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CONTEMPORARY  
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LONDON 5 OCTOBER 2017





FRONT COVER: CY TROMBLY *UNTITLED* LOT 13 (DETAIL)  
BACK COVER: JEAN-MICHEL BASQUIAT *BRONZE* LOT 9  
THIS PAGE: RUDOLF STINGEL *UNTITLED* LOT 19 (DETAIL)





CONTEMPORARY  
ART  
EVENING  
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J. Dubuffet  
54



THIS PAGE: JEAN DUBUFFET CHEVALIER DE NUIT - LOT 15 (DETAIL)











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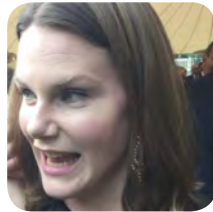
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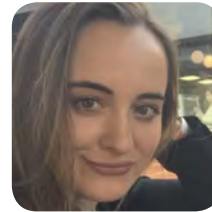
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1

# THIERRY DE CORDIER

(b. 1954)

## Tempête en Mer Du Nord, Étude No. 3

signed with the artist's initials, titled and dated  
2010/12; titled and variously inscribed on the  
reverse  
oil on canvas  
120 by 180 cm. 47¼ by 70⅞ in.

⊕ £ 250,000-350,000

€ 273,000-382,000 US\$ 322,000-451,000

### PROVENANCE

Xavier Hufkens, Brussels

Acquired from the above by the present owner

### EXHIBITED

Venice, LV Biennale Internazionale dell'Arte, *Il Palazzo Enciclopedico*, 2013,  
p. 427 (text)

### IN CONTEXT

Born in 1954, Belgian artist Thierry De Cordier has courted critical acclaim for his saturnine and deeply metaphoric practice. Running the gamut of artistic production, De Cordier has forged a mercurial body of work that, since the mid-1980s, has traversed performance, philosophical writings, sculpture, photography, and exquisitely detailed drawings. More recently however De Cordier ostensibly touches upon the Sublime landscape genre with his corpus of large and enigmatic seascapes; and yet these painting emphatically refute such a reading. The present work is an extraordinary example of this. Entitled *Tempête en Mer Du Nord, Etude No. 3* (Storm in the North Sea, Study No. 3), this painting's facture bespeaks an old-master virtuosity. Layered brushstrokes enliven the foam and froth of violently breaking waves, fine and exacting painterly details delineate the vessel in the foreground, while a scumbled grisaille articulates the scene's high and foreboding horizon. Although appearing to portray the elemental power of Mother Nature, as conveyed by the steep angle of the ship's stern set against the drama of swelling and breaking waves below, the present work is at once insolubly silent and utterly absorbing. Devoid of the bombast of Romantic feeling, *Tempête en Mer Du Nord* is a taciturn work that obstinately resists words and description; and yet it possesses deep and mysterious soulfulness.

De Cordier defines himself as "je ne suis pas très modern": an assertion apt for a painter whose work seems to belong to another era. While appearing to reference the work of Gerhard Richter, whose own out-of-focus grisaille seascapes strike an obvious visual comparison, or even Rudolf Stingel, whose photo-realist black and white mountainscapes are similarly analogous, De Cordier does not make a claim for the validity for painting in the face of the photographic. His work is instead rooted in a deeply melancholic rumination that shares more in common with a nineteenth-century heroic individualism





TEMPETE EN MER du Nord - Etude N°3 - Th. de C. 1870/71







Installation view with the present lot in the exhibition *Il Palazzo Enciclopedico*, Venice Biennale 2013  
Image: Francesco Barasciutti, Italy  
Artwork: © Thierry de Cordier courtesy Xavier Hufkens, Brussels  
© ARS, NY and DACS, London 2017





“IN THE GIARDINI PAVILION, A GREAT TWO-PART RICHARD SERRA SCULPTURE, TITLED *PASOLINI* (AFTER THE ITALIAN FILM DIRECTOR), SHARES A SPACE WITH RECENT, BLACK SEASCAPES BY BELGIAN ARTIST THIERRY DE CORDIER. THESE HEAVING SEAS HAVE INCREDIBLE PRESENCE AND VISUAL WEIGHT, A KIND OF DARKENING FINALITY. FORGET ANSELM KIEFER: DE CORDIER’S PAINTINGS ARE THE REAL DEAL!”

ADRIAN SEARLE

‘Venice Biennale: how much is that fox in the mini-mart?’, *The Guardian*, 2 June 2013, online.



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

Mark Rothko  
*Untitled*, 1969  
Saint Louis Art Museum,  
Saint Louis  
Image: © Bridgeman  
Images  
Artwork: © 1998 Kate  
Rothko Prizel & Christopher  
Rothko ARS, NY and DACS,  
London.

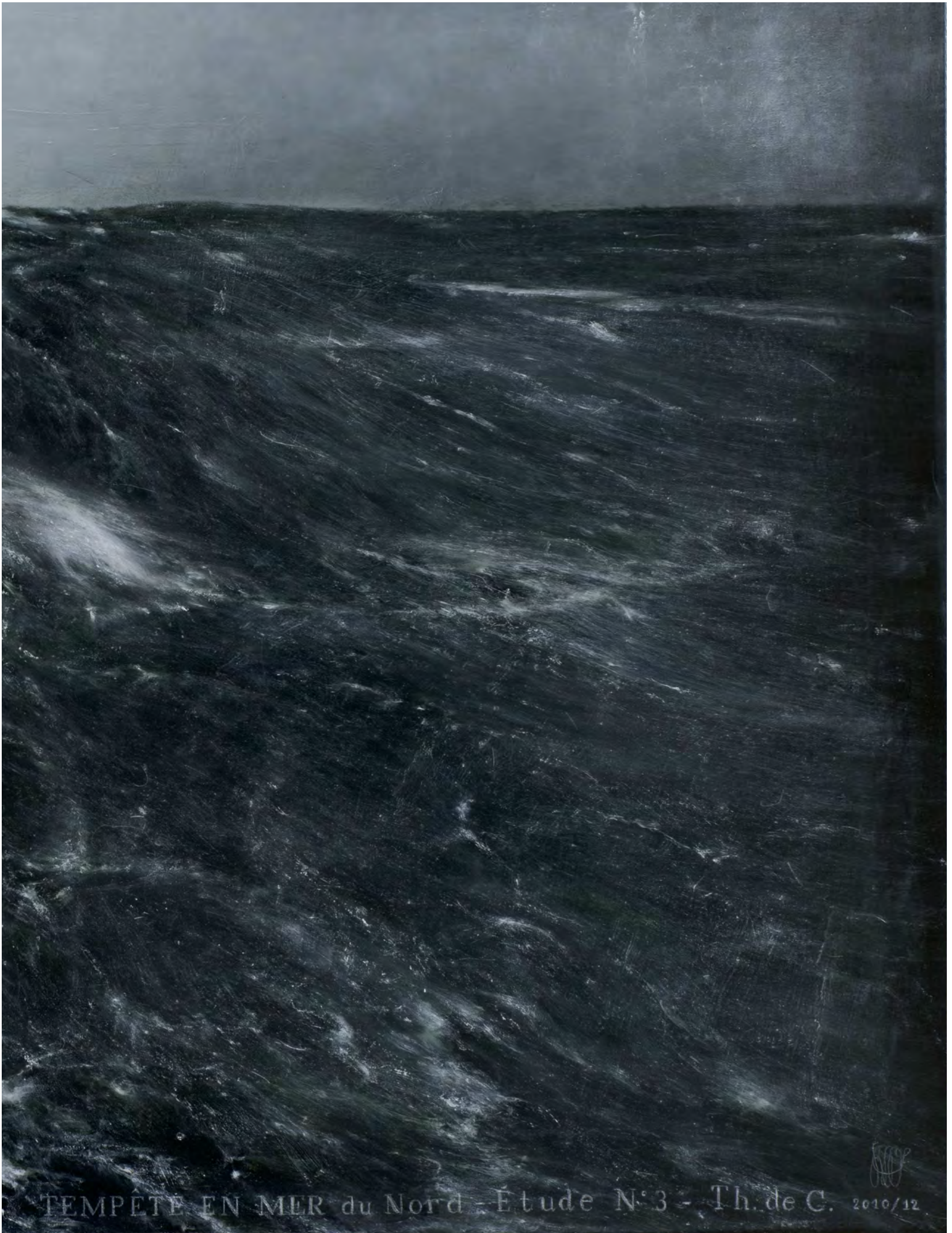


and the existential angst of the post-war period. Writer Lisa Liebmann identified this trait in her 1999 *Artforum* article on the artist, calling his work “paradoxically, but quite radically, ahistorical”; she continues: “De Cordier’s trajectory as an artist suggests the old-fashioned, picaresque, Romantic path of self-discovery – outwardly discontinuous, yet steadfast in its pursuit of introspection for its own sake” (Lisa Liebmann, ‘Sermon on the Mound: Thierry De Cordier’, *Artforum*, January 1999, p. 96). And yet De Cordier utterly resists any comparison to a sense of Romanticism, especially concerning the corpus of seascapes. Much like Richter’s landscapes – works that are described by the artist as ‘Cuckoo’s eggs’ for appearing to be something they are not – De Cordier’s landscapes are utterly ‘disinterested’ works that negate the emotional overload at the heart of a nineteenth-century sense of the Sublime. Indeed, for his 2011 show at Xavier Hufkens, De Cordier underlined this point by having the following words writ large in the gallery space: “Je ne suis pas un romantique!”.

In creating these works De Cordier’s working process relies upon an enigmatic feel for whether a painting ‘works’, holds-up, and resists falling into mere decoration. As the artist has explained: “Workings, just workings. Not the landscape as such, nor its representation, but just the way it works. To my eyes this is the very essence of painting. Something different from the highly ‘suggestive’ character of a romantic picture. Whatever the case may be, this view calls for a particular approach from the onlooker, and requires quite a lot of effort. Needless to say, it’s always easier to caricature what a painting is...” (Thierry De Cordier, ‘I’m Not a Romantic’, exhibition wall text, Brussels, Xavier Hufkens, Thierry De Cordier, 2011, online).

Throughout his career De Cordier has remained steadfast in his belief in the symbolic portent of what he calls ‘sentient landscape’. From the Beuysian mounds of earth, dirt and hair that defined his early work through to the garden in Schorisse, Belgium, into which he retreated and made sculptures during the 1990s, De Cordier wields landscape as an analogue for the human body and psyche. Recalling the emblematic surrogacy employed by nineteenth-century Symbolist artists, De Cordier’s landscapes are imbued with fecund and often female attributes – a metaphorical slippage that chimes with the tempestuous seascapes. De Cordier’s use of language here is key; that the word for sea, ‘mer’, is one letter away from the word for mother, ‘mère’, is surely not lost on an artist who shares the same nationality as the king of pictorial wordplay, René Magritte. Nonetheless, while De Cordier undoubtedly takes an anthropomorphic view of landscape-as-womb, the seascapes look to dispel any such interpretation. The result is an enigmatic body of work that perhaps occupies the same territory as Mark Rothko’s final paintings, the quiet minimalism of Hiroshi Sugimoto’s photographic seascapes, or even the ethereal landscapes of Zao Wou-Ki.





TEMPÊTE EN MER du Nord - Étude N°3 - Th. de C. 2010/12



---

2

# WOLFGANG TILLMANS

(b. 1968)

## PROVENANCE

Galerie Buchholz, Berlin

Acquired from the above by the present owner

## Greifbar 26

signed and numbered *1/1+1* on a label affixed  
to the backing board

c-print mounted on aluminium, in artist's frame

image: 227 by 171 cm. 89<sup>3</sup>/<sub>8</sub> by 67<sup>1</sup>/<sub>4</sub> in.

framed: 238 by 181 cm. 93<sup>3</sup>/<sub>4</sub> by 71<sup>1</sup>/<sub>4</sub> in.

Executed in 2014, this work is number 1 from  
an edition of 1, plus 1 artist's proof.

⊕ £ 150,000-200,000

€ 164,000-219,000 US\$ 194,000-258,000









In *Greifbar 26* delicate fronds and ink-like veins appear to defy gravity, migrating towards the upper region of the photograph and beyond its pictorial field. As though galvanised by osmosis, a density of erupting blue dye morphs and diffuses into an abstract amalgamation of pigment. Simultaneously, thin reels of monochrome colour float and curve, misting into dense clouds before unravelling and dissolving across the surface of the image. An enigma, the present work is non-representational yet it contains a quasi-figurative reality. The composition alludes to the natural elements: rain, fire, and water, a landscape drawn into abstraction, awash with liquid effusions and stunning mist formations, both in and out of focus. Tillmans' exact photographic method has never been explicitly disclosed, a discretion that further espouses the mysterious quality that is a central part of these works.

Art historically, this elusive painterly quality is reminiscent of the powerful colour depictions of the Abstract Expressionists. However, the present work is perhaps most closely aligned with Yves Klein's famous *Anthropométries*. In terms of colour and composition, *Greifbar 26* evokes the swathes of blue IKB pigment applied via the bodily movement of Klein's 'living paintbrushes'. Where Klein used his models as human brushstrokes, Tillmans manipulates light as though it were painterly pigment; the result is a photographic form of abstraction that possesses something of the close palpability of bodily presence. Indeed, the artist's interest in the human body, as exemplified by his early figurative works, has over time evolved into an abstract practice that is nonetheless closely linked to corporeal perceptions: where the *Mental Pictures* and *Super Collider* works engage with the idea of music and light, the *Blushes*, *Freischwimmer*, and *Greifbar* pictures evoke the gestural human quality of expressionistic abstract painting.

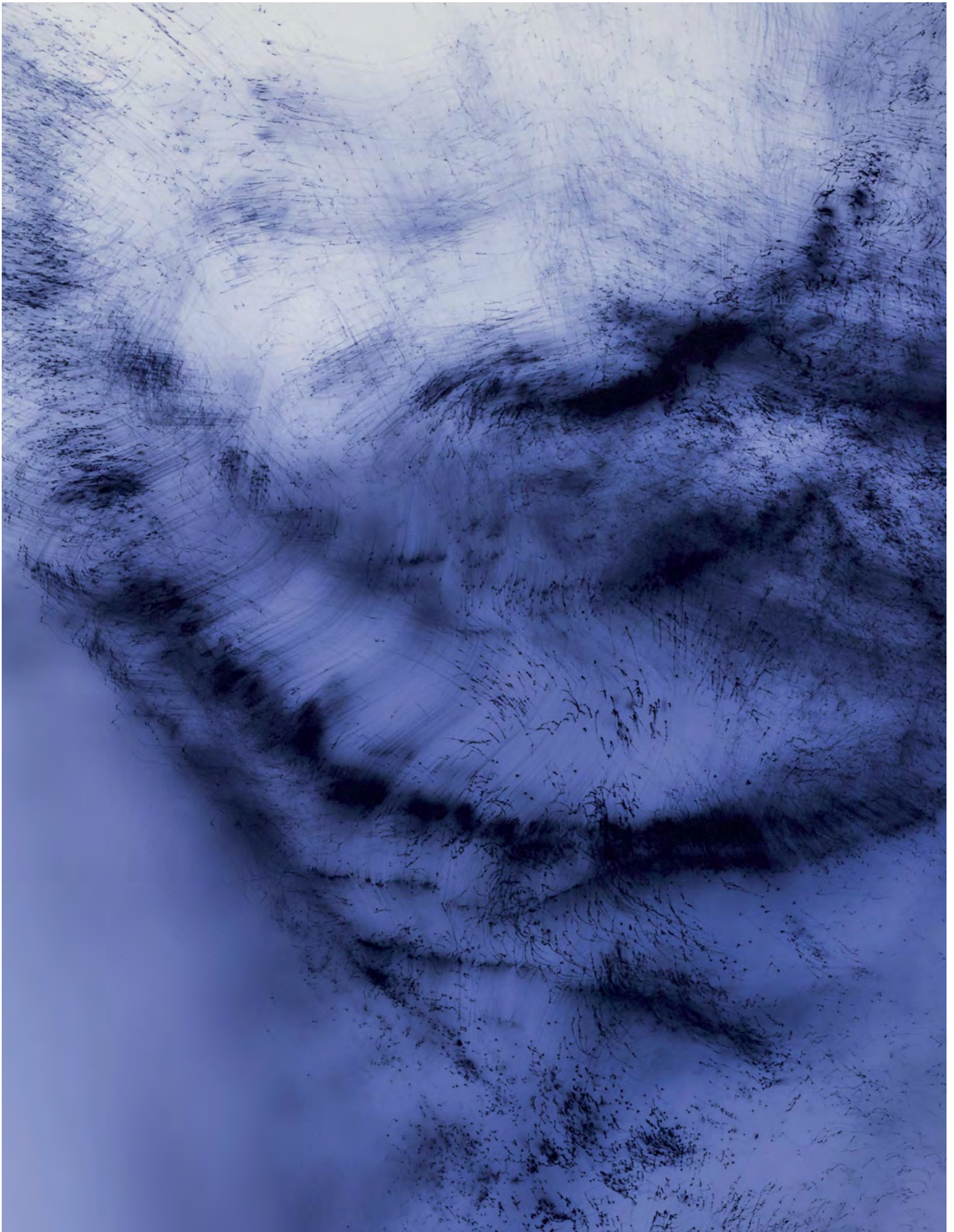
Although divorced from the camera, these photographic images nonetheless operate within the intersection between analogue and digital processes. By exposing photographic paper in the darkroom to light and chemicals, chance plays a vital role the creation of these works. As Tillmans has explained: "what connects all my work is finding the right balance between intention and chance, doing as much as I can and knowing when to let go, allowing fluidity and avoiding anything being forced" (Wolfgang Tillmans in conversation with Dominic Eicher, *Frieze Magazine*, Issue 118, October 2008, online). Ultimately Tillmans does not seek to depict reality, rather, he interprets and recreates it, working with light to create an alternative actuality, a way of creating photographic images free from pedagogy and preconception.

## In Context Greifbar 26

Comprising the psychedelic *Mental Pictures*, sculptural *Lighter* works, elegant *Paper Drop*, and the delicate sfumato *Freischwimmer*, Wolfgang Tillmans' acclaimed photographic abstraction forms an arresting complement to the poignant and often politicised bent of his figurative work. Belonging to the *Freischwimmer* family and created in 2014, *Greifbar 26* stands at the pinnacle of this elegiac body of work. Indeed, another *Greifbar* piece – *Greifbar 29* – was chosen for the catalogue front cover of the celebrated exhibition, *Wolfgang Tillmans*, at Tate Modern this year. Meaning palpable in English, these works are characterised by a staccato pulse of fluid tendrils, which in the present example find articulation in deepest blue. Created by exposing light and developing chemicals onto undeveloped photographic paper, the *Greifbar* mine the evocative palpability suggested by their title: at once celestial and elegiac, these are cryptic pictures that blur the boundaries between photography and painting.

Above  
Yves Klein  
*Untitled Anthropométrie*  
(ANT 130), 1960  
Museum Ludwig, Cologne  
Image: © 2017. BI, ADAGP,  
Paris/Scala, Florence  
Artwork: © Yves Klein,  
ADAGP, Paris / DACS,  
London, 2017







3

# HOWARD HODGKIN

(1932 - 2017)

## House

signed twice, titled and dated 2005 – 2007 and  
05 – 07 on the reverse  
oil on wood  
143.5 by 184.2 cm. 56½ by 72½ in.

‡ ⊕ £ 350,000-450,000

€ 382,000-491,000 US\$ 451,000-580,000

### PROVENANCE

Gagosian Gallery, London

Sotheby's, New York, *The Red Auction*, 14 February 2008, Lot 67 (consigned by the above)

Acquired from the above by the present owner

### EXHIBITED

London, Gagosian Gallery, *Howard Hodgkin*, April - May 2008, p. 73, illustrated in colour

### LITERATURE

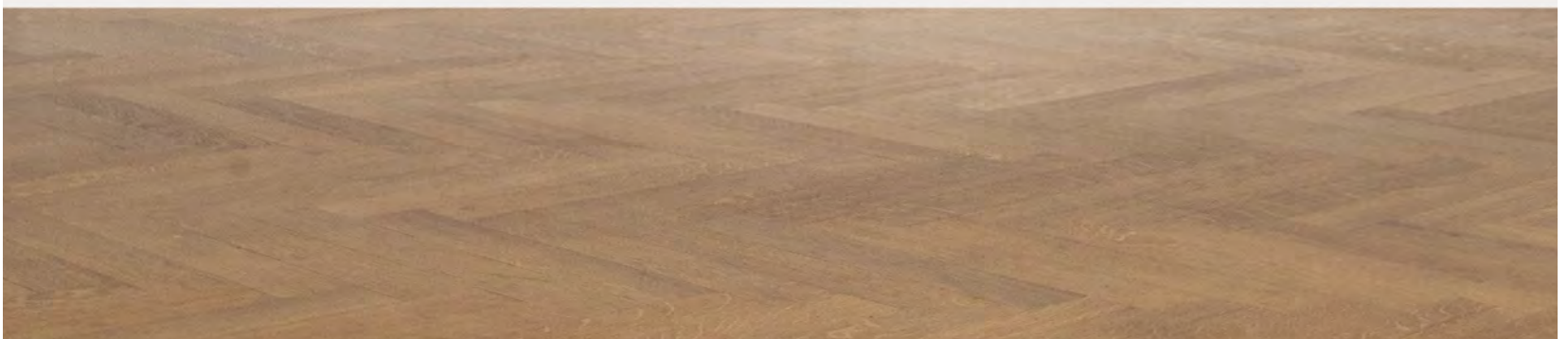
David Batterham, *Among Booksellers: Tales Told in Letters to Howard Hodgkin*, Settrington 2011, illustrated on the cover in colour

### IN CONTEXT

Howard Hodgkin was still a young artist when Picasso famously proclaimed in 1964, “when Matisse dies, Chagall will be the only painter left who understands what colour really is” (Adrian Hamilton, ‘Marc Chagall’s true colours are shining through’, *Independent*, 10 June 2013, online). A late, fully mature work painted at the height of Hodgkin’s powers, *House* is a defiant riposte to Picasso’s now iconic statement, a work that exemplifies Hodgkin’s position as the greatest colourist of the contemporary period and the rightful heir to the legacies of Matisse and Chagall, as immortalised by Picasso’s words.

Painted over a two-year period between 2005 and 2007, *House* is a radical re-imagining of the modern European tradition of colour. With its unbridled spontaneity and carefree dots that recede back into an almost enveloping sense of depth, Hodgkin has freed the technique of pointillism from its dogmatic restraint as previously championed by George Seurat and Paul Signac. A drastic departure from those early Impressionist experiments where the dot was in controlled servitude to a greater figurative aim, Hodgkin elevates the dot by granting it a form of artistic soliloquy, yielding it space to stand alone as the sole pictorial protagonist. From the bold wallpapers of Matisse’s rooms that hover on the edge of abstraction, to the warm, energetic atmosphere of Degas’ ballet studios, *House* reveals Hodgkin’s indebtedness to both artists’ explorations of interior spaces. More broadly, it speaks of an artist more in tune with the oeuvres of history’s great masters than the ephemeral developments of the contemporary present. Speaking on this subject, Hodgkin noted that his paintings speak to “the classical wall of feeling that Degas has built for us, [they are] representational pictures of emotional situations” (Howard Hodgkin cited in: Jackie Wullschlager, ‘Howard Hodgkin, painter, 1932-2017’, *The Financial Times*, 9 March 2017, online). In its non-figurative, representational force, *House* is a well of emotion – decidedly romantic in nature – poured from the depths of Hodgkin’s memory.













Above  
 Odilon Redon  
*Nasturtiums*, 1905  
 Yale University Art Gallery,  
 New Haven  
 Image: © Bridgeman  
 Images

With its epic sense of scale and optimism, *House* evokes a very specific set of memories drawn from Hodgkin’s early years spent in New York as an evacuee during the Second World War. The experience would have a profound effect on Hodgkin, best summed up by his simple words on his time there, “I could go to look at pictures” (Anthony Lane, ‘True Colours’, *The New Yorker*, 24 November 2003, online). Spending his days between the Met and MoMA, Hodgkin soaked up American culture, particularly its music. Exhibited as part of Hodgkin’s first exhibition for a decade in London at Gagosian in 2008, many of the works on show, including *House*, were specifically infused with Hodgkin’s memory of the famous American folk song, *Home on the Range*. As he said, “when I was a child in America it was played on the radio all the time”, he goes on, “it was a time when the myth of the West, with those huge empty spaces, was part of the scenery of ordinary life” (Howard Hodgkin cited in: Karen Wright, ‘Howard Hodgkin: the later, greater Hodgkin’, *The Daily Telegraph*, 5 April 2008, online). It is here that *House* takes on its sense of epic proportion, finding companionship with the great artistic mythmakers of the American landscape tradition, from Ansel Adams to Georgia O’Keefe. Part Turner, part Constable, this image is a memory-landscape of the American West as seen through a decidedly British lens – that of the Romanticist and foreigner. If India held sway over his adult life, America can lay claim to his youth. The subject of *House*, along with his first two major works *Tea Party in America*

(1948) and *Memoirs* (1949), Hodgkin’s American paintings rank as some of the most important of his well-travelled oeuvre. On a more personal level, they show a painter desperate to immortalise the precious memories of his youth in paint.

A child of migration, Hodgkin made work profoundly rooted in notions of place as culled from his kaleidoscopic memories. As painting spills over onto the frame in his trademark style, *House* takes on an almost architectural form. For Hodgkin, colour provides a portal through which to explore his memories of specific places, such as America, with a latent potential that the figurative tradition could never encapsulate. In *House*, this potential speaks to Hodgkin’s view of an American household in which he found comfort during the war, a shield to the great expanses of the American landscape. As Andrew Hollinghurst noted in the catalogue that accompanied the 2008 exhibition at Gagosian: “*House* is painted all in reds and oranges, a tremendous storm or swarm of dots, as dense as humanity in its migration, its collision and overlapping. The central board can’t help but seem an opening, or portal, through which the richly coloured motes swirl and stream. The house, as if read by thermal imaging camera, glows with occupation, activity, the incessant comings and goings of the moment and of the years” (Andrew Hollinghurst, ‘Howard Hodgkin’ in: Exh. Cat., London, Gagosian Gallery, *Howard Hodgkin*, 2008, p. 15).



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4 ◦ ➤ DAMIEN HIRST

(b. 1965)

Beautiful Double Orange,  
Pastel, Slash Painting

signed, titled and dated 1997 on the reverse  
household gloss on canvas  
213.4 by 213.4 cm. 84 by 84 in.

‡ ⊕ £ 400,000-600,000

€ 437,000-655,000 US\$ 520,000-775,000

PROVENANCE

Modern Collections, London

Acquired from the above by the present owner in 2002

IN CONTEXT

A cacophony of riotous colour, *Beautiful Double Orange, Pastel, Slash Painting* is an arresting example from Damien Hirst's iconic series of *Spin Paintings*. Bursting with a dynamic vitality, a spinning vortex pulsates outward offering visions of vigorous movement and unruly colour. Exuding a heady effervescence of psychedelic effect, an explosion of colour ignites from the epicentre of a circular shaped canvas. Meanwhile, as though accelerated by osmosis, outpourings of lime green and luminous yellow dominate the composition. Polychromatic streaks of playful azure and pronounced tangerine punctuate an otherwise chaotic arrangement, espousing a wholly complete and homogenous painterly surface.

The first *Spin Paintings* were produced on rectangular canvases in Hirst's Brixton studio in 1992. Two years later he introduced the concentric canvases that are now widely associated with the series. Influenced by the post-modern privileging of chance and the aleatory, Hirst exerts a limited amount of control in the creation of these works. By pouring a succession of different hues of household emulsion paint onto a rapidly rotating canvas, Hirst creates variegated surfaces of gravity-informed colour that bespeak the centrifugal energy of their execution. Emptied over the canvas in a manner akin to Jackson Pollock as captured in the iconic photographs by Hans Namuth, Hirst's application of paint combined with the mechanical spin of the surface is









undeniably performative in its vigour. This kinetic energy is recorded in the final painting, the movement of which, according to the Hirst, “sort of implies life” (Damien Hirst cited in: Damien Hirst and Gordon Burn, *On the Way to Work*, London 2001, p. 221).

The lengthy and evocative titles of these works typically contain a staccato of rhythmical adjectives that mirror their chaotic facture and resultant compositions. Extolling an unbridled celebration of colour and movement, the *Spin Paintings* offer a chromatic symphony that is at once harmonious and in disarray. As Eduardo Cicelyn, the director of the MADRE Museum of Naples, has explained, “The *Spin Paintings* gather and amalgamate the individuality of every individual colour, introducing a mechanical rotating movement at the moment of execution, to make the colours participate in a primordial state, where order and creation dissolve and disengage from the meditation of thought and representation, to become pure expression of the basic and vital gesture of painting and its mythology” (Eduardo Cicelyn in: Exh. Cat., Naples, Museo Archeologico Nazionale, *Damien Hirst: The Agony and the Ecstasy. Selected Works from 1989 - 2004*, 2004-05, p. 42).

