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CONTEMPORARY
ART

EVENING AUCTION

LONDON 28 JUNE 2017



FRONT COVER: ANDY WARHOL SELF-PORTRAIT LOT 10 (DETAIL)
BACK COVER: JEAN-MICHEL BASQUIAT UNTITLED LOT 8
THIS PAGE: ANDY WARHOL AND JEAN-MICHEL BASQUIAT NEW FLAME LOT 14 (DETAIL)



"NEW·FLAME"



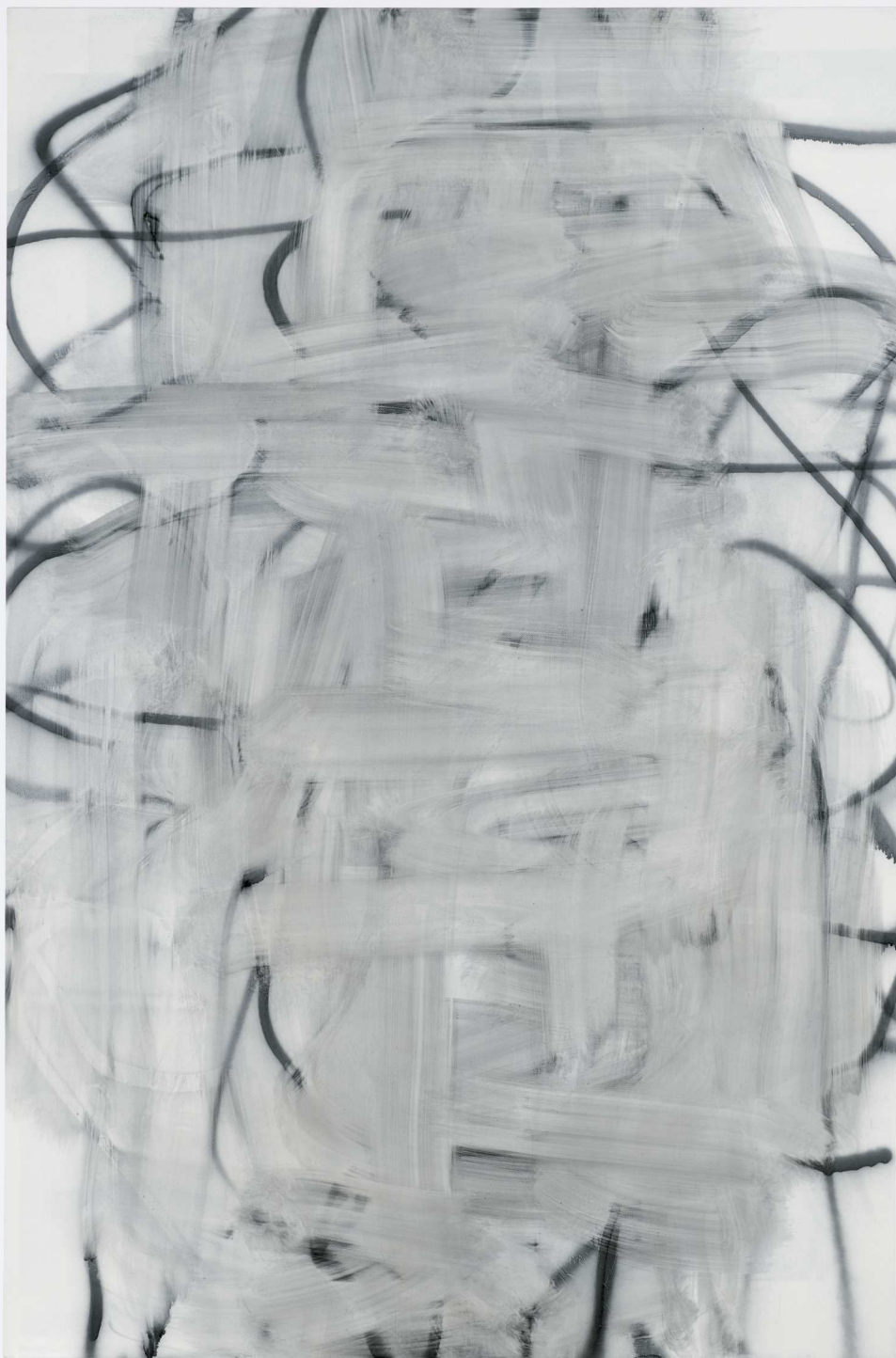
(POLLUTION)

↑ SOAP ↑ ↑
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CONTEMPORARY ART EVENING AUCTION

AUCTION IN LONDON
28 JUNE 2017 7 PM
SALE L17022

LOTS 1-42

Admission to this
auction is by ticket only.
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12 noon-5 pm

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12 noon-5 pm

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9 am-5 pm

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9 am-7 pm

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Tuesday, 20 June
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Wednesday, 21 June
9 am-12 noon

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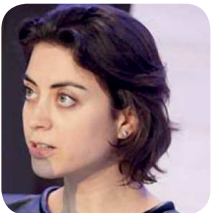


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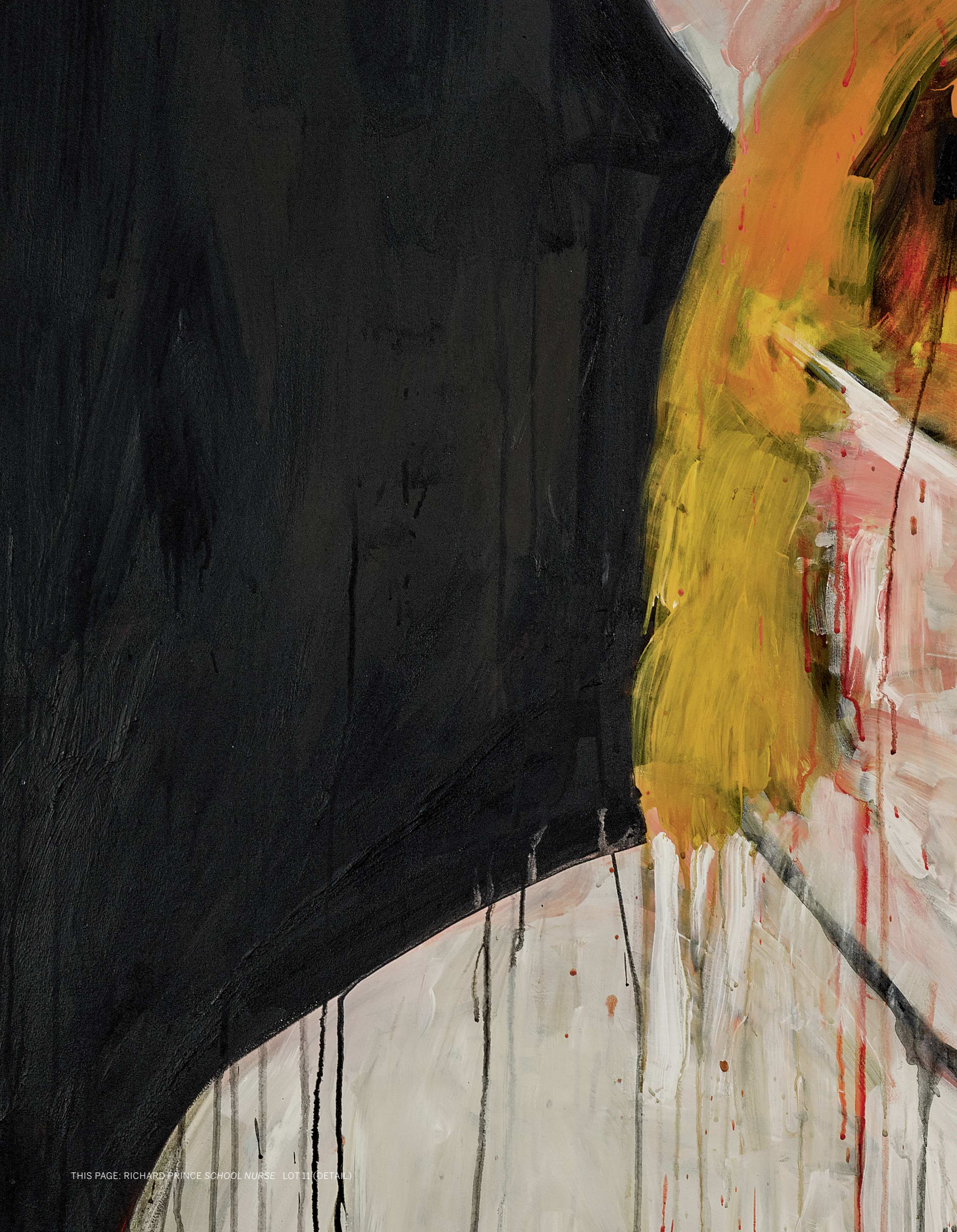
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EVENING AUCTION
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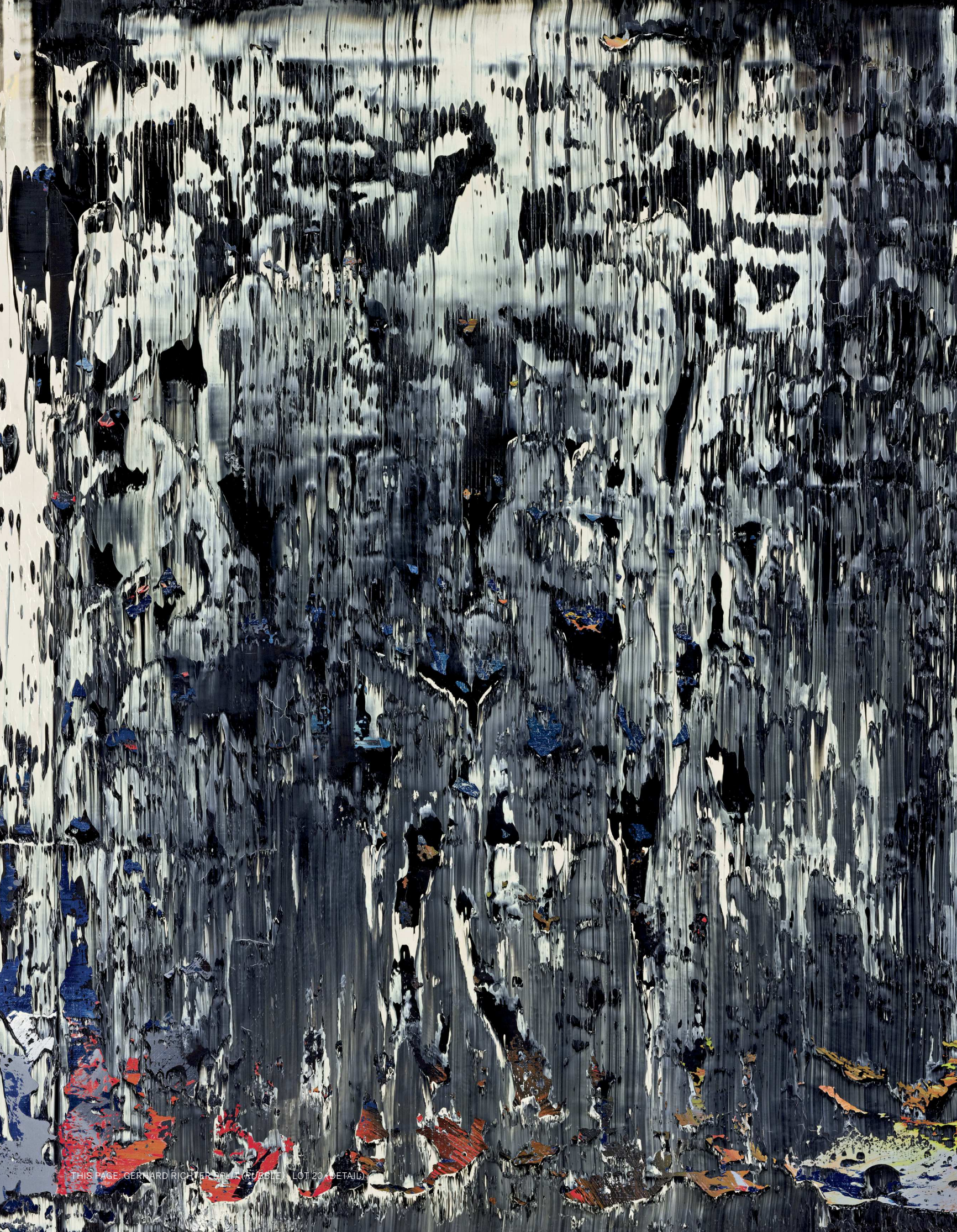












1

LOUISE LAWLER

(b. 1947)

Anonymous

c-print, in artist's frame

103.5 by 138.4 cm. 40¾ by 54½ in.

Executed in 1991, this work is number 1 from an edition of 5.

£ 70,000-90,000

€ 82,500-106,000 US\$ 90,500-117,000

PROVENANCE

Metro Pictures, New York

Private Collection, Europe

Acquired from the above by the present owner

EXHIBITED

New York, Whitney Museum of American Art, *Whitney Biennial*, April - June 1991 (edition no. unknown)

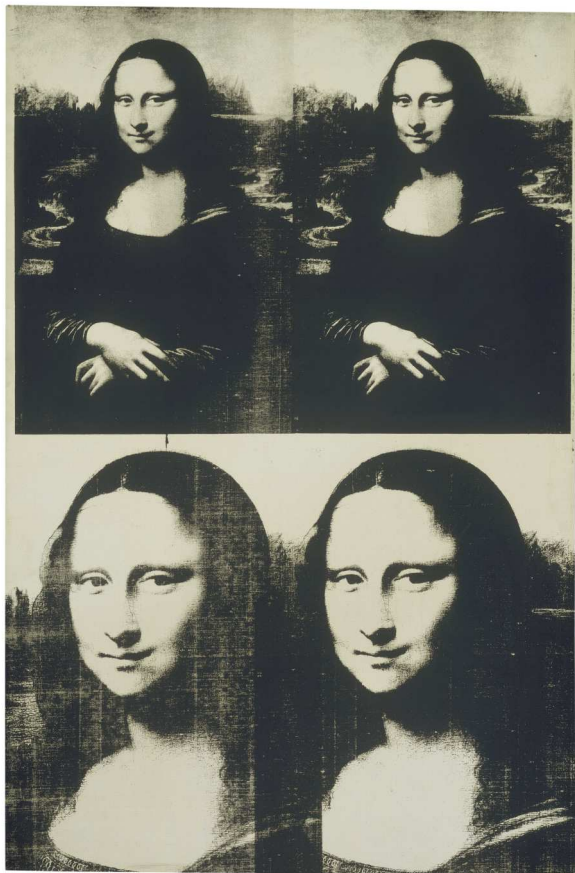
Seattle, Seattle Art Museum, *Cool Objectivity*, January - August 2015 (edition no. unknown)

IN CONTEXT

Rising to prominence during late 1970s, Louise Lawler belongs to the rank of artists that scrutinised codes of representation and their constructed function in the image-saturated post-modern moment. Alongside Barbara Kruger's pseudo-propagandist photo-works and Sherrie Levine's re-photographing of canonical male photographers, Lawler's own photographic oeuvre set the tone for the densely theoretical 'institutional critique' that would come to dominate the next twenty years of American contemporary art practice. Her work explores authorship, interpretation, and the position of the work of art itself in our late-capitalist age; a practice that curator Thomas Weski has described as "art-sociological comment turned image" (Thomas Weski cited in: Roxana Marocci, 'An Exhibition Produced', in: Exh. Cat., New York, The Museum of Modern Art, *Louise Lawler: WHY PICTURES NOW*, 2017, p. 20). Taking her cue from Andy Warhol, Lawler makes other works of art her own, and much more besides. Her subtle photographs of interiors populated by famous works of art confront the concept of collective authorship and explore the way in which artworks are presented, consumed, and appreciated. Presently the subject of a celebrated retrospective at the Museum of Modern Art, New York, Lawler has forged a career that ruminates on the life of an artwork and unpicks the multitudinous apparatus of art's reception.

To write about Lawler's work within the context of a contemporary art auction catalogue resembles a discursive undertaking that sits squarely within the realm in which her pictures operate. This text, which provides literal context for a specific artwork – in this instance





“THE FATES OF THE ARTWORKS THAT APPEAR IN LAWLER’S PHOTOGRAPHS RECALL THOSE OF THE FIGURES IN OVID’S *METAMORPHOSES*: THEY ARE CONSTANTLY BEING TRANSFORMED, SO THAT NOTHING REMAINS OF THEIR PRIOR EXISTENCE, BUT THEY RETAIN THEIR NAMES AND THEIR POSITIONS IN THE NARRATIVE, IN THE ARRANGEMENT.”

DIEDRICH DIEDERICHSEN

Exh. Cat., New York, The Museum of Modern Art, *Louise Lawler: WHY PICTURES NOW*, 2017, pp. 78-79.

Louise Lawler’s *Anonymous* from 1991– contributes to the central allegory propagated by Lawler’s work; namely, the relational systems and networks that affect the reception of, and bestow value upon, a work of art. The works that most succinctly deliver this point are Lawler’s photographs of venerated artworks installed in museums, auction houses, and, as in the present piece, the homes of private collectors.

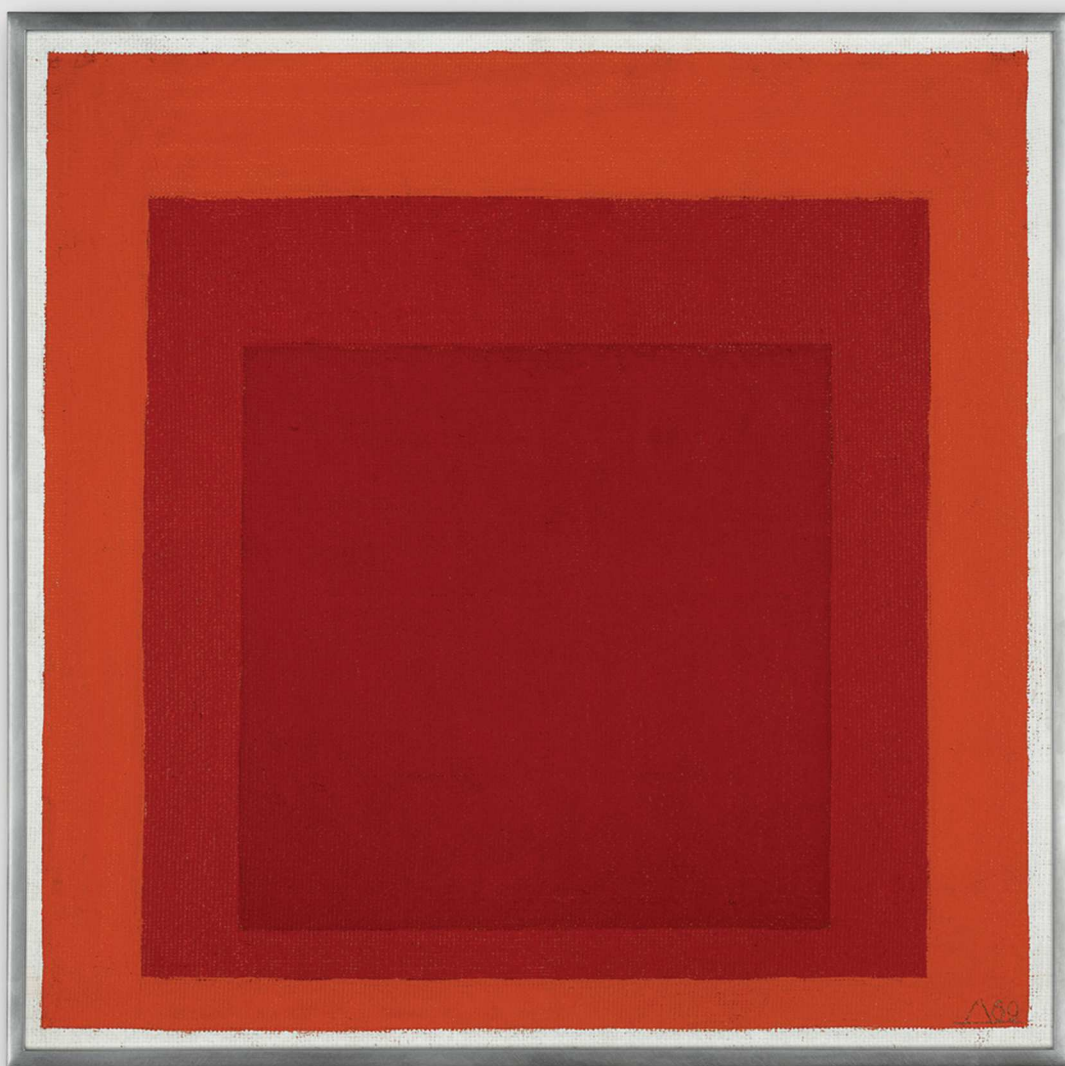
In *Anonymous* a view of a domestic interior is almost obscured by the thatch of barbed-wire and slender neon lights of James Rosenquist’s sculpture *Tumbleweed* (1963–66), which occupies the foreground. Just behind this, an iconic Jasper Johns, entitled *Thermometer* from 1959, is installed above an antique bureau flanked by candlesticks, while recessed in the distance a Cy Twombly blackboard hangs above a sofa and the framed family photos that furnish what appears to be a sitting room. The work’s title is knowingly ironic: there is nothing anonymous about these three juggernauts of twentieth-century art or the collectors whose home is depicted. Lawler’s ‘anonymous’ subjects are the well-known Seattle-based collectors and art patrons, Bagley and Virginia Wright, who, over a number of years, gradually donated their collection to the Seattle Art Museum. Comprising over 200 blockbuster artworks – including the aforementioned Johns and Rosenquist, as well as works by Rothko, Newman, Kline, Warhol and many others – this philanthropic gift has utterly transformed the museum’s holdings and international status. Indeed, Johns’ *Thermometer* was donated to the museum in 1991, the very same year as Lawler’s *Anonymous* was created, a version of which also resides in the museum’s collection in honour of Virginia Wright.

As an indication of the authorial identity behind any given display or ‘arrangement’, Lawler has often invoked the identity of collectors or curators for the titles of her photographs. For example a 1982 photograph of a New York office kitted out with a Robert Longo bears the title, *Arranged by Donald Marron, Susan Brundage, Cheryl Bishop at Paine Webber, Inc., NYC*; while *Pollock & Turine, Arranged by Mr. & Mrs. Burton Tremaine, Connecticut* depicts the lower edge of a Jackson Pollock under which a floral Limoges soup tureen vies for attention. In other instances, as in the present work, Lawler’s titles can be playfully seditious such as the 1984 *Monogram* in which a white on white masterpiece of a Johns flag hangs above and spans the width of an entirely white, yet monogrammed, bedspread. In not making the art the central focus of her images, Lawler diverts attention towards the external setting to reveal something of the private interests, desires, and declarations implicit within the circumstances in which a work of art is seen.

By showing artworks in diverse states and situations, ranging from transportation and storage through to museum presentation and domestic display, these images verge on the documentary; and yet, neutral and coolly detached, Lawler’s images do not pass judgement or incite debate, they do not criticise or propagandise. Her works are impartial and open impressions in which certain ‘arrangements’ invoke a field of evocations and social relationships. A masterpiece of subtle complexity, *Anonymous* utterly encapsulates the intricate and implicit impetus of Lawler’s practice in which an awareness of the sociological remit of an artwork’s presentation and re-presentation, its collection and commodification, is brought into pin-sharp focus.

Above
Andy Warhol, *Mona Lisa*,
1963
Metropolitan Museum of
Art, New York
Image: © The Metropolitan
Museum of Art / Art
Resource/Scala, Florence
Artwork: © 2017 The Andy
Warhol Foundation for the
Visual Arts, Inc. / Artists
Rights Society (ARS), New
York and DACS, London.

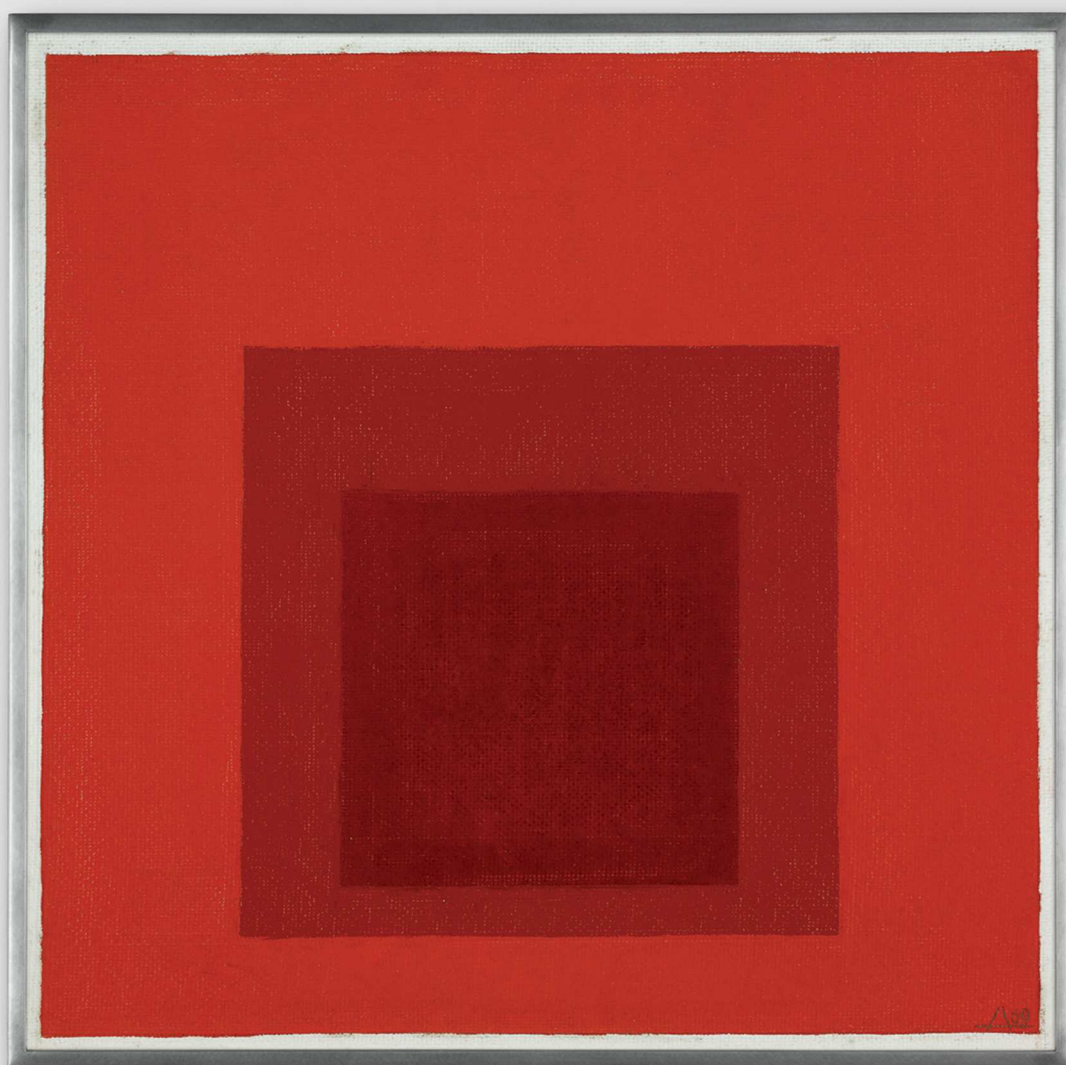




JOSEF ALBERS

HOMAGE TO THE SQUARE

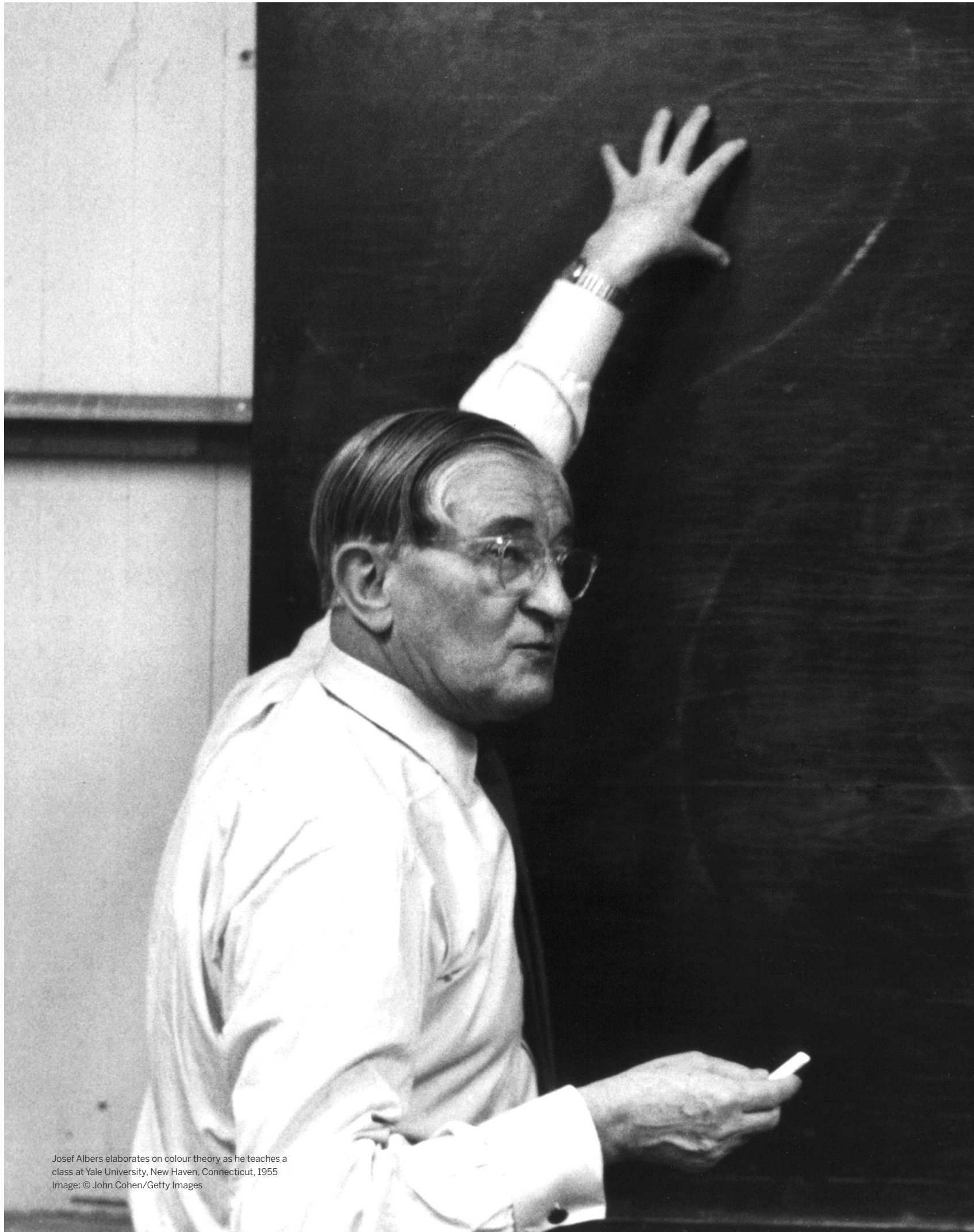
Executed in 1969 and evincing an assiduous exploration into the colour red, the present two paintings are superlative examples from one of the most iconic and instantly recognisable artistic series of the Twentieth Century: Josef Albers' *Homage to the Square*. In his belief that colour does not exist by itself but only in dialogue with other colours, Albers created an oeuvre that postulates the primacy of colour through visual experience. The artist himself wrote that "we are able to hear a single tone. But we almost never (that is without special devices) see a single colour unconnected and unrelated to other colours. Colours present themselves in continuous flux, constantly related to changing neighbours and changing conditions" (Josef Albers, *Interaction of Color*, 1971, New Haven and London 2006, p. 5).



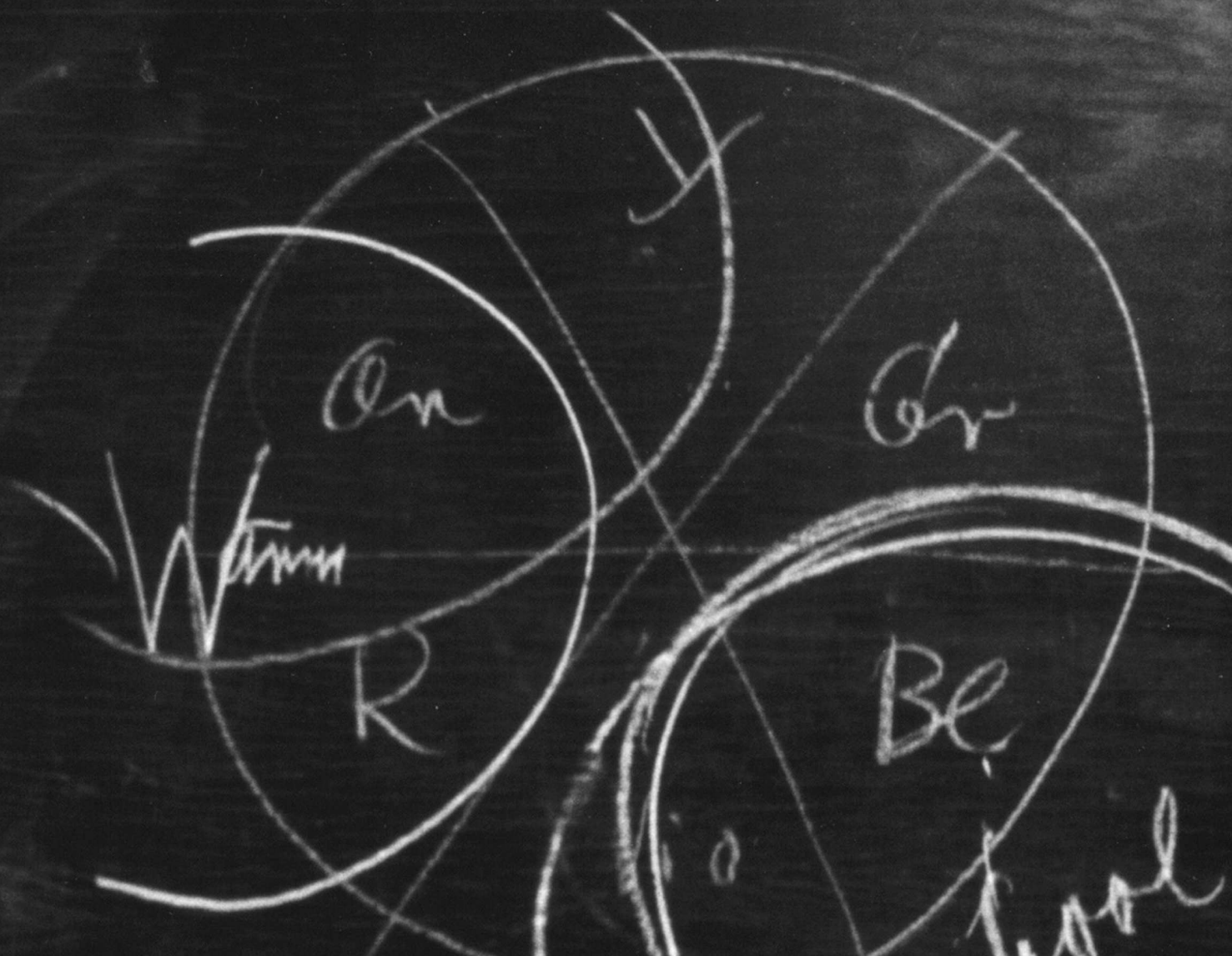
First initiated in 1950, Albers' consummate *Homage to the Square* were the product of a meticulous painterly and geometric process. The gradually repeated enlargement and reduction of the square formed the structural basis of these paintings: their specific organisation is regulated by a fundamental checkerboard structure of 10 by 10 units. Ranging in size from 16 by 16 inches to 48 by 48 inches, the paintings employ four possible variations on a rigid concentric schema; the first formal configuration contains four squares while the remaining three compositional types contain three squares in different arrangements, as evidenced by the present works. This calculated economy is again reflected in the use of colour, the physical characteristics of which are almost completely denied owing to the artist's strict technique in which paint was immaculately applied by

palette knife onto a pristine white ground. Herein, the homogeneity of the surface is of primordial importance for Albers. Elevated above all else, the surface was finished with the highest attention to detail in order to focus the viewer's gaze on the fullest possible chromatic impression.

Albers' works are as much an homage to colour as they are to the square. His chromatic theories were firmly embedded in the belief that colour is never to be understood rationally but always in terms of its effects on the psyche. Where Goethe's famous colour circle was derived hierarchically from the wisdom of natural science, Albers' approach was one of dialogue, juxtaposition, and above all experimentation. He first developed these theories alongside Paul Klee at the Bauhaus in Weimar in the 1920s, and later at the legendary Black Mountain College in North Carolina,



Josef Albers elaborates on colour theory as he teaches a class at Yale University, New Haven, Connecticut, 1955
Image: © John Cohen/Getty Images



where his colleagues included Robert Motherwell and his students were Cy Twombly and Robert Rauschenberg, among others. As part of the faculties of the Bauhaus and Black Mountain College – the two academic pillars of Modernism and the twentieth-century avant-garde art – Albers was one of the earliest pioneers to embrace these institutions and use them as vehicles to spread artistic beliefs. Indeed, looking at the pantheon of post-war American art, the influence of Albers upon the subsequent generation of artists was immense, ranging from Mark Rothko (a former pupil of Albers) to Ad Reinhardt and Mark Tobey, to name but a few. By the time the present works were created, Albers' *Homages* had revolutionised the field of colour theory: an achievement validated in 1971 when he became the first living artist to be awarded a solo retrospective at the Metropolitan Museum of Art in New York.

Particularly pertinent were his theories on how colour was affected by its context; Albers believed that our perception of colour is directly influenced by its immediate surroundings. He postulated that the manipulation of a colour's surroundings are just as

important as the colour itself. He used the analogy of heat to explain his idea: that after dipping your hand in hot water, tepid water would feel cold. Conversely, after experiencing cold water, that same tepid water would feel much hotter. This idea that we experience entirely different reactions to a scientific constant, based purely on a change of immediate context, was revelatory for Albers, and its application to chromatics provided one of the central pillars of his oeuvre. He expounded: "When you really understand that each colour is changed by a changed environment, you eventually find that you have learned about life as well as about colour" (Josef Albers cited in: Getulio Alviani, Ed., *Josef Albers*, Milan 1988, p. 233).

In the present works layers of nuanced crimson envelop Albers' archetypal Masonite surface to create a mesmerisingly simple yet theoretically complex visual experience of both light and depth. Confirming Albers' status as one of the most influential artists of the post-war era, they provide an autonomous polyphony in which rational thought is abandoned in favour of a truly sensuous experience of pure colour.

2

JOSEF ALBERS

(1888 - 1976)

Homage to the Square

signed with the artist's monogram and dated 69
oil on masonite
40.5 by 40.5 cm. 16 by 16 in.

This work will be included in the *Catalogue
Raisonné of Paintings by Josef Albers* currently
being prepared by the Josef and Anni Albers
Foundation, and is registered under JAAF
1976.1.17.

£ 280,000-350,000

€ 330,000-413,000 US\$ 362,000-453,000

PROVENANCE

Waddington Galleries, London

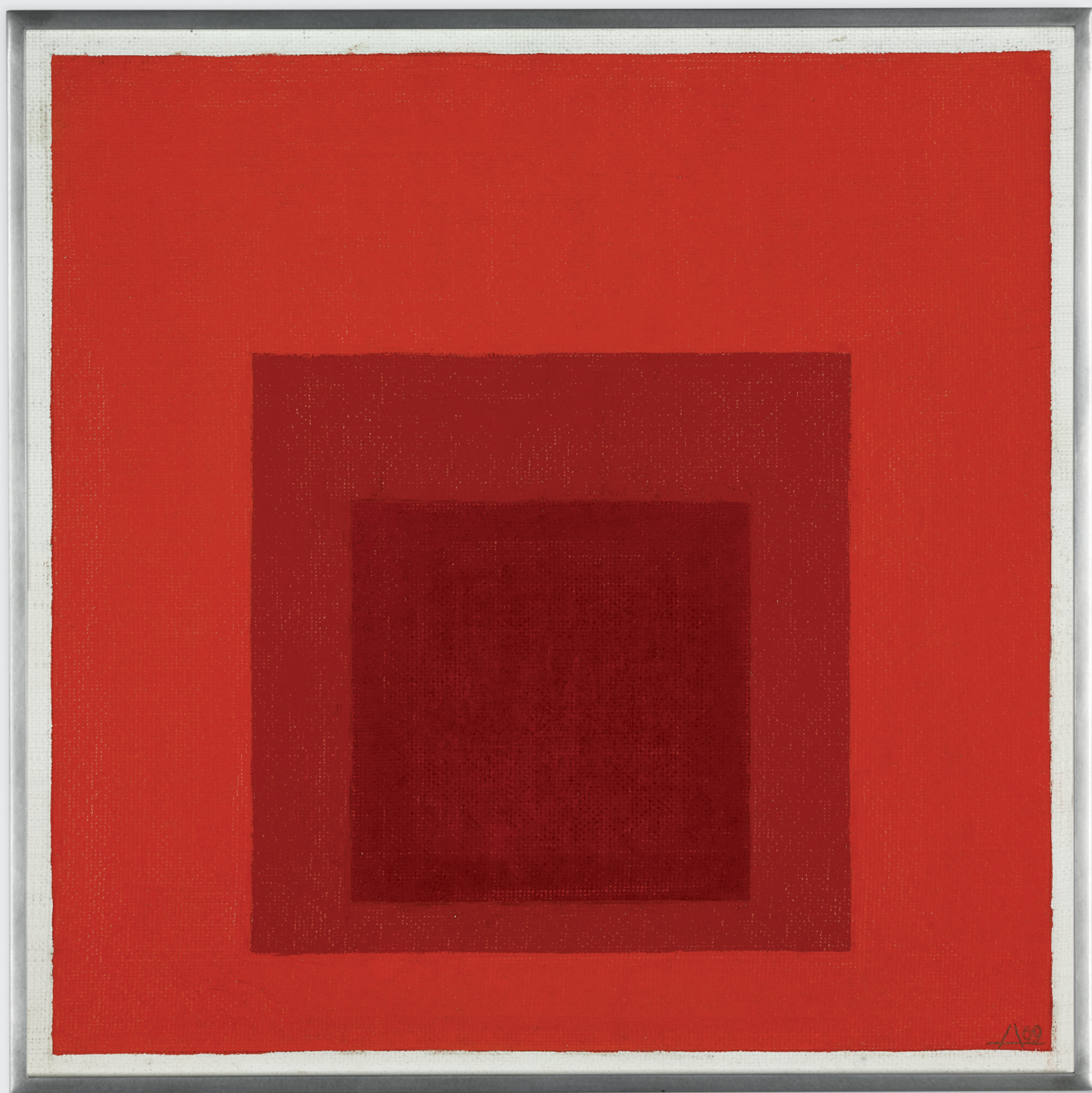
Galerie Karsten Greve, Cologne

Acquired from the above by the present owner in 1998

“IF ONE SAYS RED (THE NAME
OF A COLOR) AND THERE ARE
50 PEOPLE LISTENING, IT CAN
BE EXPECTED THAT THERE
WILL BE 50 REDS IN THEIR
MINDS AND ONE CAN BE SURE
THAT ALL THESE REDS WILL BE
VERY DIFFERENT.”

JOSEF ALBERS

Interaction of Color, 1963, 4th edition, New Haven and London 2013, p. 3.



3

JOSEF ALBERS

(1888 - 1976)

Homage to the Square

signed with the artist's monogram and dated 69
oil on masonite
40.5 by 40.5 cm. 16 by 16 in.

This work will be included in the *Catalogue
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Foundation, and is registered under JAAF
1976.1.206.

£ 280,000-350,000

€ 330,000-413,000 US\$ 362,000-453,000

PROVENANCE

Waddington Galleries, London

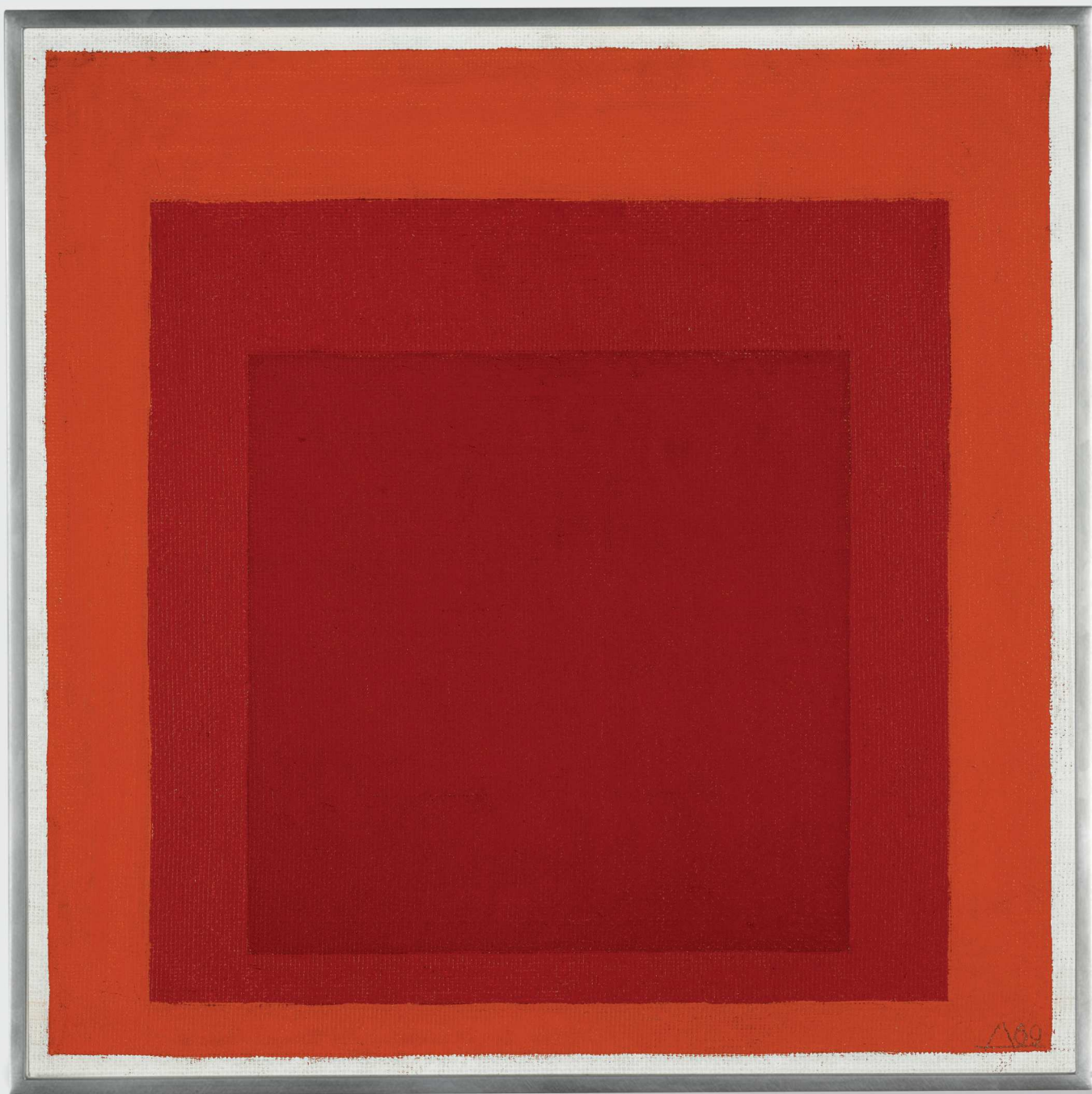
Galerie Karsten Greve, Cologne

Acquired from the above by the present owner in 1998

“FIRST, IT IS HARD, IF NOT
IMPOSSIBLE, TO REMEMBER
THE DISTINCT COLORS...
SECOND, THE NOMENCLATURE
OF COLOR IS MOST
INADEQUATE. THOUGH THERE
ARE INNUMERABLE COLORS –
SHADES AND TONES – IN DAILY
VOCABULARY, THERE ARE
ONLY ABOUT 30 COLOR NAMES.”

JOSEF ALBERS

Interaction of Color, 1963, 4th edition, New Haven and London 2013, p. 3.



4 ○ ➤ DONALD JUDD

(1928 - 1994)

Untitled

each: stamped with the artist and fabricator's name and numbered 88-28 on the reverse
clear anodised aluminium and blue acrylic sheet, in 2 parts
each: 49.8 by 100.3 by 50.2 cm. 19⁵/₈ by 39¹/₂ by 19³/₄ in.
Executed in 1988, this work is unique.

± £ 800,000-1,200,000

€ 945,000-1,420,000 US\$ 1,040,000-1,560,000

PROVENANCE

The Artist

Edward Tyler Nahem Fine Art, New York

Acquired from the above by the present owner in 2007

EXHIBITED

New York, L&M Arts, *Project Space: Donald Judd Colored Plexiglas*,
March - April 2009

London, Dominique Lévy Gallery, *Local History*, October 2014 - January 2015

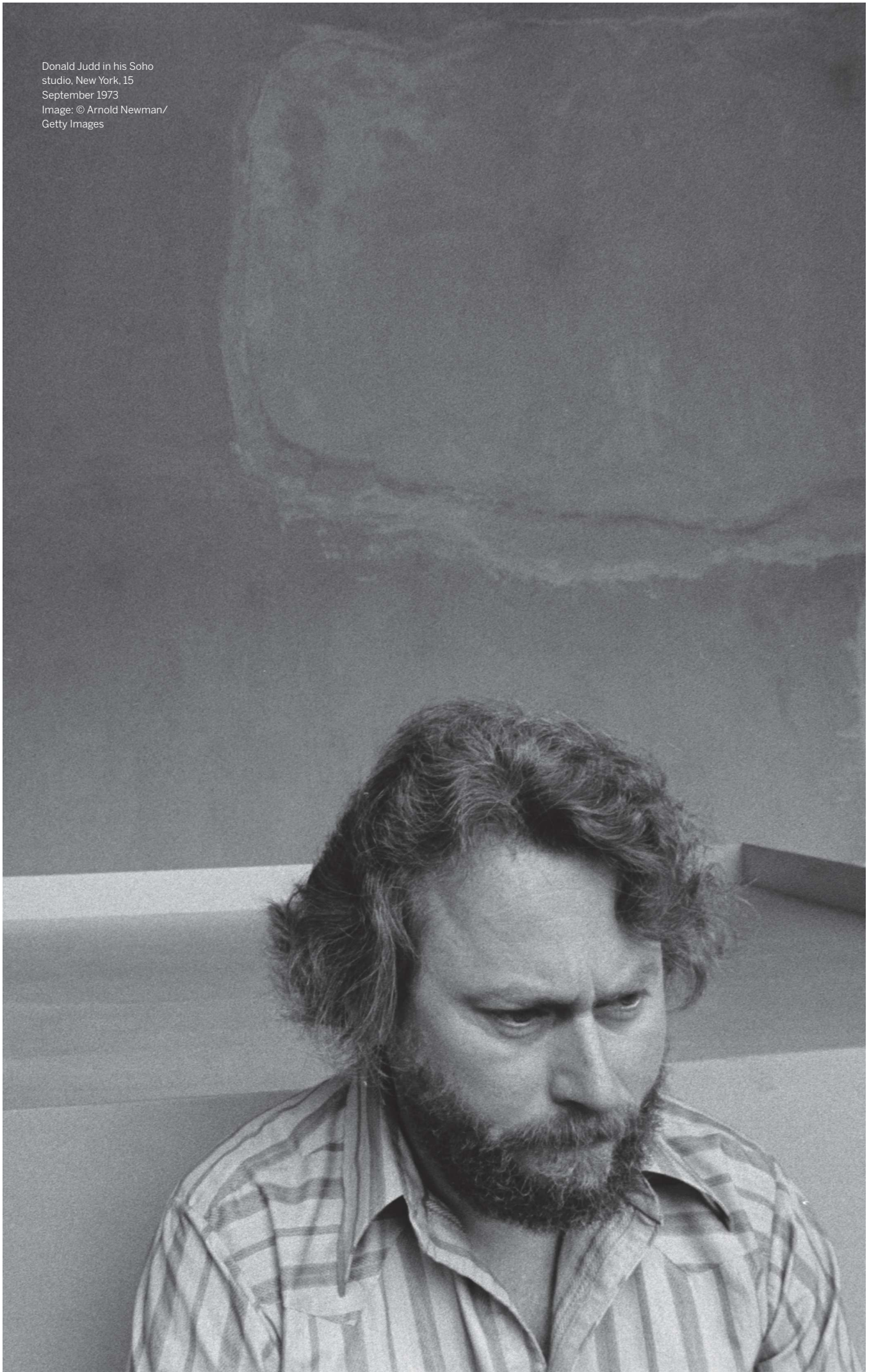
Hong Kong, Gagosian Gallery, *jiān*, November 2016 - January 2017

IN CONTEXT

Fabricated by Alu Menziken in Switzerland, Donald Judd's *Untitled* is an elegant bipartite work from 1988. Flawlessly constructed from aluminium and blue acrylic, this work perfectly fulfils Judd's pioneering ambition to create autonomous artworks – or 'specific objects' – that operate entirely without reference to other pictorial worlds. Known as the *Menziken Pieces* and created between 1987 and 1994, this late series possesses a restrained and uniform aesthetic that juxtaposes matte aluminium exterior surfaces with an internal lining of glossy and chromatically arresting plexiglass. As described by the artist: "The box with the plexiglass inside is an attempt to make a definitive second surface. The inside is radically different from the outside. Whilst the outside is definite and rigorous, the inside is indefinite" (Donald Judd in conversation with John Coplans, in: Exh. Cat., Saitama, The Museum of Modern Art (and travelling), *Donald Judd 1960-1961*, 1999, p. 162). With pristine corners and a slight framework, this work invites a sustained contemplation of its internal and external architecture. In exploring the work's ambient space, the viewer's ever changing position uncovers new geometries from alternate vantage points; the fall of shadow in one direction may impart subtle variations in the abyssal blue tone of the reflected light emanating from the flawless plexiglass, while the weightless hovering of the boxes themselves amplifies the work's serene optical effect. We are invited to look into these boxes, to peer around the shielding dividers built into each piece's frontal plane; each minimal difference demanding more of the viewer's attention.

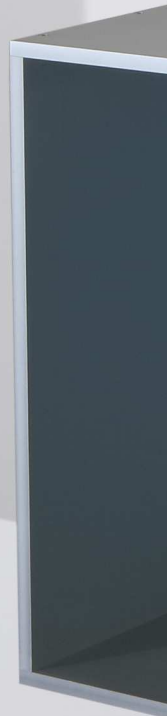
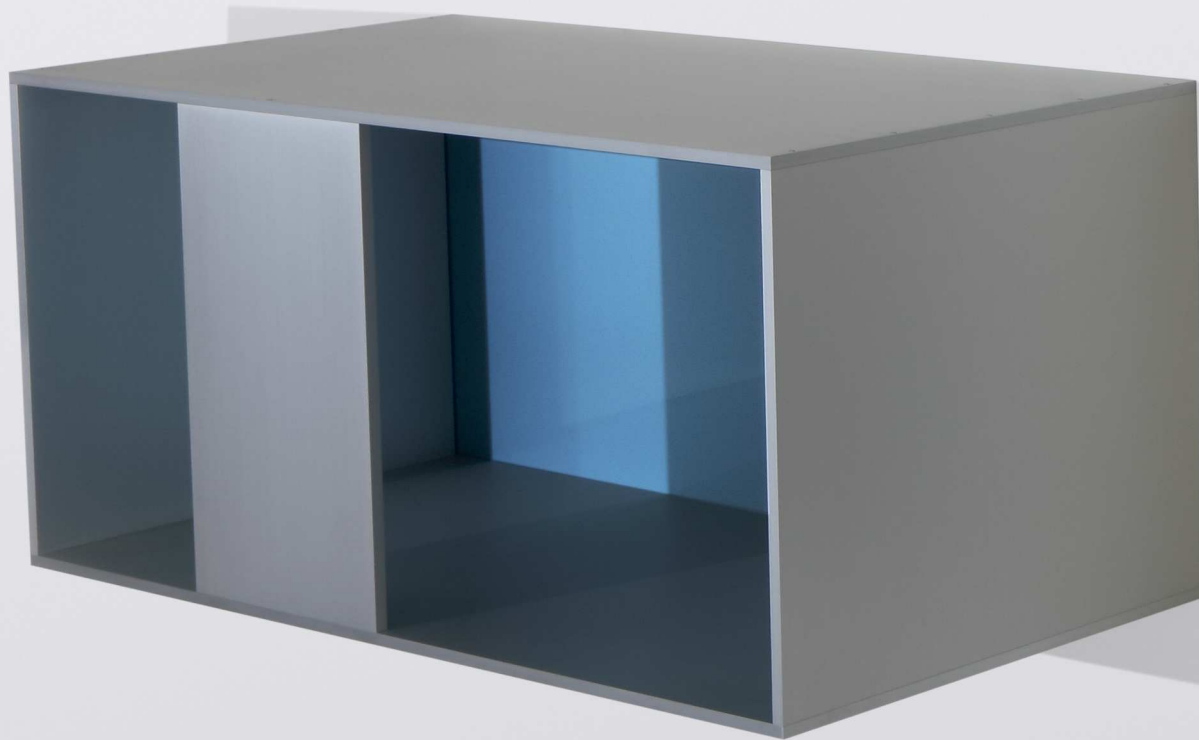
By the mid-1960s Judd had switched from painting to sculpture, and had begun taking an interest in architecture. Eventually he shunned the idea of traditional art forms entirely, instead preferring to think in three-dimensional terms that endorsed the work of art as a whole. In his breakthrough treatise of 1965 entitled 'Specific Objects', Judd defined a holistic aesthetic philosophy whereby the work of art

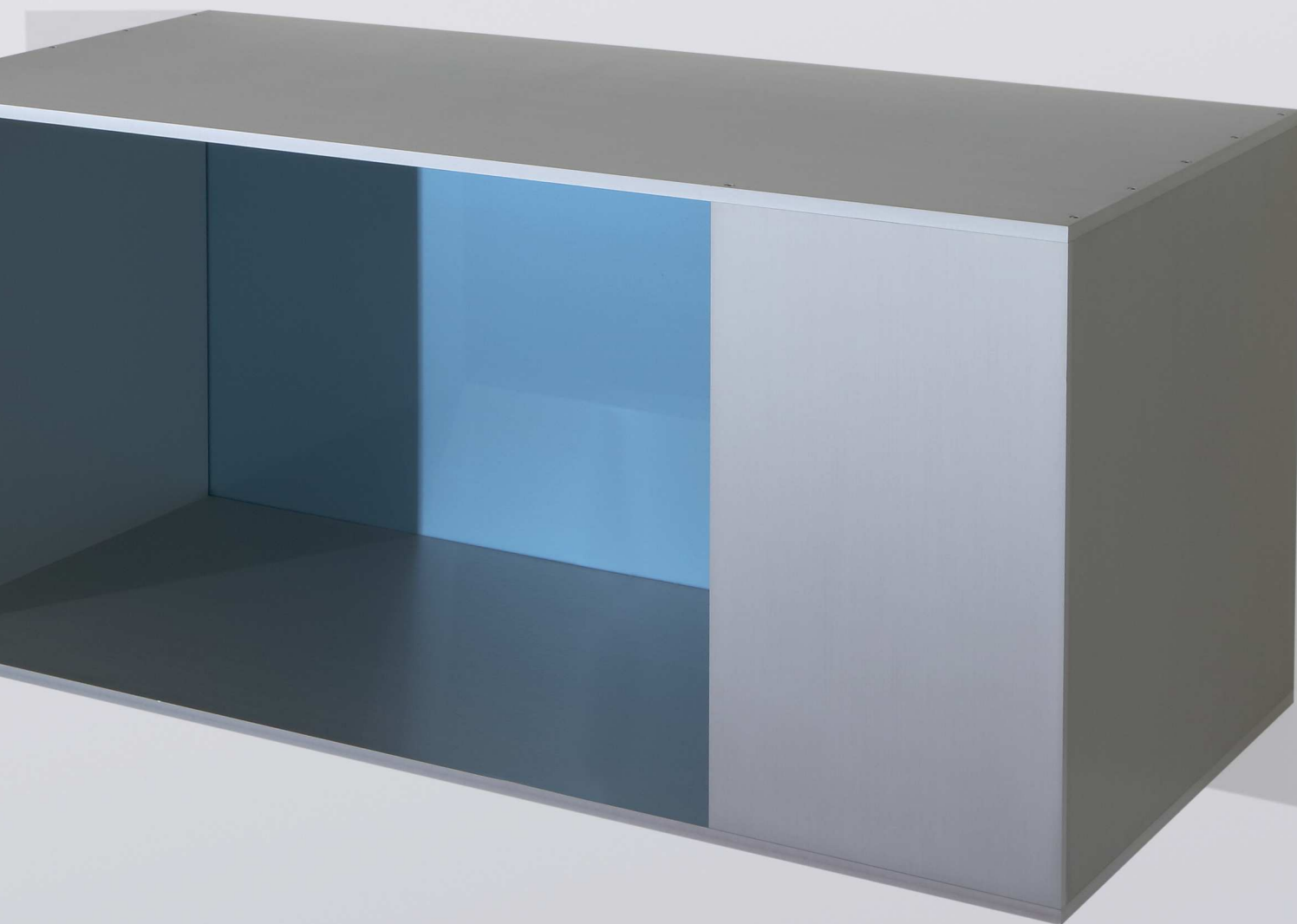
Donald Judd in his Soho
studio, New York, 15
September 1973
Image: © Arnold Newman/
Getty Images











Artwork: © Judd Foundation/
ARS, NY and DACS, London

need only refer to its own internal geometry and external form within the space it occupies: "It isn't necessary for a work to have a lot of things to look at, to compare, to analyse one by one, to contemplate. The thing as a whole, its quality as a whole, is what is interesting. The main things are alone and are more intense, clear and powerful. They are not diluted by an inherited format, variations of a form, mild contrasts and connecting parts and areas" (Donald Judd, 'Specific Objects', 1965, reprinted in: Exh. Cat., Bielefeld, Kunsthalle Bielefeld (and travelling), *Donald Judd: Early Work 1955–1968*, 2002, p. 94). In the works that were to follow Judd began abiding by a strict conceptual premise articulated via a discrete vocabulary of three-dimensional forms and materials. Within this self-imposed formal economy Judd created a wealth of works, or 'specific objects', that he placed directly on the floor or the wall. The earliest works were singular and freestanding box-like forms constructed of wood or metal; thereafter, as his explorations into space became more complex, Judd began to devise ways to complicate the simplicity of the whole by introducing repeated

sequences and rows, introducing space itself as a defining component for his work's design.

By the 1970s, Judd had increased the scale, complexity, and variety of his aesthetic investigations. Having rejected the concept of the handmade in the early 1960s, he began to employ fabricators, such as the Bernstein Brothers in Queens and later Alu Menziken in Switzerland, to eliminate any trace of the artist's hand. Judd chose industrial materials such as steel, copper, plexiglass and aluminium to create the precise and flawless forms of his sculptures. Herein, *Untitled* exemplifies Judd's project to eliminate illusion in art through the creation of material objects of elemental force, coexistent within their surrounding space. The two units of aluminium and blue acrylic, evenly positioned on the wall, exhibit Judd's mounting emphasis on issues of site and presentation within a created space. With divider variations across the front of each unit, *Untitled* elegantly expands Judd's premise on spatial relations and asserts his genius for affecting subtle effects and modulations in colour and light.

5 ◦ DAMIEN HIRST

(b. 1965)

Eight Over Eight

signed on the reverse; inscribed with the artist's signature on a metal plaque affixed to the reverse

Glass, painted MDF, aluminium, metal pins, nickel-plated steel, sliding door lock and pharmaceutical packaging

91.5 by 122 by 15.3 cm. 36 by 48 by 6 in.
Executed in 1997-98.

‡ ⊕ £ 450,000-650,000

€ 530,000-770,000 US\$ 585,000-845,000

PROVENANCE

Pharmacy, London

Sotheby's, London, *Damien Hirst: Pharmacy*, 18 October 2004, Lot 28
(consigned by the above)

Acquired from the above by the present owner

EXHIBITED

New York, The Metropolitan Museum of Art, *Regarding Warhol: Sixty Artists, Fifty Years*, September - December 2012, n.p., illustrated in colour; and p. 128, no. 85, illustrated in colour

LITERATURE

Exh. Cat., New York, L&M Arts, *Damien Hirst: The Complete Medicine Cabinets*, October 2010, p. 183 (text)

“DAMIEN’S EXTRAORDINARY
CABINETS KEPT [PHARMACY]
COOL IN EVERY SENSE.
NOT SINCE KEATS HAVE
APOTHECARIES AND ART GONE
TOGETHER SO WELL.”

STEPHEN FRY

August 2004, cited in: Auction Catalogue, Sotheby's, London, *Damien Hirst's Pharmacy*, 18 October 2004, p. 56.





“MY ORIGINAL INTENTION WAS TO MAKE A GREAT PLACE FOR PEOPLE TO BE - MAYBE A LITTLE SURREAL, LIKE EATING IN A CHEMIST... I THINK AUCTIONING ALL THE STUFF IS A GREAT IDEA AS THAT WAY EVERYBODY GETS A CHANCE TO OWN A PIECE.”

