francis Bacon*, London
2000, p. 168, no. 134 (illustrated in colour, p. 178).
V. Todoli (ed.), *Francis Bacon: Caged, Uncaged*, exh.
cat., Porto, Fundação de Serralves, 2003, p. 245.
L. Trucchi, *Francis Bacon*, Rome 2005, pp. 56 and
63, no. 14 (illustrated in colour, p. 60).

FULL LOT DETAILS



LOT ESSAY

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 the Conditions of Sale at christies.com.

◊λ23 **BRIDGET RILEY (B. 1931)**

Cupid's Quiver

signed and dated 'Riley 85' (on the turnover edge); signed, titled and dated 'CUPID'S QUIVER. Riley 1985' (on the overlap); signed, titled and dated again 'CUPID'S QUIVER. Riley 1985' (on the stretcher)



oil on canvas

60⁷/₈ x 49³/₈in. (154.5 x 125.5cm.)

Painted in 1985

£1,800,000–2,200,000

US\$2,500,000–3,100,000

€2,100,000–2,500,000

PROVENANCE:

Juda Rowan Gallery, London.

Konstruktiv Tendens, Stockholm.

Private Collection, United Kingdom.

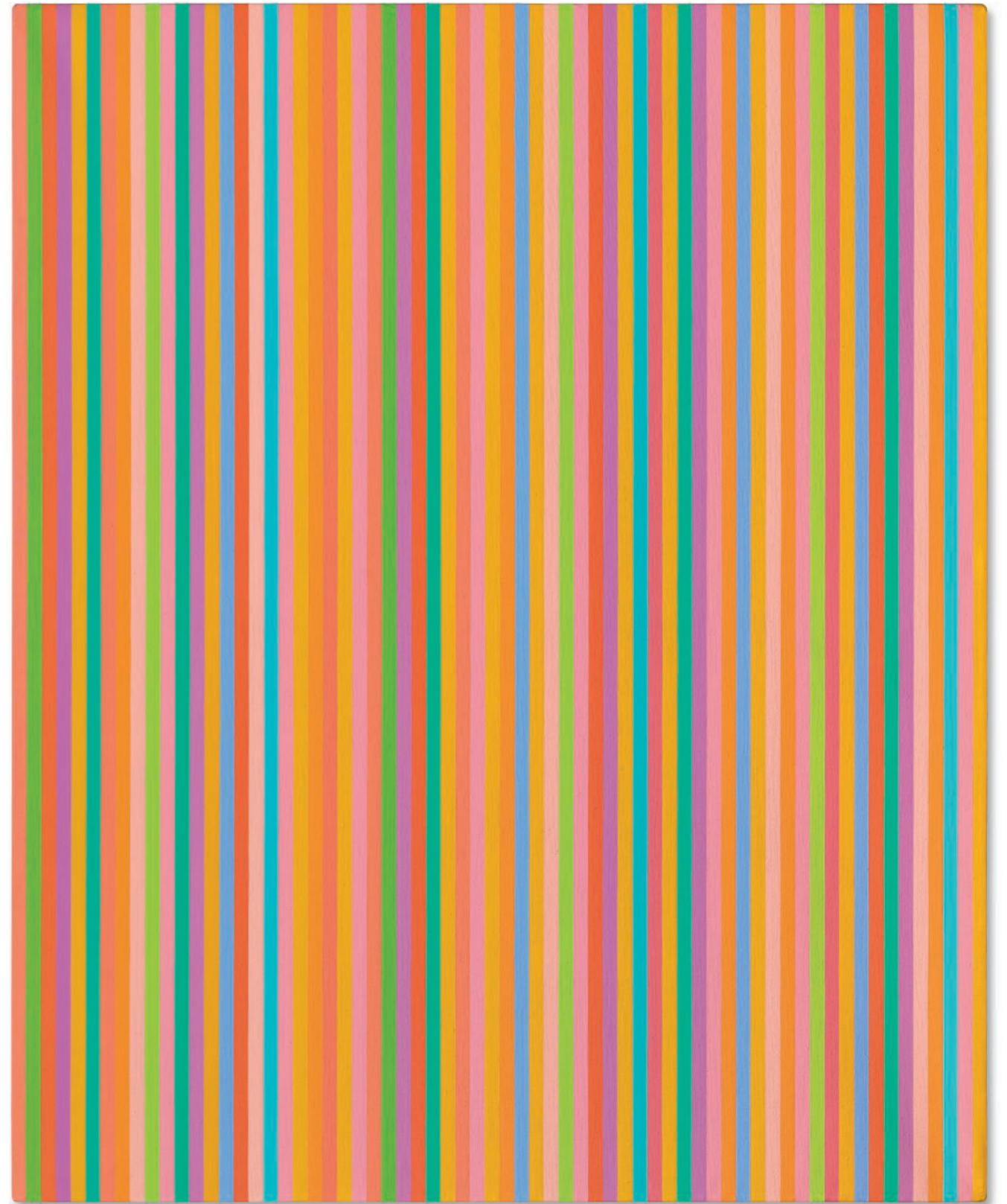
Acquired from the above by the present owner.

EXHIBITED:

London, Juda Rowan Gallery, *Hidden Landscapes*, 1986.

LITERATURE:

R. Kudielka, A. Tommasini and N. Naish (eds.), *Bridget Riley: The Complete Paintings, Volume 2, 1974-1997*, London 2018, p. 718, no. BR 284 (illustrated in colour, p. 719).



λ*24 BEATRIZ MILHAZES (B. 1960)

Avenida Brasil (Brazil Avenue)

signed, titled and dated 'B. Milhazes "Avenida Brasil" 2003/2004' (on the reverse)

acrylic on canvas

117¾ x 156in. (299.1 x 396.2cm.)

Executed in 2003-2004

£650,000-950,000

US\$910,000-1,300,000

€760,000-1,100,000

PROVENANCE:

Galeria Fortes Vilaça, São Paulo.

The David Teiger Collection, New Jersey

(acquired from the above in 2004).

Their sale, Sotheby's New York, 14 November

2018, lot 11T.

Acquired at the above sale by the present owner.

EXHIBITED:

São Paulo, Pavilhão Ciccillo Matarazzo, *26 Bienal*

de São Paulo, 2004 (illustrated in colour, p. 298).

Paris, Fondation Cartier pour l'Art Contemporain,

Beatriz Milhazes, 2009.

Miami, Pérez Art Museum, *Beatriz Milhazes:*

Jardim Botânico, 2014-2015, p. 185, pl. 29

(installation view illustrated in colour, p. 9;

illustrated in colour, pp. 108 and 109).



BETWEEN ABSTRACTION AND REALITY: WORKS FROM AN IMPORTANT PRIVATE COLLECTION

λ*25 **GERHARD RICHTER (B. 1932)**

Ohne Titel (Untitled)



signed and dated '29.9.89 Richter' (lower right)

oil and watercolour on paper

59 7/8 x 40 1/4 in. (152 x 102.3 cm.)



Executed in 1989



£1,000,000–1,500,000

US\$1,400,000–2,100,000

€1,200,000–1,700,000

PROVENANCE:

Galerie Fred Jahn, Munich.

Private Collection, Germany.

Galerie Fred Jahn, Munich.

Acquired from the above by the present owner in 1992.

This work is accompanied by a certificate of authenticity issued by Dietmar Elger, Gerhard Richter Archive, Dresden.



LOT ESSAY


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 the Conditions of Sale at [christies.com](https://www.christies.com).


PROPERTY FROM THE COLLECTION OF DEUTSCHE BANK

*26 LYONEL FEININGER (1871-1956)

Kirche über Stadt

 signed and dated 'Feininger 27' (lower right)
oil on canvas

 31¼ x 39⅞ in. (79.5 x 99.5 cm.)
Painted at the Bauhaus in Dessau in 1927

 £1,200,000–1,800,000
US\$1,700,000–2,500,000
€1,400,000–2,100,000

PROVENANCE:

Andreas Feininger, New York, by descent from the artist in 1956.

Mr & Mrs Walter Aufhauser, Los Angeles, by whom acquired from the above in 1965.

John and Paul Herring & Co., Inc., New York. Achim Moeller Ltd., London, as agent for the above.

Acquired from the above by the present owner on 7 December 1977.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1431-06-07-17.



FULL LOT DETAILS


LOT ESSAY


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PROPERTY FROM THE COLLECTION OF DEUTSCHE BANK

λ*27 OSKAR KOKOSCHKA (1886-1980)

Exodus (Col de Sfa bei Biskra)

 signed with initials 'OK' (lower left)
oil on canvas

 35 x 51½ in. (88.7 x 129.8 cm.)
Painted in February 1928

 £350,000–550,000
US\$490,000–760,000
€410,000–640,000

PROVENANCE:

Kunstsalon Paul Cassirer, Berlin, by whom
acquired directly from the artist on 16 June 1928.
Max & Alice Warburg, Hamburg and New York,
by whom acquired from the above on 29 October
1928.

Eric M. Warburg, Hamburg, by descent from the
above.

Walter Feilchenfeldt, Zurich, by whom acquired
from the above in 1974.

Acquired from the above by the present owner
on 2 January 1984.



FULL LOT DETAILS

LOT ESSAY

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PROPERTY FROM THE COLLECTION OF DEUTSCHE BANK

***28 ERNST BARLACH (1870-1938)**

Schwangeres Mädchen



signed and dated 'E. Barlach 1924' (on top of the base)
carved wood



Height: 34¼ in. (87 cm.)
Carved in 1924; this work is unique

£350,000–550,000

US\$490,000–760,000

€410,000–640,000

PROVENANCE:

Paul Cassirer, Berlin, by whom acquired directly from the artist on 17 April 1924.
Hermann Lange, Krefeld, by whom acquired from the above on 20 May 1926.
Buchholz Gallery (on commission with Curt Valentin), New York, by August 1937, confiscated as 'enemy assets' by the US authorities under vesting order no. 3711, on 29 May 1944; sale, Alien Property Custodian, New York, 8 December 1944, lot 5.
Karl Nathan, New York, by whom acquired at the above sale.
Private Collection, United States, by descent from the above.
Galerie St. Etienne, New York, as agent for the above.
Galerie Alfred Gunzenhauser, Munich, by whom acquired from the above.
Acquired from the above by the present owners on 7 June 1983.

EXHIBITED:

Berlin, Akademie der Künste, 1924, no. 263.
Berlin, Galerie Paul Cassirer, *Holzbildwerke - Ernst Barlach*, February 1926, no. 30, p. 12 (illustrated p. 7).
New York, Buchholz Gallery, *Ernst Barlach memorial exhibition*, November - December 1938.
New York, Grace Borgenicht Gallery, *Ernst Barlach*, May 1956, no. 12.
New York, Galerie St. Etienne, *Ernst Barlach. Sculptures and Drawings*, March - April 1962, no. 21, p. 14 (illustrated p. 29).