Driven by a desire to develop a populist approach to painting, Hirst cited *Blue Peter* – a UK children’s television programme that he watched as a nine-year-old in his home city of Leeds – as the inspiration for the *Spin Paintings*: “I

grew up with *Blue Peter*. I got my idea for the *Spin Paintings* from an episode in the 1970s... I remember thinking: ‘That’s fun’, whereas art is something more serious... I just thought: ‘Why does it have to be like that?’ ... Actually, the better art is the art made with the spin machine” (Damien Hirst cited in: Mark Brown, ‘Damien Hirst credits *Blue Peter* with idea for his controversial spin paintings’, *The Guardian*, 29 August 2012, online). Reminding us of Warhol’s early paint-by-numbers works, Hirst preserves a childlike sense of wonder in his practice; indeed, as the present work attests, the *Spin Paintings* embody the euphoric ecstasy of child-like exploration. With this in mind, Hirst first introduced his *Spin Paintings* to the public in a rather playful and spirited manner. In 1993 Hirst and Angus Fairhurst hosted a ‘Spin Art’ stall at a street fair in London. Dressed as clowns, as per the request of performance artist Leigh Bowery, Hirst and Fairhurst invited members of the public to create miniature prototypical *Spin Paintings*. One year later, Hirst commissioned a scaled-up version of the same machine and started work on this now iconic series of paintings. *Beautiful Double Orange, Pastel, Slash Painting* utterly encapsulates the same joyful exuberance of Hirst’s street-stall *Blue Peter* experiment on an imposing scale; it is a rapt example of the ostentatious vigour with which the founding father of Young British art re-energised the practice of painting during the 1990s.

Above  
Andy Warhol  
*Do It Yourself (Seascape)*,  
1962  
Nationalgalerie im  
Hamburger Bahnhof,  
Staatliche Museen zu  
Berlin, Berlin  
Image: © 2017 Photo Scala,  
Florence/bpk, Bildagentur  
für Kunst, Kultur und  
Geschichte, Berlin  
Artwork: © 2017 The Andy  
Warhol Foundation for the  
Visual Arts, Inc. / Artists  
Rights Society (ARS), New  
York and DACS, London.







5

# HURVIN ANDERSON

(b. 1965)

## Untitled (Beach Scene)

titled and dated 2003 (NOV) on the stretcher  
oil on canvas  
160 by 259 cm. 63 by 102 in.

± ⊕ £ 500,000-700,000

€ 550,000-765,000 US\$ 645,000-905,000

### PROVENANCE

Thomas Dane Gallery, London

Private Collection, London

Sotheby's, London, 16 October 2009, Lot 112 (consigned by the above)

Private Collection, London (acquired from the above)

Sotheby's, London, 26 June 2013, Lot 50 (consigned by the above)

Acquired from the above by the present owner

### EXHIBITED

London, David Risley Gallery, *Hurvin Anderson, The Lime*, 2003-04

London, Saatchi Gallery, *Newspeak: British Art Now*, May - October 2010,  
pp. 11-12, no. 11, illustrated

“WHILST I WAS IN TRINIDAD,  
THERE WAS THIS MOMENT  
WHERE YOU FELT PART OF  
IT, NOT PART OF IT. I WAS  
THIS INTERLOPER, COMING  
THROUGH THE VELDT, A BIT OF  
A SPY, BUT I WAS FOUND OUT.”

### HURVIN ANDERSON

Hurvin Anderson, cited in: Alice Spawls, 'It's only in painting that you can do everything you want', *Apollo*, 17 September 2016, online.

















## In Context Untitled (Beach Scene)

Above  
Richard Hamilton  
*Whitley Bay*, 1965  
Birmingham Museums Trust,  
Birmingham  
Image: © The Artist's Estate.  
Photo by Birmingham  
Museums Trust  
Artwork: © R. Hamilton. All  
Rights Reserved, DACS 2017.  
Fold-out  
Hurvin Anderson at the Art  
Gallery of Ontario, Toronto  
Image: © Todd Korol/Toronto  
Star via Getty Images

Painted a year after Hurvin Anderson returned to London from Trinidad following a residency programme on the island, *Untitled (Beach Scene)* is a mature early work that vibrantly reflects the energetic creativity that an experience of Trinidad imparted on him. This painting from 2003 is a work of sophisticated paradoxes: it is a personal memory composed from found photographs, a local scene painted by an outsider, and a post-colonial narrative rendered in sumptuous colour and diaphanous washes. As political as it is lyrical, *Untitled (Beach Scene)* examines ideas concerning Afro-Caribbean heritage, identity, and migration.

As highly important threads that run via Anderson's work, these themes are explored through the visual politics of leisure spaces. Ranging from barber shops to bars and beaches, the environments painted in the early works boldly recall the art historical lineage of Impressionism – the great bastion of idyllic leisure pursuits in paint – and yet conflate it with a profoundly

post-colonial dialogue. The Parisian River Seine is here reimagined as the exotic island coastline pictured in *Untitled (Beach Scene)*. Echoing masterpieces such as Seurat's *Bathers at Asnières* or Manet's *Le Déjeuner sur l'herbe* – which speaks to a very specific late-nineteenth-century bourgeois sense of leisure, Anderson masterfully subverts this legacy for his own highly-charged purposes. Trinidad's long colonial history under British rule, speaks directly to Anderson's split heritage as a man born in Birmingham to Jamaican parents. In reworking the language of Impressionist masters, Anderson calls into question the totalising conception of European leisure during a time when Trinidad was still heavily dominated by colonial rule. This dark, unsettling undercurrent lies in the shadowy layers of semi-realised figures. As past and present, even perhaps the future, merges into one, Anderson masterfully evokes the distressing histories of the island as forms and time periods migrate across the canvas.






Above  
 Georges Seurat  
*Bathers at Asnières*, 1884  
 National Gallery, London  
 Image: © Bridgeman  
 Images

“Whilst I was in Trinidad, there was this moment where you felt part of it, not part of it. I was this interloper, coming through the veldt, a bit of a spy, but I was found out” (Hurvin Anderson, cited in: Alice Spawls, ‘It’s only in painting that you can do everything you want’, *Apollo*, 17 September 2016, online). There is a perennial sense distance or detachment in Anderson’s work that shines through in *Untitled (Beach Scene)*. As the foreground falls away in almost melancholic cascade of drips, Anderson places the scene tantalising out of the viewer’s grasp. We are not there and never will be. This compositional void between viewer and subject only serves to enhance a sense of distance and the past, reinforced by Anderson’s use of source imagery. Working from photographs, Anderson conjures a sense of memory through the documents of memory itself; his paintings are thus second-hand interpretations of a first-hand experience.

It is a working method that recalls the close bond Anderson forged with his teacher, Peter Doig, at the Royal College of Art. While Anderson’s work is more politically charged, the links between his and Doig’s artistic trajectory are exceptional. Both dealing with romantic notions of memory and the outsider, Anderson and Doig moved to Trinidad at the same time and the present work is rendered with a light translucency that recalls Doig’s work from the same period. However, the magical realism of Doig’s exotic landscapes is here replaced with a more radical edge – where Doig finds escapism, Anderson finds colonialism.

This politicism of the landscape genre is testament to an artist who can masterfully pull from art history as much as he pushes the boundaries of contemporary painting. More memoryscape than landscape, *Untitled (Beach Scene)* is a pictorial reckoning on identity in flux; this painting speaks of an artist grappling with a heritage that stretches from Britain to Jamaica, and an identity, that for a time, took root in Trinidad.



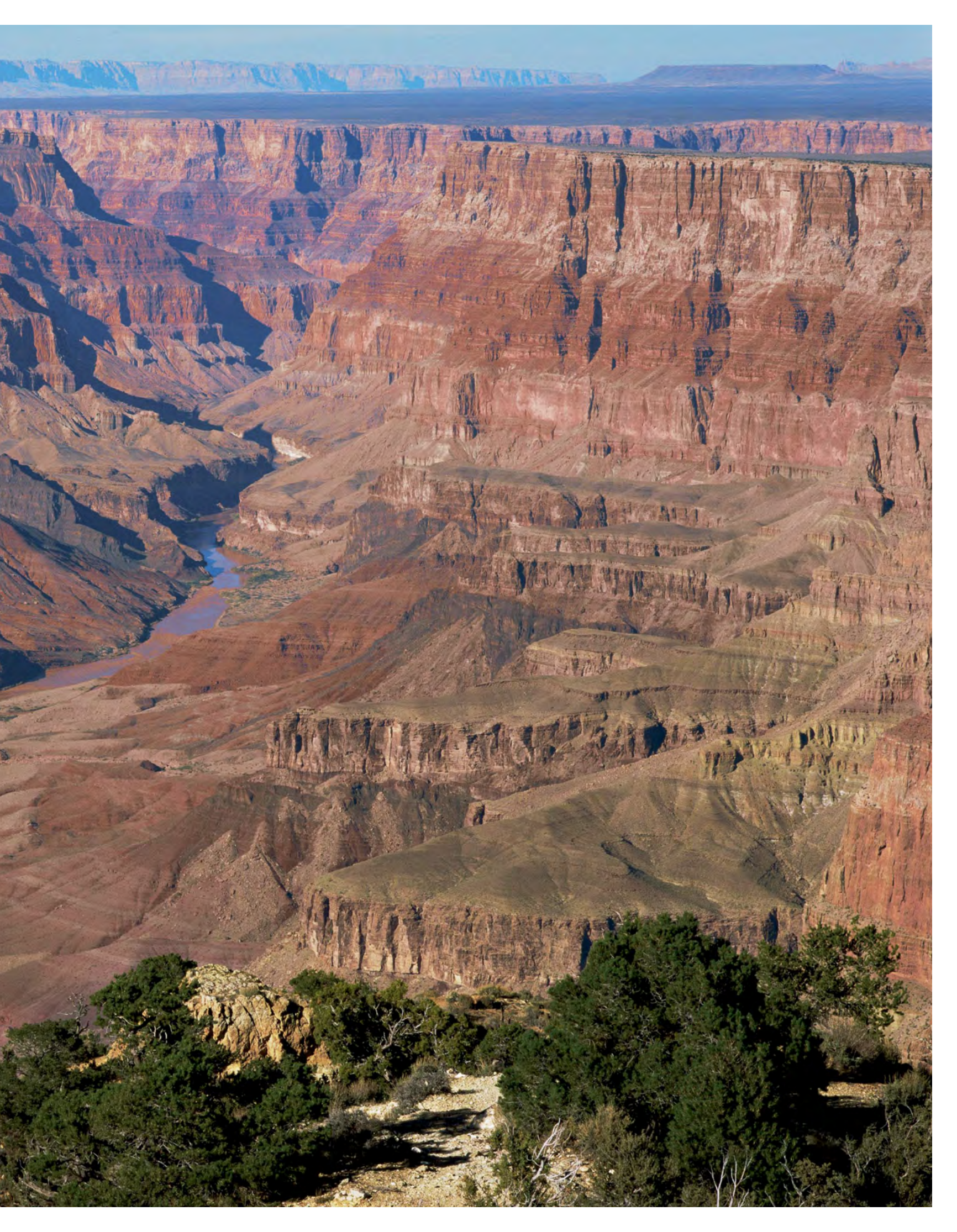


“THE GRAND CANYON IS THE  
WORLD’S BIGGEST HOLE AND  
WHEN YOU GO THERE IT’S A  
THRILL TO STAND AT THE EDGE  
AND LOOK INTO IT, LOOK DOWN,  
YOU ALWAYS LOOK DOWN. IT  
IS ALSO NOT A PERSPECTIVE  
PLACE THERE IS NO FOCUS,  
THERE IS NO CENTRE OF FOCUS...  
I ALWAYS THOUGHT IT WAS  
UN-PHOTOGRAPHABLE AND  
THE GRANDEUR OF IT IS VERY  
DIFFICULT TO CAPTURE...”

DAVID HOCKNEY

Louisiana Museum of Modern Art: Louisiana Channel, Louisiana  
Museum of Modern Art, 2012, online.







## 6 DAVID HOCKNEY

(b. 1937)

## 15 Canvas Study of the Grand Canyon

oil on canvas, in 15 parts  
 overall: 169 by 166.5 cm. 66½ by 65½ in.  
 Executed in 1998.

‡ ⊕ £ 3,800,000-5,000,000

€ 4,150,000-5,460,000 US\$ 4,900,000-6,440,000

**PROVENANCE**

L.A. Louver, Los Angeles

Acquired from the above by the present owner in 1999

**EXHIBITED**Paris, Centre Georges Pompidou, *David Hockney: Espace/Paysage*, January - April 1999, p. 157, illustrated in colourLondon, Tate Britain, *David Hockney*, February - May 2017, p. 167, illustrated in colour**LITERATURE**Exh. Cat., Paris, Centre Georges Pompidou, *David Hockney*, June - October 2017, p. 253, illustrated in colour

“TWO-DIMENSIONS DON’T  
 EXIST IN NATURE, DO  
 THEY REALLY?... I’M  
 RATHER FASCINATED BY  
 FLATNESS IN A WAY, IN FACT  
 SOMETIMES WHEN I WAS  
 SITTING AT THE GRAND  
 CANYON, SOMETIMES YOU  
 WOULD THINK IT WAS  
 SPACE, AND AT OTHER  
 TIMES IT COULD BE A  
 WHOLE FLAT THING.”

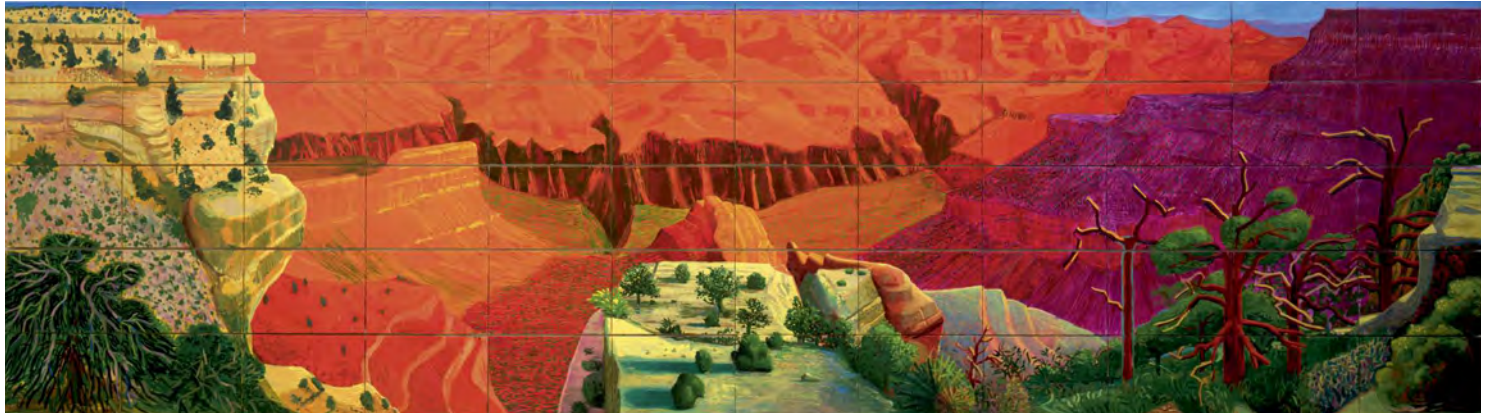
**DAVID HOCKNEY**

Louisiana Museum of Modern Art: Louisiana Channel,  
 Louisiana Museum of Modern Art, 2012, online.









## In Context 15 Canvas Study of the Grand Canyon

Above  
David Hockney  
*A Bigger Grand Canyon*,  
1998  
National Gallery of  
Australia, Canberra  
© David Hockney

David Hockney in front  
of the Grand Canyon,  
September 1998  
Photo Richard Schmidt  
© David Hockney

*15 Canvas Study of the Grand Canyon* is a masterful and immersive symphony of paint that epitomises David Hockney's idiosyncratic style. A panorama of chromatic wonder, Hockney's vision of the Grand Canyon is steeped in his knowledge of art history and the significance of this site as a cornerstone of the American cultural consciousness. A high horizon line evokes the enormity of the landscape and recalls the work of panoramic painters from the Nineteenth Century, while Hockney's remarkable use of colour provokes comparisons with the Fauves of the early Twentieth. Painted in preparation for *A Bigger Grand Canyon*, the seven and a half metre wide painting housed the National Gallery of Australia, the present work's importance is clearly indicated by its inclusion in some of the most important exhibitions of the artist's work since its execution, including his major 1999 exhibition at the Centre Pompidou in Paris, and his blockbuster retrospective in London at Tate Britain in early 2017. Hockney's status as England's greatest and best-loved living painter has been cemented by these landscape paintings, and the present work, one of the greatest examples in private hands, is a perfect example of the style that has

catapulted him to international acclaim.

The American West has long served as an indelible symbol of American national pride and identity, immortalised in creative arts from Thomas Moran's paintings to John Steinbeck's literary odysseys. It is the land of opportunity, the beacon of the American Dream. The very concept of manifest destiny, a doctrine that held that the westward expansion of the United States was not only inevitable but divinely endorsed, found its symbolic equivalent in the Grand Canyon. Towering cliffs reaching over a mile high drop precipitously down to the Colorado River below. For over two hundred and fifty miles the water wends its way through this imposing landscape, culminating in a lake just outside Las Vegas, on the border of California, the promise land of the Gold Rush. For many painters the spiritual connotations of this landscape, and its status as the epitome of the American Sublime, are pervasive.

Ostensibly, the Grand Canyon paintings were something of a departure for Hockney. He had spent much of 1997 in his home county of Yorkshire, visiting his mother and his friend Jonathan Silver, whose terminal illness provided tragic impetus for Hockney to remain in the area. As a result, Hockney began a series





“I WENT TO THE GRAND CANYON FOR A WEEK... I GOT A ROOM IN THE OLD HOTEL RIGHT ON THE EDGE... SO I COULD WALK TO THE EDGE FROM THE ROOM, NOT VERY FAR, A FEW YARDS ACTUALLY. I SPENT A WEEK THERE AND I TOOK A CHAIR AND I WOULD GO AND FIND LOVELY QUIET SPOTS, PUT THE CHAIR THERE AND SIT FOR A LONG TIME... AFTER ABOUT THREE DAYS OF LOOKING AND MOVING ABOUT I BEGAN DRAWING... I THEN DROVE BACK TO LA AND BEGAN PAINTING STRAIGHT AWAY IN THE STUDIO.”

DAVID HOCKNEY

Louisiana Museum of Modern Art: Louisiana Channel, Louisiana Museum of Modern Art, 2012, online.

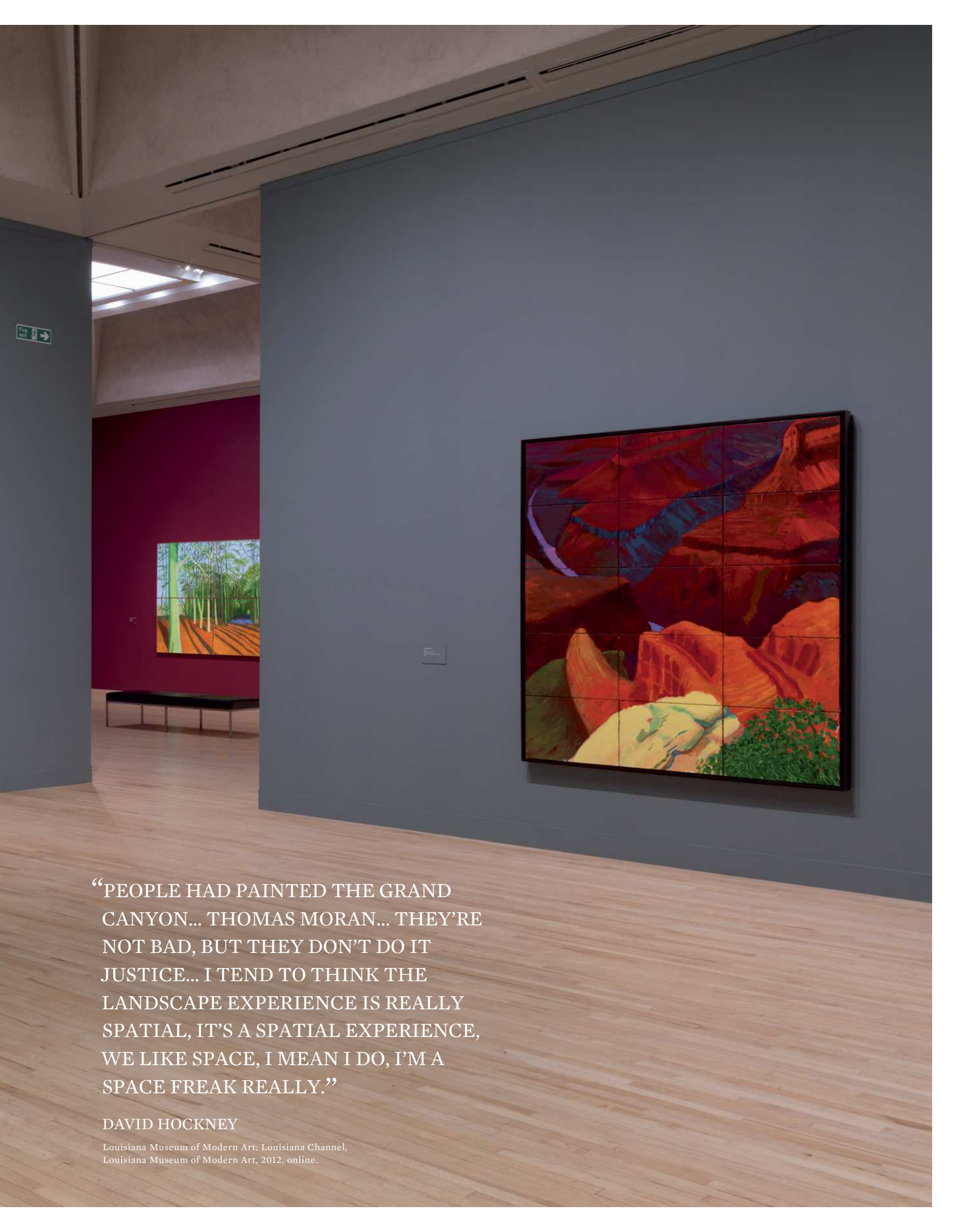
of large scale paintings of the Yorkshire landscape, such as *Garrowby Hill* and *Road Across the Wolds*. Lush, green, and somewhat provincial, these paintings seem a far cry from the fierce reds, oranges, and purples of the present work. The colours themselves are chosen to evoke a very direct sense of place: these reds could not be found anywhere other than at the Grand Canyon, just as the greens could only be seen in the Yorkshire hills. Despite this apparent divergence, the works are bound both stylistically, with their concern for spatial depth and use of colour, and thematically, with the newly emergent spirituality of Hockney's practice. Indeed, Laurence Weschler, a regular interviewer of the artist, identified the impetus for Hockney's paintings of the Grand Canyon and of Yorkshire as a subliminal response to the deaths of many of his friends during the AIDS crisis in the 1980s and early 1990s. The artist's paintings of flowers have often been interpreted as responses to these tragedies, but Weschler proposed that with landscape “you keep returning to magnificence and awe and – might the proper word be reverence? – as responses to all this devastation” (Laurence Weschler in conversation with David Hockney, in: Exh. Cat., L.A. Louver, Los Angeles, *Looking at Landscape/Being*





Installation view with the present lot at the exhibition *David Hockney*, Tate Britain, 2017  
Image: © Tate, London 2017  
Artwork: © David Hockney





“PEOPLE HAD PAINTED THE GRAND CANYON... THOMAS MORAN... THEY’RE NOT BAD, BUT THEY DON’T DO IT JUSTICE... I TEND TO THINK THE LANDSCAPE EXPERIENCE IS REALLY SPATIAL, IT’S A SPATIAL EXPERIENCE, WE LIKE SPACE, I MEAN I DO, I’M A SPACE FREAK REALLY.”

DAVID HOCKNEY

Louisiana Museum of Modern Art: Louisiana Channel,  
Louisiana Museum of Modern Art, 2012, online.





in *Landscape*, p. 6). After all, there is a definite human dimension to these paintings that purport to be desolate depictions of landscapes. The techniques that Hockney uses all revolve around the perspective of the spectator who stands in the centre of the composition. Indeed, Hockney said of these works that his intention was to “convey the experience of space” (David Hockney cited in: Laurence Weschler, ‘Wider Perspectives: Painting Yorkshire and the Grand Canyon (1998)’, *True to Life: Twenty-five Years of Conversations with David Hockney*, Berkeley, 2008, p. 112). However, as Chris Stephens, the curator of Hockney’s 2017 Tate retrospective, notes, there is a definite degree to which these works are “positioned in relation to a different register of the human experience”, that is, a spiritual sphere (Chris Stephens, ‘Experiences of Place’, in: Exh. Cat., London, Tate Britain, *David Hockney*, p. 163). Hockney seems to accept this idea of spirituality. In the same interview with Weschler he responded: “A friend of mine looked at [the Grand Canyon painting] and said he thought he was on the way to Heaven, as he put it. A very nice thing to say really. My sister thinks space is God, and I’m like that” (David Hockney in conversation with Laurence Weschler, *op. cit.*, p. 31).

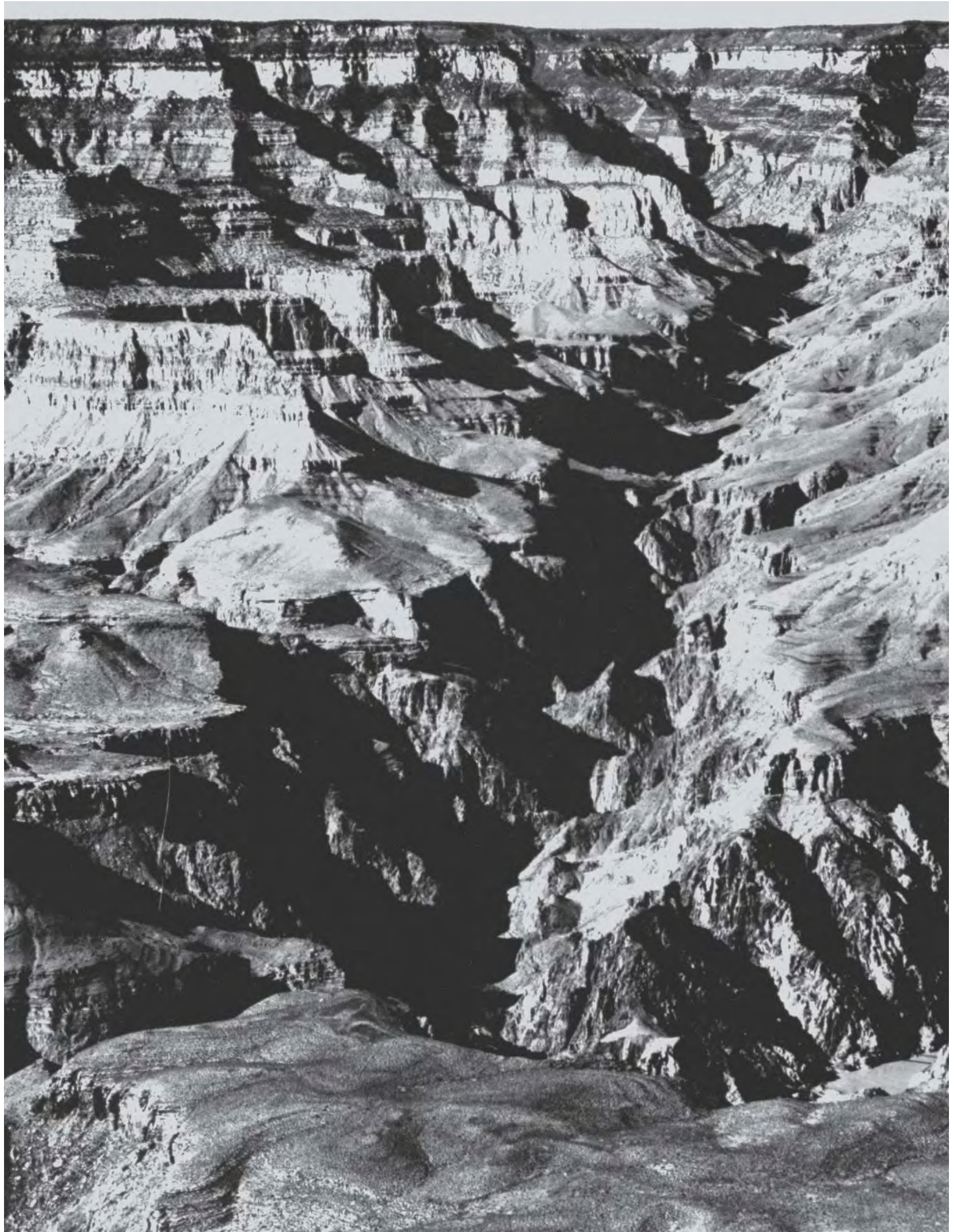
Hockney first began the Grand Canyon paintings after a series of drives between Santa Fe and Los Angeles. Impressed by the vast emptiness of the West, Hockney’s intensely associative mind began to draw parallels between the landscape he had painted in Yorkshire, and the rugged terrain he saw before him. Both were largely unpopulated – Hockney said of the areas he visited in Yorkshire that “not many people live here” – and offered panoramic views that seemed, at least in Yorkshire, out of place in a densely populated country (David Hockney, cited in: Chris Stephens, *op. cit.*, p. 161). This stimulus was compounded by Hockney’s visit to a retrospective exhibition of Thomas Moran’s work, an artist famed for his epic depictions of the Grand Canyon. Moran is an artist who Hockney admires and feels tied to, given that, in Hockney’s words, he had been born “exactly a hundred years before me not forty miles away from Bradford”, Hockney’s own birthplace, and had subsequently emigrated to the United States (David Hockney in conversation with Laurence Weschler, *op. cit.*, p. 112).