DAMIEN HIRST

In Context

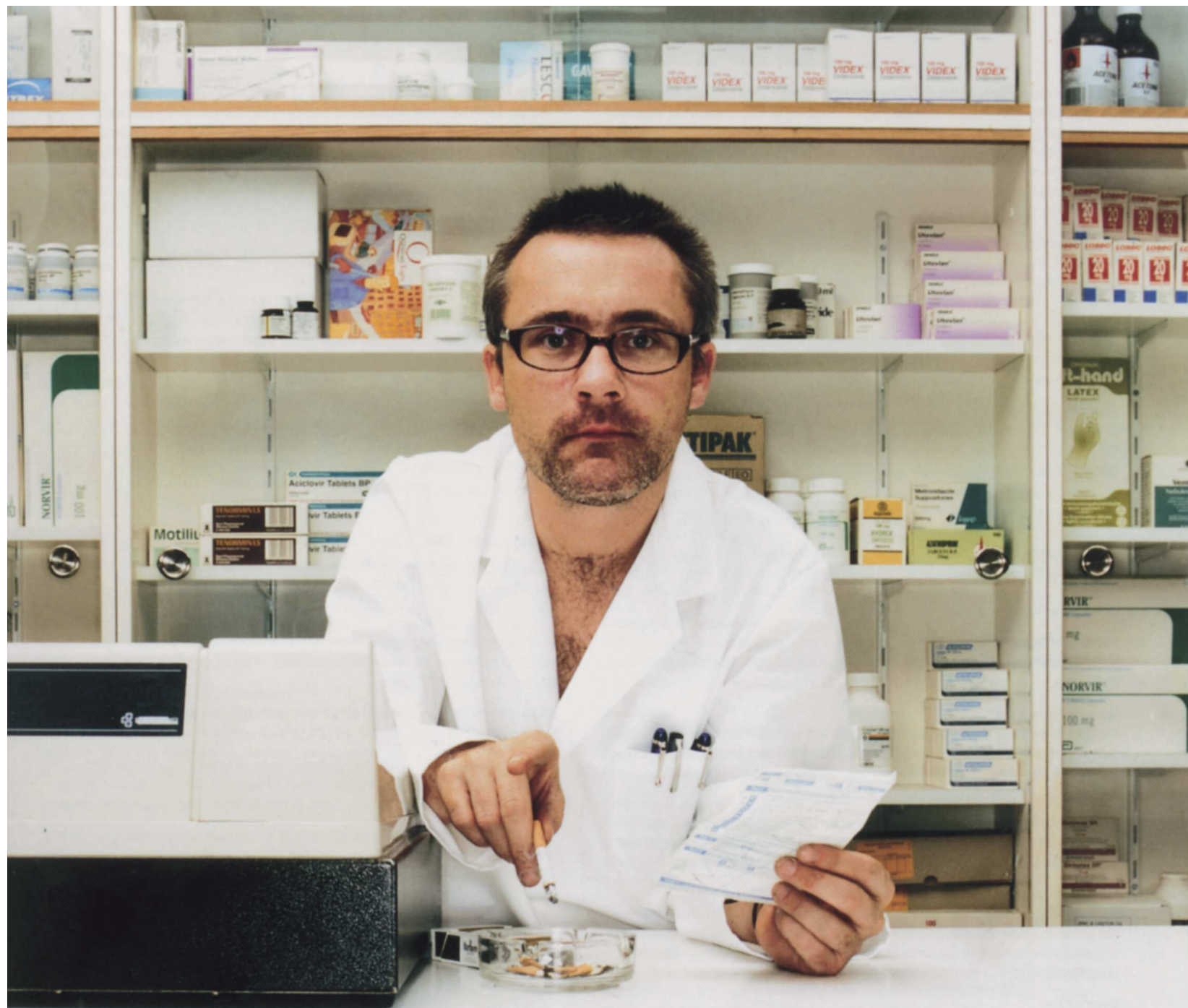
Eight Over Eight

Titled *Eight Over Eight* after the eponymous Chelsea eatery, the present work is from a small group of 16 *Medicine Cabinets* that were created by Damien Hirst for his celebrated Pharmacy Restaurant in Notting Hill. Pharmacy was an artistic and culinary landmark that offered a quintessentially unique dining experience in the heart of one of the capital's most culturally vibrant and bohemian areas. It was an iconic venture that epitomised the sense of excitement and cultural identity that was so prevalent in London at the dawn of the new millennium. Hirst sought to recreate the clinical, minimalist aura of a pharmacy for the look and feel of the restaurant: from the monochrome butterfly paintings and exquisite pill cabinets to the conical light fittings and pill-shaped bar stools, he created numerous unique works and designs specifically for the space. Noting the particular role the *Medicine Cabinets* played in the restaurant, Stephen Fry added: “Damien's extraordinary cabinets kept [Pharmacy] cool in every sense. Not since Keats have apothecaries and art gone together so well” (Stephen Fry, August 2004, cited in: Auction Catalogue, Sotheby's, London, *Damien Hirst's Pharmacy*, 18 October 2004, p. 56). After Pharmacy closed in 2003, Hirst made the ground-breaking decision

to stage a blockbuster auction the following year at Sotheby's, London, in which he sold 166 items from the restaurant, including the present work, ranging from original artworks to tableware, furniture and wallpaper. Speaking of the impetus behind the restaurant and subsequent sale, Hirst recounted: “my original intention was to make a great place for people to be – maybe a little surreal, like eating in a chemist... I think auctioning all the stuff is a great idea as that way everybody gets a chance to own a piece” (Damien Hirst cited in: Louise Jury, ‘Art You Can Eat Off at Hirst Sale of Pharmacy's Kitchen Kitsch’, *The Independent*, 5 July 2004, n.p.).

In its carefully selected assortment of pills, mixtures, and medicine packets enclosed within its five shelves, *Eight Over Eight* signifies the progression of existence itself, presenting the ‘tools’ required to maintain a long and healthy life. Furthermore, *Eight Over Eight* and the other *Medicine Cabinets* channel a Pop art ideal in their presentation of quotidian commercial goods: a re-imagining of consumer commodities as previously emphasised by Jeff Koons, in such works as *Three Ball 50/50 Tank* from 1985. Arthur C. Danto has articulated this concept with reference to the medicine cabinets: “Damien Hirst's *Medicine Cabinets* series, projects a

Above
Jeff Koons, *Three Ball 50/50 Tank* (Two Dr. J. Silver Series, One Wilson Supershot), 1985
The Museum of Modern Art, New York
Image: © The Museum of Modern Art, New York/Scala, Florence
Artwork: © Jeff Koons, 2017
Opposite
Sotheby's, London, *Damien Hirst: Pharmacy*, 18 October 2004
Artwork: © Damien Hirst and Science Ltd. All rights reserved, DACS 2017.



damien hirst
pharmacy



Auction: 18th October 2004 34-35 New Bond Street, London W1A 2AA
Enquiries: Cheyenne Westphal, Oliver Barker, Francis Outred +44 (0)20 7293 5391
For further information please visit www.sothebys.com/pharmacy
Catalogues & Subscriptions: +44 (0)20 7293 6444 or +1 541 322 4151
To sign up for email updates please visit www.sothebys.com

Sotheby's EST. 1744



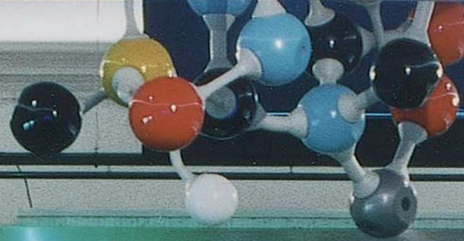
certain, latter-day Pop art aesthetic – colourful, brash, and familiar to a community of consumers – and at the same time it connects with the artist's philosophical preoccupations with birth and death, as well as with his deep belief that art heals" (Arthur C. Danto, 'Damien Hirst's Medicine Cabinets: Art, Death, Sex, Society and Drugs' in: Exh. Cat., New York, L&M Arts, *Damien Hirst: The Complete Medicine Cabinets*, 2010, p. 5).

Eight Over Eight, along with the other works in the series, combines two of Hirst's key interests and abiding areas of investigation: science and mortality. The very presence of the serried ranks of medicine bottles, creams, and pills hints at the fragility of the human body, whilst acting as a concomitant paean to the remarkable medical advances of the Twentieth Century. The darker connotations suggested by Hirst's *Medicine Cabinets* are thus alleviated by the inherent presence of hope and the possibility of being able to mitigate pain and suffering: full of items that have the potential to heal, the simple medicine cabinet is here imbued with life-changing qualities. *Eight Over Eight* thus becomes an almost magical repository of seeming immortality.

Hirst remembers a moment in a pharmacy with his mother, picking up on the trusting faith that people invest in the power of pills and other modern medical inventions to cure all ills, an all-encompassing panacea: "I'd been trying to explain loads of work to my mum, about what I'd been doing. She's an open-minded person, but she had a completely closed mind about it... And I was with my mum in the chemist's; she was getting a prescription, and it was, like, complete trust on the one level in something she's equally in the dark about... It's just completely packaging and formal sculpture and organised shapes. My mum was looking at the same kind of stuff in the chemist's and believing in it completely. And then, when looking at it in an art gallery, completely not believing in it. As far as I could see, it was the same thing... I really loved the idea of art maybe, you know, curing people" (Damien Hirst cited in: Gordon Burn and Damien Hirst, *On the Way to Work*, London 2001, p. 25). An exposition of Hirst's career-long interest in the cycle of life, *Eight Over Eight* is a potent signifier of humanity's inherent hope in the possibilities of future immortality attained through the wonders of scientific advancement.

Above and opposite
Sotheby's, London, *Damien
Hirst: Pharmacy*, 18
October 2004
Artwork: © Damien Hirst
and Science Ltd. All rights
reserved, DACS 2017.

prescriptions



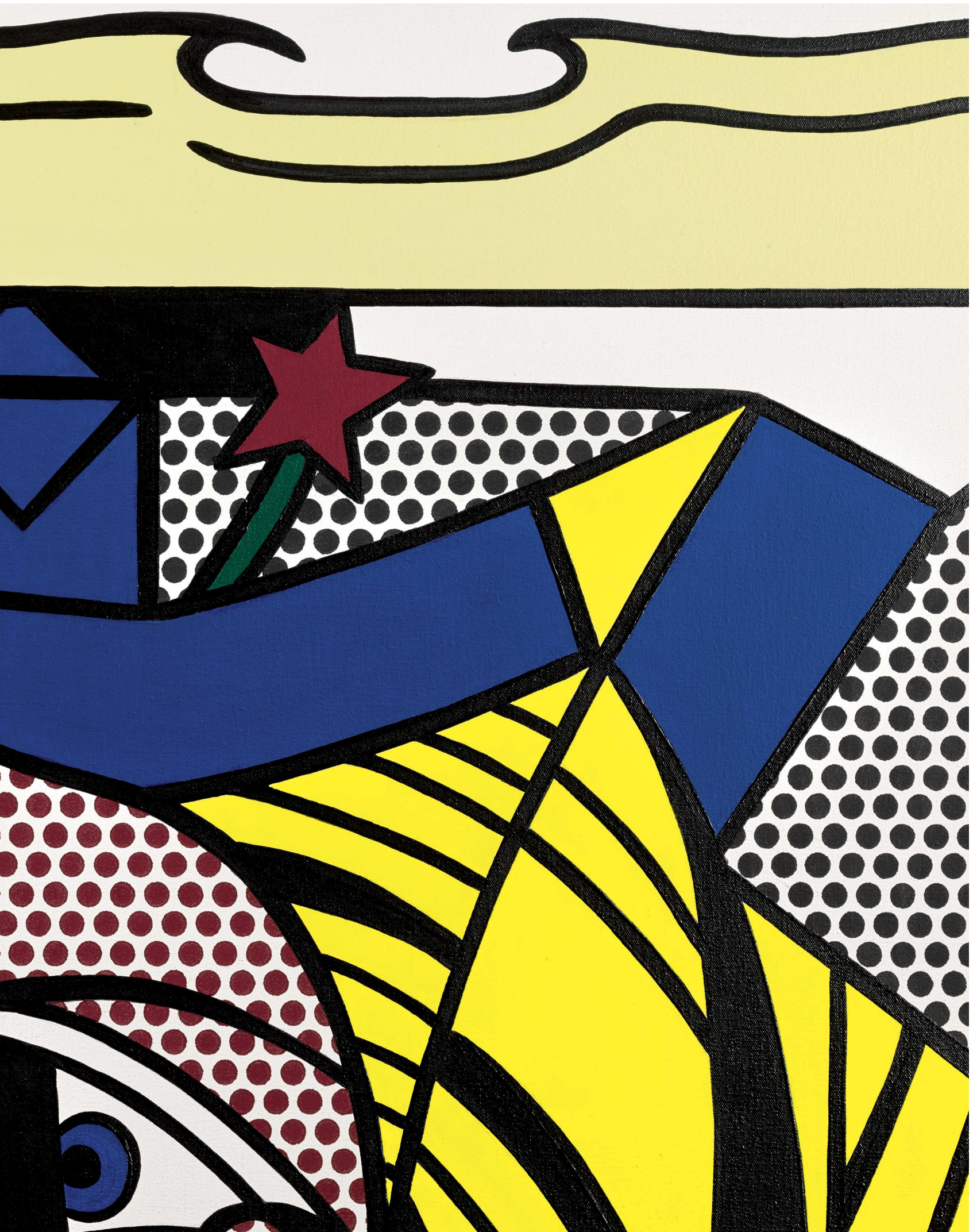
pharmacy
restaurant + bar



damien hirst

pharmacy





ROY LICHTENSTEIN

(1923 - 1997)

Two Paintings with Dado

signed and dated 83 on the reverse
oil and Magna on canvas
127.5 by 109 cm. 50¼ by 42⅞ in.

This work is to be included in the forthcoming
Catalogue Raisonné of the artist's work,
currently in preparation by the Roy Lichtenstein
Foundation.

± £ 2,400,000-3,000,000

€ 2,830,000-3,540,000 US\$ 3,110,000-3,880,000

PROVENANCE

Leo Castelli Gallery, New York

Martin Friedman, Minneapolis

Ronald Feldman Fine Arts, Inc., New York

Hope and Howard Stringer, Nashville

Richard Gray Gallery, New York

Acquired from the above by the present owner in 2007

EXHIBITED

New York, Leo Castelli Gallery, *Lichtenstein*, December 1983 - January 1984,
n.p., illustrated in colour

Venice, Biennale di Venezia XLI, *Art in the Mirror*, June - July 1984

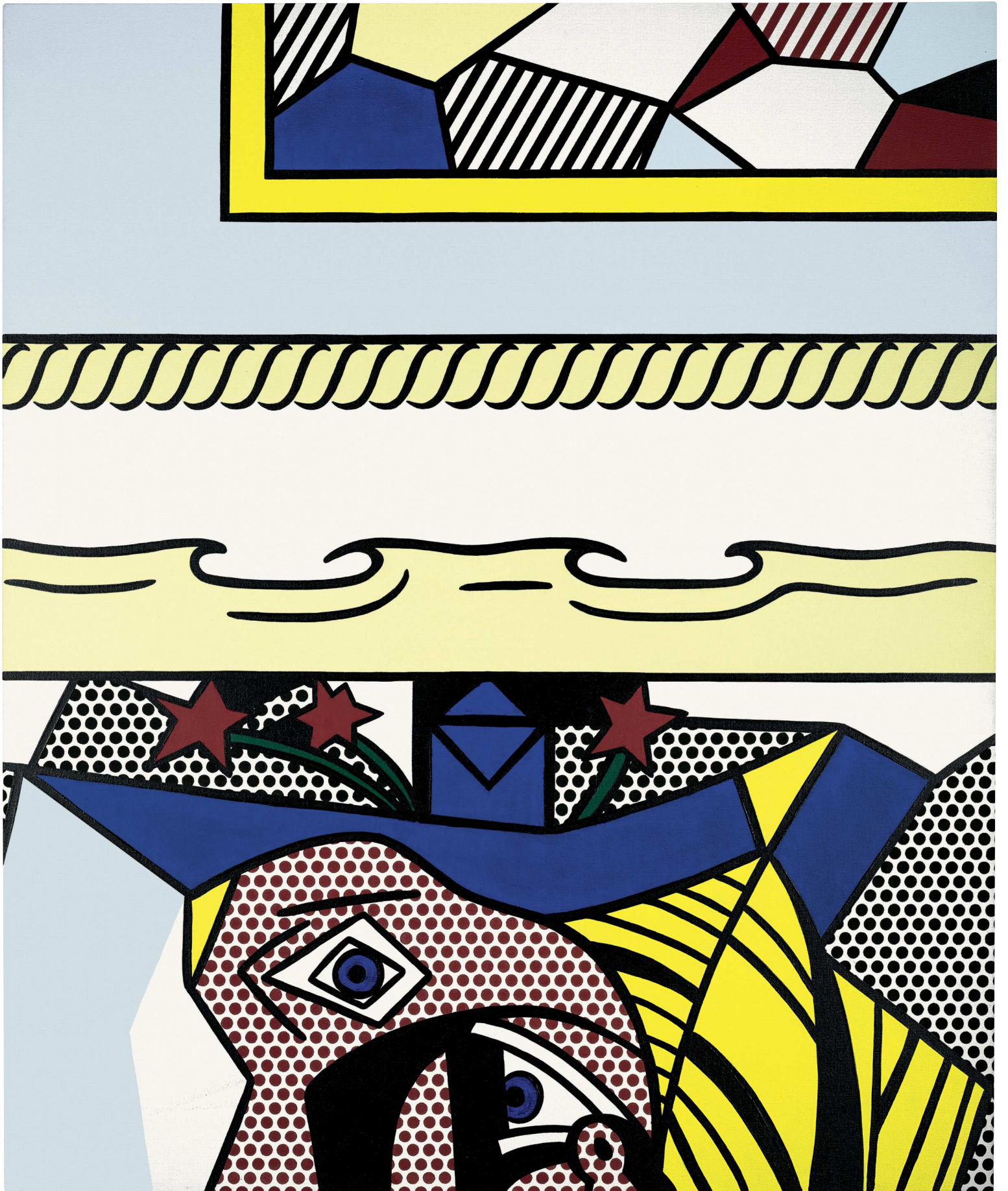
New York, Whitney Museum of American Art; San Francisco, San Francisco
Museum of Modern Art; and Minneapolis, Walker Art Center, *Picasso and
American Art*, September 2006 - September 2007, p. 272, no. 139, illustrated
in colour

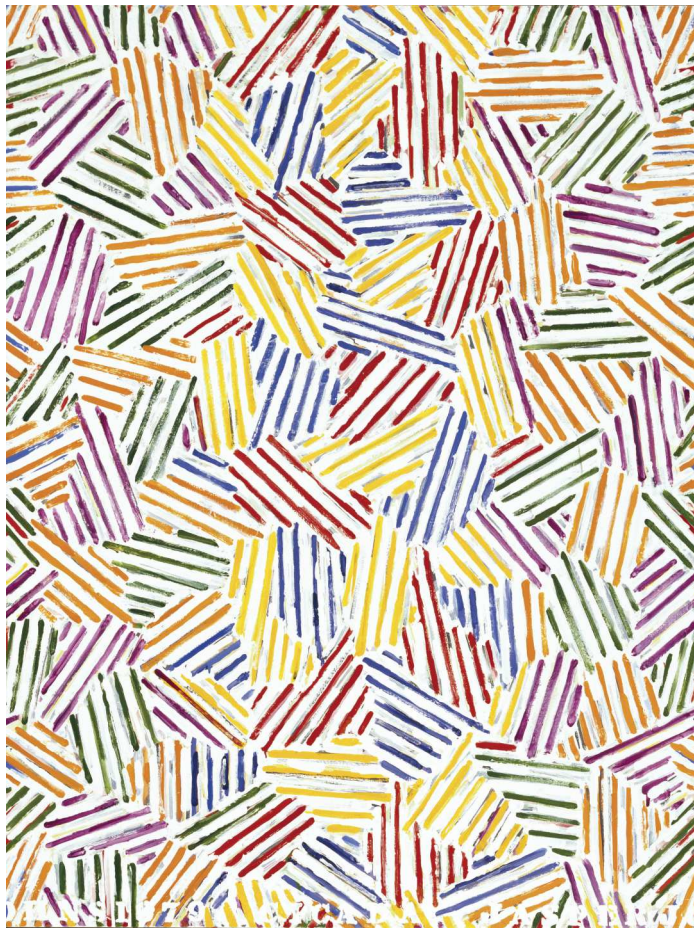
Paris, Grand Palais Galeries Nationales, *Picasso: Mania*, October 2015 -
February 2016, p. 168, no. 149, illustrated in colour

LITERATURE

Lawrence Alloway, *Modern Masters: Roy Lichtenstein*, London 1983, p. 102, no.
105, illustrated in colour

Exh. Cat., London, Tate Modern (and travelling), *Roy Lichtenstein: A
Retrospective*, May 2012 - November 2013, p. 41 (text)





“AS ROLAND BARTHES AND MICHEL FOUCAULT WOULD SOON ARGUE, THERE IS NO SUCH THING AS AN ORIGINAL TEXT, FOR EVERY WORK IS A COMPLEX COMBINATION OF PREVIOUS IDEAS, A POLYSEMIC DISCOURSE WITHOUT A SINGLE AUTHOR... ONE COULD ARGUE THAT LICHTENSTEIN’S PICASSOS FORCE THE VIEWER TO ABANDON OUTDATED QUESTIONS LIKE WHO PAINTS? AND WITH WHAT ORIGINALITY?”

IRA CANDELA

In Context

Two Paintings with Dado

From the very outset, Roy Lichtenstein dedicated his career to making art about art. Accompanying his formative transformations of mass-produced comic book scenes into high-art paintings, Lichtenstein exhibited a number of art historical icons rendered in the same hard-edged graphic style in his 1962 critical debut at the Leo Castelli Gallery. Indeed, this art historical branch of his oeuvre constitutes a practice that he continued to pursue for the rest of his career. Of all the modernist canons depicted however – from Claude Monet, Piet Mondrian, and Morris Louis through the movements of Cubism, Surrealism, German Expressionism and Purism – it was Picasso that proved the most vital for Lichtenstein. So much so that in April 1997, in his last published interview, the Pop pioneer admitted “I don’t think that I’m over his influence” (Roy Lichtenstein quoted in: Ira Candela, ‘Picasso in Two Acts’, in: Exh. Cat., London, Tate Modern (and travelling), *Roy Lichtenstein: A Retrospective*, 2012-13, p. 44). Belonging to this longstanding concern, first heralded in 1962 by *Femme au Chapeau* (Lichtenstein’s first painting after Picasso), *Two Paintings with Dado* from 1983 announces the continuation of a twenty-year dialogue. The present work however does more than offer respectful reverence for, and an irreverent parody of, Picasso. Akin to Warhol, who at the time was also revisiting his 1960s hey-day, Lichtenstein began appropriating and remixing his own back catalogue during the 1980s. Set within an interior, Lichtenstein re-appropriates

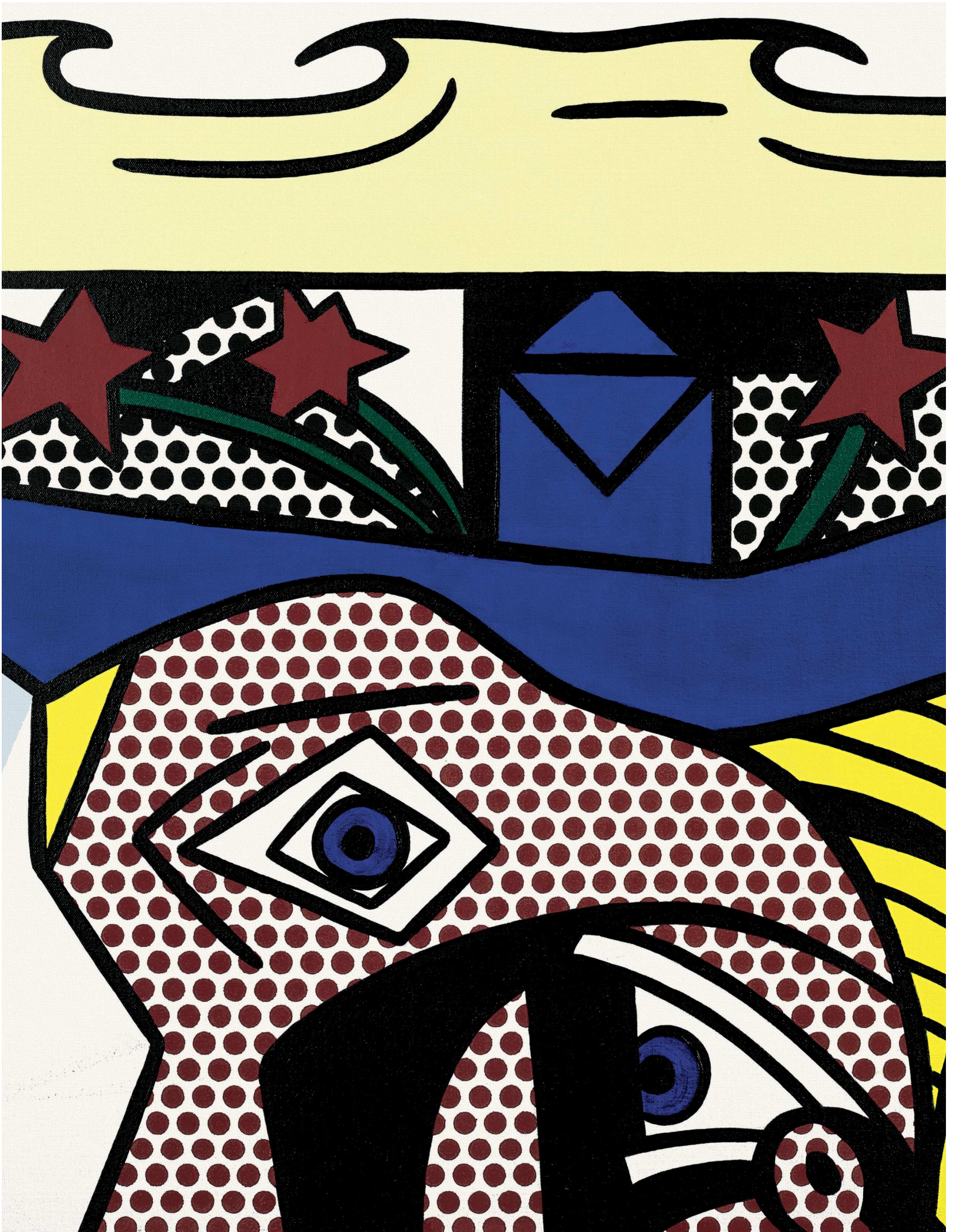
his own 1963 version of Picasso’s *Woman with a Flowered Hat* (1939-40); brutally cropped this painting appears framed and sits below a dado rail, above which hangs another framed painting – a geometric abstraction that looks like a Jasper Johns flagstone work. In *Two Paintings with Dado* Lichtenstein’s assimilation of iconic art historical tropes – including his own 1960s canon – imparts a complicated strata of appropriation: not only is he copying Picasso, he is copying himself copying Picasso and placing it next to another copy of a Johns in an imagined studio interior or exhibition space. Juxtaposing art historical icons and unifying them via the author’s own borrowed comic book aesthetic, *Two Paintings with Dado* at once reaffirms and furthers Lichtenstein’s position at the very forefront of appropriation art.

Lichtenstein’s inaugural painting after Picasso came very early in his career and was included in the artist’s breakthrough exhibition at the Leo Castelli Gallery in February-March of 1962. This exhibition caused a substantial degree of ambivalence from critics owing to Lichtenstein’s ‘copyist’ methods, particularly his apparent attempt at supplanting the master of modern painting. However as curator Ira Candela has explained, these early critics failed to register Lichtenstein’s announcement of the death of the author: “As Roland Barthes and Michel Foucault would soon argue, there is no such thing as an original text, for every work is a complex combination

Above
Jasper Johns, *Cicada*, 1979
Museum of Fine Arts, Houston
Image: © Bridgeman Images
Artwork: © Jasper Johns
/ VAGA, New York / DACS,
London 2017

Opposite
Roy Lichtenstein, 1963
Image: © Photo by John
Loengard/The LIFE Picture
Collection/Getty Images
Artwork: © Estate of Roy
Lichtenstein/DACS







Above
Pablo Picasso, *Weeping Woman*, 1937
Tate, London
Image: © Tate, London
Artwork: © Succession
Picasso/DACS, London
2017

Roy Lichtenstein, *Woman With Flowered Hat*, 1963
Image/Artwork: © Estate
of Roy Lichtenstein/DACS
2017

of previous ideas, a polysemic discourse without a single author... one could argue that Lichtenstein's Picassos force the viewer to abandon outdated questions like Who paints? and With what originality?" (Ira Candela, *ibid.*, 40). Lichtenstein's artistic endeavour was far from new. It was Picasso's own borrowing – such as his recapitulation of Eugène Delacroix's *Women of Algiers in Their Apartment* (1834) for his own *Femme d'Alger* (1955) – that first impelled Lichtenstein to do the same. Picasso was often explicit in his irreverence and parody of Old Master paragons; his late work in particular is known for its cannibalistic consumption of masters such as Velázquez, Rembrandt, and El Greco. Taking on the age-old mantle of influence and deviation as Picasso had done before him, the Pop art pioneer affirmed the primacy of artistic discourse in opposition to the singular originality of a lone author from the very outset.

When considering Lichtenstein's method, it is clear that his works after Picasso are just as much about their means of production as they are about the modernist painter. Indeed, a further deviation that separates Lichtenstein's work from Picasso is his borrowing from cheap mechanical reproductions with distorted colour values. In works such as *Still Life after Picasso* (1964) Lichtenstein replicated a mechanical simulacrum of a Picasso rather than its original source, and in doing so, foregrounds the attendant fetishism and mystification endemic within commercial replications of venerated artworks. Furthermore, Lichtenstein's masterful yet most deceptive transgression remains his faking of the industrial. Though his appropriative riff on Picasso takes on the production values of the mechanically produced – the half-tone dots and flat primary colours – they are painstakingly worked over by hand.

Into the 1970s Lichtenstein continued to engage Picasso; however, the works created in this decade exhibit a different manner that moved away from a working 'after' and more towards a working 'with' (*Ibid.*). In paintings such as *Still Life with Picasso* (1973) Lichtenstein blends his own compositional elements with those borrowed from Picasso's oeuvre to playfully embark upon a free form dialogue with the revered Spanish master. Furthermore, the series of *Artist's Studios* created between 1973-74 imparted another layer of complexity to this genre of metapainting. Taking on the tradition of genre painting, Lichtenstein began referring to his own back catalogue and melding it with other famous painterly icons. For example the early masterpiece *Look Mickey* (1961) appears above a sofa in furnished domestic interior in *Artist's Studio "Look Mickey"* from 1973, while Matisse's *The Dance* forms the backdrop of a still life scene of paintbrushes and lemons in *Artist's Studio "The Dance"* of 1974. With the onset of the 1980s this dialogue entered yet another phase. As exemplified by the present work, during this decade Lichtenstein began painting closely cropped imaginary spaces in which artworks intermingle and coexist side by side. In *Two Paintings with Dado*, the top section of Lichtenstein's 1963 work after Picasso, *Woman with Flowered Hat*, appears below a Jasper Johns flagstone painting. That both paintings are framed and positioned below and above a dado rail suggests that they form part of an imagined installation. In the present work, and many from this reflective moment in Lichtenstein's oeuvre, the pioneering Pop artist has not simply painted any old exhibition view – he has painted his very own retrospective.

7 ◦ ➤ JEAN DUBUFFET

(1901 - 1985)

Béret Rose

signed and dated 56; signed, titled and dated
Août 56 on the reverse
oil and collage on canvas
88 by 61.5 cm. 34 $\frac{5}{8}$ by 24 $\frac{1}{4}$ in.

£ 1,200,000-1,800,000

€ 1,420,000-2,120,000 US\$ 1,560,000-2,330,000

PROVENANCE

Pierre Matisse Gallery, New York
Grace and Philip Sandblom, Lund (acquired from the above in 1960)
Sotheby's, London, 28 February 2008, Lot 126 (consigned by the above)
Private Collection, Switzerland (acquired from the above sale)
Acquired from the above by the present owner in 2009

EXHIBITED

Stockholm, Nationalmuseum, *The Grace and Philip Sandblom Collection*, 1981,
p. 84, illustrated

LITERATURE

Max Loreau, *Catalogue des Travaux de Jean Dubuffet, fasc. XII: Tableaux
d'Assemblages*, Lausanne 1969, p. 61, no. 62, illustrated


“IN DISSECTING NATURE,
THE ARTIST REVEALS NOT
ONLY AN ANATOMICAL AND
GEOLOGICAL PERCEPTION
OF LANDSCAPE, BUT ALSO A
MYTHOLOGICAL VIEW OF ITS
ESSENCE. AN UNDERLYING
SEARCH FOR THE ARCHAIC
AND THE PRIMEVAL...”

RAPHAËL BOUVIER

Exh. Cat., Basel, Fondation Beyeler, *Jean Dubuffet: Metamorphoses
of Landscape*, 2016, p. 17.

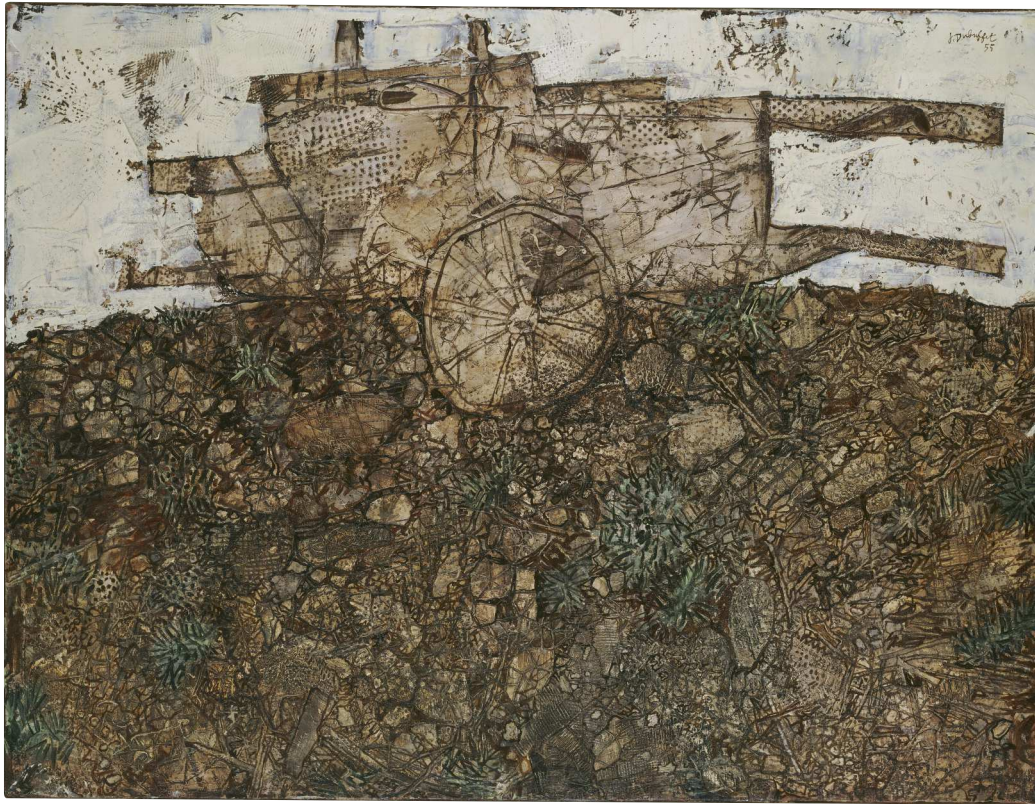






“...THIS NEW TECHNIQUE
OF ASSEMBLAGE GAVE ME,
AS SOON AS I STARTED ON
IT, THE IMPRESSION OF
LENDING ITSELF PERFECTLY
TO TREATING THE SUBJECTS
THAT HAD BEEN SO MUCH
IN MY MIND... THE ROADBED,
THE GRASSES AND LITTLE
PLANTS PUSHING THROUGH
ALONG THE SIDES...”

JEAN DUBUFFET



character embodies a naive spirit, seemingly unfettered and unaffected by the distractions of modern existence. Nonetheless Dubuffet's work of this time is far from anachronistic; his innovative use and utter recapitulation of the traditional canon of oil on canvas is indelibly modern, harboring something of the fragmentary quality of its socio-political moment.

By cutting up and using fragments of painted canvas and applying them onto a canvas ground, Dubuffet negated the need for pencil drawing and allowed the scissors to dictate the composition, often solely by intuition. In *Béret Rose*, the canvas collage gives the effect of a stained glass mosaic in its variegated tessellation, while the mineral palette embodies Dubuffet's fascination with the natural world. The rectangular pieces of speckled and pebbled canvas are arranged like puzzle pieces, emulating the kaleidoscopic surface of the landscape by layering and accumulation. Dubuffet's experimentation with assemblage began in the summer of 1953, when, following a trip to the Savoie with Pierre Bettencourt, the artist began to produce small collages from butterfly wings. The artist continued his interest in non-traditional art materials the subsequent year, using raw coal and sponges to make a small group of figurative sculptures. Dubuffet's methods of chance and spontaneity reached its climax in the years of 1955 and 1956, when the artist began preparing lengths of canvas with dense patterns of stains, imprints, and smears. After cutting these canvases up into an inventory of random shapes and sizes, Dubuffet would assemble various pieces into landscapes and figures. In describing his attachment to assemblage Dubuffet explained: "I can affirm that that technique, for anyone willing to consider it as at least a factor in improvisation and

experimentation, as a means of sparking off the imagination, as a gymnastic exercise in shaking off handed-down conventions and prejudices that inhibit one, as an instigation to invention in all domains (subjects, composition drawing, colouring)... is in all events extremely stimulating and fertile... Moreover, this new technique of assemblage gave me, as soon as I started on it, the impression of lending itself perfectly to treating the subjects that had been so much in my mind... the roadbed, the grasses and little plants pushing through along the sides..." (Jean Dubuffet cited in: Mildred Glimcher, *Jean Dubuffet: Towards an Alternative Reality*, New York 1987, p. 12). Indeed, it was Dubuffet himself who coined the highly influential term 'assemblage' which was then used to describe the iconic work of Robert Rauschenberg in New York and Edward Kienholz in California.

Dubuffet constantly hunted for the rich, pictorially inventive effects afforded by chance juxtapositions of technique. As curator Raphaël Bouvier explains of the *Tableaux d'assemblages*: "The anthropomorphic structure of the landscape and earth... may be read as an allusion to the myth according to which land and the landscape were created by the dismemberment of a monster's body. In dissecting nature, the artist reveals not only an anatomical and geological perception of landscape, but also a mythological view of its essence. An underlying search for the archaic and the primeval..." (Raphaël Bouvier cited in: Exh. Cat., Basel, Fondation Beyeler, *Jean Dubuffet: Metamorphoses of Landscape*, 2016, p. 17). The creative destruction of Dubuffet's assemblage method became a founding principle of his oeuvre, and as such *Béret Rose* testifies his pioneering use of materials and innovative recapitulation of revered art historical genres.

Above
Jean Dubuffet, *My Cart, My Garden* (*Mon char, mon jardin*), 1955
The Museum of Modern Art, New York
Image: © The Museum of Modern Art, New York/Scala, Florence
Artwork: © ADAGP, Paris and DACS, London

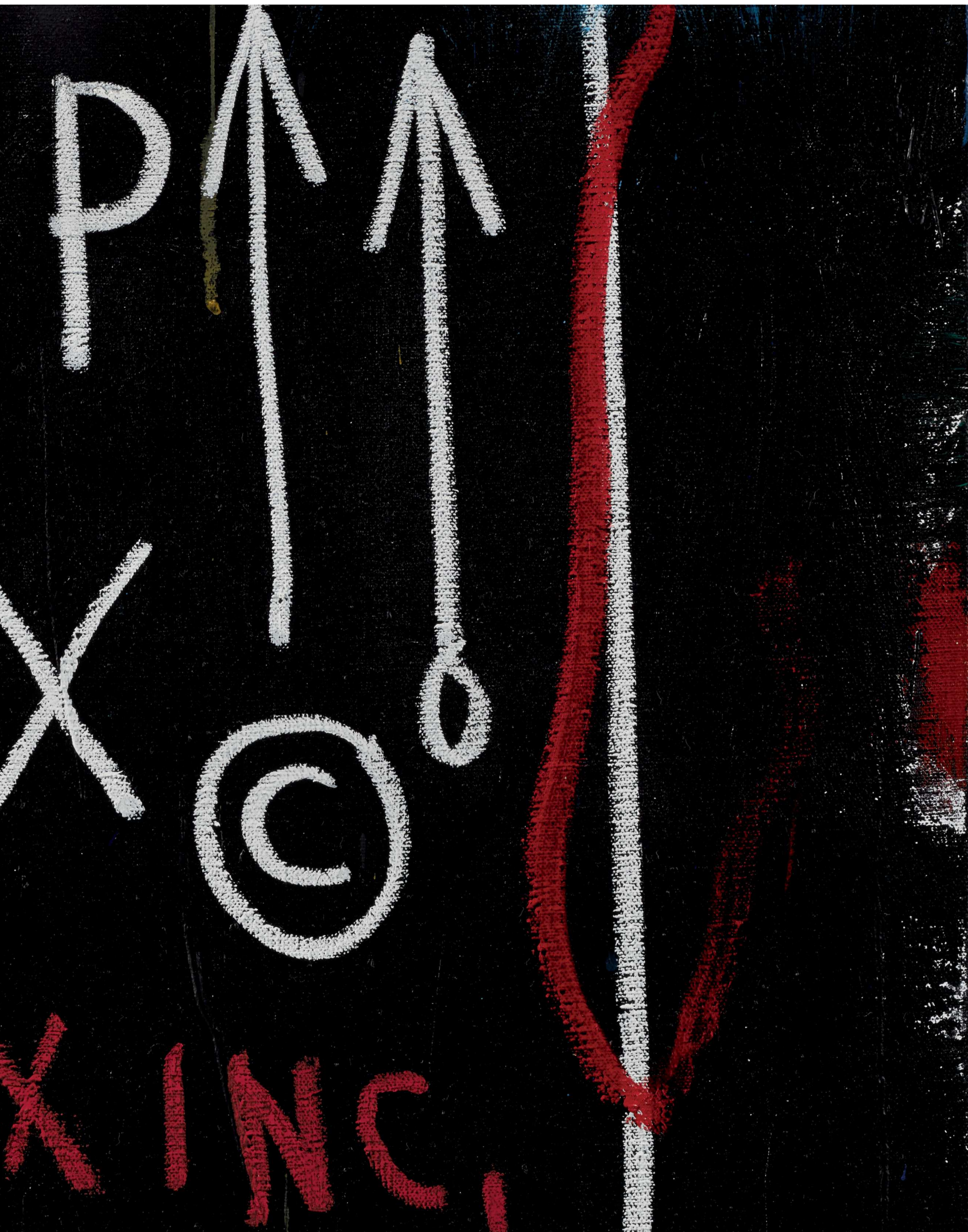




SOA

BOY

SOAP BOY



JEAN-MICHEL BASQUIAT

(1960 - 1988)

Untitled

acrylic and oilstick on canvas, in 3 parts
overall: 244 by 191 cm. 96 by 71¼ in.
Executed in 1983.

± £ 4,000,000-6,000,000

€ 4,710,000-7,070,000 US\$ 5,170,000-7,760,000

PROVENANCE

Private Collection, London

Galerie Bruno Bischofberger, Zurich

Acquired from the above by the present owner in 1997

EXHIBITED

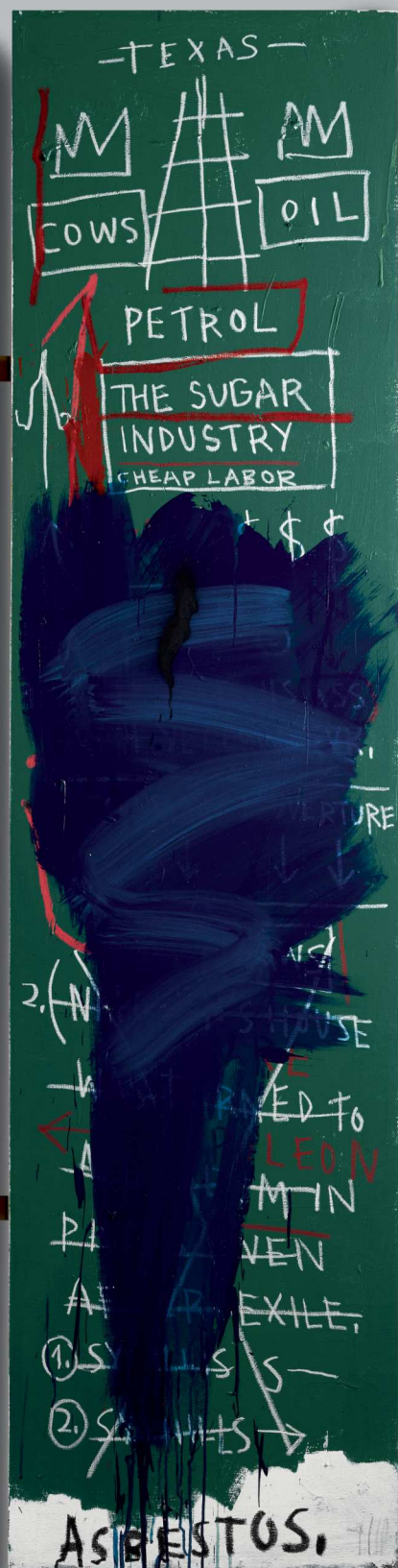
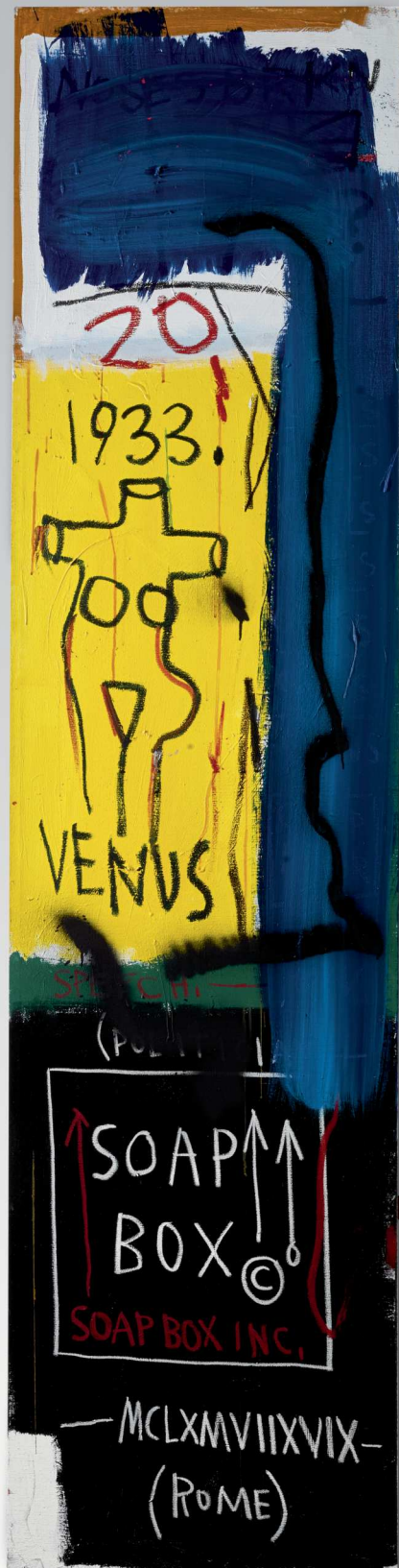
Marseille, Musée Cantini, *Jean-Michel Basquiat: Une Rétrospective*, July - September 1991, p. 83, illustrated in colour

Lugano, Museo d'Arte Moderna Lugano, *Jean-Michel Basquiat*, March - June 2005, p. 55, no. 23, illustrated in colour; p. 161, no. 23, illustrated

LITERATURE

Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, Vol. I, Paris 1996, p. 141, illustrated in colour

Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, Vol. I, Paris 2000, p. 135, illustrated in colour; and Vol. II, Paris 2000, p. 156, no. 3, illustrated in colour





“BASQUIAT’S CANVASES ARE AESTHETIC DROPCLOTHS THAT CATCH THE LEAKS FROM A WHIRRING MIND. HE VACUUMS UP CULTURAL FALL-OUT AND SPITS IT OUT ON THE STRETCHED CANVAS, DISTURBINGLY TRANSFORMED.”

JEFFREY DEITCH

In Context Untitled

Recalling the sequential progression of a classical frieze in its grand scale and rich communicative power, Jean-Michel Basquiat’s breathtaking *Untitled* demonstrates the artist’s creative reimagining of the weighted genre of history painting. With a typically post-modern flair, Basquiat brands his series of three canvases with myriad idiosyncratic cultural signifiers that dissolve the long-upheld distinctions between consumer culture and fine art. Underscored by the nascent rhythms of hip-hop and the clatter of metropolitan life, this work gives cinematic form to the new creative epicentre emerging out of downtown New York. The surface of *Untitled* is endowed with the most peculiarly quotidian of phrases that take on mantra-like status; lists of repeated and crossed out words echo the heterogeneous cacophony of urban life, its graffitied walls and commercial signs, and impart an engaging visual poetry. Akin to the surrealist poetry of André Breton, the linguistic elements provide a window into the racing thoughts of a unique intellect rapidly inspired by its immediate surroundings. As noted by Jeffrey Deitch: “Basquiat’s canvases are aesthetic dropcloths that catch the leaks from a whirring mind. He vacuums up cultural fall-out and spits it out on the stretched canvas, disturbingly transformed” (Jeffrey Deitch cited in: Larry Warsh, Ed., *Jean-Michel Basquiat: The Notebooks*, New York 1993, p. 13). Painted in 1983 during the escalation of Basquiat’s rapid rise to success, *Untitled* presents an enthralling semiotic layering of commercial and historical words,

signs, and symbols. Executed with the swift facility of graffiti and the masterful ingenuity of a painterly virtuoso, this work is a consummate example of Basquiat’s genius for sampling and synthesising the cultural tumult of a very modern kind of existence.

Following the early acclamation of René Ricard’s seminal 1981 *Artforum* article ‘The Radiant Child’, the next couple of years signalled a watershed moment for Basquiat. After producing a landmark solo show at Annina Nosei Gallery in 1982, he participated in the venerated *documenta* in Kassel. With works installed alongside the greatest figures of twentieth-century art, including Gerhard Richter, Joseph Beuys, and Cy Twombly, he was the youngest artist to ever partake in this historic exhibition. One year later – the year of the present work’s creation – Basquiat’s institutional recognition was solidified when he partook in the Whitney Biennial, which in turn crystalised his commercial success. At the Whitney dinner he met Mary Boone, the ‘New Queen of the Art Scene’, who would soon represent the ambitious artist. By nurturing his talent, Boone would help propel Basquiat further into the cultural spotlight. Concerning this period Basquiat remarked: “I made the best paintings ever” (Jean-Michel Basquiat cited in: Cathleen McGuigan, ‘New Money: The Marketing of an American Artist’, *The New York Times Magazine*, 10 February 1985, p. 29). In 1983, Basquiat also strengthened bonds with his iconic mentor, Andy Warhol, from whom he rented a studio. The two famously began

Above
Jean-Michel Basquiat,
Untitled, 1982
Artwork: © The Estate of
Jean-Michel Basquiat /
ADAGP, Paris and DACS,
London 2017.

Opposite
Jean-Michel Basquiat, 5th
Street, New York 1980
Image: Photo by Edo
Bertoglio ©New York Beat
Films LLC



1933.

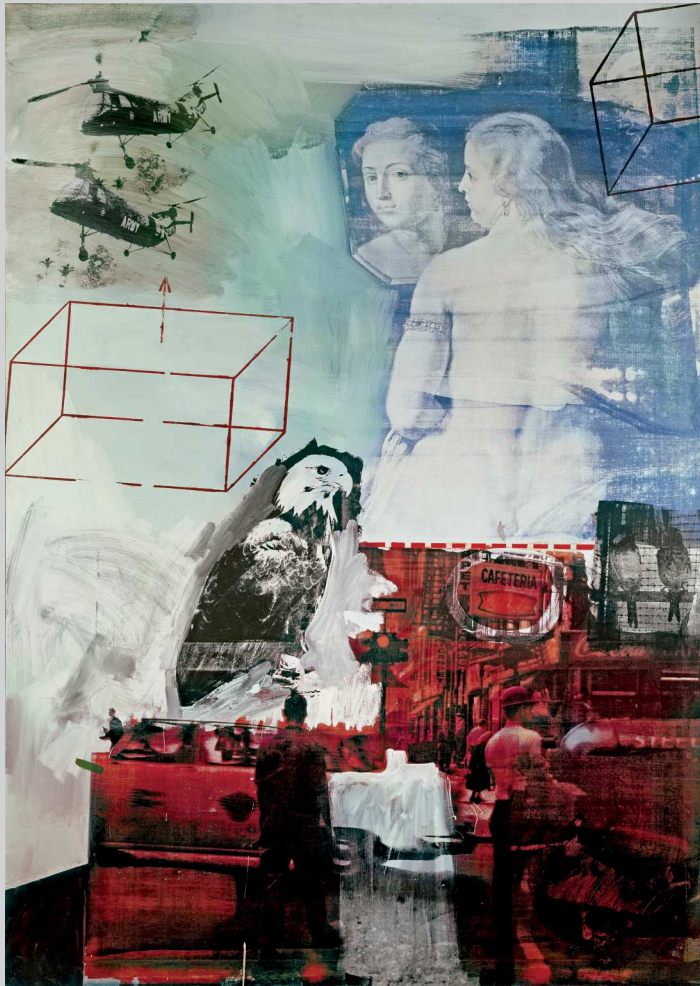
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17

VENUS





Above (from left)
Robert Rauschenberg, *Tracer*,
1964
Nelson-Atkins Museum of Art,
Kansas City
Image: © Bridgeman Images
Artwork: © Robert
Rauschenberg Foundation/
DACS, London/VAGA,
New York

Venus de Milo, Hellenistic
period, circa 130-100 BCE
Musée du Louvre, Paris
Image: © Bridgeman Images

their collaboration paintings in this year and inaugurated a lasting friendship galvanised by their extraordinary artistic exchanges. Basquiat was in awe of the elder artist whose 1960s production pioneered a mining of commercial signs and symbols as a subject for high art – an undeniable precedent for the younger artist’s utter assimilation and recapitulation of Pop culture. In contrast to Warhol, however, and as exemplified by the present work, Basquiat took a far more explicitly cynical view of the modern world.

Untitled shows Basquiat unpicking and exposing modern racial constructs. At the heart of this work is a multifaceted joke based on the idiosyncratically cryptic phrase ‘Soap Box’, which is scrawled with the artist’s characteristic hand in the lower left corner. A repeated motto in Basquiat’s oeuvre, ‘Soap’ refers to a racially uncomfortable and old-fashioned jokeshop style prank. As explained by curator and editor of the Basquiat catalogue raisonné, Richard D. Marshall: “Black Face Soap, a joke item advertised in the back of comic books that turns the users face a black colour, illustrates the internalised racism characteristic of American society and promulgated in young readers” (Richard D. Marshall, ‘Jean-Michel Basquiat and His Subjects’, in: Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, Paris 1996, p. 31). In *Untitled*, Basquiat takes this loaded device one step further by adding the addendum ‘box’ after it. In English vernacular ‘Soap Box’ infers a box or crate used as a makeshift stand by a public speaker commonly used for

situations in which someone expresses strong political opinions. Within Basquiat’s racially charged oeuvre, we are instantly reminded of Martin Luther King’s dynamic civil rights speeches. These pervading racial themes are further enriched by scrawlings of iconic phrases such as ‘cheap labour’ and ‘sugar industry’ in the top right hand corner, topics that are at the very heart of the African diaspora and colonialism across the world. From a mixed ethnic background that included Haitian, Puerto-Rican, and African-American parentage, Basquiat was motivated by a deep-set determination to gain recognition, not only in an almost exclusively ‘white’ art world, but within the almost exclusively ‘white’ pantheon of Western art history. Weaving a nuanced tapestry imbued with a deep awareness of the cultural legacies that defined his position as an African-American artist, Basquiat carved an unprecedented and unique position for himself within the meta-narrative of art history, and today stands as one of the most radical and visionary painters to emerge at the end of the Twentieth Century.

Within this socio-politically loaded work, Basquiat has also interwoven some deeply personal signs and motifs. Basquiat’s iconic three-pointed crown reigns over the present work, unmistakably declaring the young artist’s supremacy. Associated with the artist’s graffiti





“I CROSS OUT WORDS
SO YOU WILL WANT TO
SEE THEM MORE; THE
FACT THAT THEY ARE
OBSCURED MAKES YOU
WANT TO READ THEM.”

JEAN-MICHEL BASQUIAT

persona SAMO, the crown autobiographically alludes to Basquiat himself, while acting as a seal of admiration and ennoblement for the notary figures that populate his work. Famous black boxers such as Cassius Clay, Jack Johnson, and Joe Lewis proliferate in Basquiat's canon during 1982 (all adorned with crowns) whilst a coronated host of Jazz musicians followed in the same year that *Untitled* was created. Written across the bottom right-hand panel is the word 'asbestos', one of the most oft-repeated words in Basquiat's visual lexicon. For Basquiat, the word asbestos is associated with alchemy and alchemical materials, because, as the artist explains, "I was writing gold on all this stuff, and I made all this money right afterwards" (Jean-Michel Basquiat in conversation with Henry Geldzahler, *Interview*, January 1983, online). In the middle of the left hand canvas we find a rendering of a Venus sculpture. Basquiat began incorporating the Venus motif into his works as Xerox sheets in 1982. It was during this time that the artist embarked on a brief affair with Madonna, although at the time he was in a long-term relationship with his then girlfriend Suzanne Mallouk. When Mallouk found out about the affair, Basquiat communicated his feelings by making sheets of Xeroxed Venuses, which he then tore up and gave to her. He said "this is you, a ripped-up Venus, the goddess of love" (Jean-Michel Basquiat cited in: Phoebe Hoban, *Basquiat: A Quick Killing in Art*, New York 1998, p. 103). In response, Mallouk took all of the paintings that Basquiat had given her and cathartically set them alight in a huge bonfire outside of the artist's flat. Reappearing in the present work and drawn in thick oil-stick, Basquiat's Venus acts as a double sign – at once a reference to Mallouk and a reference to the ancient birth of art itself.

Many of the words scrawled over the surface of *Untitled* are crossed out whilst sentences stop in the middle, testifying to the erratic nature of his creative

frenzy. This tactic is crucial to Basquiat's allure and his semantic trickery: "I cross out words so you will want to see them more; the fact that they are obscured makes you want to read them" (Jean-Michel Basquiat cited in: Robert Farris Thompson, 'Royalty, Heroism, and the Streets: The Art of Jean-Michel Basquiat', in: Graham Lock and David Murray, Eds., *The Hearing Eye: Jazz & Blues Influences in African American Visual Culture*, Oxford 2008, p. 262). In doing so, Basquiat thwarts our ability to fully understand his train of thought, a fragmentary approach that invokes his career-defining interest in beat poetry and key figures within this movement such as William Burroughs, whom the artist had met. The rhythmic dispersal, rupturing, and repetition of words also finds kinship with the contemporaneous innovation of the re-mix and sonic methods of early hip-hop, that was emerging out of the vanguard Brooklyn music scene at this time.

The signatory power of Basquiat's forms are intimately tied to his multiple techniques. Revelling in a definitive Neo-Expressionist idiom whilst exercising a sophisticated knowledge of art history, Basquiat's gestural brushwork across the work's three canvases intuitively recalls the legacy of Abstract Expressionism. In the crudely delineated black lines that animate the left-hand canvas and the vertical drips of fluid red that caress the surface of all three, Basquiat recalls both the luscious abstract mouldings of Willem de Kooning and the ecstatic drips of Jackson Pollock with a typically irreverent sense of humour. The dynamic energy of Franz Kline is also recalled in the more aggressive zones of jagged and expressive passages of deep blue paint that mysteriously occlude the artist's musings on all three canvases. Jubilantly demonstrative of the radical creative pinnacle of Basquiat's career, *Untitled* offers an insightful portrait of an artist defined by explosive talent and calamitous brilliance, and is an ingenious portrayal of modern history.

Above
Jean-Michel Basquiat,
Portrait of VRKS, 1982
Image: © BI, ADAGP, Paris/
Scala, Florence
Artwork: © The Estate of
Jean-Michel Basquiat /
ADAGP, Paris and DACS,
London 2017.

Opposite
Brooklyn tile supply store
Image: © Randy Duchaine
/ Alamy Stock Photo



W

COWS

PET

AM

POIL

ROL

9 ○ ➤ KEITH HARING

(1958 - 1990)

Untitled

signed and dated *March 1982* twice on the reverse

day-glo enamel paint on metal shelving
90.8 by 120 cm. 35¾ by 47¼ in.

± £ 600,000-800,000

€ 710,000-945,000 US\$ 780,000-1,040,000

PROVENANCE

Tony Shafrazi Gallery, New York

Private Collection, New York

Tony Shafrazi Gallery, New York

Private Collection, Europe

Acquired from the above by the present owner

EXHIBITED

New York, Tony Shafrazi Gallery, *Keith Haring*, October - November 1982

New York, Whitney Museum of American Art; Toronto, Art Gallery of Ontario; Miami, Museum of Contemporary Art Miami; San Francisco, San Francisco Museum of Modern Art; and Montreal, Museum of Fine Arts, *Keith Haring*, June 1997 - January 1999, p. 45, illustrated in colour (inversely illustrated)

New York, Tony Shafrazi Gallery, *Keith Haring: Paintings, Sculpture, Objects and Drawings*, November 2005 - March 2006

Paris, Musée d'Art Moderne de la Ville de Paris; and San Francisco, de Young Museum, *Keith Haring: The Political Line*, April 2013 - February 2015, p. 161, no. 70, illustrated in colour (Paris); and p. 139, no. 92, illustrated in colour (San Francisco)

LITERATURE

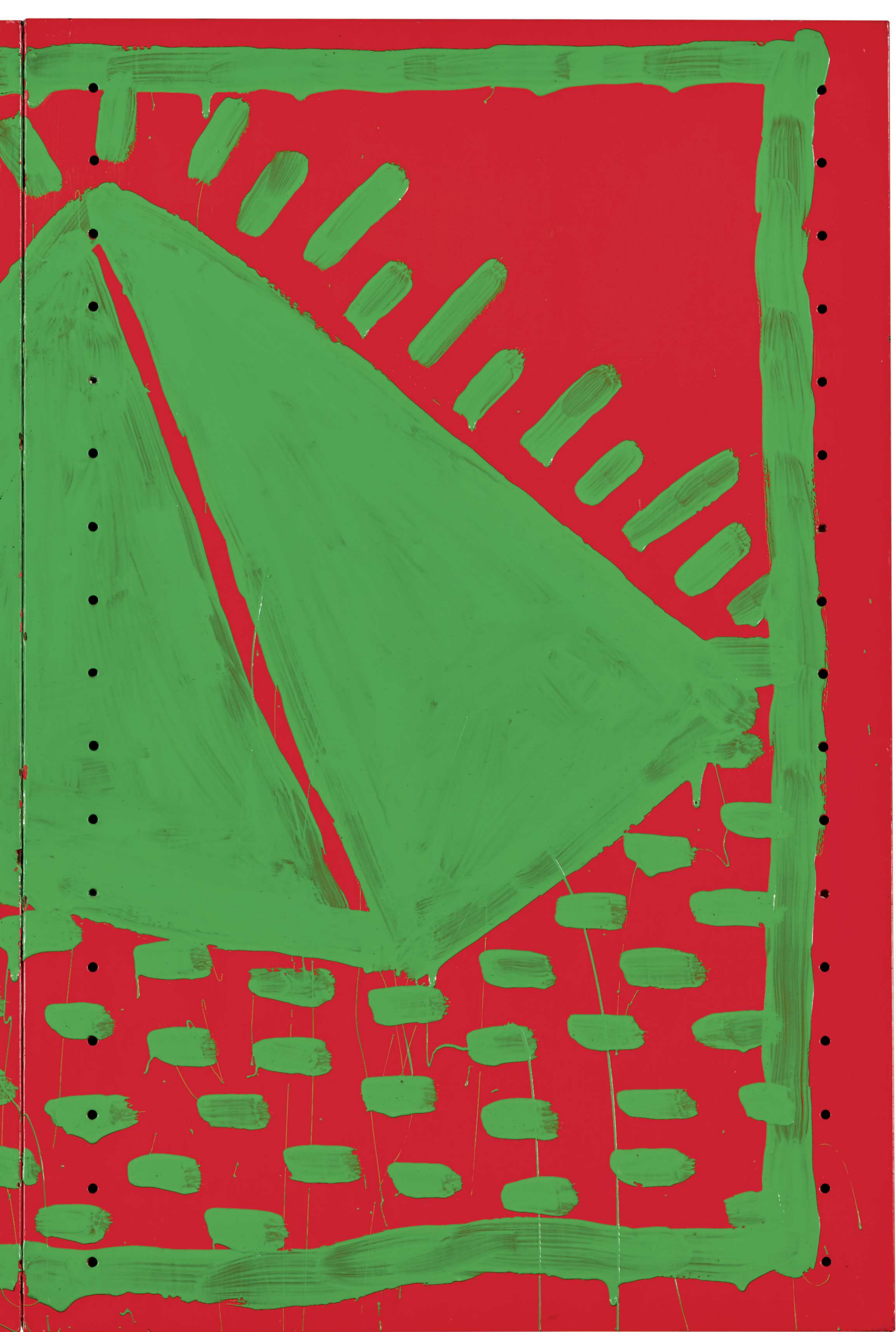
Exh. Cat., Seoul, Arario Gallery, *Keith Haring: The Public Artist*, December 2002 - February 2003, p. 8, illustrated (Keith Haring making the present work)

Jeffrey Deitch, Ed., *Keith Haring*, New York 2014, p. 225, illustrated in colour (installed in Tony Shafrazi Gallery, 1982)



Keith Haring photographed
with one of his paintings in
April 1984
Image: © Photo by Jack
Mitchell/Getty Images
Artwork: © The Keith
Haring Foundation.







“IN 1982, KEITH HAD WHAT I CALL HIS ‘COMING-OUT SHOW’... THE OPENING DREW CLOSE TO A THOUSAND PEOPLE AND SPILLED OUT ONTO THE STREETS FOR HOURS. HE WAS ‘IT’. THE CROWD WAS AMAZING – FILLED WITH CELEBRITIES, SOCIALITES, DOWNTOWN CLUB 57 FAMILY, ART STUDENTS, AND ALL OF KEITH’S WAY- UPTOWN HIP-HOP FRIENDS FROM THE BRONX AND HARLEM. WHAT A MIX. IT WAS TRULY A MAGNIFICENT HAPPENING.”