FULL LOT DETAILS

LOT ESSAY

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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Check the Conditions of Sale at christies.com.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*29 AMEDEO MODIGLIANI (1884-1920)

Portrait du photographe Dilewski



signed 'Modigliani' (upper right)
oil on canvas



28¾ x 19⅝ in. (73.1 x 50 cm.)
Painted in 1916



£2,200,000–2,800,000
US\$3,100,000–3,900,000
€2,600,000–3,200,000

PROVENANCE:

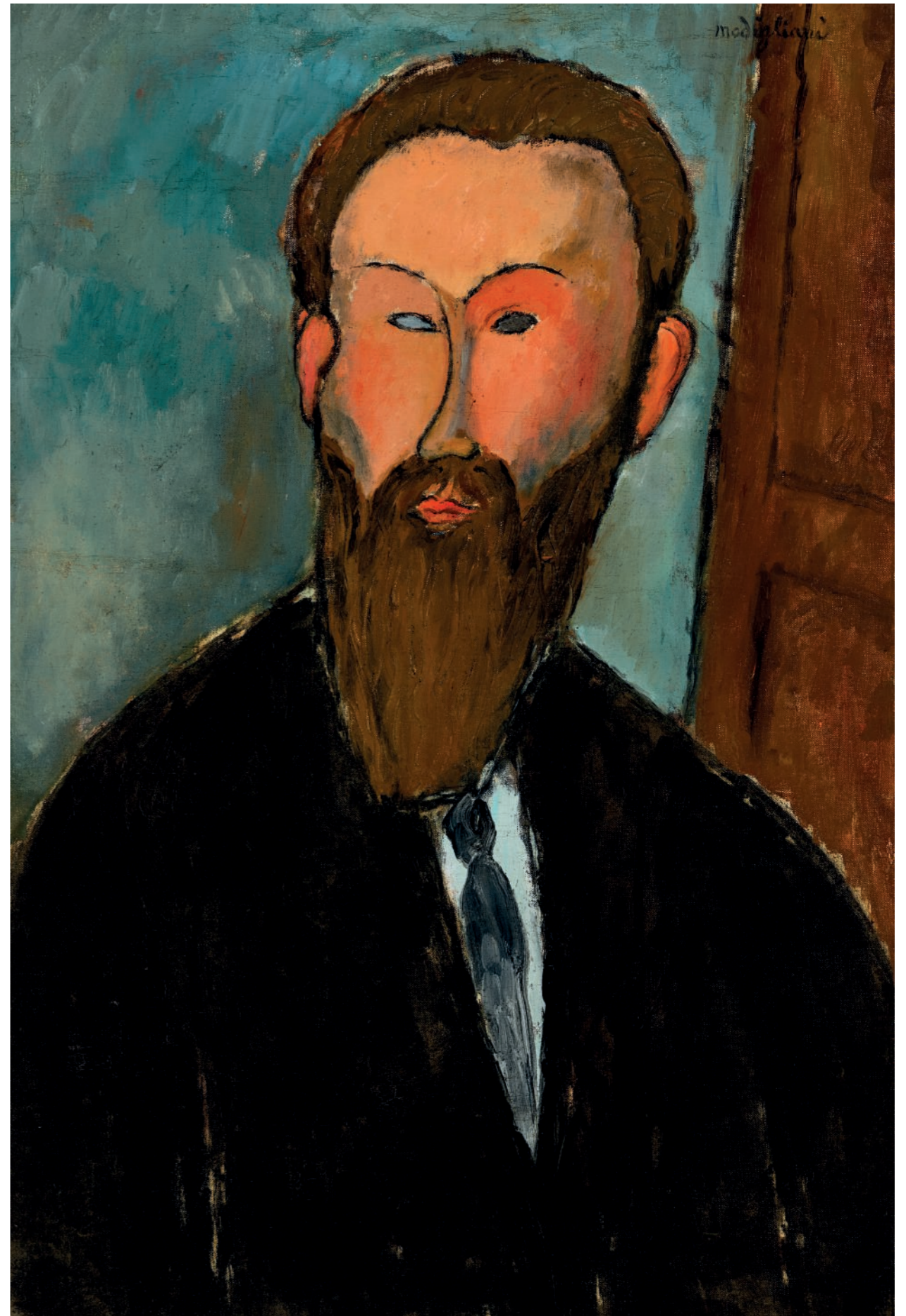
Georges Schick, Paris.
Perls Galleries, New York.
Anonymous sale, Sotheby Parke Bernet & Co.,
London, 7 December 1977, lot 81.
Hammer Galleries, New York.
Private Collection, by whom acquired from the
above in 1989.
Anonymous sale, Christie's, New York,
8 November 2000, lot 50.
Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, Galerie des Arts, *Modigliani, Utrillo, Kisling*,
August – September 1980, no. 10 (illustrated).
New York, Hammer Galleries, *19th and 20th
Century Impressionist and Modern Masters*, May –
August 1989, p. 16 (illustrated p. 17).

LITERATURE:

A. Ceroni & L. Piccioni, *I dipinti di Modigliani*,
Milan, 1970, no. 150, p. 95 (illustrated).
O. Patani, *Amedeo Modigliani, Catalogo generale:
dipinti*, Milan, 1991, no. 153, p. 166 (illustrated).



LOT ESSAY

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 the Conditions of Sale at [christies.com](https://www.christies.com).

PROPERTY FROM A PRIVATE EUROPEAN FAMILY COLLECTION

30 ERNST LUDWIG KIRCHNER (1880-1938)

Drei Hütten am Hügel, Rote Hütten



signed, inscribed and with the Nachlass stamp 'EL Kirchner Da/Aa6' (on the reverse)
oil on canvas



23¾ x 27¾ in. (60.4 x 70.5 cm.)

Painted in 1919



£500,000–800,000

US\$700,000–1,100,000

€580,000–930,000

PROVENANCE:

The artist's estate.

Roman Norbert Ketterer, Stuttgart, by whom
acquired from the above, by 1954.

Kurt Forberg, Dusseldorf.

Galerie Wilhelm Grosshennig, Dusseldorf.

Franz Heinrich Ulrich, Dusseldorf, by whom
acquired from the above on 1 April 1958, and by
thence descent; sale, Christie's, London,
5 February 2015, lot 477.

Private Collection, Germany, by whom acquired
at the above sale, and thence by descent.

EXHIBITED:

St. Gallen, Kunstmuseum, *Ernst Ludwig Kirchner*,
October – November 1950, no. 22 (titled 'Rote
Alphütten zwischen gelben Hügeln').

(Probably) Chur, Kunsthaus, *Gemälde und Graphik
aus der Davoser Zeit*, July – September 1953, no. 17
(titled 'Rote Alphütte vor gelben Hügeln').

LITERATURE:

D.E. Gordon, *Ernst Ludwig Kirchner*, Cambridge,
1968, no. 599, p. 353 (illustrated).

L. Grisebach, *Ernst Ludwig Kirchners Davoser
Tagebuch*, Ostfildern bei Stuttgart, 1997, p. 48.



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ*31 **ALBERT OEHLER (B. 1954)**

Verlängerte Strasse der Freiwilligen (Lengthened street of volunteers)



signed and dated 'A. Oehlen 87' (lower right) and titled 'Verlängerte Strasse der Freiwilligen' (on the stretcher)



oil, string and rolled oats on canvas

67 x 86⁵/₈in. (170.2 x 220cm.)

Executed in 1987



£800,000-1,200,000

US\$1,200,000-1,700,000

€930,000-1,400,000

PROVENANCE:

Private Collection, Hamburg.

Anon. sale, Grisebach Berlin, 28 June 2001, lot 1621.

Skarstedt Gallery, New York.

Acquired from the above by the present owner in 2004.

EXHIBITED:

Dusseldorf, Städtische Kunsthalle, Kunstsammlung Nordrhein-Westfalen and Kunstverein für die Rheinlande und Westfalen, *BiNATIONALE, Deutsche Kunst der späten 80er Jahre, Amerikanische Kunst der späten 80er Jahre*, 1988-1989, p. 316, no. 12 (illustrated, p. 251). This exhibition later travelled to Boston, The Institute of Contemporary Art and Museum of Fine Arts.

LITERATURE:

Albert Oehlen. Gemälde, exh. cat., Cologne, Galerie Max Hetzler, 1988, no. 16 (illustrated, unpaginated).



λ*32 **DANIEL RICHTER (B. 1962)**

Reflect

signed and dated 'DANIEL RICHTER 08' (lower right)

oil on canvas

84¾ x 114¼in. (215.3 x 290.2cm.)

Painted in 2008

£400,000–600,000

US\$560,000–830,000

€470,000–700,000

PROVENANCE:

David Zwirner, New York.

Acquired from the above by the present owner
in 2008.

EXHIBITED:

New York, David Zwirner, *Daniel Richter:*

Die Idealisten, 2008.

Humblebaek, Louisiana Museum, *Daniel Richter:*
Lonely Old Slogans, 2016–2017, p. 78 (illustrated in
colour, pp. 24–25). This exhibition later travelled
to Vienna, Belvedere/21er Haus and London,
Camden Arts Centre.



λ*33 NEO RAUCH (B. 1960)

Panne (Breakdown)

signed and dated 'RAUCH 00' (lower right);
titled and inscribed '-330- PANNE' (on the reverse)

oil on canvas

78¾ x 118½in. (200 x 300cm.)

Painted in 2000

£500,000–700,000

US\$700,000–970,000

€580,000–810,000

PROVENANCE:

David Zwirner, New York.

Rachofsky Collection, Dallas.

Zwirner & Wirth, New York.

Acquired from the above by the present owner.

EXHIBITED:

Leipzig, Galerie für Zeitgenössische Kunst, *Neo Rauch. Randgebiet*, 2000–2001 (illustrated in colour, p. 110; illustrated, p. 141). This exhibition later travelled to Munich, Haus der Kunst and Zurich, Kunsthalle Zürich.

Maastricht, Bonnefantenmuseum, *The Vincent van Gogh Bi-annual Award for Contemporary Art in Europe: Neo Rauch*, 2002, p. 106 (illustrated in colour, pp. 107 and 136; titled 'Prima').



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

λ*34 **MICHAËL BORREMANS (B. 1963)**

Portrait



oil on canvas
31½ x 23⅝in. (80 x 60cm.)
Painted in 2005



£300,000–500,000



US\$420,000–690,000

€350,000–580,000

PROVENANCE:

David Zwirner, New York.