Despite these similarities, Hockney’s interest in depicting the experience of space should not be confused with Moran’s interest in topography and

Above  
Thomas Moran  
*The Grand Canyon of the Yellowstone*, 1872  
National Museum of American Art, Smithsonian Institute, Washington, D.C.  
Image: © Bridgeman Images

Opposite  
Ansel Adams  
*Grand Canyon National Park, Grand Canyon*, 1941  
Image: © Ansel Adams/National Archives/The LIFE Picture Collection/Getty Images









Turner-esque stylistic flourishes. Unlike Moran, whose spirituality elevates landscape to a plateau above human comprehension, Hockney's paintings channel the awesome power of nature, rather than an implication of divine intervention. As Hockney said when the landscapes were first shown, the Grand Canyon is "the biggest place you can look out over that has an edge" (*Ibid.*, p. 28). As such, it presents an enormous challenge to painters; indeed, during one of his roadtrips, Hockney came across an old advertisement for the Santa Fe railroad that described the Canyon as "the despair of the painter", which quite naturally he interpreted as a challenge (Chris Stephens, *op. cit.*, p. 161).

The resultant paintings are dizzyingly immersive. Recalling nineteenth-century panoramas and Monet's curved *Nymphéas* canvases at the Orangerie in Paris, the viewer is obliged to move around in order to take them in. Hockney addressed the task of painting on this scale in a fashion analogous to Constable when he was working on his famous 'six-footers'. Working from sketches made on site, he prepared a careful drawing of the composition and then a small series of large scale paintings, including the present work.

However, instead of creating the works on a single, huge canvas, Hockney adopted a new device that solved the impracticalities of working in such gigantic proportions whilst simultaneously invoking art historical associations with Modernism and American Minimalism. This device consisted of using multiple small canvases assembled in groups of as many as 60. Not only was this intensely liberating, as it allowed Hockney to extend his canvas with minimal effort, but it created a grid-like framework, the most recognisable motif of the austere work of Piet Mondrian, Donald Judd, and Carl André. Rosalind Krauss described the grid in 1979 as "a structure... emblematic of the modernist ambition with the visual arts" (Rosalind Krauss, *'Grids' The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, Mass., 1985, pp. 10-22), but in the context of Hockney's exuberant painting, which flies in the face of all the anti-mimetic theories of both groups, the usage of the grid "proffers a wry commentary on the demise of Modernism" (Tim Barringer, 'Seeing with Memory: Hockney and the Masters', in: *Exh. Cat.*, London, Royal Academy of Arts, *David Hockney: A Bigger Picture*, 2012, p. 51).

Quite aside from showcasing Hockney's renewed

Above  
Richard Prince  
*Untitled (Cowboy)*, 1989  
The Metropolitan Museum  
of Art, New York  
Image: © The Metropolitan  
Museum of Art/Art  
Resource/Scala, Florence  
Artwork: © Richard Prince

Opposite  
Georgia O'Keeffe  
*Purple Hills Ghost Ranch-2*  
*/ Purple Hills No. II*, 1934  
The Georgia O'Keeffe  
Museum, Santa Fe  
Image: © 2017. Photo  
Georgia O'Keeffe Museum,  
Santa Fe/Art Resource/  
Scala, Florence  
Artwork: © Georgia  
O'Keeffe Museum / DACS  
2017.





engagement with nature, spirituality, and art history, these works demonstrate his fundamental understanding of his adopted homeland. Quite aside from the associations of the West with ideas of American exceptionalism and manifest destiny, it is fundamentally connected to the fantasy of the outlaw. From cowboys to hippies to biker gangs, material iterations of the freedom that constitute the basis of America's self-image have always been associated with the Outback and the West in general. America styles itself as the land of individual freedom, and the vast lawless zone in the west of the country is the arena where this liberty can be enjoyed. Before he even arrived in Los Angeles in 1964, Hockney had begun to paint images of Los Angeles "as a landscape of pleasure, a bacchanalian arcadia of sexual freedom" (Tim Barringer, *op. cit.*, p. 46). As a gay artist growing up in the north of England Hockney felt ostracized. He, like many others, considered L.A. to be a Mecca for the gay community, an idea bound up not only with the actual sexual liberation of California, but the pervasive idea of the individual liberties enjoyed by Americans. Although many of the illusions surrounding the myth of the renegade American have been laid

bare by the work of artists such as Richard Prince with his *Cowboy* series, there is a lingering appeal to the vast unpoliced expanses of the American desert. Hockney's Grand Canyon paintings tap into this notion of liberty, and harness the symbolic weight of the American desert as an icon of freedom.

Born of Hockney's immersion in American culture and his turn towards landscape at the end of the millennium, *15 Canvas Study of the Grand Canyon* stands at the forefront of the artist's output. Bound up in notions of spirituality following the death of his friends, as well as a self-reflective meditation on the artist's own position as an outsider, this work possesses a searing humanity despite the absence of human figures. The wry joke at Modernism's expense is entirely in-keeping with Hockney's cheeky disposition, and the colours, cacophonous and vibrant, with the light yellow of the foreground giving way to the deep red of the mountains, heightened still further by the strip of blue across the top of the composition, are among the most exciting and alive of the artist's opus. Steeped in history, both social and artistic, *15 Canvas Study of the Grand Canyon* is a masterpiece that represents the very best of Hockney's work.



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7 ◉ CECILY BROWN

(b. 1969)

The Circus Animals'  
Desertion

signed and dated 2014-15 on the reverse  
oil on canvas  
104 by 302 cm. 41 by 118<sup>7</sup>/<sub>8</sub> in.

‡ ⊕ £ 800,000-1,200,000

€ 875,000-1,310,000 US\$ 1,040,000-1,550,000

**PROVENANCE**

Contemporary Fine Arts, Berlin

Private Collection, Asia

Acquired from the above by the present owner

**EXHIBITED**

Berlin, Contemporary Fine Arts, *Cecily Brown: The Sleep Around and the Lost and Found*, August - September 2015, pp. 24-25, illustrated in colour

















## In Context The Circus Animals' Desertion

Fold-out  
Cecily Brown, New York,  
2002  
Image: © Chris Felver/  
Getty Images

Cecily Brown is concerned with the translation of sensation in paint. This is not the melodrama of sensationalism, but instead the physical sensation of bodily presence and the fleeting ocular experience of seeing itself. In the manner of Francis Bacon (an acknowledged influence) as expounded by French philosopher Giles Deleuze, Brown privileges the 'figural' over the figurative. Suspended somewhere between abstraction and figuration, her painted forms flow in and out of bodily recognition and intangible allusion. Influenced by a wide range of visual cues comprising everything from porn magazines, newspaper cuttings, and popular music through to Peter Paul Rubens, Edgar Degas, Willem de Kooning and Francis Bacon, her work revels in the extravagant potential of paint as flesh. Created between 2014 and 2015, *The Circus Animals' Desertion* possesses the swift corporeal frisson of her more sexually explicit earlier work, and yet outwardly appears to embark on a more extreme abstract territory. Nonetheless, executed in a panoramic format and cinematic scale, this painting maintains the electrifying charge of fluid corporeal movement that utterly typifies Brown's Dionysian enterprise.

The present work takes its title from one of the final poems written by William Butler Yeats. Published in 1939 in his final volume, *Last Poems*, Yeats' 'The Circus Animals' Desertion' is a lamentation on ageing and the act of contemplation itself. Written in five stanzas, this deeply reflective last work takes a look back on Yeats' Romantic beginnings and ends with a stark confrontation of the here and now. As made explicit in the last stanza:

Those masterful images because complete  
Grew in pure mind but out of what began?  
A mound of refuse or the sweepings of a street,  
Old kettles, old bottles, old rags, that raving slut  
Who keeps the till. Now that my ladder's gone  
I must lie down where all the ladders start  
In the foul rag and bone shop of the heart.

Approaching the end of his fifty-year literary career, Yeats' perceived lack of inspiration is laid bare by the poem's self-conscious inability to transcend the base commonality of everyday life. His use of the titular 'circus animals' acts as an analogy for his own waning powers of imagination; where in his youth these circus animals used to perform freely and dazzle, Yeats has become a







spectator to their absence, able only to repeat, recycle, or critique the celebrated themes of his earlier work. In searching for a new form of creativity through a self-referential analysis of the poet's back-catalogue – which Yeats describes as ‘the foul rag and bone shop of the heart’ – this poem is widely considered a masterpiece of proto post-modernist literature.

By borrowing the title from this famous poem, Brown's painting responds to the unadorned mound of ‘old rags’, ‘refuse’, and ‘sweepings of a street’ that Yeats' poetic imagination cannot overcome. In referring to this, Brown seems to be making a comment on her own cyclical creative practice, in which new paintings are made as much in response to previous work as they are to a new idea or source of inspiration. As art historian Jan Tumlir has explained, Brown's formal trajectory “is marked by a continual return and recapitulation as much as by an overarching progression” (Jan Tumlir cited in: Suzanne Cotter, ‘Seeing Double’ in: Exh. Cat., Oxford, Modern Art Oxford, *Cecily Brown: Paintings*, 2005, p. 41).

Rendered in typically sensuous pink, red and black, a panoramic sweep of fleshy brushwork and scattered forms is punctuated by rifts of blue, green, and yellow. Background

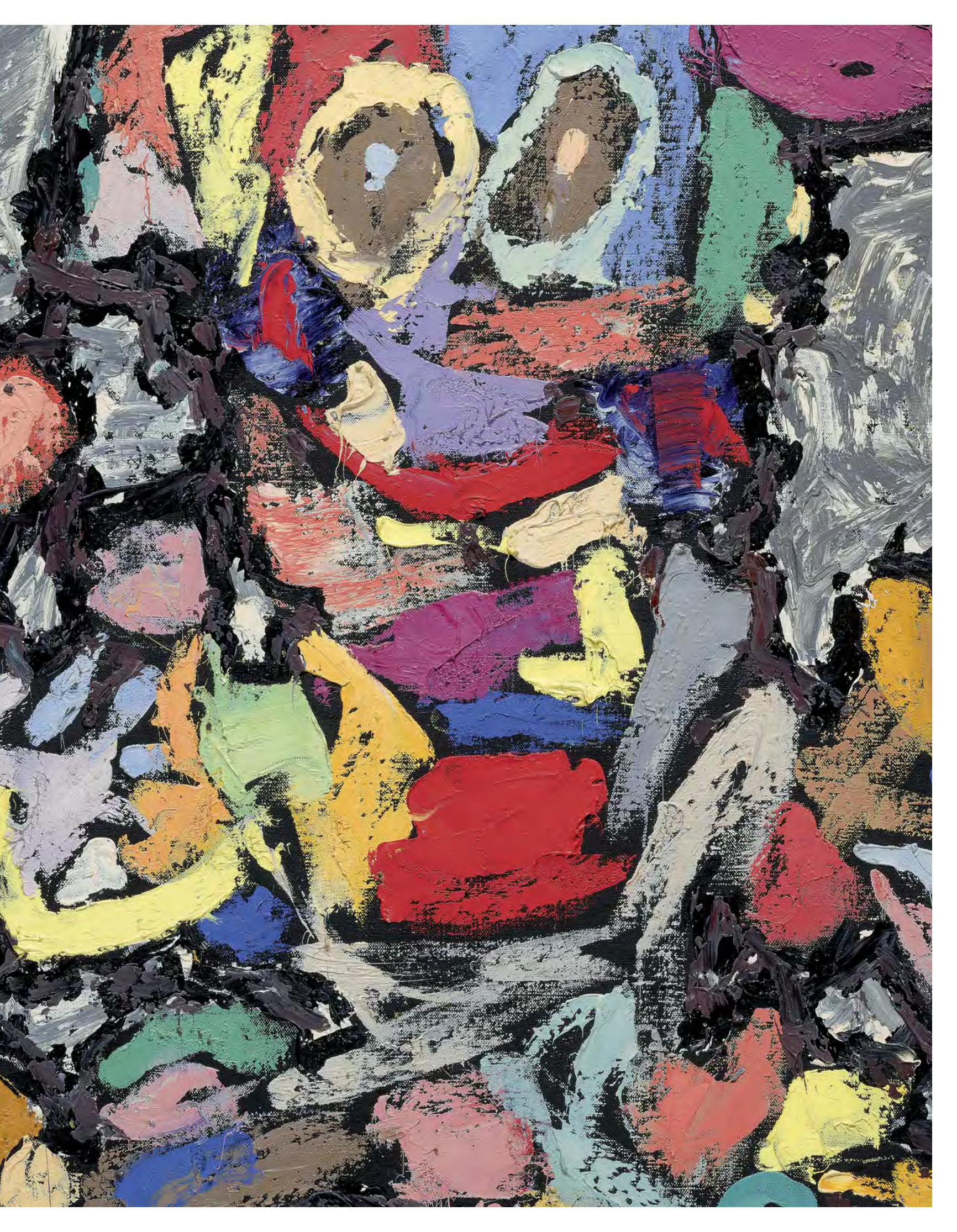
and foreground coalesce, sandwiched between layers of serpentine and rhythmic staccato brushstrokes. In its varied colour scheme, this work invokes the Bacchanalian landscape particular to the Poussin-inspired works of the early 2000s, while the swiftness of implied movement echoes the flitting rabbit-like forms used as provocative human surrogates in works from the mid-1990s. However, it is the deliberate turning away from explicit reference in this painting that places it in dialogue with pieces such as *Funny Cry Happy* (2002); in 2005 Brown cited this work as the only truly abstract painting she had ever made (Cecily Brown cited in: Caoimhín Mac Giolla Léith, ‘Painting Sensation’ in: *ibid.*, p. 54). In searching *The Circus Animals' Desertion* for identifiable figurative allusions, the viewer is utterly thwarted. And yet, while this abstract schema is kaleidoscopically rich and compositionally dense, Brown maintains the fluidity of intangible bodily experience and presence that runs like a red thread throughout her production. Indeed, such is the fluency of Brown's painterly ability that figurative visual anchors are not required for the work to maintain its *figural* essence. For what she is doing is not looking to represent, but instead make viscerally explicit the physical sensation of painting itself.













## JEAN DUBUFFET

(1901 - 1985)

## Cortège

signed and dated 61; signed, titled and dated sept  
61 on the reverse  
oil on canvas  
119.4 by 92.7 cm. 47 by 36½ in.

‡ ⊕ £ 2,700,000-3,500,000

€ 2,950,000-3,820,000 US\$ 3,480,000-4,510,000

## PROVENANCE

Galerie Daniel Cordier, Paris

Robert Fraser Gallery, London

Private Collection, London

Private Collection

Sotheby's, New York, 12 October 1975, Lot 193 (consigned by the above)

Private Collection

Robert Elkon Gallery, New York

Private Collection, London

Christie's, London, 1 December 1994, Lot 31

Stanley Seeger, London (acquired from the above sale)

Sotheby's, New York, *The Eye of a Collector - Works from the Collection of Stanley Seeger*, 8 May 2001, Lot 60 (consigned by the above)

Acquired from the above by the present owner

## EXHIBITED

London, Robert Fraser Gallery, *Jean Dubuffet: Paintings 1961*, May - June 1964, n.p., no. 9, illustrated

## LITERATURE

Anon., *Studio International*, London, June 1964, p. 254, illustrated

Max Loreau, *Dubuffet et le Voyage au Centre de la Perception*, Paris 1966, p. 49, illustrated

Max Loreau, *Catalogue des Travaux de Jean Dubuffet, fasc. XIX: Paris Circus*, Lausanne 1969, p. 79, no. 144, illustrated

Renato Barilli, *Dubuffet: Le Cycle de l'Hourloupe*, Paris 1976, p. 11, no. 9, illustrated









This page (from top)  
 Jean Dubuffet  
*Paris Polka*, 1961  
 Private Collection  
 Image: © Bridgeman  
 Images  
 Artwork: © ADAGP, Paris  
 and DACS, London 2017  
 Jean Dubuffet  
*Propitious Moment*, 1962  
 The Solomon R.  
 Guggenheim Museum,  
 New York  
 Image: © 2017. The  
 Solomon R. Guggenheim  
 Foundation/Art Resource,  
 NY/ Scala, Florence  
 Artwork: © ADAGP, Paris  
 and DACS, London 2017  
 Opposite  
 Ida Kar  
*Jean Dubuffet*, 1964  
 © National Portrait Gallery,  
 London

## In Context Cortège

*Cortège* bristles with the saturated palette and painterly force of Dubuffet's celebrated *Paris Circus*; it is an exemplar of the period in colour, scale, depictive skill, and compositional drama. Through its ebullient forms and saturated palette, we can discern the voracity with which the artist pursued the ideals of the *Art Brut* movement, rejecting academic methods and eschewing art world norms. Alongside *Baladins* (Boy Scouts) and *Veille Reine et Courtisan* (Old Queen and Courtier), *Cortège* forms a concise group of three works that sit distinctly in the middle of the *Paris Circus* period, characterised by their thick grey backgrounds and focus on the dynamic figures of Parisian life. These works are of significance to Dubuffet's stylistic development, serving as direct antecedents to such important works as *L'Instant Propice* (Propitious Moment), which is now held in the permanent collection of the Solomon R. Guggenheim Museum in New York, and *La Gigue Irlandaise* (The Irish Gig), which resides in the Centre Georges Pompidou in Paris.

The *Paris Circus* is the most famous series of Dubuffet's career, inspired by the frenetic heartbeat of urban commotion that Dubuffet witnessed upon his return to







95 GARE MONTPARNASSE  
S' GERMAIN DES PRES  
LOUVRE  
PALAIS ROYAL  
OPERA  
GARE S' LAZARE  
PLACE DE CLICHY  
PORTE DE MONTMARTRE

**tropic**  
LE MAILLOT A DOUBLE ELASTICITE

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the city after several years spent in the countryside in the small town of Vence. Dubuffet had left Paris despondently in 1955, when the city was still gripped by a melancholic post-war mood and traumatised in the aftermath of Nazi occupation. Upon his return in 1961, he found the capital a totally different place. Optimism and cosmopolitan bustle had replaced the gloom that formerly had prevailed. The new vibrant atmosphere proved intoxicating for Dubuffet and had an immediate and explosive effect on his work. The subsequent *Paris Circus* pictures are some of the most vivacious and engaging of his production, humming with movement and brimming with dynamism and impact. Such is the saturation of their colour palette and the impact of their crowded compositions that the works seem to shimmer and pulsate with unbridled energy. They emit a sense of absolute metropolitan optimism entirely in contrast to Dubuffet's works of the preceding years. In the artist's own words: "The principle thing about [my paintings of this year] is that they are in complete contrast to those of the *Texturology* and *Materiology* series that I did previously. They are in every way the opposite... In reaction against this absenteeist tendency, my paintings of this year put into play in all respects a very different intervention. The presence in them of the painter now is constant, even exaggerated. They are full of

personages, and this time their role is played with spirit" (Jean Dubuffet, 'Statement on Paintings of 1961' cited in: Peter Selz, *The Work of Jean Dubuffet*, New York 1962, p. 165).

*Cortège* was executed on the 8<sup>th</sup> of September 1961, during the height of the *Paris Circus* period. Articulated in vivid colour and frantic brushwork, this painting conveys a sense of the thronging urban mass. We are presented with a group of four figures, linked in a foreshortened circle and defined by individual strokes of red, green, yellow, and blue. They are shown in such a blur of colour that, in many instances, their bodies – indistinguishable and inseparable from one another – seem to merge and overlap. In this regard, *Cortège* should be viewed as precursor to the *Légendes* series, which includes the aforementioned *La Gigue Irlandais* – one of the last coherent groups created during Dubuffet's *Paris Circus* period. They are characterised by their kaleidoscopic mode of depiction consisting entirely of patchwork fields of colour. The effect is that of a homogenous all-over composition, with different figurative elements seeming to emerge and recede out of a field of diaphanous colour. *Cortège* occupies an important position within Dubuffet's wider oeuvre – executed in the midst of his most important series, but also completed with one eye looking forward to those important artistic endeavours that were still to come.

Above  
Henri Matisse  
*Dance (I)*, 1909  
The Museum of Modern Art, New York  
Artwork: © Succession H. Matisse/ DACS 2017

Opposite  
Pablo Picasso  
*Les Femmes d'Alger (O. J.)*, 1907  
The Museum of Modern Art, New York  
Image: © Digital image, The Museum of Modern Art, New York/Scala, Florence  
Artwork: © Succession Picasso/DACS, London 2017





This painting also plays a significant role within the wider history of twentieth-century art. Dubuffet was notoriously resolute in his rejection of academic art-historical precedent. He was a founder of the *Art Brut* movement and purposefully steered his sphere of influence towards the art of children or the mentally ill, rather than the accepted Parisian salons of preceding decades. However, this is not to say that he worked in a vacuum. Indeed, the very composition of this work, with the figures appearing linked and foreshortened in an elliptical ring, seems steeped in art historical redolence. We can recall Matisse's *Dance (I)*, or even Nicolas Poussin's *Dance to the Music of Time* held in the Wallace Collection in London. *Cortège* also merits comparison with Pablo Picasso's *Les Femmes d'Alger (O. J. Version O)*, painted in 1907 and now housed in the Museum of Modern Art in New York: both works utilise a warped mode of depiction where foreground is indistinguishable from background, while the influence of African and Oceanic cultural objects upon Picasso's painting chimes with Dubuffet's reliance on 'outsider' art forms. In the depictive style of the present work, Dubuffet also appears to have looked to his more immediate painterly peers. In the flashes of bright hot colours, in the thickness of the brushwork, and in the feverish immediacy

of the composition, we can detect the influence of the American Abstract Expressionists, particularly Willem de Kooning and Sam Francis, who created a similarly irregular honeycomb of individually coloured cells in his work. Dubuffet had lived in New York between 1951 and 1952, and would return there the year after the present work's creation for a MoMA retrospective. His ties to the city and its avant-garde artists were particularly strong at this stage in his career and the fruits of the relationships he held are manifest in *Cortège*.

Translating the verve and hubbub of 1960s Paris, *Cortège* conveys the joy that Dubuffet felt upon his return to the metropolis. It can be held up as a milestone within this artist's paradigm-shifting oeuvre, adroitly explicating the fluency and fluidity of his painterly style. Through its interpretation, we can further understand not only Dubuffet's dedication to the fundamentals of *Art Brut*, but also the manner in which he incorporated and absorbed influence from his American counterparts. *Cortège* embodies the imaginative and playful spirit of Dubuffet's *Paris Circus*. In his own words: "Art should always make us laugh and frighten us a little, but never bore us" (Jean Dubuffet, *Propsectus aux amateurs de tout genre*, Paris 1946, p. 43).











9 ◦ JEAN-MICHEL  
BASQUIAT

(1960 - 1988)

## Bronze

signed, titled and dated *OCT 82* on the reverse  
acrylic, gold paint, and oil stick on canvas, mounted  
on wooden supports  
152.5 by 152.5 cm. 60 by 60 in.

£ 5,000,000-7,000,000

€ 5,460,000-7,640,000 US\$ 6,440,000-9,020,000

## PROVENANCE

Tony Shafrazi Gallery, New York

Private Collection

Yvon Lambert Gallery, Paris

Acquired from the above by the present owner in 1996

## EXHIBITED

New York, Tony Shafrazi Gallery, *Champions*, January - February 1983, p. 20, illustrated

## LITERATURE

Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, 2nd edition, Vol. II, Paris 1996, p. 84, no. 2, illustrated in colourRichard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, 3rd edition, Vol. II, Paris 2000, p. 132, no. 2, illustrated in colour

## IN CONTEXT

*Bronze* is an icon of Jean-Michel Basquiat's oeuvre; a rarefied painting of measured compositional concision and devastating graphic impact. Searing in its intensity, this work explicates the importance of West African cultural precedent to Basquiat's inimitable style, and the influence he gleaned from the entire spectrum of art history – from the ancient to the contemporary. *Bronze* oozes with the *bravura* confidence of the young king of Downtown New York; through its dramatic and engaging composition, Basquiat asserts his right to a cross-continent lineage dating back thousands of years and proclaims his role as the shaman of a new cultural tradition.

*Bronze* is imbued with a mood of ancient significance and alchemical reverence. Its title speaks of precious metal; of prehistoric trade; of a sense of inherent value and gravitas far more significant than modern currency. This sense is exacerbated by Basquiat's use of gold – an immensely important colour and material that, for the artist, signified the sense of triumph, transformation, value, and egotism that was rapidly pervading his career. By 1982, the artist felt that his work had become a sort of alchemy: just as the mystical alchemist could conjure gold from nothing, so too could Basquiat turn even the most instinctive artistic gesture into money and success. As Basquiat recounted to Henry Geldzahler about his paintings of this time: "I was writing gold on all this stuiff, and I made all this money right





BRONZE





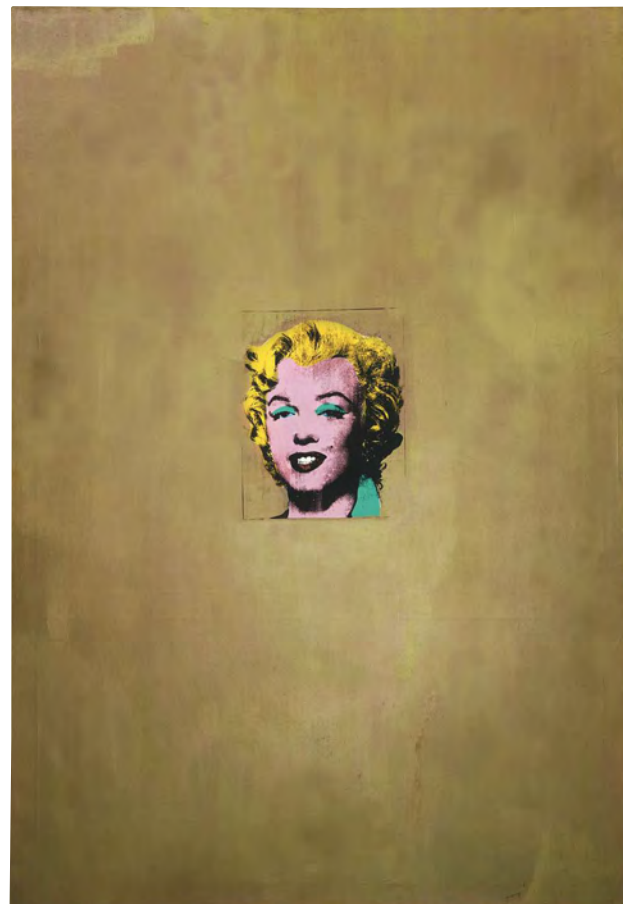
Left (from top)  
Jean-Michel Basquiat  
*Riding with Death*, 1988  
Private Collection  
Image: © 2017. BI, ADAGP,  
Paris/Scala, Florence  
Artwork: © The Estate of  
Jean-Michel Basquiat /  
ADAGP, Paris and DACS,  
London 2017

Andy Warhol  
*Gold Marilyn Monroe*, 1962  
The Museum of Modern  
Art, New York  
Image: © 2017. Digital  
image, The Museum of  
Modern Art, New York/  
Scala, Florence  
Artwork: © 2017 The Andy  
Warhol Foundation for the  
Visual Arts, Inc. / Artists  
Rights Society (ARS), New  
York and DACS, London.

Opposite  
Portrait of Jean-Michel  
Basquiat by Jérôme  
Schlomoff © 1988.

afterwards” (Jean-Michel Basquiat in conversation with Henry Geldzahler, *Interview*, January 1983, online). *Bronze* is imbued with a sense of ancient significance by its composition, with a single head executed in fierce black, brown, and white contrasting against a variegated background of pink, beige, grey, and gold. We are reminded of Byzantine icons which showed Saints and figures of biblical reverence depicted flatly against shimmering gilded backgrounds. We think of Grecian urns, showing Gods and nymphs as flat black silhouettes against backgrounds of deep terracotta. We can even recall the portraiture of the Renaissance. Indeed, in the curlicues and hatchings surrounding the painting’s central head, we are specifically put in mind of Caravaggio’s *Medusa* – a blueprint for the brand of emotional impact and visceral power with which Basquiat charged his work.