TONY SHAFRAZI

In Context Untitled

Executed in 1982, *Untitled* is archetypal of Keith Haring’s inimitable graphic style and narrates the artist’s first major critical breakthrough. First exhibited in the basement of Haring’s landmark show in October - November 1982 at the Tony Shafrazi Gallery, the present work formed part of the ‘black light installation’ in which each of the day-glo paintings and sculptures on display were lit by psychedelic ultra-violet light, electrifying their neon hues. The show opened to tremendous acclaim, both critical and commercial. In Shafrazi’s own words: “In 1982, Keith had what I call his ‘coming-out show’... The opening drew close to a thousand people and spilled out onto the streets for hours. He was ‘it’. The crowd was amazing – filled with celebrities, socialites, downtown Club 57 family, art students, and all of Keith’s way-uptown hip-hop friends from the Bronx and Harlem. What a mix. It was truly a magnificent happening” (Tony Shafrazi cited in: Exh. Cat., Milan, Fondazione Triennale di Milano, *The Keith Haring Show*, 2005-06, p. 105). As art critics Edit de Ak and Lisa Liebmann added: “This show was Haring epic, Part One, with all scenes, fragments, motifs and media assembled, structured graphically and architectonically” (Edit de Ak and Lisa Liebmann, ‘Keith Haring: Tony Shafrazi Gallery’,

Artforum, January 1983, n.p.). Suddenly celebrated as a hero of the city’s hippest community, Haring was then invited to exhibit in Holland, Italy, Belgium, and England as well as in Japan. As evidenced by the vibrant colours and energetic handling of enamel in the present work, with paint splatters and drips relaying the immediacy of its execution, the artist’s confidence and unique visual language had already reached maturity at this young age, and would make him one of the most influential artists of his generation.

Dancers and dancing were the life force behind Haring’s art, and nowhere is this more apparent than in *Untitled*. Haring’s oft-repeated pyramid and UFO motifs are here articulated in neon pink and vivid green paint. Offering a pulsating viewing experience that echoes the sonic rhythms and drum machines of nascent hip-hop, this painting utterly encapsulates the vibrant and liberal spirit of the underground New York club scene during the early 1980s. Haring’s now iconic employment of the UFO and pyramid symbols stemmed from his innovative translation of a new wave of dance that began to proliferate during this period: the electric boogie. At its deepest level the electric boogie goes far back into African-American diaspora; from the Kongo priests of the classical religion

Above
Installation view (black light installation), New York, Tony Shafrazi Gallery, Keith Haring, October - November 1982
Photographs by Tseng Kwong Chi
Image: © Muna Tseng Dance Projects, Inc.
Artwork: © The Keith Haring Foundation.

Opposite
Fab 5 Freddy and friend at the Shafrazi gallery opening, October 1982
Photograph by Tseng Kwong Chi
Image: © Muna Tseng Dance Projects, Inc.
Artwork: © The Keith Haring Foundation.







Above
Breakdancers, B-Boys, on
the street of New York, 1981
Image: © Photo by:
PYMCA/UiG via Getty
Images

through to the Baptist Christians of America's Deep South. Indeed, the jerking movements, angular torso motions, and shoulder popping prevalent in electric boogie were movements entirely derived from a legacy of the 'Spirit' as made supernaturally manifest in the body of a worshipper. The electric boogie was thus born during the 1970s and 80s when these spiritual convulsions found transmutation into widely popular choreographic dance moves.

This dance revolution occurred at the same moment that Haring moved from Kutztown, Pennsylvania, to New York City, and it was here that he first saw the breakdancing B-Boys emulate sharp and electronic robotic motion as though caught in the shimmer of strobe-lighting. Shortly afterwards, flying saucers, from which electric strobes emanated a kind of cosmic new-age energy, began appearing in the graphic lexicon of Haring's work. In addition to these symbols, which also inferred the existence of an extra-terrestrial higher being, Haring began introducing pyramids and explicitly Ancient Egyptian motifs into his work. Indeed, where the breakdance discipline of 'Tutting', a reference to the Ancient Egyptian King Tutankhamun, assimilated the upper body angular poses from Egyptian friezes, Haring re-assimilated Ancient Egyptian visual influence through the lens of contemporary

dance. Herein, the pyramid refers to the performance of 'Team Tut' in which people piled on top of each other in a pyramidal shape making sharp angles signed with their hands. Intriguingly, it was these angular upper body movements particular to 'tutting' – which they also called "throwing hieroglyphs" – that developed into the popular dance trend of 'voguing' during the later 1980s (Hernando Molina in conversation with Robert Farris Thompson cited in: *Exh. Cat., Paris, Musée d'Art Moderne de la Ville de Paris (and travelling), Keith Haring: The Political Line, 2013-15, p. 54*). Thus, at once referring to an ancient past via the bas-relief conventions of classical Egyptian art and an electrically charged futuristic civilisation, pyramids pulsating with extra-terrestrial energy came to populate and symbolise Haring's dance fuelled practice.

Utterly infused with the beats and rhythms of 1980s hip-hop and breakdance culture, *Untitled* from 1982 stands as a powerful testament to Haring's life and work. Not only does it vividly capture the artist's instantly recognisable aesthetic, it also demonstrates the unmatched immediacy of his paintings and his passion for cutting edge forms of dance. At once joyous and rebellious, the work represents the spirit of a generation in an exciting and assured display of technical brilliance and visual power.





10 ◉ ANDY WARHOL

(1928 - 1987)

Self-Portrait

acrylic and silkscreen ink on canvas
50.5 by 40.4 cm. 19 7/8 by 15 7/8 in.
Executed in 1963-64.

± £ 5,000,000-7,000,000

€ 5,890,000-8,250,000 US\$ 6,470,000-9,050,000

PROVENANCE

Thomas Ammann Fine Art, Zurich (acquired from the artist in 1978)

Acquired from the above by the present owner in 1985

EXHIBITED

St. Gallen, Kunstmuseum St. Gallen, *Alpen Pop: Warhol und die Bauernmalerei*, May - September 2002, n.p., illustrated in colour

St. Gallen, Kunstmuseum St. Gallen; Hanover, Sprengel Museum; and Edinburgh, Scottish National Gallery of Modern Art, *Andy Warhol: Self Portraits*, June 2004 - May 2005, p. 29, no. 2, illustrated in colour

Graz, Kunsthaus Graz, Universalmuseum Joanneum, *Warhol Wool Newman: Painting Real/Screening Real: Conner Lockhart Warhol*, September 2009 - January 2010, p. 48, illustrated in colour; and p. 75, illustrated

Zurich, Thomas Ammann Fine Art, *Accrochage 1*, December 2010 - April 2011

LITERATURE

George Frei and Neil Printz, Eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures, Vol. I, 1964-1969*, New York 2004, p. 428, no. 489, illustrated in colour





Left
 Andy Warhol, *Self-Portrait*,
 1963-1964
 Image: © Scala, Florence
 Artwork: © The Andy
 Warhol Foundation for the
 Visual Arts, Inc. / DACS
 2017

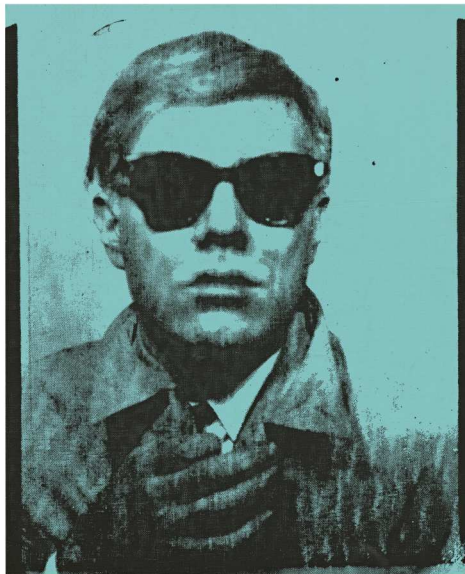
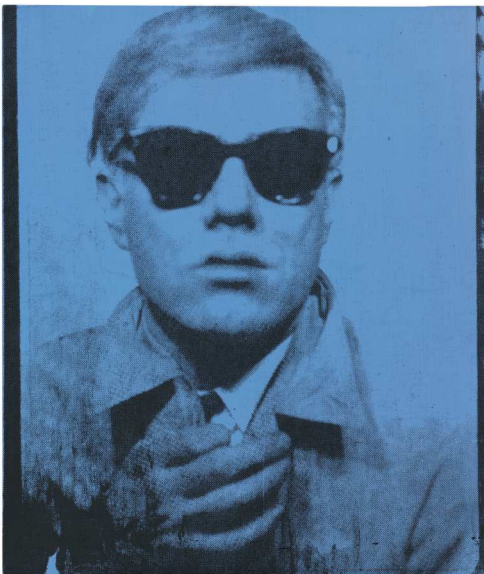
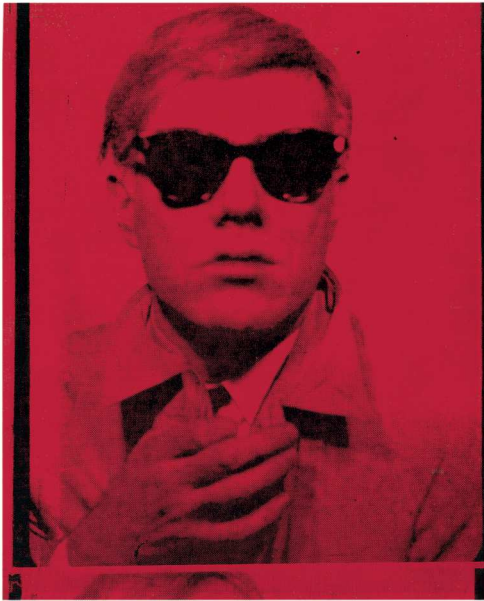
Opposite (red)
 Andy Warhol, *Self-Portrait*,
 1963-1964
 Image: © Scala, Florence
 Artwork: © The Andy
 Warhol Foundation for the
 Visual Arts, Inc. / DACS
 2017

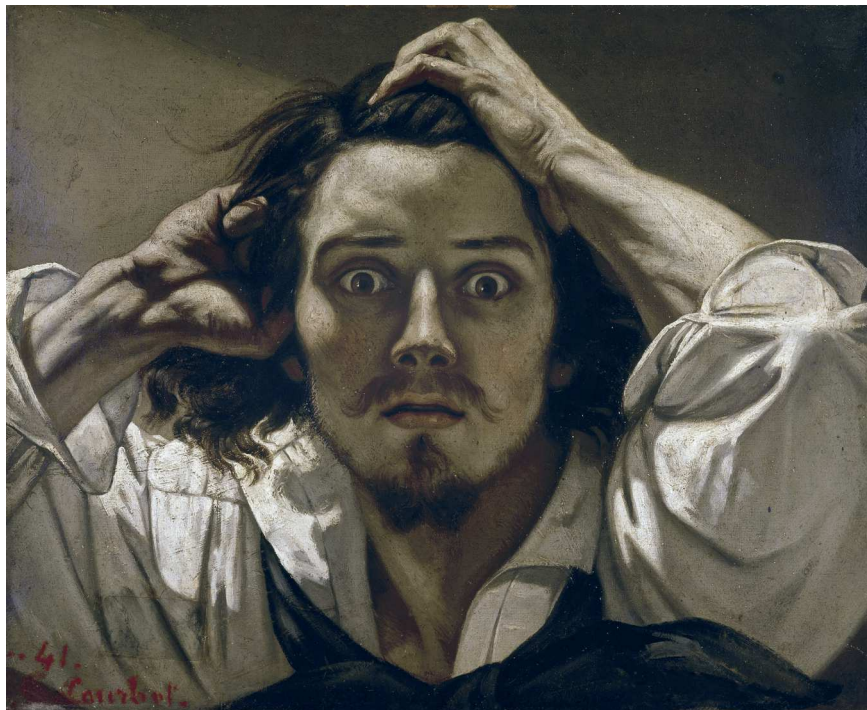
(from top row, middle)
 All: Andy Warhol, *Self-Portrait*, 1963-1964
 Artwork: © The Andy
 Warhol Foundation for the
 Visual Arts, Inc. / DACS
 2017

ANDY WARHOL

THE FIRST
 SELF-PORTRAITS,
 1963-64

In the latter part of the twentieth-century, Andy Warhol joined the ranks of Rembrandt van Rijn, Vincent van Gogh, and Pablo Picasso to take his place amongst the most important and influential self-portraitists in the history of art. Throughout his career, he turned to his own visage to create works such as the present painting, filled with immediacy, vivacity, and sleek conceptual cool. Indeed, the present work is one of the first ten self-portraits that Warhol ever created and thus holds immense significance. Through the present painting and its concise series, Warhol discovered himself as a subject. It was a turning point; a watershed moment that reverberated throughout his oeuvre. Renowned up to this point for his candid depictions of such film and media luminaries as Marilyn Monroe, Jackie Kennedy, and Liz Taylor, the moment that Warhol stepped out from behind the camera and into the glare of its flashbulb marked the moment that he joined their number; the moment that Warhol the icon was born – a paragon of the golden era of Pop and the ultimate arbiter of celebrity glamour.





Self-Portrait comes from a concise series of nine similarly titled works, each made in the same scale using silkscreen prints enlarged from the same shred of photographic source material. Warhol made these seminal paintings at the behest of the feted Detroit collector Florence Barron, who had been taken to his studio in 1963 by Ivan Karp, legendary dealer at the Leo Castelli Gallery, in order to discuss the commission of her own portrait. At the time, Warhol's fame in the art world was blossoming after successful solo shows at the Ferus Gallery in Los Angeles and the Stable Gallery in New York, and Barron wanted her own portrait done in his already iconic style. However, Karp managed to persuade both artist and patron that a self-portrait would be even more appropriate. The dealer, convinced that a self-portraiture series would propel Warhol to new heights, had been trying to persuade the artist for some time: "You know, people want to see you. Your looks are responsible for a certain part of your fame – they feed the imagination" (Ivan Karp cited in: Carter Ratcliff, *Andy Warhol*, New York 1983, p. 52).

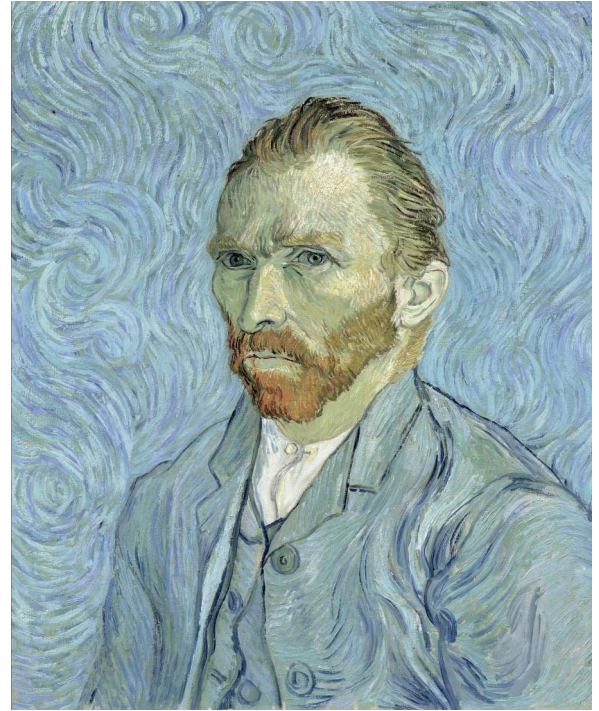
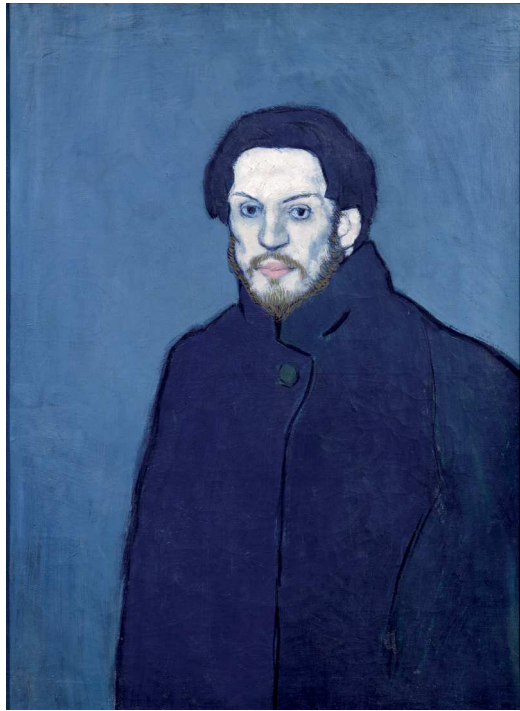
Warhol made *Self-Portrait* and the extant eight versions using images he had taken in a New York photo-booth. The use of such unconventional source material was, at this time, fiercely innovative, and added to the aura of technical invention that already surrounded this artist, who had pioneered the use of silkscreen printing in art only a couple of years previously. He had first made use of the photo-booth portrait in 1963, when he was commissioned by *Harper's Bazaar* to illustrate an article, and provided photographs from a Times Square Photomat of such subjects as painter Larry Poons, curator Henry Geldzahler, and composer La Monte Young. Soon after, Warhol decided to use this new medium to create an extraordinary portrait of Ethel Scull – the famous New York collector. The resultant painting is now one of the most celebrated works of Warhol's early career, jointly owned by the Whitney Museum of American Art and the Metropolitan Museum of Art. Years later, Scull described how, to create it, Warhol had taken her to a seedy amusement arcade on 42nd Street: "We were running from one booth

Above (from left)
Lucian Freud, *Man with a Thistle (Self-Portrait)*, 1946
Image/Artwork: © The Lucian Freud Archive / Bridgeman Images

Gustave Courbet, *The Desperate Man (Self Portrait)*, 1843-45
Image: © Luisa Ricciarini/ Leemage / Bridgeman Images

Opposite (from left)
Pablo Picasso, *Self Portrait*, 1901
Musée Picasso, Paris
Image: © Bridgeman Images
Artwork: © Succession Picasso/DACS, London 2017

Vincent van Gogh, *Self Portrait*, 1889
Musée d'Orsay, Paris
Image: © Bridgeman Images

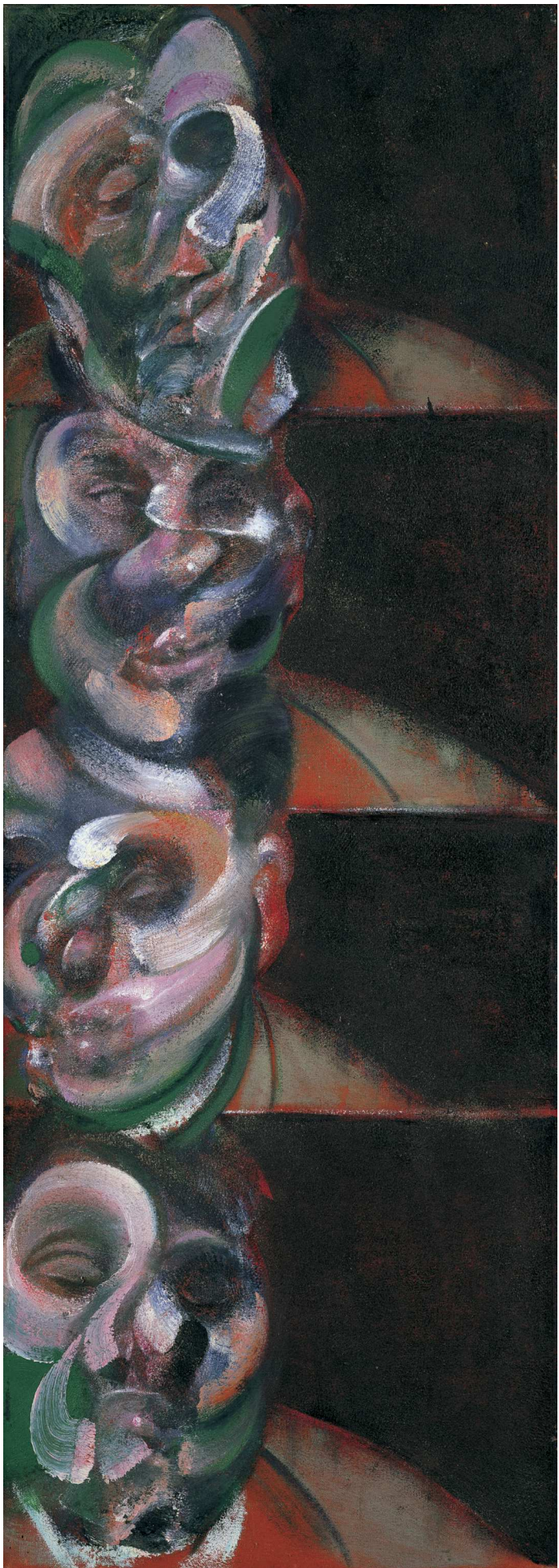
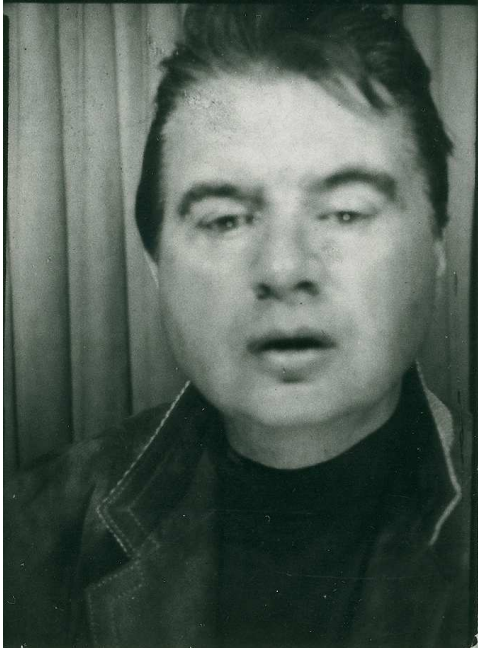
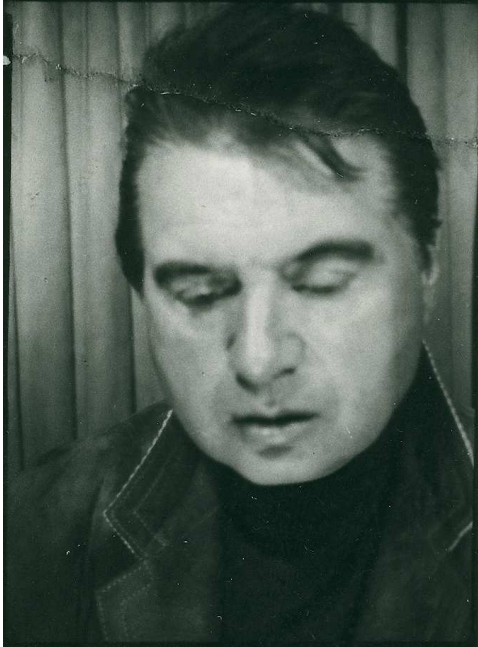
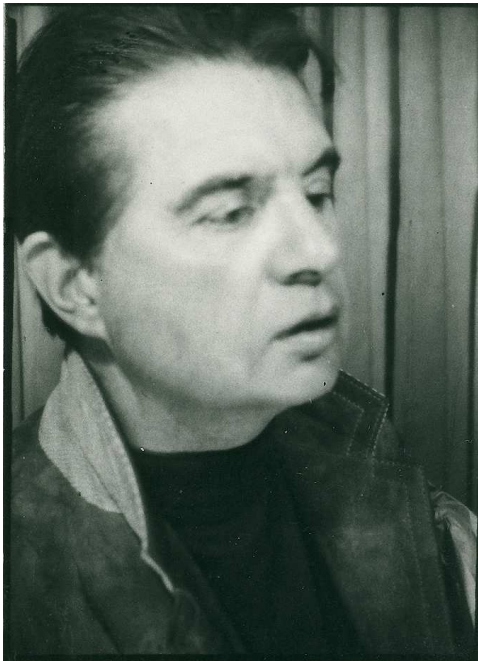


to another, and he took all these pictures and they were drying all over the place... I was so pleased. I think I'll go there for all my pictures from now on" (Ethel Scull cited in: Exh. Cat., Hamburg, Hamburger Kunsthalle, *Andy Warhol: Photography*, 1999, p. 89).

These miniature portraits from dime store photo-booths perfectly suited Warhol's vision for a new type of art to suit the Pop era: they were mechanical, democratic, and quintessentially all-American. They are redolent of the Soup Cans and Coca-Cola bottles that had flooded his praxis already, with their format just as recognisable to the average American, and their sequence of four equally sized images even conveying a comparable sense of the well-stacked supermarket shelf. Moreover, in an age before photography was ubiquitous, these photo-booths subjected the quotidian everyman to the same paparazzi flash bulbs as the most glamorous celebrity. They presaged the polaroid portraits that populated his 1970s output, and can be viewed as the early embodiment of Warhol's oft-quoted vision: "In the future everybody will be world-famous for fifteen

minutes" (Andy Warhol cited in: Carter Ratcliff, 'The Art Establishment: Rising Stars vs. the Machine', *New York Magazine*, 27 November 1978, p. 54).

The use of these photo-booth portraits also had serious art historical significance. In elevating a quotidian printing method into a high art setting, and exploring notions of seriality, Warhol was working in the tradition of Robert Rauschenberg, whose experiments in this arena were paradigm shifting. Moreover, in appropriating the photo-booth strip – essentially a found object bearing no semblance of artistic gesture – Warhol was also undoubtedly engaging with Marcel Duchamp's concept of the 'readymade'. An avowed fan of Duchamp, Warhol made several short films of him in the course of the 1960s. This avant-garde appropriation of photo-booth strips would also provide precedent for countless artists to come, not least Francis Bacon. Bacon used photo-booth strips in a directly comparable manner to Warhol, similarly experimenting with slight changes in expression between different exposures, and similarly relying upon them as the



“I’D PREFER TO REMAIN
A MYSTERY; I NEVER
LIKE TO GIVE MY
BACKGROUND AND,
ANYWAY, I MAKE IT
DIFFERENT ALL THE
TIME I’M ASKED.”

ANDY WARHOL

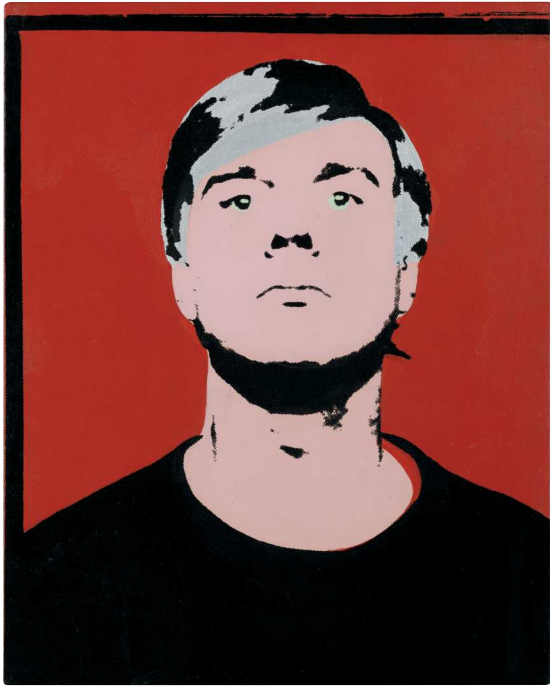
Exh. Cat., Stockholm, Moderna Museet, *With Andy Warhol*,
1967, n.p. of *Landscape*, 2016, p. 17.

Left
Photo-booth source for the
present work and portraits
of Judith Green, circa 1963
Artwork: © The Andy
Warhol Foundation for the
Visual Arts, Inc. / DACS
2017

Opposite (from left)
Photo-booth strip of
Francis Bacon, Aix-en-
Provence, 1967
Image/Artwork: © The
Estate of Francis Bacon. All
rights reserved, DACS 2017

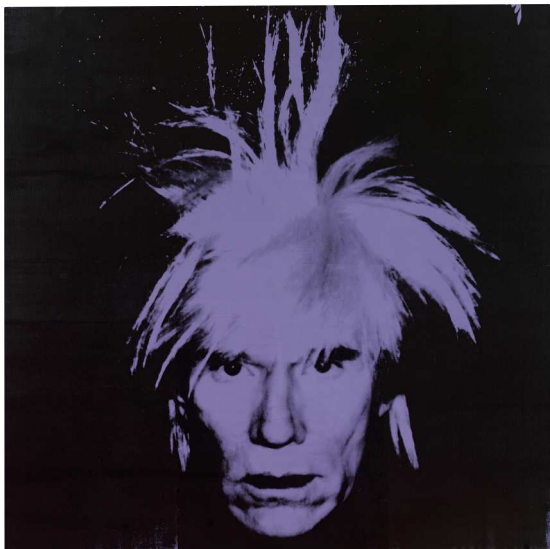
Francis Bacon, *Four Studies
for a Self-Portrait*, 1967
Image/Artwork: © The
Estate of Francis Bacon. All
rights reserved, DACS 2017.
Photo: Prudence Cuming
Associates Ltd





“IF YOU WANT TO KNOW ABOUT ANDY WARHOL, THEN JUST LOOK AT THE SURFACE OF MY PICTURES, MY MOVIES AND ME AND THERE I AM: THERE’S NOTHING IN BETWEEN.”

ANDY WARHOL



immediate source material for self-portraits of searing vividness. We might particularly look to Bacon’s four-part self-portrait of 1967, which, uniquely for this artist, is arranged in vertical format, mimicking the structure of the photo-booth strip, and building on Warhol’s avant-garde precedent.

Warhol considered his first engagements with self-depiction a consummate success, and clearly relished the end-to-end control that the discipline allowed him over the portraiture process. He revisited the genre throughout the 1960s, and periodically in the ensuing decades. In 1964, he created another series of self-portraits that heralded from Photomat source material. By this stage he was using a variety of coloured silkscreens to create a classic Pop image. By 1966, Warhol had reached the peak of his creative confidence and the world had bestowed upon him the same degree of celebrity status that he had found so intriguing and captivating in those he chose to depict; the resultant self-portraits from this year clearly reflect this. In their creation, he abandoned the photo-booth, opting instead for a carefully posed photograph that shows him in pensive thought, half cast in shadow –

Left (from top)
Andy Warhol, *Self-Portrait*, 1964

Artwork: © The Andy Warhol Foundation for the Visual Arts, Inc. / DACS 2017

Andy Warhol, *Self-Portrait*, 1966

Art Institute of Chicago, Chicago

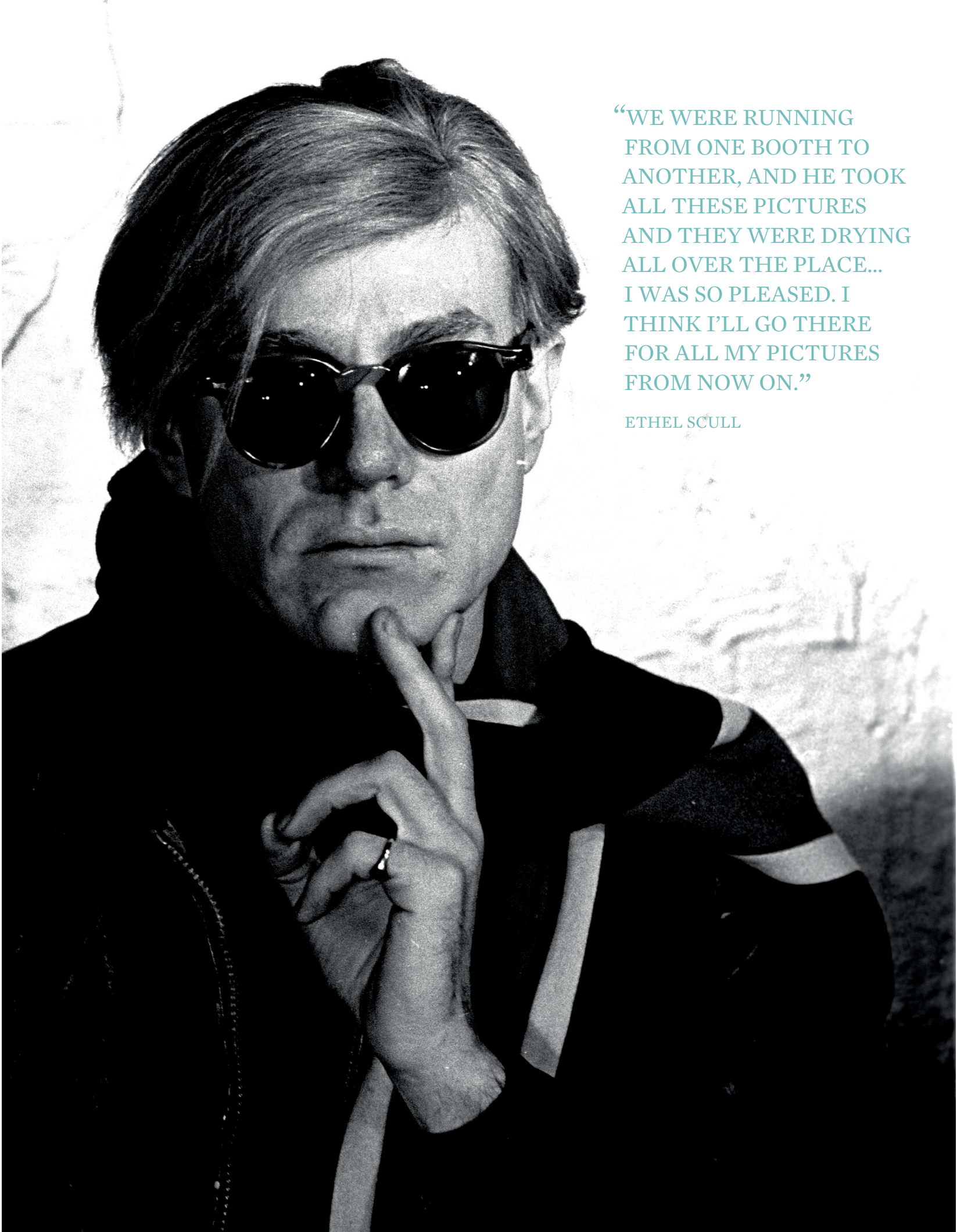
Image: © The Art Institute of Chicago / Art Resource, NY/ Scala, Florence

Artwork: © The Andy Warhol Foundation for the Visual Arts, Inc. / DACS 2017

Andy Warhol, *Self-Portrait*, 1986

Artwork: © The Andy Warhol Foundation for the Visual Arts, Inc. / DACS 2017



A black and white portrait of a man with light-colored hair, wearing dark sunglasses and a dark jacket with light-colored stripes on the sleeves. He has a finger pressed against his lips in a 'shh' gesture. The background is a textured, light-colored wall.

“WE WERE RUNNING
FROM ONE BOOTH TO
ANOTHER, AND HE TOOK
ALL THESE PICTURES
AND THEY WERE DRYING
ALL OVER THE PLACE...
I WAS SO PLEASED. I
THINK I’LL GO THERE
FOR ALL MY PICTURES
FROM NOW ON.”

ETHEL SCULL



Opposite
 Andy Warhol, *circa 1964*
 Image: © Photo by Steve
 Schapiro/Corbis via Getty
 Images

Above
 Andy Warhol, *Ethel Scull*
Thirty-Six Times, 1963
 Whitney Museum of
 American Art and The
 Metropolitan Museum of
 Art, New York
 Image/Artwork: © The
 Andy Warhol Foundation
 for the Visual Arts, Inc. /
 DACS 2017

his complete likeness still hidden from the viewer. In 1967, he continued along this line, with a series of works that showed him in complete profile, depicted in flat monochrome silkscreen ink, with half of his face teasingly turned from the viewer in complete preclusive profile. His self-portraits from later years are quite different, and reflect the growing concerns that he had with mortality as his life progressed. Warhol was shot in 1968 and, although he survived, themes related to the fragility of human life became ever more prominent in his praxis from this point on. We can observe this not only in the 1978 *Self-Portrait with Skull*, with its *memento mori* prop, but also in the famous *Fright Wig* series of 1986, in which Warhol showed himself confronting the reality of the passage of time with a Rembrandt-esque sense of poignancy.

More than any artist before him, Warhol's image, identity, and constructed public persona, were

inextricably bound to his art. The self-portraits thus became the richest and most fertile sites for his own invention. Starting with the present painting, he commodified himself into an icon – as flat, shallow, and immediately identifiable as Elvis, Marilyn, or Liz. Indeed, his self-portraits are the ultimate example of the irony inherent to his oeuvre: proof that his pictures were designed not to portray or expose truth, but instead to acknowledge the artifice and deception inherent to any form of representation. In *Self-Portrait*, as much as in any of the self-portraits that followed, Warhol presents himself as a constructed fiction. We are reminded of the artist's 1967 statement: "If you want to know about Andy Warhol, then just look at the surface of my pictures, my movies and me and there I am: there's nothing in between" (Andy Warhol cited in: Gretchen Berg, 'Andy: My True Story', *Los Angeles Free Press*, 17 March 1967, p. 3).

Scm
NUI

MOOL

RSIE

11 ◦ ➤ RICHARD PRINCE

(b. 1949)

School Nurse

signed, titled and dated 2005 on the reverse
acrylic and inkjet print on canvas
177.8 by 124.4 cm. 70 by 49 in.

± £ 3,500,000-4,500,000

€ 4,130,000-5,300,000 US\$ 4,530,000-5,820,000

PROVENANCE

Gladstone Gallery, New York

Acquired from the above by the present owner in 2005

EXHIBITED

New York, S2 Gallery, *Divine Comedy*, September - October 2010, p. 61,
illustrated in colour

LITERATURE

Bob Rubin and Rose Dergan, Eds., *Richard Prince: American Prayer*, New York
2011, p. 345, illustrated in colour

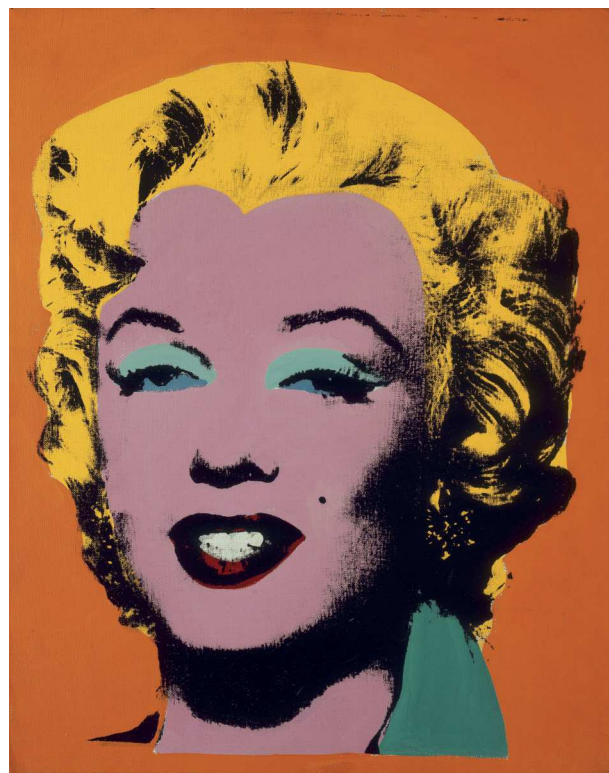
“WITH THE *NURSE* PAINTINGS,
I BELIEVE I STARTED OUT
JUST READING THE PAPER. IT
JUST OCCURRED TO ME THAT
EVERYONE NEEDED A NURSE. I
COLLECT BOOKS – BASICALLY
I’M A BIBLIOPHILE – AND I HAD
COLLECTED THESE NURSE
BOOKS. THERE’S A WHOLE
GENRE AND I’D HAD THEM
FOR YEARS.”

RICHARD PRINCE

cited in: Natalie Shukur, ‘Richard Prince,’ *RusshMagazine*, 2014,
online resource.

School NURSE





In Context

School Nurse

Created between 2002 and 2008, the *Nurse* paintings represent the very apogee of Richard Prince's complex conceptual project. From 2005, *School Nurse* is a powerful example of this celebrated corpus. At once at once sexy and alluring, yet tinged with danger and threatening portent, the borderline excesses of paint, eroticism, and implied brutality prevalent in this appropriative work, forcefully rouse and unpack culturally entrenched female stereotypes and codes of seduction. Based on the uncredited cover art of dime-store romance novels, the *Nurses* offer a transgressive scrutiny of idealised modes of feminine portrayal as popularised in the later Twentieth Century. Marking a reformulation of the iconic blonde bombshell trope as elevated into the realm of high-art by Andy Warhol and Roy Lichtenstein, Prince's *Nurses* assimilate and pick apart erotic stereotypes and gender constructs. The *Nurses* are thus situated at the other end of a narrative arc that began with Prince's iconic *Cowboys* in the late 1980s. Replacing the masculine, heroic cowboy of his aloof re-photographed Marlboro adverts, Prince's provocative and almost hysterically painted female characters, borrowed from the world of trashy pulp-fiction, form a pendent to these prescribed codes of masculinity.

School Nurse from 2005 reconsiders and re-evaluates with palpable maturity many of the themes prevalent to the *Cowboys* – a manipulation of appropriated images, the glamour of mass culture, and the death of the author – in an entirely innovative and markedly painterly manner.

Richard Prince has endlessly scrutinised the cultural mores of America in his seditious yet taxonomic approach to art-making. At heart he is an editor of images, borrowing and transforming through juxtaposition and manipulation to re-contextualise the familiar and banal. The low-culture of the working classes has always been the heartland of Prince's practice; using archetypes of a typically late-twentieth-century brand of American popular culture – be it from the world of advertising, the bawdy jokes or cartoon funnies of newspapers and magazines, or the paperback world of pulp-fiction – Prince has found edification in its indigenous beauty.

In the present work an abyssal black ground starkly outlines Prince's heroine, a character borrowed from the front cover of Arlene Hale's 1960s novel, *School Nurse*. On the original cover – hand-painted by an anonymous pulp-artist – a sultry yet guarded nurse glances sideways as a mysterious man exits through a door behind her; set

Above
Roy Lichtenstein, *Nurse*,
1964
Image/Artwork: © Estate
of Roy Lichtenstein/DACS
2016

Andy Warhol, *Orange
Marilyn*, 1962
Image: © Bridgeman
Images
Artwork: © 2017 The Andy
Warhol Foundation for the
Visual Arts, Inc. / Artists
Rights Society (ARS), New
York and DACS, London.

Opposite
Richard Prince, *Self
Assignment*, 2010
Image: © Anton Corbijn /
Contour by Getty Images
Artwork: © Richard Prince.
Courtesy of the artist and
Gagosian Gallery.



ACE
BOOK
D-540
35¢

School NURSE

ARLENE HALE

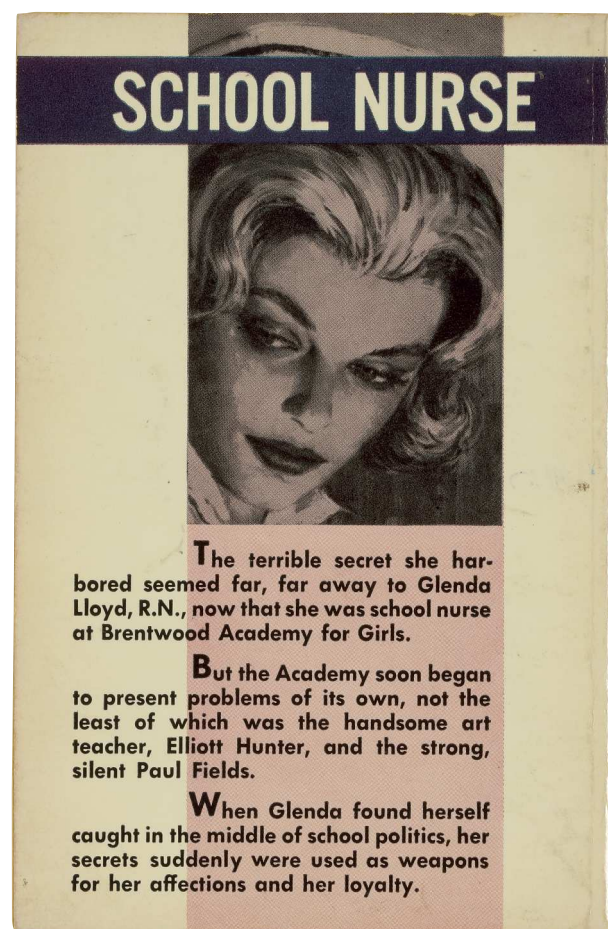
Complete & Unabridged

Nurse Glenda

had a past to hide and a future to seek

“I MADE A MISTAKE PAINTING ALL THIS WHITE... AFTER I HAD WIPED OFF SOME OF THE PAINTING, IT LOOKED LIKE A MASK ON THE NURSE’S FACE AND SUDDENLY IT WAS ONE OF THOSE MOMENTS. WHEN I NOTICED THAT, I REALISED THAT WAS GOING TO BE THE CONTRIBUTION TO THE IMAGE, TO PUT A MASK ON THESE VARIOUS NURSE ILLUSTRATIONS. IT WAS A WAY OF UNIFYING AND ALSO TALKING ABOUT IDENTITY.”

RICHARD PRINCE



Opposite & above
Arlene Hale, *School Nurse*,
Ace Books, 1960
Image: © Ace Books

underneath this, the novel’s tagline reads: “Nurse Glenda had a past to hide and a future to seek”. Subsumed by a gesturally black background, this narrative teaser is erased, as is the saccharine baby-pink background and baby-blue title text, while Nurse Glenda’s assumed love interest is entirely absented in Prince’s modified scene. All that remains is a white chalkboard outline of the book’s title and an isolated and ambiguously bloodied female protagonist looming large in the foreground. Consistent with all of Prince’s *Nurse* paintings, our subject wears an obligatory white surgical mask, an intervention that, according to the artist was a “way of unifying” these paintings, whilst “also talking about identity” (Richard Prince cited in: Natalie Shukur, ‘Richard Prince,’ *RusshMagazine*, 2014, online resource). In this painting, however, her red and apparently bleeding mouth seeps through the mask’s diaphanous gauze and onto her clinical whites, while a dull smear above her right eye and a dark clotted patch on her hair rouse the suspicion of foul play. Marilyn-esque yet tainted by gore, Prince’s nurse is a nefarious queen of the damned.

Is she victim or aggressor? Prince leaves this pointedly unclear, and in doing so conflates a catalogue of old-fashioned erotic nurse stereotypes – a construct that

utterly permeated popular culture in the 1950s and 60s, serving inspiration for the series of 45-cent paperback nurse fantasies collected by Prince. In Prince’s pantheon, the nurse is simultaneously angel of mercy and Good Samaritan, as much innocent Girl Friday as she is *femme fatale*. Possessing an unsettling yet magnetic noir-quality, the *Nurses* are derived from the same countercultural, typically Princian, realm as the biker *Girlfriends*, while they find their pendent pieces in the iconic *Cowboys* via a comparable scrutiny of exaggerated gender constructs. Indeed, like the *Cowboys*, these works conjure a retinue of desire and mine prescribed and trumped-up tropes of male desire and female objectification. Following the very first group of *Nurse* paintings, executed in 2002, *School Nurse* belongs to the second opus in which Prince introduced streaming drips of crimson-red paint to the nurses’ mouths and crisp white uniforms. Depicting a blonde bombshell turned horror film leading-lady, *School Nurse* masterfully projects the polarity between desire and fear, vulnerability and violence, to the forefront of the artist’s appropriative agenda. Thwarting narrative constructs and authorial agency, Prince posits collective authorship as the means to confront and undo the codes of desire forged by consumer culture.

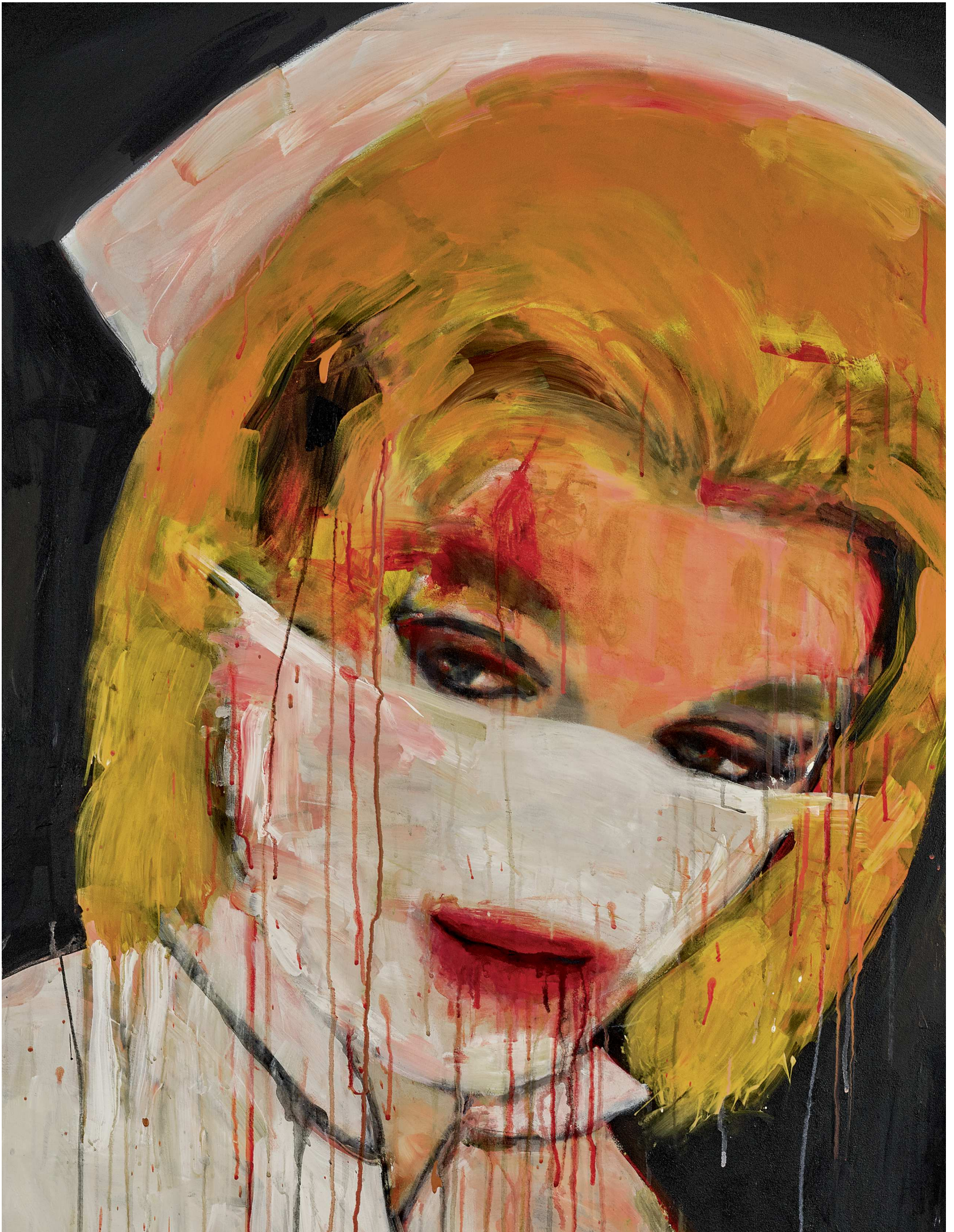


Prince is a bibliophile in the truest sense. A collector of rare editions, including everything from Nabokov's *Lolita* through to early pulp-fiction and a wide range of memorabilia, Prince has amassed an extensive library that begins in 1949 with George Orwell's *1984* and ends around this prophetic year. Covering the gamut of iconic twentieth-century literature and published matter, Prince has collected that which he feels a connection to, whether it be Jack Kerouac's *On the Road* or a signed photograph of Debbie Harry; all of it, however, is rooted in Americana. Indeed, Prince's compulsion to buy, collect, juxtapose, curate, and assemble all of the trappings of American popular culture lies at the very heart of his production, and particularly, the *Nurse* paintings. In 2000 Prince started using this collected matter directly in his work with the first *Publicity* assemblages; framed and mounted, these works consist of images collated around a central theme – often comprising autographed publicity photographs of pin-ups and movie stars. Very much related to Prince's earlier series of *Gangs* in which a pictorial universe of counter-cultural factions encompassing magazine images of bikers and their girlfriends, monster truck enthusiasts, porn addicts, and muscle-car fetishists was presented with archival objectivity, the *Publicities* possess a discerning taxonomical quality and exhibit the ephemera of conspicuous consumption and the cult of consumerism in the guise of memorabilia trophies. Indeed, the *Nurse* paintings find their very origin in the *Publicity* works,

specifically one that showcased a dozen romantic nurse paperbacks in a row.

Selected from Prince's own archive, cover art from 1960s medical-romance novels was photographed, enlarged, and printed onto canvas, after which layers of bold acrylic paint were gesturally applied, concealing all extraneous details apart from the books' titles and the figure of the central nurse protagonist. The addition of brushy swathes of acrylic paint and bold pigment introduced nuanced emphases that underline a sense of seductive, yet trashy, erotic appeal. The pictorial finesse of the original cover art is gone, and is instead replaced by smudged kohl-lined eyes, smeared red-lipstick mouths, and hairstyles that have lost their Monroe-esque curls. Nonetheless, Prince's painterly turn is rife with allusions to the history of heroic American painting. In *School Nurse*, the paint-splattered face and uniform mimics the gestural fury of Willem de Kooning's erotic, overbearing *Women*. Thus, as the desirability of the erotic subject in *School Nurse* is grounded by the seriousness of this Abstract Expressionist connotation, *School Nurse* is invested with gravitas and power as an image. In the same manner as de Kooning's iconic paintings, the present work oscillates between the polarities of beauty and horror, desire and fear, negating any single interpretation. With one foot squarely planted in the realm of high art, the other rests comfortably in the empire of the banal; in this way, the present work shows Prince at his absolute finest.

Above
Richard Prince, *Untitled (Cowboy)*, 2000
Artwork: © Richard Prince.
Courtesy of the artist and
Gagosian Gallery.



◦ JEAN-MICHEL BASQUIAT

(1960 - 1988)

Wire

signed and titled on the reverse
oilstick on paper
76 by 56 cm. 29⅞ by 22 in.
Executed in 1983.

This work is accompanied by a certificate of authenticity from the Authentication Committee of the Estate of Jean-Michel Basquiat.

± £ 350,000-500,000

€ 413,000-590,000 US\$ 453,000-650,000

PROVENANCE

Galerie Bruno Bischofberger, Zurich

Acquired from the above by the present owner in 2010

EXHIBITED

Zurich, Galerie Bruno Bischofberger, *Jean-Michel Basquiat*, September - October 1983

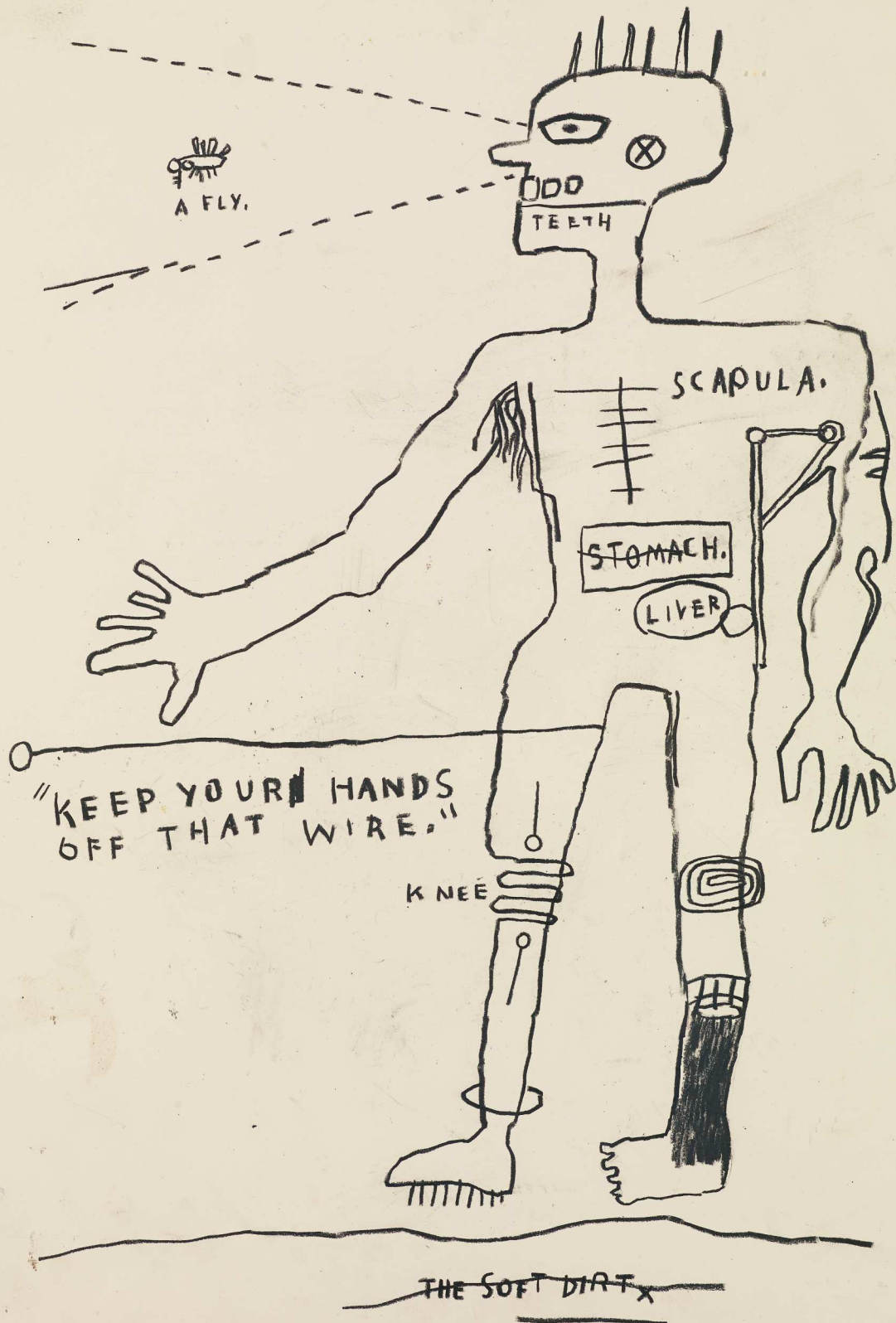
Bonn, Bundeskunsthalle, *Ménage à trois: Warhol, Basquiat, Clemente*, February - May 2012, p. 194, no. 15, illustrated in colour

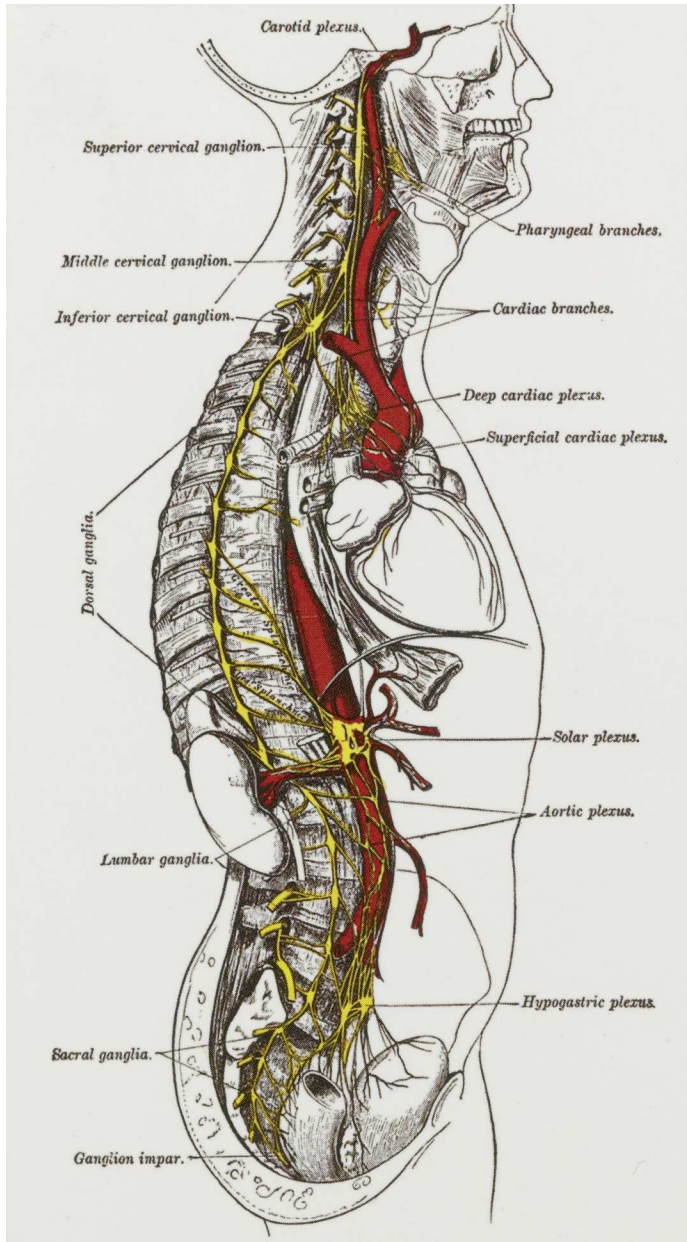
Toronto, Art Gallery of Ontario; and Bilbao, Guggenheim Museum, *Jean-Michel Basquiat: Now's the Time*, February - November 2015, p. 71, illustrated in colour (Toronto); and p. 73, illustrated in colour (Bilbao)

IN CONTEXT

Forged in a fury of idiosyncratic oilstick, *Wire* at once demonstrates the skill of Jean-Michel Basquiat's draughtsmanship and the immense scope of his influence. The diagrammatic impact of *Gray's Anatomy* – a scientific textbook that the artist had been familiar with since childhood – is palpably felt, as is the artist's formative engagement with graffiti culture and his scholarly handle of art-historical precedent. Through this work, we are truly aware of Basquiat as “the Pan-American Native Son, the child of Haitian and Puerto Rican parents whose ecumenical ear and eye seem to have been tuned to multiple registers from an early age, someone who, with spongelike alacrity, absorbed everything around him” (Henry Louis Gates Jr., ‘Sweet Bird of Youth’, in: Exh. Cat., New York, The Brooklyn Museum, *Basquiat: The Unknown Notebooks*, 2015, p. 20).

By the time *Wire* was created in 1983, *Gray's Anatomy* had been present in Basquiat's life for nearly twenty years. Aged seven, Basquiat had his spleen surgically removed after a serious car accident. In order to explain the injury, and to entertain him during his lengthy hospital stay, Basquiat's mother gave him the anatomical textbook as a present. He was captivated immediately and his fixation on the archetypal diagrams and illustrations was enduring, eventually acting as the source material for countless masterpieces and even providing the name for his avant-garde noise-band *Gray*, which produced John Cage-inspired





experimental tracks in the early 1980s. The influence of this scientific tome is keenly felt throughout the figure shown in the present work: in the sternum and ribs, which appear as an inverted pyramid of instinctive hatchings; in the guts, reduced to simply labelled shapes; in the knees, where the joints are abstracted into graphic swirls and loops; and in the mouth, where, in an onomatopoeic fusion between form and content, Basquiat inscribes the lower jaw with the word “T E E T H” in block capitals, spikily spelled out to suggest the snag of canines and molars. The influence of *Gray’s Anatomy* upon this work shows the manner in which this artist relied upon source material and creative stimulus; not as examples to imitate, but rather as points of departure – starting blocks from whence his unbridled depictive fluency could run.

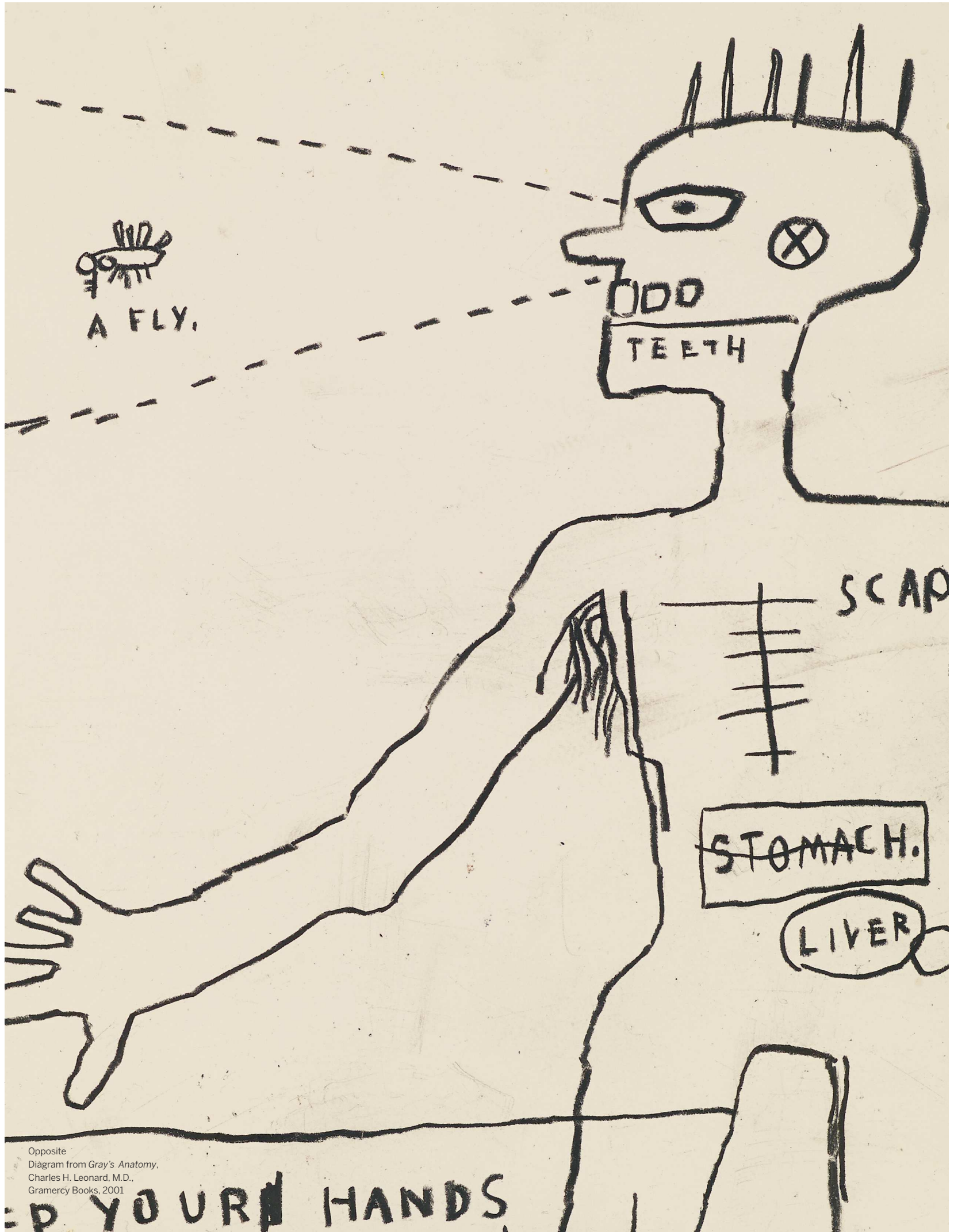
This work is also important as an example of how text was just as important as image in Basquiat’s work, and of how the two were deployed in symbiosis. Indeed, having

“THE PAN-AMERICAN
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SPONGELIKE ALACRITY,
ABSORBED EVERYTHING
AROUND HIM.”