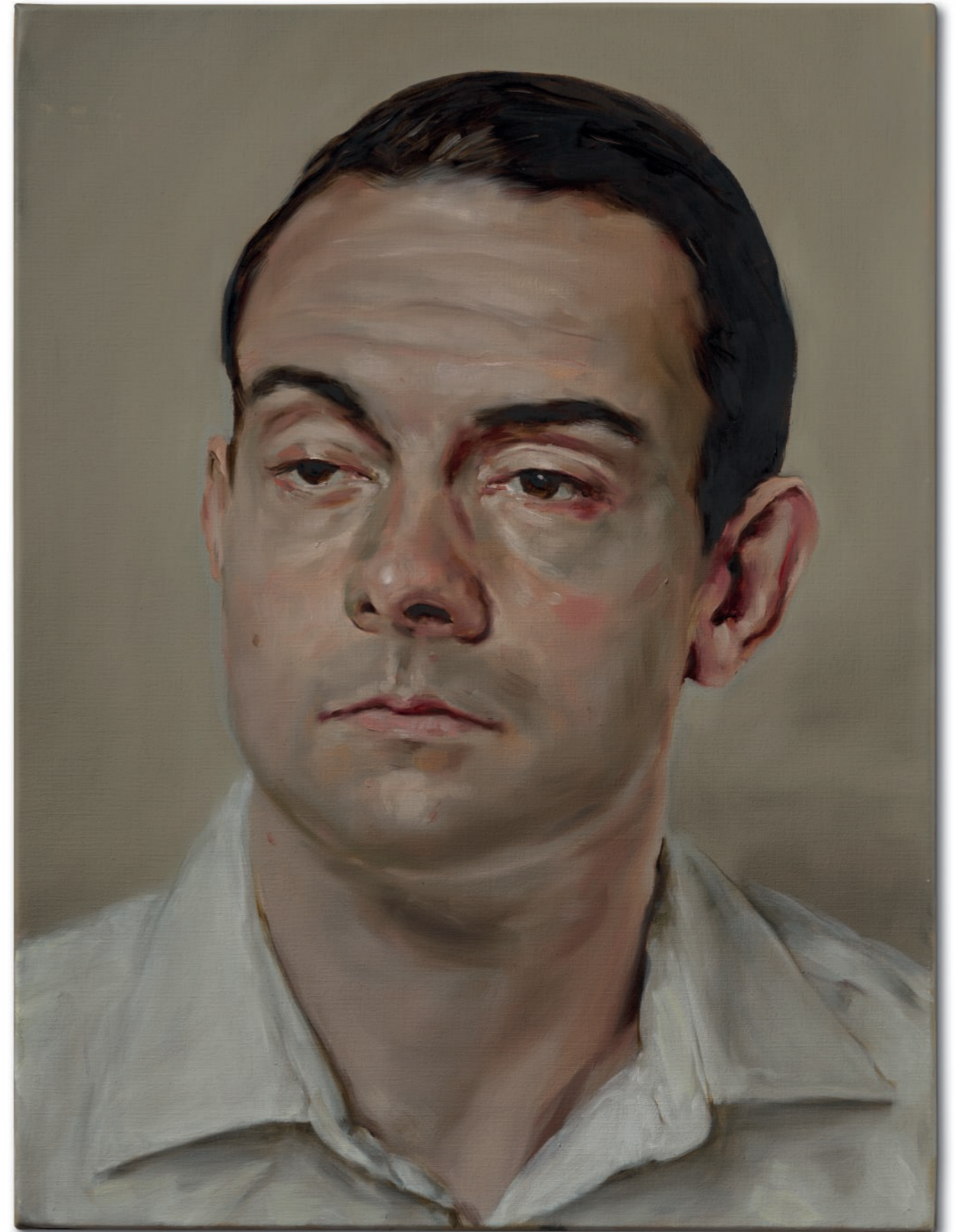
Private Collection.

David Zwirner, London.

Acquired from the above by the present owner.

EXHIBITED:

New York, David Zwirner, *Michaël Borremans*
Horse Hunting, 2006 (illustrated in colour on the
cover; illustrated in colour, unpagged).



LOT ESSAY

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 the Conditions of Sale at christies.com.

λ*35 DAMIEN HIRST (B. 1965)

Penitent

signed, numbered and dated 'D. Hirst 3/3 MMXI' (to the underside)

silver, paint

14³/₈ x 9³/₈ x 9⁵/₈in. (36.5 x 23.9 x 24.6cm.)

Executed in 2011, this work is number three from an edition of three plus two artist's proofs.

£350,000-450,000

US\$490,000-620,000

€410,000-520,000

PROVENANCE:

Gagosian Gallery, London.

Corporate Collection (acquired from the above in 2016).

Acquired from the above by the present owner.

EXHIBITED:

Venice, Palazzo Grassi, *Treasures from the Wreck of the Unbelievable*, 2017 (another from the edition exhibited and illustrated in colour, pp. 170, 324 and 402).






LOT ESSAY

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 the Conditions of Sale at [christies.com](https://www.christies.com).

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

*36 ANDY WARHOL (1928-1987)

Three Self-Portraits

-  (i) stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PA40.006' (on the overlap and the stretcher)
-  (ii) stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PA40.012' (on the overlap and the stretcher)
-  (iii) stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PA40.011' (on the overlap and the stretcher)

acrylic and silkscreen ink on canvas, in three parts

each: 12 x 12in. (30.5 x 30.5cm.)

Executed in 1986

£1,200,000–1,800,000

US\$1,700,000–2,500,000

€1,400,000–2,100,000

PROVENANCE:

The Andy Warhol Foundation for the Visual Arts,
New York.

Private Collection.

Anon. sale, Sotheby's London, 5 February 2009,
lot 13.

Acquired at the above sale by the present owner.



LOT ESSAY

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 A symbol.
Check the Conditions of Sale at christies.com.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

***37 PHILIP GUSTON (1913-1980)**

Untitled



acrylic on panel
30 x 32in. (76.2 x 81.3cm.)
Painted in 1968



£800,000–1,200,000



US\$1,200,000–1,700,000

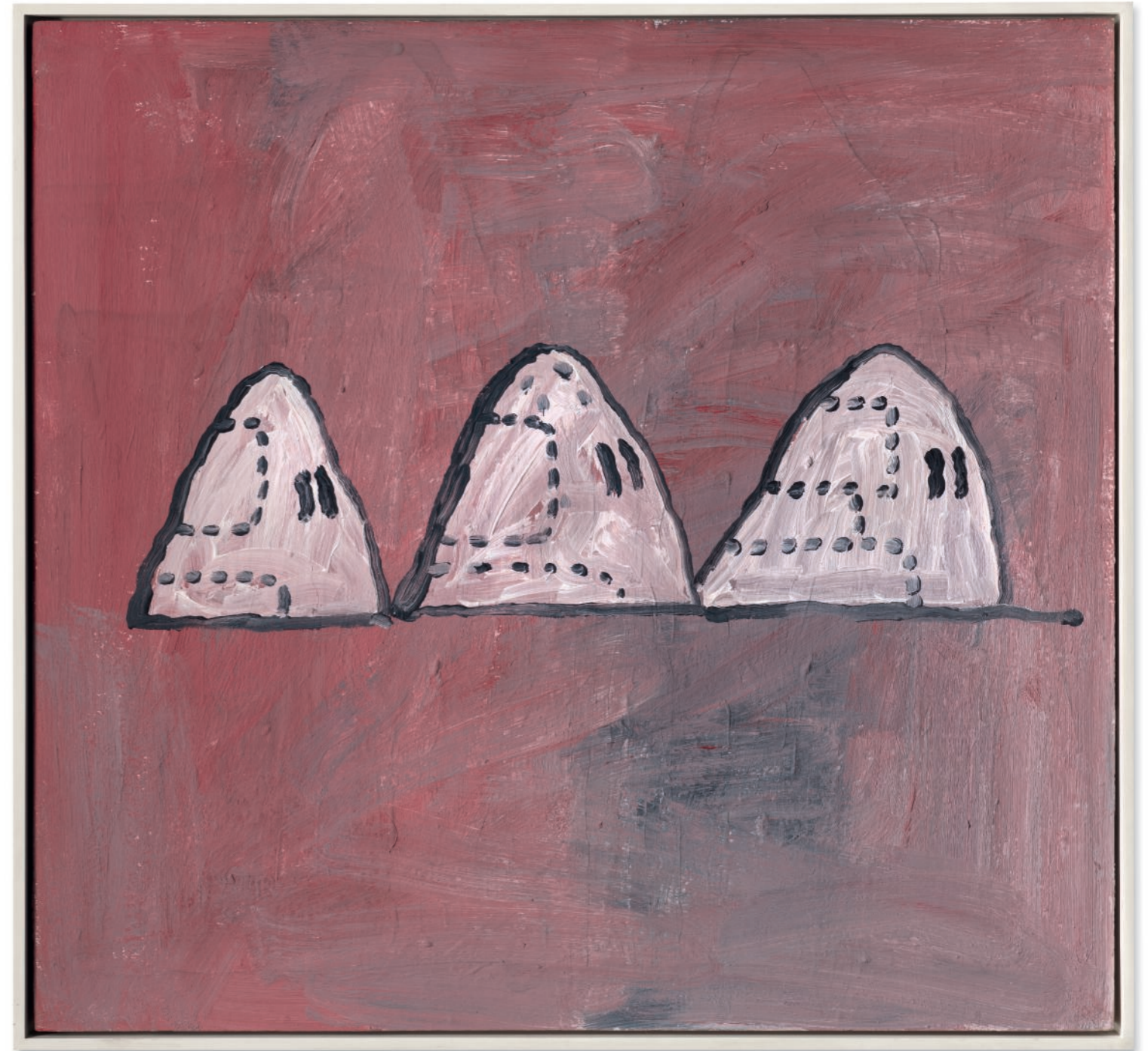
€930,000–1,400,000

PROVENANCE:

The Estate of Philip Guston, New York.
David McKee Inc., New York.
Private Collection.
Hauser & Wirth, Zurich.
Acquired from the above by the present owner in 2016.

LITERATURE:

B. Schwabsky, 'The Real Situation': Philip Guston and Mark Rothko at the End of the Sixties', in *Arts Magazine*, December 1986 (illustrated in colour, p. 47).
M. Mayer, *Philip Guston*, London 2021, p. 63 (illustrated in colour, p. 62).
The Guston Foundation, *The Philip Guston Catalogue Raisonné*, digital, ongoing, no. P68.020 (illustrated in colour).