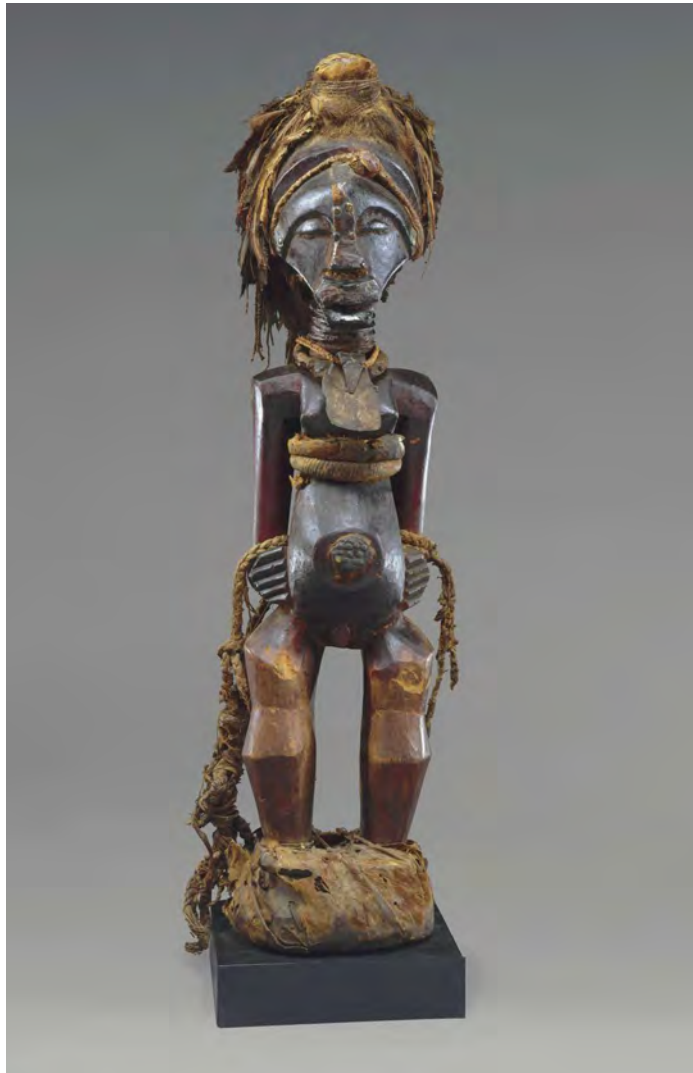
*Bronze* is a clear demonstration of the influence that African culture had upon Basquiat’s work. Indeed, it was one of his earliest and most overt engagements with a theme that would occupy him for the rest of his life. The central visage seems directly derived from the ceremonial masks and figures of West Africa, with eyes and mouth abbreviated into hollow ellipses, cheekbones indicated with individual teardrop ovals, and forehead adorned with a pyramidal ornament. We are reminded of the Fang Heads of Gabon, which share their powerful dark silhouette with this work, tapering from broad forehead to jutting jaw. Meanwhile, in the flat line defining the brow of this figure,











and in the manner that the nose is delineated in sharp perpendicular lines, we can recall the Nkisi Power Figures of the Songye peoples from the Democratic Republic of Congo, which were endowed with spiritual significance and bestowed fertility upon the villages in which they were held. Elsewhere, in the ornamentation on the forehead of Basquiat's central face, and particularly in the hatchings and curls that peel off towards the upper stretcher bar, *Bronze* is redolent of the Kpeliye'e Face Masks of the Senoufo peoples from the Cote d'Ivoire, which are carefully carved with raised and incised scarification patterns, and adorned with crowns of feathers and manes of raffia fibre.

Basquiat had been a regular visitor to the Metropolitan Museum of Art in New York as a child, which holds fantastic examples of each of these objects. In adulthood, the artist's interest in this field grew stronger and more erudite, as he developed a close relationship of immense mutual respect with Robert Farris Thompson, the renowned Professor of African art at Yale. Basquiat and Thompson were introduced by the hip-hop artist Fab 5 Freddy; Thompson was wholly and immediately enamoured by Basquiat's ferocious painting style and has written about his work at some length since, contextualising it within the context of the African

tradition. Thompson recognised the power of works such as *Bronze*, describing them as: "Incantations of his blackness, incantations of what he was afraid of... He's like a classical African drummer, just translating his nervousness into art. It was as if he was trying to turn his fears into creative energy" (Robert Farris Thompson cited in: Phoebe Hoban, *Basquiat: A Quick Killing in Art*, New York 1998, p. 249).

Of course, African culture had more than just aesthetic relevance for Basquiat. As a young black man growing up in New York in the late 1970s, he was intensely aware of race, and intensely aware of African American history. Born to a Puerto Rican mother and a Haitian father, Basquiat could trace his personal lineage to the slave ships that brought his ancestors to the Caribbean from West Africa. Indeed, some years after he created *Bronze*, in 1986, he fulfilled a lifelong fantasy and visited the Cote d'Ivoire. Basquiat's Swiss gallerist, Bruno Bischofberger, organised an exhibition in Abidjan to mark the occasion, and afterwards the artist travelled to rural Korhogo – the capital of the Senoufo tribe in the Northern part of the country. *Bronze* should be viewed as a significant early step on the path to the Cote d'Ivoire for Basquiat, demonstrating his absolute understanding of the cultural and aesthetic mores of the country even years

Above (from left)  
Mask (Kpeliye), Ivory  
Coast, Senoufo  
The Metropolitan Museum  
of Art, New York  
Image: © 2017. The  
Metropolitan Museum of  
Art/Art Resource/Scala,  
Florence

Power Figure: Male (Nkisi),  
Democratic Republic of  
Congo, Songye  
The Metropolitan Museum  
of Art, New York  
Image: © 2017. The  
Metropolitan Museum of  
Art/Art Resource/Scala,  
Florence

Opposite  
Fang Head, Gabon  
To be sold: Sotheby's Paris,  
*African and Oceanic Art*, 12  
December 2017



“INCANTATIONS OF HIS BLACKNESS,  
INCANTATIONS OF WHAT HE WAS  
AFRAID OF... HE’S LIKE A CLASSICAL  
AFRICAN DRUMMER, JUST  
TRANSLATING HIS NERVOUSNESS  
INTO ART. IT WAS AS IF HE WAS  
TRYING TO TURN HIS FEARS INTO  
CREATIVE ENERGY.”

ROBERT FARRIS THOMPSON

before he travelled there. It is interesting to compare the present work, painted in the year that the artist truly broke into the international art scene, with *Riding with Death*, a work he completed very shortly before his premature death by overdose. Both feature gold backgrounds and rarefied pared-back compositions; both make clear and poignant reference to African American cultural concepts; and both feature prominent skull-like motifs. Viewed together, these two works can almost be viewed as book-ends to an extraordinary career; demonstrations of the consistency and creativity with which this artist engaged in the themes that were most important to him.

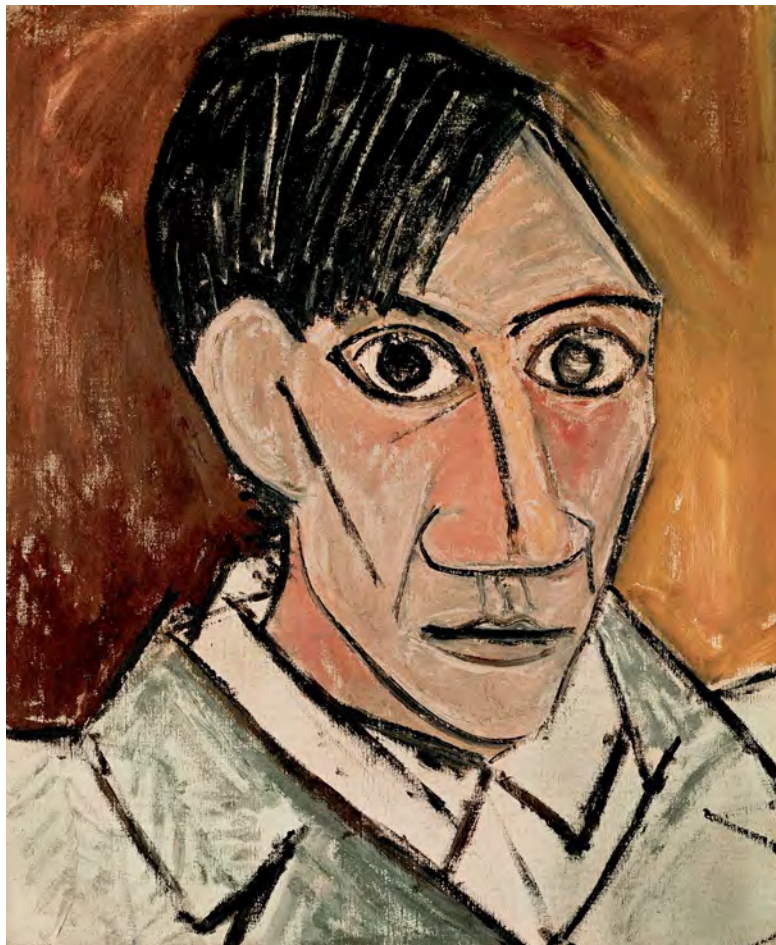
In the creation of *Bronze*, as in the creation of all of his most important paintings, Basquiat was not only looking at African and Oceanic art, but also looking at the art of those who had looked at it before him. In the words of Tony Shafrazi: “When Basquiat began to invent and elaborate his alphabet of fragmented anatomical notations with sharp incisions of line in 1979-80, the fascination with non-European iconography and the significance of the objects themselves – from prehistoric cave drawings, to African and Oceanic art – had already become a thing of history, relics from a tired age... Basquiat incorporated these authentic symbols into the language of painting resulting in shockingly distinct contemporary works of art full of magical power and significance” (Tony Shafrazi, ‘Basquiat: Messenger of the Sacred and Profane’, in: Tony Shafrazi, Ed., *Jean-Michel Basquiat*, New York 1999, p. 13). Pablo Picasso is the most apparent influence on the present work – another artist who flooded his art of a certain period with the iconography of West African cultures. Basquiat idolised Picasso and shared a number of his artistic traits besides this; his surety of line, his constant reinvention of style, and the effect that his forceful personality had upon his work and its immediate appreciation. Cy Twombly is also hugely important for Basquiat and was undoubtedly directly influential upon the creation of the present work; his precedent is notable in *Bronze* in the ferocity and instinctiveness of gesture, and particularly in the use of text. Basquiat used text in a manner that owed much to Twombly; his text was not intended to annotate or explain his figurative forms and abstract marks, but rather to co-exist alongside them.





“THE FASCINATION WITH NON-EUROPEAN ICONOGRAPHY AND THE SIGNIFICANCE OF THE OBJECTS THEMSELVES – FROM PREHISTORIC CAVE DRAWINGS, TO AFRICAN AND OCEANIC ART – HAD ALREADY BECOME A THING OF HISTORY, RELICS FROM A TIRED AGE... BASQUIAT INCORPORATED THESE AUTHENTIC SYMBOLS INTO THE LANGUAGE OF PAINTING RESULTING IN SHOCKINGLY DISTINCT CONTEMPORARY WORKS OF ART FULL OF MAGICAL POWER AND SIGNIFICANCE.”

TONY SHAFRAZI



Below  
Pablo Picasso  
Self Portrait, 1907  
Narodni Galerie, Prague  
Image: © Bridgeman  
Images  
Artwork: © Succession  
Picasso/DACS, London  
2017

Both Basquiat and Twombly deployed text and image in symbiosis, allowing isolated words and phrases to suffuse interpretation with intangible mood. There can be no doubt that Twombly was on Basquiat’s mind during the creation of *Bronze* in October 1982, for in the summer of that year, he had become the youngest artist ever to be invited to show at *Documenta* in Kassel, where he exhibited alongside the modern master himself. Jean Dubuffet is another of Basquiat’s most significant predecessors. He was the prototype of the art-world outsider, whose oeuvre was based upon a fundamental and conscious break with the art establishment. He found creative succour in the art of children, the art of the mentally ill, and – poignantly in the context of the present work – in the art of African and Oceanic cultures. Dubuffet was a founder of the *Art Brut* movement alongside Charles Ratton – a gallerist who specialised in African art and artefacts. Thus, Dubuffet’s oeuvre was filled with reference to the masks, shields, and figures of non-European cultures that had made their way to mid-century Paris. He not only shared Basquiat’s complete depictive fluency, but also his appreciation for the raw power of these far-flung artefacts, revered as objects of immense spiritual importance by the cultures that created them.

*Bronze* appropriates the ancient spiritual importance of the African masks and figures that formed its inspiration. It is a golden exemplar of the unbridled genius and skill with which the artist was operating in 1982; the year in which he had produced work for six solo exhibitions and, as a twenty-two year old, exhibited alongside such heavyweights as Gerhard Richter, Joseph Beuys, and Andy Warhol; the year in which he created so many works that were conceived with rich iconographic meaning and executed with unbridled confidence and conviction. As the aforementioned Robert Farris Thompson recounted in an essay in 1993, Basquiat described 1982 simply as the moment when “I made the best paintings ever” (Jean-Michel Basquiat cited in: Robert Farris Thompson, ‘Brushes with Beatitude’, in: Exh. Cat., New York, Whitney Museum of American Art, *Jean-Michel Basquiat*, 1993, p. 50). For its seamless assimilation of numerous points of influence, sheer aesthetic power, and virtuosic brevity, *Bronze* is undoubtedly worthy of this description.







10

## PHILIP GUSTON

(1913 - 1980)

## Odessa

titled; signed, titled and dated 1977 on the reverse  
oil on canvas  
172.7 by 195.6 cm. 68 by 77 in.

± £ 2,500,000-3,500,000

€ 2,730,000-3,820,000 US\$ 3,220,000-4,510,000

## PROVENANCE

Estate of the artist  
David McKee Gallery, New York  
James Erskine, Sydney  
Private Collection, London  
L&M Fine Arts, New York  
Sotheby's, London, 27 February 2008, Lot 45  
Acquired from the above by the present owner

## EXHIBITED

Melbourne, National Gallery of Victoria, on temporary loan, August 1993 - June 1995

Potts Point, Martin Browne Fine Arts, *A Selection of Post-War International Painting and Sculpture*, July - August 1997, n.p., no. 7, illustrated in colour

## LITERATURE

Jon Imber, 'Philip Guston: Teacher, Mentor, and Friend', *Art New England*, December 1994 - January 1995, p. 33 (text)

Anon., *ArtKrush*, No. 52, February 2007, illustrated on the cover in colour

## IN CONTEXT

In 1968, disillusioned by the progressively restrictive dogma of Abstract Expressionism, Philip Guston performed an about-turn. Gone were the meticulously layered compositions in grey, blue, and pink that had made his name; in their stead, unapologetically mundane and naively styled images of banal objects began to dominate his production. When these new works were unveiled at Marlborough Gallery in 1970, the critical response was unequivocal. The "high priest of the abstract expressionist painting cult" was tearing into the legacy that he had helped establish (Christoph Schreier, 'Path to an Impure Painting Style', in: Exh. Cat., Bonn, Kunstmuseum Bonn, *Philip Guston*, 1999, p. 9). "Why did you want to go and ruin things?" cried one painter, dismayed at what he considered to be a display of immense artistic hubris and puerility (Ross Feld cited in: Exh. Cat., San Francisco Museum of Modern Art, *Philip Guston*, 1980, p. 14). However, ruining the easy, well-trammelled route of Clement Greenberg-endorsed abstraction was precisely Guston's intention. When Picasso turned from the elegant realism of his Rose period to the harsher, analytical painting of Cubism, Guillaume Apollinaire wrote that he had proceeded in "carrying out his own assassination with the practiced and methodical hand of a great surgeon" (Guillaume Apollinaire, 'Les Peintres Cubistes', in: Herschel Browning Chip, Ed., *Theories of Modern Art: A Source Book by Artists and Critics*, Berkeley 1968, p. 232). The same can be said of Guston's work from 1968 onwards. His 1970 show was suicidal in terms of his career, but has become canonical in its importance for contemporary art and proved the genesis of an immensely rich and varied body of work.









Above  
 Movie still from *Battleship Potemkin*, 1925  
 Image: Pictorial Press Ltd / Alamy Stock Photo

*Odessa* is a spectacular example of this final phase of Guston's output. A monolith of jumbled shoes and upturned legs forms an island in the midst of a vibrant blue sea. The form is devotional, with the columnar legs culminating in the cornices of heavily soled shoes, a temple floating in the middle of nowhere. Or is it? The central frustration and pleasure of Guston's late work is that it is simultaneously deeply enigmatic and unsettlingly explicit. The legs are abominable in their hairy nakedness, the shoes flattened against the picture plane, at an impossible angle to the legs that support them. Does this work indeed refer to Odessa, the province in modern day Ukraine whence his parents fled to Montreal following vicious reprisals against religious minorities in the run-up to the 1905 Russian Revolution, as immortalised in Sergei Eisenstein's *Battleship Potemkin*? There can be little doubt that as a displaced Jewish immigrant the weight of Guston's abandoned fatherland weighed heavily on his mind. Although he was born in Canada, according to Ross Feld, a young novelist and critic who became one of Guston's closest friends following the 1970 show, family mythology had it that Guston was "the issue of a last-minute Odessa romance" (Ross Feld, *op. cit.*, p. 12). The artist himself once mused, "could it be that Odessa is not a fantasy at all – in

my blood somehow?" (Philip Guston cited in: William Corbert, *Philip Guston's Late Work: A Memoir*, Cambridge, Mass. 1994, p. 13). *Odessa* figures as a deeply personal locus of belonging, which is hardly anomalous in the context of this later body of work, where self-portraiture, often in the form of cyclopean eyes, lit cigarettes, and the trappings of the painter, plays a major role. This heightened awareness of the Jewish diaspora hardly contradicts the temple-like appearance of the island. *Odessa* as the promised land, Guston as worshipper.

Although the diasporic/devotional elements of *Odessa* are specific to this painting, there are various motifs here that form cornerstones of Guston's highly developed artistic lexicon. Upturned legs and shoes, which had long been part of his art, even featuring in some of his social realist paintings from the 1940s, are particularly notable. In paintings such as *Porch No. 2* (1947), which is complete with flattened shoe soles and an upside down figure, the heavy footwear were a classic social identification, "with sturdiness in some relation to virtue" (Ross Feld, *op. cit.*, p. 17). However in his paintings from 1968 onwards any worthy connotation is entirely absent. These are works far more concerned with vice than virtue, and the shoes, raised lethargically towards the heavens, a picture of sloth,













“AMERICAN ABSTRACT ART IS A LIE, A SHAM, A COVER UP FOR A POVERTY OF SPIRIT. A MASK TO MASK THE FEAR OF REVEALING ONESELF... IT IS LAUGHABLE, THIS LIE. ANYTHING BUT THIS! WHAT A SHAM! ABSTRACT ART HIDES IT, HIDES THE LIE, A FAKE! DON'T! LET IT SHOW!”

PHILIP GUSTON

Above  
Philip Guston  
*To I.B.*, 1977  
The Estate of Philip Guston  
© The Estate of Philip Guston, courtesy Hauser & Wirth

Opposite  
Philip Guston in his studio on 8th Street, New York, circa late 1950s  
Image: © Fred W. McDarrah/Getty Images

are a far cry from the proletarian labourer championed in Guston’s WPA days. The legs that support them emerge from land or sea, with the accompanying body either submerged or absent. This conjures an altogether darker image. Piles of shoes, confiscated from their owners, constitute one of the most horrifying visual records of the massacres at Auschwitz. Particularly given the plight of the Jewish population of Odessa, the significance of this cannot be dismissed. Ominous and looming, the island now bespeaks death and loss, a near-centenary celebration of Arnold Böcklin’s *Isle of the Dead*.

These ostensibly contradictory interpretations – a longing for home, the horror of home, the role of the emigrant – are entirely deliberate. Guston did not believe that any single interpretation of a painting was any more valid than another, and this was the central difficulty of these works for the wider public. They were uncategorisable, in an era of categorisation, existing outside any defined movement and without an immediately legible and definitive meaning. Markedly opposed to Abstract Expressionism, utterly divorced from Minimalism and entirely dissimilar to Pop art, both aesthetically and thematically, Guston’s late work occupied a liminal space between movements. As Harold

Rosenberg wrote, in a positive review of the 1970 show, “Abstract Expressionism liberated painting from the social consciousness dogma of the thirties; it is time now to liberate it from the ban on social consciousness... [Guston’s] current exhibition may have given the cue to the art of the nineteen-seventies” (Harold Rosenberg, ‘Liberation from Detachment’, *The New Yorker*, 7 November 1970, p. 141).

These works are also deeply personal. Simply, as Ross Feld observes, Guston “intends to hide nothing” (Ross Feld, *op. cit.*, p. 23). He pines for a homeland that he has never visited, but even in his presentation of Odessa as a monolithic temple, the lurking horror of WWII and the 1905 Russian Revolution lingers. Abstraction was “a sham” to him because it served simply as “a mask to mask the fear of revealing oneself” (Philip Guston, cited in: Musa Mayer, *Night Studio: A Memoir of Philip Guston*, London 1991, p. 170). If there is a truth to be found, Guston will search for it, in all its horror. Standing in front of a group of his paintings, Guston once observed: “People, you know, complain that it’s horrifying. As if it’s a picnic for me, who has to come in here every day and see them first thing. But what’s the alternative? I’m trying to see how much I can stand” (Philip Guston cited in: Ross Feld, *op. cit.*, p.29).





The Bauhaus in Dessau  
built by Walter Gropius,  
photograph taken circa 1926  
Image: © Granger /  
Bridgeman Images



# Bauhaus

## — Defining a Century

On 6<sup>th</sup> October Sotheby's will present *Bauhaus\_Defining a Century*, an auction that celebrates the legacy of the most radical and influential Modernist art school of the Twentieth Century. As an icon of this era, Josef Albers' *Homage to the Square: Temperate* will be presented in context of a curated selection of works that tell the story of the Bauhaus. Ahead of the main sale on 6<sup>th</sup> October, the present work will kick-start *Bauhaus\_Defining a Century* when it is offered as part of the Contemporary Art Evening Auction on 5<sup>th</sup> October.

Illustrating the multivariate practices of this school, the auction includes works by Paul Klee, Wassily Kandinsky, Marcel Breuer, Marianne Brandt, László Moholy-Nagy,

Josef Albers, Herbert Bayer, Lyonel Feininger, Mies van der Rohe, and many more. In a radical attempt to revolutionise the arts and design of its time and create a unity of form and function, the innovative philosophy of the Bauhaus has continued to influence and shape visual culture today. Founded in 1919 by German architect Walter Gropius, the Bauhaus pioneered a new artistic approach that would break down existing cultural hierarchies in favour of embracing a practice that encompasses architecture, design, visual art and photography. Synonymous with the urban modernisation of life, the Bauhaus' core objective was certainly a radical concept: to reimagine the material world in order to reflect the unity of all art forms.



11

## JOSEF ALBERS

(1888 - 1976)

Homage to the Square:  
Temperate

signed with the artist's monogram and dated 57; signed, titled, dated 1957 and variously inscribed on the reverse  
oil on masonite  
81.3 by 81.3 cm. 32 by 32 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 1957.1.10.

£ 700,000-1,000,000

€ 765,000-1,100,000 US\$ 905,000-1,290,000

## PROVENANCE

Sidney Janis Gallery, New York  
Galerie Hybler, Copenhagen  
Private Collection, Denmark (acquired from the above in 1964)  
Private Collection, Denmark (by descent from the above)  
Sotheby's, London, 7 February 2007, Lot 31 (consigned by the above)  
Acquired from the above by the present owner

## EXHIBITED

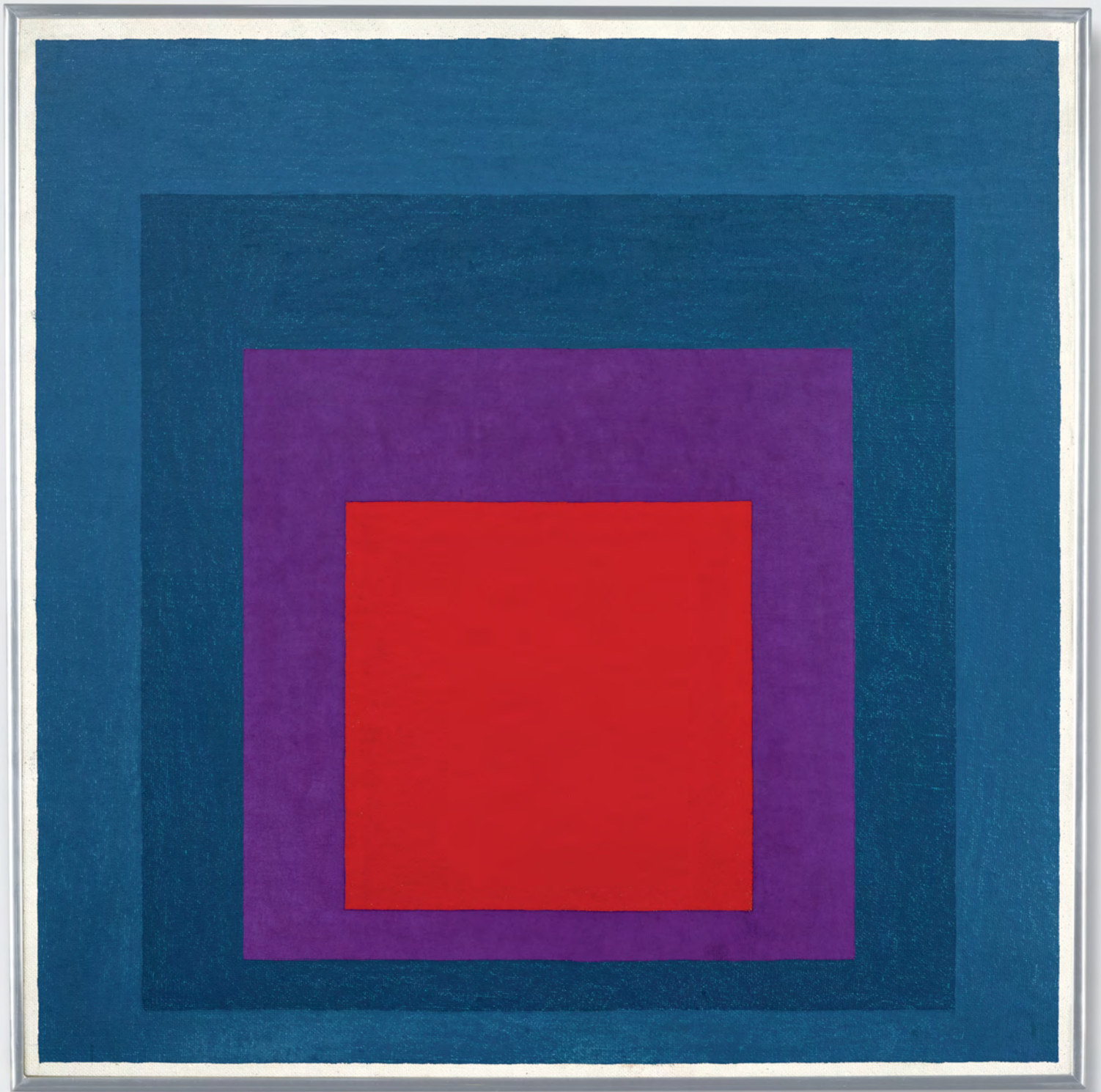
Washington D.C., The Phillips Collection, *Paintings by Josef Albers*, January - February 1962  
Essen, Museum Folkwang, *Josef Albers*, February - March 1963, no. 7  
Copenhagen, Galerie Hybler, *Josef Albers*, October 1963  
Humlebaek, Louisiana Museum of Modern Art, *Amerikansk Kunst 1950-70*, 1971, no. 2

## IN CONTEXT

Josef Albers' *Homage to the Square* is one of the most recognisable and iconic bodies of work of the Twentieth Century. Mesmeric symphonies of colour and form, the paintings vary widely, from achingly subtle variations between colours to boisterous paintings filled with stunning internal juxtapositions. *Homage to the Square: Temperate* presents a lusty red nestled in soft violet, a muted navy encased by an exuberant blue. The temperance of the title is wryly disavowed by Albers' playful choice of pigments which generate contrary emotions entirely through colour and its juxtaposition. However, it is vital to recall that, from viewer to viewer, these associations are deeply subjective. As Nicholas Fox Weber, the director of the Albers Foundation observes: "if there is any personal experience that enters here, it is your own personal experience – your colour associations, not the artist's" (Nicholas Fox Weber, 'Josef Albers', in: Getulio Alviani, Ed., *Josef Albers*, Milan 1988, p. 10). However this theory of colour did not emerge from a vacuum. Rather, it was born of a long period of pupillage and professorship, starting with his enrolment at the Bauhaus in 1920.