HENRY LOUIS GATES JR.

started his career as a graffiti writer under the pseudonym SAMO, it is easy to argue that, for Basquiat, text took precedence. His creative consciousness was honed scrawling isolated phrases on SoHo walls and subway cars and it was in this arena that he first achieved notoriety. In the present work, we not only witness the anatomical annotations of stomach, liver, and scapula, but can also discern an isolated phrase – “KEEP YOUR HANDS OFF THAT WIRE” – which is a direct quote, replete with speech marks, from *White Heat*, a 1949 gangster classic starring James Cagney.

This use of isolated text, deployed without context, explanation or illustration, moves us to think of Basquiat’s reverence for one of his artistic heroes – Cy Twombly. Just like Basquiat, whose city was New York, Twombly absorbed influence from an eclectic array of stimuli principally gleaned from the culture of Rome. Both Basquiat and Twombly created oeuvres that defy categorisation according to genre, and both executed their works in the same manner: with raw frenetic abandon, juxtaposing abstract passages with isolated figurative moments and snatches of text. Even at this early stage of his career, Basquiat was fluently toying with the precedent of modern masters such as Twombly, and indeed, was qualified to do so. During the year before this work was created, he had become the youngest ever artist privileged with an invitation to exhibit in *documenta*, where he showed alongside Gerhard Richter, Joseph Beuys, and two of his art historical heroes: Andy Warhol and Cy Twombly. Thus, in this work we understand Basquiat as established – no longer the precocious outsider. His confidence in his own abilities is abundant not only in the surety of his draughtsmanship, but also in the ease with which he assimilates influence from classic cinema, anatomical drawings, and art history, into his inimitable and instinctive style.

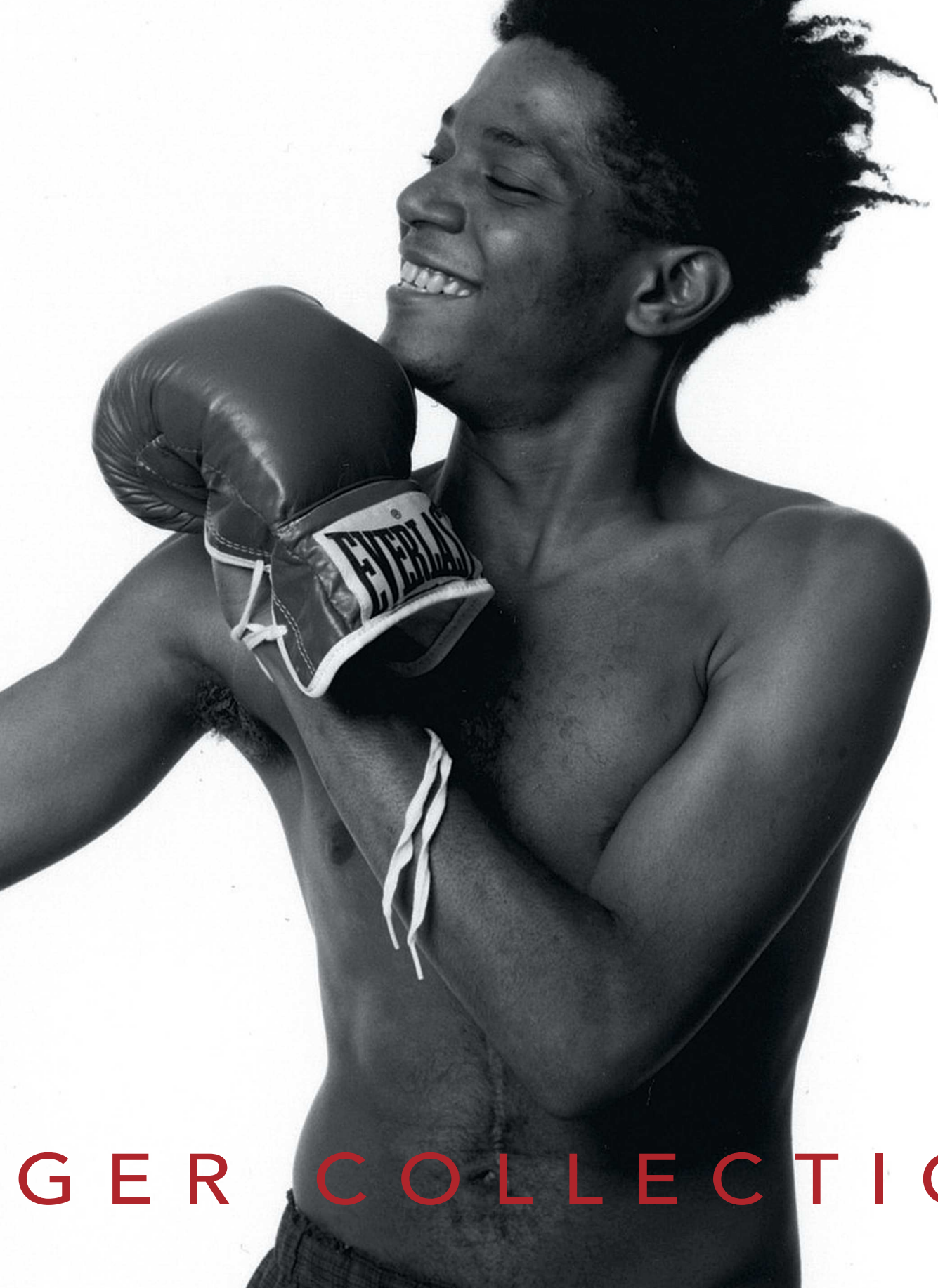


WARHOL



THE TOMMY HILFI

BASQUIAT



GER COLLECTION

TOMMY HILFIGER

IN CONVERSATION

In New York in 1985 Tommy Hilfiger established a clothing label that defined an era. At the very same time Andy Warhol and Jean-Michel Basquiat began working together on collaborative paintings; works that brought together two of the most influential artistic voices of the second half of the Twentieth Century. Created between 1984 and '85 and being offered from the Tommy Hilfiger Collection, *Sweet Pungent* and *New Flame* exude the creative spirit of New York in the mid-1980s – an exhilarating moment in cultural history that brought forth a unique cross-pollination of music, fashion, and art. Having been a part of this creative vanguard – a moment that witnessed the birth of hip-hop and the rise of graffiti-street culture – Hilfiger talks about his memories of Warhol and Basquiat and discusses the artistic potential of creative collaboration with Sotheby's Contemporary art specialist, Emma Baker.

Emma Baker: You've mentioned in the past that Warhol and Basquiat have been very inspirational to you – what is it about these artists that inspires you?

Tommy Hilfiger: Well, I think first of all, I love their creativity. Basquiat was more of a street artist, and Warhol really brought all different walks of life together from music stars, sports stars, Hollywood stars, ordinary people and really coined 15 minutes of fame before Instagram or anything else. They were both very influential, and Andy really made a big impression on me - he was very interested in fashion, and what really impressed me was that he was the purveyor of Pop culture, and what I call FAME: fashion, art, music, entertainment, and he really inspired and influenced me tremendously.

EB: When did you first meet Warhol? What were you doing at that point?

TH: I was just starting Tommy Hilfiger, the company, and in 1985, my business partner, Mohan Murjani, who was friends with Andy, introduced us and we went to lunch at a restaurant in New York called La Grenouille. And he brought along a friend of his, by the name of Stephen Sprouse. Stephen was a punk rock artist and also he wanted to design his own range of clothing, and eventually he came up with this fluorescent coloured punk rock Spandex collection that was shocking to the fashion industry. That was with Andy's help, so Andy was really behind the scenes and at the time, Andy was doing all of his silkscreen portraits in neon, so a lot of those colours were ending up in Stephen Sprouse's collection.

EB: So at the time there was a real dialogue between fine art and fashion.

TH: That's right, and when Andy took me to his studio, people were making movies down in the basement, they were painting all over, there were people coming in and out. He'd just recently started *Interview* magazine, and he was always carrying a number of copies around that he would hand out to certain people. He would always feature certain people on the cover of the magazine, either stars or people he felt were going to be stars. So he was really ahead of the whole celebrity Pop culture movement.

EB: Did Warhol influence your own work at all?

TH: Well, I was working in that environment and creating my own collection - that was the beginning of, I guess you could call it, dysfunctional preppy wear. Because I wanted to really make it way offbeat and unusual so I made everything way oversized and I used a lot of colour and used a lot of detail.

EB: Did you also meet Basquiat around the same time?

TH: Basquiat was always around in the different clubs in New York – Area, Studio 54 – so I would see him around, he didn't have quite the entourage Andy had, but he was present, on the scene, at the scene.

EB: It's obviously documented and written about, but it sounds like it's this creative moment in New York in the mid-1980s where there are people like you, there's Warhol, Basquiat, there's art, fashion, music, all coming together.

TH: We'd go to Studio 54 at night, and on any given night, you would see Mick and Bianca [Jagger], Halston, Calvin Klein was around quite a bit, you'd certainly see Clemente, Keith Haring, Basquiat, you'd see the whole crowd of people who were either in fashion, music, entertainment or art.

EB: By the time you got to know Warhol had he already begun his collaborations with Basquiat?

TH: He had done some already, and when I bought my collaboration from Bruno Bischofberger, Bruno told me the story of introducing Andy and Jean-Michel in New York at the very beginning of the '80s, about how after they met Basquiat went straight back to his studio and painted a portrait of Andy and himself and then delivered it to Andy's Factory later on that afternoon while the painting was still wet. That painting was called *Dos Cabezas*, which I bought at auction but later resold.

EB: And of course Warhol then did paintings featuring Basquiat as well like the full-length silkscreens and the Oxidation paintings...

TH: Exactly.

EB: Did you ever see them together as friends and what were your impressions of them as collaborators?

TH: When I saw them together it was usually at night, and Andy wasn't terribly talkative in the club, he would just sit and observe, and Jean-Michel was also, I would say, in his own world. Andy would turn to somebody and say two words and then stare off into the crowd. He would really be observing.

EB: Like a real Baudelairean character then, a sort of flâneur?

TH: I think so in a way, because he was just always observing and then he would go back to his studio and produce incredible art.

Previous spread
Andy Warhol and Jean-Michel
Basquiat photographed in New York,
10 July 1985
Image: © MICHAEL HALSBAND/
Landov
This page
Tommy Hilfiger in his home in
Miami, Florida
Image: Douglas Friedman
© Tommy Hilfiger





EB: The music scene also seemed to play a big part for both artists...

TH: Well, Warhol loved the Velvet Underground, because he was really the man behind the band in the late '70s and early '80s, and he also was, I think, obsessed with Mick and the Stones. And Basquiat was more into the very early days of hip-hop with Fab 5 Freddy, who was always around – this was from the very, very beginning of hip-hop.

EB: And that obviously has been quite an important part of your history as well with the Hilfiger brand and how your clothes were adopted by this burgeoning hip-hop scene and culture. Is that something that connected you to Basquiat's art?

TH: It was more the influence of street art or graffiti; I thought that was really very rebellious and very cool at the time. And because he really didn't care what people thought about his work, he just did what he wanted to do when he wanted to do it and in the way he wanted to do it. This is when New York was a very different place, I mean, SoHo was quite desolate, it wasn't commercial and it wasn't active, with the warehouses still manufacturing different products, so it was like an industrial neighbourhood, and that's where a lot of the work was coming from, a lot of the arts.



EB: Is that where you would have been based at that time as well?

TH: I moved over to SoHo in '82. In the '70s, I was living in the East Village, but SoHo was, at that time in the late '70s, just beginning to blossom. CBGBs was one of the rock clubs that was really more punk, with The Ramones and the Sex Pistols, and The Clash, a lot of punk bands played every night, and then Max's Kansas City in the '70s was where you might see David Bowie, Lou Reed, Debbie Harry and any number of music artists and artists on any given night.

EB: In your work you've paired up with iconic musicians like the Rolling Stones; these two paintings are great collaborations between two of the twentieth-century's greatest artists. What do you see as the value of creative collaboration?

TH: I think you have the opportunity to work with another creative force, and sometimes if you add one and one it makes three. I think sometimes two heads are better than one in any case, and I think it's fun and interesting to collaborate. I mean, recently we've just collaborated with Gigi Hadid, and Gigi is a model and social media star, but she's got incredible style, so we decided to collaborate with her on collections, and it really gave new, I would say, useful energy to our whole line, our whole vibe.

EB: Having been created in 1985, which was obviously a major year for you and your work – this being the year Tommy Hilfiger was established as a brand – do these works remind you of that time?

TH: Yes, and I was thinking that at the time to have two great American Pop artists, Andy Warhol and Jean-Michel Basquiat, painting on the same canvas was really exciting because I was thinking, you know, could you imagine if Monet and Degas, or Picasso and Manet had painted together? I mean, if you think of maybe Lichtenstein and Jasper Johns painting on the same canvas, I think we're talking about the same level of creativity and authority.

EB: It's remarkable, really that they created these works together; there is a real back and forth dialogue between their two visual styles, which are ostensibly quite different. There are even parts by Warhol in these paintings that Basquiat has just completely gone over and erased; how do you see that kind of tussle and the competitiveness come across between those two artists?

TH: Well, Basquiat was obsessed with Warhol and he wanted to be everything Andy was, and Andy was impressed with Basquiat because Basquiat was so irreverent, a part of the next generation. I don't know if you've seen the poster of them with boxing gloves on? That was Bruno's idea to sort of pit them against each other in a way, with a sense of humour behind it.

It was a time when a lot of music stars were also beginning to collaborate, like David Bowie and Mick Jagger with 'Dancing In The Street'. A lot of people were talking about collaborations at that point in time, but not in fashion, more in art and music.

EB: Looking at the photos of your house in Miami, both works just fitted seamlessly into your home there. Were they instrumental in how you came up with the interior design?

TH: Yes, we worked with Martyn Lawrence Bullard, and the whole idea was to design the home around the art. So now we're selling the home and moving to another part of Florida, Palm Beach.

EB: It must be quite hard to let go of these works, obviously having lived with them for so long and being so central to your home.

TH: We've enjoyed them for a number of years, now it's time for someone else to enjoy them.

13

ANDY WARHOL AND JEAN-MICHEL BASQUIAT

(1928 - 1987 and 1960 - 1988)

Sweet Pungent

acrylic, oilstick and silkscreen ink on canvas
244.5 by 206.1 cm. 96¼ by 81⅞ in.
Executed in 1984-85.

± £ 1,400,000-1,800,000

€ 1,650,000-2,120,000 US\$ 1,810,000-2,330,000

PROVENANCE

Galerie Bruno Bischofberger, Zurich

Acquired from the above by the present owner in 2008

EXHIBITED

Lyon, 2^{ème} Biennale d'Art Contemporain de Lyon, *Et tous ils changent le Monde*, September - October 1993

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Warhol, Basquiat, Clemente - Obras en Colaboración*, February - April 2002, p. 82, illustrated in colour

London, Tate Modern; Hamburg, Hamburger Kunsthalle; and Ottawa, The National Gallery of Canada, *Pop Life: Art in a Material World*, October 2009 - September 2010, p. 121, illustrated in colour (London); and p. 141, illustrated in colour (Hamburg)

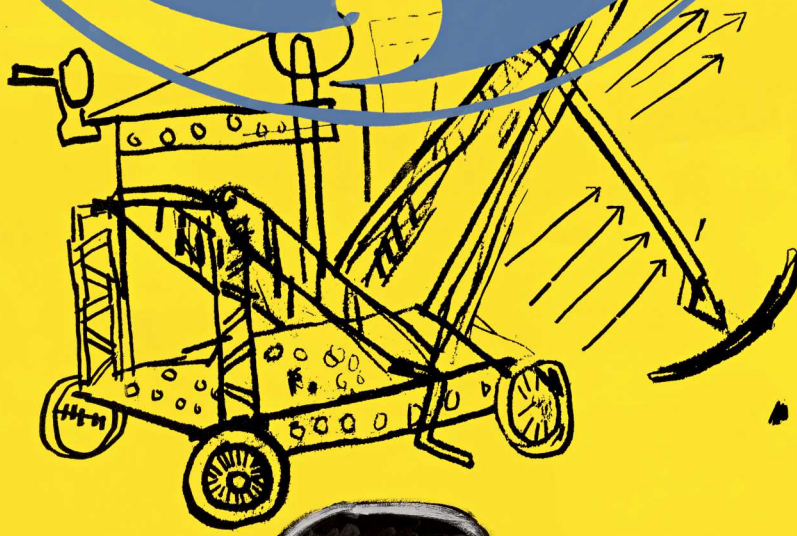
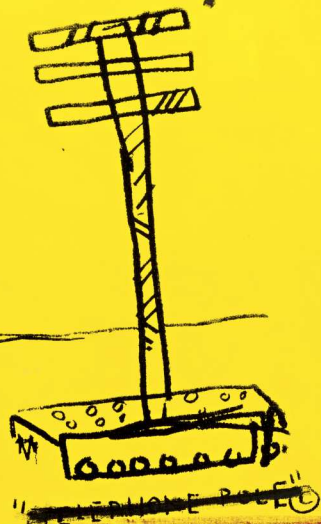
Miami, Perez Art Museum, *Jean-Michel Basquiat: The Unknown Notebooks*, August - October 2016

LITERATURE

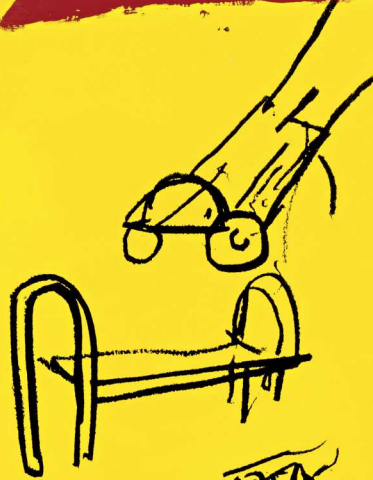
Exh. Cat., Kassel, Museum Fridericianum; Munich, Museum Villa Stuck; and Rivoli, Castello di Rivoli Museo d'arte Contemporanea, *Collaborations: Warhol, Basquiat, Clemente*, February 1996 - January 1997, p. 62, illustrated in colour



SWEET/PUNGENT



FLIES
FLEAS
FLIES
FLEAS
FLIES
FLEAS



SMALL BEA





In Context

Sweet Pungent

From the inimitable collection of fashion designer Tommy Hilfiger, Jean-Michel Basquiat and Andy Warhol's collaborative work *Sweet Pungent* is a painting of great significance. In 1983, fortuitous circumstances enabled the inauguration of a unique and perhaps unlikely collaboration between the founding father of Pop art, Andy Warhol, and the art world's latest Neo-Expressionist prodigy, Jean-Michel Basquiat. The original idea came from Swiss art dealer Bruno Bischofberger whose initial suggestion was to also incorporate Francesco Clemente in a tripartite endeavour. While the three artists worked together, it soon became clear that it would just be two artists continuing the collaboration: Warhol and Basquiat. By the spring of 1984, they had begun secretly working on their own collaborations. Created in 1984-85, *Sweet Pungent* offers a unique insight into one of the most important relationships within the history of contemporary art and evinces a perfect partnership between aesthetic pioneers from different generations. We encounter a

playful selection of quotidian symbols whose mutual juxtaposition spark riveting semantic games. The historical significance of *Sweet Pungent* is enforced by its notable exhibition history, having been shown in the blockbuster exhibition *Pop Life: Art in a Material World*, which travelled from Tate Modern in London, to the Hamburger Kunsthalle and The National Gallery of Canada in Ottawa.

Emerging as a revolutionary figure in the 1960s, Warhol had been at the heart of the art establishment for over twenty years by the time he met Basquiat. However, as noted by art historian Robert Pincus Witten, it seemed that "In the 70s, Warholism had superseded Warhol" as he received critical admonishment for a decade dominated by the portrait commissions (Robert Pincus-Witten, 'Entries: Big History, Little History', *Arts Magazine*, No. 54, April 1980, p. 184). Extremely concerned about his public reception, at the dawn of the 1980s, the artist was desperate to inaugurate "the Return of Andy Warhol" (*Ibid.*). Schooled by the graffiti of the streets rather than

Above
Jean-Michel Basquiat,
World Crown, 1981
Artwork: © The Estate of
Jean-Michel Basquiat /
ADAGP, Paris and DACS,
London

Opposite
Exhibition poster, New York,
Mercer Street, *Andy Warhol
and Jean-Michel Basquiat*,
October 1985
Image: © PVDE /
Bridgeman Images
Artwork: © 2017 The Andy
Warhol Foundation for the
Visual Arts, Inc. / Artists
Rights Society (ARS), New
York and DACS, London.
Artwork: © The Estate of
Jean-Michel Basquiat /
ADAGP, Paris and DACS,
London

TONY SHAFRAZI ★ BRUNO BISCHOFBERGER

PRESENT



WARHOL ★ BASQUIAT

PAINTINGS

SEPTEMBER 14 THROUGH OCTOBER 19, 1985

163 MERCER STREET NEW YORK 212 925-8732



the academy, Basquiat and his fresh perspective offered the essential injection of life that Warhol was looking for to revive his career. For Basquiat, the well-connected Warhol plugged him into a network that helped cement his critical ascendancy. As fellow Pop artist Ronnie Cutrone recounted, “Jean-Michel thought he needed Andy’s fame, and Andy thought he needed Jean-Michel’s new blood. Jean-Michel gave Andy a rebellious image again” (Ronnie Cutrone cited in: Victor Bockris, *Warhol: The Biography*, Cambridge 2003, pp. 461-62). The late 1980s would thus become some of the most productive years of Warhol’s career, resulting in some of his greatest works such as the legendary series of *Fright Wig* self-portraits. As explained by Keith Haring, “Jean brought back a much-needed touch of mischief that had been disappearing from the Factory agenda. But, he also brought an atmosphere of obsessive production that left its mark long after the collaborations had stopped” (Keith Haring, ‘Painting the Third Mind’,

1988, in: Exh. Cat., Milwaukee, Milwaukee Art Museum, *Andy Warhol: The Last Decade*, 2009, p. 205).

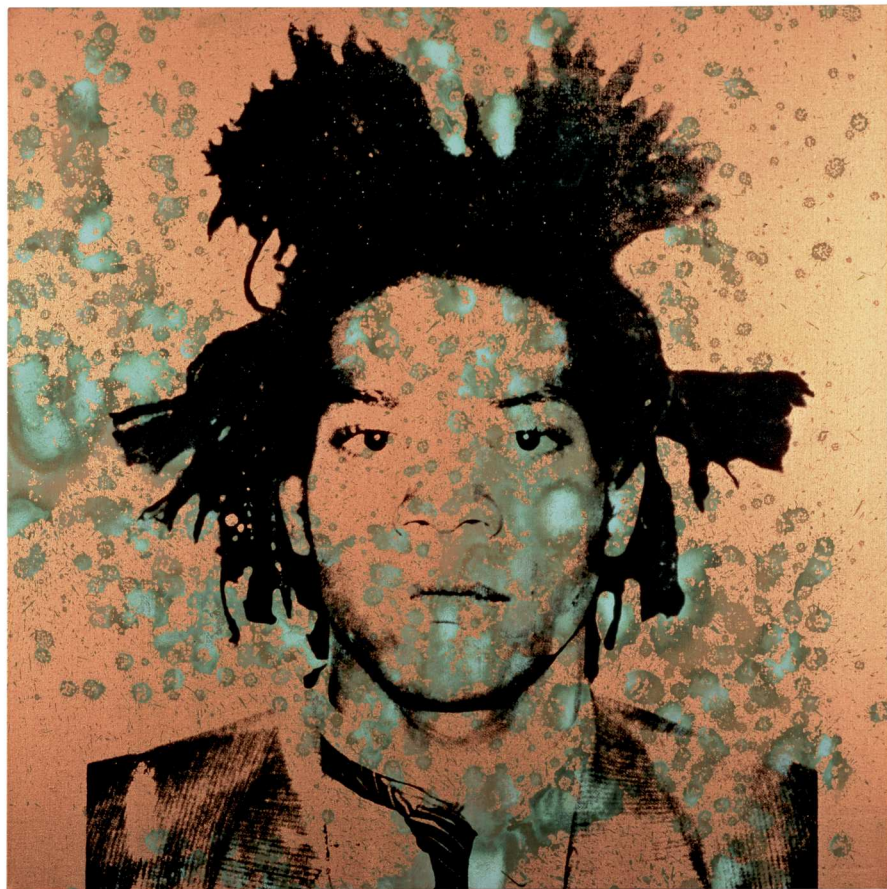
Sweet Pungent is a prime example of their symbiotic relationship. To create the present work, Warhol laid down the background and added his handmade graphic imagery, in this instance the General Electric logo. Basquiat recalled, “He would put something very concrete or recognisable, like a newspaper headline or a product logo, and then I would try and deface it, and then I would try and get him to work some more on it” (Jean-Michel Basquiat cited in: Exh. Cat., Basel, Fondation Beyeler, *Basquiat*, 2010, p. 47). In *Sweet Pungent* Basquiat responded and reacted, he modified by filling in parts of the canvas with childlike scrawls, he painted blocks of colour while the final addition of a central figure was executed in his signature style. With fists raised and a skull-like face, the character in the left hand corner conjures the quintessential figure in

Above
Jean-Michel Basquiat,
Dos Cabezas, 1982
Image: © Scala, Florence
Artwork: © The Estate of
Jean-Michel Basquiat /
ADAGP, Paris and DACS,
London

Opposite
Andy Warhol,
Jean-Michel Basquiat, 1982
Artwork/Image: © The
Andy Warhol Foundation
for the Visual Arts, Inc. /
DACS 2017

“JEAN-MICHEL
THOUGHT HE NEEDED
ANDY’S FAME, AND
ANDY THOUGHT
HE NEEDED JEAN-
MICHEL’S NEW BLOOD.
JEAN-MICHEL GAVE
ANDY A REBELLIOUS
IMAGE AGAIN.”

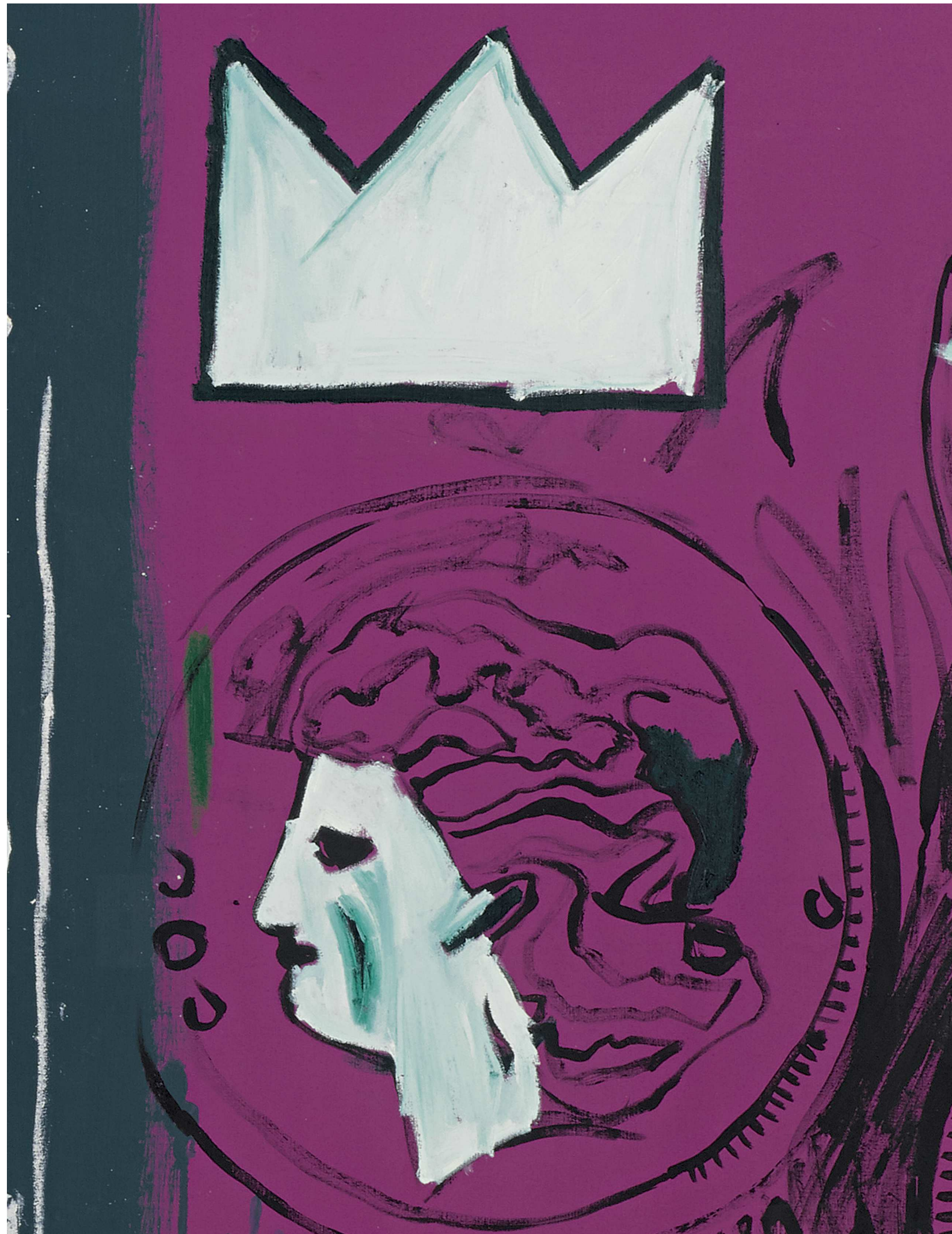
RONNIE CUTRONE



Basquiat’s work. Depicted with both of his hands thrust jubilantly in the air, this gesture is both evocative of the stance of a victorious boxer and also a doubling of the gloved fist of the Black Power Salute. Continuing to riff on Middle American mores and culture, Warhol illustrates the recognisable General Electric brand logo, a symbol of the American economy that Warhol repeats in some of his most celebrated collaborations with Basquiat. Mimicking the slick smooth lines of his infamous silkscreens, the GE logo is meticulously hand painted over Basquiat’s diagrammatic line drawings. It had been twenty years or thereabouts since Warhol had painted by hand, choosing for these collaborations to compete with the young pretender and eschew the indolent comfort of the silkscreen. Thereafter, a jousting unfolds, played out mark by mark on the surface. As Keith Haring wrote in his insightful essay of 1988, ‘Painting The Third Mind’: “For an artist, the most important and delicate relationship

he can have with another artist is one in which he is constantly challenged and intimidated. This is probably the only productive quality of jealousy. The greatest pleasure is to be provoked to the point of inspiration... Painting with Jean-Michel was not easy. You had to forget any preconceived ideas of ownership and be prepared to have anything you’d done completely painted over within seconds... Andy loved the energy with which Jean would totally eradicate one image and enhance another... Layers and layers of images and ideas would build toward a concise climax” (Keith Haring, *op. cit.*, pp. 203-04). Representing the climactic moment of this extraordinary creative relationship, the quality of *Sweet Pungent* mirrors the quality and depth of friendship between these two iconic contemporary masters. The mechanics of a mutually beneficial creative rapport are laid bare as stylistic differences blend in harmonious synthesis, giving birth to an entirely new aesthetic language.





14

ANDY WARHOL AND JEAN-MICHEL BASQUIAT

(1928 - 1987 and 1960 - 1988)

New Flame

acrylic, oilstick and silkscreen ink on canvas
201 by 269.6 cm. 79½ by 106½ in.
Executed in 1985.

± £ 1,700,000-2,200,000

€ 2,010,000-2,600,000 US\$ 2,200,000-2,850,000

PROVENANCE

Galerie Bruno Bischofberger, Zurich

Acquired from the above by the present owner in 2008

EXHIBITED

Pully-Lausanne, FAE Musée d'Art Contemporain, *Jean-Michel Basquiat*, July - November 1993, p. 91, illustrated in colourZurich, Galerie Bruno Bischofberger, *Andy Warhol and Jean-Michel Basquiat: Collaborations*, December 1998 - April 1999Trieste, Museo Revoltella, *Jean-Michel Basquiat*, May - September 1999, p. 165, illustrated in colourHumlebaek, Louisiana Museum of Modern Art, *Andy Warhol and his World*, April - July 2000, p. 81, no. 58, illustrated in colourBerlin, Neue Nationalgalerie; and London, Tate Modern, *Andy Warhol: Retrospective*, October 2001 - April 2002, p. 272, no. 229, illustrated in colour

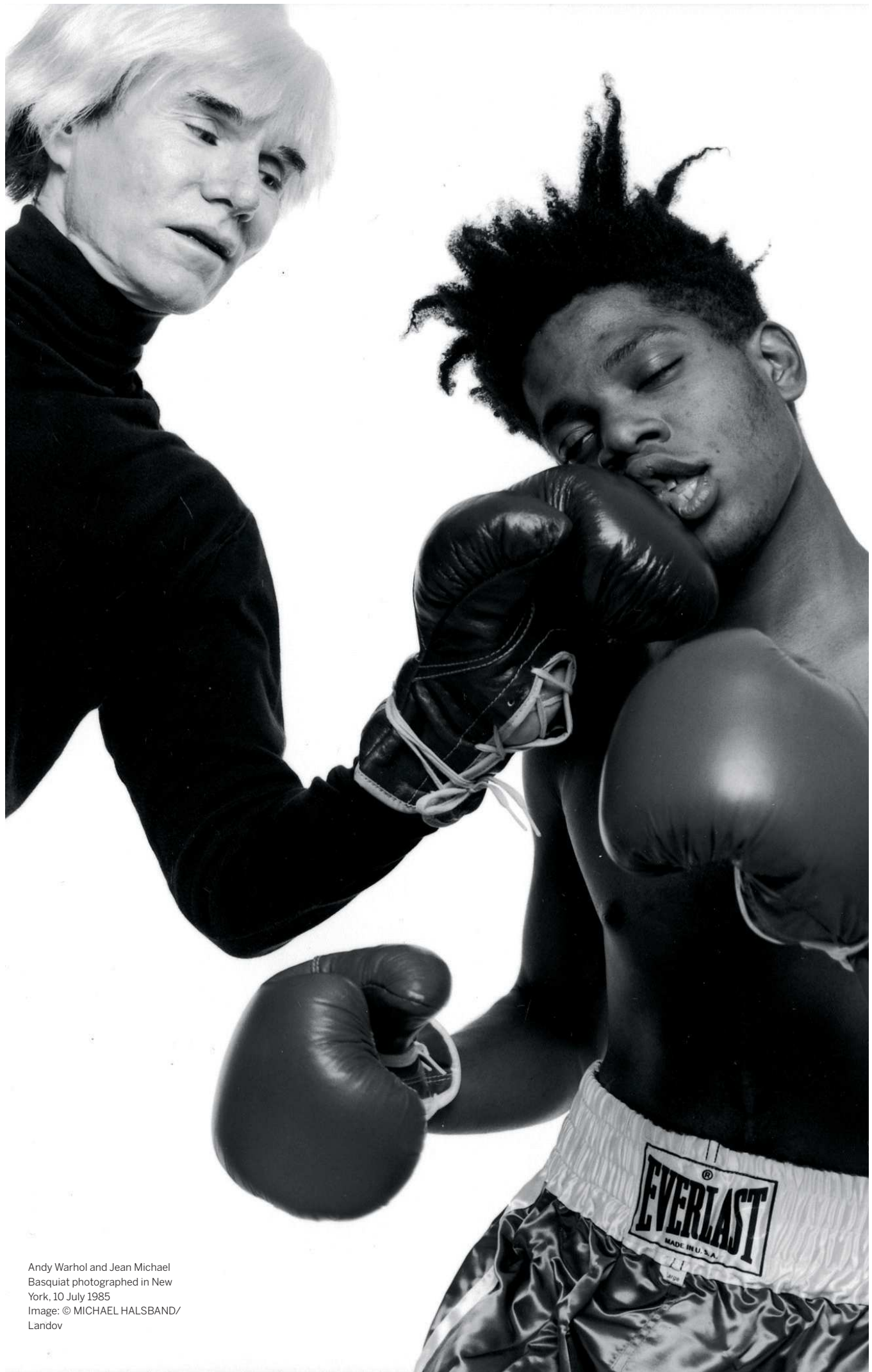
LITERATURE

Angelika Affentranger-Kirchrath, 'Improvisationen Für Sechs Hände', *Artis Zeitschrift für Neue Kunst*, September 1993, p. 3, illustrated in colour

IN CONTEXT

A symbiotic combination of the quotidian symbols that define Andy Warhol's iconic Pop canon with the impulsive graffiti vernacular of the young Jean-Michel Basquiat, *New Flame* is a striking painting by two goliaths of American art. Executed in 1985 and bought from the legendary art dealer Bruno Bischofberger, it offers a poignant portrait that encapsulates the unique spirit of 1980s New York and is testament to one of the most high profile artistic collaborations of the Twentieth Century.

Despite the distinct stylistic differences between the two artists, *New Flame* evinces a vibrant meeting of two of the most revolutionary minds in contemporary art. Working separately on a work, Warhol would typically start, often using a projector to trace outlines directly onto canvas. As Vincent Fremont, who had worked in the Factory since 1969, recalled: "Jean-Michel would normally arrive in the afternoon; he was by now buzzed in immediately. He would walk to the back of the studio where Andy painted. Sometimes he would light up a big joint, something no one did at work, and Andy would put up with it... Andy would have already started on some paintings before Jean-Michel's arrival. Because Basquiat's working methods involved broad strokes of a paintbrush and oil-stick crayons, Andy made a very important decision: rather than using his silk-screen process... he would now only hand paint his images" (Vincent Fremont, 'Collaboration Magic: Andy



Andy Warhol and Jean Michael
Basquiat photographed in New
York, 10 July 1985
Image: © MICHAEL HALSBAND/
Landov

"NEWFLAME"





"NEW-FLAME"©



"NEW-FLAME"



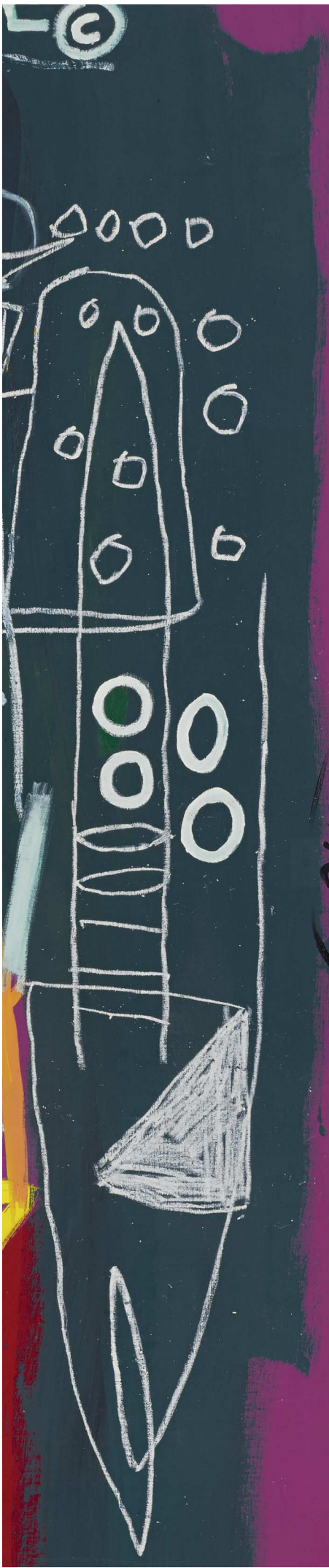


Warhol & Jean-Michel Basquiat', in: Exh. Cat., Bonn, Art and Exhibition Hall of the Federal Republic of Germany, *Ménage à Trois: Warhol, Basquiat, Clemente*, 2012, p. 38). In the present work, Warhol outlined three silver dollar coins, which depict the figure of liberty. They recall the artist's earliest depictions of money from the late 1950s and early 1960s – hand painted drawings of dollar bills and rolled up notes, as well as Warhol's very first silkscreen works. Subsequently these were coloured in and defaced by Basquiat, a perfect example of the competitive yet symbiotic relationship between the two artists. Perhaps underlining Warhol's reference to the torch bearing statue of liberty, which was built in 1886 and is the same year as Warhol's silver dollar coins, Basquiat titled that section of the canvas 'NEW FLAME'. Through the inclusion of his signature crown in the centre right, Basquiat accredited his SAMO persona to this half of the composition. Almost half of the original pink background is covered with frantic swathes of charcoal black, painted blocks of red and yellow and childlike white scrawls. The gestural black marks and white scribbles evoke both artists' Abstract Expressionist forebears, in particular Clyfford Still, whilst the consciously naïve scrawls bear the inimitable character of Basquiat's graffiti days. A vibrant medley of iconography and colour, the contrast between the artist's two most iconic mediums

– Warhol's consciously flat graphically inspired imagery and Basquiat's coarse, textured oilstick draughtsmanship – is here completely subsumed by the pictorial blend of Warhol and Basquiat's style.

Irrespective of the generational gap, both Warhol and Basquiat were outsiders to a degree – Warhol a wounded celebrity who preferred to affect the pose of an enigmatic voyeur and Basquiat a young African-American rebel with a growing reputation but no formal art training. Though the teenage Basquiat had pursued Warhol and had already been to the Factory several times by 1980, Warhol initially remained aloof, at first perceiving Basquiat as a naïf of yet to be determined talent. It was not until 1982 that Warhol really noticed the young artist. On October 4th, 1982, Warhol wrote in his diary: "Down to meet Bruno Bischofberger (cab \$7.50). He brought Jean-Michel Basquiat with him. He's the kid who used the name 'Samo' when he used to sit on the sidewalk in Greenwich Village and paint T-shirts... he was just one of those kids who drove me crazy... And so had lunch for them and then I took a Polaroid and he went home and within two hours a painting was back, still wet, of him and me together" (Andy Warhol quoted in: Pat Hackett, Ed., *The Andy Warhol Diaries*, New York 1989, p. 462). Basquiat's endorsement by Bruno Bischofberger encouraged Warhol to recognise the

Above
Andy Warhol,
One Dollar Bill
(*Silver Certificate*), 1962
Artwork: © The Andy
Warhol Foundation for the
Visual Arts, Inc. / DACS
2017



"NEW·FLAME"©



"NEW·FLAME"



"NEWFLAME©"



“FOR AN ARTIST, THE MOST IMPORTANT AND MOST DELICATE RELATIONSHIP HE CAN HAVE WITH ANOTHER ARTIST IS ONE IN WHICH HE IS CONSTANTLY CHALLENGED AND INTIMIDATED... JEAN-MICHEL AND ANDY HAD ACHIEVED A HEALTHY BALANCE.”

KEITH HARING



Above
Clyfford Still, *Untitled*, 1951
Detroit Institute of Arts,
Detroit
Image: © Bridgeman
Images
Artwork: © City & County
of Denver, Courtesy
Clyfford Still Museum /
DACS

young painter as the serious force that he would come to be known as. Concurrently, the ambitious Basquiat began his professional courtship of Warhol, inaugurated through his theatrically expedient gift of a double portrait of the two of them, a work entitled *Dos Cabezas* that was also once a part of Tommy Hilfiger's collection. Gradually, Warhol's respect for Basquiat solidified, and he commemorated Basquiat with an *Oxidation* painting and the full length silkscreens of Basquiat in the guise of Michelangelo's *David*. Though teaming up with the legendary Warhol was certainly a coup for the twenty-three year old Basquiat, the reciprocity of the collaboration should not be underestimated. Basquiat's powerful imagery, poetic symbolism, and youthful frenzy reinvigorated Warhol, whose career had been relatively quiescent for the previous decade. With regards to both artistic spirit and their careers, the collaboration could not have come at a better time for both artists: "Jean-Michel thought he needed Andy's fame, and Andy

thought he needed Jean-Michel's new blood. Jean-Michel gave Andy a rebellious image again" (Ronny Cutrone in: Victor Bockris, *Warhol: The Biography*, Cambridge, Massachusetts, 2003, p. 461-62).

The mechanics of Warhol and Basquiat's mutually beneficial creative friendship are here laid bare as stylistic differences blend in harmonious synthesis, giving birth to an entirely new aesthetic language. Thus, *New Flame* offers a unique insight into one of the most important relationships within the history of contemporary art. As pointed out by their mutual friend Keith Haring in 1988, "For an artist, the most important and most delicate relationship he can have with another artist is one in which he is constantly challenged and intimidated... Jean-Michel and Andy had achieved a healthy balance" (Keith Haring cited in: Exh. Cat., London, Mayor Rowan Gallery, *Collaborations: Andy Warhol and Jean-Michel Basquiat*, 1988).

15 ◦ ➤ CECILY BROWN

(b. 1969)

The Girl Who Had Everything

signed and dated 98 on the stretcher; signed
and dated 98 on the reverse
oil on canvas

253 by 279.5 cm. 99⁵/₈ by 110 in.

£ 800,000-1,200,000

€ 945,000-1,420,000 US\$ 1,040,000-1,560,000

PROVENANCE

Victoria Miro, London

Saatchi Collection, London (acquired from the above in 1999)

Phillips de Pury & Company, New York, 15 November 2007, Lot 25

Acquired from the above by the present owner

EXHIBITED

New York, Gagosian Gallery, *Cecily Brown: Paintings 1998-2000*,
January - February 2000, n.p., no. 1, illustrated in colour

London, Saatchi Gallery, *Damien Hirst, Jake & Dinos Chapman, Daniel Richter, Cecily Brown*, 2003

London, Saatchi Gallery, *The Triumph of Painting, Part II*, June-September
2005, p. 131, illustrated in colour

LITERATURE

Edward Booth-Clibborn, Ed., *The History of the Saatchi Gallery*, London 2011,
p. 582, illustrated in colour





“THE MOMENT THAT INTERESTS ME THE MOST IN TWENTIETH-CENTURY PAINTING, AND WHICH I FEEL WAS NOT TAKEN THAT FAR BECAUSE ABSTRACTION HAPPENED IN SUCH AN EXTREME WAY, IS THE MOMENT WHEN ROTHKO, GORKY, AND NEWMAN WERE DOING THOSE BIOMORPHIC THINGS THAT JUST HOVERED ON THE EDGE OF REPRESENTATION. THEY’RE NOT QUITE ABSTRACT AND THEY ARE ABSOLUTELY GROUNDED IN THE FIGURE.”

CECILY BROWN

In Context

The Girl Who Had Everything

A sumptuous frenzy of colour and texture, Cecily Brown’s *The Girl Who Had Everything* from 1998 is both monumental in scale and utterly captivating in its orgy of enflamed painterly gestures. Brown is distinguished for her stimulating and playful confusion of the traditionally perceived boundaries of abstraction and figuration. Her expansive paroxysmal canvases, riddled with intimations of erotic imagery, engage the vernacular of painting itself: the sensuality of the medium and its ability to manipulate the viewer’s perception through descriptive possibilities. Brown’s distinctive painterly style is layered with suggestions of pornographic imagery entangled in concentrations of feverish brushwork and adjacent free-floating forms. A luscious fusion of painterly abstraction and tantalising figurative representation, *The Girl Who Had Everything* is a paradigm from the pivotal body of work that brought Brown to the forefront of contemporary painting.

Having garnered substantial critical acclaim, many of Brown’s paintings are housed in institutional collections worldwide, including the Solomon R. Guggenheim Museum, New York; the Whitney Museum of American Art, New York; and Tate, London.

Brown is acutely aware of the art historical tradition that precedes her; indeed, her work exists as an aesthetic collusion between Old Master and Abstract Expressionist disciplines. Related to the former, her lush and textural paintings, in many ways, conjure allusions to the large-scale classical scenes by the Baroque master Nicolas Poussin. Notably, the blazing flames in the background of Poussin’s masterpiece *The Burning of Troy* impart a similar visual intensity to the flaming swathes of red oil in *The Girl Who Had Everything*. Conversely, in relation to her Modern forebears, Brown cultivated a unique brand of abstraction through studying the proto-Abstract Expressionist

Above
Francis Bacon, *Study of George Dyer*, 1971
Image/Artwork: © The Estate of Francis Bacon. All rights reserved, DACS 2017.
Photo: Prudence Cuming Associates Ltd







Opposite
Cecily Brown
Image: © Photo by Juergen
Frank/Corbis via Getty
Images)
Artwork: © Cecily Brown, 2017
Above
Willem de Kooning, *Untitled*
VIII, 1977
Image: © Bridgeman Images
Artwork: © The Willem de
Kooning Foundation / Artists
Rights Society (ARS), New
York and DACS, London 2017

work of Willem de Kooning, Barnett Newman, Arshile Gorky, and Mark Rothko, among others. As explained by the artist: “If I had to place where it all comes from, the moment that interests me the most in twentieth-century painting, and which I feel was not taken that far because abstraction happened in such an extreme way, is the moment when Rothko, Gorky, and Newman were doing those biomorphic things that just hovered on the edge of representation. They’re not quite abstract and they are absolutely grounded in the figure” (Cecily Brown cited in: Robert Enright, ‘Paint Whisperer: An Interview with Cecily Brown’, *Border Crossing*, Vol. 4, No. 1, Issue No. 93, p. 40). Ultimately Brown returns the ambiguously corporeal and formless organic shapes of her predecessors back into definitive yet elusive body-parts in her sexually-charged scenes; herein, Brown’s work imparts its own dynamic of abstract push and figurative pull, dancing in the narrow space between the explicitly pornographic and the artfully elusive.

Pornographic imagery serves as a key platform for Brown to contemplate that undefined space of representational indeterminacy. In her work nothing is completely described, it is only implied; the paintings thus become about looking as they confront the viewer with fragmented imagery and dynamic painterly technique, seducing the eye into a hunt for recognisable forms in the frenzy of shapes and rhythmic brushwork. *The Girl Who Had Everything* thus lures the viewer into a promiscuous game of hide-and-seek, whereby an explicit detail will suddenly snap into focus. With each glance, the painting evolves into an experience of visual pleasure, repeatedly revealing itself to the imagination. Echoing the lustful and fleshy abandon of Francis Bacon, Brown’s *The Girl Who Had Everything* is a marvellous coalition of violence, sensuality, carnal desire and virtuous painterly mark-making. Masterfully treading the threshold between beauty and abjection, this painting represents Brown at her very finest.

TOM WESSELMANN

(1931 - 2004)

Great American Nude #87

signed, titled, dated 1967 (1966-67) and inscribed: *novaply, liquitex gesso, liquitex acrylic polymer paint, varnish - liquitex matte varnish, hair - upholstery stuffing sprayed with clear krylon, fabric is glued with white glue, signed upper left on the reverse* acrylic and fabric collage on board 114 by 170 cm. 44 $\frac{7}{8}$ by 67 in.

This work is framed in the original Kulicke frame and bears a sketch by the artist for the current work on the reverse.

± £ 1,500,000-2,000,000

€ 1,770,000-2,360,000 US\$ 1,940,000-2,590,000

PROVENANCE

Sidney Janis Gallery, New York

Arman, New York

Private Collection, New York

Private Collection, Europe

Sotheby's, London, 21 June 2006, Lot 29 (consigned by the above)

Acquired from the above by the present owner

EXHIBITED

New York, Andrew Crispo Gallery, *Twelve Americans: Masters of Collage*, November - December 1977, n.p., no. 233, illustrated

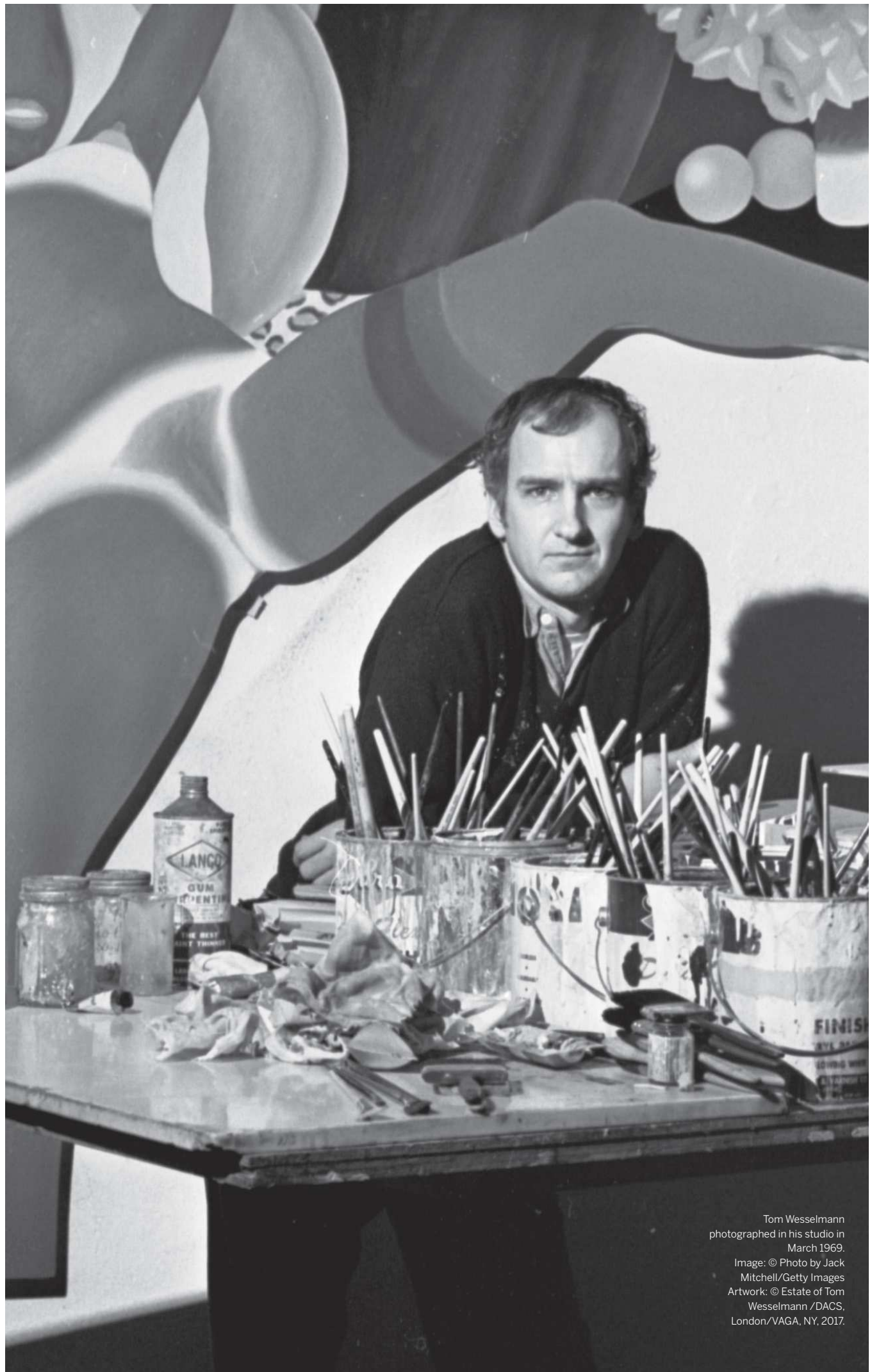
Basel, Fondation Beyeler; and Vienna, Kunstforum Wien, *Eros in der Kunst Moderne*, October 2006 - July 2007, pp. 162-63, illustrated in colour (Basel); and n.p., illustrated in colour (inside cover) (Vienna)

New York, Gagosian Gallery, *Nude: From Modigliani to Currin*, September - November 2016, p. 97 and 184, illustrated in colour

“I ONLY GOT STARTED BY DOING THE OPPOSITE OF EVERYTHING I LOVED AND IN CHOOSING REPRESENTATIONAL PAINTING, I DECIDED TO DO, AS MY SUBJECT MATTER, THE HISTORY OF ART: I WOULD DO NUDES, STILL-LIFES, LANDSCAPES, INTERIORS, ETC.”

TOM WESSELMANN

‘Telling It Like It Is’ in: Exh. Cat., Tokyo, Isetan Museum of Art, *Tom Wesselmann, a Retrospective Survey 1969-1992*, 1993, p. 21.



Tom Wesselmann
photographed in his studio in
March 1969.
Image: © Photo by Jack
Mitchell/Getty Images
Artwork: © Estate of Tom
Wesselmann / DACS,
London/VAGA, NY, 2017.







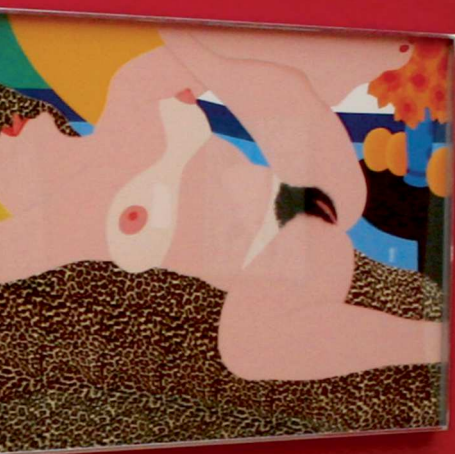
“...FACES WERE LEFT OFF BECAUSE THE NUDES WERE NOT INTENDED TO BE PORTRAITS IN ANY SENSE... WHEN BODY FEATURES WERE INCLUDED, THEY WERE THOSE IMPORTANT TO EROTIC IMPLICATION, LIKE LIPS AND NIPPLES. THERE WAS NO MODELING, NO HINT AT DIMENSION.”

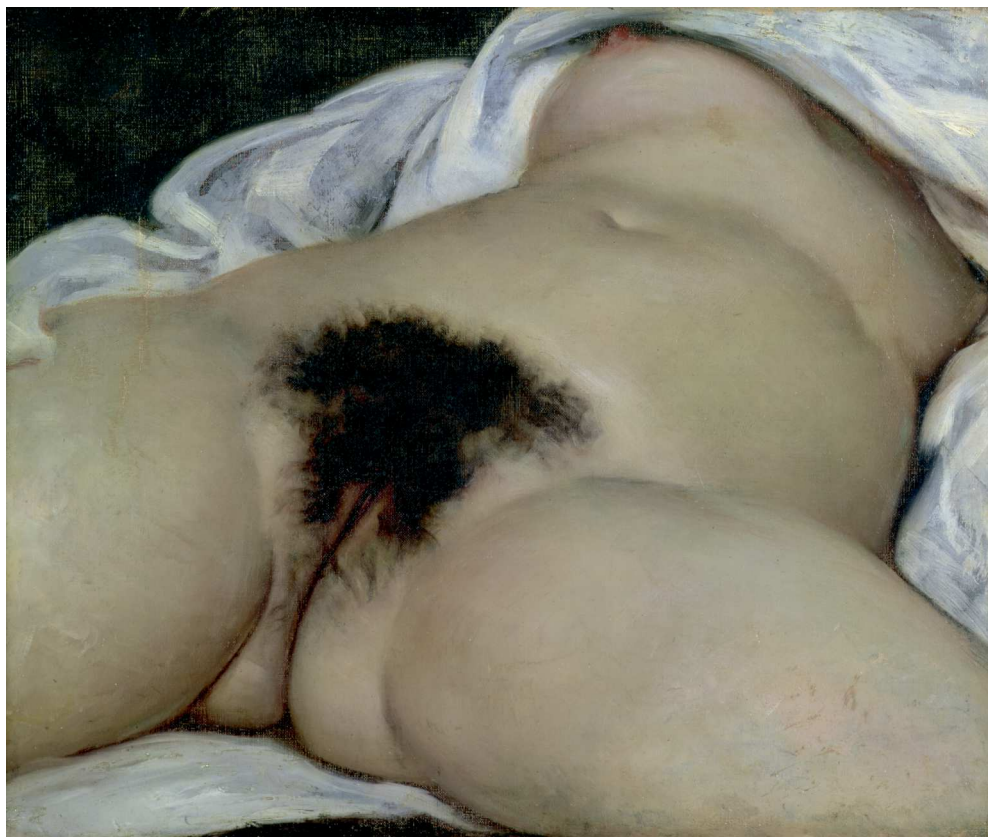
SLIM STEALINGWORTH

Tom Wesselmann, New York 1980, p. 24.

EROS IN DER KUNST MODERNE

BASEL, FONDATION BEYELER,
OCTOBER 2006 - FEBRUARY 2007





In Context

Great American Nude #87

Tom Wesselmann's *Great American Nudes* are among the quintessential icons of American Pop art. Instantly recognisable, they are as emblematically representative of the movement as Andy Warhol's *Marilyn Monroe* silkscreens.

Along with Lichtenstein, Warhol, Oldenburg, and Rosenquist, Wesselmann was one of the original five of American Pop art who "unknown to each other" (according to Warhol), at the beginning of the sixties came "rising up out of the muck and staggering forward" (Andy Warhol cited in: Pat Hackett, Ed., *POPism: The Warhol Sixties*, New York 1983, p. 3). They had no shared manifesto and their styles initially developed separately. But from the beginning they shared similar objectives: to depersonalise their art and react against Abstract Expressionism's elite painterliness and hermeticism. Adopting the images and visual vocabulary of contemporary popular culture, from consumer products to advertising billboards, they sought to reconnect art with everyday life. "The art galleries are being invaded by the pin headed and contemptible style of gum chewers, bobby soxers and worse, delinquents" was the horrified reaction of one critic in 1962 (Max Kozloff, 'Pop Culture, Metaphysical Disgust and the New Vulgarizers', *Art International*, Vol. VI, No. 2, 1962, pp.

34-36). At a symposium on Pop art held in December of the same year, the critic Henry Geldzahler wondered at the rapid rise and success of this new artistic movement: "within a year and a half they have had shows, been dubbed a movement, and we are here discussing them at a symposium" (Henry Geldzahler, 'A Symposium on Pop Art', *Arts Magazine*, April 1963, special supplement, p. 37).

Like his fellow Pop artists, Wesselmann was responding to a period of increasing affluence in America, but it was not only the thriving consumer economy that spurred his interest, it was also the increasingly relaxed attitudes towards sexual relations. Wesselmann's bright billboard nudes borrow the imagery of seductive advertisements and pin-up models, but are transposed to the intimacy of an indoor setting. His nudes lounge unselfconsciously in a world of bedrooms and bathrooms, often surrounded by the props and trophies of the American middle class, of which they are a part. Their blatant nudity and the intimate setting give the works a peepshow quality, but the models are deprived of the eyes to notice or challenge the viewer's voyeurism. With a stick-on smile (in some works it was literally pasted onto the face, a cut-out from a glossy magazine) they absorb our



Opposite
Gustave Courbet, *The Origin
of the World*, 1866
Musée d'Orsay, Paris
Image: © Bridgeman Images

Above
Edouard Manet, *Olympia*,
1865
Musée d'Orsay, Paris
Image: © Bridgeman Images

interest with blank indifference. If eyes are the 'windows of the soul', then Wesselmann's eyeless American nudes have no souls to show. In the era of mass-production, even sex can be serialised and commodified.

In *Great American Nude #87*, however, the unabashed sensuality is accompanied by an urgency and immediacy – she is demanding and expecting sex. The vast swath of leopard skin adds a gaudy and hypnotic intensity, while the extremities of her distended body disappear off the edge of the composition, like a snapshot. The flat bright colours thrust the image forward off the canvas and into the viewer's space and the realism of her pose contrasts disquietingly with the sterile and clean artificiality of the remainder. The added upholstery hair makes what is obviously fake suddenly seem shockingly real. We are forced to recognise in this blonde bombshell fantasy, something abrasively material – something which the stylised and depersonalised remainder would otherwise allow us tactfully to evade.

Like Rauschenberg, the foundations of Wesselmann's art lay in collage and the inclusion of found objects, and this influence carries through into this painting. Hard

outlines and clearly defined fields of colour give the impression of objects superimposed upon each other. His nudes could be disassembled by colour into a series of separate elements: red lips, toenails and nipples, blonde hair, pink flesh. It is a remarkable feat of simplification that this combination of simple references can be assembled to make the recognisable image of a naked woman. But despite the boldness of his style and the rebellious Pop art credentials, Wesselmann's nudes clearly show the influence of Matisse in their flowing curves and simple, bright colours, as well as a constant awareness – often playful – of the long tradition of the reclining female nude, from Titian's venuses through Manet's *Olympia*. As the title of his series suggests, ironically alluding to concepts such as the Great American Novel or the American Dream, he has reinterpreted this tradition to comment on the tastes and expectations of the American public of his day.

If the *Great American Nude* series is a progression, an artistic vein that had to be worked out and developed to its full potential, then *Great American Nude #87* stands at the climax of the sequence, and exemplifies Wesselmann's historical importance within Pop art.





17 ◉ CY TWOMBLY

(1928 - 2011)

Lycian Drawing (Nimphidia)

signed with the artist's initials, titled and dated
Sept 26 82

oil, crayon and pencil on Fabriano paper
100 by 70cm. 39³/₈ by 27¹/₂ in.

£ 600,000-800,000

€ 710,000-945,000 US\$ 780,000-1,040,000

PROVENANCE

Galerie Yvon Lambert, Paris

Acquired from the above by the present owner in 1982

EXHIBITED

Paris, Galerie Yvon Lambert, *Cy Twombly*, October - November 1982

LITERATURE

Yvon Lambert, *Cy Twombly: Catalogue Raisonné des Oeuvres sur Papier, 1977-82*, Vol. VII, Milan 1991, p. 185, no. 204, illustrated

Nicola Del Roscio, Ed., *Cy Twombly: Catalogue Raisonné of the Drawings, 1980-1989*, Vol. VII, Rome 2016, p. 131, illustrated in colour

IN CONTEXT

First exhibited in Galerie Yvon Lambert in 1982, this work belongs to a wider series completed in the same year, which comprises the *Naxos* drawings, the *Suma* drawings and the *Lycian* drawings of which the present work forms a part. All of these were executed in the small town of Bassano just north of Rome, and all are initialled and dated in the same distinctive manner. This painterly work on paper is characterised by interplay and counterpoint: interplay between Cy Twombly's modern American style and his ancient European allusions, and interplay between text, image, and space.

The work is titled *LYCIAN* with a parenthesised subtitle of *NIMPHIDIA*. By 1982, Twombly had been pairing evocative titles with his abstractions for more than 25 years, but in the *Lycian*, *Naxos*, and *Suma* drawings we see him advance this practice. Where in 1978, Twombly was referencing a specific myth in his *Venus & Adonis*, and in 1981 a specific God in his *Bacchus* series, here he generalises further: Lycia was an entire geopolitical region of Turkey in the Fifteenth and Fourteenth Centuries BC, known in the modern era for the exceptional preservation of its ruins and its language. In giving the viewer such a broad context, from history so distant it is all but imagined, Twombly denies the reader any sense of narrative and eschews any rational link with the composition below. In his own words, his work "does not illustrate – it is a sensation of its own realisation" (Cy Twombly cited in: James Lawrence, 'Cy Twombly's Cryptic Nature' in: Exh. Cat., New York, Eykyn Maclean, *Cy Twombly: Works from the Sonnabend Collection*, 2012, p. 17).