λ*38 ANTONIO SAURA (1930-1998)

Crucifixion Rouge (Red Crucifixion)

signed and dated 'SAURA / 62' (upper right)

oil on canvas

51 $\frac{5}{8}$ x 63 $\frac{3}{4}$ in. (131 x 162cm.)

Painted in 1962

£250,000–350,000

US\$350,000–490,000

€290,000–410,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Private Collection, Switzerland.

Acquired from the above by the present owner.

EXHIBITED:

New York, Pierre Matisse Gallery, *Antonio Saura: Recent Paintings*, 1964, no. 12 (illustrated, unpaginated).

Paris, Artcurial, *Antonio Saura: Oeuvres 1958-1964 / Collection Pierre Matisse*, 1991, p. 39, no. 16 (illustrated in colour, p. 21).

New York, Jason McCoy Inc., *Antonio Saura: Paintings from the Sixties*, 1991 (illustrated in colour, unpaginated).

Bern, Kunstmuseum Bern, *Antonio Saura: Die Retrospektive*, 2012–2013, no. 200 (illustrated in colour, p. 285). This exhibition later travelled to Wiesbaden, Museum Wiesbaden.

LITERATURE:

B. García, *SAURA*, Madrid 2006, p. 74 (illustrated in colour, p. 75).

O. Weber-Caflich (ed.), *Antonio Saura: por sí mismo*, Barcelona 2009, p. 398, no. 10 (illustrated in colour, p. 97).

O. Weber-Caflich and B. Dieterle (eds.), *Antonio Saura: Über Sich Selbst*, Ostfildern 2012, p. 401, no. 10 (illustrated in colour, p. 165).

This work will be included in the forthcoming *Antonio Saura Catalogue Raisonné des Peintures*, currently being prepared by the Antonio Saura Foundation Archives and is registered under CRUT@OWC.2.1962.



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

λ*39 **FRANK AUERBACH (B. 1931)**

Head of Debbie Ratcliff II



oil on canvas
26 x 26in. (66 x 66cm.)



Painted in 1983-1984



£450,000-650,000

US\$630,000-900,000

€530,000-750,000

PROVENANCE:

Marlborough Fine Art, London.
Private Collection, Massachusetts (acquired from the above in 1984).
Anon. sale, Christie's London, 30 June 2009, lot 25.
Marlborough Fine Art, London.
Acquired from the above by the present owner in 2013.

EXHIBITED:

Venice, XLII Biennale di Venezia, British Pavilion, *Frank Auerbach: Paintings and Drawings 1977-1985*, 1986, p. 31 (illustrated in colour, p. 49).
Hamburg, Kunstverein, *Frank Auerbach*, 1986-1987, p. 81, no. 36 (illustrated in colour, p. 71).
This exhibition later travelled to Essen, Museum Folkwang.
Madrid, Museo Nacional Centro de Arte Reina Sofía, *Frank Auerbach: Retrospectiva, 1954-1985*, 1987, no. 36 (illustrated in colour, p. 67).

LITERATURE:

R. Hughes, *Frank Auerbach*, London 1990, p. 231, no. 75 (illustrated in colour, p. 114).
Frank Auerbach: Paintings and Drawings, exh. cat., London, Royal Academy of Arts, 2001, fig. 20 (illustrated in colour, p. 30).
W. Feaver, *Frank Auerbach*, New York 2009, no. 504 (illustrated in colour, p. 295).



LOT ESSAY

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 the Conditions of Sale at christies.com.

λ*40 LEON KOSSOFF (1926-2019)

Here Comes The Diesel, Early Summer

oil on board

54¼ x 48in. (137.5 x 122cm.)

Painted in 1987



£400,000–600,000

US\$560,000–830,000



€470,000–700,000

PROVENANCE:

Anthony d'Offay Gallery, London.

Saatchi Collection, London.

Anon. sale, Sotheby's London, 2 December 1993, lot 45.

Private Collection, Scotland.

Anon. sale, Sotheby's London, 23 June 2004, lot 7.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Anthony d'Offay Gallery, *Leon Kossoff*, 1988 (illustrated in colour, unpagged).

Glasgow, McLellan Galleries, *Glasgow's Great British Art Exhibition*, 1990, p. 90 (illustrated in colour, p. 91; titled 'Here Comes the Diesel' and dated '1988').

Venice, XLVI Venice Biennale, British Pavilion, *Leon Kossoff: Recent Paintings*, 1995–1996, pp. 32 and 79 (illustrated in colour, p. 33). This exhibition later travelled to Dusseldorf, Kunstverein für die Rheinlande und Westfalen and Amsterdam, Stedelijk Museum.

London, Tate Gallery, *Leon Kossoff*, 1996, p. 166, no. 66 (illustrated in colour, p. 121).

LITERATURE:

A. Hicks, *New British Art in the Saatchi Collection*, London 1989, p. 71, no. 62 (illustrated in colour).

R. Cork, 'City of the Heart', in *The Times*, 27 May 1995.

D. Sylvester, *Leon Kossoff: Werke 1986–1994*, Dusseldorf 1995 (illustrated in colour, p. 22; titled 'Here Comes the Diesel').

D. Cohen, 'Kossoff's Doubt', in *Art in America*, December 1995, p. 70 (illustrated in colour, p. 67).

J. Hyman, 'Leon Kossoff', in *Tate Magazine*, Summer 1996 (illustrated in colour, p. 25).

C. Rendell, 'Leon Kossoff', in *Contemporary Art*, vol. 3, no. 4, Summer 1996, p. 74 (illustrated in colour, p. 73).

A. Rose (ed.), *Leon Kossoff: London Landscapes*, exh. cat., London, Annely Juda Fine Art, 2013–2014 (illustrated in colour, p. 23).

A. Dempsey, L. Norman and J. Wullschlager (eds.), *Leon Kossoff: A London Life*, exh. cat., London, Piano Nobile, 2019, p. 8.

Thanks to Andrea Rose, editor of the forthcoming Catalogue Raisonné of Leon Kossoff's Paintings, due to be published by Modern Art Press in Summer 2021.



***41 ALBERT MARQUET (1875-1947)**

Paris, Quai du Louvre, Soleil d'hiver

signed 'Marquet' (lower right)

oil on canvas

25¾ x 32 in. (65.1 x 81 cm.)

Painted *circa* 1906

£400,000–600,000

US\$560,000–830,000

€470,000–700,000

PROVENANCE:

Galerie Druet, Paris (no. 3631), by whom acquired directly from the artist (titled 'Vue de Paris').

Pieter Van der Velde, Le Havre, by whom acquired from the above on 21 October 1908.

(Probably) Edouard Jean Le Général Réquin, Paris, by descent from the above; sale, Hôtel Drouot, Paris, 14 October 1942, lot 61 (titled 'Pont des arts').

Private collection, Paris, by whom acquired at the above sale.

Galerie Schmit, Paris, by 1967.

Private Collection, Switzerland, by whom acquired from the above on 30 January 1974; sale, Sotheby's, New York, 13 November 2018, lot 179.

Acquired at the above sale by the present owner.

This work is accompanied by an original Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Albert Marquet Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

FULL LOT DETAILS

LOT ESSAY



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 A symbol. Check the Conditions of Sale at christies.com.

PROPERTY FROM A DISTINGUISHED PRIVATE FRENCH COLLECTION

42 ALFRED SISLEY (1839-1899)

La route de Veneux



signed and dated 'Sisley. 87' (lower left)
oil on canvas



23¼ x 31⅞ in. (59 x 81 cm.)
Painted in 1887



£1,200,000–1,800,000
US\$1,700,000–2,500,000
€1,400,000–2,100,000

PROVENANCE:

Mme Henri Goldet, Paris.
Jacqueline du Vivier du Fay-Solignac, Paris, by
descent from the above, and thence by descent to
the present owner.

EXHIBITED:

Paris, Galerie Durand-Ruel, *Alfred Sisley*, May –
September 1957, no. 57, n.p.

LITERATURE:

F. Daulte, *Alfred Sisley, Catalogue raisonné de l'œuvre
peint*, Lausanne, 1959, no. 654, n.p. (illustrated).

The Comité Sisley has confirmed the authenticity
of this work. This painting will be included in the
new edition of the catalogue raisonné of Alfred
Sisley by François Daulte, being prepared at the
Galerie Brame & Lorenceau by the Comité Sisley.



***43 PIERRE-AUGUSTE RENOIR (1841-1919)**

Femme au jardin

signed 'Renoir.' (lower left)

oil on canvas

25¾ x 21½ in. (65.4 x 54.5 cm.)

Painted *circa* 1890

£700,000–1,000,000

US\$980,000–1,400,000

€820,000–1,200,000

PROVENANCE:

O'Hana Gallery, London.

The Lefevre Gallery (Alex Reid & Lefevre, Ltd.), London.

S. Kaye, London, by whom acquired from the above in 1943.

The Lefevre Gallery (Alex Reid & Lefevre, Ltd.), London, by whom acquired from the above in 1950.

Mr & Mrs Louis Dreyfus, New York and Coral Gables, Florida, by whom acquired from the above in April 1952.

Milena Jurzykowski, New York, by whom acquired from the above in February 1969.

Metropolitan Museum of Art, New York, by bequest from the above in 1971; sale, Sotheby's, New York, 13 November 2018, lot 134.

Acquired at the above sale by the present owner.

EXHIBITED:

London, The Lefevre Gallery, *Renoir*, June 1948, no. 19 (titled 'Fillette au jardin').

London, The Lefevre Gallery, *XIX Century French Masters*, June – July 1949, no. 30, p. 14 (titled 'Fillette au jardin').