Albers made the move towards abstraction and the avant-garde comparatively late in life. Tired of the tedious dogma of traditional German painting, which he studied in Munich under Franz von Stuck, Albers responded enthusiastically to the radical Bauhaus manifesto of 1919. He described his abrupt decision to leave Munich in unequivocal

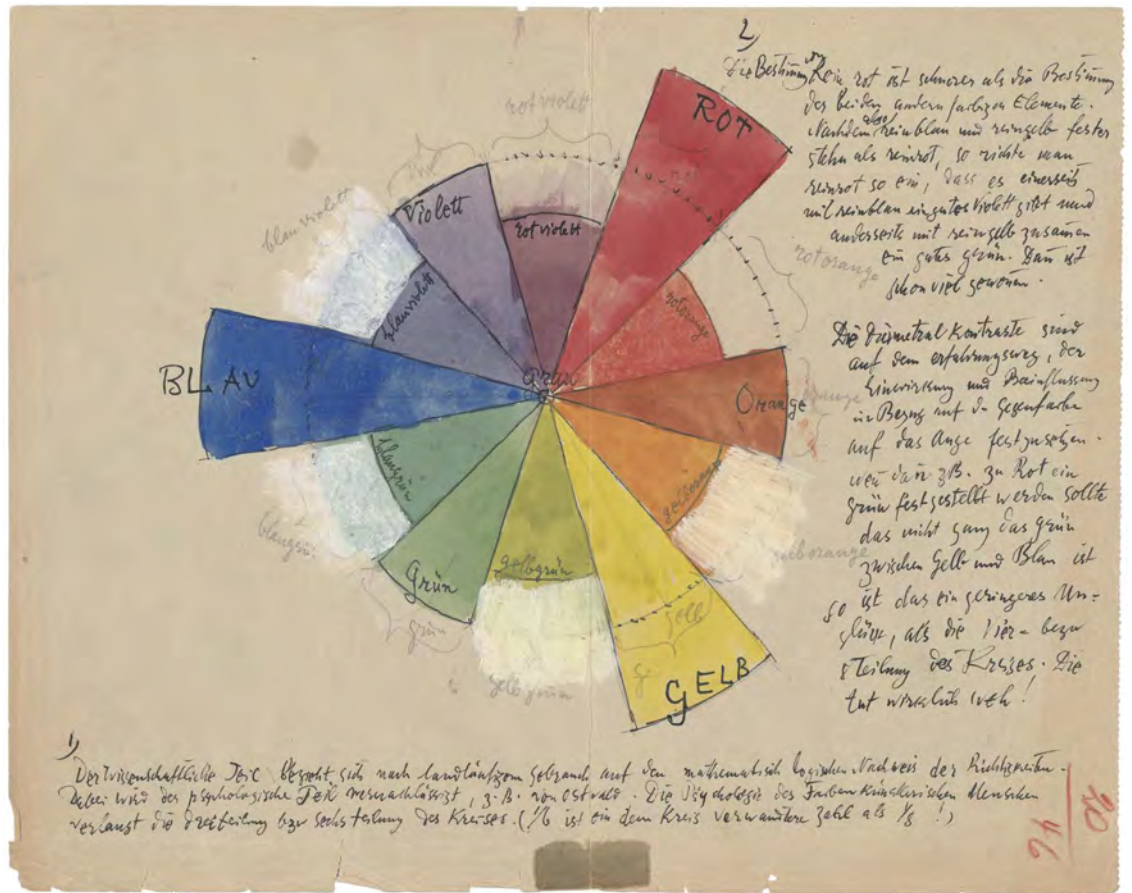










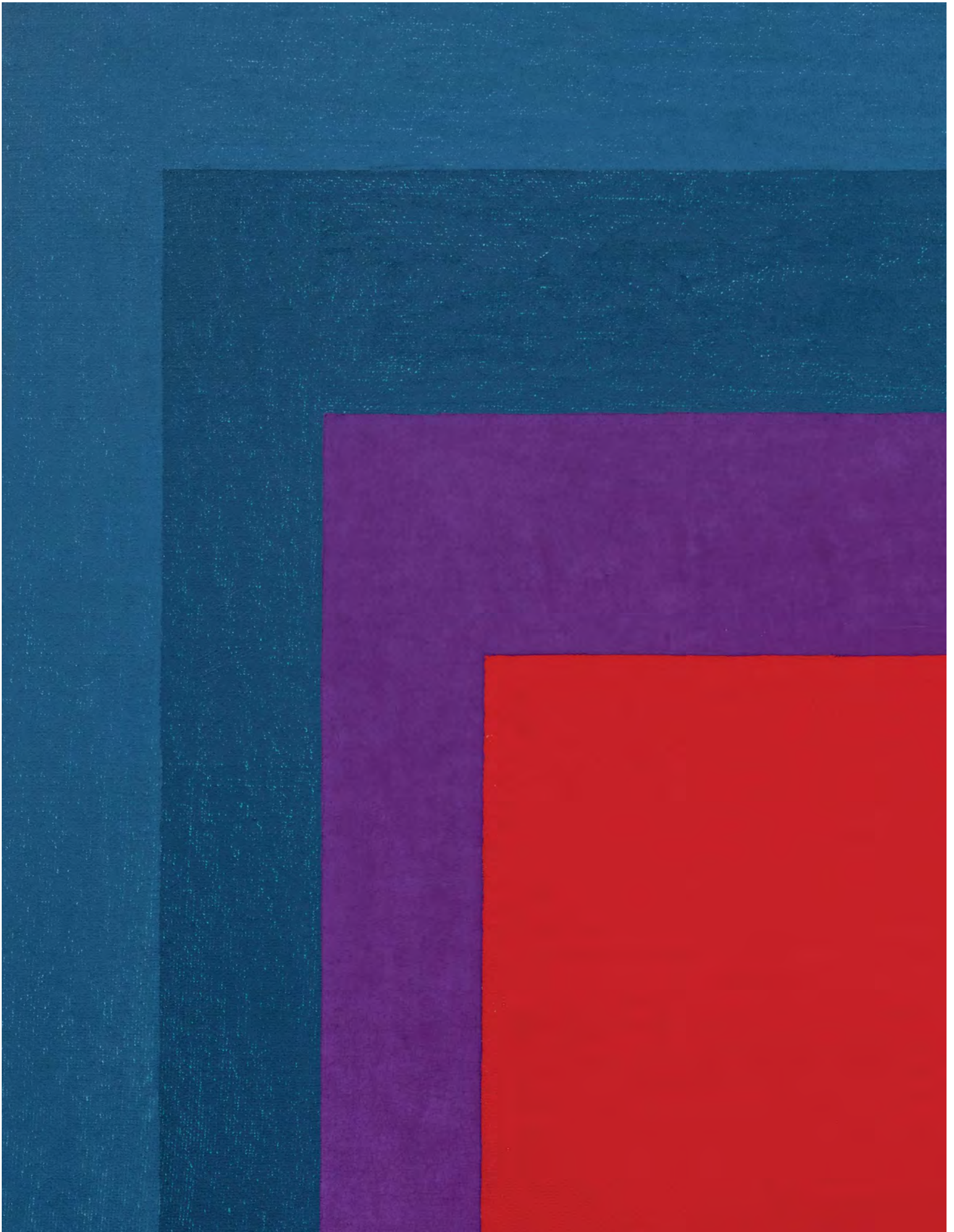


Above  
 Paul Klee  
 Bildnerische  
 Gestaltungslehre: I.2  
 Principielle Ordnung  
 (Theory of Pictorial  
 Configuration: I.2 Principal  
 Order), 1931  
 Zentrum Paul Klee, Bern,  
 inventory number BG  
 I.2/157  
 Image: © Zentrum Paul  
 Klee, Bern  
 Opposite  
 Josef Albers with his class  
 at Black Mountain College  
 Image: © Genevieve  
 Naylor/Corbis via Getty  
 Images

terms: “I was 32 but I went to Bauhaus. Threw all my old things out the window, started once more from the bottom. That was the best step I made in my life” (Josef Albers cited in: Exh. Cat., London, Tate Modern (and travelling), *Albers and Moholy-Nagy: From the Bauhaus to the New World*, 2006, p. 66). He arrived in Weimar at the height of the German Depression, and with basic artistic materials far beyond his financial means, Albers resorted to using discarded objects that he found at the town dump. From unwanted bottle caps and pieces of glass Albers created a large series of collage works: jewel-like compositions which reflected wider Bauhaus ideals in their treatment of light and transparency. However, to an even greater extent, these early experiments provided the foundation for Albers’ lifelong preoccupation with colour. This was of course another central concern of the Bauhaus. Johannes Itten, one of the founding members of the school and Albers’ first teacher in Weimar, redesigned Goethe’s colour wheel and taught extensively on colour theory. Wassily Kandinsky wrote extensively on the emotionally evocative properties of colour in his seminal 1912 publication, *On the Spiritual in Art*, and continued his experiments in that direction, pairing shape and form with colour to determine elemental force throughout his tenure at the Bauhaus. Most significantly, Paul Klee, who joined Albers in the glass workshop in 1922 (a year after he was hired by Itten in 1921), was concerned with the relationships between colours, and the balance they can create on a canvas. Works

such as *Red-Green and Violet-Yellow Rhythms* (1920) experiment with the effects of complimentary colours operating in tandem. This concern with the interaction of colour proved to be of canonical importance to Albers’ practice, particularly from 1950 onwards when he began his most celebrated series, the *Homage to the Square*. This series, despite its title, is primarily concerned with colour, rather than shape. Although Albers was convinced of the fundamental status of any elemental form, he considered the carefully considered composition of squares, the placement of which on the canvas is consistent throughout all the works in the series, to primarily operate as “platters to serve colour” (Josef Albers cited in: Nicholas Fox Weber, ‘Josef Albers’, in: Getulio Alviani, Ed., *Josef Albers*, Milan 1988, p. 10). What follows is a hymn to hue and pigment, a testament to the power of colour to alter and dictate our vision. *Homage to the Square: Temperate* is a spectacular example of this ocular affect. The square of red in the centre of the composition, nestled within bands of purple and blue, appears to float in front of the other colours, so fresh that it must have been the last colour applied. And yet, we know that this is not the case. Albers’ father, a house painter, had taught his son that when you paint a door you should always start with the centre to avoid getting your cuffs dirty, and Albers applied the same logic to his *Homage* series, always starting with the central square and working outwards. This is simply one of many testaments to the power of colour observable in Albers’ work.







“THERE IS VERY MUCH A SIMPLE, SUITABLE, AND NATURAL WHOLENESS TO THE ARRANGEMENT OF SQUARES WITHIN SQUARES, WHICH IS ONE OF THE BEST IDEAS IN THE WORLD, ONE WHICH PROVIDED ENORMOUS VERSATILITY AND COMPLEXITY. THIS ARRANGEMENT IS EASILY AT ONE WITH COLOUR. IT’S AMAZING THAT IT SO QUIETLY PRODUCES SUCH BRILLIANCE.”

DONALD JUDD



Above  
Frank Stella  
*Sacramento No. 6*, 1978  
Private Collection  
Artwork: © Frank Stella.  
ARS, NY and DACS, London  
2017

As Weber observes, Albers’ paintings prove that “the colour of something affects where we see it in space” (*Ibid.*, p. 10).

Although this almost scientific approach to colour is undoubtedly deeply indebted to the work of his colleagues at the Bauhaus, Albers’ opus should not be considered solely in terms of his influences. As a professor and an artist his own influence has been of immense importance to the development of twenty-first century art. Indeed, his pedagogical contributions are a vast part of his legacy. As a teacher at first the Bauhaus, then Black Mountain College in North Carolina and finally at Yale University, Albers exerted his influence on many of the great names of contemporary art, bringing the theories and practices of the Bauhaus education along with him. Cy Twombly, Kenneth Noland, and Ruth Asawa all studied under him at Black Mountain, as did Robert Rauschenberg, who famously described Albers as “the most important teacher I’ve ever had”, observing that “he didn’t teach you how to ‘do art’... what he taught had to do with the entire visual world” (Robert Rauschenberg, ‘Statement on Josef Albers’, Rauschenberg Foundation, online). Even post-Black Mountain, Albers’ influence was titanic. Eva Hesse and Richard Serra studied under him at Yale, and Donald Judd, the spiritual father and principal theoretician of American Minimalism, cited the influence of the *Homage* series on his own work, observing: “there is very much a

simple, suitable, and natural wholeness to the arrangement of squares within squares, which is one of the best ideas in the world, one which provided enormous versatility and complexity. This arrangement is easily at one with colour. It’s amazing that it so quietly produces such brilliance” (Donald Judd, ‘Josef Albers, 1991’, *Chinati Foundation newsletter*, Vol. 11, 2006, p. 61).

Remarkable for its chromatic vibrancy, *Homage to the Square: Temperate* epitomises the concerns that characterise this iconic series. Deeply rooted in his education and subsequent professorship at the Bauhaus in the 1920s, and building upon his theories of colour relativity expounded and summarised in his 1963 book, *Interaction of Colour*, the peerless precision of the present work’s execution confirms Albers’ status as a titan of twentieth-century art. Indeed, his remarkable influence as an artist and teacher affirms his own observation about the totality of colour’s influence: “Once one has had the experience of the interaction of colour, one finds it necessary to re-integrate one’s whole idea of colour and seeing in order to preserve the sense of unity... 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: *Exh. Cat.*, Washington D.C., Washington Gallery of Modern Art, *Josef Albers: The American Years*, 1965, p. 28).



12

ALEXANDER  
CALDER

(1898 - 1976)

## Untitled

incised with the artist's monogram, dated 60 and  
incised *per Tino* on the underside of the yellow  
element

painted sheet metal and wire

33 by 200.7 by 63.5 cm. 13 by 79 by 25 in.

This work is registered in the archives of The  
Calder Foundation, New York, under application  
number A05460.

‡ £ 1,800,000-2,500,000

€ 1,970,000-2,730,000 US\$ 2,320,000-3,220,000

## PROVENANCE

Costantino Nivola, New York (a gift from the artist)

Thence by descent to the present owner

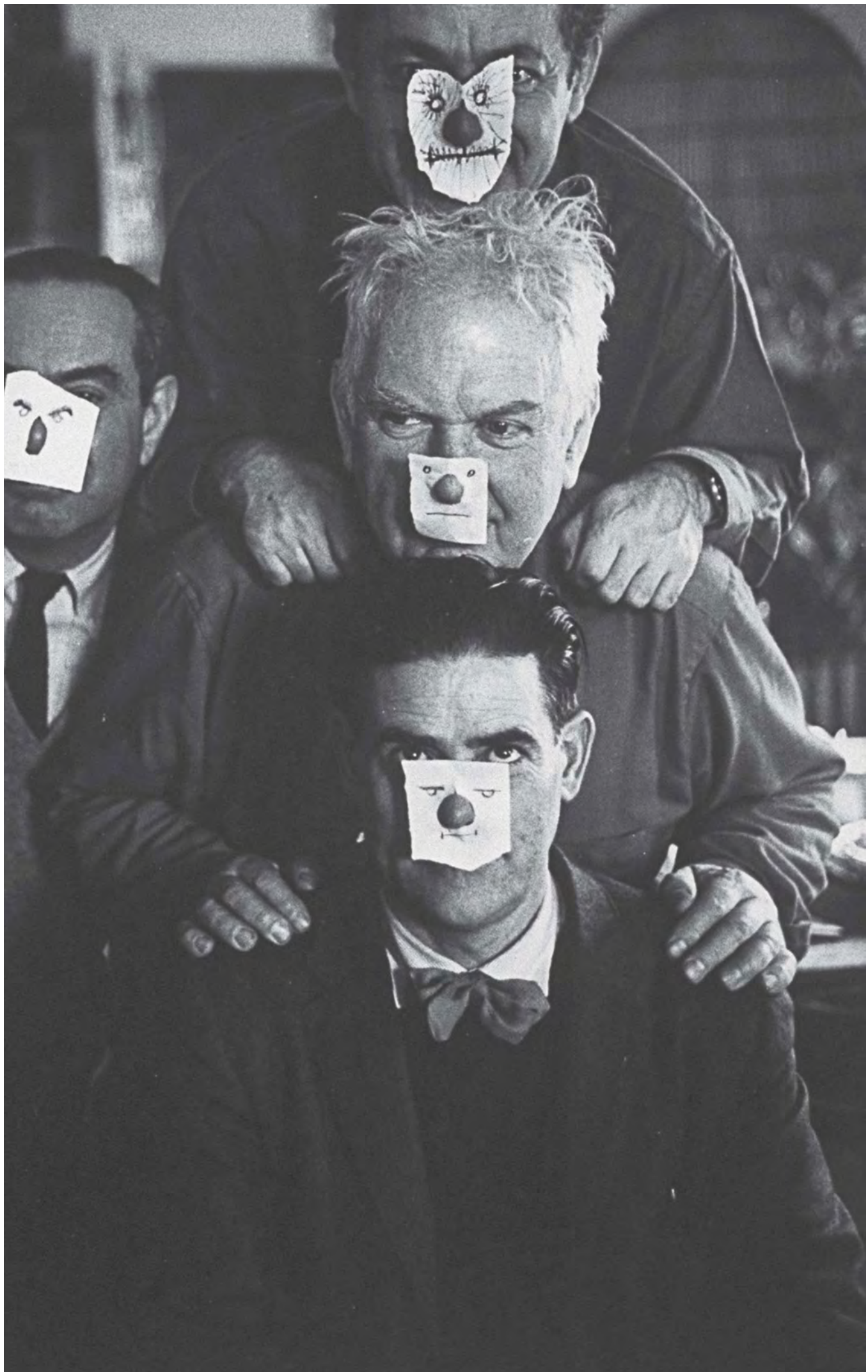
## IN CONTEXT

The collection of sculptor Costantino Nivola (1911-1988) is distinguished by works Nivola was given by fellow acclaimed artists, his close friends, several of whom were celebrated masters of the New York School and the European avant-garde. Nivola was among the first wave of artists in the 1940s to transfer his home and studio from New York City to the East End of Long Island where he lived and worked in close proximity to Jackson Pollock, Willem de Kooning, and Saul Steinberg among many others. His collection is a testament to the rich exchange between the artists in that community. The works represent some of the pivotal developments in art of the Twentieth Century.

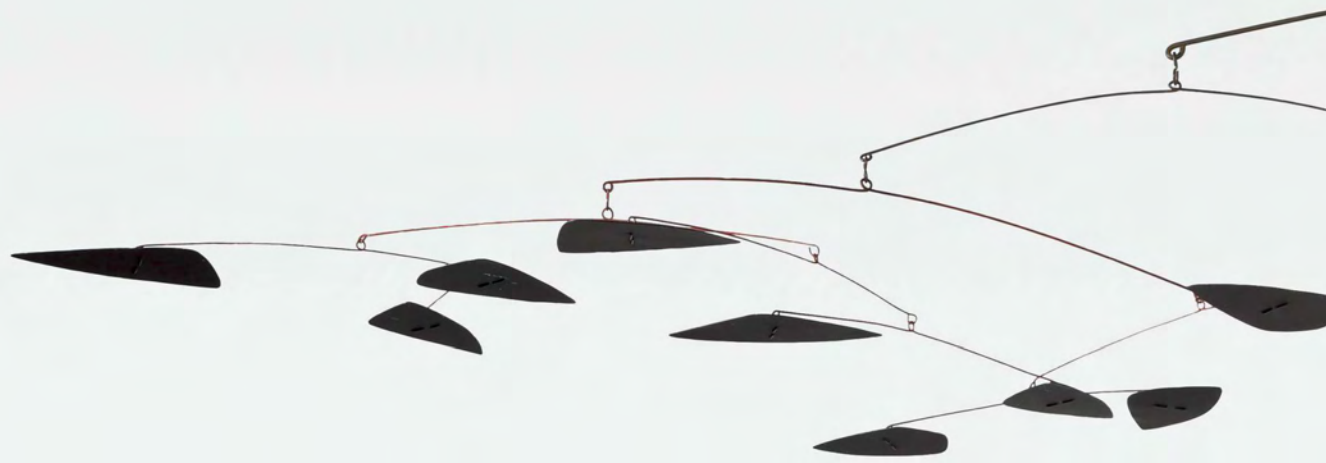
Nivola's home in the village of Springs, where he settled in 1948, became a hub for the artists and intellectuals within his circle. His prolific output and the work of his contemporaries that he gradually received over the years, defined the unique aesthetic of his surroundings. Le Corbusier painted a fresco mural on the central interior walls of his home. Numerous artworks which have remained within Nivola's collection similarly shaped the character of each room of the house as well as the surrounding garden.

Costantino Nivola was born in Orani, Sardinia in 1911. He and his wife, German-born artist Ruth Guggenheim, fled fascist Italy in 1939 for the United States, settling first in Greenwich Village, New York. With a background in art, having studied sculpture as a pupil of Marino Marini in Milan, he began his professional life in New York as a designer and quickly earned a position as art director of *Progressive Architecture* and *Interiors* magazines. There he came into contact with some of the era's most influential Modern architects including Le Corbusier, Jose Luis Sert, and Eero Saarinen with whom Nivola would eventually collaborate on extensive sculpture commissions.

















Nivola's work for much of his career focused primarily on the production of large scale sand-cast bas reliefs in concrete where Nivola employed a technique he developed in the 1940s. In 1944, Nivola also had his first exhibition of paintings and sculptures at Wakefield Gallery in New York followed by a show in 1950 at Tibor de Nagy Gallery in New York. He also exhibited at Quadriennale in Rome, Triennale and a retrospective in 1999 at the P.A.C. Museum in Milan, Stable Gallery in New York and Signa Gallery in East Hampton. Nivola created several private and public commissions including a 75-foot-long wall relief made for the Olivetti showroom (New York), as well as works for the Mutual Hartford Insurance Company (Connecticut), Harvard University, McCormick Plaza Exposition Center (Chicago) and Yale University. He enjoyed much success and acclaim, especially in the U.S., and his work is currently on permanent display in the National Gallery of Art in Washington D.C. In 1995 a museum dedicated to his art was opened in his hometown, Orani.

Sotheby's is honoured to offer two exceptional works from this exquisite collection. Alongside a work on paper by Willem de Kooning offered in the Contemporary Curated auction in New York on 27 September 2017, the collection also includes an elegant mobile by Alexander Calder. Created in 1960, *Untitled* is one of the many personal gifts made for Nivola – known to his friends as Tino – by his East Hampton contemporaries.

In 1941, only two years after he arrived in New York, Nivola became friends with Alexander Calder. Photographed together in January 1959 wearing paper masks at Calder's Roxbury home in Connecticut alongside fellow artist René Bouché and violinist Alexander Schneider, Calder and Nivola shared a friendship underlined by their mutual sculptural practices. The present work is testament to this bond. In a letter to Nivola dated 19<sup>th</sup> April 1960, Calder writes: "Dear Tino, I am busy making mobiles – what kind would you like? Tell me!"

Spanning two metres, elegant wire branches support a canopy of floating black elements punctuated by two larger elements painted red and yellow. Archetypally Calder, *Untitled* is a graceful demonstration of the artist's ground-breaking liberation of pictorial colour and line. Suspended from arched steel wires of varying thickness, organic shapes of flat painted sheet metal hang from individual points. The result is an ever-changing and mutable visual encounter that reacts to the movement and flow of air. Endless permutations impart countless compositional arrangements – colour and line in free form, affected by physics alone. Like an outstretched wing, the wire structure flexes and pivots, oscillates and turns, from which celestial Lily pads of primary colour hover above the viewer's head. For Calder, an affinity with the dynamics of the cosmos and nature was the essential driving force behind the construction of these works: "The basis of

Above  
From left to right: Mrs. Costantino Nivola, Hedda Stern, artist Rene Bouche, sculptor Alexander Calder, artist Saul Steinberg, author Mary Durant & daughter, violinist Alexander Schneider, sculptor Costantino Nivola & Mrs. Alexander Calder gathered in kitchen of Calder's Roxbury home  
Image: © Gjon Mili/The LIFE Picture Collection/ Getty Images

Opposite  
Letter from Alexander Calder to Costantino Nivola, 19 April 1960  
© 2017 Calder Foundation, New York / DACS London.

Fold-out  
Alexander Calder & Costantino Nivola wearing paper masks at a party at Calder's Roxbury home  
Image: © Gjon Mili/The LIFE Picture Collection/ Getty Images



CALDER  
PAINTER HILL ROAD  
R. F. D. ROXBURY,  
CONN. U.S.A.

19 Apr 60

Dear Tim

I am busy  
making mobiles  
- what kind would  
you like? How Big? tell me!

When you coming  
out, with Ruth, +  
that photographer who  
photographs bread?

Sandy

JEL WOODBURY - CONGRESS 3-2286

We go June 5







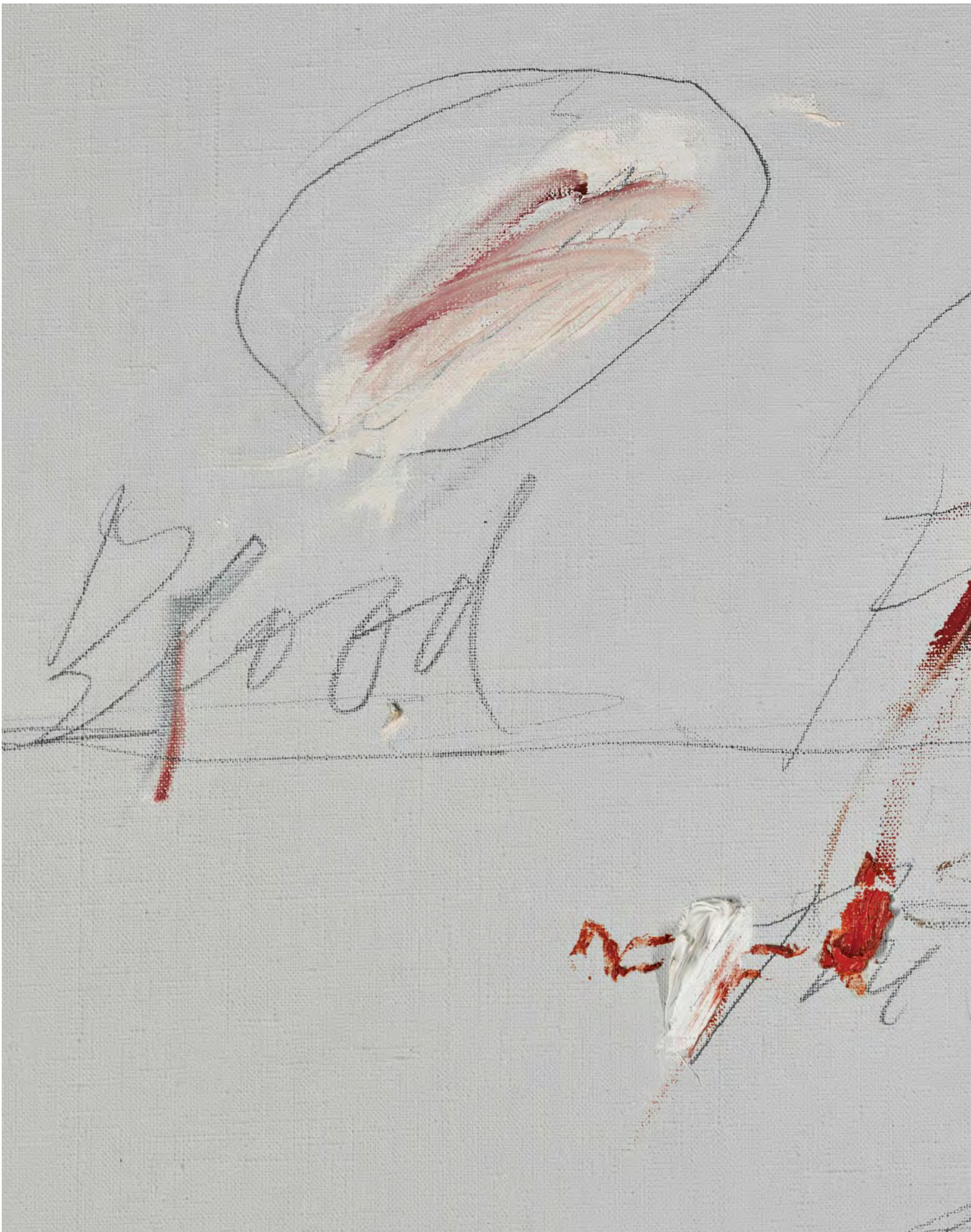


everything for me is the universe. The simplest forms in the universe are the sphere and the circle. I represent them by disks and then I vary them. My whole theory about art is the disparity that exists between form, masses and movement. Even my triangles are spheres, but they are spheres of a different shape” (Alexander Calder in conversation with Katherine Kuh in: Katherine Kuh, *The Artist’s Voice: Talks with Seventeen Artists*, New York and Evanston 1962, p. 38). Calder’s mobiles present a moving representation of the cosmos in its holistic entirety; the invisible forces that drive and affect us are here given tangible form. Brought into sharp focus by the artist, these elemental forces dance for us in an inimitable ballet of graceful movement.