LYCLAN

Drawing

17 Sept 26 82

(NIMPHIDIA)



His turbulent oil work in the bottom half of the painting appears more measured than the other drawings in the series. However, it is charged with power. Linear red weaves through a pool of murky grey, punctuated with streaks of bright celestial blue. These colours are reflected in the inscription above, where the royal blue *LYCIAN* is followed by the grey signature and date, and the bright red 'Nimphidia'. Twombly was insistent that he only thought of colour at its most basic level – "I'm not too sensitive to colour, not really" – so this chromatic reflection is perhaps not for aesthetic purposes, but more a statement about the general composition of the work: the two elements of text and image are not to be contrasted, nor do they illustrate each other, instead they sit alongside each other to be appreciated in tandem (Cy Twombly cited in: Exh. Cat., London, Tate Modern, *Cy Twombly: Cycles and Seasons*, 2008, p. 52).

In order to contextualise this work, we might turn to Brice Marden, whose 1988-89 *Cold Mountain* and his later *Vine* from 1992-93, show the same considered linear

abstraction. It is known that Marden admired Twombly hugely as another stalwart of abstractionism, resisting the rapid emergence of Pop. The most pertinent point of comparison between these two works lies in that feature of Twombly's work Marden aimed to imitate most: an "incredibly intense concentration in the mark making" (Brice Marden cited in: Kirk Varnendoe and Richard Serra, 'Cy Twombly: An Artist's Artist', *RES: Anthropology and Aesthetics*, No. 28, Autumn 1995, p. 163).

All things considered, *Lycian Drawing* should be a work filled with conflict: the reconciliation of unwieldy classical concepts with an abstractionist style reaching the peak of maturity; the juxtaposition of a crayon scrawl with confident bravura oil work. However, though calling this work harmonious would be the wrong description, it is nothing if not composed. Twombly develops his use of text, and achieves that abstract ideal of an arresting work, charged with power, that has been stripped of its formalised meaning and stands, uncoupled from narrative, alone.





Cy Twombly and his wife Tatiana in their apartment in a palazzo in Rome, 1966
Image: © Horst P. Horst/Condé Nast via Getty Images
Artwork: © Cy Twombly Foundation

18

FRANK AUERBACH

(b. 1931)

Head of Gerda Boehm

signed, titled and dated 1964-5 on the reverse
oil on paper and board
79.7 by 59.1 cm. 31 $\frac{3}{8}$ by 23 $\frac{1}{4}$ in.

⊕ £ 500,000-700,000

€ 590,000-825,000 US\$ 650,000-905,000

PROVENANCE

Marlborough Fine Art Ltd., London

Private Collection

Sotheby's, New York, 30 April 1991, Lot 1 (consigned by the above)

Acquired from the above by the present owner

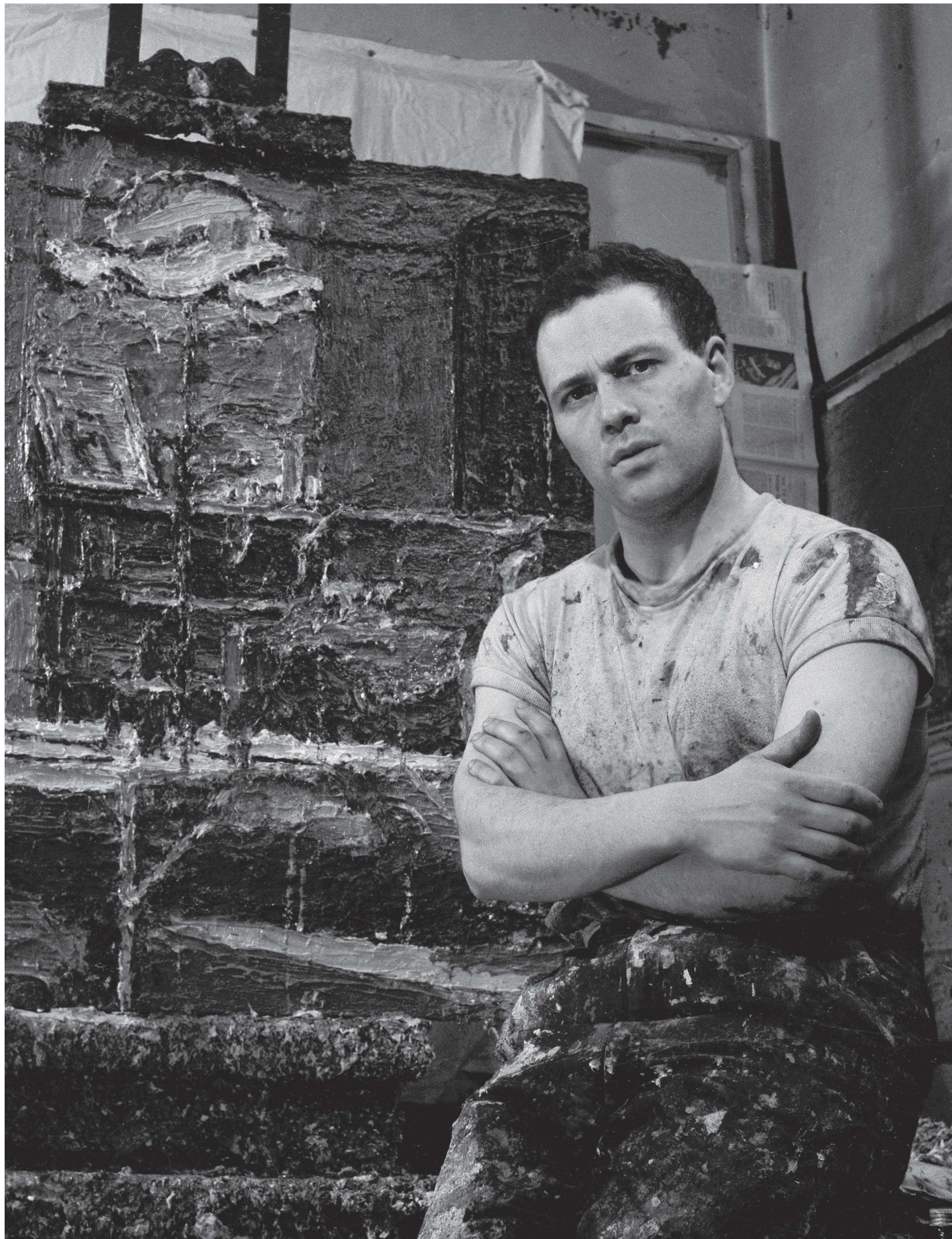
EXHIBITED

Stuttgart, Staatsgalerie, *Englische Kunst im 20. Jahrhundert, Malerei und Plastik*, May - August 1987, n.p., illustrated

LITERATURE

William Feaver, *Frank Auerbach*, New York 2009, p. 259, no. 202, illustrated in colour







In Context

Head of Gerda Boehm

Opposite
Frank Auerbach, *circa 1965*
Image: © The Lewinski
Archive at Chatsworth /
Bridgeman Images
Artwork: © Frank Auerbach,
courtesy Marlborough
Fine Art.

Above
Frank Auerbach, *Head of
Gerda Boehm*, 1965
Artwork: © Frank
Auerbach, courtesy
Marlborough Fine Art.

Painted between 1964 and 1965 the present work depicts Frank Auerbach's elder cousin Gerda Boehm. Related to the artist from his father's side, Gerda first appears in Auerbach's oeuvre in the form of a charcoal drawing from 1961 and thus joins the roll-call of formative and stalwart early sitters that also includes Estella Olive West (E.O.W), Leon Kossoff, Helen Gillespie, and Juliet Yardley Mills (J.Y.M). Over the next twenty years Gerda would become the subject of 39 extant works in oil and charcoal on paper, canvas, and board. Of this number the present work is the largest example and sits squarely next to *Head of Gerda Boehm* from 1965; a painting previously in the collection of David Bowie that shares the same colour palette and three-quarter turn pose. Indeed, the works depicting Gerda Boehm are among the most captivating of Auerbach's oeuvre - that the auction record for a work on paper and a painting by Auerbach are both held by pictures of this subject is testament to the fact. The portraits of Boehm are elegant pictorial records in which her typically downwards gaze and delicate features are balanced by the dramatic architecture of her hair and neckline; a pictorial effect wonderfully demonstrated in the present work. Painted on both paper and board, this portrait masterfully combines the heavily worked graphic style of Auerbach's charcoal drawings with the viscous fluidity of his oil on board studies.

Dense with immediacy yet tenderly toiled over, *Head of Gerda Boehm* epitomises the exquisite contradiction of Auerbach's best work in which the urgency of presence belies the arduousness of process.

Like Auerbach, Gerda Boehm emigrated to London from Germany in 1938. However where the young artist was only 8 years old at the time and was sent directly to boarding school at Bunce Court in Kent, Gerda was much older. Along with her husband – Gerhard Boehm – Gerda lived in North London, and it was there that, towards the end of the war, the young artist would spend the school summer holidays. Having spent his time buried in books borrowed from the Keats Grove library in Hampstead, Auerbach remembers these short periods as being “very beneficial to me because I led this extraordinarily cloistered life at a Quaker boarding school in the country... there were certain conventions and we seemed to be different from the rest of the world and had never quite caught up with the twentieth century... certainly Gerda Boehm and her husband were very much the opposite of that” (Frank Auerbach quoted in: Catherine Lampert, *Frank Auerbach: Speaking and Painting*, London 2015, p. 79). He recalls that Gerda had “an appetite for going out” and that her upbringing in Berlin had imparted a “desire to dress well and cut a figure in the world” (*Ibid.*). For a child who



“WHEN AUERBACH WORKS IN OIL ON PAPER HE INTRODUCES STRONG BLACK CONTOUR LINES, HINTING AT SOMETHING SCULPTURAL, AS IF WET, MALLEABLE PIGMENT MIGHT BE UNDERPINNED BY AGGRESSIVELY RENDERED MARKS.”

CATHERINE LAMPERT

had arrived in England without his parents (who later died at Auschwitz), Gerda was one of the only blood relatives with whom the young Auerbach had any contact. They remained close and even took a trip to Paris together in 1948 to visit the city’s museums and galleries. It was this familiarity that proved indispensable when in 1961 Gerda agreed to sit for her first portrait: “having seen her over the years”, Auerbach described, “I had this head start” (*Ibid.*, p. 100). As an artist of the human subject, Auerbach’s method requires an intimate knowledge, not only of his sitter’s physiognomy, but also their temperament and personality. The very essence of this connection comes across in the swiftness and deftness with which Auerbach has coaxed out and moulded Gerda Boehm’s likeness.

Red and blue touches of pigment punctuate an otherwise monochrome composition, while stippled peaks of white paint protrude and sit upon exigent grey marks that have been driven and pushed into the work’s surface. Atop the image however and undoubtedly rendered in the final moments of the work’s execution, bold zig-zags and daubs of black bring into focus the ultimate structure of Gerda Boehm’s likeness. This is typical of Auerbach’s approach to painting on paper as described by Catherine Lampert: “When Auerbach works in oil on paper he introduces strong black contour lines, hinting at something sculptural, as if wet, malleable pigment might be underpinned by aggressively rendered marks” (Catherine Lampert, *ibid.*, p. 87). *Head of Gerda Boehm* certainly possesses the “something sculptural” of Lampert’s description. Paint takes on a pliable quality here; it divulges

the gradual build-up and performativity of the artist’s working method. Such head and shoulders portraits thus embody a painterly riposte to the late bronzes of Alberto Giacometti. During the 1940s the Paris-based Giacometti shifted to focus solely on the isolated human form. He began working in an elongated manner, gouging and removing sculptural matter to create skeletal figures and heavily worked portrait busts that convey intense energy and urgency. Akin to the elder artist – whom he met in 1965 – Auerbach spent his career working from the live model and wrestling with medium to convey the reality of human presence in form and volume. Inverting Giacometti’s reductive aesthetic strategy however, Auerbach’s practice is one of sculptural accumulation in paint.

It is worth noting that the present work signals a development away from the densely packed and coagulated mounds of oil particular to the 1950s and early 60s paintings. Indeed, the works from the mid-1960s onwards begin to deploy a more assured and swift gestural facility that is countered by a palimpsest-like back catalogue of incessant erasure and subsequent re-working. Such technical developments coincided with the first wave of major critical acclaim for Auerbach; indeed, the present work arrived at the beginning of the artist’s long-standing relationship with Marlborough Fine Art and coincided with the first institutional acquisitions of his work (Tate and the Arts Council, London). Denoting a moment of both critical and technical ascension, *Head of Gerda Boehm* is an imposing painterly record of presence and familiarity.

Above
Frank Auerbach, *Head of Gerda Boehm*, 1961
Artwork: © Frank Auerbach, courtesy Marlborough Fine Art.



△ GERHARD RICHTER

(b. 1932)

Stadtbild M 6

signed, titled, dated 68 and numbered 170 on the reverse
oil on canvas
85 by 90 cm. 33½ by 35½ in.

£ 800,000-1,200,000

€ 945,000-1,420,000 US\$ 1,040,000-1,560,000

PROVENANCE

Onnasch Galerie, Berlin/Cologne
Collection Otto Haas, Elzach
Galerie Michael Haas, Berlin
Galerie Arno Kohnen, Dusseldorf
Galerie Denise René Hans Mayer, Dusseldorf
Acquired from the above by the previous owner in 1987

EXHIBITED

Baden-Baden, Staatliche Kunsthalle Baden-Baden, *Junge deutsche Künstler: 14 x 14*, April - July 1968
Berlin, Galerie René Block, *Gerhard Richter: Städte*, January - February 1969
Munich, Galerie Heiner Friedrich, *Gerhard Richter – Stadtbilder*, April - May 1970
Berlin, Onnasch Galerie; and Cologne, Onnasch Galerie, *20 Deutsche*, August - September 1971, n.p., no. 50, illustrated

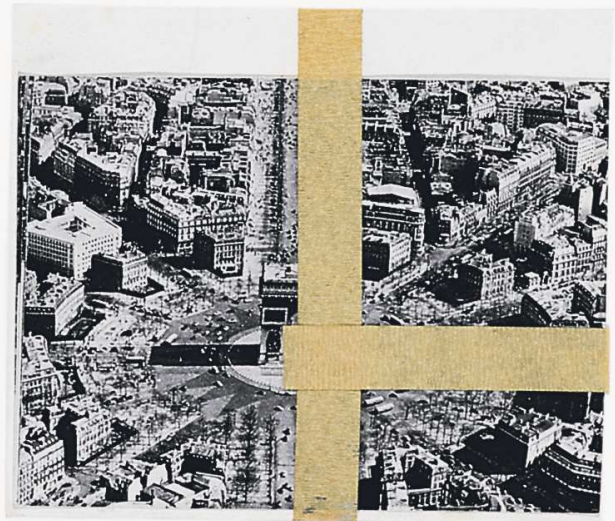
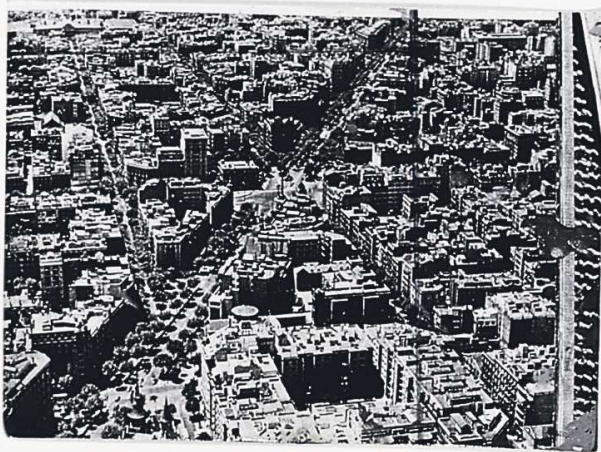
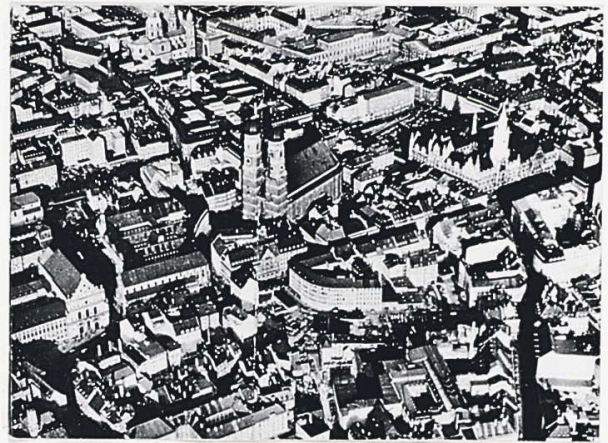
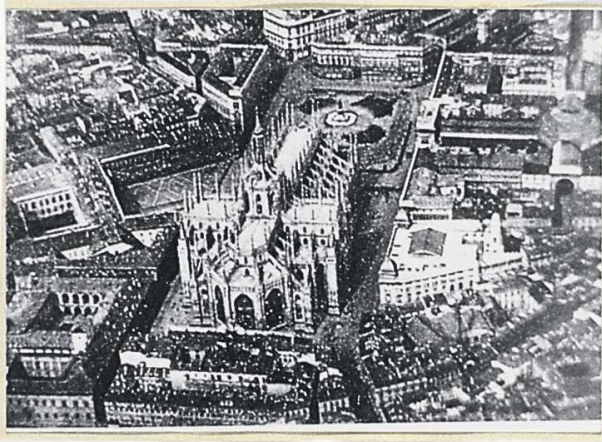
LITERATURE

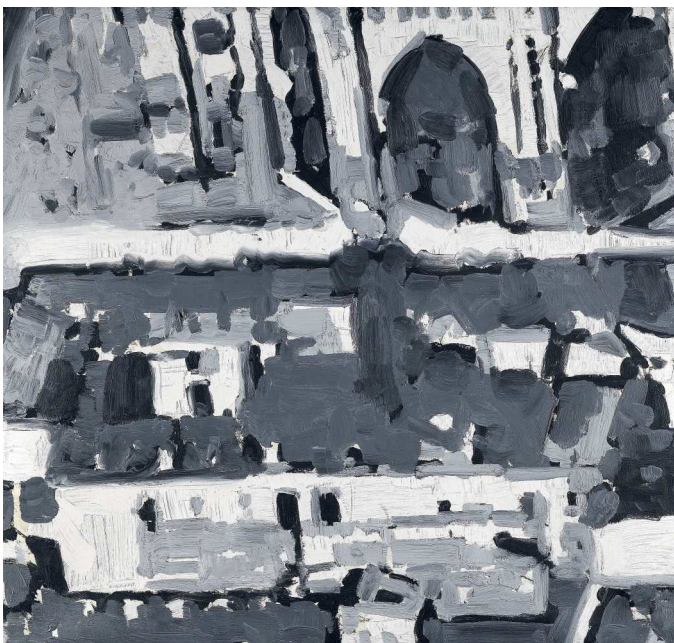
Exh. Cat., Dusseldorf, Städtische Kunsthalle Düsseldorf, *Gerhard Richter: Bilder / Paintings 1962-1985*, Cologne 1986, p. 69, no. 170-6, illustrated
Exh. Cat., Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, *Gerhard Richter*, Vol. III, 1993, n.p., no. 170-6, illustrated in colour
Dietmar Elger, Ed., *Gerhard Richter: Catalogue Raisonné 1962-1968*, Vol. I, Ostfildern 2011, p. 342, no. 170-6, illustrated in colour

IN CONTEXT

In 1968 Gerhard Richter created two colossal paintings measuring 275 by 290 centimetres from black and white photographs of the centre of Milan. This choice of subject was dictated by a major commission from the Siemens Corporation who had asked Richter to paint one of his archetypal photo-paintings for their offices. Of the two works, one graced the walls of Siemens in Milan for 30 years, while the other was apportioned into nine individual paintings that would constitute the very first works within Richter's corpus of townscape paintings. Entitled *Stadtbild M 6*, the present work counts among this formative number, of which the extant eight reside in various esteemed collections across the globe including the Kunsthau Nordrhein-Westfalen in Aachen, and the Städtisches Kunstinstitut und Städtische Galerie in Frankfurt. Prompted by this commission, Richter went on to create some 37 further *Stadtbilder* between 1968 and 1970; impressively from this number, almost half reside in museum collections. As a body of work the *Stadtbilder* augment the soft photographic blur of his trademark photo-paintings through seemingly gesticular abandon. Herein, not only do these paintings broach the wider history of twentieth-century abstraction, they also speak to a landscape of urban rubble, evoking the devastation wrought by the bombing of major European cities during World War II.







By the late 1960s, Richter had entered an experimental phase in his career. Looking for a route out of his photo works, in 1964 he devised a series of monochromatic paintings echoing the appearance of curtains, tubes, and corrugated iron. The Siemens commission thus prompted Richter to take an alternate and unanticipated direction away from his trademark blur. As he explained, “Sometimes I’ve enjoyed doing commissioned work, in order to discover something that I wouldn’t have found of my own accord. And so, when Siemens commissioned my first townscape that led to all the townscapes that followed” (Gerhard Richter cited in: Dietmar Elger, *Gerhard Richter: A Life in Painting*, Cologne 2002, p. 158). Furthermore, it was only following the townscapes that Richter began his most pronounced concession to anti-painting with the series of monochrome grey works – indeed, the very first *Grau* in Richter’s catalogue raisonné is in fact the overpainted *Stadtbild M 8 (grau)* which also once belonged to the same colossal painting as the present work.

In preparation for the commission and in an attempt to assuage the pressure, Richter prepared two huge canvases safe in the knowledge that he could always start again. *Stadtbild M 6* thus represents what was the top right corner of the first version of the Siemens commission. The artist’s decision to segment this vast painting quickly arrived owing to the nature of the marriage of gestural brushwork and the canvas’s monumental scale. Divided into nine, the city motif became reduced in scope, while its abstract quality was made more intense and un-familiar by fragmentation. Furthermore, when comparing this sequence of 9 with the original source image (an aerial photograph that can be viewed on sheet 119 of Richter’s archive/artwork *Atlas*) it is clear that the designated numbers of each painting are not sequential but are instead random; a device that serves to further disassociate the image from its representational and photographic origin. Occupying the same corner as the view portrayed in *Domplatz, Mailand* (the work that was eventually submitted to Siemens as the finished commission) the present work depicts the Piazza del Duomo in front of Milan Cathedral in which the equestrian monument of King Victor Emmanuel II resides. On such an intimate scale, however, identifying this specific locality is nigh-on impossible; landmarks and geographical clues dissipate into thick daubs and dabs of paint. Indeed, evocative of El Lissitzky’s abstract compositions which looked to present an interchange between architecture and painting, *Stadtbild M 6* abstracts its subject through a geometric pattern of buildings that enclose the square and the diagonal thrust of the road that encircles it.



Within the series at large, Richter used aerial photographs of cities culled from 1960s architectural books and magazines. From these sources he translated black and white birds-eye views into painterly matrices of richly textured thick horizontal and vertical brushmarks. Seemingly incongruous with the measured application of his earlier photo-paintings, the quickly applied brushstrokes nonetheless affect a comparable visual suspension between recognition and uncertainty. From a distance these scenes appear to resemble the super-real cogency of his previous corpus, but on closer inspection visual coherence entirely disintegrates into haphazard brushwork. The effect possesses something of the ‘all-over’ strategy pioneered by Abstract Expressionist painters in which a sense of perspective and focal point is repudiated in favour of a roving viewing experience.

While not mutually exclusive considering the social history behind the Ab Ex movement, the *Stadtbilder* have also been posited in terms of a response to the Second World War. Re-conjuring a dialogue with the history of inner-city destruction, these paintings signify a return of repressed national trauma. In Germany during the 1960s, so much energy was directed towards re-building and erasing traces of a troubled past that an acknowledgement of the bombings was greatly suppressed in the nation’s collective memory. As Tate curator Mark Godfrey elucidates: “An extraordinary sequence of reversals

takes place in the townscapes. Richter started with aerial photographs that were made to document the rebuilding of cities after the war and to celebrate the achievements of architects, town planners and labourers... Rendering the images of rebuilt cities in his brushy impasto, he effectively re-destroyed the cities, albeit in the imaginary field of painting” (Mark Godfrey, ‘Damaged Landscapes’ in: Exh. Cat., London, Tate Modern (and travelling), *Gerhard Richter: Panorama*, 2011-12, p. 76). The significance of this connection was likely only apparent following the commission, however, its relevance may explain the longevity of the project for Richter who continued to paint townscapes for a further two years. In a different light it is also apt to note the concurrent execution of a number of works based on aerial photographs of mountain scenery. Painted in a similarly gestural manner, these works form pendent pieces to the *Stadtbilder* and question the binary division of nature/man-made. Although coming into focus at a distance, when viewed up-close such differences between the architecture of Man and Nature dissolve into a panorama of exigent mark-making.

Offering multifaceted lines of inquiry that encompass his most pioneering and conceptually inward-looking scrutiny of abstract painting in the photographic age, the present work, and the extant paintings in the series of incipient *Stadtbilder*, signal a decisive turning point in Richter’s formative practice.

Previous spread
Gerhard Richter, *Stadtbild*
source images, Atlas sheet 119
Image/Artwork: © Gerhard
Richter, 2017

Previous spread
(right from top)
Gerhard Richter,
Stadtbild M2, 1968
Städtisches Kunstinstitut und
Städtische Galerie, Frankfurt
am Main
Image/Artwork: © Gerhard
Richter, 2017

Gerhard Richter,
Stadtbild M9, 1968
Kunst aus Nordrhein-
Westfalen, former Reichsabtei
Aachen-Kornelimünster,
Aachen
Image/Artwork: © Gerhard
Richter, 2017

Gerhard Richter, *Stadtbild*
M4, 1968
Image/Artwork: © Gerhard
Richter, 2017

Above
Gerhard Richter, *Domplatz,
Mailand (Cathedral Square,
Milan)*, 1968
Image/Artwork: © Gerhard
Richter, 2017

Opposite
Gerhard Richter, circa 1970
Image: © bpk | Angelika Platen







20

GERHARD RICHTER

(b. 1932)

Split (Rubble)

signed, dated 1989 and numbered 685-2 on the reverse

oil on canvas

112.4 by 102 cm. 44¼ by 40⅞ in.

± £ 3,500,000-4,500,000

€ 4,130,000-5,300,000 US\$ 4,530,000-5,820,000

PROVENANCE

Sperone Westwater Gallery, New York

Private Collection (acquired from the above in 1990)

Sotheby's, New York, 13 November 2012, Lot 34 (consigned by the above)

Acquired from the above by the present owner

EXHIBITED

Rotterdam, Museum Boymans-van Beuningen, *Gerhard Richter 1988-89*, October - December 1989, n.p., illustrated in colour

New York, Sperone Westwater Gallery, *Gerhard Richter: New Paintings*, February 1990

LITERATURE

Exh. Cat., Bonn, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, *Gerhard Richter*, Vol. III, 1993, n.p., no. 685-2, illustrated in colour

Dietmar Elger, Ed., *Gerhard Richter: Catalogue Raisonné 1988-1994*, Vol. IV, Ostfildern 2015, p. 199, no. 685-2, illustrated in colour





Gerhard Richter in Halifax, Nova Scotia, 1978
Image/Artwork: © Gerhard Richter, 2017



In Context Split (Rubble)

Gerhard Richter's *Split* epitomises the extraordinary negotiation between photography, representation, and abstraction that positions the *Abstrakte Bilder* among the most significant contributions to the history of twentieth-century painting. Sumptuous impasto passages of viscous oil paint here cover and reveal magnificent sediments of intense chromatic strata; an effect that undoubtedly conjures a reading of natural phenomena.

As an artist who has relentlessly scrutinised the potential of representation in paint within our photographic age, Richter's complex and deeply conceptual practice often loops back to art history's rich past. In a conversation with Benjamin Buchloh in 1986, Richter stated as much: "I do see myself as the heir to a vast, great, rich culture of painting – of art in general – which we have lost, but which places obligations on us. And it is no easy matter to avoid either harking back to the past or (equally bad) giving up altogether and sliding into decadence" (Gerhard Richter in conversation with Benjamin H. D. Buchloh (1986) in: Hans Ulrich Obrist, Ed., *Gerhard Richter: The Daily Practice of Painting*, London 1995, p. 148). Often Richter would exhibit works from the *Abstrakte Bilder* alongside photo-realistic (yet typically blurred) landscape paintings to underline this point. The push and pull dynamic between these works – i.e. the evocation of figuration in the abstract paintings and the dissolution into abstraction of the photo-paintings – underscores the transgressive potential for slippage in the painted image. Thus Richter has sought to renew both abstraction and figuration in paint, not despite of, but because of photography. His work could thus be described as having pioneered a kind of post-photographic painterly practice.



“I DO SEE MYSELF AS THE HEIR TO A VAST, GREAT, RICH CULTURE OF PAINTING – OF ART IN GENERAL – WHICH WE HAVE LOST, BUT WHICH PLACES OBLIGATIONS ON US. AND IT IS NO EASY MATTER TO AVOID EITHER HARKING BACK TO THE PAST OR (EQUALLY BAD) GIVING UP ALTOGETHER AND SLIDING INTO DECADENCE.”

GERHARD RICHTER

Marking the culmination of an inquiry that started in the early 1960s with black and white photo-realistic works on canvas, the *Abstrakte Bilder* herald the way in which Richter has been able to produce “photography by other means” (Gerhard Richter in conversation with Rolf Schön (1972) in: Dietmar Elger and Hans Ulrich Obrist, Eds., *Gerhard Richter, TEXT: Writings, Interviews and Letters: 1961-2007*, London 2009, p. 73). As redolent in *Split*, endless permutations of colour possess the sheen of a cibachrome print, while a distinctly photographic quality is compounded by the out of focus consistency of sweeping paint accretions. Evoking a blurred image and imploring the same searching cognitive viewing experience as his photo works, the hazy coagulation of endlessly scraped pigment forms an extraordinary riposte to the canon of twentieth-century abstraction via the photographic, mechanical, and the aleatory. Within the sheer excess of layering and dynamic compositional facture these paintings emit an extraordinary wealth of enigmatic yet recognisable evocation. Aside from the gestural abandon of Abstract Expressionism, the incessant erasure and denial of compositional resolution also induces a reading of forms

associated with those found in nature. Readily conjuring an experience of the natural world, such as that of rain, ice, or being in a forest, the abstract works derive their affect from a spontaneous naturalism. Where Richter’s *Photo Paintings* fall away into abstraction, the *Abstrakte Bilder* return us to a suggestion of representation.

The painting’s title, *Split* underlines this referential association. In German the word ‘split’ is reminiscent of naturally occurring debris from a rockfall: the painting’s slick cascade of white pigment thus conjures avalanches or melting snowscapes atop vast mountain ranges. However, when considering the date of this painting’s execution, the word ‘split’ takes on a secondary meaning; indeed, the English translation of the word – ‘rubble’ – further underlines this association. Created in the months prior to the fall of the Berlin Wall on 31st December 1989, *Split* resonates with socio-cultural import. The tumbling weight and downwards drag of slick oil paint seems to anticipate and foreshadow this historical event. At once replete with gravitational painterly pull and socio-political timeliness, Richter’s painting cannot help but announce the end of the Cold War era.

Above
Gerhard Richter, *Seestück*
(*See-See*), 1970
Nationalgalerie, Staatliche
Museen zu Berlin, Berlin
Image/Artwork: © Gerhard
Richter 2017







Above
Gerhard Richter,
Stadtbild F, 1968
Staatliche Kunsthalle
Karlsruhe, Karlsruhe
Image/Artwork: © Gerhard
Richter, 2017

Opposite
Gerhard Richter, portrayed
by Lothar Wolleh,
Düsseldorf, 1969
Image: © Oliver Wolleh,
Berlin

Richter has long flirted with the political dimension inherent within much of his work. From the early black and white painting of his Uncle Rudi dressed proudly in an SS uniform during the Second World War (*Onkle Rudi*, 1965), through to the *Stadtbilder* and their implication of bomb ravaged cities (1968-70), Richter has often courted a reading that confronts the challenge of German identity in the post-war era. Indeed, where his mountain ranges or seascapes ostensibly appear as a saccharine rejuvenation of German Romanticism – specifically in relation to the legacy of Caspar David Friedrich – Mark Godfrey has argued that they instead underline the chasm that has opened up between Germany’s lost past and its post-war present by offering “indirect reflections on history and nationalism” (Mark Godfrey, ‘Damaged Landscapes’ in: *Exh. Cat.*, London, Tate Modern (and travelling), *Gerhard Richter: Panorama*, 2011-12, p. 79). Unlike Friedrich’s landscapes, which were championed by some Nazis as a precursor for National Socialist art, Richter’s offer no redemption, no resolution, and no promise land beyond the horizon

line; instead they are disorientating and impenetrable, sparse and lonely (*Ibid.*). *Split* thus belongs to this profound subset of Richter’s oeuvre in which secondary layers of meaning impart deeper political resonance; a body of challenging and important work that includes Richter’s momentous series of paintings after the Baader Meinhoff Group, *October 18, 1977* housed in the Museum of Modern Art, New York.

Richter’s abstract paintings undoubtedly sign-post the furthest most point in an artistic inquiry that spans over fifty years. Having deconstructed, recapitulated, and revitalised the full gamut of art history in paint – starting with the early *Photo-Paintings*, into the conceptual *Grey Paintings* and *Colour Charts*, through the ‘romantic’ landscapes and into the blown up brush strokes – the *Abstrakte Bilder* posit a resounding philosophical and visual equilibrium between the natural and the mechanical, and as in the present work, the abstract and the political. At their best, these stunning works impart nothing less than immersive, boundless, and utterly spectacular, aesthetic encounters.

DAMIEN HIRST

(b. 1965)

Contemplation

signed, titled and dated 2007 on the reverse
 butterflies and household gloss on canvas
 unframed: 213.4 by 213.4 cm. 84 by 84 in.
 framed: 268.5 by 268.5 cm. 105¾ by 105¾ in.

£ 700,000-900,000

€ 825,000-1,060,000 US\$ 905,000-1,170,000

PROVENANCE

McCabe Fine Art, Stockholm

Acquired from the above by the present owner in 2012

EXHIBITED

Stockholm, McCabe Fine Art, *First Show*, April - May 2013

IN CONTEXT

Delivering an elaborate mosaic of iridescent blue and green, the present work is a mesmerising example of Damien Hirst's kaleidoscopic *Butterfly Grid Paintings*. Executed in 2007 and part of a series that began in 2001, this painting is rife with religiosity; indeed, the title of the present work – *Contemplation* – evokes an act of spiritual meditation. As a larger whole the *Butterfly Grid Paintings* serve as rumination on the most important concern for Hirst – death as channeled through the two dominating belief structures of contemporary existence: religion and science. Hirst has unerringly questioned modern-day attitudes to mortality and the role of art in relation to these belief structures. In a recent interview he discussed the redemptive powers of art and his belief that it should be - like religion or science - an affirmative force: "Art's got to be positive, even if it's about negative things... I think you can always apply art to life in a positive way" (Damien Hirst in conversation with Nicholas Serota, in: Exh. Cat., London, Tate Modern, *Damien Hirst*, 2012, p. 97). The present work thus evokes the pious architecture of worship as rendered in the palliative colour palette of the pharmaceutical industry. Tessellating butterfly wings are here united by a serene shade of green reminiscent of clinical environments and the reassuring packaging of prescription medication. Melding the spirituality of religion with medicinal comfort, *Contemplation* engenders a new language of aesthetic consolation for art in a scientific age.





“YOU HAVE TO
FIND UNIVERSAL
TRIGGERS, EVERYONE’S
FRIGHTENED OF
GLASS, EVERYONE’S
FRIGHTENED OF
SHARKS, EVERYONE
LOVES BUTTERFLIES.”

DAMIEN HIRST

Aside from a cosmetic connection to stained-glass windows and the overtly pious titles bestowed upon these works, there is a strong spiritual dimension to the series owing to their use of butterflies. The association of butterflies with religion and spirituality is a venerable one: the Ancient Greek word for ‘butterfly’ is the same as their word for ‘soul’, whilst in the Christian tradition the rebirth of a butterfly from its cocoon symbolises the miracle of Christ’s resurrection. Indeed, for an artist obsessed with mortality and the comforting structure of religion – a lasting hangover from his Catholic upbringing – butterflies represent the perfect synthesis of life and death.

In 1991 *In and Out of Love*, an early solo exhibition held in a former travel agent’s office in London, marked the very first appearance of butterflies in Hirst’s oeuvre. The show took the form of an elaborate and ambitious installation in which one floor featured a multi-coloured display of high-gloss canvases with dead butterflies attached as though accidentally caught in the sticky gloss paint, while the upper floor was kitted out to function as a butterfly nursery. In this room Hirst applied a number of unhatched pupae to monochrome white canvases and over time butterflies emerged from the chrysalises. The subsequent hatching and metamorphosis effectively served as a miniature illustration of the complete cycle of life and death: a theme of endless fascination for Hirst. Furthermore, that butterflies retain their beauty even in death was another

source of aesthetic and symbolic appeal for the artist: “Then you get the beauty of the butterfly... The death of an insect that still has this really optimistic beauty is a wonderful thing” (Damien Hirst in conversation with Mirta D’Argenzio, in: Exh. Cat., Naples, Museo Archeologico Nazionale, *Damien Hirst, The Agony and the Ecstasy, Selected Works from 1989-2004*, 2004, p. 83). *In & Out of Love* was to become the very first occasion that Hirst would exploit natural beauty for an expression of ruthless violence. As stated by the artist in 1997: “You have to find universal triggers, everyone’s frightened of glass, everyone’s frightened of sharks, everyone loves butterflies” (Damien Hirst, *I Want To Spend The Rest Of My Life Everywhere, With Everyone, One To One, Always, Forever, Now*, London 1997, p. 132). Taking his cue from Jean Dubuffet who used butterfly wings in his 1950s assemblages based on the rural landscape of Vence, Hirst encourages the viewer to focus on the extraordinary – yet fragile – beauty of the natural world.

Representing the very apotheosis of this formative concern, the painstakingly created *Butterfly Grid Paintings*, although ostensibly morbid, nonetheless broadcast a potent celebration of life. Encapsulating the awe-inspiring brilliance of a Gothic stained-glass window articulated in the soothing pharmaceutical palette of calming blues and greens, *Contemplation* strikes a delicate balance between tragic poignancy and exultant splendour.

Above
Jean Dubuffet, *Paysage aux argus*, 1955
Fondation Dubuffet, Paris
Image: © BI, ADAGP, Paris/
Scala, Florence



22 ◦ ANDREAS GURSKY

(b. 1955)

Bahrain II

c-print mounted on Plexiglas, in artist's frame
307 by 213.1 cm. 120¾ by 83¾ in.
Executed in 2007, this work is number 2 from
an edition of 6.

‡ ⊕ £ 550,000-750,000

€ 650,000-885,000 US\$ 715,000-970,000

PROVENANCE

Matthew Marks Gallery, New York

Acquired from the above by the present owner in 2007

EXHIBITED

London, Sprüth Magers, *Andreas Gursky*, March - May 2007 (edition no. unknown)

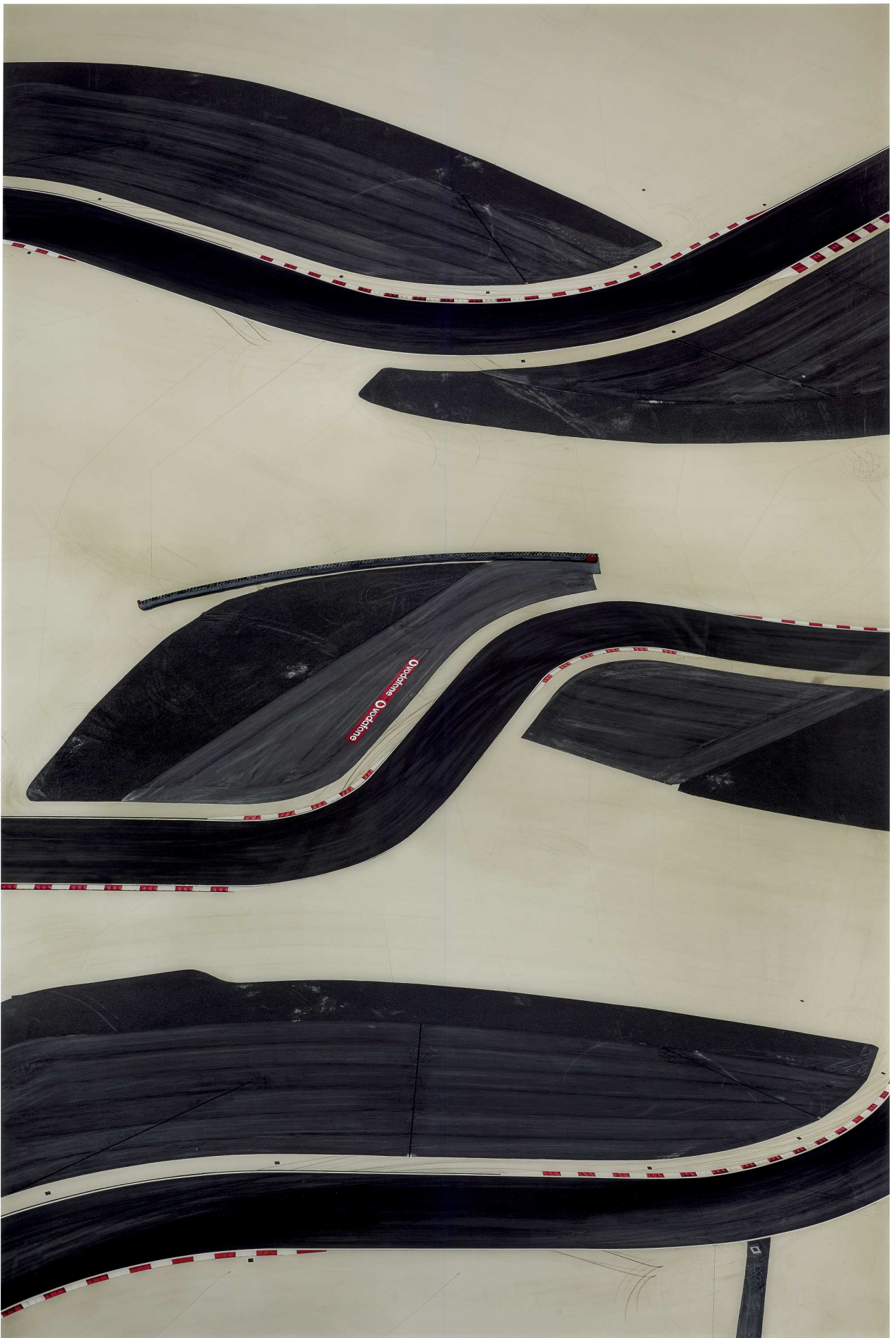
Basel, Kunstmuseum Basel, *Andreas Gursky*, October 2007 - February 2008, p. 110, illustrated in colour (edition no. unknown)

Krefeld, Kunstmuseum Krefeld, Haus Lange und Haus Esters; Stockholm, Moderna Museet; Vancouver, Vancouver Art Gallery, *Andreas Gursky: Werke - Works 80-08*, October 2008 - September 2009, p. 224, illustrated in colour (edition no. unknown, smaller edition)

Florence, Palazzo Strozzi, *Manipulating Reality: How Images Redefine the World*, September 2009 - January 2010, p. 93, no. 1, illustrated in colour (edition no. unknown)

Beverly Hills, Gagosian Gallery, *Andreas Gursky*, Vol. II, March - May 2010, n.p., illustrated (installation view of Beverly Hills, Gagosian Gallery, *Andreas Gursky*, 2010); p. 27, illustrated in colour (edition no. unknown)

Washington, D.C., National Gallery of Art, *Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker*, September 2016 - March 2017, p. 45, no. 14, illustrated in colour (edition no. unknown)





In Context

Bahrain II

Andreas Gursky has pioneered a practice in which photography has come to rival the lofty ambitions of history painting. Subverting the medium's claim to indexical truth – the mechanical evidence of documenting 'that which has been' – his pictures deliver powerfully seductive panoramas, hyperbolic yet formally restrained portrayals of our contemporary age from a truly global perspective. Together, these monumental pictures deliver an all-encompassing world-view designed to fulfil the artist's famous taxonomical aim to amass an 'encyclopaedia of life'. *Bahrain II* from 2007 narrates the very moment at which Gursky comes closest to accomplishing this objective. Harnessing radical developments in digital editing and utilising an international level of critical acclaim garnered during the preceding decade, Gursky's 2000s practice evinces amplified technical and conceptual ambition. Moreover, from this important decade, 2007 is undoubtedly the standout year: this is the year in which Gursky produced some of the most ambitious pictures of his career to date, including *Bahrain* and the *FI Pit Stops*, *James Bond*

Island, *Dubai World I-III*, and *Pyongyang I-V*. *Bahrain II* is the pendant photograph to *Bahrain I*, an example of which is held in the collection of the Tate, London, and the Museum of Modern Art, New York, and depicts the Bahrain International Circuit, a racing track that hosts the country's Formula One Grand Prix. Taken aerially from a helicopter and then manipulated using digital software, *Bahrain II* provides an abstracted crop of three elements of the circuit, with the black asphalt that snakes horizontally across the desert landscape forming a strong contrast against the soft creamy sand surrounding it.

Forming a piece in Gursky's global puzzle, the present work collectively conforms to the artist's utterly inimitable structural vision and ordering gaze. *Bahrain II* possesses the same signature balance between a disembodied 'allover' composition and rigid linearity; tropes often compared to the formal devices of Minimalism and Abstract Expressionist painting. The unmistakable Gurskian stage of planar horizontal strips of racing track are exploited as essential abstract devices further underlined by the picture's cool, and almost expressionless, colour palette.

Above
Installation view, New York, MoMA, *Richard Serra Sculpture: Forty Years*, June–September 2007
Image: © Lorenze Kienzle/
The Museum of Modern Art, New York/Scala, Florence
Artwork: © ARS, NY and DACS, London 2017
Opposite
Ellsworth Kelly, *White Black*, 1961
Image/Artwork: © Ellsworth Kelly, photo courtesy Ellsworth Kelly Studio.

“BY USING DIGITAL TECHNOLOGY, GURSKY EXPOSES THE CONSUMER WORLD AS A VIRTUAL SPECTACLE AND BY RADICALISING THE STRUCTURE OF THE IMAGE USING COMPUTERS HE UNDERLINES THE THEATRICALITY OF A SITUATION.”

MARIE LUISE SYRING



Exhibiting the extremity of Gursky's now signature master-trope of an elevated vantage point, a key photographic device gleaned from his formative mentors Bernd and Hiller Becher, *Bahrain II*'s God's-eye perspective evokes the intimation of a deific realm. This draws a parallel with Caspar David Friedrich whose sublime and vast landscapes are renowned for their devotional invocation of God via a mediating solitary human presence; our participatory empathy with the *Rückenfigur* typically present within Friedrich's vast natural expanses incite an overwhelming annihilation of self and impression of a transcendent higher power. However in Gursky's photography, to quote Marie Luise Syring, "the tragic element is missing. Instead, the artist maintains an ironic distance" (Marie Luise Syring, 'Where is Untitled? On Locations and the Lack of Them in Gursky's Photography', in: Exh. Cat., Dusseldorf, Kunsthalle Düsseldorf, *Andreas Gursky - Photographs from 1984 to the Present*, 1998, p. 7).

An impossible image, not only for the naked eye but also for the single lens, *Bahrain II* represents a fictional landscape composed of many photographic

parts. Representing a rejection of singular perspective, the paragon discovery of Renaissance invention, Gursky disregards our natural stereoscopic vision to engender a harmonised photographic compression of multiple views and perspectives, digitally processed and cogently reorganised. Herein, Gursky subtly distorts reality and exploits the concept of 'truth' associated with photography. As Syring adds; "by using digital technology, Gursky exposes the consumer world as a virtual spectacle and by radicalising the structure of the image using computers he underlines the theatricality of a situation" (*Ibid.*, p. 6). Ultimately the possibility of a boundless natural sublime is thwarted by Gursky's ironical detachment and the restless nature of his composition. Rather than conferring a singular awesome vantage point, our vision is forever navigating the artificial planes of this image's construction. Here, sublimity is engendered not via a sense of awe-inspired reverence of a transcendental higher-power, but through a tangible sense of the 'here-and-now' resonating from a visual suspension affected by the work of art itself.

23 ◦ ➤ DAMIEN HIRST

(b. 1965)

1-Heptene

signed, titled and dated 2004-2011 on the reverse

household gloss on canvas

335.3 by 355.6 cm. 132 by 140 in.

‡ ⊕ £ 500,000-700,000

€ 590,000-825,000 US\$ 650,000-905,000

PROVENANCE

Acquired from the artist by the present owner

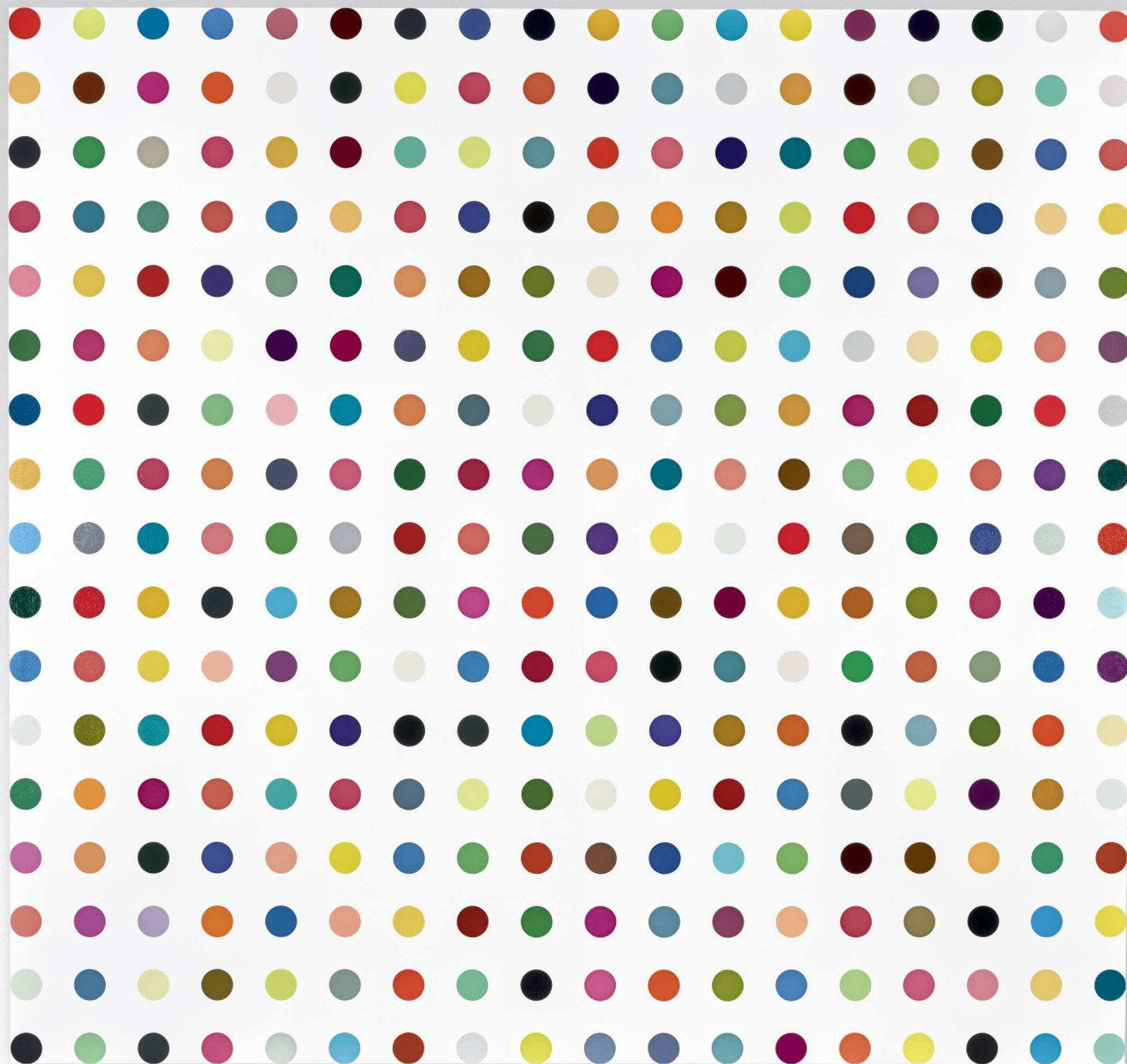
LITERATURE

Jason Beard and Millicent Wilner, Eds., *Damien Hirst: The Complete Spot Paintings, 1986-2011*, London 2013, p. 310, illustrated in colour

“IN EVERY PAINTING THERE IS A
SUBLIMINAL SENSE OF UNEASE;
YET THE COLOURS PROJECT SO
MUCH JOY IT’S HARD TO FEEL IT,
BUT IT’S THERE. THE HORROR
UNDERLYING EVERYTHING.
THE HORROR THAT CAN
OVERWHELM EVERYTHING AT
ANY MOMENT.”

DAMIEN HIRST

I Want To Spend The Rest Of My Life Everywhere, With Everyone, One To One, Always, Forever, Now, London 1997, p. 246.



In Context

1-Heptene

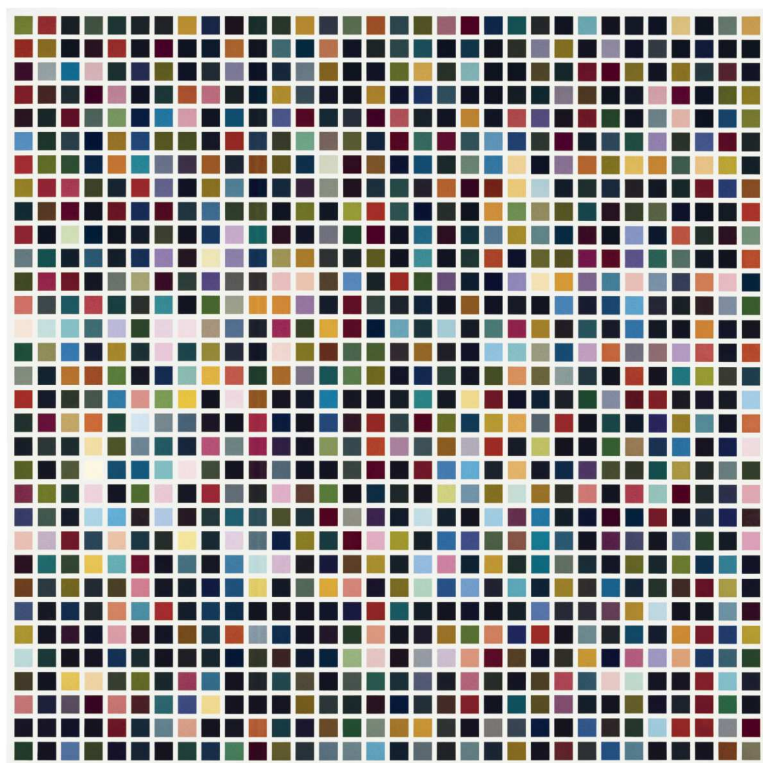
A colossal expanse of individual chromatic circles, the cellular kaleidoscopic field of *1-Heptene* is an immaculate example of Damien Hirst's iconic corpus of spot paintings. First conceived alongside the *Medicine Cabinets* in the early 1990s, Hirst's spot paintings are imbued with the same measured rational order and pleasing formal cogency of his pharmacy-store vitrines. "I started them as an endless series", explains Hirst, "a scientific approach to painting in a similar way to the drug companies' scientific approach to life. Art doesn't purport to have all the answers; the drug companies do. Hence the title of the series, *The Pharmaceutical Paintings*, and the individual titles of the paintings themselves... Art is like medicine, it can heal" (Damien Hirst, *I Want To Spend The Rest Of My Life Everywhere, With Everyone, One To One, Always, Forever, Now*, London 1997, p. 246). By scrutinising yet adopting this iconography, Hirst restores to art the miraculous function it once provided. Sterile, medicinal, and forensic, Hirst's spot paintings are a modern day devotional paean to the life-giving promise of modern science: the spot paintings posit the spectator as unwitting participant in Humanity's global paranoia of death.

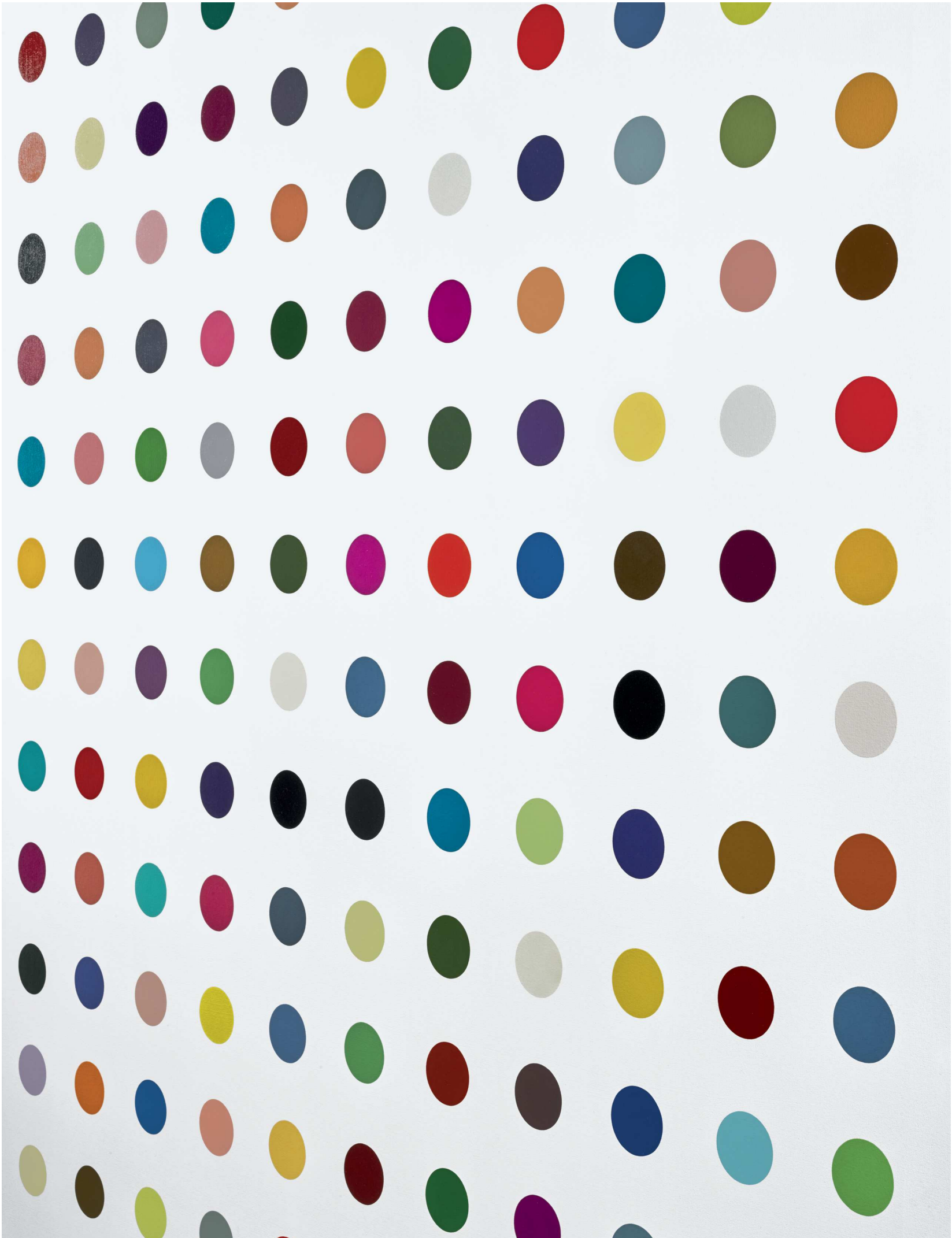
The all-pervading presence of death is the Hirstian trope *par excellence*. Cryptically hidden beneath the immaculate surface of *1-Heptene* lies the deathly undertone familiar to the *Pharmaceutical Paintings*. In the early 1990s, Hirst started naming these paintings alphabetically after the exotic sounding substances listed in the Sigma Chemical Company's catalogue, *Biochemical Organic Compounds for Research and Diagnostic Reagents*. 1-Heptene is a volatile colourless liquid that is used as a catalyst and if ingested can cause irritation and respiratory problems. Thus, the potentially harmful traits of 1-Heptene mirror the quintessential précis of Hirst's eponymous painting: behind compelling aesthetic appeal and comforting geometric order lies hidden the inevitability of mortality.

Drugs have become the ubiquitous modifier of Nature: the remit of human existence is continually conditioned by the powers of modern science, from pre-birth sedatives dealt through the placenta, to near-death stimulants fed through an intravenous drip. When these works were first produced, the critic Jerry Saltz commented: "The names of these drugs conjure a vision of human misery and dread. With every drug comes a reference to a particular sickness, along with a list of side effects... These drugs form an analogue for the mysteries of the human body and its vast hermetic complexity" (Jerry Saltz, 'Art in America', 1995, in: *ibid.*, p. 173). Disseminated via a simple schema of geometric logic, the controlled emotionless self-restriction of Hirst's candy-coloured grid belies an unsettling and fractured viewing experience: "If you look closely at any one of these paintings a strange thing happens; because of the lack of repeated colours there is no harmony... in every painting there is a subliminal sense of unease; yet the colours project so much joy it's hard to feel it, but it's there. The horror underlying everything. The horror that can overwhelm everything at any moment" (Damien Hirst, *ibid.*).

Hirst's complex dialectic, founded in themes of death and a confrontation of faith structures, is ultimately revealed through the cheerful simplicity of colour: "I love colour. I feel it inside me. It gives me a buzz. I hate taste - it's acquired" (*Ibid.*). His aim is to motivate an audience to think about the terms of their existence, to ontologically expose and undermine the avoidance of death by fully and poetically acknowledging its omnipotence; an impetus perfectly exemplified by *1-Heptene*.

Below
Gerhard Richter, *1024
Farben*, 1973
Kunstmuseen Krefeld,
Krefeld
Image/Artwork: © Gerhard
Richter, 2017





ANISH KAPOOR

(b. 1954)

PROVENANCE

Lisson Gallery, London

Acquired from the above by the present owner

Turning the World Upside
Down (Blue)

signed, dated 2006 and variously inscribed on
the reverse

paint and aluminium

220 by 220 by 47 cm. 86⅞ by 86⅞ by 18½ in.

⊕ £ 500,000-700,000

€ 590,000-825,000 US\$ 650,000-905,000

“THE INTERESTING THING
ABOUT A POLISHED SURFACE
TO ME IS THAT WHEN IT IS
REALLY PERFECT ENOUGH
SOMETHING HAPPENS – IT
LITERALLY CEASES TO BE
PHYSICAL; IT LEVITATES...
WHAT HAPPENS WITH
CONCAVE SURFACES IS, IN
MY VIEW, COMPLETELY
BEGUILING.”

ANISH KAPOOR

Exh. Cat., Boston, Institute of Contemporary Art, *Anish Kapoor*,
2008, p. 53.





In Context

Turning the World Upside Down (Blue)

Below
Yves Klein, *Sculpture
éponge bleue sans titre*, SE
168, 1959
Artwork: © The Estate
of Yves Klein c/o DACS,
London 2017.

Dizzying and immersive, *Turning the World Upside Down (Blue)* unsettles and amplifies the viewer's perception of space, subverting their visual expectations. In its rippling surface we see ourselves and the world around us, distorted and inverted. Spanning over two metres in diameter, the concave form appears to suck in light from the room surrounding it, encompassing and emphasising the space, dying it a deep blue. Within the confines of the sphere Kapoor has created a seductive vision which constantly reacts to both audience and setting. In Kapoor's words, "The interesting thing about a polished surface to me is that when it is really perfect enough something happens – it literally ceases to be physical; it levitates... what happens with concave surfaces is, in my view, completely beguiling" (Anish Kapoor cited in: Exh. Cat., Boston, Institute of Contemporary Art, *Anish Kapoor*, 2008, p. 53).

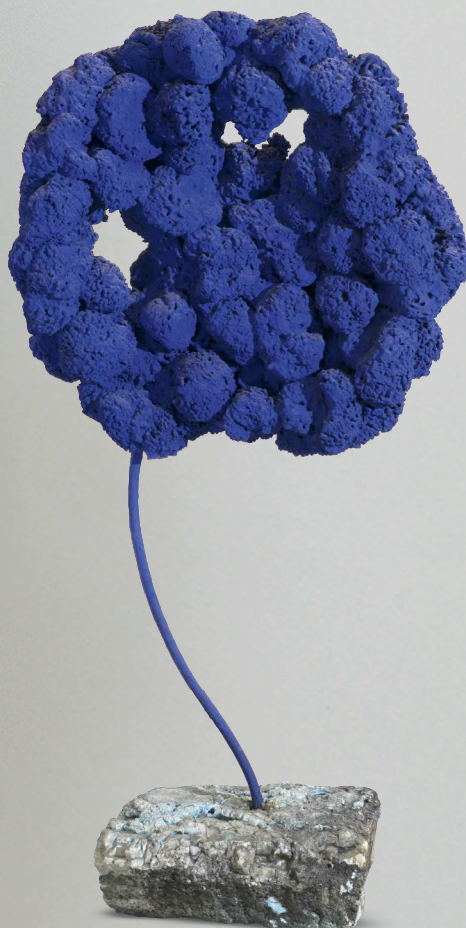
Executed in 2006, *Turning the World Upside Down (Blue)* forms part of a widely celebrated series of mirror sculptures begun in the 1990s, which are exhibited in public spaces and museums all over the world. Although each approaches its task in a different fashion, the purpose of all the works in this series is to capture what Kapoor calls the 'contemporary sublime'. This notion is based on the idea that a new form of art has emerged that challenges

the primacy of the picture plane and the space in which art is intended to exist. In Kapoor's words, the "traditional sublime is in deep space," thus in order to create a new sublime, "you have to create a new space... in front of the picture plane" (*Ibid.*).

Turning the World Upside Down (Blue) epitomises that aim. Drawing in light and images from its surroundings, beyond the frame of the viewer's vision, and well beyond the scope of the picture plane, it succeeds in creating an alternative reality. This reality is not notable simply because it is distorted, or tinted, but because it refers to a different space altogether. In the same way that the effects of Dan Flavin sculptures are not confined to the light bulbs themselves, but rather their effect on the room, it is the presence of *Turning the World Upside Down (Blue)* that makes it such an exceptional work. In this tendency, Kapoor echoes the work of artists such as Michael Heizer and James Turrell, who force the viewer to re-examine the banal and intimately familiar beauty of the day to day, be that the sky, framed and isolated in one of Turrell's *Skyspaces*, or one of Heizer's anachronistic boulders, whose placement forces aesthetic revaluation on the part of the viewer. In a similar fashion *Turning the World Upside Down (Blue)* forces a heightened awareness of space on the part of the viewer, as well as a reappraisal of the room one stands in, and the objects within it.