This work will be included in the forthcoming *Pierre-Auguste Renoir Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

This work will be included in the second supplement to the *Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Renoir* being prepared by Guy-Patrice and Floriane Dauberville.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ*44 **MARC CHAGALL (1887-1985)**

Le couple aux deux bouquets



signed 'Marc Chagall' (lower right);
signed again and dated 'Marc Chagall 1982' (on the reverse)



oil on canvas
39½ x 28¾ in. (100.3 x 73 cm.)
Painted in 1982

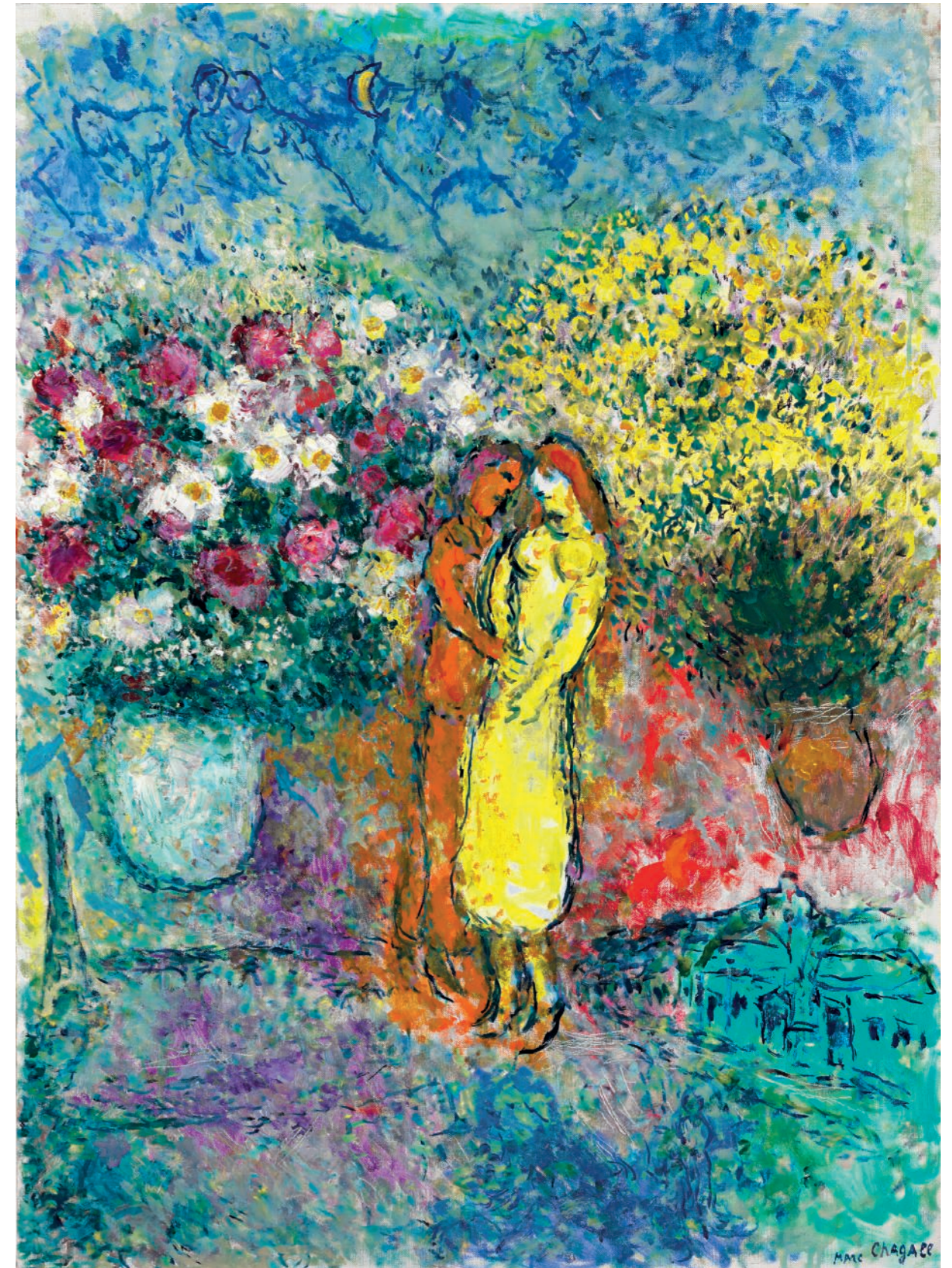


£1,000,000–1,500,000
US\$1,400,000–2,100,000
€1,200,000–1,700,000

PROVENANCE:

J.F. Gobbi Galerie d'Art, Neuchâtel.
Private Collection, United States, by whom
acquired from the above *circa*2000; sale, Christie's,
New York, 13 May 2016, lot 1287.
Acquired at the above sale by the present owner.

The Comité Marc Chagall has confirmed the
authenticity of this work.



LOT ESSAY

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 the Conditions of Sale at christies.com.

PROPERTY OF A PRIVATE BRITISH COLLECTOR

λ45 HENRI MATISSE (1869-1954)

Vénitienne (en buste) or Ancilla



signed and dated 'H. Matisse 21' (upper right);
inscribed and dated 'Ancilla 1921' (on the reverse by the artist's daughter)



oil on canvas
13 x 8¾ in. (33 x 22.3 cm.)
Painted in 1921



£550,000–750,000
US\$770,000–1,000,000
€640,000–870,000

PROVENANCE:

Marguerite Matisse (the artist's daughter), a gift from the artist, after 1923.
Ralph & Mary Harman Booth, Grosse Pointe, Michigan, by 1931.
Mrs William D. Vogel, Milwaukee, by descent from the above, and thence by descent; sale, Sotheby's, London, 5 February 2013, lot 37.
Acquired at the above sale by the present owner.

LITERATURE:

'XLVII Peintures de Henri Matisse' in *Les Cahiers d'aujourd'hui*, Paris, 1923, no. 43 (illustrated; titled 'Ancilla').
G.-P. & M. Dauberville, *Matisse*, vol. II, Paris, 1995, no. 566, p. 1134 (illustrated; dated '1923').

Georges Matisse has confirmed the authenticity of this work.



LOT ESSAY

λ*46 **CONSTANTIN BRANCUSI (1867-1957)**

Profil de femme au chignon (Princesse Marie Bonaparte)

signed 'C. Brancusi' (lower left); signed again 'C. Brancusi' (lower right)

India ink, graphite and watercolour on board

21 x 16¼ in. (53.5 x 41.3 cm.)

Executed in 1912

£300,000–500,000

US\$420,000–690,000

€350,000–580,000

PROVENANCE:

Theodore Schempp & Co., New York.

M. Knoedler & Co., Inc., New York.

Mrs Henry Ford II, Grosse Pointe Farms,
Michigan, by whom probably acquired from
the above.

Mrs Anne McDonnell Ford (formerly Mrs Henry
Ford II); sale, Christie's, London, 28 June 1968,
lot 16 (titled 'Princesse').

Waddington Galleries, Ltd., London, by whom
acquired at the above sale.

Anonymous sale, Sotheby's, New York, 16 May
1984, lot 126.

Galerie de France, Paris.

Private Collection, Paris & London, by whom
acquired from the above.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie de France, *Delicatesse de Brancusi*,
June - July 1985, no. 6 (illustrated; titled
'Princesse' and dated '1913-1914'); this exhibition
later travelled to Lugano, Gallerie Peter Coray,
September - October 1985.

Margit Rowell has confirmed the authenticity of
this work.

LOT ESSAY



λ47 SEAN SCULLY (B. 1945)

Helena

signed, titled and dated 'Sean Scully 93 'HELENA' (on the reverse)

oil on three attached canvases

80 x 70in. (203.2 x 177.8cm.)

Painted in 1993

£700,000–1,000,000

US\$980,000–1,400,000

€820,000–1,200,000

PROVENANCE:

Waddington Gallery, London.

Sean Kelly Gallery, New York.

Private Collection, USA.

Antony Meier Fine Art, California.

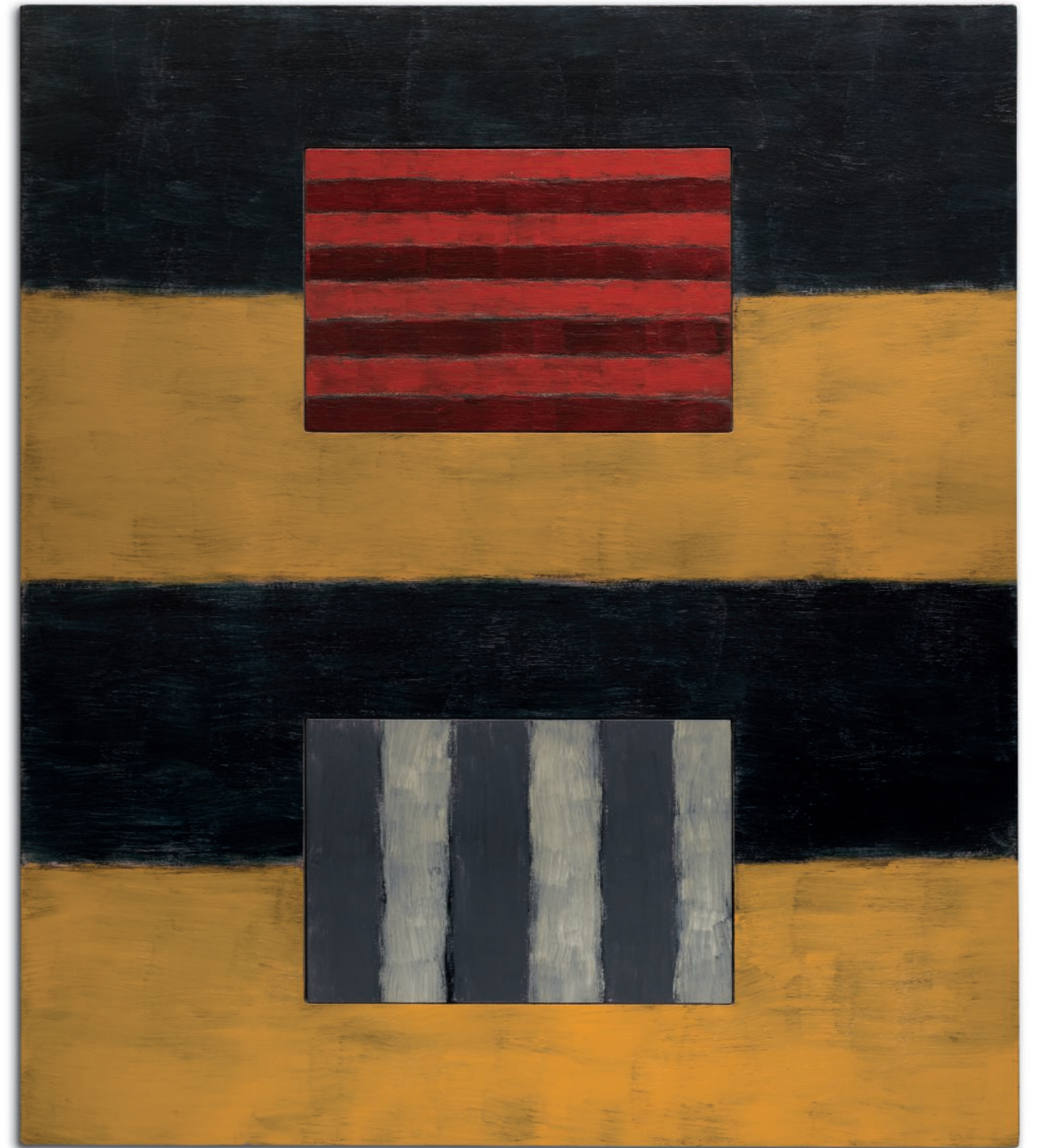
Private Collection, California.