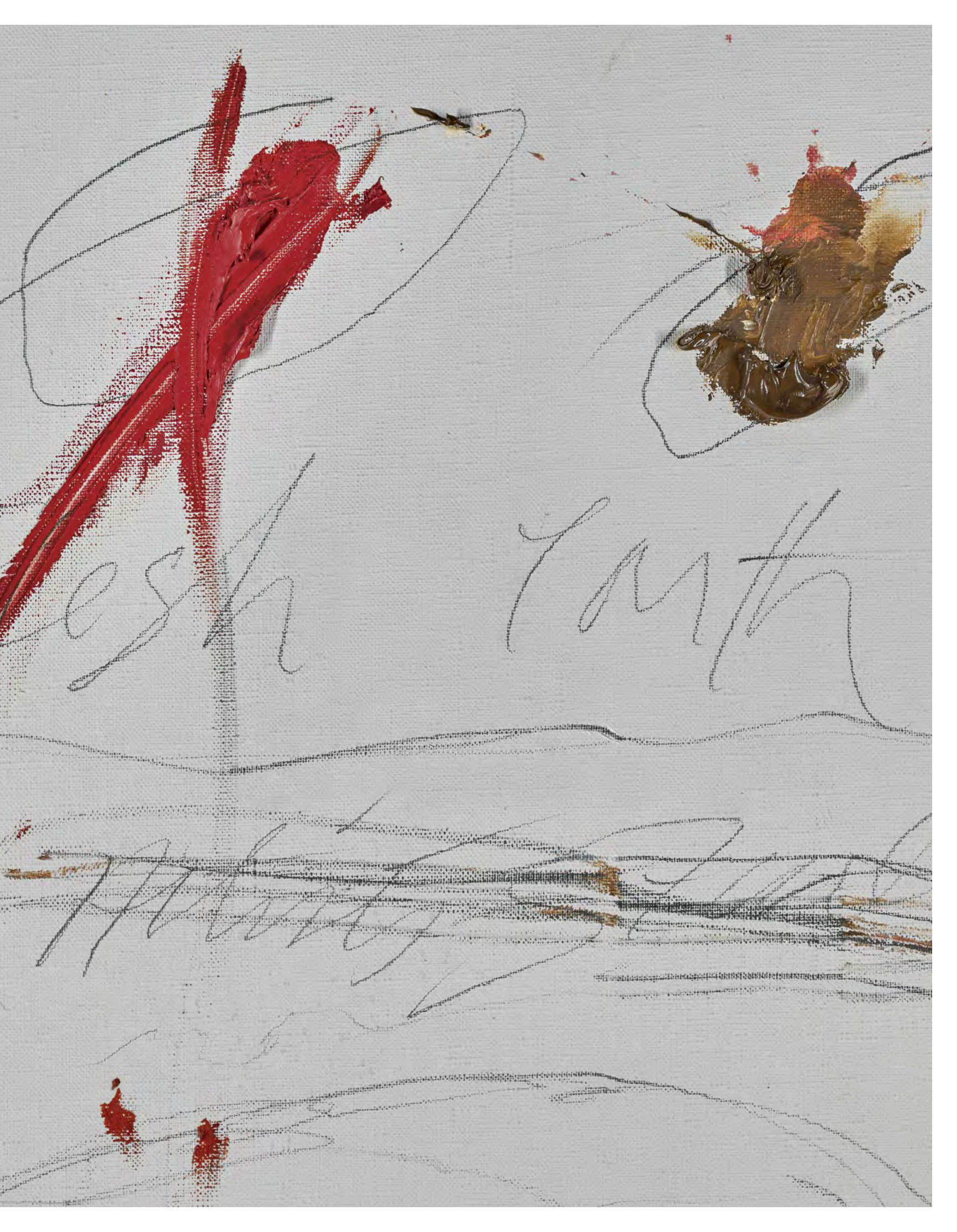
Following his legendary visit to Piet Mondrian’s studio in 1930 – the epiphanous moment the artist realised his ambition to animate the static compositional elements of the space – Calder spent the next twenty years perfecting the form and execution of his mobiles. By the beginning of the 1960s he had achieved a height of aesthetic skill and critical appreciation. Ambitious commissions now occupied large public spaces; in 1958 *Spirale* was installed in the grounds of UNESCO in Paris, while Calder’s imposing *.125* had been gracing the lobby of the International Arrivals Building at JFK airport for almost a year. Work on public and corporate commissions continued well into the next decade, as did a slew of solo exhibitions and retrospectives, including the major 1964-65 survey of Calder’s career at the Guggenheim in New York. Narrating the beginning of a stellar decade for the artist, *Untitled* is an imposing yet delicate articulation of the core tenets for which Calder is today celebrated as having revolutionised the practice of twentieth-century sculpture.













## CY TWOMBLY

(1928 - 2011)

## Untitled

signed and dated *Roma 1962*  
oil and graphite on canvas  
130.5 by 150.5 cm. 51 $\frac{3}{8}$  by 59 $\frac{1}{4}$  in.

£ 5,500,000-7,500,000

€ 6,000,000-8,180,000 US\$ 7,090,000-9,660,000

## PROVENANCE

Galleria La Tartaruga, Rome

Galleria Gian Enzo Sperone, Rome

Acquired from the above by the present owner in the 1970s

## EXHIBITED

Rome, Galleria La Tartaruga, *13 Pittori a Roma*, February 1963, n.p., illustrated

## LITERATURE

Galleria La Tartaruga, *Catalogo 1*, 1964, n.p., illustrated

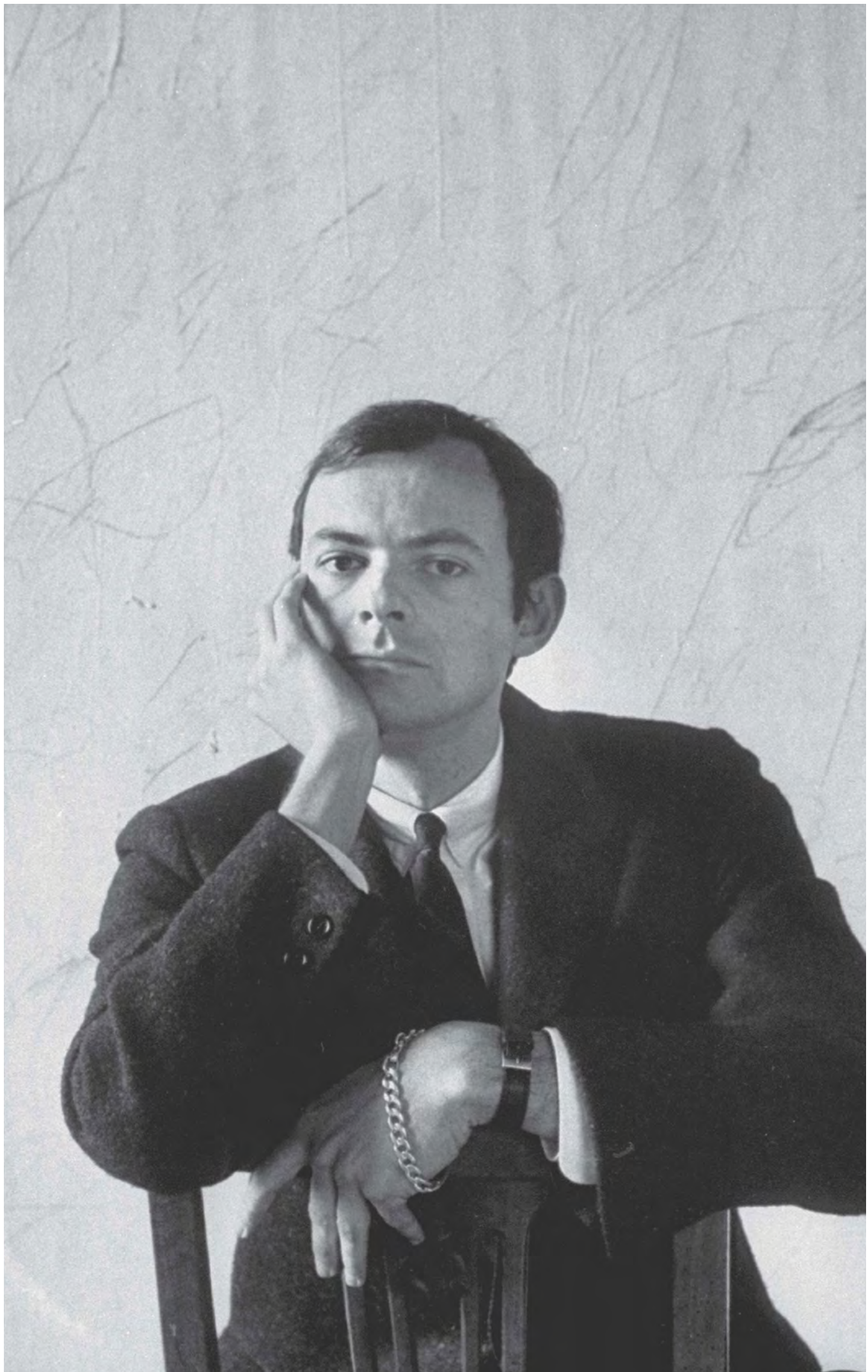
Heiner Bastian, *Cy Twombly: Catalogue Raisonné of the Paintings, Volume II, 1961 - 1965*, Munich 1993, p. 153, no. 82, illustrated in colour

“IN 1962 CY TWOMBLY...  
PAINTED A WORK THAT  
ILLUSTRATES MANY OF THE  
ABIDING ENGAGEMENTS OF  
HIS PRACTICE... IN THE UPPER  
THIRD OF THE CANVAS, THE  
ARTIST PROVIDES A CODE FOR  
VIEWING... IN *UNTITLED* WE  
SEE TWOMBLY’S INVOCATION  
OF MYTH AND POETRY, HIS  
WAVERING BETWEEN HIGH  
AND LOW AND HIS SUSTAINED  
DWELLING ON THE THRESHOLD  
WHERE WRITING BECOMES  
DRAWING OR PAINTING.”

## CLAIRE DAIGLE

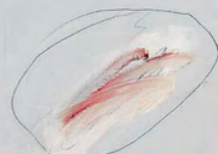
‘Cy Twombly: Linger at the Threshold Between Word and Image’, *Tate Etc.*,  
No. 13, Summer 2008, online).



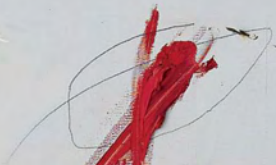




7 November Roma 1962



Blood





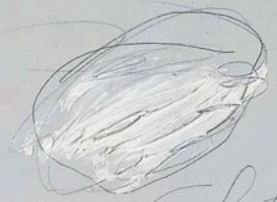
Flesh (m)

~~White~~



Sappho: But then her travel



th    clouds





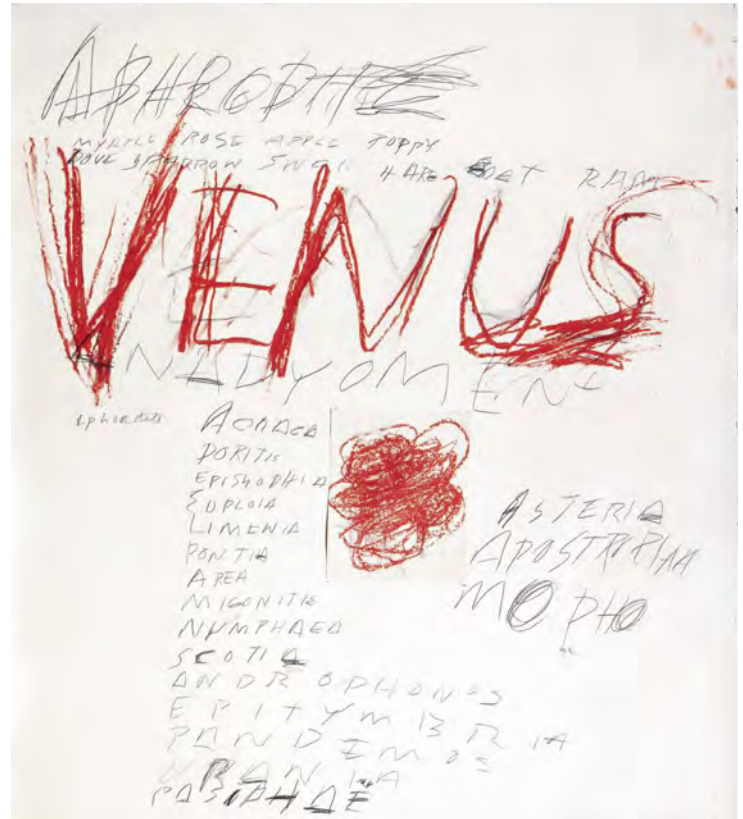
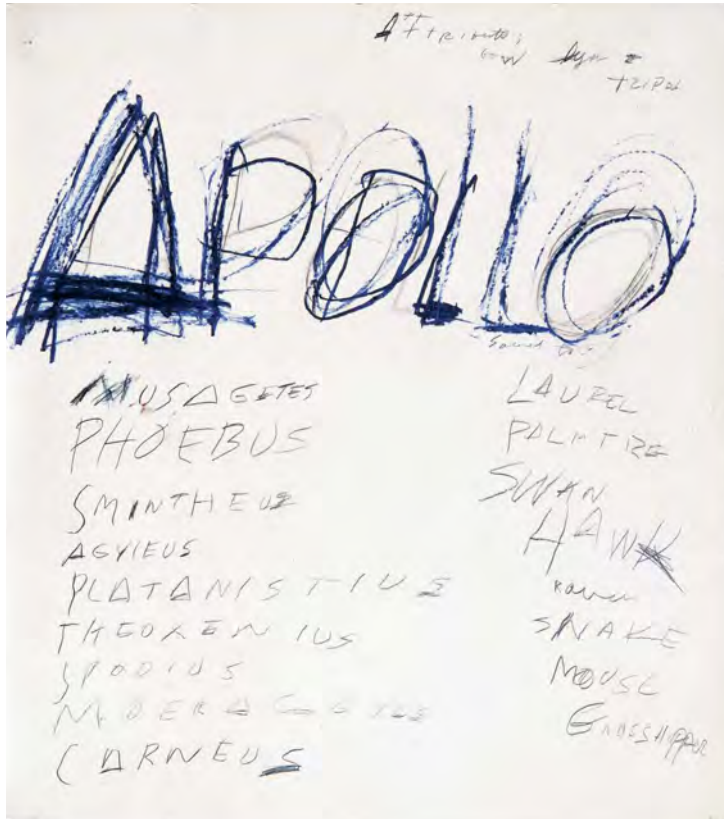
White for diluting dreams

Brown for earth

Fats for flesh & ~~Blood~~

old & they dropped their wings





## In Context Untitled

Above (from left)  
 Cy Twombly  
*Apollo*, 1975  
 Cy Twombly Foundation  
 Artwork: © Cy Twombly  
 Foundation

Cy Twombly  
*Venus*, 1975  
 Cy Twombly Foundation  
 Artwork: © Cy Twombly  
 Foundation

Opposite  
 Cy Twombly and his wife  
 Tatiana in their apartment  
 in Rome, photographed for  
*Vogue*, 1966  
 Image: Horst P. Horst/  
 Condé Nast via Getty  
 Images

Fold-out  
 Cy Twombly, 1958  
 Image: © David Lees/The  
 LIFE Images Collection/  
 Getty Images

‘Blood, Flesh, Earth, Mirror, Clouds’: Cy Twombly’s *Untitled* from 1962 pictures the space between terra firma and firmament, word and image. In this work a symbolic key of text and its formal equivalent is placed in opposition to the fragment of Sapphic verse that lines the painting’s lower edge. Written in the artist’s cursive hand, ‘Sappho: But then heart turned cold + they dropped their wings’, conjures the distant echo of an ancient mythological language. What lies between is the artist’s palette, and within the palette’s curvilinear border sits the miraculous and malleable matter of painting itself. This work forms an extraordinary treatise on the poetic portent of the artist and his craft; it is a self-portrait that offers a contemplative image of a creative mind at the height of its power. Born of an incredibly fertile moment in Twombly’s career, *Untitled* gives expression to the philosophical space that his paintings occupy: between corporeality and intangibility, between signifier and signified. Anchored by Sappho’s melancholic expression of lost love, Twombly here ruminates on the very nature of his art.

The early 1960s denote the most significant and consequential phase of Cy Twombly’s revolutionary artistic career. By the winter of 1960 the American artist and his new Italian wife – Tatiana Franchetti – had settled in a new

apartment, a large seventeenth-century residence on via Monserrato, near the Palazzo Farnese in Rome, and by the following winter Twombly had taken up a studio in Largo del Biscione, near Campo de’ Fiori. It was between these two locations that the artist brought to life the most decisive paintings of his Italian period: encompassing the feverish *Ferragosto* paintings, the amorous *Leda and the Swan* works, the nine-part *Discourse on Commodus* and other masterpieces such as *School of Athens*, *Bay of Naples*, and *Birth of Venus*, the works produced between 1961 and 1963 are today considered the very best of his career. *Untitled* from 1962 emphatically belongs to this period of pioneering achievement.

The words ‘Blood’, ‘Flesh’, and ‘Earth’ touch upon scatological themes of violence and Eros in arcadia – concerns that had utterly dominated Twombly’s output for the entirety of the previous year – as does the application of correlative pigment: smeared and thrown marks notably made with the artist’s bare hands. In opposition to these distinctly terrestrial attributes, the word ‘Mirror’ rests below an oval of silvery graphite. By invoking the ultimate vehicle of self-reflection, Twombly alludes to the art historical canon of self-portraiture and the tradition of artist self-images typically painted in front of a mirror. That the French nineteenth-century









Left (from top)  
Cy Twombly  
*Ferragosto V*, 1961  
Private Collection  
Artwork: © Cy Twombly  
Foundation

Cy Twombly  
*Leda and the Swan*, 1962  
The Museum of Modern  
Art, New York  
Image: © 2017, Digital  
image, The Museum of  
Modern Art, New York/  
Scala, Florence  
Artwork: © Cy Twombly  
Foundation

poet Stéphane Mallarmé also wrote in front of a mirror was surely not lost on an artist for whom language and image were utterly indivisible; indeed, for Twombly, Mallarmé's poetic elevation of 'symbolic whiteness' was of crucial importance. The notion of linguistic silence and its pictorial equivalent – blank space and white paint – brings us to the final facet of Twombly's key here rendered in brilliant white: *Clouds*. The supplementary adage 'white for diluting dreams', which appears as an annotation next to the central palette, posits a distinctly ethereal and elevated realm of poetic otherworldliness, invoking the mythological gods in their firmament. Lodged between heaven and earth, this painting delivers a metaphysical insight into Twombly's thoughts on painting.

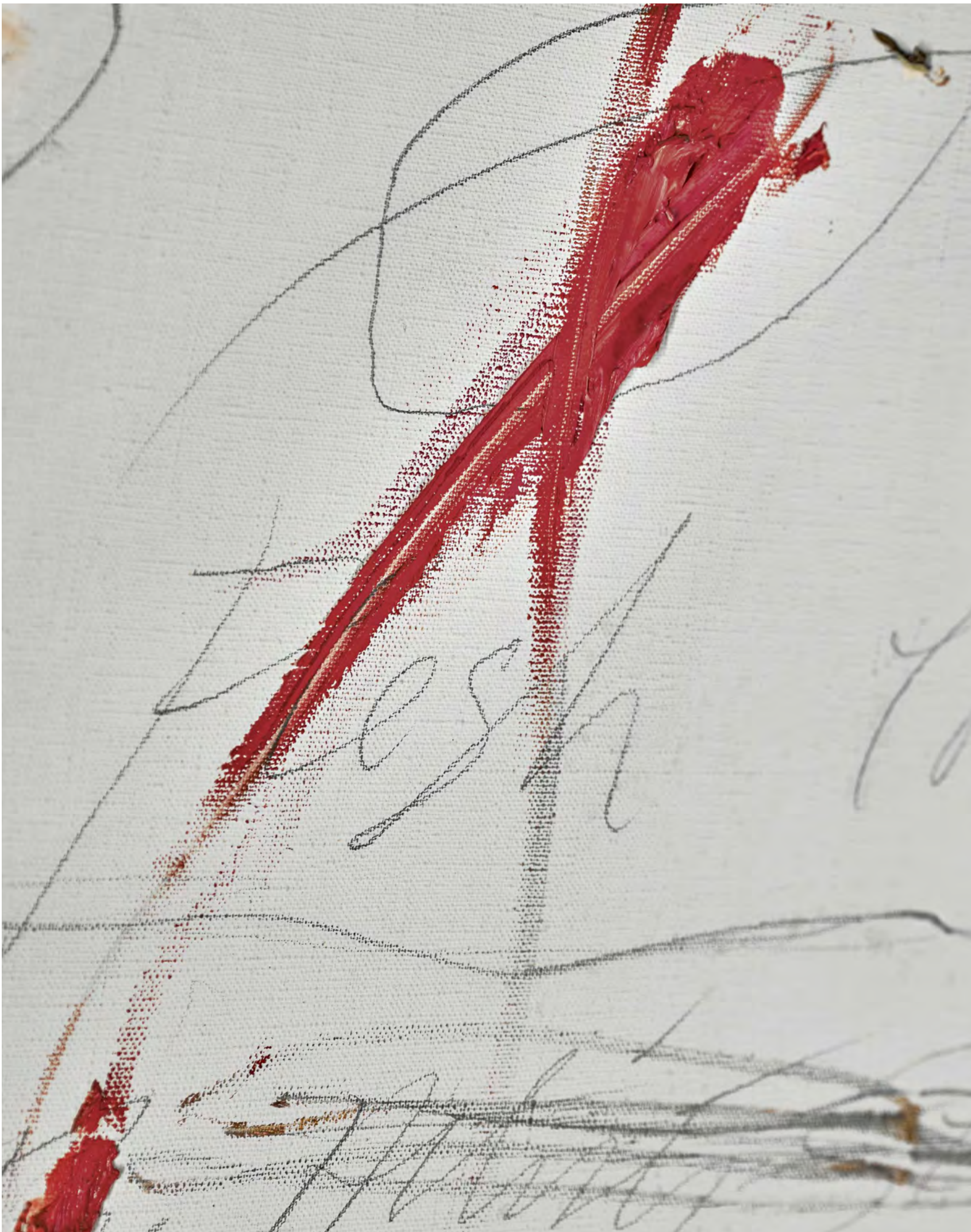
On the occasion of Cy Twombly's 2008 retrospective at Tate Modern, art historian Claire Daigle used *Untitled* as a visual key to decrypt the symbolic driving forces behind Twombly's illusive and elusive life's work. As an academic who wrote her thesis on Barthes and Twombly, Daigle's introduction and its use of the present painting in her article, 'Cy Twombly: Linger at the Threshold Between Word and Image', for *Tate Etc* provides an extraordinary entry point into this artist's beautiful, yet highly esoteric, abstract works, works, no less, that reside in and explore the inchoate space between language and image:
















# CY TWOMBLY: LINGERING AT THE THRESHOLD BETWEEN WORD AND IMAGE

CLAIRE DAIGLE

*Tate Etc.*, No. 13, Summer 2008, online (an excerpt).

“In 1962 Cy Twombly (born 1928 in Lexington, Virginia) painted a work that illustrates many of the abiding engagements of his practice. *Untitled* is divided into two zones by a horizontal line about two thirds of the way up. Across the bottom edge of the canvas, Twombly has scribbled a textual fragment gleaned from the poet Sappho: ‘But their heart turned cold + they dropped their wings.’ The phrase, suggesting a hovering between higher and lower realms, conjures up a distant classical realm, even as the grappling, awkward hand renders the words materially present. In the upper third of the canvas, the artist provides a code for viewing: a white circle swirled with pink is labelled ‘blood’; an aggressive red ‘x’ reads ‘flesh’, a glutinous dollop of brown paint, ‘earth’ or possibly ‘youth’; a delicate disc of wispy white paint, ‘clouds’; and a shiny coin-shaped form in graphite pencil, ‘mirror’. Beneath this code, Twombly has rendered, within a drawn frame, an array of possibilities for mark-making per se, as though to set them apart from the more direct references of words. The elements of the code come from three distinct experiential fields: the elemental (earth and clouds), the somatic (flesh and blood) and the subjective (mirror). And they can be mapped on to three corresponding traditional genres of oil painting, respectively: landscape, figure and self-portraiture. In *Untitled* we see Twombly’s invocation of myth and poetry, his wavering between high and low and his sustained dwelling on the threshold where writing

becomes drawing or painting. Perhaps most importantly, we see in this painting how marks and words – in collaboration and counter-distinction – construct meaning differently. As John Berger has written, Twombly ‘visualises with living colours the silent space that exists between and around words’.

Although his work resonates strongly with generations of younger artists, ranging from Brice Marden to Richard Prince to Tacita Dean to Patti Smith, it has a general propensity to polarise its audience between perplexity and unbridled admiration. (Remember the incident last summer of a woman planting a lipstick kiss on a Twombly canvas on show in Lyon?) Additionally, the critical and historical reception has seemed to describe two Twomblys – one about form, the other about content. Some writers have concentrated on the materiality of the artist’s mark as aggressive, often illegible graffiti; others have followed the classical allusions to ferret out the references. Two elements might serve as metaphors for the predominant interpretations: the floating disc of white paint labelled ‘clouds’ standing for the poetic and mythological aspects, and the scatological heap of brown paint designating ‘earth’. However, Twombly’s painterly palimpsests trace the progressions through which form and content, text and image are inextricably linked.”

(Claire Daigle, ‘Cy Twombly: Linger at the Threshold Between Word and Image’, *Tate Etc.*, No. 13, Summer 2008, online).





*Untitled* marks an interstitial moment between the impassioned and scatological use of paint that typifies works directly inspired by bloody or amorous mythological tales, and the increasing restraint and graphic pre-eminence that came to characterise the works of the mid-to-late 1960s. Moving into the next phase of his career, fervent bodily evocations and base matter give way to the predominance of the pencil and graphic line, and thus we see a transition from Dionysian physicality into an Apollonian intellectualism. As Twombly stated in 2008 to Nicholas Serota, "... paint is something that I use with my hands and so all those tactile things. I really don't like oil because you can't get back into it, or you make a mess. I mean it's not my favourite thing, pencil is more my medium than wet paint" (Cy Twombly in conversation with Nicholas Serota, 'History Behind the Thought', in: Exh. Cat., London, Tate Modern (and travelling), *Cy Twombly: Cycles and Seasons*, 2008-09, p. 48). In the present work the physicality of exuberant pigment – its thrown, smeared, finger-printed impasto application – is perfectly balanced against the lyrical pre-eminence of written passages, graphic lines, and Mallarméan silence.

The presence of Sappho is here significant. Imbued with unbridled eroticism and yet surviving only in the form of translated fragments and salvaged scraps, her lyrical poetry offers an analogue for Twombly's interest in the space between language and its translation. Sapphic verse is therefore proto-Mallarméan in its pauses, caesuras, and ultimately in its silence. As illuminated by Professor Mary Jacobus in her recent book, *Reading Cy Twombly: Poetics in Paint*: "... reference is never abstract when it comes to the erotic associations of Sappho's poetry. Twombly elsewhere

quotes the fragment, 'But their heart turned cold and they dropped their wings'. These memorable lines and phrases are all the more tantalising for the hiatuses in the Sapphic text... As with Twombly's fragmentary 'writing' we can never really know what linked these fragments, or what lies in their interstices: we can only guess at the words, thoughts, and emotions whose absence is constitutive of Sapphic poetics" (Mary Jacobus, *Reading Cy Twombly: Poetics in Paint*, New Jersey and Oxford 2016, p. 90). The erotic power and fragmentary nature of what survives of Sappho's work is brought to the fore in this painting, which itself refers back to Twombly's earlier use of Sapphic verse in the imposing yet spare suite of 24 works on paper, *Poems to the Sea* (1959) – works that also comprise the same bisecting horizon line present in *Untitled*.