It should also be noted that Kapoor's "contemporary sublime" relies upon constituent material as much as subject, as it is with his choice of medium that Kapoor has been most unfailingly inventive. He has consistently defied the notion that a sculptor must respect the inherent nature of his materials, saying: "Truth to materials' ran, and runs, contrary to everything I want to do"; and yet the materials themselves are vital, as they enable the deception, which in turn creates the new space (Anish Kapoor cited in: Charlotte Higgins, 'A Life in Art: Anish Kapoor', *The Guardian*, 8 November 2008, online). As Kapoor states: "art is all about illusion and the unreal" (*Ibid.*). The illusory space created thus serves a similar function to the canvases and sculptures executed by artists such as Ad Reinhardt and Yves Klein. It is a void, comprised of colour, which seeks transcendence on the part of the viewer. *Turning the World Upside Down (Blue)* is thus a direct transmission of a mystical idea, through the creation of a new space.

This is a space that can be seen, but does not exist. The viewer willingly enters into the illusion and seeks the new sublime that Kapoor has created. Even so, while the viewer knows that what he sees does not exist, the tension between the real and the imagined, the body and the mind, is palpable. Seductive and transcendent, *Turning the World Upside Down (Blue)* epitomises Kapoor's fundamentally democratic practice, privileging the viewer's experience of the work over the artistic conceit that triggered its execution. As he has said, "it is the artist's duty to find poetic meaning in things," and to transmit that meaning to the viewer (*Ibid.*).



25

MARK GROTJAHN

(b. 1968)

Untitled (White Butterfly MPG 03)

signed with the artist's initials and dated 03
oil on linen
152.4 by 127 cm. 60 by 50 in.

± £ 3,000,000-4,000,000

€ 3,540,000-4,710,000 US\$ 3,880,000-5,170,000

PROVENANCE

Blum & Poe, Los Angeles

Private Collection

Gladstone Gallery, New York


Acquired from the above by the present owner in 2011

“THE BUTTERFLY HAS
BECOME TO MARK GROTJAHN
WHAT THE TARGET IS TO
KENNETH NOLAND, THE ZIP
WAS TO BARNETT NEWMAN,
AND THE COLOR WHITE IS TO
ROBERT RYMAN.”

MICHAEL NED HOLTE

‘Mark Grotjahn’ in: *Artforum*, November 2005, p. 259.

MPG 03



Opposite (from top)
Bridget Riley, *Twist*, 1963
Image: © Bridgeman
Images
Artwork: © Bridget Riley,
2017

Frank Stella, *Pratfall*, 1974
Artwork: © Frank Stella.
ARS, NY and DACS, London

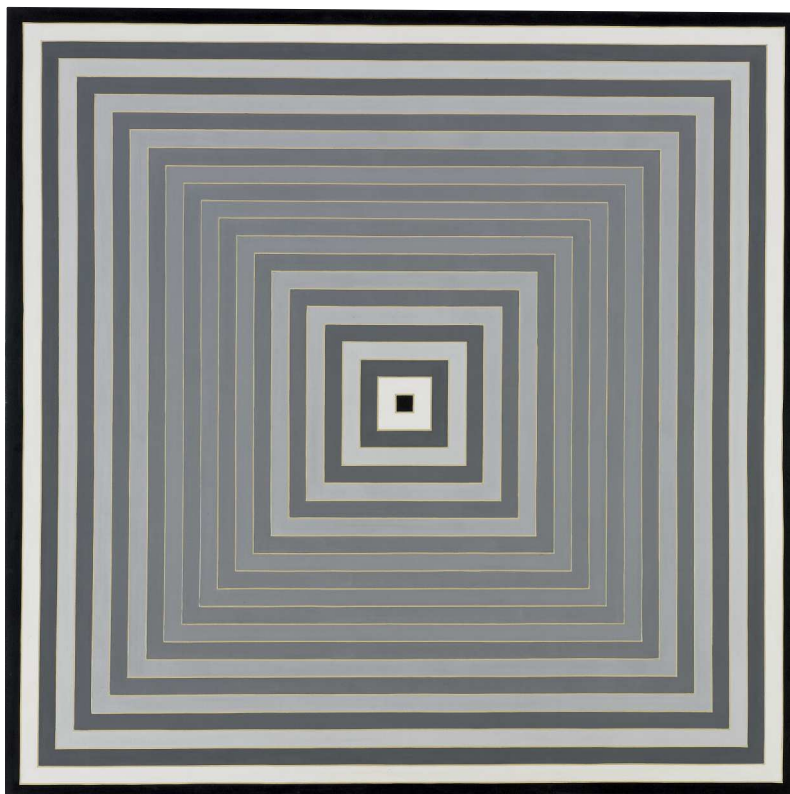
In Context

Untitled

(White Butterfly MPG 03)

Entrancing the viewer through an expanding spatial illusion of subtle monochromatic gradations, *Untitled (White Butterfly MPG 03)* belongs to Mark Grotjahn's celebrated series of *Butterfly Paintings*. Iconic and instantly recognisable, these paintings today represent a short-hand for the artist's acclaimed contemporary practice. In a 2005 *Artforum* article Michael Ned Holte explained as much: "The butterfly has become to Mark Grotjahn what the target is to Kenneth Noland, the zip was to Barnett Newman, and the color white is to Robert Ryman. Grotjahn's abstracted geometric figure is suitably elusive. In fact, the more familiar it becomes, the more he refines its ability to surprise and, perhaps paradoxically, takes it further away from actual butterflyness" (Michael Ned Holte, 'Mark Grotjahn' in: *Artforum*, November 2005, p. 259). With a central vanishing point in the 'body' of the butterfly and streams of colour radiating out through the diagonal lines of its 'wings', Grotjahn's *Butterfly Painting* summons natural world phenomena, while investigating the fundamental tenets of abstraction. The result is as aesthetically seductive as it is rigorously analytical and engages with a broad spectrum of non-objective art, from Constructivism and Futurism through to Minimalism and Op-art.

Mark Grotjahn's oeuvre grew out of conceptual sign making. Early in his career, he painstakingly reproduced quirky graphics and phrases from local storefronts. In turn, he would trade these handmade copies with the shop owners in exchange for the original signage, which Grotjahn then exhibited as his own. In 1998, Grotjahn displayed works from this *Sign Replacement Project* alongside a set of paintings inspired by Leon Battista Alberti's Renaissance treatise on one-point perspective. Grotjahn recalls: "I was always interested in line and color. I wanted to find a motif that I could experiment with for a while. I did a group of drawings over a period of six to twelve months. The drawing that I chose was one that resembled the three-tier





“I WAS ALWAYS INTERESTED IN LINE AND COLOR. I WANTED TO FIND A MOTIF THAT I COULD EXPERIMENT WITH FOR A WHILE. I DID A GROUP OF DRAWINGS OVER A PERIOD OF SIX TO TWELVE MONTHS. THE DRAWING THAT I CHOSE WAS ONE THAT RESEMBLED THE THREE-TIER PERSPECTIVE, AND THAT IS WHAT I WENT WITH.”

MARK GRO TJAHN

perspective, and that is what I went with” (Arcy Douglass in conversation with Mark Grotjahn, *Portland Art*, 6 October 2010, online). Taking the initial concept one step further, Grotjahn tilted the axis ninety degrees, severing any ties to landscape painting that the horizontal orientation may have suggested. With the vertical body anchoring the centre of the composition and the vectors radiating like starbursts, Grotjahn discovered a graphic framework that has become his most sustained visual investigation.

Grotjahn’s *Butterfly Paintings* operate within a tension between the ostensibly incongruous poles of abstraction and figuration, complicating the formal correlation between winged insects and a purely geometric organisation of shapes. Approaching the cerebral, illusionistic vortexes of 1960s Op artists such as Bridget Riley and Victor Vasarely, Mark Grotjahn graphically emphasises the vitality of abstract painting. As curator Douglas Fogle notes, “Grotjahn’s butterflies hover precipitously close to the line between abstract geometry and illusionistic spatiality, displaying a kind of graphic unconscious that constitutes a paradoxically systematic disruption of a rational and orderly system” (Douglas Fogle, ‘In the Center of the Infinite’ in: *Parkett 80*, 2007, p. 117).

In *Untitled (White Butterfly MPG 03)*, Grotjahn creates a parallel pictorial universe in which geometric abstraction and traditional Western representational painting collide. The monochrome radial bands possess a seductive inner force, an energy that draws the viewer into its kaleidoscopic hold and refuses to let go. Like Rothko’s monumental abstract works from the 1950s and 1960s, this monochromatic painting holds both the viewer and the wall captive. Deliberating upon the compelling effects of Grotjahn’s *Butterfly* works Gary Garrels, senior curator of painting and sculpture at the San Francisco Museum of Modern Art, explained: “the experience of looking at an abstract painting is distinct to the medium and form. It is a slow experience, apart from the relentless movement of contemporary life. It is an experience that remains remote for many because it is not like that which is more quotidian, more familiar... The recent paintings of Mark Grotjahn retain and renew the tradition and potential of abstract painting” (Gary Garrels, ‘Within Blue’, in: *ibid.*, p. 127). Methodically choreographed, *Untitled (White Butterfly MPG 03)* encapsulates the full spectrum of Grotjahn’s meticulous acuity for spatial relationships and his ardent exploration into colour, form, and scale.

Above
Mark Grotjahn, *Untitled*
(*Face 41.05*), 2010
Artwork: © Mark Grotjahn



GÜNTHER FÖRG

(1952 - 2013)

Untitled

each: signed, dated 87 and numbered 106/87
on the reverse

acrylic on lead on wood, in 10 parts

each: 60.3 by 40.5 cm. 23¾ by 15⅞ in.

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

₣ ⊕ £ 250,000-350,000

€ 295,000-413,000 US\$ 324,000-453,000

PROVENANCE

Galerie Peter Pakesch, Vienna

Private Collection, Europe (acquired from the above circa 1990)

Acquired from the above by the present owner

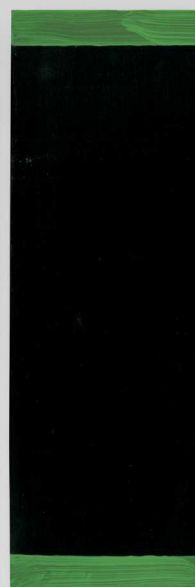
“I LIKE VERY MUCH THE
QUALITIES OF LEAD – THE
SURFACE, THE HEAVINESS.
SOME OF THE PAINTINGS
WERE COMPLETELY PAINTED,
AND YOU ONLY EXPERIENCE
THE LEAD AT THE EDGES; THIS
GIVES THE PAINTING A VERY
HEAVY FEELING – IT GIVES
THE COLOUR A DIFFERENT
DENSITY AND WEIGHT.”

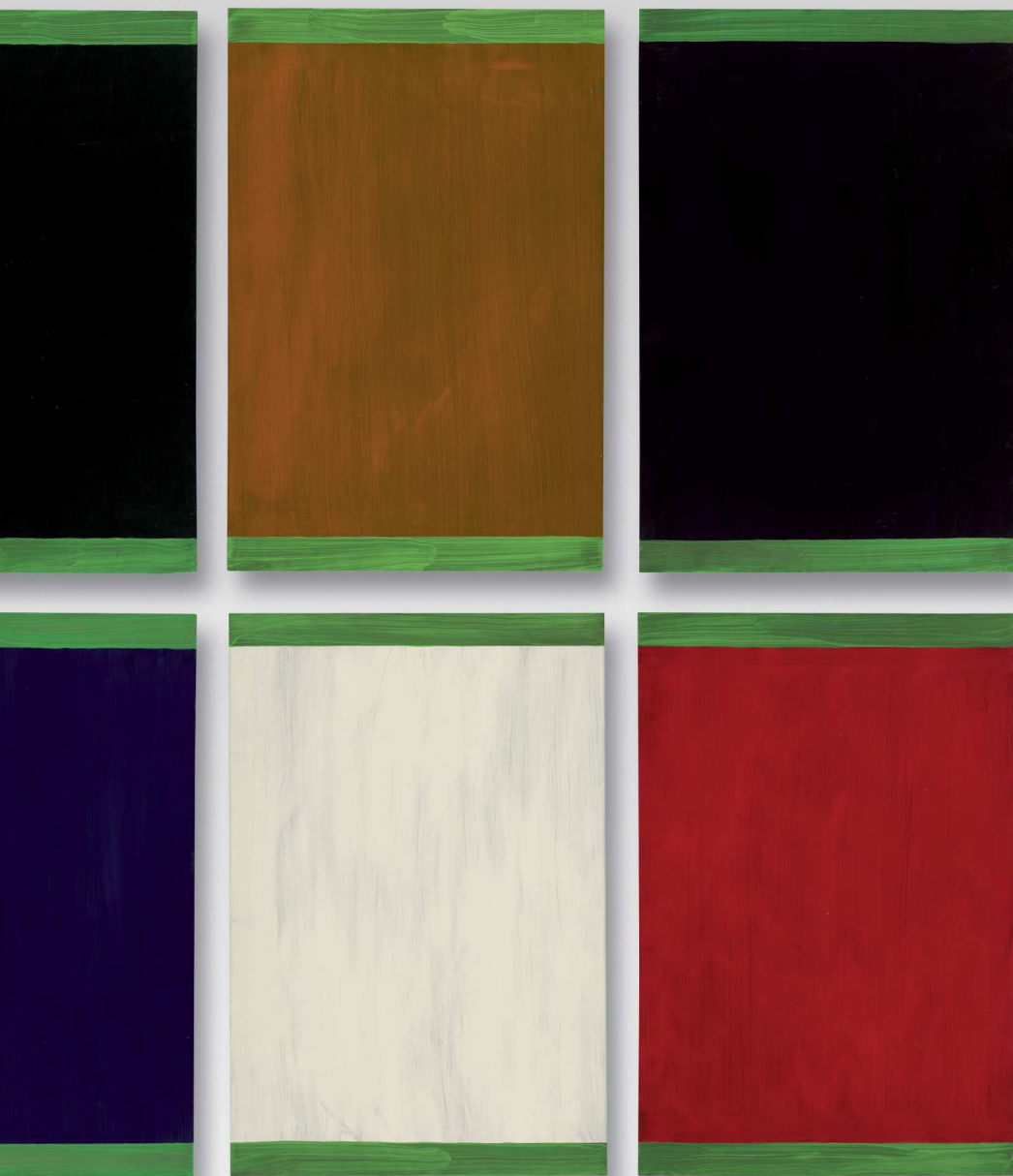
GÜNTHER FÖRG

in conversation with David Ryan, in: David Ryan, *Talking Painting:
Dialogue with Twelve Contemporary Abstract Painters*,
London 2002, p. 77.



Günther Förg, 1999
Image: © SZ Photo / Regina
Schmeken / Bridgeman
Images







In Context


Untitled

Executed in 1987, *Untitled* consists of ten chromatic panels aligned in formation; a regiment of identical wooden structures wrapped in sheets of unprimed lead and painted in pure unadulterated pigment. Belonging to Förg's acclaimed series of *Lead Paintings*, created throughout the late 1980s and early 1990s, this work references avant-garde architecture and the Modernist grid to interrogate the parameters of painting and sculpture.

Displaying an inherently formalist preoccupation with construction and seriality, *Untitled* unites surfaces of ebony, off-white, deep crimson, pacified azure, fleshy peach and muted saffron. As a whole, the sequence is made coherent by parallel horizontal bands of green; emerald bars that further function as a framing device. Entrenched in the history of Modernism, the jet-black abyss is redolent of Suprematist Kazimir Malevich, while the voids of white indicate an allegiance to Robert Ryman as well as the precursor to such artistic practices:

John Cage's *4'33"*, a symphony of silence composed in 1952. Furthermore, Förg's affiliation with colour and composition undoubtedly reference the revolutionary work of Abstract Expressionist giants, Mark Rothko and Barnett Newman. However, while his predecessors produced immense canvases with a metaphysical and spiritual quality, Förg manufactured an entire series devoid of painterly finesse, neither auratic nor sublime.

In this respect, Förg's inimitable style occupies a complex juncture between the work of Donald Judd and Georg Baselitz. The present work's visible brushstrokes and expressionist gestural handling belongs to a previous generation of German painters while the seriality of Förg's chromatic panels are symptomatic of a factory line form of production; herein, Förg's machine-like fabrication follows an inherently Minimalist trajectory. Much like the anti-rationalistic sculptures of Donald Judd, Sol LeWitt, and Carl Andre, Förg's lead structures unite to form a



cohesive whole. Thus, *Untitled* at once invokes rigorous contemplation of its inherent physical properties and the surrounding gallery space. However, beyond austere objectivity, Förg's *Lead Paintings* suggest an adversity to the sleek and mass produced aesthetic of the 1960s. Rather, in drawing parallels with the transient seriality and elemental materiality of Land artists such as Richard Long and Walter de Maria, Förg's demonstrates a preoccupation with the ephemeral, organic, and the hand made.

With a beaten tactility, the visceral surfaces of *Untitled* espouse a paradoxical materiality that is at once harmonious and in disarray. Despite the immensity of lead and its heavy, impermeable quality, Förg has achieved a transcendent weightlessness that is profoundly hypnotic. Where oxidation meets synthetic acrylic colour, the natural tone of the metallic ground becomes integral to the composition. On reflection, Förg has remarked, "I like very much the qualities of

lead – the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling – it gives the colour a different density and weight" (Günther Förg in conversation with David Ryan, in: David Ryan, *Talking Painting: Dialogue with Twelve Contemporary Abstract Painters*, London 2002, p. 77).

Examining the legacy of Modernist painting in a postmodern age, Förg's procession of autonomous panels contradict the concerns of his German contemporaries, the *Neue Wilden*, who found motivation in mythology and figuration. Hallmarking a defiant reinvigoration of formal abstraction, Förg reaffirms a Modernist genealogy with a materially imposing means of investigating the limitations of pictorial reality. *Untitled* is a paradigm of Förg's extraordinary opus and reaffirms his rank among the most influential painterly voices of the late Twentieth Century.



LINE OF THOUGHT

WORKS FROM THE
LORIE PETERS LAUTHIER
COLLECTION

The Lorie Peters Lauthier collection is characterised by elegance, charged with conceptual impact, and filled with aesthetic dialogue. This collection speaks of a collector who seeks to understand working process as much as finished product, and commits not only to the art work but to the artists themselves.

Although these works arrive at Sotheby's straight from Ms Peters Lauthier's home near Washington D.C., they have a decidedly European feel. Prestigious Parisian galleries populate provenance lines, and their presence enhances the sense of rarefied continental chic engendered by the works of Albert Oehlen, Anselm Kiefer, and Daniel Buren.

However, this is a collection formed around themes, rather than nationalities or artistic movements. A sense of artistic process is paramount amongst these. For example, rather than accept a bronze edition of a William Kentridge sculpture, Ms Peters Lauthier sought out the original wooden maquette, replete with the markings of the artist's method. Indeed, it was this fixation upon process and method that drew her to Christopher Wool, whose abstract paintings elevate the unglamorous machinations of the painterly process into finished art works of ineffable grace and beauty.

As much as this group of works speaks of a life devoted to connoisseurship, appreciation, and measured acquisition, it also speaks of familial love. Many of the most important works hold parenthood and family as their subject matter, and the theme seems ever present in their collective appreciation. Wim Delvoye's *April, Vitrail* uses ultrasound photographs of the artist's unborn child as the chief ornament in a mock stained glass window, thus giving parenthood itself a quasi-religious status. We can also look to Tony Cragg's *Relatives*, which serves almost as a leitmotif for the collection. It is not only a work of supreme elegance that typifies this artist's practice, but is also a meditation on parental love and communication, intended to show the different generations of the sculptor's family profiles, one layered on top of another in idiosyncratically warped profile.

The cumulative impression conveyed by these works from the Lorie Peters Lauthier collection speaks volumes about the manner in which it was accrued in perennial deference to beauty and in thrall of the life-enriching qualities that great art inspires.



27

CHRISTOPHER WOOL

(b. 1955)

Untitled

signed, dated 2003 and numbered (P 429) on the overlap; signed, dated 2003 and numbered (P 429) on the reverse
enamel on linen
228.6 by 152.4 cm. 90 by 60 in.

± £ 1,400,000-1,800,000

€ 1,650,000-2,120,000 US\$ 1,810,000-2,330,000

PROVENANCE

Galerie Micheline Szwajcer, Antwerp

Acquired from the above by the present owner in 2004

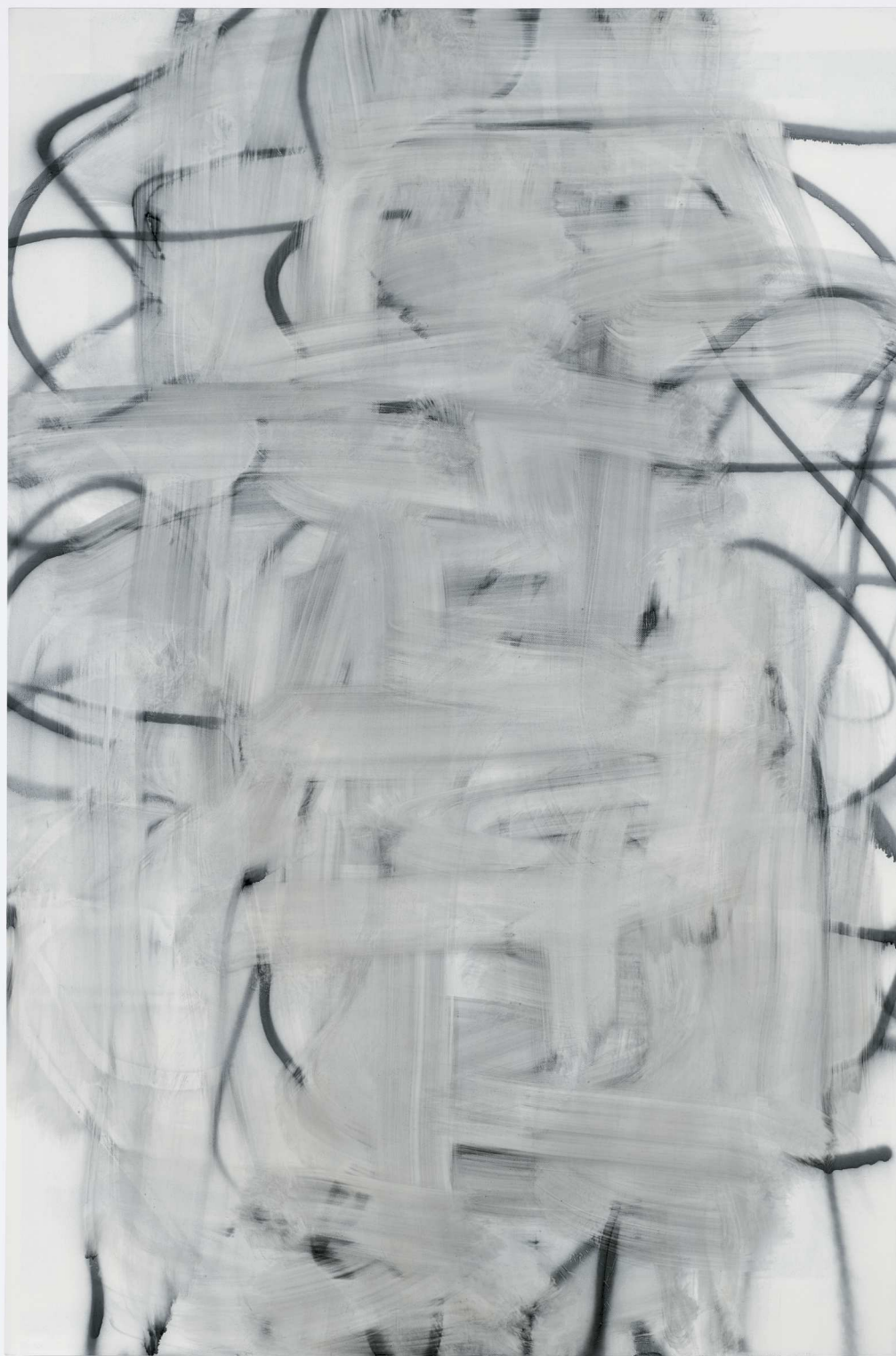
EXHIBITED

Antwerp, Galerie Micheline Szwajcer, *Christopher Wool*, February - March 2004

“EXCRUCIATINGLY AWARE OF THE TABOO STATUS OF GESTURAL MARK-MAKING AS AN INDEX OF SELF-EXPRESSION, WOOL WAS NONETHELESS COMPELLED TO EXPLORE WHATEVER SPACE WAS LEFT WITHIN ABSTRACTION FOR A CRITICAL PRACTICE.”

KATHERINE BRINSON

‘Trouble is My Business’, in: Exh. Cat., New York, Solomon R. Guggenheim Museum (and travelling), *Christopher Wool*, 2013, p. 37.







In Context

Untitled

Untitled is a work of impressive size and dramatic aesthetic; an exemplar of Christopher Wool's feted series of abstract monochrome paintings. This artist's oeuvre is focused almost entirely upon the exploration and expansion of the limits and possibilities of painting. Wool is a pioneer, constantly deploying new strategies of appropriation and subversion, and perennially incorporating techniques, processes, images, and language from vernacular culture into his practice. The present work should be viewed as evidence of his dedication to the advancement of the painterly tradition within the art historical canon. Its complex composition simultaneously reveals its construction and deconstruction, registering the process of its execution in the work's final form, and boldly juxtaposing elements of creation and negation. As Wool noted in an interview in 1998, "I became more interested in 'how to paint it' than 'what to paint'" (Christopher Wool cited in: Exh. Cat., San Francisco, San Francisco Museum of Modern Art, *Christopher Wool*, 1998, p. 256).

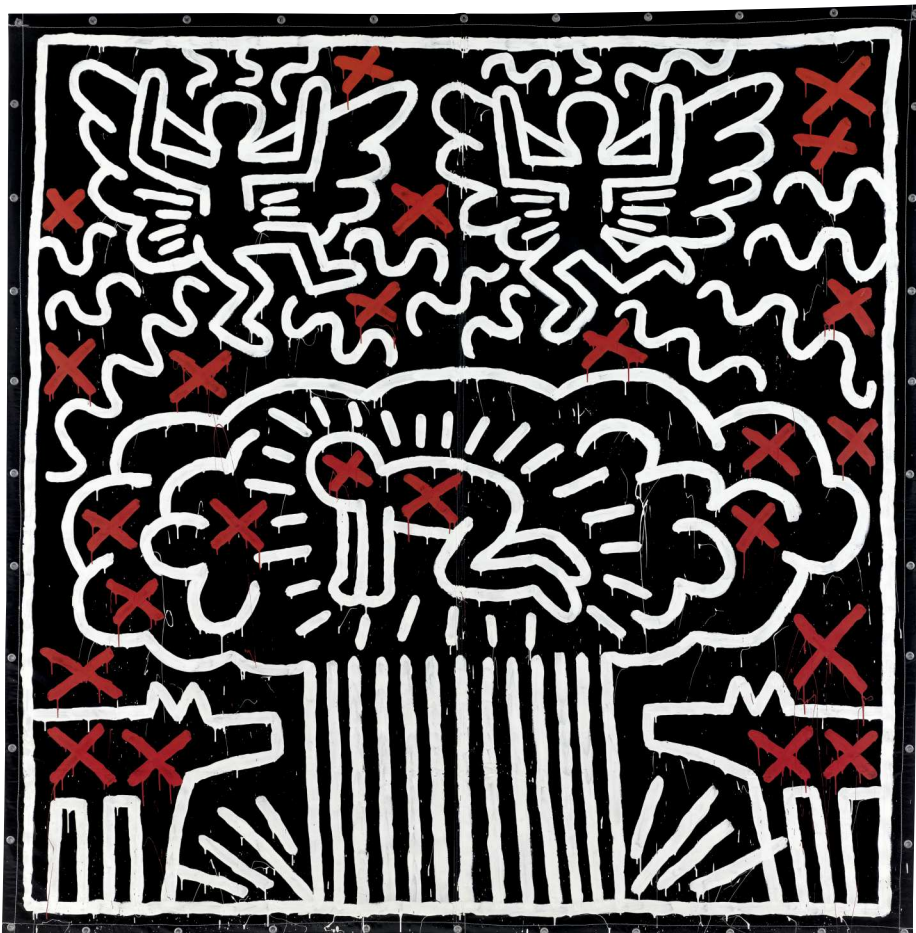
Like a vandal taking a spray-can to the wall, Wool simultaneously defaces and makes anew in this work. A mood of urban toughness and street-smarts abounds, as it does in so many of this artist's best known paintings. From the very outset of his career, his identity has been associated with an abrasive urban sensibility, and many of his works lend themselves to a comparison with graffiti. His dramatic word paintings find their origin here, appropriating text and phrases from every-day vernacular in an equitable manner. However, with their snaking spray-paint lines, the *Abstract Paintings*, the series to which the present work belongs, provide the most obvious reflection of the graffiti aesthetic.



“WITH THEIR GRAND SCALE, BOLD UNAPOLOGETIC PRESENCE AND THEIR STARK BLACK AND WHITE CONFIDENCE, WOOL’S PAINTINGS SEEM LIKE AN INDESCRIBABLE URBAN COOL, A TENSE FUSION OF INTELLECT AND EMOTION, CONTROL AND CHAOS.”

KATRINA M. BROWN

Contemporary Magazine, Winter 2003, cited in: Hans Werner Holzwarth, Ed., *Christopher Wool*, New York 2008, p. 296.





Left (from top)
 Jean-Michel Basquiat,
Untitled, 1981
 Image: © Scala, Florence
 Artwork: © The Estate of
 Jean-Michel Basquiat /
 ADAGP, Paris and DACS,
 London
 Keith Haring, *Untitled*, 1982
 Artwork: © The Keith
 Haring Foundation.
 Above
 Willem de Kooning, *Black
 Untitled*, 1948
 Metropolitan Museum of
 Art, New York
 Image: © The Metropolitan
 Museum of Art/Art
 Resource/Scala, Florence
 Artwork: © The Willem
 de Kooning Foundation
 / Artists Rights Society
 (ARS), New York and DACS,
 London 2017

The *Abstract Paintings* are a body of work founded upon juxtaposition and dichotomy. In aesthetic, these works draw out the tension between mark-making and unmaking, between gesture and erasure; and in conceptual terms, they can be viewed not only as a melancholy rumination on the future of painting, but also as an exultant celebration of the freedom of line. The series was instigated in 2000, upon an accidental discovery of the interaction between turpentine and enamel paint. In a moment of creative frustration, Wool had taken to the canvas with a turpentine soaked rag in an attempt to erase his painterly efforts. However, rather than a wiped-blank clean slate, he was left with a blurred mass of chaotic grey wash – a compelling abstract composition in itself, redolent of broad brushstrokes in its gestural power. Thus, an act of destruction evolved into a process of creation. As the series developed, these paintings began to alternate the act of erasing with the act of drawing, resulting in a series that embraced the qualities of line and reasserted the importance of gesture within this artist's praxis. The present example is a distillation of this process: drastic asinine lines swirl through the surface, puncturing and entangling veils of hazy grisaille wash. There is a pervasive sense of layering and of depth and false perspectival recession. We are reminded of Glenn O'Brien's judgement

of these series: "Every painting has a time signature, and sometimes Wool plays with this. What came first here? What was added?" (Glenn O'Brien, 'Apocalypse and Wallpaper', in: Hans Werner Holzwarth, Ed., *Christopher Wool*, Cologne 2012, p. 11).

Wool's drive to experiment with a plethora of artistic languages established his practice alongside other contemporary visionaries, such as Martin Kippenberger and Albert Oehlen, who likewise dared to challenge the status quo of painting from within the medium itself. This small body of artists sprung up around the rejection of an ideal that was voiced by the art historian Douglas Crimp in 1981 as 'the end of painting'. Since then Wool has embarked on a series of career progressions from paintings of vines and floral prints, stencilled word pictures, through to the reductive strategies employed in his series of *Abstract Paintings*, and the series of digital silkscreens based on these original compositions. The *Abstract Paintings*, as exemplified by the present work, should be understood as the ultimate demonstration of his dissident progressive attitude, for which – to quote the artist himself – "the traditional idea of an objective masterpiece is no longer possible" (Christopher Wool cited in: Kate Brinson, 'Trouble is my Business', in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Christopher Wool*, 2013, p. 47).

28

ALBERT OEHLLEN

(b. 1954)

Bronzekopie

signed, titled, and dated 04 on the reverse
oil on canvas
229.9 by 180 cm. 90½ by 70⅞ in.

‡ ⊕ £ 350,000-450,000

€ 413,000-530,000 US\$ 453,000-585,000

PROVENANCE

Galerie Max Hetzler, Berlin

Galerie Nathalie Obadia, Paris

Acquired from the above by the present owner in 2005

EXHIBITED

Vienna, Secession, *Albert Oehlen*, November 2004 - January 2005, p. 19,
illustrated

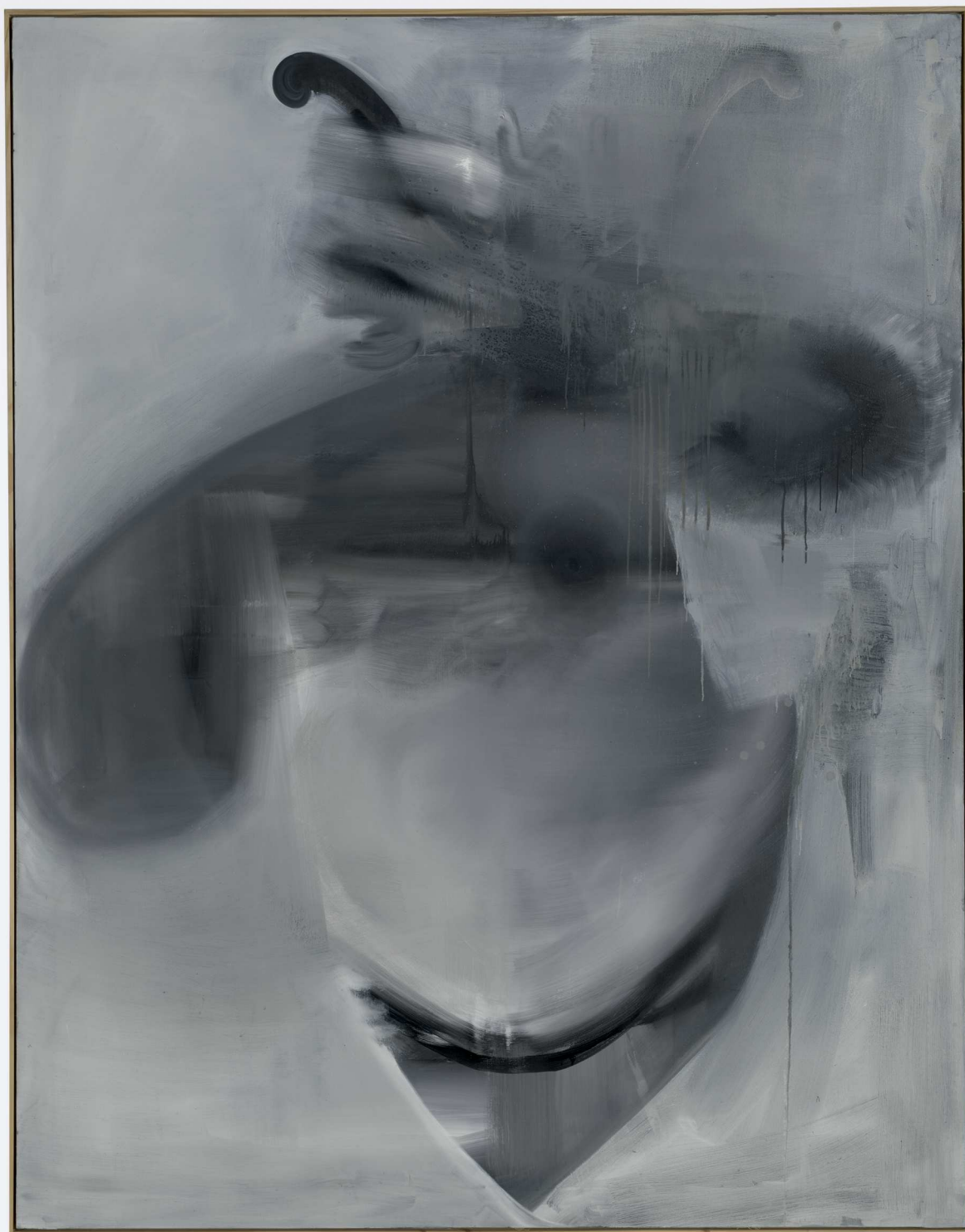
Paris, Galerie Nathalie Obadia, *Albert Oehlen*, May - June 2005

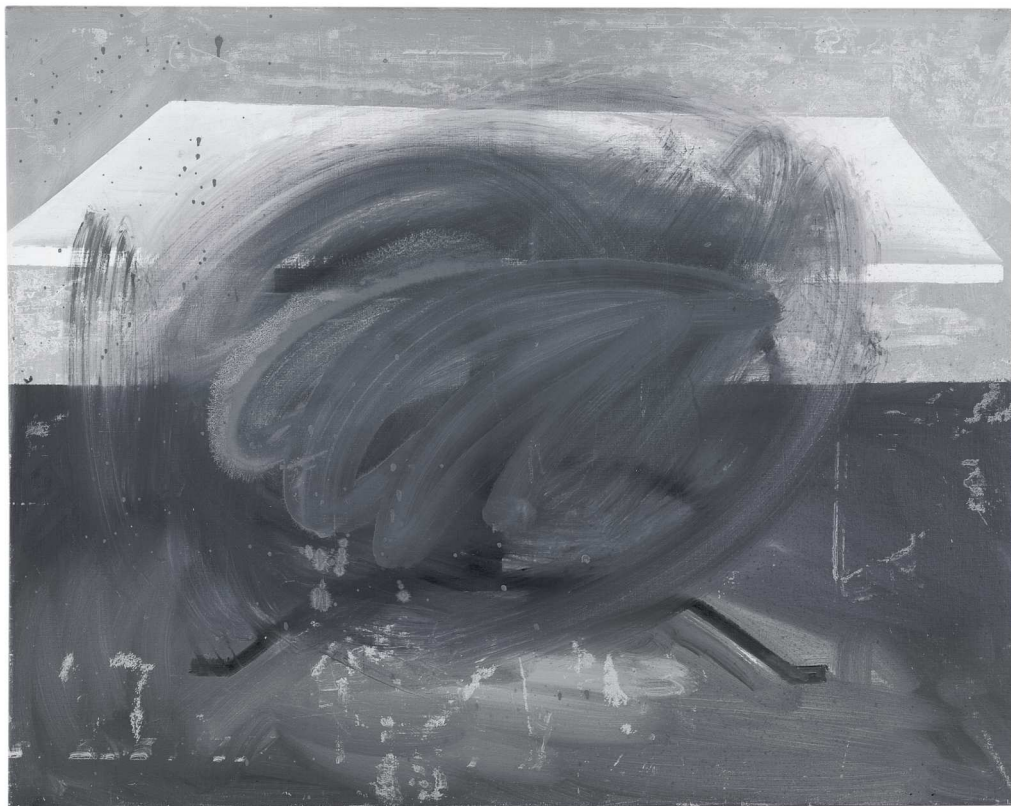
IN CONTEXT

Bronzekopie belongs to Albert Oehlen's provocative series of *Grey Paintings*, among which it is exceptional for its purity of abstraction and compositional grace. Through the creation of this work, Oehlen challenged preconceived notions about the limits of painting and directly engaged with the post-war German artistic discourse. In this painting, we can not only elucidate the ambition of this artist's oeuvre, but also his close links with Martin Kippenberger, and the way that he worked in conscious reaction to the precedent of such revered masters as Gerhard Richter. Forming a centre piece of the Lorie Peters Lauthier collection since 2005, *Bronzekopie* evinces the discernment and erudition of this collector's acquisitive eye.

Albert Oehlen's series of *Grey Paintings* began in the late 1990s and enacted a self-imposed exile from colour for the artist. Up to this point, he had grappled with an ever-expanding and increasingly unwieldy range of techniques, materials, and colours, often incorporating them all into a single work. His oeuvre was suffused with an atmosphere of deafening *crescendo* – each series and painting more diverse, eclectic, and discombobulating than the last. The *Grey Paintings* and *Bronzekopie* should be seen as a conscious reaction to this trend, the pure manifestation of Oehlen's stated desire to achieve clarity in his painterly practice. In his own words: "I wanted to paint pictures that were even more colourful, and prescribed myself grey as a therapy to artificially increase my greed for colour" (Albert Oehlen cited in: Hanz Werner Holzwarth, Ed., *Albert Oehlen*, Cologne 2009, p. 378).

This conceptual approach to painting – trying to create works within a given framework of rules and limitations rather than creating with the sole aim of capturing beauty on canvas – is typical of Oehlen's seditious approach. His oeuvre was formed in close collaboration with friend and peer Martin Kippenberger and although their work is aesthetically different, they were united in the thrust of their artistic endeavours: namely to push the boundaries of painting in the post-modern moment. Just as Kippenberger instigated such conceptual and





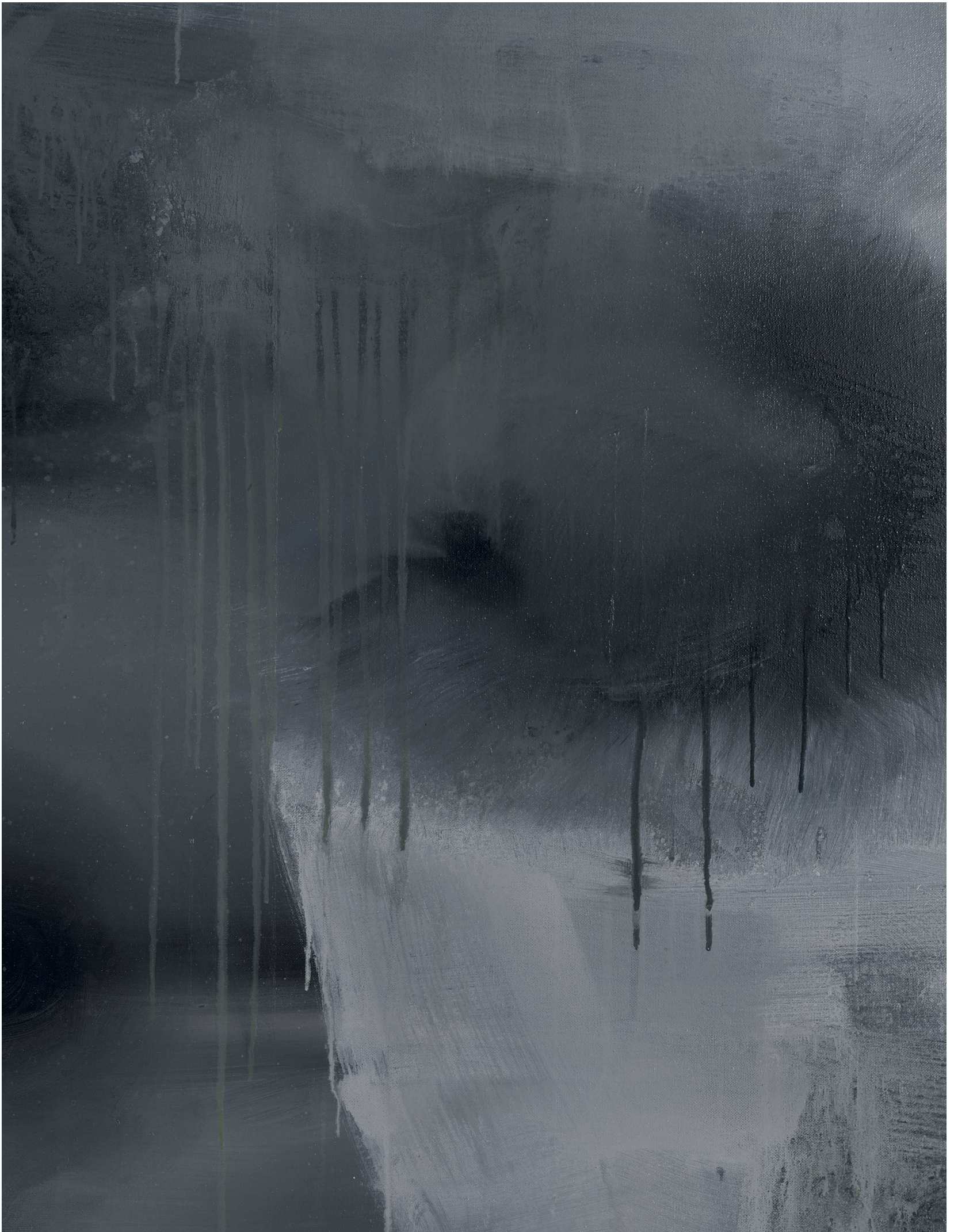
experimental series of paintings as the *Liebe Maler, Male Mir*, in which he asked a Berlin sign painter to complete paintings based on his images, and thus subverted any notion of artistic touch or gesture, Oehlen, with the *Grey Paintings* limited his colour palette intentionally, thus confounding the fundamental artistic principle that any artist should be using any means available to make their work as beautiful or effective as possible. Both artists were vehement in their ambition to overturn established preconceptions of beauty in art. In Oehlen's own words, "I am convinced that I cannot achieve beauty via a direct route; that can only be the result of deliberation... That's the interesting thing about art: that somehow, you use your material to make something that results in something beautiful, via a path that no one has yet trodden. That means working with something, where your predecessors would have said, 'You can't do that.' First you take a step toward ugliness and then, somehow or other, you wind up where it's beautiful" (Albert Oehlen cited in: Exh. Cat., Bonn, Kunstmuseum Bonn, *Albert Oehlen*, 2012, p. 71).

Oehlen was also the parallel of Kippenberger in his practice of creating bodies of work that were directly linked to contemporaneous art history. With the *Grey Paintings* we think most readily of the precedent of Gerhard Richter. *Bronzekopie* bears a striking resemblance to the photorealistic paintings that Richter was creating in the early 1960s, with its composition similarly shrouded in diaphanous veils of translucent *grisaille*. We are also put in mind of the *Grau* series, instigated during the late 1960s. With these works, Richter was trying to negate any sense of creative choice and reject all artistic devices; the series was ultimately an exercise in anti-painting not entirely anathema

to the emphases of Oehlen's work. We can even adjudge that Oehlen was trying to recreate some of the impetus of Richter's later abstract work in the creation of paintings such as *Bronzekopie*: "My *Grey Paintings* are about giving the picture a painterly treatment that has nothing to do with depicting a subject, but rather aims through the subject back toward the point of departure. Which was to produce a beautiful abstract painting. Richter paints his motifs in a kind of blurry motion that seems to originate within the viewer, who wants to look away but can't. I want to drag the viewer head-on through the picture" (Albert Oehlen cited in: Hanz Werner Holzwarth, *op. cit.*, p. 436). However, to observe these aesthetic and conceptual links to Richter's precedent is not to assume that Oehlen was working in pure emulation of the elder artist. Indeed, it is more likely that he was following the example of his perennial peer Kippenberger, who famously turned a Richter *Grau* painting into a coffee table to create one of his artworks, thus enacting the total denigration and subversion of Richter's indomitable example. Oehlen, like Kippenberger, was acutely aware of the hegemony that post-war masters like Richter held over the German and International art world, and was at pains to establish himself in the same vein.

Bronzekopie is a supremely engaging example of Oehlen's idiosyncratic ability to create unexpectedly beautiful works of art through rejecting the pre-existing expectations and conventions of painting. It is aesthetically attractive, conceptually engaging, and acerbic in its references to the contemporaneous art discourse. If Oehlen set out to achieve beauty in painting via an indirect or unconventional route, then in the creation of *Bronzekopie* he was consummately successful.

Above
Gerhard Richter, *Tisch*,
1962
Image/Artwork: © Gerhard
Richter, 2017



WOLFGANG TILLMANS

(b. 1968)

Freischwimmer #81

signed on a label affixed to the reverse
c-print, in artist's frame
181 by 238.1 cm. 71¼ by 93¾ in.
Executed in 2005, this work is number 1 from
an edition of 1, plus 1 artist's proof.

£ 80,000-120,000

€ 94,500-142,000 US\$ 104,000-156,000

PROVENANCE

Andrea Rosen Gallery, New York

Private Collection

Acquired from the above by the present owner

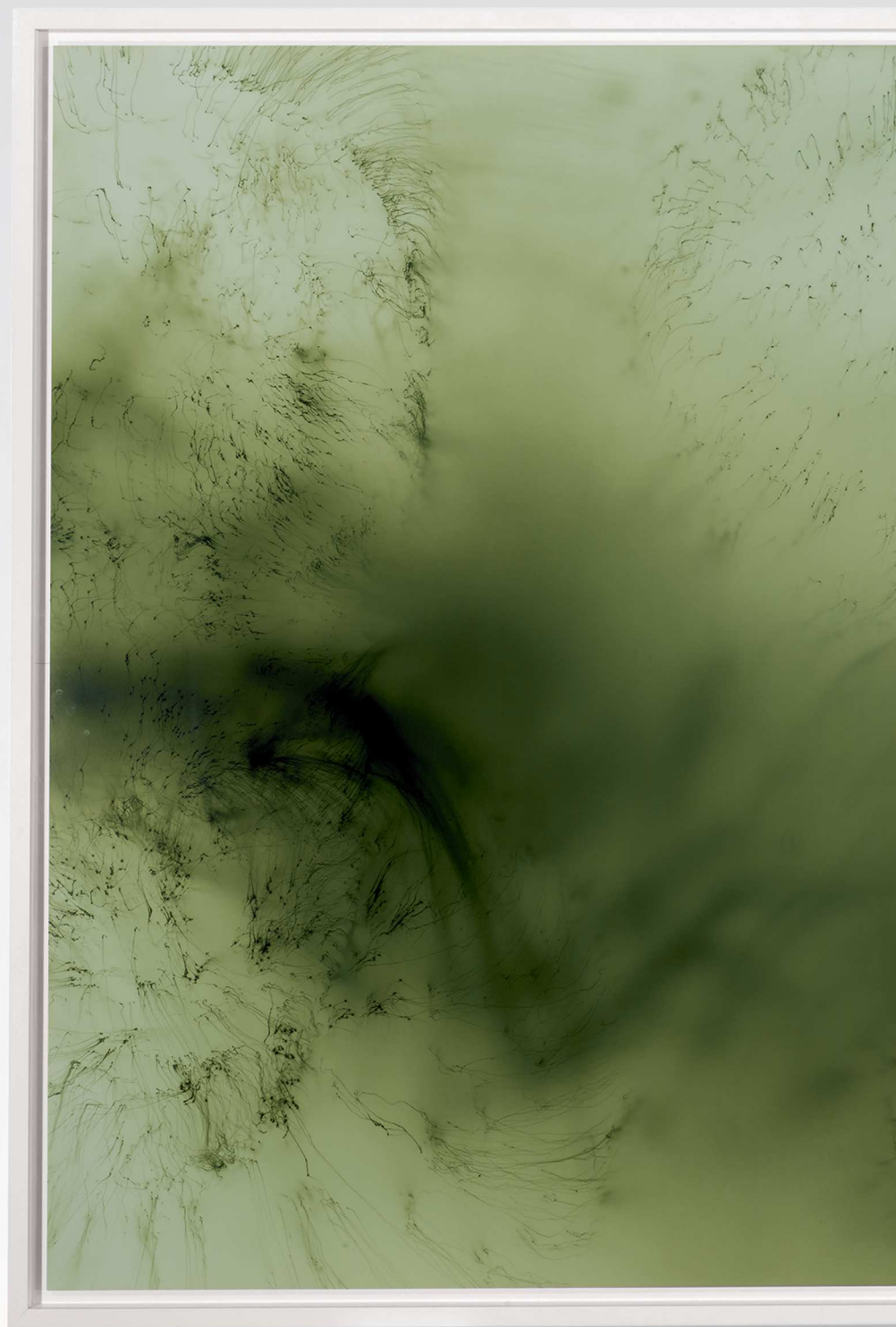
IN CONTEXT

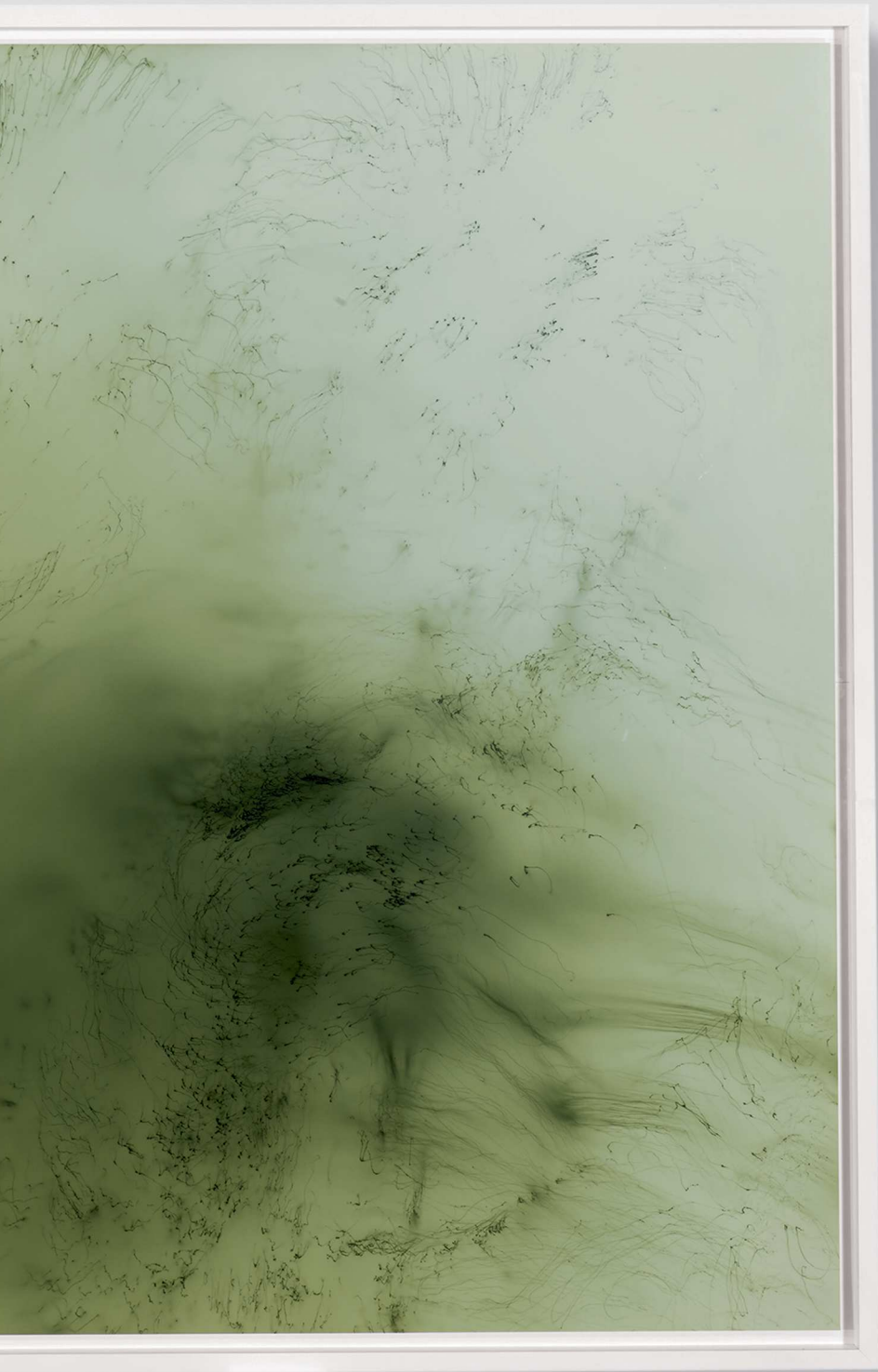
In *Freischwimmer #81* delicate skeins of colour ripple and diffuse like pigment dispersed into water. Executed in 2005, this immersive photographic image belongs to Turner Prize winner Wolfgang Tillmans' mesmeric body of abstract pictures. Created without a camera in a darkroom by exposing photosensitive paper to light and processing the image as you would a colour print, these works embody a riposte to the history of abstract painting suited to the 'now' of contemporary image culture. Seemingly antithetical to the artist's unflinching style of candid portraiture, the abstract pictures embody Tillmans' pursuit of non-representational photographic image-making. Though belonging to a larger family of Luminograms – the present work sits within a subset of abstract works known as the *Freischwimmer*. This title refers to beginner-level German swimming certification and also translates as 'swimming freely' – a description that pointedly suits the floating tendrils and lyrical monochrome swathes that give these works their evanescent beauty.

Tillmans is known for creating work with a distinct political and counter-cultural edge. Whether in the form of research table installations of endless news reportage and culled media images, or confronting the politics of vision itself via constellations of heterogeneous intimate portraits or still lifes, he has consistently harnessed the immediately present and momentary through the photographic. The growing predominance of abstract work from the early 2000s onwards therefore appeared in sharp contrast to the artist's trademark figurative work. Evacuated of content, apart from pure form and colour, the abstract images are ostensibly incompatible with the provocation and immediacy so innate to Tillmans' approach to image

Wolfgang Tillmans
Image: © Alasdair
McLellan







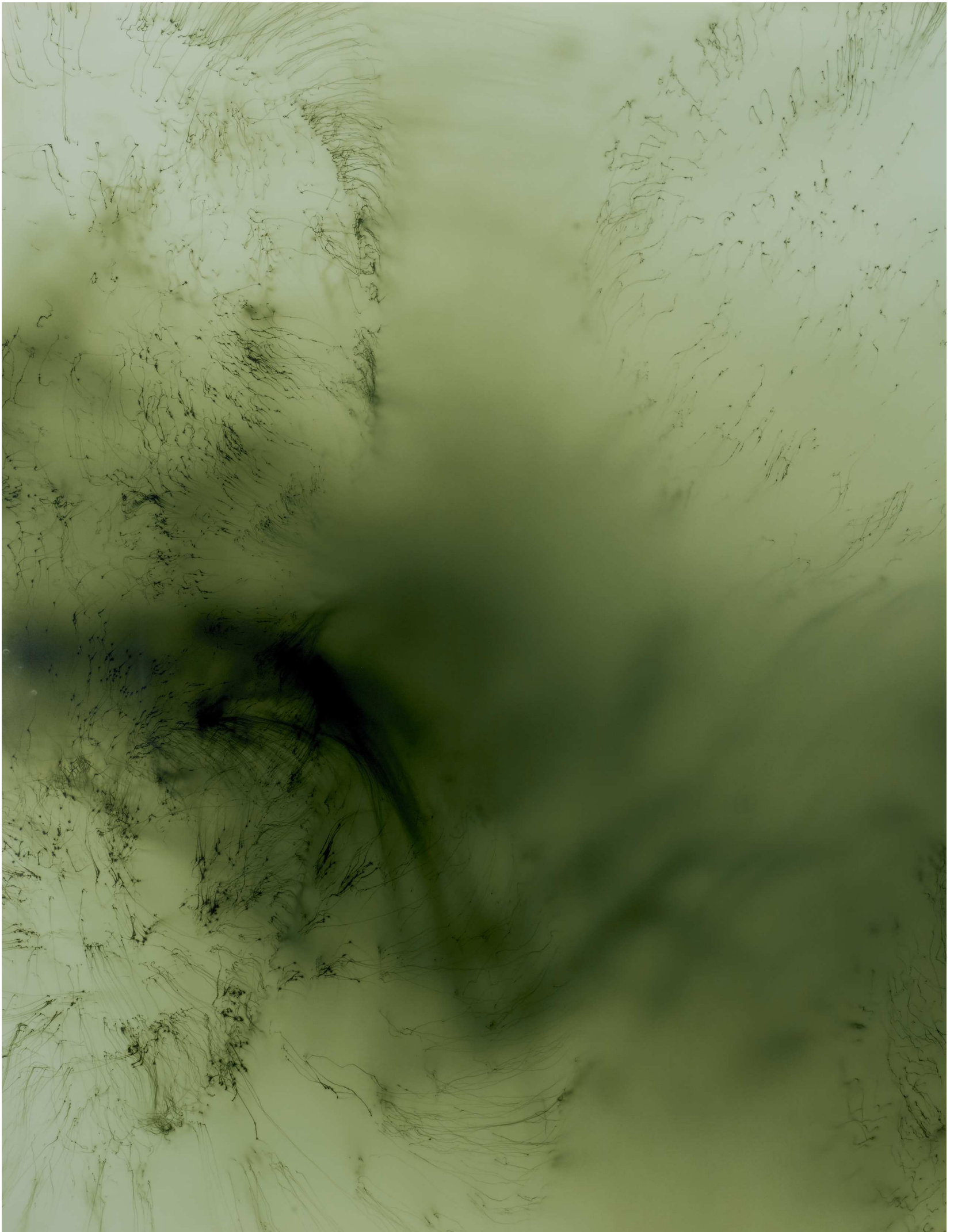


making. Nonetheless, greater consideration of these quietly contemplative and achingly beautiful pieces in fact reveals a range of very specific characteristics and nuances that parallel many of the themes and concerns present in Tillmans' other projects.

The series of *Mental Pictures* and *Super Collider* works echo the artist's enduring engagement with music and light. These kaleidoscopic works emit a radiance of chemical colour comparable to the robotic light displays that belong to 1990s rave-culture. In a similar vein, Tillmans' first set of Luminograms, entitled *Blushes*, possess a corporeal delicateness that chimes with the frank close-ups of bare bodies or intimate moments particular to the artist's portrayal of friends and lovers. Evoking the same tender touch and flush eroticism of naked flesh, the *Blushes* are visceral pictures that depict human vulnerability and corporeal sensuality outside of recognisable bodily boundaries. The *Freischwimmer*, although closely comparable to *Blushes* in form and composition, are even less anchored to narrative concession and more pointedly enigmatic. Instead they possess the plaintive momentariness of Tillmans' candid portraits of unwitting subjects or of the bleached play of sunlight apprehended on a window sill or some corner of his studio – they are replete with the transitory, the notion of time passing, of youth-fading, and of emotions abstracted.

To create the *Freischwimmer*, Tillmans scanned luminographs, made in a darkroom, into a computer, enlarged them to monumental proportions and presented them as either unframed inkjet prints on paper, or as large framed prints mounted on aluminium as per the present work. They are as heroic in scale as any American post-war painting and just as emotive in formal power; indeed, the present work exudes a smoky elusiveness that takes on the elegiac melancholy of Mark Rothko. Rooted in the photographic and determined by a level of controlled chaos, however, Tillmans' abstract works are closest in genus to the indomitable precedent of German post-war master, Gerhard Richter. Since the early 1960s Richter's relentless scrutiny of painting in the photographic age has brought a succession of ground-breaking bodies of work that have redefined what it means to paint in the post-modern era. For the *Freischwimmer*, it is Richter's now canonical corpus of *Abstrakte Bilder* – works famously created by erasing and scraping layer upon layer of oil paint with a large plastic squeegee – that bear a close, yet inverse, similarity: where Richter's abstract paintings echo the look and feel of photography, Tillmans' photographs echo the lyrical delicacy of abstract painting. Perhaps extending Richter's project, Tillmans' *Freischwimmer* are inscrutable yet undeniably affecting. They operate on an emotive scale comparable to musical tone and timbre; capable of conveying universal emotion outside of concrete or figurative meaning and recognition.

Above
Gerhard Richter,
Abstraktes Bild, 1990
Kunstmuseum Bonn,
Bonn, (on permanent
loan from a private
collection)
Image/Artwork: ©
Gerhard Richter 2017



△ SIGMAR POLKE

(1941 - 2010)

PROVENANCE

Galerie Erhard Klein, Bad Münstereifel

Private Collection (acquired from the above in 1996)

Acquired from the above by the previous owner

Doppelbild (Skyscraper)

signed, titled, dated 80 and inscribed 1996 *neu aufgespannt* on the reverse of the right panel; signed and titled on the reverse of the left panel
 acrylic, dispersion and silver paint on stitched fabric, on canvas support, in 2 parts
 overall: 180.3 by 301 cm. 71 by 118½ in.
 Executed in 1980 and restretched by the artist in 1996.

We are most grateful to Mr. Michael Trier, Artistic Director from the Estate of Sigmar Polke, for the information he has kindly provided.