Timothy Taylor Gallery, London.

Acquired from the above by the present owner
in 2014.

LITERATURE:

Sean Scully, exh. cat., Bologna, Galerie d'Arte
Moderna, 1996, p. 102 (illustrated in colour).



PROPERTY FROM AN IMPORTANT GERMAN COLLECTION

†48 JOSEF ALBERS (1888-1976)

Homage to the Square: Between 2 Scarlets



signed with the artist's monogram and dated 'A62' (lower right);
signed and dated 'Albers 1962', titled and inscribed with a handwritten description
of media used 'Homage to the Square: "Between 2 Scarlets"' (on the reverse)



oil on masonite

40 x 40in. (101.2 x 101.2cm.)



Painted in 1962

£800,000–1,200,000

US\$1,200,000–1,700,000

€930,000–1,400,000

PROVENANCE:

Sidney Janis Gallery, New York.

Private Collection, Dallas.

Private Collection, New York.

Galerie Denise René Hans Mayer, Dusseldorf.

Acquired from the above by the present owner
in 1985.

EXHIBITED:

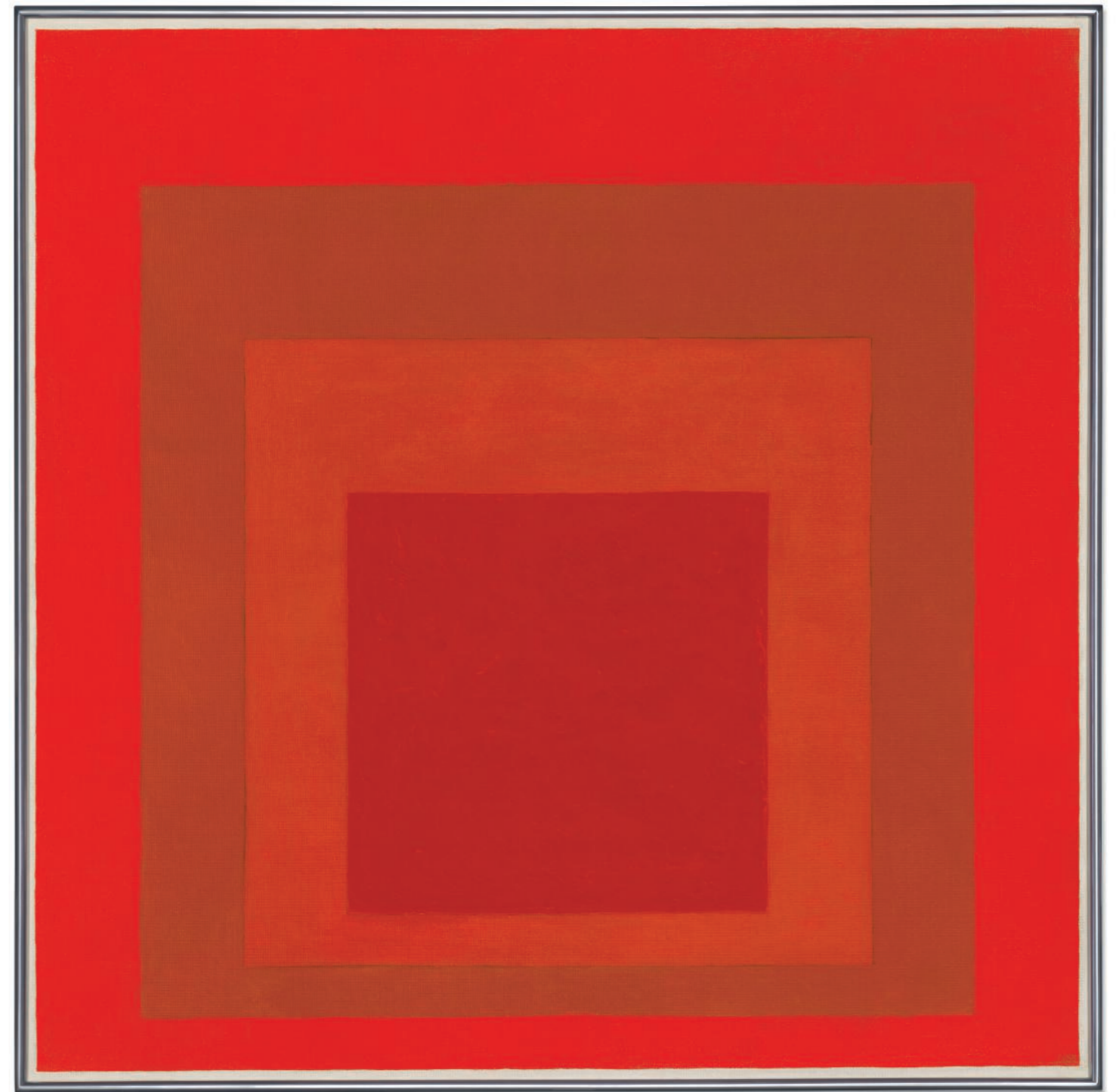
New York, Sidney Janis Gallery, *Paintings by Josef
Albers*, 1970.

Madrid, Fundación Juan March, *MAXImin:
Maximum Minimization in Contemporary Art*, 2008.

Berlin, Haus Huth, *Minimalism Germany 1960s*,
2012.

Brescia, Museo di Santa Giulia, *From Albers To
Warhol (To Now)*, 2013.

The work is registered in the catalogue raisonné
of the paintings of Josef Albers as 1962.1.6.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ*49 **LUCIO FONTANA (1899-1968)**

Concetto Spaziale, Attese



signed, titled and inscribed 'l. Fontana "Concetto Spaziale"
"Attese" Timida e ritrosa la Signora Pelè' (on the reverse)



waterpaint on canvas
21¼ x 25⅝in. (54 x 65cm.)
Executed in 1965-1966



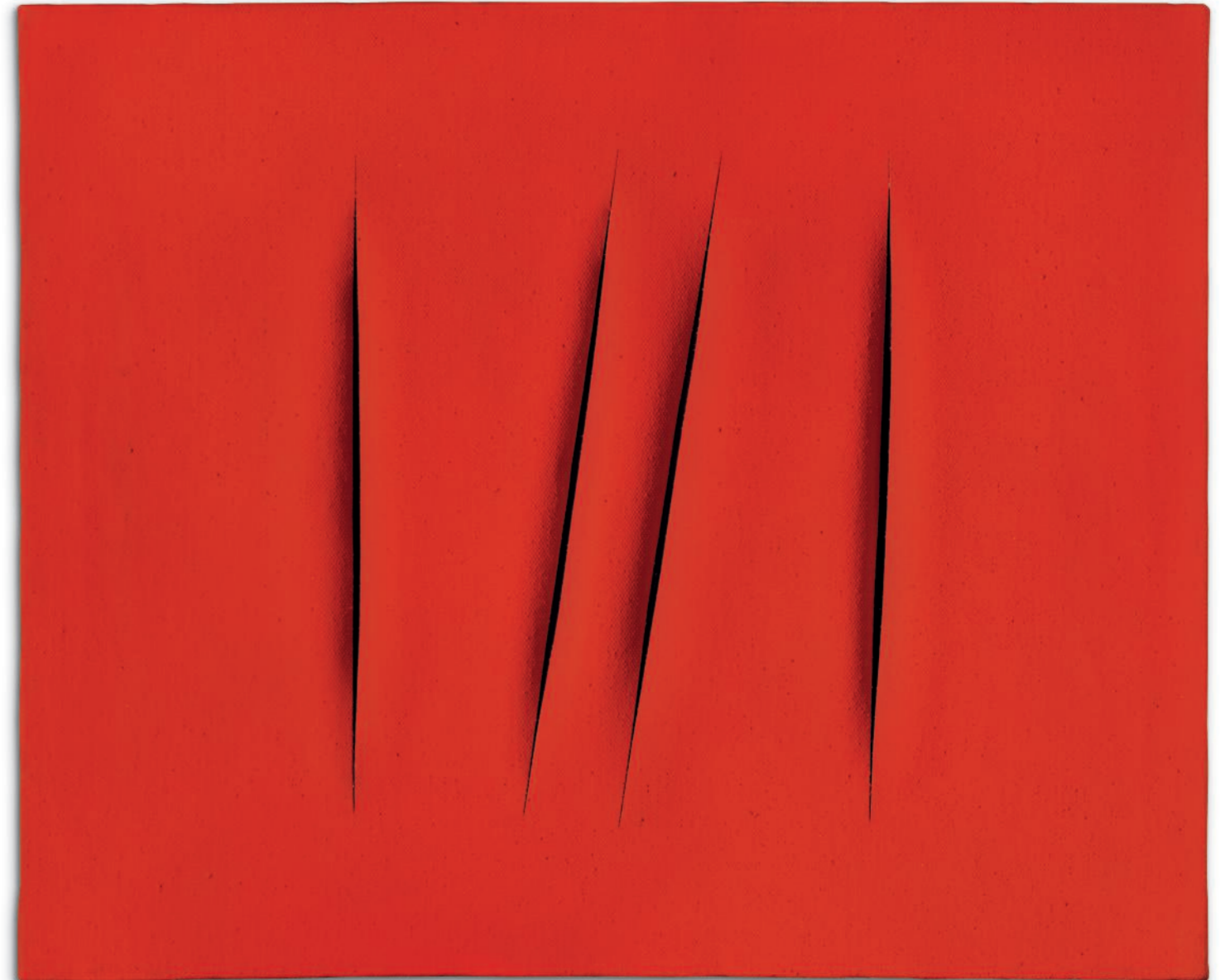
£900,000-1,300,000
US\$1,300,000-1,800,000
€1,100,000-1,500,000

PROVENANCE:

Private Collection, London (acquired directly
from the artist in 1962 and thence by descent).
Anon. sale, Christie's London, 6 April 1989,
lot 611.
Acquired at the above sale by the present owner.

LITERATURE:

E. Crispolti, *Lucio Fontana. Catalogo ragionato di
sculture, dipinti, ambientazioni*, Milan 2006, vol. II,
no. 65-66 T 30 (illustrated, p. 822).



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

***50 ANDY WARHOL (1928-1987)**

Dollar Sign



stamped twice with the Estate of Andy Warhol stamp and numbered 'A392.102' (on the overlap)



acrylic on canvas
20 x 16in. (50.8 x 40.6cm.)
Painted in 1981



£300,000-400,000
US\$420,000-560,000
€350,000-460,000

PROVENANCE:

Private Collection, Milan.
Cardi Gallery, Milan.
Acquired from the above by the present owner in 2012.