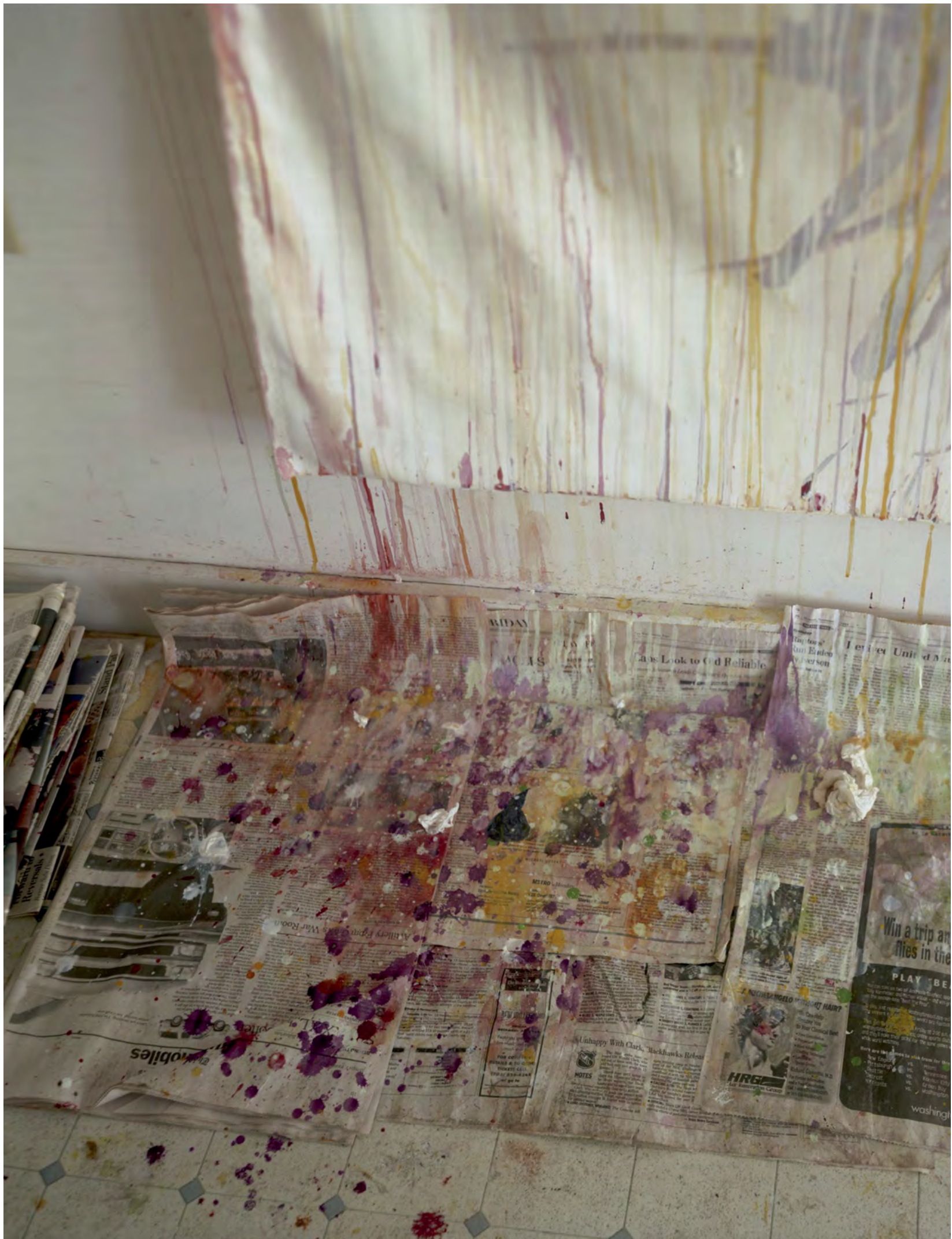
Perhaps the most telling part of *Untitled*, however, is the presence of the crossed out words: 'Artist's Studio'. Resting just below the horizon line and just above the painter's palette, these words immediately conjure images of iconic artists' studios – for example, the deep strata of oil paint on Lucian Freud's studio walls, the paint smeared door and compost of fragmented source imagery that comprised Francis Bacon's working environment at 7 Reece Mews, and the drip-marked floor of Jackson Pollock's Long-Island work space. These preserved environments – in their own way portraits of their authors – today inhabit the realm of the *memento mori*; the absence of their occupants serves to emphasise transience and the onset of time. In this way, *Untitled* is a consummate self-portrait of Cy Twombly: at once artist's studio and reflective mirror it holds the key to unlock and decode the master of cryptic allusion on canvas.

Above (from left)  
David Dawson  
*Studio Wall in Lucian  
Freud's studio*, 2006  
© David Dawson /  
Bridgeman Images

The floor of Jackson  
Pollock's studio in East  
Hampton, New York  
Image: © Susan Wood/  
Getty Images

Opposite  
Sally Mann  
*Remembered Light*,  
*Untitled (Brushes and  
Sunburst)*, 1999 (detail)  
© Sally Mann. Courtesy  
Gagosian.







14

## JOSEPH BEUYS

(1921 - 1986)

### Die Intelligenz des Wasservogels (The Intelligence of the Water Bird)

signed, titled and dated 56  
watercolour and pencil on two sheets of paper  
28.6 by 21 cm. 11¼ by 8¼ in.

⊕ £ 70,000-90,000

€ 76,500-98,500 US\$ 90,500-116,000

#### PROVENANCE

Galerie Schmela, Dusseldorf

Fänn und Willy Schniewind, Neviges (acquired from the above in 1956)

Thence by descent to the present owner in 1980

#### EXHIBITED

Rotterdam, Museum Boijmans van Beuningen, *Duitse Kunst van Heden*,  
September - November 1964, no. 21

Dusseldorf, Städtische Kunsthalle Düsseldorf, *Surrealität-Bildrealität*,  
December 1974 - February 1975, no. 8

“DRAWING IS THE FIRST  
VISIBLE FORM IN MY  
WORKS... THE FIRST VISIBLE  
THING OF THE FORM  
OF THE THOUGHT , THE  
CHANGING POINT FROM  
THE INVISIBLE POWERS TO  
THE VISIBLE THING... IT’S  
REALLY A SPECIAL KIND OF  
THOUGHT, BROUGHT DOWN  
ONTO A SURFACE...”

#### JOSEPH BEUYS

Exh. Cat., Philadelphia, Philadelphia Museum of Art (and travelling),  
*Thinking Is Form: The Drawings of Joseph Beuys*, New York 1993, p. 73.





Die Intelligenz des Wasservogels

Beug  
56 8





## In Context

### Die Intelligenz des Wasservogels (The Intelligence of the Water Bird)

Above  
Joseph Beuys  
*How to Explain Pictures to a  
Dead Hare*, 1965  
Image: bpk / Walter Vogel  
Artwork: © DACS 2017

First acquired in 1956 by the leading Beuys collectors of the time, Fänn and Willy Schniewind, *Die Intelligenz des Wasservogels* (The Intelligence of the Water Bird) is a rare example from Joseph Beuys' repertoire of early drawings. For its exquisite use of watercolour, delicate chromatic palette, and all-over graphic automatism, *Die Intelligenz des Wasservogels* is an exceptional and captivating example from this formative corpus.

Created during the late 1940s and throughout the 1950s, the early drawings paved the way for Beuys' unique and complex approach to art-making. The decades following the end of World War II ushered in a period of introspection and artistic soul-searching; by prodigiously drawing, Beuys sought to overcome the spiritual and physical wounds left behind in war's aftermath. Indeed, signposting both a subjective and collective state of flux, the drawings catalogue a response

to the trauma of war. Inspired by the earthbound and the spiritual, by mythology and philosophy, these works on paper represent the very foundation of Beuys' personal brand of artistic anthroposophy for the post-war age. As curator Bernice Rose has outlined, "drawing became for Beuys the means for making psychological space coextensive with pictorial space, enabling a personal rewrite of history" (Bernice Rose, 'Joseph Beuys and the Language of Drawing', in: Exh. Cat., Philadelphia, Philadelphia Museum of Art (and travelling), *Thinking Is Form: The Drawings of Joseph Beuys*, 1993, p. 75). Through combining a transformative belief in nature and science, and by recuperating folkloric German emblems (previously marred by National Socialism's fervent adoption of nationalistic symbols), Beuys forged a shamanistic belief in the healing powers of art. The early drawings thus constitute a formative litany of Beuys' complex artistic ideology.

Where the drawings after 1964 were often created in preparation for the artist's performances – or Actions – the earlier drawings exist as entirely autonomous works in themselves. Crucially, *Die Intelligenz des Wasservogels* narrates the moment Beuys increasingly turned towards drawing as his principal mode of artistic communication. Only two years later in 1958, he created his seminal and ground-breaking *Projekt Westmensch*, a vast book comprising four volumes of over 1,000 pages that illustrate the artist's theories and aesthetic ideas in graphic form. Similar to the present work, many of these compositions are fluidly abstract with only the works' titles hinting at a narrative or theme. In keeping with these books, *Die Intelligenz des Wasservogels* extends the graphic vocabulary of Beuys' earlier nature studies and their reclamation of the talismanic symbols of German folklore. Beuys' core belief in the reunification of the human spirit with nature is bolstered by the present work's title and its affirmation of the natural world's innate wisdom. Teeming with an elemental energy as channelled through paroxysmal graphic lines and free flowing exuberant watercolour, this drawing pairs abstract forces and energy flows with an embrace of the ecological – a radical artistic stance that set the stage for Beuys' place among the most profound artists of the Twentieth Century.







## JEAN DUBUFFET

(1901 - 1985)

## Chevalier de Nuit

signed and dated 54; signed, titled and dated  
août 54 on the reverse  
oil on canvas  
92 by 73 cm. 36¼ by 28¾ in.

‡ ⊕ £ 1,200,000-1,800,000

€ 1,310,000-1,970,000 US\$ 1,550,000-2,320,000

## PROVENANCE

Pierre Matisse Gallery, New York

Richard Rodgers, New York (acquired from the above)

Private Collection, New York (by descent from the above)

C&M Arts, New York

Acquired from the above by the present owner in 2000

## EXHIBITED

New York, Pierre Matisse Gallery, *Jean Dubuffet: Recent Paintings, Collages and Drawings*, November 1954, no. 13

New York, Pierre Matisse Gallery, *Jean Dubuffet: Retrospective Exhibition 1943-1959*, November - December 1959, p. 49, illustrated

Paris, Musée des Arts Decoratifs, *Jean Dubuffet 1942-1960*, December 1960 - February 1961, no. 130

New York, C&M Arts, *Figurative Art from the 20<sup>th</sup> Century*, October - December 1999

## LITERATURE

Françoise Choay, 'Les découvertes d'une rétrospective et la mythologie de la terre dans l'oeuvre de Jean Dubuffet', *Art International*, Vol. V, No. 1, Zurich February 1961, p. 25, illustrated

Max Loreau, *Catalogue des Travaux de Jean Dubuffet, fasc. X: Vaches-Petites statues de la vie précaire*, Lausanne 1969, p. 56, no. 68, illustrated

Sophie Berrebie, Anne Lacoste and Sophie Webel, *Jean Dubuffet - L'Outil Photographique*, Arles 2017, p. 205, illustrated in colour













## In Context Chevalier de Nuit

Above (from left)  
Kongo-Yombe Nail Power  
Figure, Democratic  
Republic of the Congo

Jean Dubuffet  
*Apollo Pap's Nose*, 1953  
On loan to the Hamburger  
Kunsthalle, Hamburg  
Image: © Bridgeman  
Images

Artwork: © ADAGP, Paris  
and DACS, London 2017

Opposite  
Jean Dubuffet  
*The Tree of Fluids*, 1950  
Tate Collection, London  
Image: © Tate, London 2017  
Artwork: © ADAGP, Paris  
and DACS, London 2017

Set against a dramatic, monochrome black background, Jean Dubuffet's *Chevalier de Nuit* is a chromatically radiant example of the artist's radical treatment of the human form. Commanding the entire picture plane, the luminous chevalier (knight) confidently stands out against a midnight background; his arms rest upon his hips as if announcing his arrival with pride, strength, and conviction. Conceived in a mesmerising web of heterogeneous colour speckles ranging from sensuous purple to fiery orange tones mixed with touches of opaque earthy shades, *Chevalier de Nuit* is one of the most colourful and abstract paintings from a series of thirty-two portraits created in 1954. Painted during the same year as his celebrated series of *Vaches*, the present work stands at an important juncture in which the artist turned to focus on the pre-eminence of nature and the integration of humanity in rural life. Possessing a fluid painterly application that echoes the earlier series of *Corps de Dames* and rich in texture like the *Vaches* that would follow a few months after, *Chevalier de Nuit* exemplifies Dubuffet's iconic *Art Brut* style with the figure's fierce gaze and haptic appearance. Furthermore, from a formalistic point of view, Dubuffet's exceptional command of colour here reverberates with the techniques of Abstract Expressionist artists such as Mark Rothko and Jackson Pollock. In an open rejection of rules and in defiance of artistic preconceptions, *Chevalier de Nuit* presents an uninhibited response to corporeality that reaffirms Dubuffet's pioneering creativity, conceptual prowess, and painterly skill.

In *Chevalier de Nuit*, a mesmerising deluge of pigment is layered and scraped onto the surface as if conceived by Surrealist automatism. Broadcasting autonomy of colour, *Chevalier de Nuit* is exceptionally abstract. Among the few carefully executed graphic elements in this work, the hands are depicted in the artist's typical naïf aesthetic while the enigmatic face appears with small yet piercing eyes directed in full-frontal pose towards the viewer. The intensity of the gaze is heightened by the grimace-like contours of the mouth, so abstractly composed that its appearance varies from showing bared teeth to wearing an eerie smile. Rather than conveying a figure's likeness or personality, Dubuffet subtly but precisely exaggerated certain features to create an arresting recapitulation of the human form.

While Dubuffet strongly rejected the notion of art historical precedents, the origin of his *Chevalier* can be traced back through art history, from Rubens' equestrian portraits of royals and Goya's *picadores* to the *plein-air* depictions of the Impressionists such as Toulouse-Lautrec and Degas. However, far from heroic figures of historic and mythical grandeur, Dubuffet's subjects are authentic, relatable characters, deeply rooted in the artisan life of the countryside. It is thus in the paintings from this period that Dubuffet introduced several other figures related to the rural environment such as *Le Planteur* – the Sower; *L'Homme au Chapeau de Fourrure* – the Man in a Fur





“THE RESULT, A WHOLE  
 SUCCESSION OF MARBLING  
 (SMALL INTERNAL  
 BRANCHING AND  
 INTRICATELY EMBELLISHED  
 SURFACES) WHICH SUCCEEDS  
 IN TRANSPORTING THE  
 SUBJECT OF THE PAINTING...  
 TO A WORLD RULED BY  
 ENTIRELY DIFFERENT  
 REASONS.”

JEAN DUBUFFET

Hat; and *L'Homme au Papillon* – Man with Butterfly. However, for Dubuffet, it was not the subject that provided a work with artistic significance, but the very manner in which they were portrayed.

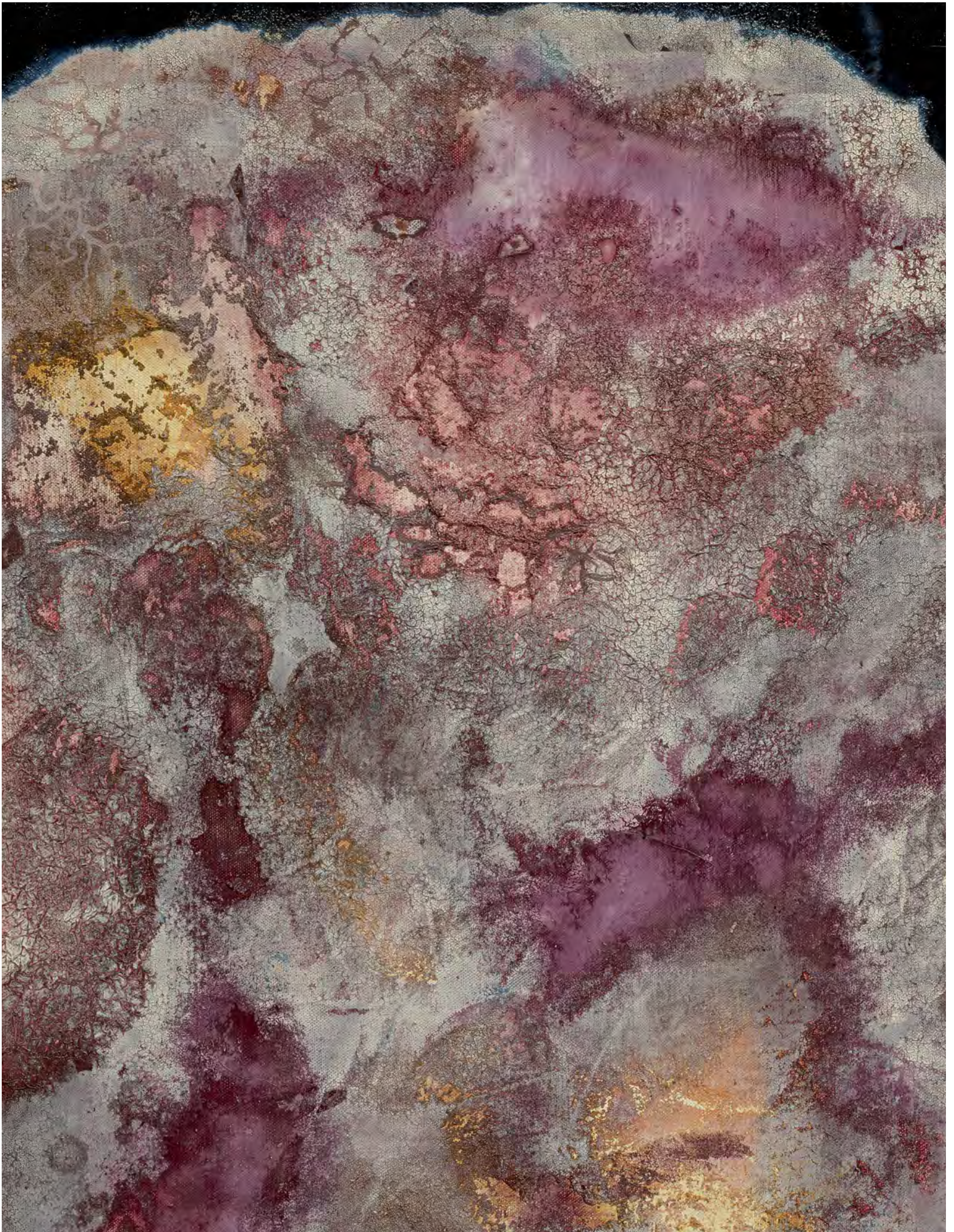
In 1954 Dubuffet was still living in Paris; however, his wife Lili was recovering from an illness in a sanatorium in Clermont-Ferrand, and as such the artist decided to set up a studio in the countryside in an effort to be closer to her. The time spent away from the urban frenzy of the city had a deep impact on Dubuffet's work. As he recalled: “I became preoccupied with country subjects – fields, grassy pastures, cattle, carts, and the work of the fields” (Jean Dubuffet, ‘Vaches, Herbe, Frondaisons’: Peter Selz, *The Work of Jean Dubuffet*, New York 1962, pp. 96-103). It is thus not surprising that the catalogue raisonné which illustrates *Chevalier de Nuit* also features the artist's revered series of *Vaches*, of which examples are held in prestigious permanent collections such as the Museum of Modern Art in New York, and the National Museum of Japan. Similar to the *Vaches* as well as his earlier series of *Corps de Dames*, the picture plane of the present work is flattened to the extent that the figure is fused against its background. In its close parallel with the earlier *Corps de Dames*, this work also possesses the same experimental use of painterly media to create the fluid organic patterning present within the corporeal boundaries of the figure. For the present work and its greater series of 30 or so paintings, Dubuffet combined enamel and oil paint;

two incompatible mediums: “I combined these enamel paints with ordinary oil paint and, as they displayed a lively incompatibility, the result was a whole set of digitate spots and convolutions which I was careful to provoke and turn to account. In this way all the subjects – sometimes landscapes sometimes figures – become intricately ornamented... The result, a whole succession of marbling (small internal branching and intricately embellished surfaces) which succeeds in transporting the subject of the painting... to a world ruled by entirely different reasons, making them appear in an unaccustomed light. In this way, by the revelation of our familiar objects suddenly transformed and strange, is evoked, even quite startlingly sometimes (at least for me), these strange bewildering worlds that exercise a kind of fascination” (Jean Dubuffet quoted in: Exh. Cat., New York, Museum of Modern Art (and travelling), *The Work of Jean Dubuffet*, 1962, pp. 92-96).

Echoing the organic appearance of erosion or bodily capillaries, *Chevalier de Nuit* succeeds in presenting anew the human form; here the elemental organic substance that unites man and nature is revealed in all its mutuality. Indeed, it was during 1954 that Dubuffet began incorporating butterfly wings into his works as a means of further extending a re-articulation of the human form in art. Utterly enchanting for its striking colour, phantasmagorical ornamentation, and intuitive simplicity of form, *Chevalier de Nuit* achieves a perfect symbiosis of organic splendour and raw expression.

Above  
 Mark Rothko  
*No. 21 (Red, brown, black  
 and orange)*, 1951  
 Private Collection  
 Artwork: © 1998 Kate  
 Rothko Prizel & Christopher  
 Rothko ARS, NY and DACS,  
 London.







(b. 1943)

### Untitled

wood, leaves, thread, beads and feathers in  
wine bottle

30.5 by 7.6 by 7.6 cm. 12 by 3 by 3 in.

Executed *circa* 1986.

± £ 150,000-200,000

€ 164,000-219,000 US\$ 194,000-258,000

### PROVENANCE

Acquired from the artist by the present owner *circa* 1986

### IN CONTEXT

Characterised by his clever use of quintessentially anti-art materials that despite their everyday appearance are loaded with political symbolism, David Hammons' iconic practice has defied preconceived notions of what art can be, and even more so, where it circulates. Coming out of impoverished black American communities, Hammons' art uncompromisingly celebrates the unique aesthetic and rich cultural evocation that developed over centuries, encompassing early blues and jazz, and culminating in the emergence and subsequent popularisation of hip-hop culture in the 1980s.

Although Hammons exhibited his early wall pieces, such as the *Body Prints*, within the context of traditional gallery spaces, around the mid-1970s he left this sanitised environment in favour of the streets. Taking his work to the streets in a radical way – not only showing, but also producing his sculptures, installations, and performances with found materials in their natural environment – was the opposite of the slick, white-cube gallery aesthetic that artists like Jeff Koons developed in the 1980s. In many ways, Hammons' use of inexpensive materials can be seen as an American equivalent to *Arte Povera* – poor in media but rich with meaning. Just as the nascent hip-hop culture relied on sampling and cheap equipment, Hammons' sculptures were made with an economy of means, not just out of necessity, but also in reaction to the commercial art world.

The lyrics of pioneering hip-hop group Grandmaster Flash & The Furious Five in their canonical *The Message* (1982) give an accurate insight into the street culture that Hammons engaged with: "it's all about money; ain't a damn thing funny / You got to have a con in this land of milk and honey." The milk and honey of *The Message*, which represents the naturally available resources that in today's society need to be fought for, mirror Hammons' use of cheap alternatives where







This page  
René Magritte  
*Feu-bouteille*, circa 1959  
Private Collection  
Image: © Bridgeman  
Images  
Artwork: © ADAGP, Paris  
and DACS, London 2017

Opposite  
Marcel Duchamp  
*50 cc of Paris Air*, 1919  
Philadelphia Museum of  
Art, Philadelphia  
Image: © Bridgeman  
Images  
Artwork: © Association  
Marcel Duchamp / ADAGP,  
Paris and DACS, London  
2017



more expensive materials are unavailable. More importantly, the notion of ‘conning’ in order to get by is particularly relevant for Hammons. Often making fun of the art world and the commodification of its objects (for instance his famous *Bliz-aard Ball Sale* from 1983 in which the artist sold snow balls on the streets of Harlem), Hammons’ work has been compared to Marcel Duchamp’s irreverent conceptualism. As curator Kellie Jones has explained: “As an artist, David Hammons expands our definition of the term with his varied and evolving practice. He is a ‘hip junk dealer’, sculptor, performer, conceptual artist, environmental sculptor, magician, philosopher, social commentator, draughtsman and griot who positions himself somewhere between Marcel Duchamp, outsider art and *Arte Povera*” (Kellie Jones, *David Hammons: Rousing the Rubble*, New York 1991, pp. 15-16).

As a readily available object in impoverished urban neighbourhoods, the empty wine bottle is a particularly potent symbol in Hammons’ oeuvre. The cheap bottles, mostly of the *Night Train* brand, have particular resonance in the history of marginalised communities and consequently feature repeatedly in the artist’s work. With an alcohol content of 18%, *Night Train* – also known as ‘Bum Wine’ – is known for its potency and cheapness. Aside from their appearance in many of his installations, particularly in those for which Hammons appropriated trees in local neighbourhoods, they are found in a number of sculptural objects, of which *Untitled* is an outstanding example. Referencing the age-old tradition of impossible bottles (glasses filled with objects that don’t appear to fit through the bottleneck), the work presents an abstract composition of found objects including pearls, feathers, leaves and threads. As Hammons explains: “The thing about these bottles I love is that people have to ask how you got those things in there. It’s like a trick. It’s like they’re saying, ‘how’d you do that trick?’... Visually it’s hard to mess with people, because everybody is so hip on what’s happening. I like when people ask how I do these things, because that means they don’t know. Whereas in painting everybody knows, or thinks they know...” (David Hammons cited in: *Ibid.*, p. 34).

Visually intriguing and materially iconic within David Hammons’ acclaimed practice, *Untitled* gives a great insight into the artist’s important career, but also reflects the highly specific social context from which his work emerged. It brilliantly captures the unique economy of means that has become so characteristic of the artist, which explores the potential of beauty in unexpected sources and simultaneously captures a surprising depth of political and socio-economic references. As Kellie Jones concludes: “By making art from detritus and found materials, Hammons attempts to put himself on the same plane as the historically marginal and opens himself up their canons of beauty and perseverance that sometimes translates as transformational magic” (Kellie Jones, *ibid.*, p. 29).







## SIGMAR POLKE

(1941 - 2010)

## PROVENANCE

Private Collection, Vienna (acquired from the artist in 2007)

Acquired from the above by the present owner

## Untitled

signed and dated 2007

acrylic, dispersion and spray paint on paper  
198 by 149.6 cm. 78 by 58<sup>7</sup>/<sub>8</sub> in.