‡ ⊕ £ 1,200,000-1,400,000

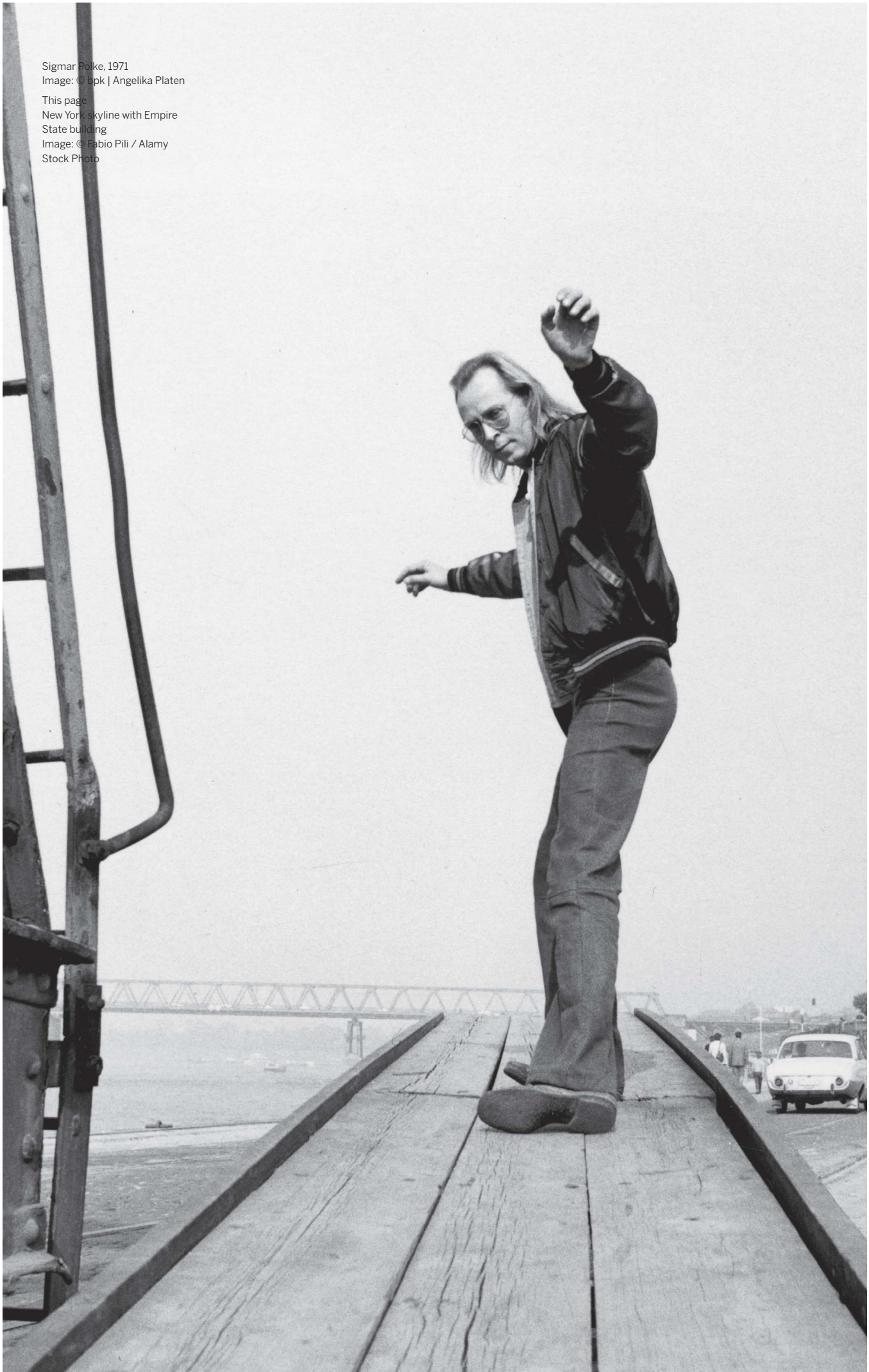
€ 1,420,000-1,650,000 US\$ 1,560,000-1,810,000

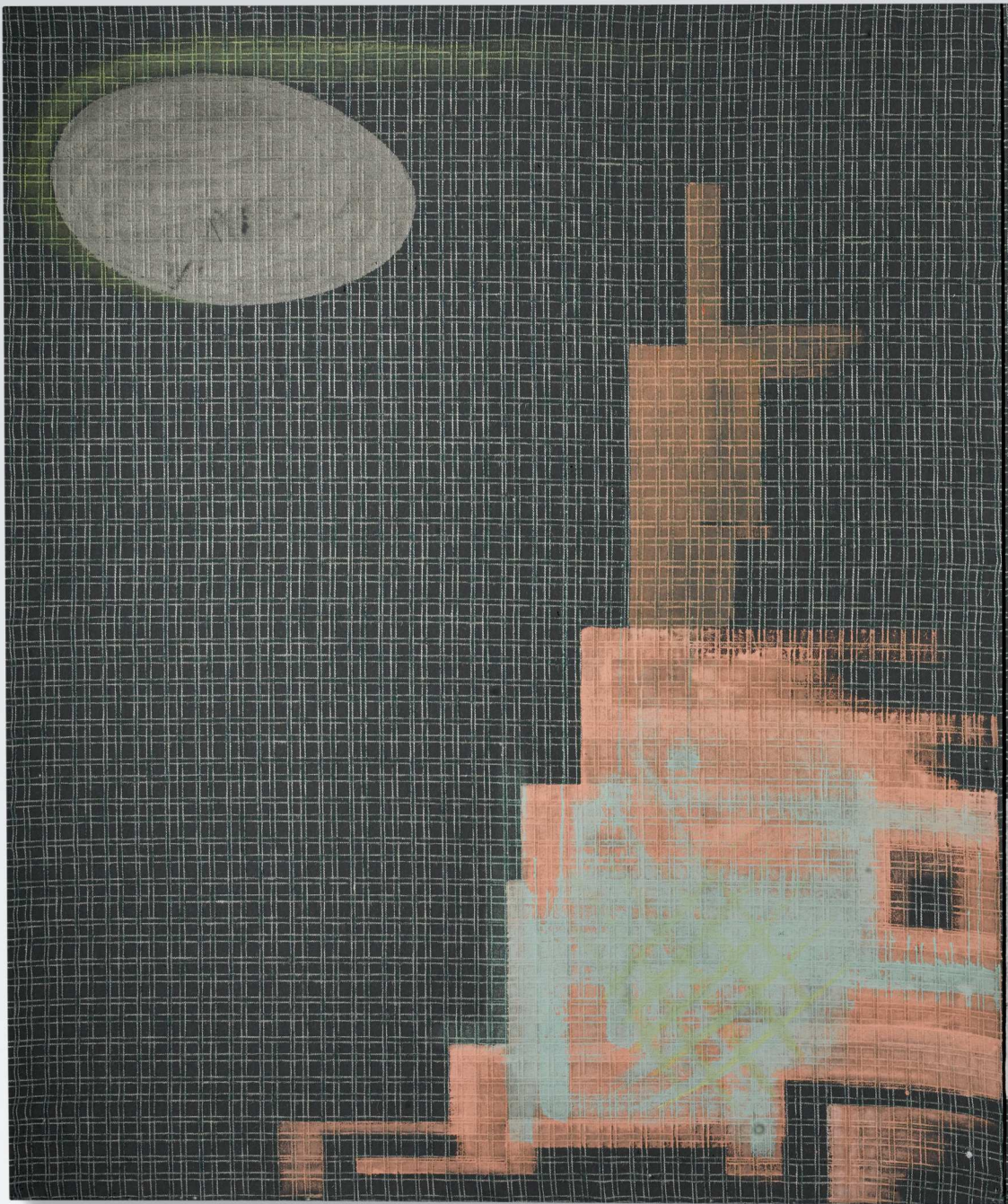
“POLKE’S WORKS WERE EVERYTHING PAINTING WASN’T SUPPOSED TO BE: VULGAR, MOCKING, PARODIC, DECORATIVE, HETEROTOPIC, DISCONTINUOUS, SELF-REFLEXIVE AND SELF-CRITICAL... BY THE 1980s, POLKE WAS THE CONSUMMATE AND EMBLEMATIC POST-MODERN PAINTER.”

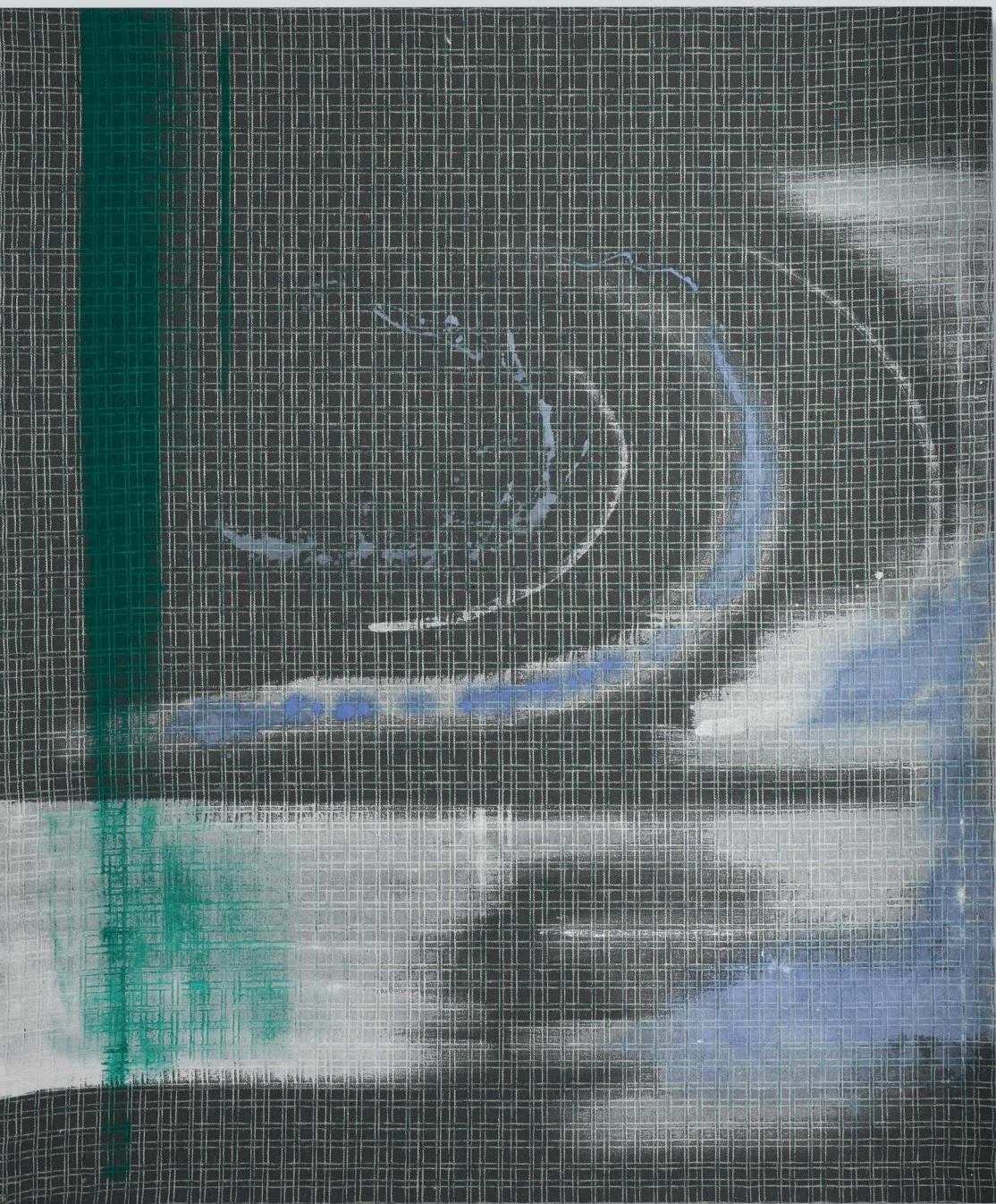
ALEX FARQUHARSON

‘Sigmar Polke’, *Frieze Magazine*, No. 81, March 2004, online.

Sigmar Polke, 1971
Image: © bpk | Angelika Platen
This page
New York skyline with Empire
State building
Image: © Fabio Pili / Alamy
Stock Photo









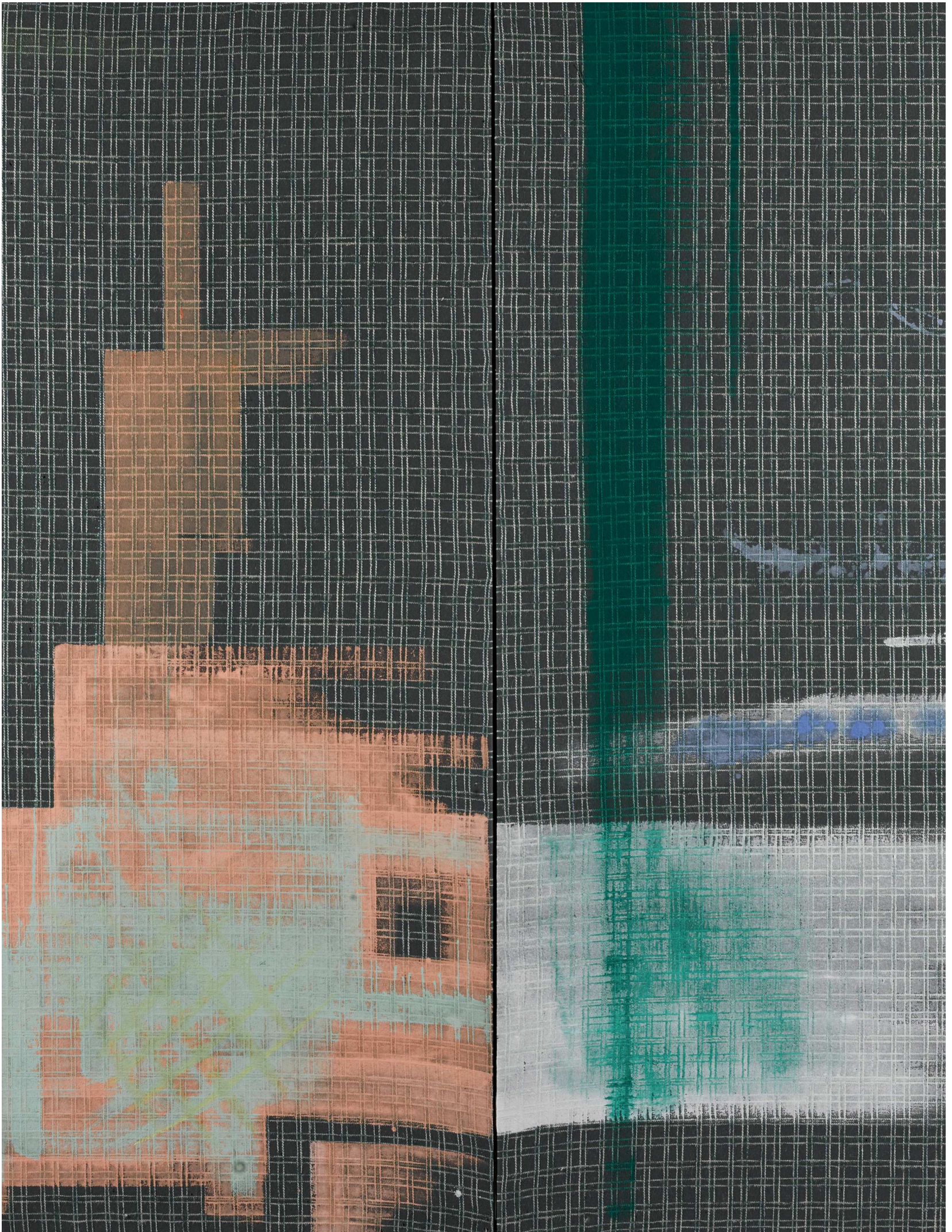
In Context

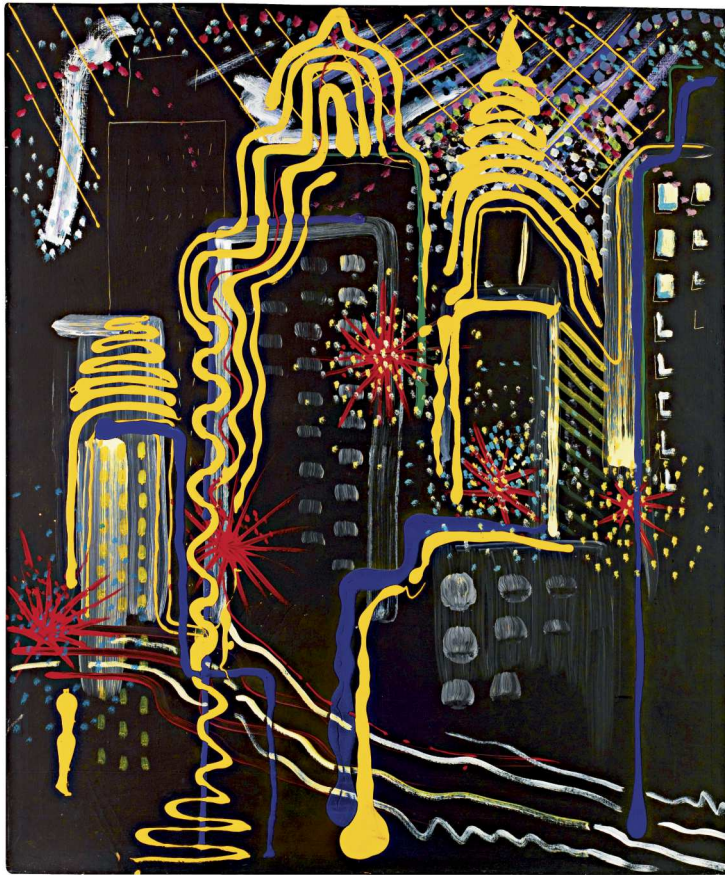
Doppelbild (Skyscraper)

Delivering the punch of American Pop and the vigour of Abstract Expressionism, *Doppelbild (Skyscraper)* presents the viewer with a complex layering of sources and techniques that would come to characterise Sigmar Polke's momentous paintings of the 1980s. In this unique cityscape moonlit flashes of colour stand out against a tightly interlocked grid of white on a night-black background. With a pyramid of geometric blocks that evince the distinct outline of the Empire State Building, the city is unmistakably New York, and yet, in this cosmic cabaret of painterly elements, the metropolis scene ultimately becomes a vehicle for meditation on the act of painting itself. *Doppelbild (Skyscraper)* is directly comparable to *Stadtbild I* and *II* from 1968 in the artist's canon, the first of which is housed in the Neue Galerie, Museumlandschaft Hessen, Kassel.

Set against the backdrop of a tight mesh lattice on an industrially produced fabric, bright orange squares summon the architectural profile of a Manhattan skyscraper, that we recognise to be the iconic Empire State Building. Light yellow daubs and accents in the centre denote the building's bright lights, while expressive strokes of white and blue sweep across the bottom right of the composition like clouds across a blustery sky and the glaring headlights from an onward rush of traffic. The ecstatic palette and visceral mark-making deliberately disrupts and subverts the geometric rationality of the printed fabric and oozes with frenzied downtown spirit. Both in style and subject this work draws close parallels to Polke's aforementioned *Stadtbilder* from 1968 and his days as a Capitalist Realist painter. A student at the Düsseldorf Kunstakademie in the early 1960s, Polke found a close compatriot in Gerhard Richter. They, along with fellow-student and dealer-to-be Konrad Lueg, launched a bid for Capitalist Realism. Interestingly, during this period Gerhard Richter also created a series of townscapes. However, showing an aerial view of post-war European metropolises, his *Stadtbilder* from the late 1960s record slabs of new-build high-rises and provide a sombre sense of detachment. By contrast, Polke's striking *Doppelbild (Skyscraper)* enlists the sense of a lively moonlit night-scene, taking us right into the heart of the American dream. His pictorial language – marks brushed, whipped and daubed with formidable efficiency and accuracy – conjures







Above (from left)
Sigmar Polke,
Stadtteil II, 1968
Artwork: © The Estate of
Sigmar Polke, Cologne,
DACS

Sigmar Polke,
Stadtteil I, 1969,
Neue Galerie,
Museumslandschaft
Hessen, Kassel
Image: © bpk |
Museumslandschaft
Hessen Kassel
Artwork: © The Estate of
Sigmar Polke, Cologne,
DACS

an immediately recognisable atmosphere, urgent with the smear, lick, and scratch of paint. By revisiting this subject in the 1980s Polke self-reflectively looks back and re-mixes his earlier work; an impetus underlined by his use of commercially available printed fabric owing to his first use of this during the 1960s. This retroactive approach and re-sampling of recognisable Polkian symbols chimes with the contemporaneous direction of art production during the 1980s, in which appropriation and institutional critique dominated.

The elusive Polke produced work of astonishing diversity and versatility throughout his career and forged a painterly vocabulary that was utterly unique in its embrace of innovative artistic forms and ideas. His works teasingly defy categorisation, eluding association with conventional art historical movements in favour of an eclectic stylistic language. A time of extraordinary creative ferment, the 1980s saw Polke receive serious international critical consideration: just two years after the creation of *Doppelbild (Skyscraper)*, the artist showed at *documenta* and in 1986 he represented Germany at the Venice Biennale. Having given up painting for most of the 1970s in favour of experimenting with other media such as photography and film, Polke returned to it with renewed

energy in the 1980s. By this time, his work had gained a new vitality and pictorial dynamism akin to the radical brilliance of his paintings of the 1960s.

The artist's influential practice has continually drawn attention from major artists and collectors alike and his seminal importance in contemporary art history was once again confirmed with the major retrospective at the Museum of Modern Art, New York; Tate Modern in London, and the Museum Ludwig in Cologne during 2014-2015. Displaying a spellbinding tension between abstraction and figuration *Doppelbild (Skyscraper)* stands as a true testament to the artist's extraordinary creative innovations of the 1980s and epitomises that judgement made of Polke by the director of Tate Britain, Alex Farquharson: "Polke's works were everything painting wasn't supposed to be: vulgar, mocking, parodic, decorative, heterotopic, discontinuous, self-reflexive and self-critical... By the 1980s, Polke was the consummate and emblematic Post-modern painter" (Alex Farquharson, 'Sigmar Polke', *Frieze Magazine*, No. 81, March 2004, online). Staging a return to the subject and medium that propelled Polke to early critical acclaim, *Doppelbild (Skyscraper)* signals the beginning of a tremendously productive and applauded decade for the artist.

LOUISE BOURGEOIS

(1911 - 2010)

Untitled (Echo X)

painted bronze and steel
233.7 by 48.3 by 30.5 cm. 92 by 19 by 12 in.
Executed in 2007, this work is number 3 from
an edition of 6.

£ 800,000-1,200,000

€ 945,000-1,420,000 US\$ 1,040,000-1,560,000

PROVENANCE

The Artist

Cheim & Read, New York

Acquired from the above by the present owner in 2008

EXHIBITED

New York, Cheim & Read, *Abstractions by Gallery Artists*, September - October 2009 (edition no. 4/6)

LITERATURE

Robert Storr, *Intimate Geometries: The Art and Life of Louise Bourgeois*, London 2016, p. 759, illustrated in colour

IN CONTEXT

Slender and organic, corporeal and amorphous, tactile yet cast in the enduring matter of traditional sculpture, *Untitled (Echo X)*, is from a sequence of elegiac totems created during the last few years of Louise Bourgeois's life. Executed in 2007, this work belongs to a series of ten sculptures, entitled *Echo*, that undoubtedly embody a return to the artist's first major body of work: the *Personages*. Arriving some 60 years after this formative corpus, the series of *Echoes* recast, remix, reverse, and rethink the core tenets behind Bourgeois's earliest work in sculpture. *Untitled (Echo X)* is thus haunted by phantoms from the past and perfectly encapsulates the introspective and plaintive mood inherent within much of the artist's late production.

Executed during the mid-1940s and early 1950s, the *Personages* announced Bourgeois's artistic arrival in New York. Remarkable upon for their upright rigidity, often fragmented instability, and aggressive facture – having been carved, scraped, and gouged from balsa wood – the *Personages* were created as abstract surrogates for the family members Bourgeois left behind in Paris after emigrating to New York in the late 1930s. The watchful and sentinel-like countenances of







“I NEED MY MEMORIES.
THEY ARE MY
DOCUMENTS. I KEEP
WATCH OVER THEM.”

LOUISE BOURGEOIS

these pieces enacted a psychical purpose and were used by Bourgeois as an emotional crutch during these early years. Displayed collectively in groups, the *Personages* performed a cathartic social function; human scaled and portable, these works’ repetitive forms posited a psychic rebuttal against emotional trauma and the distress of loss. At the same time, however, these works responded to the legacy of Surrealism – particularly totemic works such as Max Ernst’s *Lunar Asparagus* – whilst also pioneering an aesthetic purism that presaged the burgeoning minimalist discourse in America.

In comparison to these early precedents, the *Echoes* display a relative softening that runs counter to the rigidity of the *Personages* and also belies the material in which they were cast: bronze. Nonetheless, it is this very amorphous quality that also re-plays the aesthetic development of Bourgeois’ work during the 1960s; an organic and corporeal approach to sculpture that legendary curator Lucy Lippard categorised as ‘Eccentric Abstraction’ in the November

1966 edition of *Art International*. In tandem with Eva Hesse, who’s pioneering minimalist work privileged clustering forms made from atypical materials such as fabric and latex, Bourgeois began producing work that was rife with bodily associations. Also working with non-traditional ‘soft’ materials, her formless sculptures of this period provoke a distinctly corporeal identification. Evocative of viscous emissions, ambiguous body-parts or organs, these works sensuously conjure the blind formlessness of life itself. Such expressions of a fragmented interior landscape in Bourgeois’s work chime with the essential question at the core of psychoanalyst and part-object theorist Melanie Klein’s contemporaneous theories – what is it like to be at the very beginning of life? With this in mind, *Untitled (Echo X)* encourages the same reading of abstruse fleshiness; however, its pale form is unmistakably ghostly. Like a shed and discarded snakeskin, this work is replete with the vestiges of a past life.

Famously, Bourgeois never threw anything away; a compulsion she understood as a fear of abandonment rooted in the absences of her father during childhood. Whether away at war or with his mistress, her father’s absence inflicted an emotional cruelty that precipitated lasting psychological distress. That she began using her own clothes in her work from the mid-1990s onwards is testament to the importance of a painful past that she refused to let go of. Draped, sewn, stuffed, stretched into organic form, and ultimately cast in bronze, the *Echoes* were created using these preserved items of clothing and pieces of fabric. Ultimately the *Echoes* abound with memorial allusion. Over 60 years of creative production has been masterfully compressed into the slender form of *Untitled (Echo X)*, thus proving Bourgeois’s incessant genius for turning formal repetition and dredged-up emotion into the unerringly new and strikingly innovative.

With an oeuvre that spans almost 70 years, Louise Bourgeois is unmatched in the cumulative potency of her artistic vision; unlike any artist before or since, the brilliance of her work – in its mining of the internal and individual for an expression of the universal human condition – only intensified with age. Indeed, marking a fully-fledged ‘return of the repressed’, *Untitled (Echo X)* is rife with psychological poignancy and memorial gravitas, an expression of the importance of the past for Bourgeois: “I need my memories. They are my documents. I keep watch over them” (Louise Bourgeois, ‘Statements’ in: Christiane Meyer-Thoss, *Louise Bourgeois: Designing for Free Fall*, Zurich 1992 (2016 edition), p. 183).

32

ROSEMARIE
TROCKEL

(b. 1952)

O.T. (Made in Western
Germany)

knitted wool mounted on canvas
200.3 by 200.3 cm. 78⅞ by 78⅞ in.
Executed in 1987, this work is number 2 from
an edition of 2, plus 1 artist's proof.

± ⊕ £ 1,000,000-1,500,000

€ 1,180,000-1,770,000 US\$ 1,300,000-1,940,000

PROVENANCE

Monika Sprüth Galerie, Cologne

Private Collection, Italy

Christie's, London, 11 February 2014, Lot 66 (consigned by the above)

Acquired from the above by the present owner

EXHIBITED

Berlin, Daimler Contemporary, *Private/Corporate III*, April - July 2005, pp. 7, 11
and 47, illustrated in colour (edition no. unknown)

Cambridge, Massachusetts, Fogg Art Museum, Harvard University Art
Museums, *Made in Western Germany, Revisiting German Art of the 80s*, 2006
(edition no. unknown)

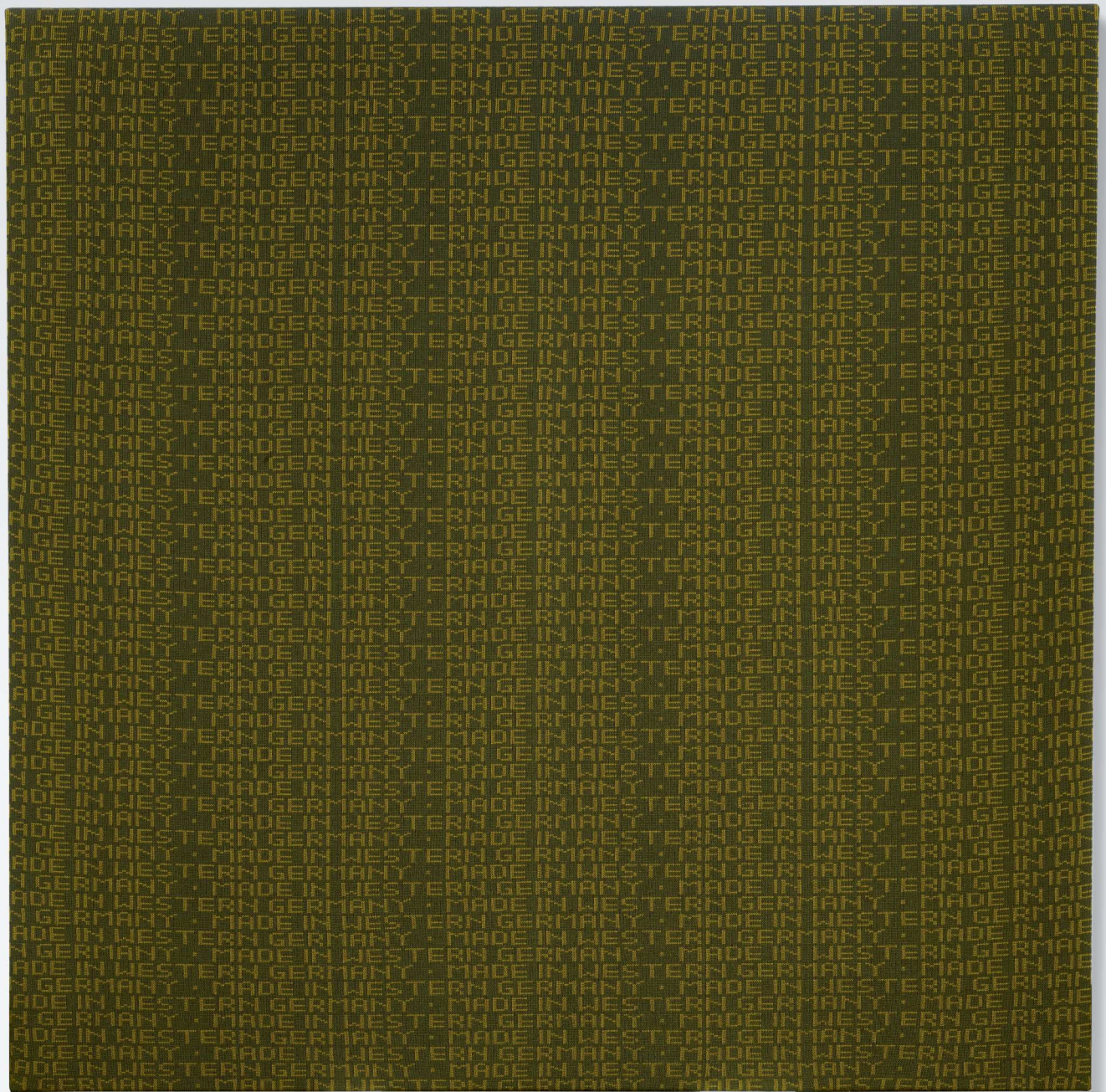
LITERATURE

Exh. Cat., Cologne, Museum Ludwig, *Rosemarie Trockel: Post-Menopause*,
2005, p. 166, illustrated (edition no. unknown)

IN CONTEXT

A minimal composition of seemingly endless repetition, *O.T. (Made in Germany)* is paradigmatic of Trockel's trademark *Strickbilder*. The artist embarked on this iconic body of work in the mid-1980s, bringing a stereotypically feminine sensibility to Joseph Beuys' socialising of art as a project for reform. Her poetic, handmade aesthetic draws upon a gendered female universe that seeks to blur and transgress the distinct dichotomies established in a male-dominated society by dealing with the personal/universal, intimate/societal and the concept of the handmade versus machine-made. Her elevation of a traditionally feminine material to the status of a work of art, not only defies traditional artistic codes, but simultaneously undermines established ideals and outdated gender politics. A landmark work from this seminal corpus, another example of *O.T. (Made in Germany)* is held in the collection of the Museum of Modern Art, New York.

Embedded in the deep green background of the present work is the repeated phrase 'Made in Western Germany'; a pattern of letters that appear like a stream of computer code. Reiterating a poignant export phrase of the time, just two years before the collapse of the Berlin wall, the use of the word 'western' as opposed to 'west' deliberately transforms the obvious interpretation into a multivalent one and reflects the socio-political concerns of that moment in history.





As outlined by Sidra Stich: “Devoid of emotion, the assemblages of Trockel’s works are a woven referential interchange of conflicting concerns and struggles, and her poignant references are either the product of the ideological, political or physical propaganda icons that are banal signifiers of our everyday lives” (Sidra Stich, Ed., *Rosemarie Trockel*, Munich 1991, p. 34).

Born and raised in West Germany, Rosemarie Trockel emerged as a principle figure on the German art scene in the early 1980s. Having studied at the Werkkunstschule in Cologne, an institution heavily influenced by Joseph Beuys, in the late 1970s Trockel’s celebration of the quotidian material of wool mirrors Beuys disdain for the conventional hierarchy of artistic mediums. Patterning this unorthodox material with computer generated motifs and phrases, Trockel highlighted the consumer driven, hyper-mediated social environment of the time, and thus also alludes to Andy Warhol’s pioneering appropriation of consumer culture in iconic works, such as his *Campbell’s Soup* paintings. In taking on the legacy of her male forebears Trockel nonetheless subverted their artistic precedent for divergent ends. Trockel took up key feminist

issues concerning cultural categorisation and in doing so rallied against preexisting patriarchal structures.

In a subversive conceptual transfiguration, Trockel redefined the conventional use of wool and knitting, traditionally aligned with female craft. Stretching tactile, thick knitted fabric onto frames like conventional canvases, she dared to align this inferior ‘craft’ with the venerated tradition of painting. Designed on a computer, these machine-generated ‘knitted paintings’ combine the seemingly disparate domains of craft, art, and industrial production. Thus, to quote Sidra Stich, “they are works that evoke the feminine but refute the usual ‘female’ detachment from ‘male’ modes of creativity and productivity” (Sidra Stich, ‘The Affirmation of Difference in the Art of Rosemarie Trockel’ in: *Exh. Cat., Boston, The Institute of Contemporary Art (and travelling), Rosemarie Trockel, 1991-92*, p. 11). Heralding the value of her process without suggesting a hierarchical supremacy, Trockel promotes the coexistence of contradictory artistic pursuits, and presents the viewer with a universally resonating artwork that is neither superior to, nor exclusive from, gender constructs.

Above
Barbara Kruger, *Untitled (our prices are insane!)*, 1987
Artwork: © Barbara Kruger,
Courtesy Mary Boone Gallery,
New York

Opposite
Passersby stand in front of
the Brandenburg Gate at
the Berlin Wall in Berlin, 17
June 1987
Photo: Wolfgang Kumm/dpa
Image: © dpa picture alliance
/ Alamy Stock Photo



NEO RAUCH

(b. 1960)

Moder

signed, titled and dated 99; signed and titled on the stretcher
oil on canvas
300 by 200 cm. 118⅞ by 78¾ in.

£ 500,000-700,000

€ 590,000-825,000 US\$ 650,000-905,000

PROVENANCE

David Zwirner, New York

Hauser & Wirth, Zurich

Acquired from the above by the present owner in 2000

EXHIBITED

New York, David Zwirner, *Neo Rauch*, February - March 2000

Leipzig, Galerie für Zeitgenössische Kunst; Munich, Haus der Kunst; and Zurich, Kunsthalle Zürich, *Neo Rauch: Randgebiet*, December 2000 - August 2001, p. 107, illustrated in colour; and p. 141, illustrated

Wolfsburg, Kunstmuseum Wolfsburg, *Monumente der Melancholie*, March - June 2003

Berlin, Neue Nationalgalerie, Staatliche Museen zu Berlin, *Gegenwelten: Das 20. Jahrhundert in der Neuen Nationalgalerie*, December 2004 - April 2005

Maastricht, Bonnefantenmuseum, *The Vincent van Gogh Biennial Award for Contemporary Art in Europe: Neo Rauch*, June - October 2002, pp. 111 and 136, illustrated in colour

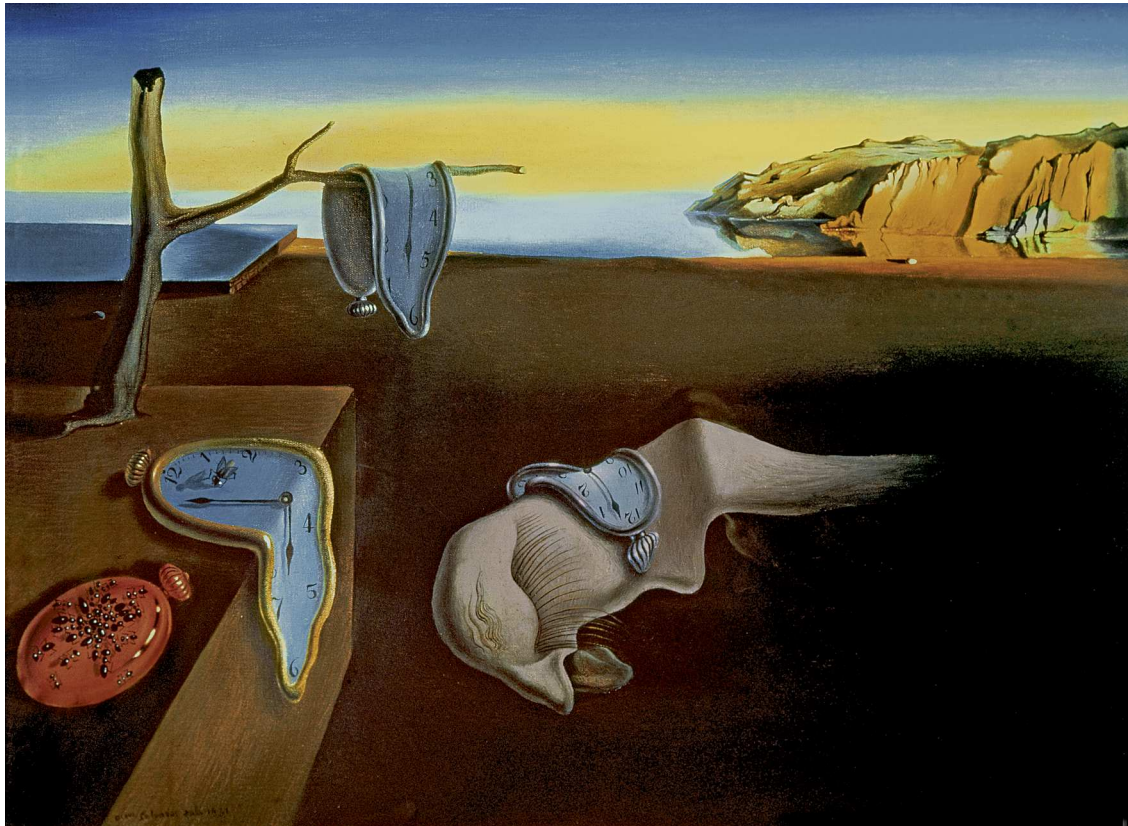
Leipzig, Museum der bildenden Künste Leipzig; and Warsaw, Zacheta National Gallery of Art, *Neo Rauch: Begleiter*, April 2010 - May 2011, p. 102, illustrated in colour (Leipzig); and p. 65, illustrated in colour (Warsaw)

IN CONTEXT

The paintings of Neo Rauch exist in the realm between memory and dream. Deploying a tumult of suggested narrative and signification, Rauch's work leaves the viewer at once puzzled yet captivated. Heir to a traumatised historical moment, the artist was born in Leipzig in 1960, in which the East German 'worker atmosphere' was a long remove from the capitalist West. As exemplified by the present work, references to both past and present coexist in Rauch's production – a painterly dialogue in which the ethical aesthetic of Socialist Realism is melded with the dreamlike drama of Surrealism. Entitled *Moder* this work is a dynamic painting that juxtaposes compositional ingenuity with fascinating symbolic portent.

The painting's title, *Moder*, floats in a speech bubble reminiscent of comic strip slogans. Meaning mould, the word ostensibly refers to the growing fungus on the trees that shoot upwards and divide the composition; a pictorial schism that metaphorically alludes to the divided nation of Rauch's young life. In the foreground, a man with an axe in hand looks as though he is about to chop down the overgrown trees that twist and dominate the composition; a symbolic act that would perhaps affect a new unified state. However, this protagonist and the second figure adjacent to him, appear despondent and absent minded, their facial expressions seem almost paralysed, far removed from the tasks we assume they are meant to be performing. As such, Rauch's paintings operate in an imaginary realm: organic and winding tree trunks snake through the canvas, while a Brancusi-esque space rocket dominates the left side of the painting. Rauch establishes sets of dichotomies that exist in the same pictorial universe: scientific progress is met with anachronistic labour, while organic overgrowth is met with the concrete and manmade. Furthermore, the 'melting' car tyres further





confound the viewer's sense of narrative perception and could be a reference to Salvador Dalí's paintings, in which clocks hang on trees and melt away into a desert landscape.

Having studied at the esteemed Art Academy in Leipzig during the early 1990s, Rauch received a formal arts education that prioritised drawing from the model, mastering the rules of perspective, and analysing composition. This traditional discipline is abundantly apparent in *Moder*, in which Rauch demonstrates his skill in painterly lineage, visions of perspective, and ability to create various layers on the flat canvas surface. Although his works formally echo the aesthetic of a collage, he paints freely, spurning photographic sources in favour of those derived from his imagination and memory; an effect that adds to the dream-like, yet realistic, tone of his paintings from the late 1990s. Rauch's use of colour augments the atmosphere of his work. Oddly off-key and uncannily luminous, this painting is almost sepia-toned apart from the grey background that imparts an industrial feel. Rauch enhances this urban atmosphere via the blue social housing block that rises above the figures' heads. This architecture perhaps refers to the communist building blocks that dominated East German cityscapes and appears out of kilter considering the presence of a towering modernist rocket-like structure that conjures allusions to the Cold War space race. By conflating and subverting pictorial elements and political referents, *Moder* deliberately overturns the viewer's preconceptions. The fact that *Moder* literally means mould is a subtle but straight forward message that unabashedly refers to an obsolete world haunted by historical trauma.

Above
Salvador Dalí, *The Persistence of Memory*, 1931
The Museum of Modern Art, New York
Image: © Bridgeman Images
Artwork: © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS 2017

Constantin Brancusi, *Bird in Space*, 1924
Philadelphia Museum of Art, Pennsylvania
Image: © Bridgeman Images
Artwork: © Succession Brancusi - All rights reserved. ADAGP, Paris and DACS, London 2017

Opposite
Kankeshev Ahmet Haptal
Soviet air ace with his Yak-9 about 1944
Image: © Pictorial Press Ltd / Alamy Stock Photo





ANDY WARHOL

(1928 - 1987)

Mao

signed and dated 73 on the overlap
acrylic and silkscreen ink on canvas
30.5 by 25.7 cm. 12 by 10 1/8 in.

£ 600,000-800,000

€ 710,000-945,000 US\$ 780,000-1,040,000

PROVENANCE

Leo Castelli Gallery, New York

M. Knoedler & Co., New York

André Emmerich Gallery, Inc., New York

Joni Gordon, Los Angeles

Sotheby's, New York, 24 September 2014, Lot 12 (consigned by the above)

Acquired from the above by the present owner

EXHIBITED

New York, Museum of Modern Art; Chicago, Art Institute of Chicago; London, Hayward Gallery; Cologne, Museum Ludwig; Venice, Palazzo Grassi; and Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Andy Warhol: A Retrospective*, February 1989 - September 1990, p. 336, no. 353, illustrated in colour

LITERATURE

Neil Printz and Sally King Nero, Eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures, Vol. 3, 1970-1974*, New York 2010, p. 249, no. 2445, illustrated in colour

IN CONTEXT

Executed between 1972 and 1973, Andy Warhol's portraits of Chairman Mao embody the artist's first critically and commercially successful body of work after his eight-year hiatus from painting. Following his near-fatal shooting in 1968 he entered a time of reflection and re-evaluation in his art, and up to this point, the early 1970s work had been dominated by society portraits. Although Warhol had broached the American political arena a decade earlier with his *Electric Chair* and *Race Riots*, both from 1963, it was not until his Mao paintings that he engaged with the contentious international political concerns that were at the forefront of the global consciousness. Proving Warhol's finely tuned ability to draw on the sociopolitical had lost none of its power, this contentious body of work evinced a retort to American foreign policy and subversively turned communist leader into capitalist commodity.

The idea to paint Chairman Mao Tse-tung had taken seed in Warhol's imagination ever since Nixon's televised announcement in July 1971 of a sanctioned visit to China. Following the end of the Chinese Civil War in 1949, America's refusal to recognise the new communist government drew an iron curtain between China and the





US that lasted over twenty years. In an effort to thaw Sino-American relations and in a tactical move to help resolve the Vietnam War, Nixon was the first President to visit the People's Republic of China. Following Nixon's trip in February 1972, Warhol was quick off the mark; work on the first Mao paintings began the very next month. The choice of subject was thus timely and suited Warhol's trademark vacillation between detachment and censure. As stated by Bob Colacello: "Andy wasn't apolitical; he was ruthless. Mao was a brilliant choice, and Andy's timing was perfect. The Mao paintings, when they were exhibited a year later in New York, Zurich, and Paris, were greeted with universal acclaim. They were controversial, commercial, and important, just like the man they portrayed and the man who painted them. And they were all about power: the power of one man over the lives of one billion people" (Bob Colacello, *Holy Terror: Andy Warhol Up Close*, New York 1990, p. 111).

Moving seamlessly from celebrities and popular culture for his source imagery, Warhol's induction of the mythic, deified image of the Communist leader into an art form that fetishised consumerist objects is wonderfully subversive. Warhol's source image derives from an official portrait of the authoritarian ruler that was exhibited prominently above the Tiananmen Square gate where, in 1949, Mao had announced the founding of the People's Republic of China. Symbolising perpetual surveillance,

the image was ubiquitous in every schoolroom, shop front, and public institution across the country and was reproduced on the first page of *Quotations from Chairman Mao Tse-tung*, more commonly known as Mao's 'Little Red Book'; a publication widely disseminated during and after the Cultural Revolution as a mandatory citizens' code. With a print-run estimated at over 2.2 billion, this made Mao's stern yet benevolent face one of the most extensively reproduced portraits in history. Fascinated by the ubiquitous proliferation of this single image, Warhol would have undoubtedly picked up on affinities between the mass-media derivation of his own work and the propagandist role of Mao's official portrait.

By channeling the iconic communist leader through expressive painterly flourishes, Warhol transmutes political significance: no longer does Mao represent a symbolic threat to the American dream, rather, he has been assimilated and introduced into the vacuous cult of celebrity. Throughout the cultural revolution of the previous decade, Chairman Mao had all but extinguished popular culture in China and substituted himself in the place of the stars of stage and screen. Here, Warhol appropriates and subverts this policy. Defacing Mao's deified portrait with undulating brushstrokes of saturated blues and greens, he installs him as an icon of American Pop.

Above
Mao Zedong, circa 1949
Image: © World History Archive
/ Alamy Stock Photo

Opposite
Andy Warhol in a Mao suit, 1982
Image: © Christopher Makos

“ANDY WASN'T
APOLITICAL; HE WAS
RUTHLESS. MAO WAS
A BRILLIANT CHOICE,
AND ANDY'S TIMING
WAS PERFECT... THEY
WERE ALL ABOUT
POWER: THE POWER
OF ONE MAN OVER THE
LIVES OF ONE BILLION
PEOPLE.”

BOB COLACELLO



35

MARLENE DUMAS

(b. 1953)

Imaginary 1

signed, titled, dated 2002 and variously
inscribed on the reverse
oil on canvas
125 by 70 cm. 49¾ by 27½ in.

⊕ £ 450,000-650,000

€ 530,000-770,000 US\$ 585,000-845,000

PROVENANCE

Zeno X Gallery, Antwerp

Acquired from the above by the present owner in 2002

EXHIBITED

Antwerp, Zeno X Gallery, *Marlene Dumas: Time and Again*, September - November 2002

Venice, Fondazione Bevilacqua La Masa, Palazetto Tito, *Suspect: Marlene Dumas*,

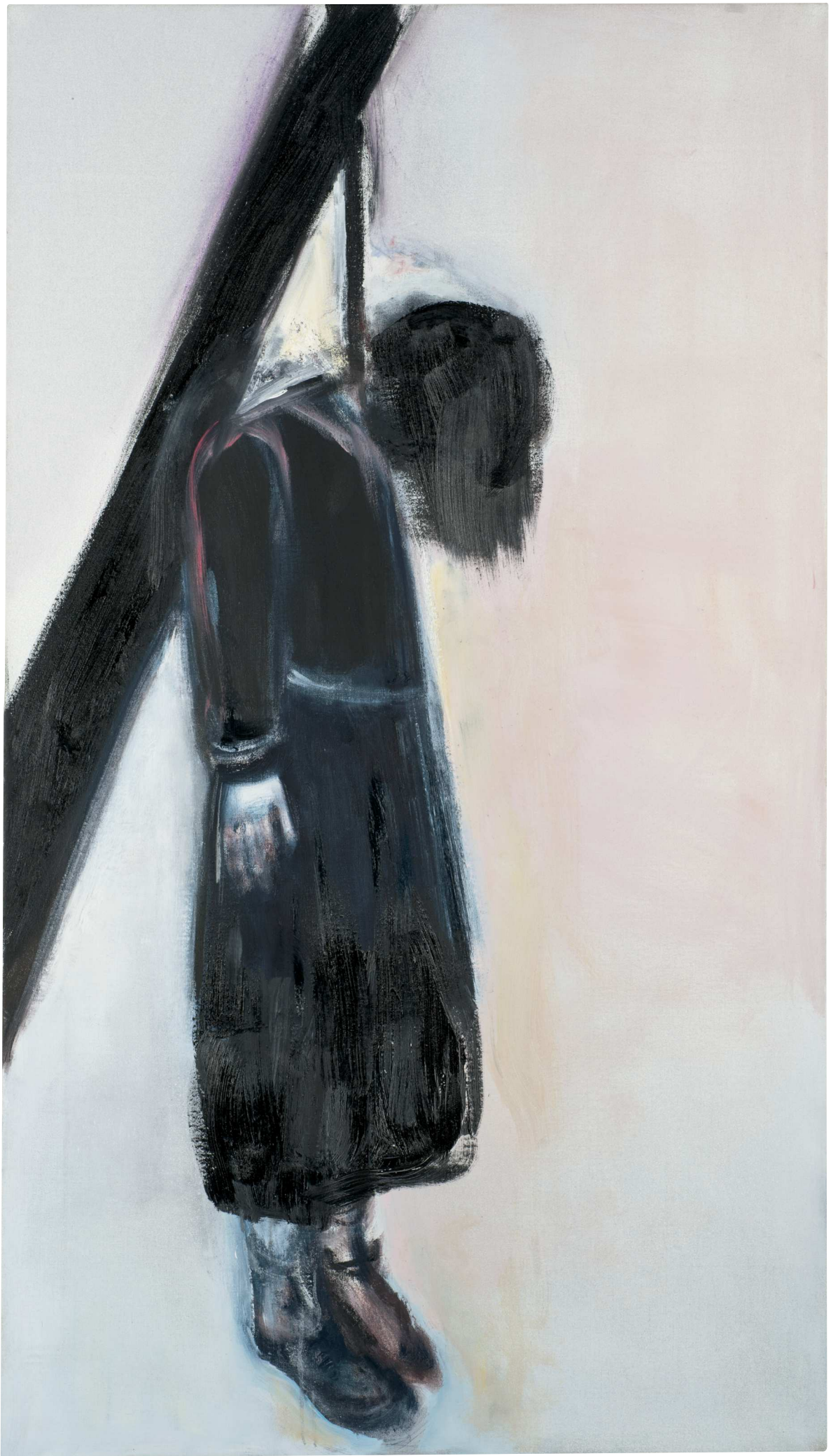
June - September 2003, p. 47, illustrated in colour

Tokyo, Museum of Contemporary Art; and Kagawa, Marugame Genichiro-Inokuma Museum of Contemporary Art, *Broken White*, April 2007 - January 2008, p. 99, illustrated

“I WONDERED IF ONE COULD
PAINT DEATH, DEATH AS AN
ABSTRACT THING, LIKE THE
WAY YOU PAINT LOVE OR LOSS.
I WAS THINKING ABOUT SUCH
QUESTIONS EVEN BEFORE I
STARTED MAKING PAINTINGS
ON THE SUBJECT.”

MARLENE DUMAS

in conversation with Theodora Vischer, 'On Painting', in: Exh. Cat.,
London, Tate Modern (and travelling), *Marlene Dumas: The Image as
Burden*, 2014-15, p. 167.







In Context Imaginary 1

Installation view, Antwerp
Borgerhout, Zeno X Gallery,
Marlene Dumas: *Time and
Again*, 2002
Image: © Peter Cox,
courtesy Zeno X Gallery,
Antwerp
Artwork: © Marlene Dumas

Almost monochromatic in execution, Marlene Dumas' *Imaginary 1* belongs to a series of works that explore what it is to depict death in paint. Created in 2002, the present work is stark and dispassionate, and shows a young girl's body dangling lifeless and limp, hanging from a rope tightly looped around her neck. As often occurs in Dumas' oeuvre, a single image provides the source for more than one painting. *Imaginary 1* is the first of four works that depict anonymous and child-like victims of hanging, the second of which belongs to the Rubell Family Collection, Miami. Wearing simple black dresses, they appear doll-like, with faces unintelligible through the veils of hair that disguise their features. Since the beginning of her career Dumas has been compelled to confront death in a direct and unadorned manner, creating works such as *A Dead Man* (1988) or *Drowned* (1992). However, with the beginning of

the 2000s images of the dead seemed to become Dumas' primary concern. Works after canonical paintings such as David's heroic *The Death of Marat* (1793) and Holbein's all too human *The Body of the Dead Christ in the Tomb* (1521) sit side-by-side with others based on shocking contemporary photographs. By melding art historical tropes and canonical precedents with media images and news clippings, Dumas has plundered the spectrum of death as image to explore the space between macabre beauty and eerie bathos.

The title of this series of paintings, *Imaginary*, seems at odds with its subject matter; indeed, there is perhaps nothing more distressing and less fanciful or fantastical than an image of a hanged child. In this regard we are immediately reminded of the blend of brutal fact and devious caprice that comprise Francisco de Goya's



notorious suite of etchings, *The Disasters of War* (1810–20). Initiated during the Peninsula War (1808–14), these etchings cover a visual catalogue of war’s horror. *Imaginary I* seems to quote directly from plate 36, *Tampoco* (Not [in this case] either) from 1810; intriguingly it is the only work from this series that ostensibly borrows from a specific preexisting source. In this print, a male victim of Spain’s war with France is depicted hanged from a tree stump; a horrific sight from which a relaxed and leering French officer appears to take great pleasure. In Dumas’ painting the angle of the hangman’s scaffold, the stiff pose of the body, and limp downwards cast of the victim’s head are characteristics entirely borrowed from Goya. Deviating from the original however, Dumas has transformed Goya’s male corpse into that of a female child. This disturbing transgression takes place within an undetermined white void that, like the encroaching empty background of David’s *Marat*, underscores the unknowable silence of death itself.

The brutal compositional crop further removes Dumas’ painting from Goya’s etching, and imbues it with the candid photographic quality of a news clipping. In this sense Dumas taps into contemporary culture’s morbid fascination with, and proliferation of, images of death and dead bodies; an abject craving as strong as the media’s

obsession with naked flesh. Here we are reminded of Gerhard Richter’s haunting opus of black and white photo-paintings, *October 18, 1977* (1988). From this cycle of 15 works – a series borne of Richter’s fascination with the terrorist Baader-Meinhoff Group who operated in Germany throughout the 1970s – the most challenging are those based on the police images published after three members of the group committed suicide in their cells in Stuttgart-Stammheim prison. Possessing a cool filmic blur, Richter’s paintings create a buffer between the shocking objectivity of reportage and the viewer – a distancing device that Dumas actively dispels in her own painting of Ulrike Meinhoff’s expired and open-mouthed corpse. Thus *Stern* from 2004 is as much a quotation of Gerhard Richter as it is a borrowing from the media publications surrounding the Baader-Meinhoff controversy. By pulling the specific pictorial details of Ulrike Meinhoff back into focus however, Dumas intervenes and creates a further layer of painterly complexity – a dynamic also at stake within *Imaginary I*.

There is an unrelenting ambiguity that complicates the shock and morbidity of *Imaginary I*. The physicality of the painting itself – its delicate brushwork, the method behind its individual strokes and liquid gestures – undercuts the represented subject to engender a

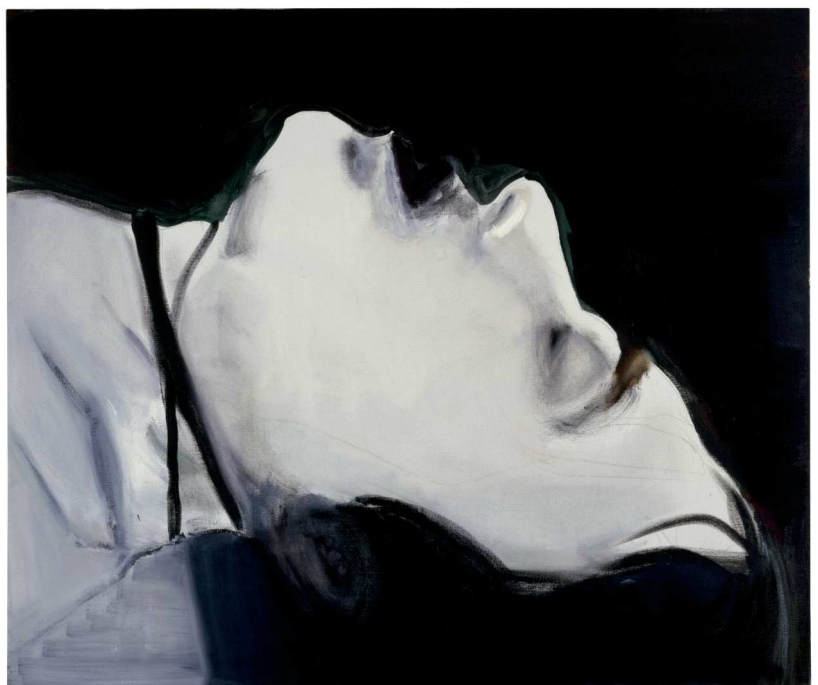
Above
Francisco Goya, plate 36 of
‘The Disasters of War’,
1810–14, pub. 1863
Image: © Bridgeman Images

Opposite
Gerhard Richter, *Erhängte*
(Hanged), 1988
The Museum of Modern Art,
New York
Image/Artwork: © Gerhard
Richter, 2017
Marlene Dumas, *Stern*, 2004
Tate, London
Image: © Tate, London
Artwork: © Marlene Dumas

“ART IS, AND ALWAYS
HAS BEEN, A
PREPARATION FOR
DEATH.”

MARLENE DUMAS

powerful tension; namely the painterly act's capacity to animate death with life. The imaginary faculties of the painter – her interventions, her transformation of a pre-existing source image, the emotional baggage she has applied to the canvas' surface – make the subject of death unequivocally less dead. Indeed, the maternal gaze emphatically registers here as it does across the entirety of Dumas' practice. The imagined fear all parents have of losing their children is painfully redolent, as is the psychoanalytic principle of separation anxiety – a mother/infant dynamic that is experienced by the mother as a sense of guilt, loss or longing for the no longer dependent child. Furthermore, by replacing Goya's male casualty of war with a young girl, Dumas actively inserts a female voice into the male dominated domain of art history and, in doing so, makes a claim for the power of painting in the contemporary moment. By asserting the life giving portent of paint through an image of death, Dumas confronts the limits, and arguably the end point, of creation itself. In Dumas' own words: “Art is, and always has been, a preparation for death” (Marlene Dumas cited in: Dominic van den Boogerd, ‘A Good Looking Corpse’, in: Exh. Cat., Venice, Fondazione Bevilacqua la Masa, Palazetto Tito, *Marlene Dumas: Suspect*, 2003, p. 21).



36

ANSELM KIEFER

(b. 1945)

Dem Unbekannten Maler
(To The Unknown Painter)

titled

acrylic and shellac on woodcut on paper laid
down on canvas

245 by 379 cm. 96½ by 149¼ in.

Executed in 1982.

⊕ £ 500,000-700,000

€ 590,000-825,000 US\$ 650,000-905,000

PROVENANCE

Helen van der Meij Gallery, Amsterdam

Sonnabend Gallery, New York

Private Collection, Europe (acquired from the above in 1993)

Sotheby's, London, 21 June 2006, Lot 44 (consigned by the above)

Acquired from the above by the present owner

EXHIBITED

Amsterdam, Helen van der Meij Gallery, *Anselm Kiefer: Woodcuts*, 1982London, Tate Gallery; Stuttgart, Staatsgalerie; Tübingen, Kunsthalle Tübingen;
Hamburg, Deichtorhallen Hamburg; and Vienna, Bank Austria Kunstforum,
Sammlungsblöcke: Stiftung Froehlich, May 1996 - August 1997, pp. 82-83, no.
128, illustrated in colourLiverpool, Tate Liverpool, *Contemporary German and American Art from the
Froehlich Collection*, June - August 1999, n.p., illustratedKarlsruhe, Museum für Neue Kunst, *Kunst Sammeln*, December 1999 - March
2000, p. 78, illustrated in colour

Karlsruhe, Museum für Neue Kunst, on loan, 2001-06

Basel, Fondation Beyeler, *Expressiv!*, March - August 2003, p. 163, illustrated
in colour

LITERATURE

Exh. Cat., Chicago, The Art Institute of Chicago (and travelling), *Anselm Kiefer*,
December 1987 - January 1989, p. 106, no. 69, illustrated

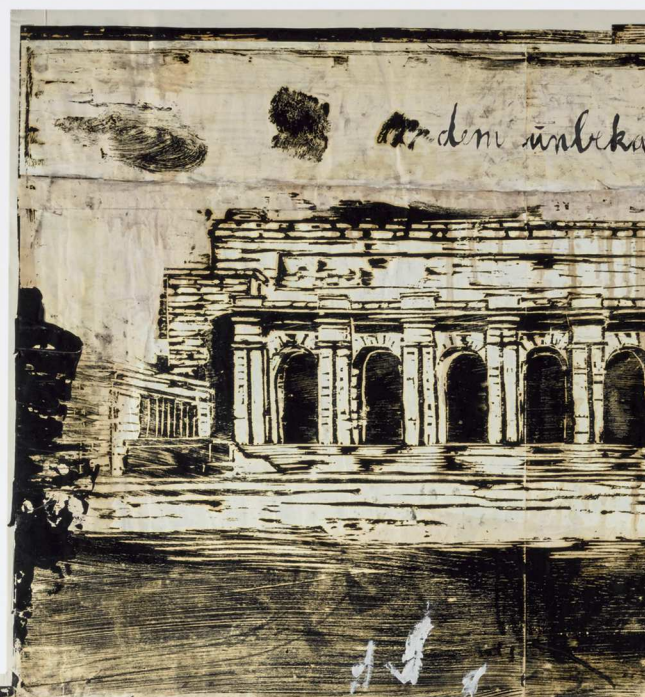
IN CONTEXT

Ferociously confronting issues of national identity and history, Anselm Kiefer's *Dem Unbekannten Maler* typifies the artist's thematic concerns of the early 1980s. Locating his critiques in universal elements of the German cultural consciousness, Kiefer's work has often been viewed in tandem with that of Georg Baselitz, who proved equally willing to confront the residual horror of the Third Reich in the aftermath of the war. Indeed, Baselitz was one of Kiefer's early patrons, having been astounded not only by the intellectual strength of the younger man's paintings, but by their physical presence. In Baselitz's words, "I had never seen such paintings before" (Georg Baselitz, cited in: Christian Weikop, 'Georg Baselitz: Artist and Collector', *Royal Academy Blog*, March 2014, online).

A key tenet of Kiefer's practice is the notion that architecture and landscape are marked by their history. Redefining the meaning of ubiquitous symbols of German identity, he questions the essence of German-ness, and the value of such an identifier in the wake of one of history's most disastrous waves of blind patriotism. Duly, at the beginning of the 1980s, Kiefer turned to one of the most ancient and important German symbols: the Rhine. For hundreds of years the Rhine was indelibly linked to German history and identity. Goethe, Heine and

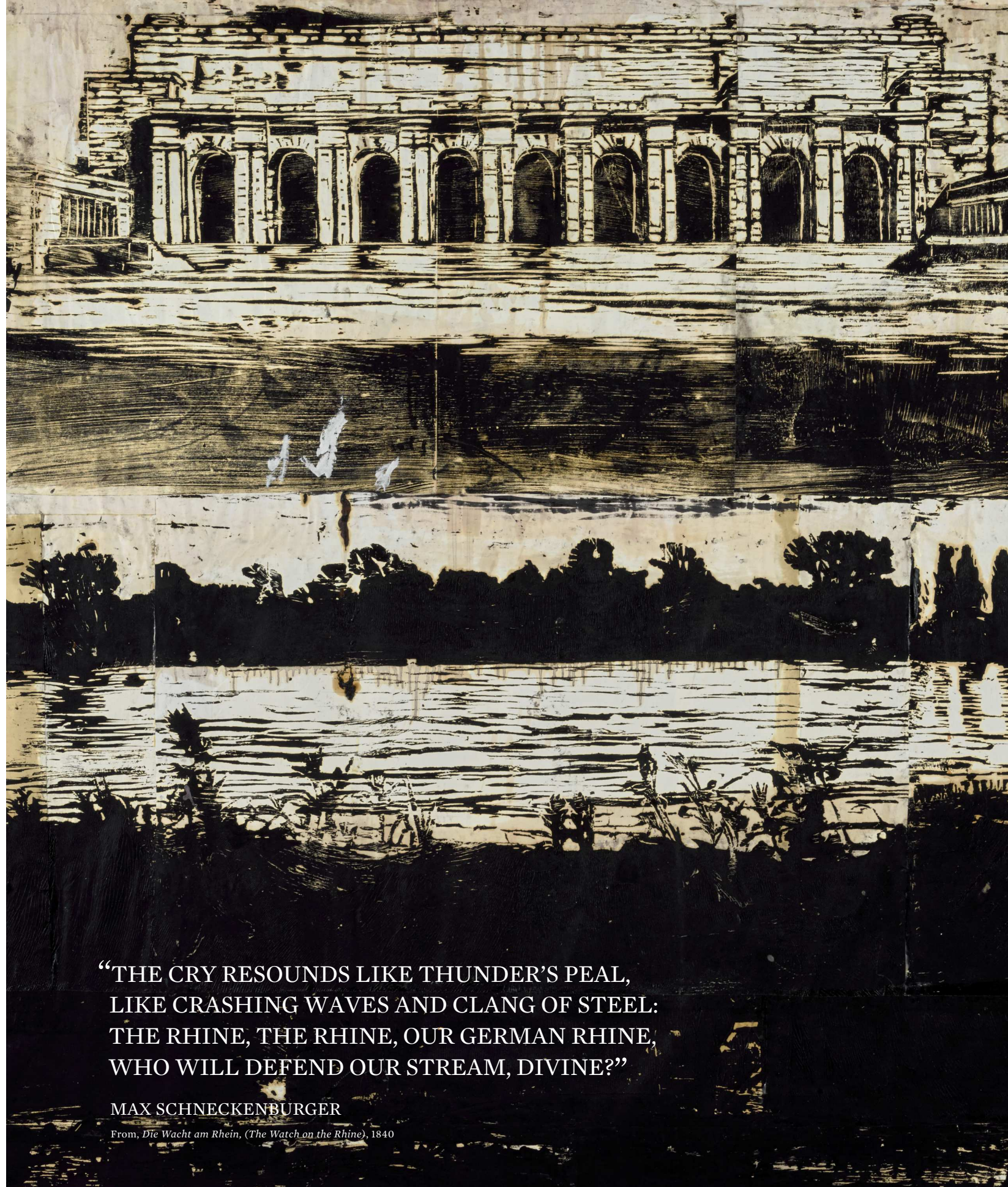


Anselm Kiefer, Bonn, July
1990
Image: © Bonn-Sequenz/
ullstein bild via Getty
Images





dem unbekannten Maler



“THE CRY RESOUNDS LIKE THUNDER’S PEAL,
LIKE CRASHING WAVES AND CLANG OF STEEL:
THE RHINE, THE RHINE, OUR GERMAN RHINE,
WHO WILL DEFEND OUR STREAM, DIVINE?”