LOT ESSAY

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 A symbol.
Check the Conditions of Sale at christies.com.

PROPERTY FROM THE ESTATE OF LORD JACOBS

51 ROY LICHTENSTEIN (1923-1997)

Cup and Saucer II



signed, numbered and dated '2/3 Roy Lichtenstein '77' (on the base)
painted bronze



43¾ x 25¾ x 10in. (111.1 x 65.4 x 25.4cm.)
Executed in 1977, this work is number two
from an edition of three.

£450,000–650,000

US\$630,000–900,000

€530,000–750,000

PROVENANCE:

Leo Castelli Inc., New York.

The Mayor Gallery, London.

Acquired by Lord Jacobs in 1977, and thence
by descent to the present owner.

EXHIBITED:

London, The Mayor Gallery, *Roy Lichtenstein
Sculpture*, 1977, no. 2 (illustrated in colour,
unpaged).

LITERATURE:

J. Cowart, *Lichtenstein: Roy Lichtenstein 1970-1980*,
London 1981 (illustrated in colour, p. 151).

ROY LICHTENSTEIN, exh. cat., London, Tate
Gallery, 1993 (installation view illustrated, p. 12).

J. Rondeau and S. Wagstaff (eds.), *Roy Lichtenstein:
A Retrospective*, exh. cat., Chicago, The Art
Institute of Chicago, 2012–2013 (installation view
illustrated, p. 355).

This work will be included in the forthcoming
catalogue raisonné being prepared by the Roy
Lichtenstein Foundation.



LOT ESSAY

λ52 ANISH KAPOOR (B. 1954)

Monochrome (Black/Cobalt Blue)



signed and dated 'Anish Kapoor 2015' (on the reverse)

fibreglass and paint

73⁵/₈ x 73⁵/₈ x 15³/₄in. (187 x 187 x 40cm.)

Executed in 2015

£400,000–600,000

US\$560,000–830,000

€470,000–700,000

PROVENANCE:

Galleria Continua, San Gimignano.

Acquired from the above by the present owner in 2015.

EXHIBITED:

San Gimignano, Galleria Continua, *Anish Kapoor:*

Descension, 2015.

BETWEEN ABSTRACTION AND REALITY: WORKS FROM AN IMPORTANT PRIVATE COLLECTION

λ*53 ALIGHIERO BOETTI (1940-1994)

Immaginando tutto (Imagining everything)



blue ballpoint on paper laid down on board, in two parts
overall: 39³/₈ x 55⁵/₈in. (100 x 141.3cm.)



Executed in 1976-1977

£140,000-180,000



US\$200,000-250,000

€170,000-210,000

PROVENANCE:

Galerie Kaess-Weiss, Stuttgart.

Galerie Krohn, Badenweiler.

Acquired from the above by the present owner
in 1997.

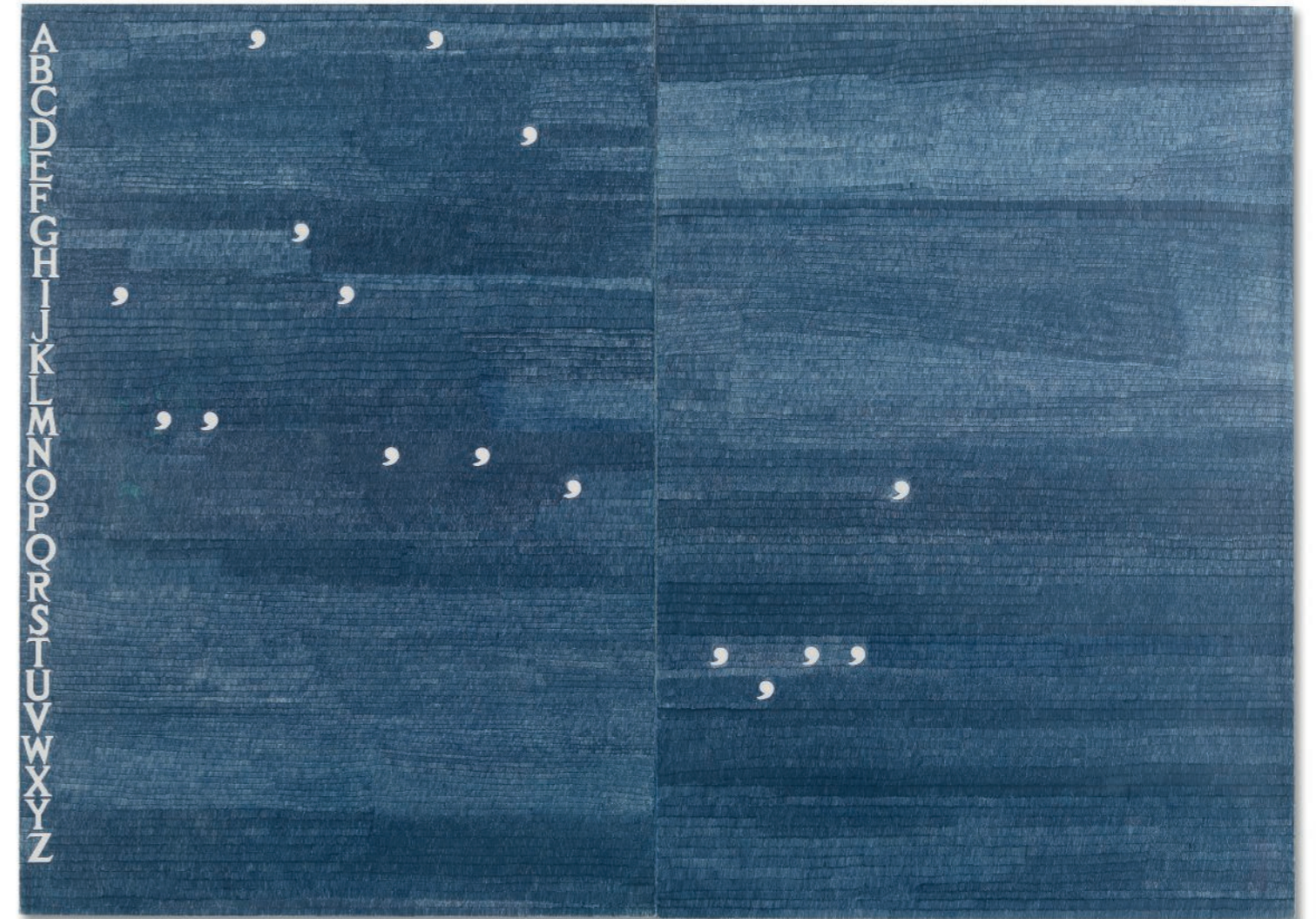
EXHIBITED:

Frankfurt, Museum für Moderne Kunst, *Alighiero Boetti: Mettere al mondo il mondo*, 1998, pp. 230 and 331 (illustrated in colour, p. 157).

LITERATURE:

J. C. Ammann, *Alighiero Boetti, Catalogo generale Tomo secondo*, Milan 2012, p. 419, no. 849 (illustrated in colour, p. 249).

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 2287, and is accompanied by a certificate of authenticity.



λ*54 **HEINZ MACK (B. 1931)**

Three Wings of Light

signed and dated 'Mack 72' (lower right)

aluminium on wood

78¾ x 47¼in. (200 x 120cm.)

Executed in 1972

£120,000–160,000

US\$170,000–220,000

€140,000–190,000

PROVENANCE:

Galerie Denise René Hans Mayer, Dusseldorf.

Acquired from the above by the present owner

*circa*1973.

LITERATURE:

D. Honisch, *Mack Sculptures: 1953-1986*, Dusseldorf

1987, p. 513, no. 955.



λ55 ANTONY GORMLEY (B. 1950)

Feeling Material XVII



5 mm square section mild steel bar
84⁵/₈ x 76³/₄ x 74³/₄in. (215 x 195 x 190cm.)
Executed in 2005

£250,000–350,000

US\$350,000–490,000

€290,000–410,000

PROVENANCE:

Galerie Thaddaeus Ropac, Salzburg.
Acquired from the above by the present owner in 2006.

LITERATURE:

M. Mack (ed.), *Antony Gormley*, Göttingen 2007
(illustrated in colour, p. 531).

LOT ESSAY

λ*56 **GLENN BROWN (B. 1966)**

Petrushka



oil, acrylic and plaster on steel armature and vitrine sculpture: 49¼ x 23⅝ x 23⅝in. (125 x 60 x 60cm.)
overall: 85¼ x 29 x 29⅛in. (216.5 x 73.7 x 74cm.)
Executed in 2000–2002

£150,000–250,000

US\$210,000–350,000

€180,000–290,000

PROVENANCE:

Galerie Max Hetzler, Berlin.

The David Teiger Collection, New Jersey (acquired from the above in 2004).

Their sale, Sotheby's London, 5 October 2018, lot 17.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Tate Britain, *Turner Prize*, 2000–2001 (titled 'Untitled').

Berlin, Galerie Max Hetzler, *Glenn Brown*, 2002.

London, Serpentine Gallery, *Glenn Brown*, 2004, pp. 62 and 107 (illustrated in colour, p. 63).

Liverpool, Tate Liverpool, *Glenn Brown*, 2009,

pp. 152 and 171 (illustrated in colour, p. 153). This

exhibition later travelled to Turin, Fondazione Sandretto Re Rebaudengo.



LOT ESSAY

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 the Conditions of Sale at christies.com.

20TH CENTURY WE ARE ALL WARRIORS THE BASQUIAT AUCTION

CONDITIONS OF SALE FOR LOT 1 ONLY

HONG KONG | 23 MARCH 2021 9.00pm HKT/1.00pm GMT

CHRISTIE'S

christies.com/basquiat

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR MODERN AND CONTEMPORARY ART EVENING SALE, AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得現代及當代藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低估價總額之20%或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代之款項。此亦適用於代理人。
- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨

- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.
- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.

幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

查詢

如欲了解詳情，請致電+ 852 2760 1766 與本公司客戶服務部聯絡或瀏覽www.christies.com/highvaluelots。

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 - Buying at Christie's'

◦ 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.

▣ Bidding by parties with an interest.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為 " 業務規定 · 買方須知 " 一章的最後一頁。

◦ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

▣ 利益方的競投。

◆ 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.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

· 不設**底價**的**拍賣品**，不論其在本目錄中的售前估價，該**拍賣品**將售賣給出價最高的競投人。

◦ 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 thesymbol ◦♦.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party 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, the third party is required to pay the hammer price and the buyer's premium in full. 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.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale- Buying at Christie's.