MAX SCHNECKENBURGER

From, *Die Wacht am Rhein*, (*The Watch on the Rhine*), 1840



Above
Gerhard Richter, *Kleine
Landschaft am Meer*, 1969
The Art Institute of
Chicago, Chicago
Image/Artwork: © Gerhard
Richter, 2017

von Arnim all sung its praises as the symbol of German brotherhood, and Wagner immortalised it as a symbol of godly hubris and excess in *The Ring of the Nibelung*. It proved the site of some of Germany's most catastrophic military defeats, such as the annexation of the Rhineland by Napoleon and the pivotal Rhine crossing by the Allies in the Second World War, as well as some of its great victories, such as Hitler's conquest of the area in 1936, and the triumphant repulsion of French forces during the Franco-Prussian War. Songs paid tribute to its role as a placeholder for German national identity, and swore to defend it from outsiders. The river thus served a peculiar and unique role in the German psyche, not only as a signifier of national identity, but as a symbol of aggressive patriotism and, by dint of its constant changing of hands, of both loss and gain.

Suspended above this very real and tangible natural symbol of German identity, Kiefer places a second woodcut, this time a signifier of what might have been. Wilhelm Kreis' Soldiers' Hall, designed under the direction of Albert Speer, Hitler's chief architect, was one of the centrepieces of Germania, the city designed to replace Berlin and serve as the capital of Europe. The monumental centre of an ascendant and triumphant Third Reich, Germania epitomised the Neo-Classical pomp and circumstance of Nazi Germany. By transposing Kreis' design from the centre of a theoretical city to the banks

of Germany's most famous natural landmark, Kiefer associates the nineteenth-century patriotic infatuation with the Rhine with the madness of the Third Reich as a manifestation of twentieth-century partisanship. One is borne of the other, and neither can be entirely excused.

This superimposition of images has another function; it creates a monument to the 'unknown painter'. Relatively forgotten in the wake of the incomprehensible loss of human life as a result of the Second World War, the repression of artistic instinct by both the Nazi Party with their labelling of artists as 'degenerate', and the Soviets with their Purges, remains a vital part of the history of twentieth-century art. Inverting the triumphalism of the Soldiers' Hall and channelling the rich artistic history of the Rhine, Kiefer creates a monument to the pernicious effects of dictatorial rule on the creative arts.

Spectacular in its scale and intellectual scope, *Dem unbekannten Maler* is an amalgam of symbols and signifiers. Locating Germany as the land of Goethe and Goebbels, Heine and Heydrich, Kiefer creates a complex allegory of history and nationhood. Rendered in Kiefer's idiosyncratic palette of acrylic and shellac, the grainy darkness of the piece envelops the viewer, creating an overwhelming sense of devastation and loss. *Dem unbekannten Maler* is a profound lament, both for the events of the previous fifty years, and the horrendous human and cultural cost of their occurrence.

◦ ANDREAS GURSKY

(b. 1955)

Rimini

signed on a label affixed to the backing board
c-print mounted on Plexiglas, in artist's frame
297 by 207 cm. 116⅞ by 81½ in.
Executed in 2003, this work is number 3 from
an edition of 6.

± ⊕ £ 400,000-600,000

€ 471,000-710,000 US\$ 520,000-780,000

PROVENANCE

Galerie Philomene Magers, Munich

Acquired from the above by the present owner in 2004

EXHIBITED

New York, Matthew Marks Gallery, *Andreas Gursky*, May - June 2004 (edition no. unknown)

Munich, Haus der Kunst; Istanbul, Istanbul Museum of Modern Art; Sharjah, Sharjah Art Museum; Melbourne, National Gallery of Victoria; and Moscow, Ekaterina Foundation, *Andreas Gursky*, February 2007 - May 2008, p. 97, illustrated in colour (edition no. unknown)

Krefeld, Kunstmuseum Krefeld, Haus Lange und Haus Esters; Stockholm, Moderna Museet; Vancouver, Vancouver Art Gallery, *Andreas Gursky: Werke - Works 80-08*, October 2008 - September 2009, p. 205, illustrated in colour (edition no. unknown, smaller edition)

Washington, D.C., National Gallery of Art, *Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker*, September 2016 - March 2017, p. 43, no. 13, illustrated in colour (edition no. unknown)


IN CONTEXT

Captured from a birds-eye view, Andreas Gursky's monumental *Rimini* depicts the popular beach resort in Northern Italy. Consuming the viewer owing to the sheer scale of Gursky's print, this epic photographic panorama subtly manipulates perspective, and therein photography's claim to documentary objectivity, to confer an overwhelming and impossibly omniscient visual encounter. Underlined by his own brief manifesto, "I pursue one goal – the encyclopaedia of life", Gursky's photograph captures the landscape of our modern world, reflecting and representing contemporary life and mass society (Andreas Gursky cited in: Helga Meister, 'Fotografisches Lexicon des Lebens', *West-deutsche Zeitung*, 3 May 2001, p. 20). Indeed, within the sweeping vista of *Rimini's* crowded Italian coastline, Gursky broadcasts how humanity has adjusted to the rise of globalisation.

Via a pictorial interweave of microstructure and enveloping macroscopic detail, the colourful shoreline of Rimini is displayed in full glory. With an extreme depth of field the work's unique perspective creates the illusion of infinity as the shore snakes off into the distance. Thousands of parasols cover the sandy beach in a pointillist pattern of primary colour, while minute specks of crystal clear detail capture swimmers, lifeguards, and sunbathers. In the top left corner the town's high-rises and beachfront hotels demarcate the edges of an overbuilt coastal strip – a perfect paradigm of our modern civilised world in





An aerial photograph of a crowded beach. The foreground is filled with rows of beach chairs and umbrellas, mostly in shades of blue, green, and yellow. The umbrellas are arranged in neat rows, creating a strong sense of order and repetition. People are scattered throughout the scene, some sitting on chairs, others walking on the sand, and some in the water. The beach curves along the edge of a dark blue sea. In the distance, a small island or headland is visible. The overall composition is a high-angle, wide shot that captures the vastness of the beach and the density of the crowd.

which man continues to assert his physical power over nature. Having photographed this scene from a distance and from many angles, Gursky manipulated his pictorial data to establish a unique vantage point from which he has captured the infinitesimal details of our globalised society in one crisp and utterly engrossing image.

Gursky's supreme command of the photographic medium can be traced back to his days at the Kunstakademie Düsseldorf where he studied under the tutelage of renowned photographers Bernd and Hilla Becher. One can look as far back as 1984 to Gursky's work

Klausenpass, a work that Peter Galassi has cited as crucial in his development as an artist. Galassi reveals that six months after taking the photograph at the request of a companion, "[Gursky] was excited to find scattered across the landscape the tiny figures of hikers whose presence the photographer, unlike his camera, had failed to register at the time" (Peter Galassi, 'Gursky's World' in: Exh. Cat., New York, Museum of Modern Art, *Andreas Gursky*, 2001, p. 22). It was through this apparent 'accident' that Gursky discovered one of the most rewarding aspects of photography: the delectation of details too small and too incidental to have been noticed by the human eye.

Delivering one of Gursky's most conceptually powerful treatments of the photographic medium, *Rimini* presents us with an outstanding vision in the artist's iconic visual language. Monumental, not only in its immediate presence, but also in its formal dialogue, epic scale, and faultless clarity, *Rimini* stretches the concept of photography to its outermost limit. Ultimately, the undercurrent of social documentation encapsulates art historian, Hans Irrek's statement that Gursky's work "offers us the rare opportunity to follow an approach whose intention is nothing less than to find the one, universal image that contains in compressed form all the values of civilized existence" (Hans Irrek, 'Fragmente einer Weltsicht', in: Exh. Cat., Frankfurt, Portikus Frankfurt am Main, *Andreas Gursky, Montparnasse*, 1995, p. 8).

38

STERLING RUBY

(b. 1972)

SP186

signed with the artist's initials, titled and dated
11 on the reverse

spray paint on canvas

245 by 214 cm. 96½ by 84¼ in.

± £ 200,000-300,000

€ 236,000-354,000 US\$ 259,000-388,000

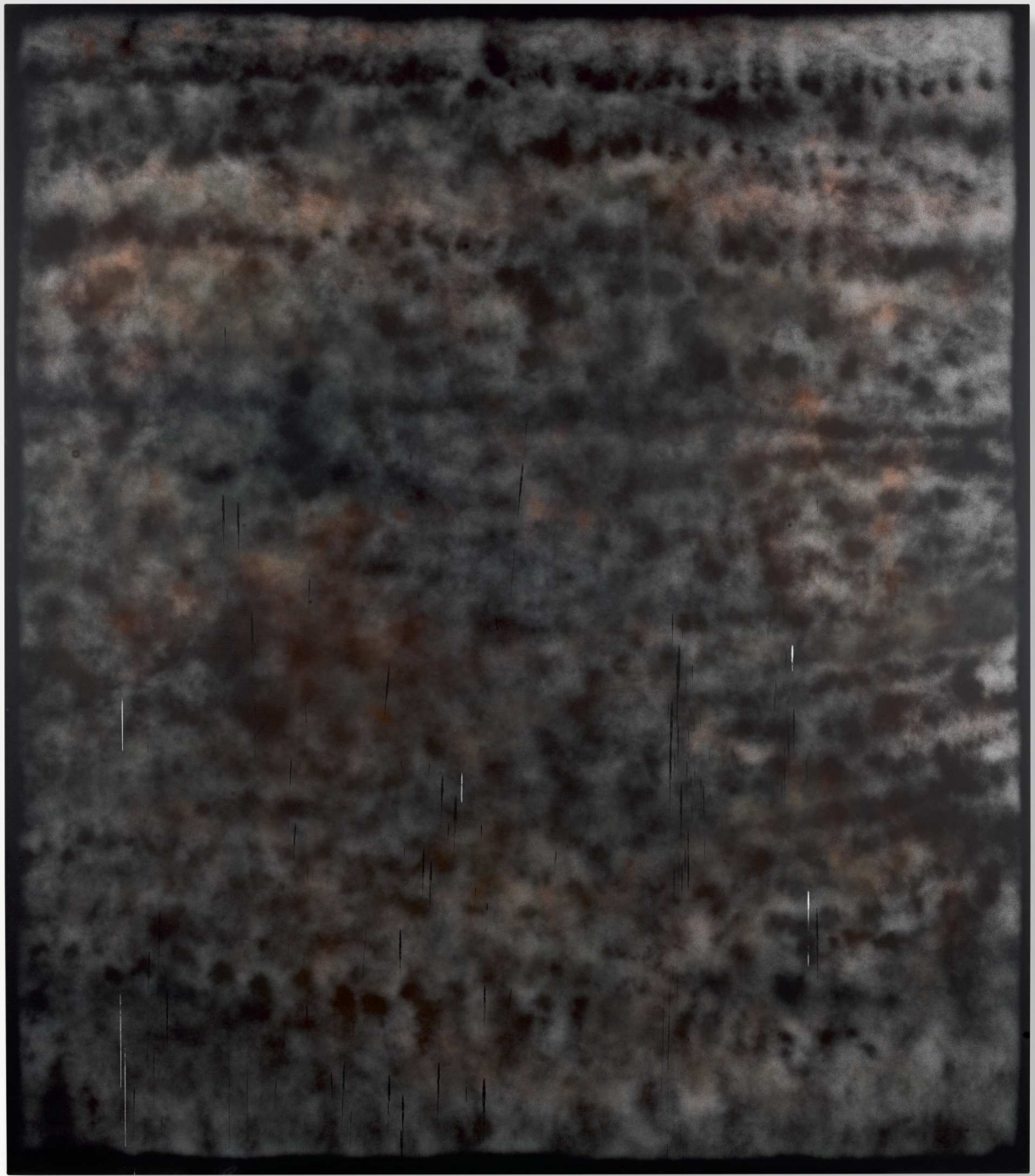
PROVENANCE

Modern Collections, London

Private Collection, New York

Sotheby's, Doha, 13 October 2014, Lot 16

Acquired from the above by the present owner





“MY WORK EVOLVED FROM LOOKING AT GRAFFITI, VANDALISM, THE VIOLENCE OF TAGS IN THE STREETS AND OTHER FORMS OF VISUAL AGGRESSION, BUT AS IS MORE AND MORE THE CASE IN MY WORK, MY PAINTING HAS BECOME MORE FORMAL, MORE ABSTRACT...”

STERLING RUBY

In Context SP186

Above
Sterling Ruby, Los Angeles,
2011

Image: © Albrecht Fuchs,
Cologne

Opposite
Graffiti on a wall in Venice
Beach, California
Image: © David Crockett
Photography / Alamy
Stock Photo

Begun in 2007, Sterling Ruby’s *Spray Paintings* combine the illicit with the theoretically legitimate, melding the unlawful status of graffiti with the lofty ideals of American abstract painting of the 1950s and 60s. As the artist explains, “my work evolved from looking at graffiti, vandalism, the violence of tags in the streets and other forms of visual aggression, but as is more and more the case in my work, my painting has become more formal, more abstract... I think of it in terms of space, depth, punctuation or colour, as I imagine artists have been doing for centuries” (Sterling Ruby in conversation with Jérôme Sans, in: ‘Schizophrenic Monuments’, *L’Officiel Art*, March - May 2013, p. 102). Introducing an urban sensibility into the discourse of contemporary painting and expanding the medium’s material territory through the application of a conceptual strategy, Ruby has emerged as one of the most influential painters of the past decade.

Alongside the indisputable contemporaneity of Ruby’s practice, the artist also considers himself part of the continuous narrative of painting, and acknowledges the influence of the giants of Abstract Expressionism: “Rothko’s work is charged with an important spiritual power, it influenced me a lot” (*Ibid.*, p. 102). The immeasurable depth of Mark Rothko’s shimmering canvases are indeed mirrored in *SP186* as is the influence of Jackson Pollock through the all-over abstract pattern of stippled sprays of pigment on the work’s surface. Via hazy fields of paint, *SP186* knowingly

invokes the sublime metaphysics of Abstract Expressionism. Set against a black background executed in Ruby’s signature spray-painted sfumato technique, the crystal-clear drops of paint that rupture the calm washes of pigment create a dazzling suggestion of depth. Executed in a commanding format, *SP186* at once embodies the heroic scale of Action Painting and echoes the vast magnitude of the artist’s industrial studio in Los Angeles.

Having spent his student life between an initially formal and then an altogether theoretical art education, Ruby’s painterly language has its roots in this background. With either extreme resulting in artistic dissatisfaction, Ruby has, over the years, formulated a powerful artistic vocabulary that has succeeded in seamlessly fusing the material and formal act of painting with a theoretically sophisticated understanding of its contested territory. Throughout his multi-faceted career, he has experimented with a vast range of media, including painting, collage, sculpture, installation, and video – in each instance embracing culturally devalued mediums or repurposing discarded materials. Through his extensive exploration of the painterly potential of graffiti, *SP186* epitomises Ruby’s unique artistic language in which ‘low’ methods of mark-making are appropriated and re-evaluated. With its misty layers of spray paint and a persuasive suggestion of space, this painting is an arresting example of Ruby’s provocative practice.



39

LUCIO FONTANA

(1899 - 1968)

Concetto Spaziale

signed
oil on canvas
146 by 114.2 cm. 57½ by 45 in.
Executed in 1962.

⊕ £ 800,000-1,200,000

€ 945,000-1,420,000 US\$ 1,040,000-1,560,000

PROVENANCE

McRoberts & Tunnard Ltd., London

Kunsthandel Wolfgang Werner, Bremen

Acquired from the above by the present owner in 1987

EXHIBITED

London, McRoberts & Tunnard Ltd., *Lucio Fontana: Paintings 1962*, November 1962, n.p., no. 14, illustratedLondon, Tate Gallery, *Painting & Sculpture of a Decade: 54-64*, April - June 1964, p. 83, no. 43, illustratedBremen, Graphisches Kabinett Wolfgang Werner KG, *Uli Pohl, Akrylglasplastiken 1956-1987 und Werke von Fontana*, Graubner, May - June 1987

LITERATURE

Jasia Reichardt, 'Les Expositions à l'Étranger', *Aujourd'hui: Art et Architecture*, No. 40, January 1963, p. 56, illustratedEnrico Crispolti, *Lucio Fontana, Catalogue Raisonné des Peintures et Environnements Spatiaux*, Vol. II, Brussels 1974, p. 121, no. 62 O 63, illustratedEnrico Crispolti, *Fontana: Catalogo Generale*, Vol. I, Milan 1986, p. 403, no. 62 O 63, illustratedEnrico Crispolti, *Lucio Fontana, Catalogo Ragionato di Sculture, Dipinti, Ambientazioni*, Vol. II, Milan 2006, p. 589, no. 62 O 63, illustrated

IN CONTEXT

Epitomising the essence of Lucio Fontana's ground-breaking career, *Concetto Spaziale* encapsulates two of the artist's defining traits: a continuous search for new forms of abstraction and an abiding re-evaluation of the traditional principals of painting. Striking in its compositional and monochromatic simplicity, the lyrical patterns of gashes – or *squarci* – here radically rupture the two-dimensional canvas support, and in doing so, Fontana offers a philosophical glimpse into the infinite void beyond.

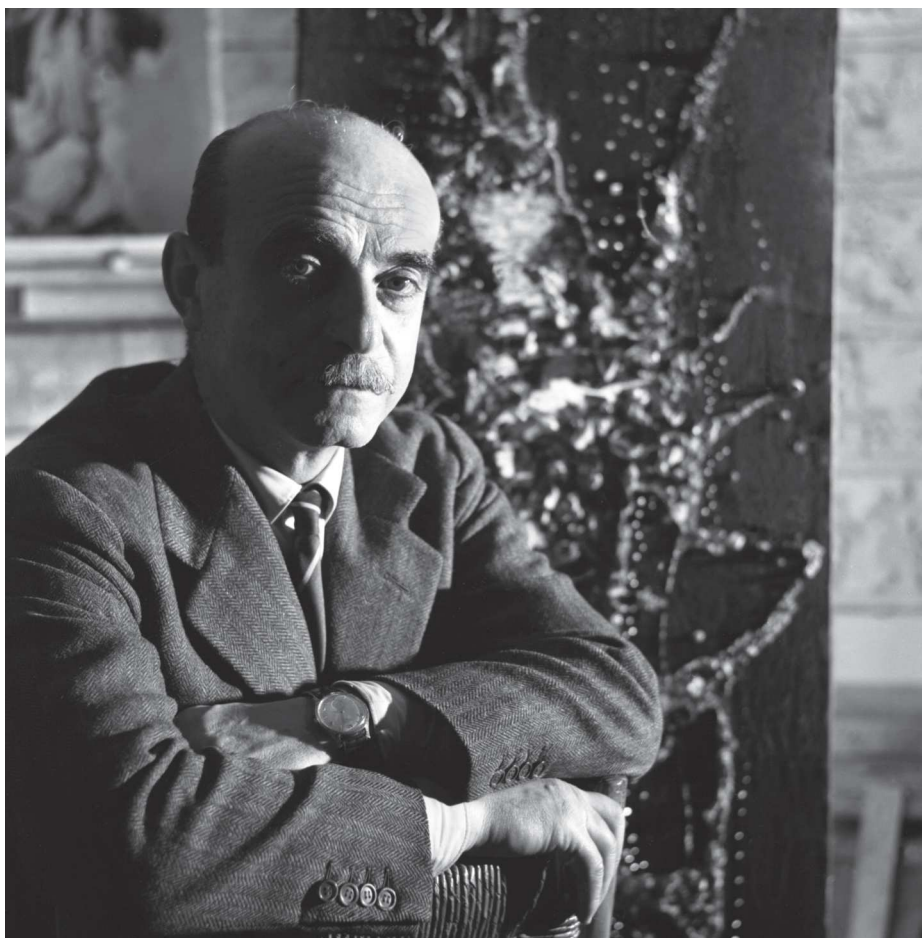
The present work belongs to Fontana's *Olii* series, and encompasses the consistent investigation of his evolving conceptual project, known as Spatialism. At the root of this spatial imperative, there is continuity with the previous generation of Italian Futurists such as Balla and Prampolini, in striving "to achieve a futurist reconstruction of the universe" (Enrico Crispolti, *Lucio Fontana: Catalogo Ragionato di Sculture, Dipinti, Ambientazioni*, Vol. I, Milan 2006, p. 19). Through this series, Fontana ventured beyond the perforation of the canvas, combining the violent holes of his *buchi* (holes) with the forceful cuts of the *tagli* (cuts) to ignite a progression that culminated in the extraordinary body of work, *La Fine di Dio*; a series comprising a total of thirty-eight colossal human-scaled egg-shaped canvases executed between 1963 and 1964. The thickly impastoed oil paint apertures contained within the delicately incised curved line of *Concetto Spaziale*,





“THE THIN LINE... IS
MAN’S PROGRESS
THROUGH SPACE, HIS
DISMAY AND FEAR OF
BEING LOST; AND THEN
THE TEAR IS A SUDDEN
SHRIEK OF PAIN, THE
FINAL GESTURE OF THE
ANGUISH THAT HAS
BY THIS TIME BECOME
UNBEARABLE.”

LUCIO FONTANA



Opposite
Full moon against night sky
Image: © Tetra Images /
Alamy Stock Photo

Above
Lucio Fontana in his study,
Milan 1956
Image: © Gian Battista
Colombo
Artwork: © Lucio Fontana/
SIAE/DACS, London

pre-empt the ovular forms of the landmark *Fine di Dio*. Furthermore, the cruciform pattern of the *squarci* here hints at the allusions Fontana was making to the greater history of Western art, namely its Christian legacy and the Baroque – a longstanding concern redolent within Fontana’s earlier works in ceramic, such as *Crocifisso* of 1947.

Apropos of the *Olii* Fontana declared: “The thin line... is man’s progress through space, his dismay and fear of being lost; and then the tear is a sudden shriek of pain, the final gesture of the anguish that has by this time become unbearable” (Lucio Fontana cited in: Grazia Livi, ‘Incontro con Lucio Fontana’, *Vanita*, No. 13, Autumn 1962, p. 55). By modelling, scoring, and scraping medium across the canvas, the heavily worked paint ruptures the threshold between painting and sculpture. In comparison to his earlier works, Fontana’s *Olii* paintings bring back this aspect of figuration: the visceral cuts and projections of the thickly applied paint invoke the sensual, carnal, and painful emotions of man’s existential condition. Indeed, in describing his transition between the *Olii* and the *Tagli* Fontana explained: “The cuts that I have made so far represent above all a philosophical space. But that which I am seeking, now, is no longer philosophical space but

rather physical space... It is a human dimension that can generate physiological pain, a terror in the mind, and I, in my most recent canvases, am trying to give form to this sensation” (*Ibid.*, p. 52).

Fontana was deeply influenced by the development of cosmic discoveries. Just as Yuri Gagarin broke through the atmosphere to reveal the infinite void of the cosmos, Fontana sliced open his canvas to reveal the void behind it. The *Concetto Spaziale* initiated a new way to conceive of cosmic space in visual terms. As outlined by Fontana: “My art is based on purity, on this philosophy of nothing, which is not a destructive nothing but a creative nothing... And the slashes and the holes, my first holes were not the destruction of painting... it was a dimension beyond the painting... the freedom to conceive art through any means, through any forms” (Lucio Fontana cited in: Exh. Cat., Rome, Palazzo delle Esposizioni, *Lucio Fontana*, 1998, p. 246). In Fontana’s oeuvre therefore, the 1960s *Olii* articulate the genesis of a new form of artistic expression and offer a reflection on the astral age. These paintings leave behind the earthly and herald a new step for mankind that, although threatening in its nihilistic portent, is nonetheless optimistic.

LUCIO FONTANA

(1899 - 1968)

Concetto Spaziale, Attesa

signed, titled and inscribed *Che cielo sereno!!*
Che serenità d'animo on the reverse
 waterpaint on canvas
 55 by 46 cm. 21 $\frac{5}{8}$ by 18 $\frac{1}{8}$ in.
 Executed in 1964-65.

¥ 800,000-1,200,000

€ 945,000-1,420,000 US\$ 1,040,000-1,560,000

PROVENANCE

Private Collection, London (acquired from the artist in the late 1960s)

Sotheby's, London, 29 June 2011, Lot 54 (consigned by the above)

Acquired from the above by the present owner

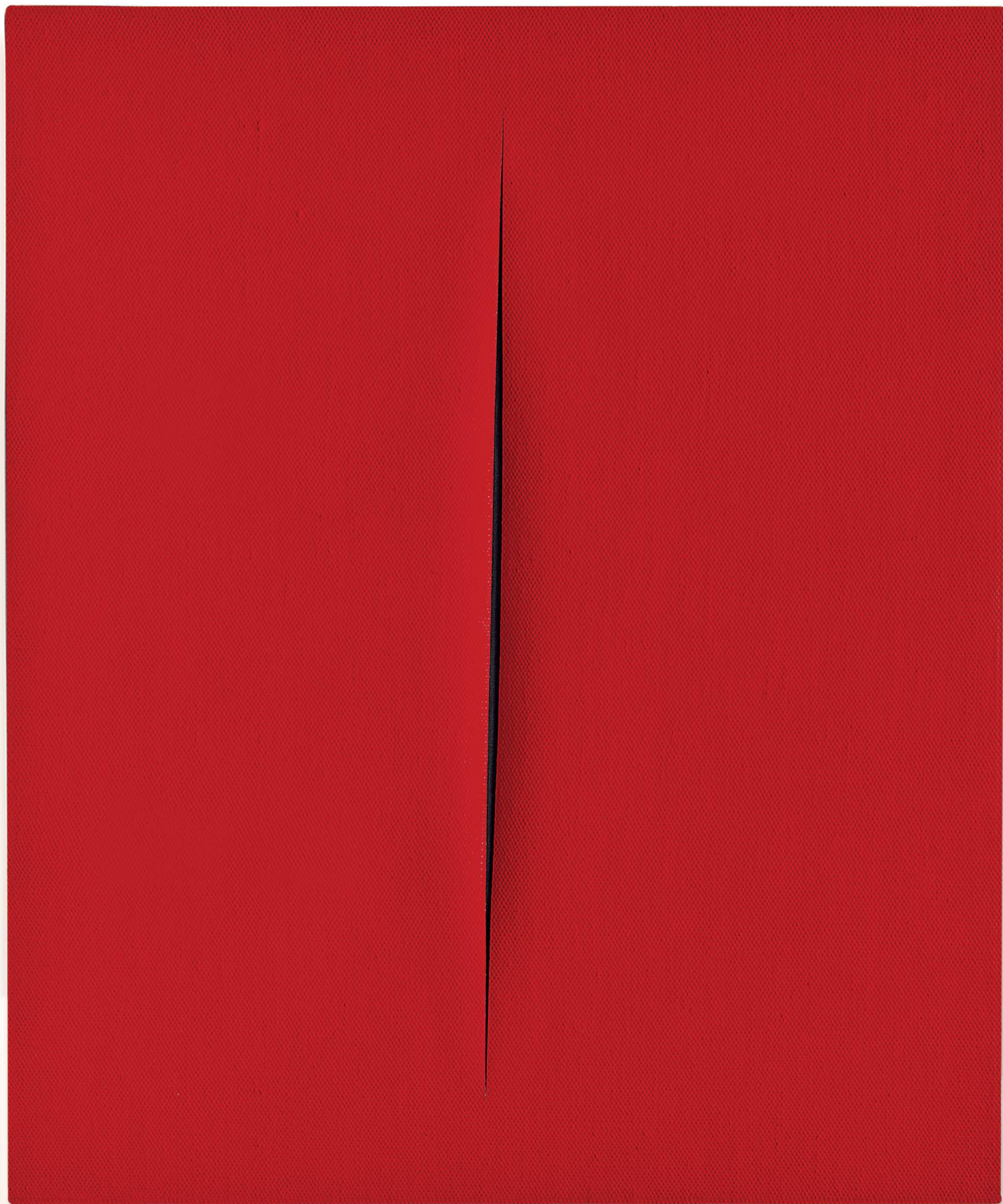
LITERATURE

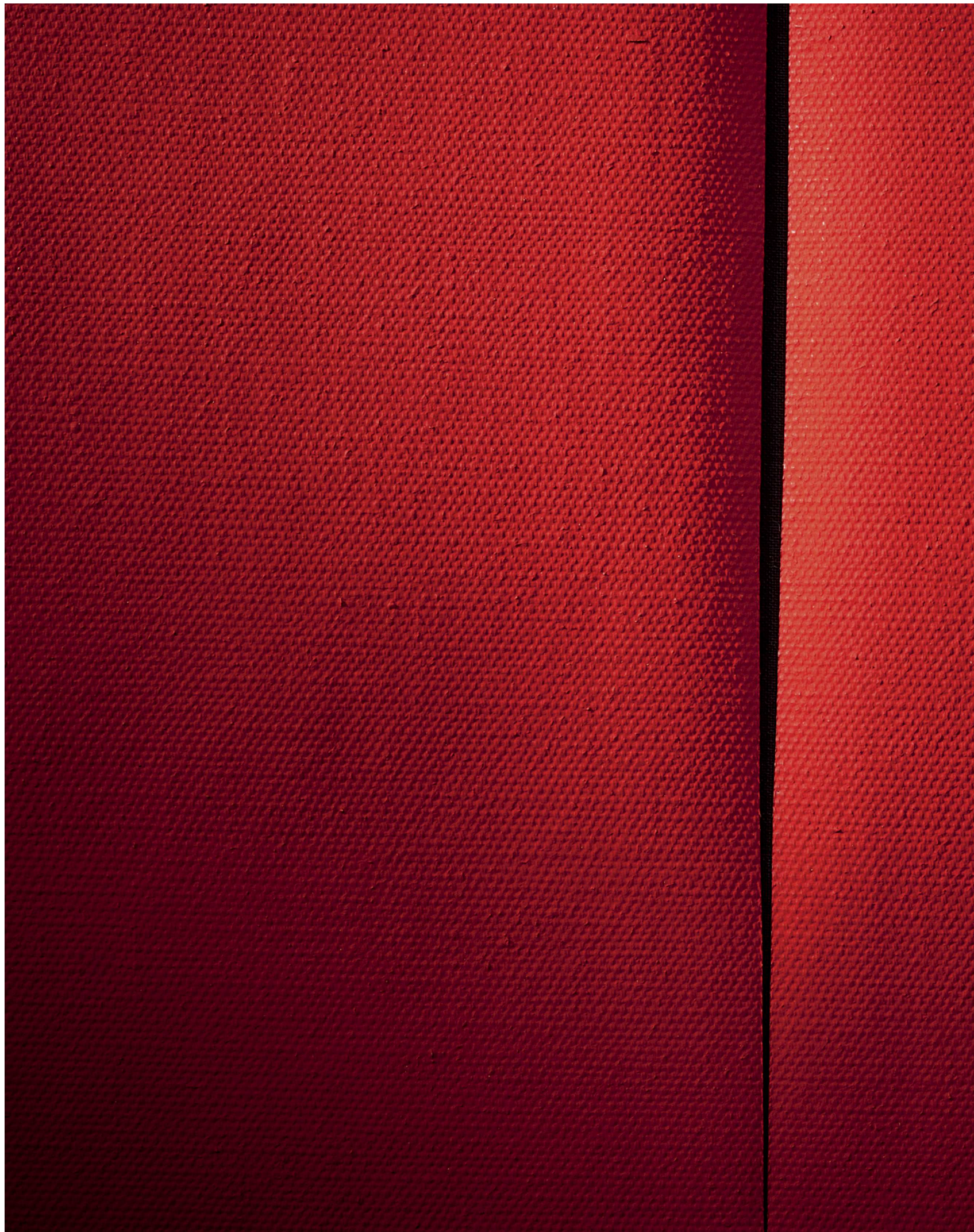
Enrico Crispolti, *Lucio Fontana, Catalogo Ragionato di Sculture, Dipinti, Ambientazioni*, Vol. II, Milan 2006, p. 745, no. 64-65 T 88, illustrated

“THE INFINITE, THE
 INCONCEIVABLE CHAOS,
 THE END OF FIGURATION,
 NOTHINGNESS.”

LUCIO FONTANA

Exh. Cat., London, Hayward Gallery, *Lucio Fontana*,
 2000, p. 198.







In Context

Concetto Spaziale, Attesa

A bold red tableau pierced with a dramatic single black slash, *Concetto Spaziale, Attesa* is an exemplar of the artist's famed *Tagli* series. The sheer vitality of its intense scarlet pigment is immediately impactful, possessing a saturated power amplified through contrast with the plunging black void. Bristling with connotative energy, this canvas is charged with the red of passion and action – of warmth, danger, and violence. Its abundant richness is only tempered by the punctuating presence of one deep slash, imbued with the subtlest of cursive curves. The utterly pristine surface of the present work delivers an overwhelming visual experience of spectacular clarity that borders on the sublime, the perfect expression of Fontana's search for "the Infinite, the inconceivable chaos, the end of figuration, nothingness" (Lucio Fontana cited in: Exh. Cat., London, Hayward Gallery, *Lucio Fontana*, 2000, p. 198).

The artistic theory behind the creation of the *Tagli* (cuts) was professed in Fontana's first manifesto, the *Manifesto Blanco*, published in 1946. Here Fontana proposed the birth of a new Spatialist art, which sought to articulate the fourth dimension. In this quest, Fontana positioned the artist as the source of creative energy, anticipating future events and engaging with technological advancement; asserting that the artist's work should aspire to enlighten ordinary people to the possibilities offered by their environment and society. Thus, ever since first puncturing a canvas in 1949, the artist had been singularly committed to the Spatialist mission to explore the conceptual depths beyond the limits of the two-dimensional picture plane.

By the 1960s, Fontana's practice of breaking through the canvas and into a heretofore unexplored territory had gained newfound relevance alongside ground-breaking concurrent advances in space travel. The 'Space Race' had established the moon as the next frontier for human exploration and dominated the global political zeitgeist.

As such, Fontana was at pains to emulate this scientific paradigm shift in his artistry: just as Yuri Gagarin broke through the atmosphere to reveal the void behind it, Fontana irrevocably changed the course of art history. To this end, the *telleta* (the strip of black gauze positioned behind the cut) is as central to an interpretation of this work as the narrow incision itself. It implies the blackness of space and the insurmountable nothingness of the cosmological void. Fontana was explicit with regard to his emulation of the cosmic explorations of his era, and confident in the implication that his actions had for the aesthetic realm: "The discovery of the Cosmos is that of a new dimension, it is the Infinite: thus I pierce the canvas, which is the basis of all arts and I have created an infinite dimension, an x which for me is the basis for all Contemporary Art" (Lucio Fontana cited in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Lucio Fontana: Venice/New York*, 2006, p. 19).

Despite the intimation of infinite cosmological serenity, there is also an inherent sense of violence to the present work. The single bold striation that permeates its surface is unmistakably a cut wrought by a human hand; its wound-like appearance is enhanced by the ineluctable smoothness of the pulsating red pigment saturating the canvas and seeping from the cut. In this way, the present work almost appears as a contemporary echo of the wounds of Christ on the cross. Christian art delivered the message of salvation through sacrifice, just as in Fontana's work it is only by enacting the violence on an unblemished surface that the intimation of a new dimension can be attained. Thus, in a manner typical of his subversive artistic voice, in *Concetto Spaziale, Attesa*, Fontana denigrated the techniques of the European artistic tradition – perspectival recession, oil paint modelling – whilst simultaneously maintaining and recapitulating that Spiritual notion of achieving transfiguration through pain and sacrifice.

41

ENRICO
CASTELLANI

(b. 1930)

Superficie Rosa

signed, titled, dated 1998 and dedicated on the overlap

acrylic on shaped canvas

170 by 100 cm. 66⅞ by 39⅜ in.

⊕ £ 300,000-400,000

€ 354,000-471,000 US\$ 388,000-520,000

PROVENANCE

Plinio de Martiis, Rome

Netta Vespignani, Rome

Acquired from the above by the present owner circa 2000

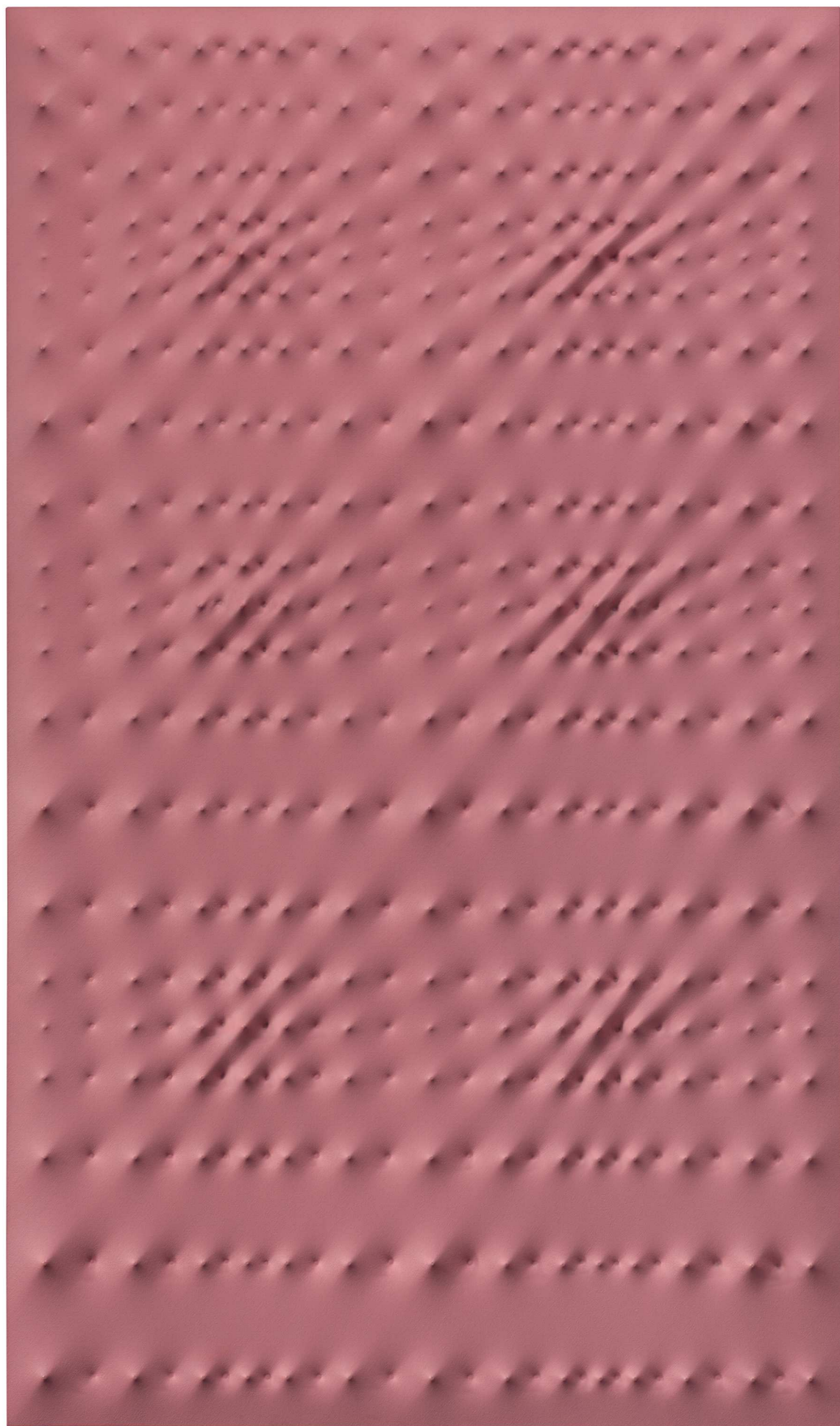
LITERATURE

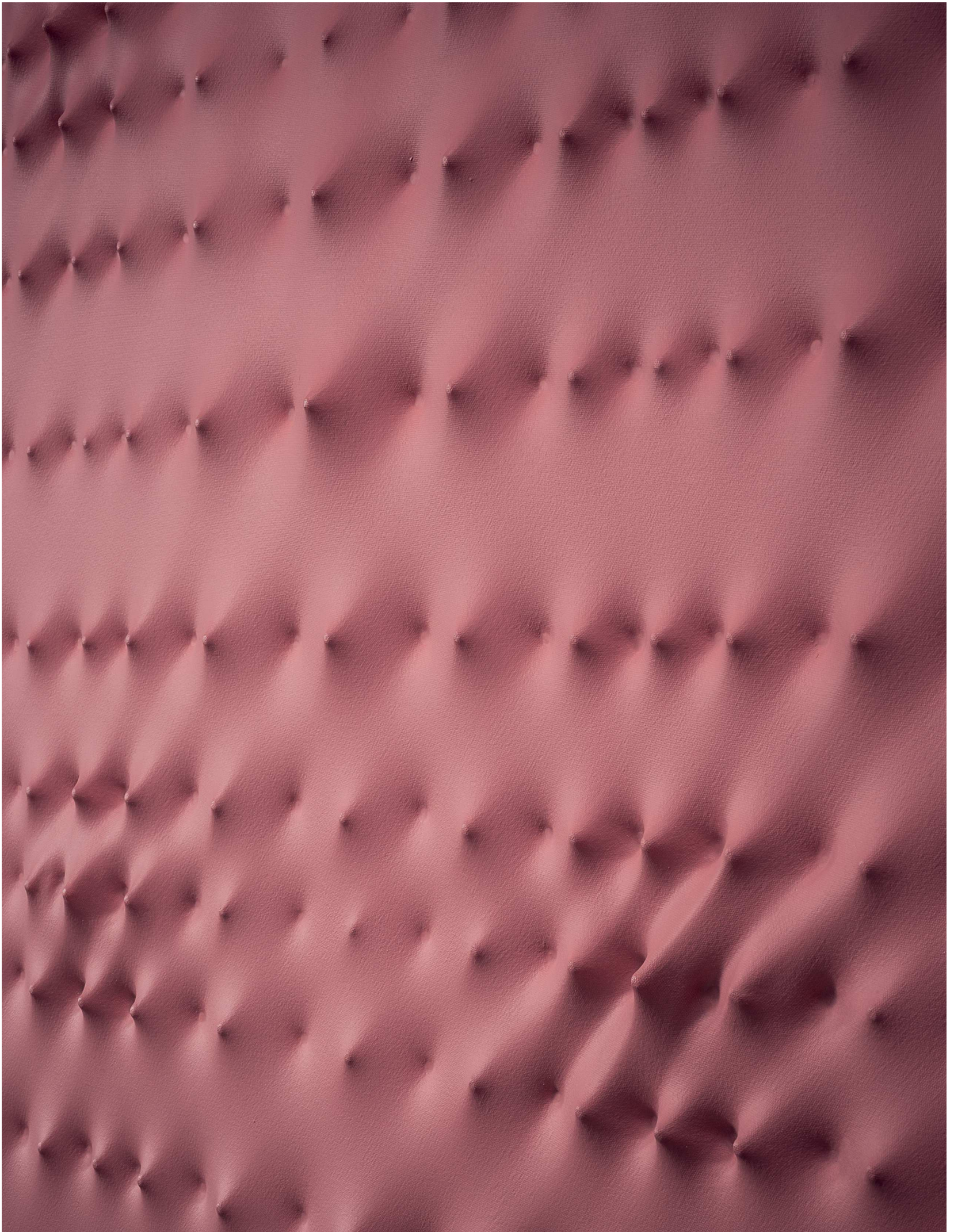
Renata Wirz and Federico Sardella, *Enrico Castellani: Catalogo Ragionato, Opere 1955-2005*, Vol. II, Milan 2012, p. 551, no. 871, illustrated

IN CONTEXT

Hailed by Donald Judd as ‘the father of minimalism’, Enrico Castellani occupies a position of utmost significance in the history of abstraction in the later Twentieth Century. In 1959 he landed upon a formally sparse and radical approach to painting on canvas that would sustain and occupy his practice for the next fifty years and beyond. Entitled the *Superficie*, Castellani developed a canon of monochrome painting in which the canvas support became the determining factor in establishing light and shade – the keystones of illusion in two-dimensions. Spurning any concession to figurative representation however, these works refer only to themselves and pioneered an ascetic visual dialogue that set a precedent for the burgeoning minimalist movement in the US. As deftly evinced by the present work – an exquisite monochrome painting articulated in a delicate shade of pink – these iconic canvases scrutinise the boundary between the work of art and the viewer as they project out into the ambient space that exists between the two.

Castellani’s praxis is based upon his trademark geometric schemas of hollows and pointed protuberances, created through hammering nails into his canvas in alternating directions according to a prescribed design. The patterns of light and shadow engendered by these introflexions and extroflexions ignite an ever-changing chain of motion as the viewer modifies their angle of consideration. Thus Castellani creates a work not only in space but also in time. In his own words: “an indefinitely repeatable rhythm of monochrome surface is necessary to give the works the concreteness of the infinite and subject them to the influence of time” (Enrico Castellani cited in: Germano



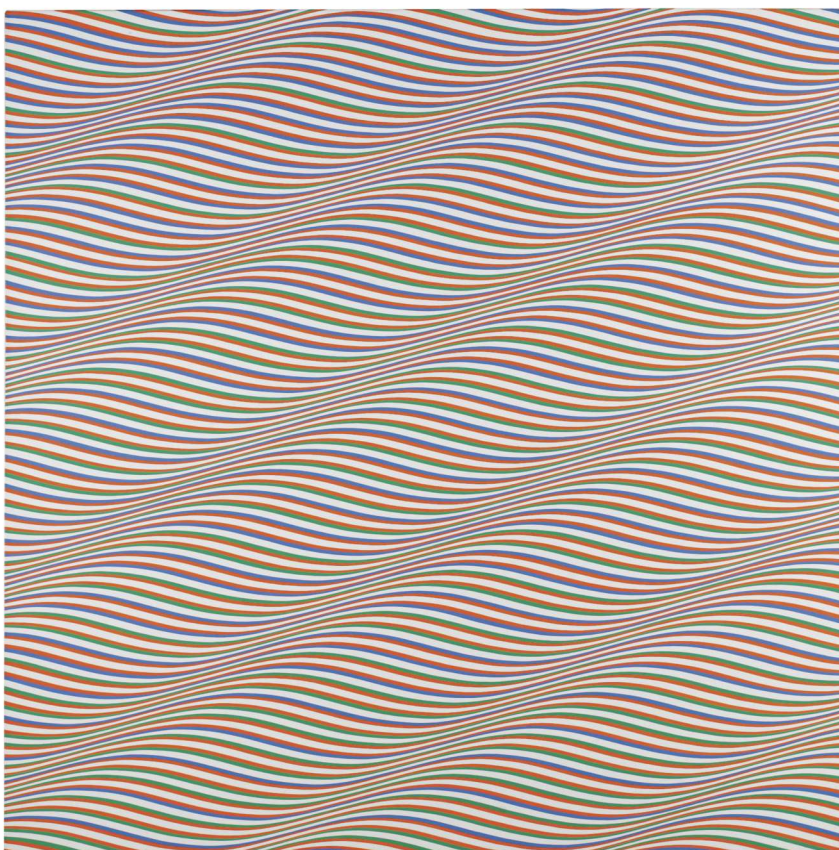


Right (from top)
 Bridget Riley, *Gala*, 1974
 Artwork: © Bridget Riley,
 2017

Agnes Martin, *Untitled*,
 1999-2000
 Artwork: © Agnes Martin /
 DACS 2017

Celant, *Enrico Castellani 1958-1970*, Milan 2001, p. 43). Towering in undulating waves of rose-pink, *Superficie Rosa* espouses this seemingly infinite potential for mutable spatial encounters. Chiming with Donald Judd's mature work some years later, Castellani's first *Superficie* invited the viewer not only to scrutinise the space of the work of art itself, but also the ambient space of their surrounding environments. In this regard, changes in lighting impart an almost distortive and vertiginous effect that borders concurrent developments in Op art as pioneered by Bridget Riley during the early 1960s. Significantly however, the two-dimensional sculpturality of Castellani's work ruptures any notion of illusion as associated with the tradition of flat painting; instead the pictorial composition and variation between light and dark is dependent upon the use of a nail gun and the effect of external lighting. Castellani's 'paintings of light' thus produce exquisite effects that alternate and modify, and are imbued with an autonomy and life of their own through a dialogue with their external environment.

In the wake of the abstract gesture of *Art Informel* and the virile heroism of Abstract Expressionism, Castellani explored the reductivity of 'non-painting' as a means to access expression outside of representational tradition. Indebted to his artistic forebears and pioneers of a progressive painterly nihilism, latterly Piet Mondrian and contemporaneously Lucio Fontana, Piero Manzoni, and Alberto Burri, Castellani looked to expose a phenomenological inner aesthetic language through a heightened dedication to the very elemental components of 'painting' itself. *Superficie Rosa* consummately embodies Castellani's historic contribution to twentieth-century art history in provoking a tension between an art work's immateriality and its environment; a radical dialogue that set the tone for *Arte Povera* and the pace for Minimalism during the late-1960s.



JEAN TINGUELY

(1925 - 1991)

Blanc - Blanc + Ombre

signed, titled and dated 1955 on the side
 painted metal elements on painted wooden box
 with wooden pulleys, rubber belt, metal fixtures
 and electric motor
 60 by 48.2 by 15 cm. 23¾ by 19 by 5⅞ in.

£ 200,000-300,000

€ 236,000-354,000 US\$ 259,000-388,000

PROVENANCE

Galerie Burén, Stockholm

Private Collection, Luxembourg

Collection P. Wurth, Brussels

Galerie Beyeler, Basel

Galerie Renée Ziegler, Zurich (acquired from the above in 1983)

Galerie von Bartha, Zurich

Acquired from the above by the present owner in 2012

EXHIBITED

New York, Staempfli Gallery, *Sculptures and Meta-Matic Drawing Machines by Jean Tinguely of Paris*, January - February 1960

New York, The Jewish Museum, *Two Kinetic Sculptors: Nicolas Schöffer - Jean Tinguely*, November 1965 - January 1966

Zurich, Galerie Renée Ziegler, *Schwarz auf Weiss – Weiss auf Schwarz*, 1986

Basel, Museum Tinguely, *Jean le Jeune: Jean Tinguely's politische und künstlerische Basler Lehrjahre und das Frühwerk bis 1959*, September 2002 - March 2003, p. 139, illustrated

Klagenfurt, Galerie Klagenfurt, *Jean Tinguely – was sich bewegt – hält besser*, June - September 2003

Basel, Galerie Beyeler, *The Spirit of White*, November 2003 - March 2004, p. 71, no. 54, illustrated in colour (installation view)

Basel, Museum Tinguely; and Solothurn, Kunstmuseum Solothurn, *Les Livres de Vie: Eva Aeppli und ihre Künstlerfreunde*, January - November 2006

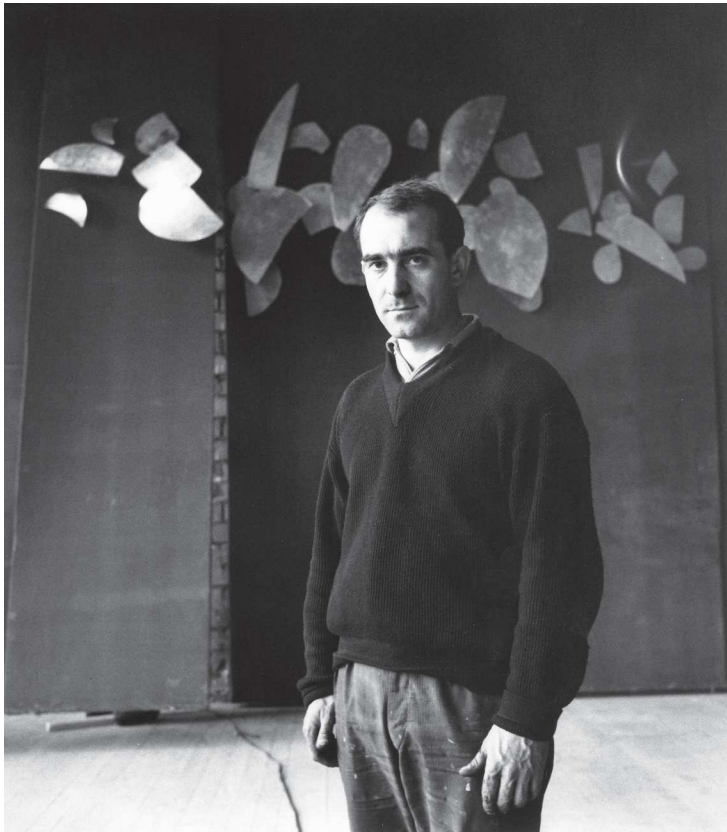
Liverpool, Tate Liverpool, *Joyous Machines: Michael Landy and Jean Tinguely*, October 2009 - January 2010, p. 138 (text)

Wolfsburg, Kunstmuseum Wolfsburg, *Die Kunst der Entschleunigung: Bewegung und Ruhe in der Kunst von Caspar David Friedrich bis Ai Weiwei*, November 2011 - April 2012, p. 147, illustrated in colour (incorrectly illustrated)

LITERATURE

Christina Bischofberger, Ed., *Jean Tinguely: Catalogue Raisonné Volume 3, Sculptures and Reliefs 1986-1991*, Zurich 2005, p. 291, no. 1088, illustrated





“THE MACHINE IS AN INSTRUMENT THAT PERMITS ME TO BE POETIC. IF YOU ENTER INTO A GAME WITH THE MACHINE THEN PERHAPS YOU CAN MAKE A TRULY JOYOUS MACHINE — BY JOYOUS, I MEAN FREE.”

JEAN TINGUELY

In Context Blanc - Blanc + Ombre

Above
Jean Tinguely in
the Stadttheater,
Gelsenkirchen, 1959
Image: © bpk /
Charles Wilp
Artwork: © ADAGP, Paris
and DACS, London

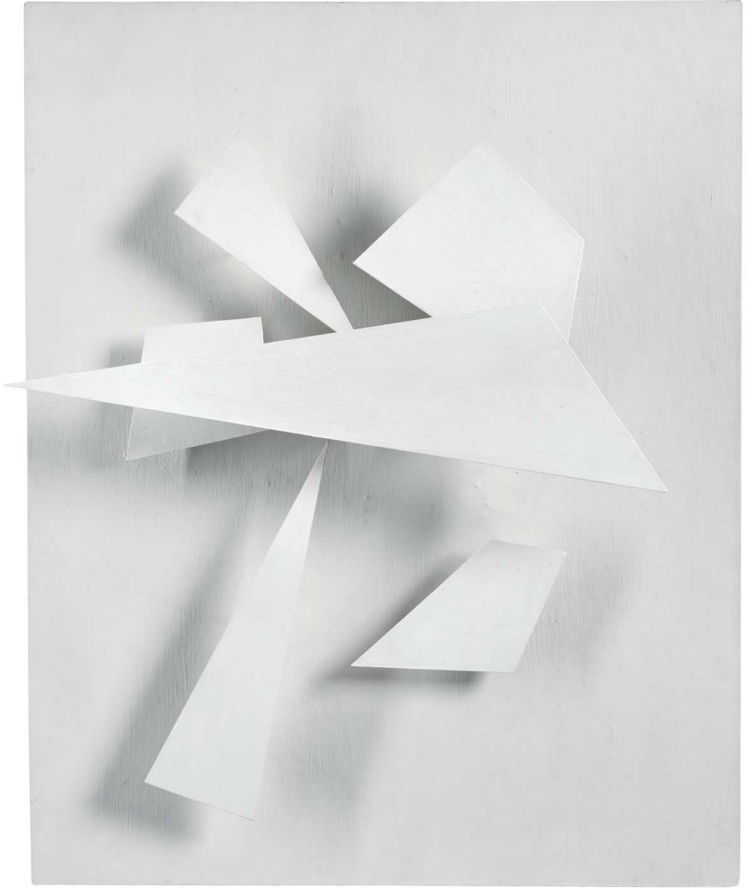
Jean Tinguely's uniquely experimental approach to sculpture is unparalleled by any other artist of the Twentieth Century, embodying an innovative fusion of aesthetics and mechanics that posed revolutionary new dimensions for the status of the artwork. The Swiss-born artist's practice reached a methodological breakthrough in the early 1950s, when he began suspending common household objects and rotating them at varying speeds, thus transforming the objects into kinetic entities and loosening art's ties to the static moment. Created in a seminal year for Tinguely, *Blanc - Blanc + Ombre* is a prime early example of the monochromatic kinetic sculptures which Tinguely created between 1955 and 1959.

The curious inner workings of Tinguely's visionary mechanical aptitude gave birth to a hypnotic tableau of transitory manoeuvres. Utilising bold forms yet articulated within a white on white monochrome schema, this piece enacts an animated dance that relishes in the ephemeral rhythms of abstract shape relations and chance encounters. Other such examples from this important series find places amongst international public collections including the Museum of Modern Art, New York, the Centre Georges Pompidou, Paris and the Moderna Museet, in Stockholm and Malmo.

1955 was significant year for Tinguely as he arrived at the conceptual title for his sculptures as 'meta-mechanical' entities. This conceptual designation elevates the mobile nature of his kinetic sculptures beyond the realm of the utilitarian or entertainment and decidedly into the cerebral. As noted in 1955 by the eminent collaborator and critic who also helped create this term, Pontus Hultén (later named director of the Moderna Museet in 1960):

“continually changing movement is a manifestation of chance, which has traditionally been regarded as the least artistic thing of all. The beauty of continual change is being offered as an alternative to absolute final order. Kinetic art seems to be the most radical expression of some of the most important ideas in modern art” (Pontus Hultén, *A Magic Stronger than Death*, London 1955, p. 32). Akin to a manifesto, these words firmly situate Tinguely within the new avant-garde frontier of his generation; indeed, his unique approach to reality instigated a natural assimilation into the *Nouveau Réalisme* movement.

The use of concrete materials to convey a sense of weightless movement and motion provides a meditation on the poetics of automated systems; specifically man's ability to create subsidiary animation and new life through the mechanical. Tinguely's moving sculptures break down the paradoxical boundaries between artistic creation and the mechanically manufactured. Whereas the former is considered to be a distinctly human form of expression, the artist's kinetic pieces leave part of the poetic manifestation of his work to the automated performance of his machines. As Tinguely noted, “the machine is an instrument that permits me to be poetic. If you enter into a game with the machine then perhaps you can make a truly joyous machine – by joyous, I mean free” (Jean Tinguely cited in: Calvin Tomkins, *Ahead of the Game: Four Versions of the Avant Garde*, Harmondsworth 1968, p. 140). With a bold sense of aesthetic simplicity that veils a complex working of constructed systems, Tinguely's *Blanc - Blanc + Ombre* reminds us of one of the greatest paradoxes of life: the only stable certainty in the world is perpetual movement and change.



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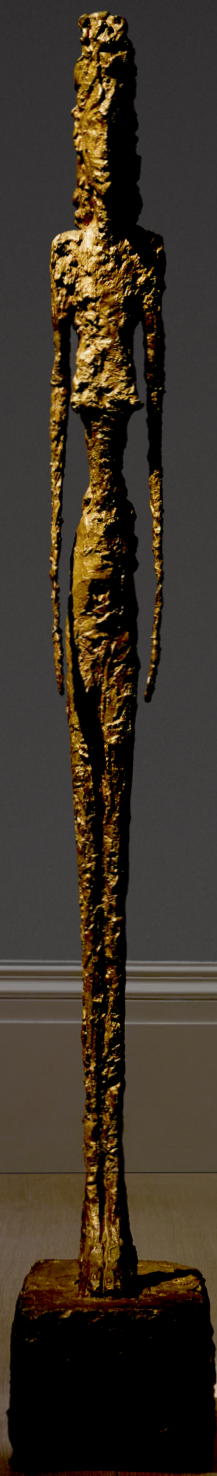
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Li Yuan-Chia's Personal Journal from Student Days

Li Yuan-Chia John Latham

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GERHARD RICHTER

Cage Grid (complete set), 2011

Estimate £600,000–800,000



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Estimate £15,000,000–25,000,000



JOSEPH MALLORD WILLIAM
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Old Masters Evening Sale
London 5 July 2017

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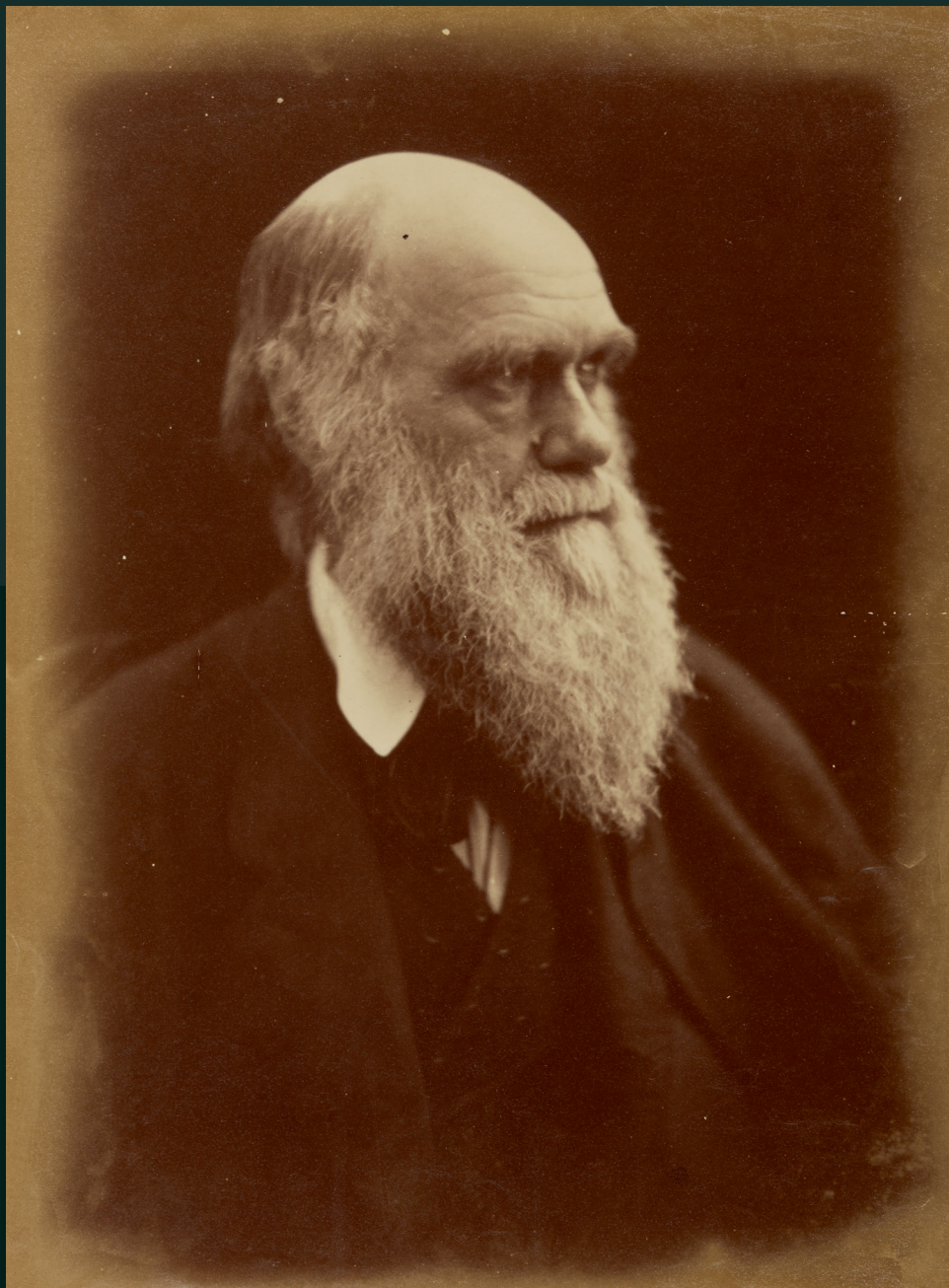
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Photographic portrait of Charles Darwin
Estimate £5,000–7,000

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Auction London 11 July 2017

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despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
Paintings in oil or tempera
EU LICENCE THRESHOLD: £117,657
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000

British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be

compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✎ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for

2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

✳ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

⌚ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not

be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's

releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs'.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE

Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
- (v) in respect of online bidding via the internet, the BDNOW Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction; **Counterfeit** is as defined in Sotheby's Authenticity Guarantee; **Hammer Price** is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price; **Purchase Price** is the Hammer Price and applicable Buyer's Premium and VAT; **Reserve** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot; **Seller** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives); **Sotheby's** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; **Sotheby's Company** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985); **VAT** is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or

other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in

cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department

in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to

these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond

Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:

Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:

Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available

or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.29
£1 = €1.18

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

VAT INFORMATION

For all lots marked with a **†**, **‡**, **α** or **Ω** please refer to the VAT Information pages at the back of the catalogue.

VAT INFORMATION FOR OVERSEAS BUYERS

VAT is levied at 5% or 20% on the hammer price of any lot marked with the **‡** or **Ω** respectively. The VAT will not be charged if Sotheby's ship the property to a destination outside the EU. Alternatively the VAT can be reclaimed if the appropriate documentation is obtained from Sotheby's Shipping Logistics and their instructions for exporting the property are followed.

If you require any further information relating to VAT on lots offered in this sale, please contact Frances Monro in the Contemporary Art department on 020 7293 5398. Alternatively please refer to the VAT Information For Buyers section printed at the back of this catalogue.

IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Sotheby's Greenford Park on the afternoon of the sale.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

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GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

10/01 NBS_GLOS_IMPS CTP



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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