ψ **Lots** incorporates material from endangered species that is not for sale and is shown for display purposes only.

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**.

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定 · 買方須知第 H2(b) 段。

ψ **拍賣品**含有瀕危物種的材料，只用作展覽用途，並不做銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△: **Property Owned in part or in full by Christie's**

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 thesymbol ◦♦.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party 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, the third party is required to pay the hammer price and the buyer's premium in full. 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 made loans or advanced money to consignors or prospective purchasers 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/](http://www.christies.com/financial-interest/) for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the Authenticity Warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request. A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. 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 or of the lot being created in certain period, reign or dynasty of any

lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term. Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Qualified Headings

- **“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.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

△: 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有的拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 △ 符號以資識別。如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附注符號，但會於正文首頁聲明其權益。

目錄出版後通知

在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附注目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或潛在買方提供借款或者預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

◦♦ **第三方保證 / 不可撤銷的競投**

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號 ◦♦ 以資識別。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定·買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或

- **“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. The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

拍賣品於某時期、統治時期或朝代內創作的真蹟，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

有保留的標題

佳士得認是屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「...之創作室」及「...之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

「...時期」指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

「跟隨...風格」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

「具有...創作手法」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

「...複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期〔或大概日期〕而不一定是作品印刷或出版之日。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

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(c) 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(h) 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 made loans or advanced money to consignors or prospective purchasers 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.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"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.

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, 9.00am to 4.30pm.

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.

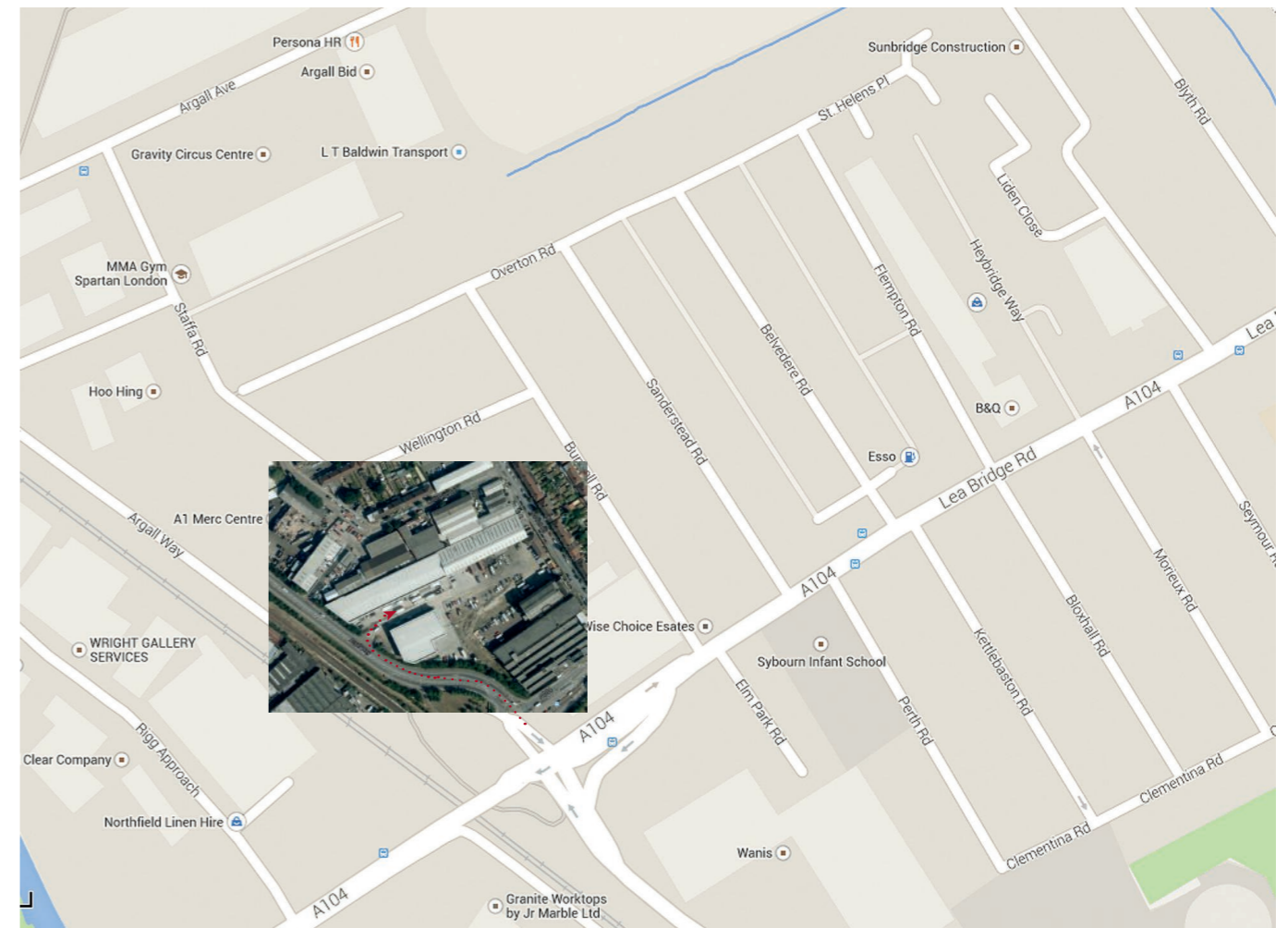
Christie's liability will be limited to the invoice purchase price including buyers' premium.

Christie's liability 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





IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

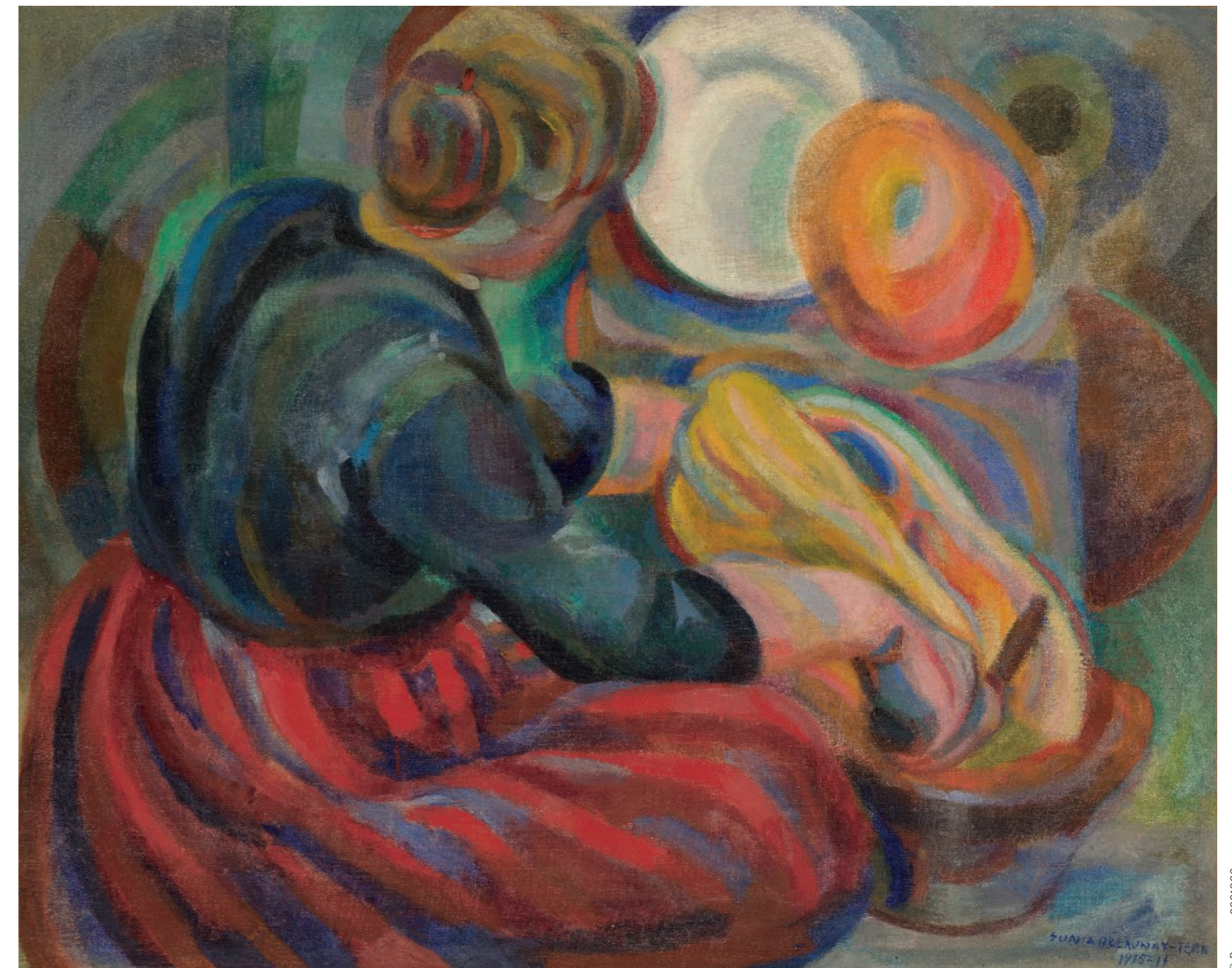
Please upload your documents through your *christies.com* account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
 SONIA DELAUNAY (1885-1979)
Portugaise assise
 signed and dated 'SONIA DELAUNAY-TERK 1915-16' (lower right)
 oil on canvas
 30% x 37% in. (77.6 x 96 cm.)
 Painted in 1915-1916
 £250,000 – 350,000

IMPRESSIONIST AND MODERN ART DAY AND WORKS ON PAPER SALE

London, 24 March 2021

CONTACTS

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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



NICOLE EISENMAN (B. 1965)
Mermaid Catch
 signed and dated 'Nicole Eisenman '96' (on the overlap)
 oil on canvas
 77½ x 63in. (196.8 x 160cm.)
 Painted in 1996
 £400,000-600,000

POST WAR & CONTEMPORARY ART

DAY SALE

London, 25 March 2021

VIEWING

20 - 24 March 2021
 8 King Street
 London SW1Y 6QT

CONTACT

Anna Touzin
 ATouzin@christies.com
 +44 207 752 3064

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



SIGMAR POLKE (1941-2010)
Ohne Titel (Schüttbild) (Untitled (Pour Painting))
 signed and dated 'S. Polke 96' (lower right)
 lacquer on silk, in artist's frame
 59 x 51½ in. (150 x 130cm.)
 Executed in 1996
 £350,000-500,000

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