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

± ⊕ £ 400,000-600,000

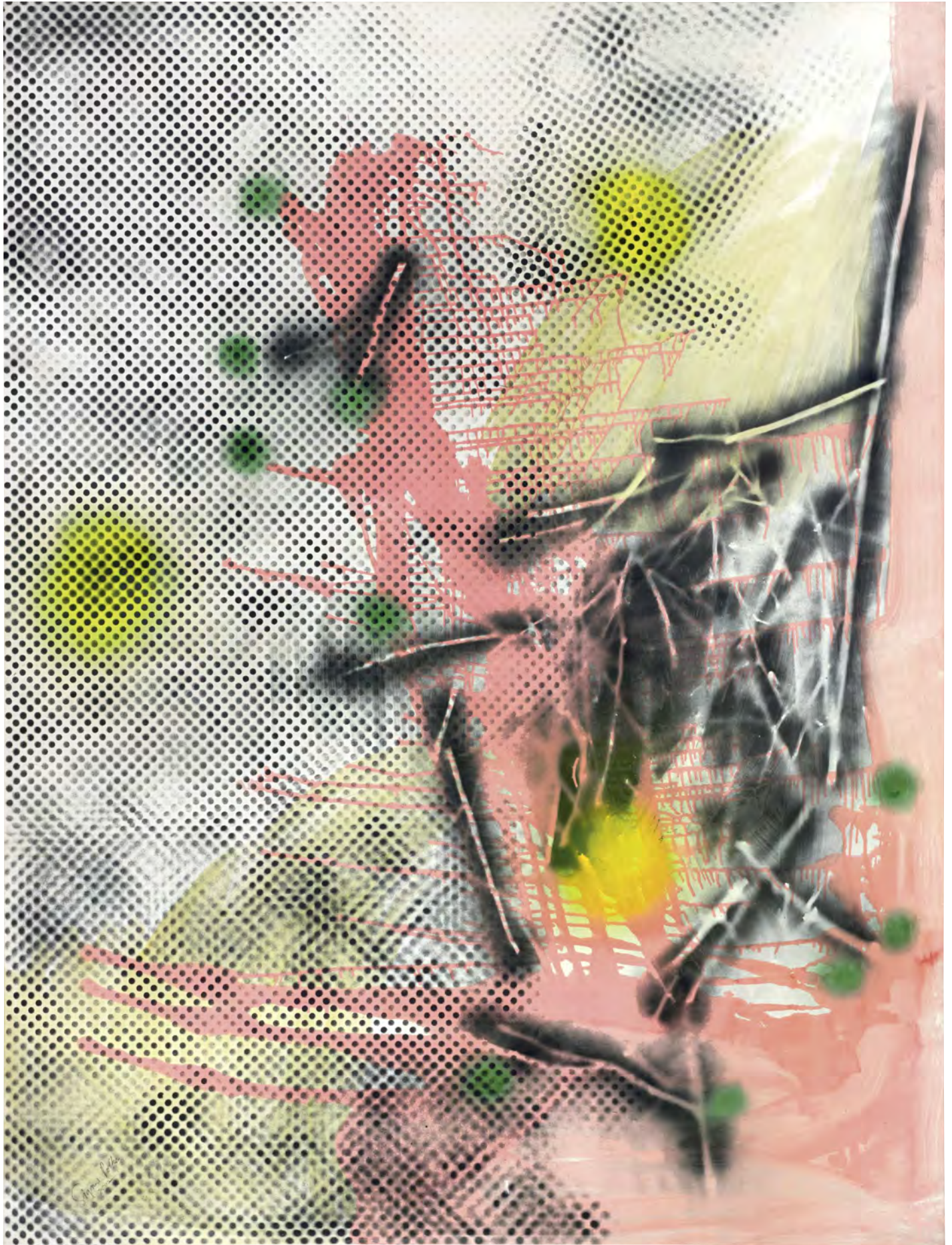
€ 437,000-655,000 US\$ 520,000-775,000

## IN CONTEXT

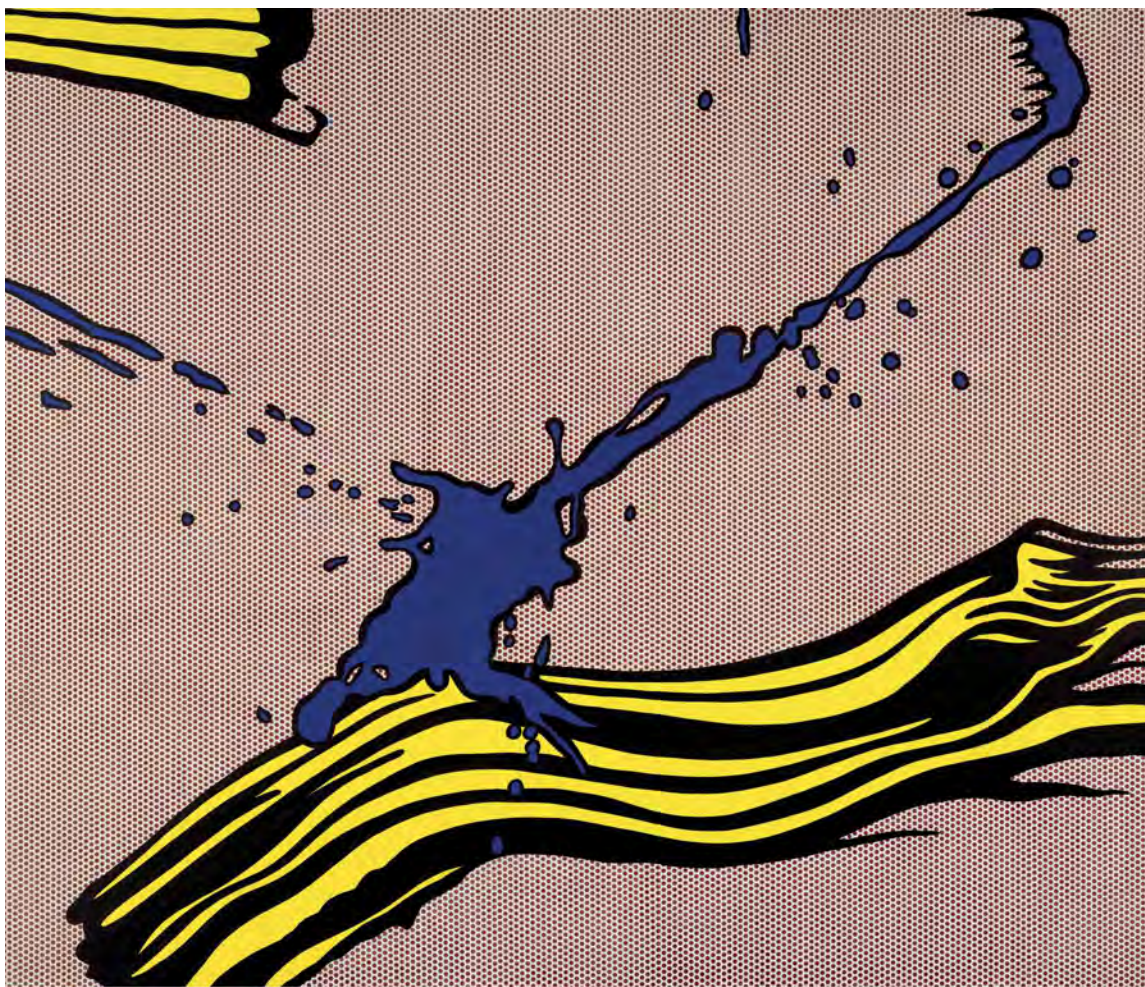
Sigmar Polke's *Untitled* unites apparent formal dichotomies into an abstract composition that champions this artist's position as the ultimate alchemical magician of painting. His iconic raster-dot motif – cool, composed, and calculated – is juxtaposed with gestural swathes of bright pink, sumptuous shades of green and neon yellow. Electrifying in its impulsive staccato movement achieved via interferences of black spray paint that seem to dissect the composition, the present work is a consummate example of Polke's revered abstract vocabulary. Sean Rainbird, director of the National Gallery of Ireland, aptly described Polke's practice as "elusive as he is himself. [Polke] has constructed a persona that plays with the concepts of inspiration and originality. Within this cult of creativity, he is an elfin presence, a shrouded mystic, a magician projecting illusions" (Sean Rainbird, cited in: Exh. Cat., Liverpool, Tate Liverpool, *Sigmar Polke: Join the Dots*, 1995, p. 9).

Much of Polke's career was dedicated to an interest in the formal and theoretical elements that differentiate abstraction from figuration. While initially this fascination was made manifest in the artist's abstraction of figurative images, from the late 1980s he reversed this approach, suggesting the figurative in the abstract through a sustained enquiry into the reactive possibilities of diverse media on canvas and paper, so as to achieve a mirage-like effect. *Untitled* aptly displays this thrilling tension between contrasting media and forms: Polke used wooden sticks and twigs as spray paint stencils in this work, and the clean voids that their form provided – stark in the midst of diffuse clouds of black spray paint – appear not only as the most literal representation of a tree branch possible, but also as a shattering lightning bolt, jolting across the side of the composition. These brusque forms seem totally at odds with the washes of thin paint in pink and









green that form the background here; Polke intentionally turned the work's surface whilst these passages of paint were still wet, so that their rivulets run in a number of directions, suffusing the work with an underlying sense of entirely abstract fluidity. Meanwhile, the haze of individual Raster-dots adds yet a further dimension, as their variance in strength gives the illusion of depth and recession; their slight skew – their lack of absolute adherence to a regular grid – only adds to a sense of crowded, almost uncomfortable, irregularity.

This application of an extraordinary range of techniques, forms, and media is unsurprising within the context of Polke's oeuvre. He was an artist totally unafraid to incorporate even the most outlandish of materials into his practice: natural resin, found fabric featuring garish prints, or heat reactive paint. In the 1960s, he made a series of Food Art using potatoes and liver sausage, and later even used radioactive material in the development of some of his photographs, which gave them a distinctive pink tint. We are reminded of the assessment made by the commissioner of the West German Pavilion at the 1986 Venice Biennale, Dierk Stemmler: "Sigmar Polke is a transformer, and at the same time an investigator who explores for himself, through

innumerable obstinate enquiries and experiments with historical and contemporary materials, the chemico-physical properties and reactions of dyes, lacquers, minerals, metals, and their combinations and mutations under the influx of radiation, light, heat, radioactivity... Incompatibilities crash into one another in enlarged extraneous-familiar spaces, functioning as intermediaries in visual dialogues with the intensity of original representations" (Dierk Stemmler in *General Catalogue: XLII Esposizione internazionale d'arte la biennale di Venezia*, Venice, 1986, p. 276).

*Untitled* exemplifies the manner in which Sigmar Polke privileged ambiguity over clarity and accident over accuracy, producing works of astonishing diversity and versatility throughout his career and forging a painterly language that was utterly unique in its embrace of innovative artistic forms and ideas. Polke's works teasingly elude association with conventional art historical movements and transcend the boundaries of traditional painting. They exist instead as extraordinary essays in alchemical mark-making, chromatic contrast, and formal juxtaposition, forever teasing the boundaries between figuration and abstraction and perennially denying the viewer an easy and straightforward interpretation.

Above  
Roy Lichtenstein  
*Brushstroke with Spatter*,  
1966  
The Art Institute of  
Chicago, Chicago  
Image: © 2017. The Art  
Institute of Chicago /  
Art Resource, NY/ Scala,  
Florence  
Artwork: © Estate of Roy  
Lichtenstein/DACS 2017







18

CHRISTOPHER  
WOOL

(b. 1955)

## PROVENANCE

Luhring Augustine, New York

Eleni Koroneou Gallery, Athens

Acquired from the above by the present owner in 1997

## Untitled

signed, dated 1993 and numbered *SI05* on the  
reverse

enamel on aluminium

109.5 by 76.2 cm. 43 by 30 in.

£ 500,000-700,000

€ 550,000-765,000 US\$ 645,000-905,000

## IN CONTEXT

At a time when the very possibility of painting had become a hotly debated topic, Christopher Wool's turn to a subject-matter that had always been out of question for 'serious' artists was perhaps the most clever response to a medium in crisis. By using decorative patterns as sources, not just as imagery but appropriating the very tools with which they were made, Wool brought into question some of the most fundamental assumptions about painting and opened up new possibilities for the medium. As an outstanding example of Wool's radical re-assessment of the medium, *Untitled* stands testament not just to the artist's influential oeuvre, but to a turning point in the history of painting.

Initially begun in 1986 and continually revisited over the following decades, *Untitled* from 1993 belongs to a series of paintings that were inspired by the cheap wallpaper used by landlords to decorate New York apartments. Easily available as an interior decoration quick-fix, the rollers and rubber stamps used for floral wall-covering patterns were about as anti-art as a source could be, and yet, they captured the punk aesthetic of the time and offered an unexpected way forward for painting. Undermining the conventional narratives of abstraction, which was historically rooted in a highly academic or expressive understanding of forms, Wool's innovative paintings brought to light the potential of abstraction without a high-brow referent. Appropriating the last thing high-art is supposed to be – decoration – he re-purposed quotidian floral patterns into source imagery for





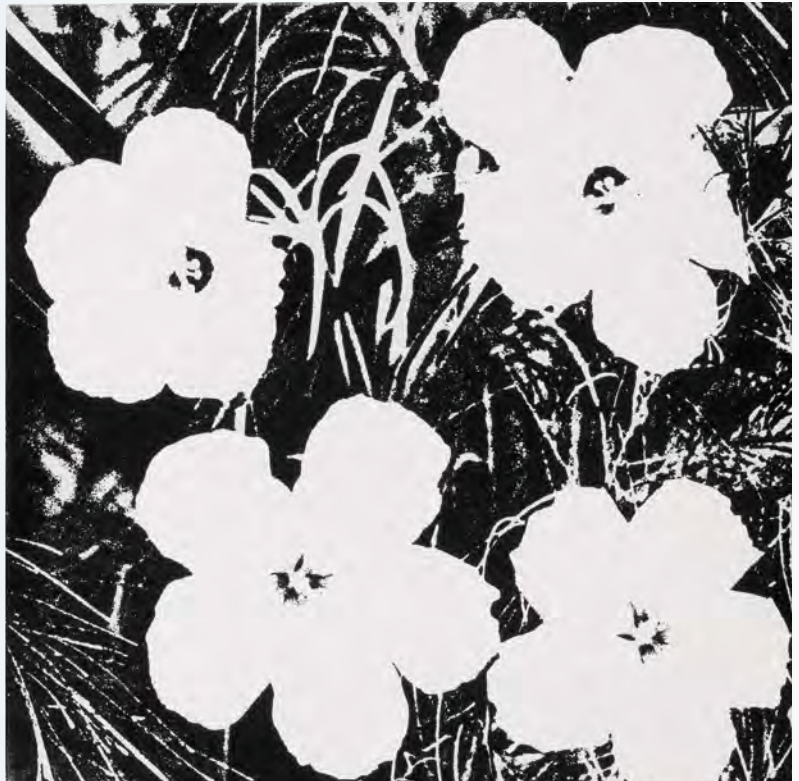






“WOOL’S PATTERN PAINTING  
EVOKES A PECULIAR  
DISJUNCTION BETWEEN THE  
PRETTIFYING INTENTION  
OF THE ROLLERS AND THE  
ASCETIC FORMAL LANGUAGE  
IN WHICH HE DEPLOYED THEM,  
DESCRIBED AS AN INTERESTING  
FRICTION GENERATED BY  
PUTTING FORMS THAT WERE  
SUPPOSED TO BE DECORATIVE  
IN SUCH SEVERE TERMS.”

KATHERINE BRINSON



Above  
Andy Warhol  
*Flowers*, 1964  
Private Collection  
Artwork: © 2017 The Andy  
Warhol Foundation for the  
Visual Arts, Inc. / Artists  
Rights Society (ARS), New  
York and DACS, London.

abstract painting. Akin to Warhol before him, who in 1964 adopted a banal and decorative photograph of flowers for his ironical eponymous series, Wool looked to extend the notion of high-art via the low-brow. Unlike Warhol however, who was concerned with elevating the mass-produced into the high-art realm, Wool took on the quotidian as a means of extending the history of abstract forms: “Wool’s pattern painting evokes a peculiar disjunction between the prettifying intention of the rollers and the ascetic formal language in which he deployed them, described as an interesting friction generated by putting forms that were supposed to be decorative in such severe terms” (Katherine Brinson, *Christopher Wool*, New York 2013, p. 38).

Interestingly, the present work seems to have originally been conceived as one of Christopher Wool’s iconic word paintings. Clearly discernible in the upper left corner as the pentimento of his creative process, the stark black and white text of his signature font emerges from underneath a white layer of paint. Just readable are the first letters of two lines of text, which appear to form a classic Wool text: *CRASS, CONCEITED, VULGAR AND UNPLEASANT*. The reverse of the painting offers a clue into the history of the work, which had initially been dated 1992 and given an earlier number (S84), which were crossed out a year later when the artist added two layers of vine and coral motifs on top of the text painting. This dense layering is highly typical for Wool, and would become a defining feature of his later abstract paintings – but in the present work is executed in

a rare combination of text and two of the artist’s signature patterns (vine and coral). Capturing the dark spirit of the punk generation, the pessimism of the words underneath the abstract painting mirror the stark aesthetic of Wool’s iconoclastic appropriation of decorative rubber stamps.

Seemingly anathema, the all-over composition of *Untitled* – where layered patterns fuse together so that the source imagery is only just discernible – nonetheless references Abstract Expressionism. As Joshua Decter remarks, “Wool offers us access to a world where things are layered to the point of implosion, where iconographic elements are built up only to virtually fall apart. These recent paintings are also his most emphatically ‘painterly’ to date: the more Wool endeavours to blot out, the more complex things get” (Joshua Decter, ‘Christopher Wool: Luhring Augustine Gallery’, *Artforum*, No. 34, September 1995, p. 89).

Brilliantly capturing Christopher Wool’s ambitious and clever formal programme – which opened up the possibilities for painting from an unexpected angle – *Untitled* represents a key moment in the history of abstract painting. In the words of Glenn O’Brien, Christopher Wool “embraces and engages action painting as his primary source and then he manipulates it, with the cool reflection of a Pop artist or Dada collagist, creating art that is both intense and reflective, physical and mechanical, unconscious and considered, refined and redolant of street vernacular, both high and low” (Glenn O’Brien, ‘Apocalypse and Wallpaper’, *Wool*, Cologne 2012, p. 8).



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19

## RUDOLF STINGEL

(b. 1956)

### PROVENANCE

Sadie Coles HQ, London

Acquired from the above by the present owner in 2012

### Untitled

signed and dated 2012 on the reverse

oil and enamel on canvas

210 by 170 cm. 82 $\frac{5}{8}$  by 66 $\frac{7}{8}$  in.

‡ ⊕ £ 1,500,000-2,000,000

€ 1,640,000-2,190,000 US\$ 1,940,000-2,580,000













## In Context Untitled

Above  
Rudolf Stingel  
*Untitled*, 2007  
Private Collection  
Artwork: Courtesy Rudolf  
Stingel

Opposite  
Installation view *Rudolf  
Stingel*. Palazzo Grassi,  
Venice, 2013  
Image: © Hubert  
Fanthomme/Paris Match  
via Getty Images  
Artwork: Courtesy Rudolf  
Stingel

Having cultivated an oeuvre characterised by its conceptual underpinnings and sumptuous aesthetic, Rudolf Stingel has furtively challenged the possibilities and functions of painting in the present. As perfectly exemplified in *Untitled* from 2012 – a work from the artist’s celebrated series of paintings based on the decorative patterns of carpets and wallpapers – one of Stingel’s most successful achievements has been the realisation of lavish painterly effects via an assiduously theoretical programme.

If Stingel’s famous *Instruction* paintings questioned the authorial status of the artist, the carpet and wallpaper paintings brought into question the aesthetic function of painting itself. The baroque appearance of Stingel’s paintings as a whole, as particularly emphasised by the decorative patterns of the carpet and wallpaper works, can be read as an oxymoron when pitted against the debates surrounding painting’s legitimacy in the 1980s – a decade characterised by hard-line conceptualism and politically-minded institutional critique. Thus, where decorative painterly values were considered anathema in both function and status to the theoretical asceticism of conceptual art, Stingel’s decision to forge an unmistakably sumptuous and ornamental body of painted work arrived as

a contentious riposte. Heralded by the *Instruction* paintings and contemporaneous with like-minded artist Christopher Wool, Stingel emerged as a significant artistic voice in the debate for paintings’ artistic validity during the mid-1980s. Indeed, analogous to Stingel’s de-mystification of the role of artist-as-author, Wool embraced rubber stamps, stencils, and even wallpaper pattern rollers to subvert painterly conventions. However, when Stingel took up his own dialogue with the readymade patterning of wallpaper during the early 2000s, he looked to exploit its inherent decoration rather than subvert it. As he has explained: “Artists have always been accused of being decorators, so I just went to the extreme and painted the wallpaper” (Rudolf Stingel cited in: Linda Yablonsky, ‘The Carpet that Ate Grand Central’, *New York Times*, 27 June 2004, online).

Whilst firmly based on a post-modern approach to reaffirming painting’s artistic worth, Stingel’s oeuvre has always preserved an element of recalcitrance and sedition. In the same way that the artist’s first figurative paintings in 2005 were inspired by Bruce Nauman and an interest in exhibition-making rather than a turn to photo-realist painting per-se, the





ornamental pattern paintings are more complex than they let on. If Stingel's carpet installations of the early 1990s can be seen as counterparts to the *Instruction* paintings, the sumptuous aesthetic of his carpet and wallpaper paintings should be considered in tandem with the photo-realist paintings that he began making at the same time. Both the patterns and the photo-realist works reveal the persistence of autobiographical influences: the figurative paintings of medieval saints, the Northern Italian mountain landscapes, the self-portraits and portraits of other artists all point back to autobiographical sources, as indeed do the baroque patterns of the artist's native Italy.

Where Nauman had turned towards his own empty studio as, in Stingel's words, "a great way of talking about the inability of making work, of having nothing to say", Stingel engaged with his own auto-biographical surroundings as a vehicle for painting – not necessarily as subjects, but as a channel to explore his conceptual and technical interest in the medium (Rudolf Stingel cited in: Exh. Cat., Venice, Palazzo Grassi, *Rudolf Stingel*,

2013, p. 17). Despite the decadence of their aesthetic appearance, Stingel's carpet and wallpaper paintings possess the same conceptual bite as his early work; moreover, they continue a lineage that started with his first carpet installation in an exhibition curated by Colin de Land in 1991, and collaborative exhibitions with artists such as Felix-Gonzalez Torres and Franz West.

Simultaneously rooted in the late 1980s New York art scene and the orientalism of the Venetian Baroque, the present work is a hallmark of Stingel's conceptual and aesthetic virtuosity. The lavish motifs that were once fashionable as interior decoration in opulent Venetian palazzos provide a visual spectacle that draws the viewer in and yet confronts them with a startlingly unyielding interrogation of the aesthetic function of art. As Roberta Smith concludes, "For nearly twenty years Rudolf Stingel has made work that seduces the eye whilst also upending most notions of what, exactly, constitutes a painting, how it should be made and by whom" (Roberta Smith, 'Making Their Mark', *The New York Times*, 13 October 2007, online).

Above  
Installation view of *Félix González-Torres/Rudolf Stingel*, 1994, Neue Galerie, Graz  
Image: © J. Koinegg/  
Neue Galerie Graz,  
Universalmuseum  
Joanneum, Austria  
Artwork: Courtesy Rudolf Stingel







20

## SIGMAR POLKE

(1941 - 2010)

## Untitled (Baum 9)

signed on the reverse, signed and dated 2002  
on the stretcher

acrylic and dispersion on fabric  
145 by 110 cm. 57 by 43<sup>3</sup>/<sub>8</sub> in.

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

⊕ £ 800,000-1,200,000

€ 875,000-1,310,000 US\$ 1,040,000-1,550,000

## PROVENANCE

Michael Werner, New York/Cologne

Galleri Bo Bjerggaard, Copenhagen

Private Collection, Sweden

Acquired from the above by the present owner

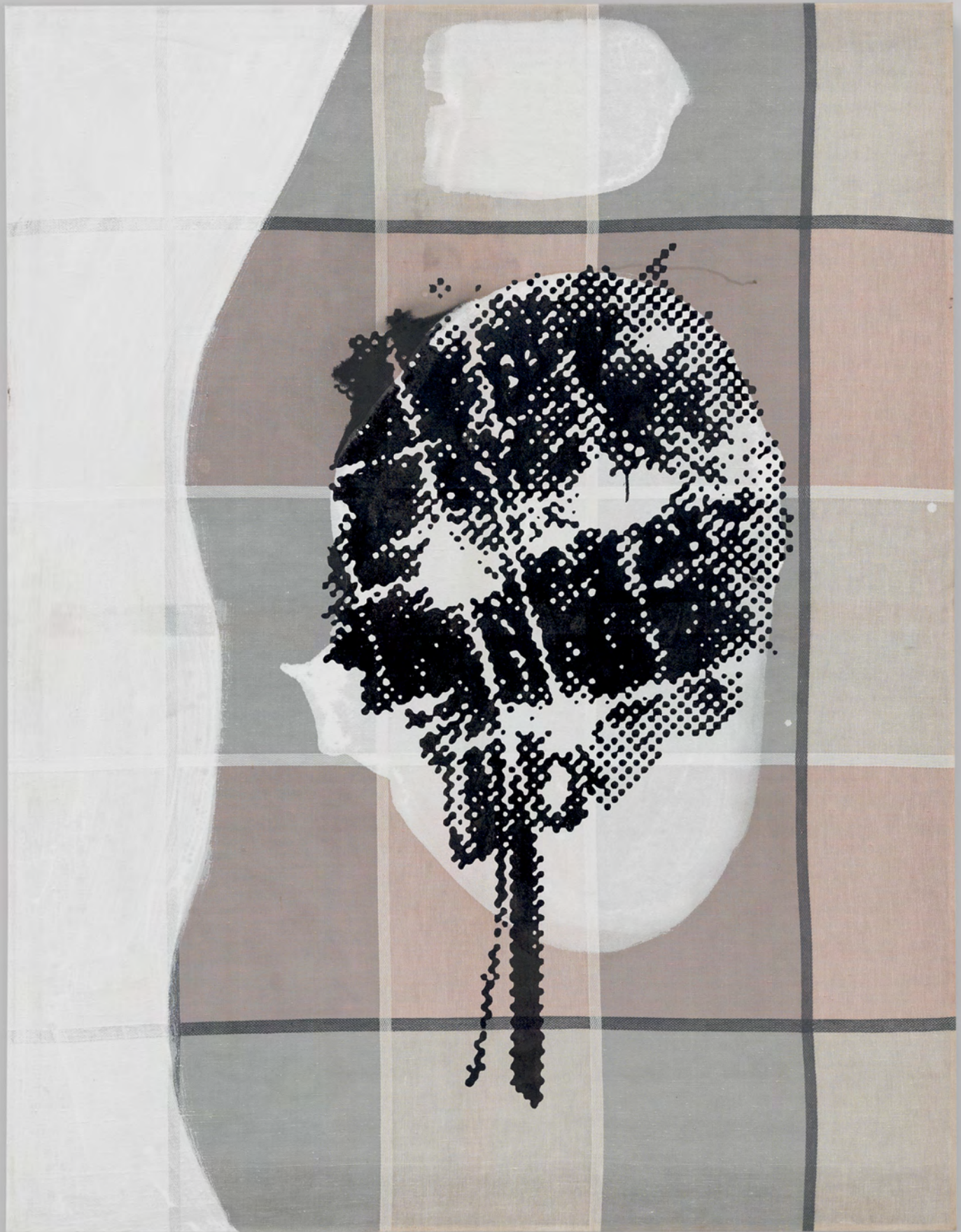
## EXHIBITED

London, Tate Modern, *Sigmar Polke: History of Everything. Paintings and Drawings 1983-2003*, October 2003 - January 2004

## IN CONTEXT

Spontaneity, uncertainty, and flux – these are the central facets of Sigmar Polke's celebrated style; direct reflections of his unique take on the impenetrable mysteries of reality, and palpable influences upon the creation of the present work. *Untitled (Baum 9)* is an outstanding painting from an important period of his career that appears to hover between printed order and painted chaos in deliberate and unabashed ambiguity. The central motif is idiosyncratically enigmatic, at first appearing as the titularly heralded tree, and identifying this work with a theme that had populated Polke's paintings since the 1960s. However, the longer one observes the raster-dot pattern, the more abstract it becomes: the tree's arboreal form falls away and, like a Rorschach test, is replaced by alternative shapes and figurative referents – even recalling the side-profile of a man's head. Polke had turned to raster-dots for his portraiture throughout his career and the physiognomic bulges and nooks of the central form in this painting are entirely redolent of that strand of his oeuvre. In essence, this work recalls the judgement made by the former director of the Tate Britain, Alex Farquarshon: "Polke's works were everything painting wasn't supposed to be: vulgar, mocking, parodic, decorative, heterotopic, discontinuous, self-reflexive, and self-critical... Polke was the consummate and emblematic Post-modern painter" (Alex Farquharson, 'Sigmar Polke', *Frieze Magazine*, No. 81, March 2004, online).










Left (from top)  
 Sigmar Polke, 1972  
 Image: © bpk | Angelika  
 Platen  
 Sigmar Polke  
*Raster Drawing (Portrait of  
 Lee Harvey Oswald)*, 1963  
 Private Collection  
 Artwork: © The Estate of  
 Sigmar Polke, Cologne,  
 DACS 2017

Trees abound in Polke's facture. He included trees in two panels from his fourteen-part photolithograph series *Höhere Wesen Befehlen* (Higher Beings Ordain), created between 1967 and 1968, which ridiculed the lofty ideals of the contemporaneous avant-garde. Then, in 1969, Polke created the *Palm Tree* works, exemplified by *Palmen*, which is held in the permanent collection of the San Francisco Museum of Modern Art, and *Palme auf Autostoff*, which was sold at Sotheby's as part of the prestigious Duerckheim collection in 2011, and is notable for its use of a found fabric ground comparable to that in the present work. Dietmar Elgar has written on the significance of this seminal series, explaining how they "play off the vacation to tropical climes as an antidote to the tedium of everyday life. Polke subjects these hyped-up images to a kind of ontological dissection that reveals their origins to be, in a sense, less cultural than industrial" (Dietmar Elgar, *Gerhard Richter: A Life in Painting*, Chicago and London 2009, p. 82). Later, trees appeared in Polke's work again, in the *Baumhaus* (Treehouse) series of the mid-1970s that presaged his famous *Hochsitz* (Watchtower) works, and then again throughout the 1980s, 1990s, and 2000s, during which time he allowed all manner of imagery to flood his practice through the medium of raster dot reproduction. Polke even used tree branches as stencils for his 2000s spray paint works – placing them on his grounds and spraying their silhouettes. In adhering to this subject matter, Polke confronted a national tradition. Indeed, the tree motif has captivated a generation of German artists – from Georg Baselitz, for whom the Oak was a symbol of historic Germanic strength, to Joseph Beuys' urban-renewal art project *7000 Oak Trees* (1982), through to







Martin Kippenberger's seditious send up of this Teutonic emblem in *Now I Am Going Into the Big Birch Wood, My Pills Will Soon Start Doing Me Good* (1990).

In reconfiguring that arboreal motif which had appeared in some of his earliest works, and even had further significance within the wider context of German art, this work should be considered a consummate success according to Polke's own criteria: "I like it when my art includes references to the past, to my roots. I cannot forget what my precursors have done. Even if the results look new, as far as I am concerned, as an artist I'm following an academic path. I like tracking down certain pictures, techniques and procedures. It is a way of understanding what is largely determined by tradition" (Sigmar Polke cited in: Martin Gayford, 'Weird Intelligence', *Modern Painters* 16, No. 4, 2003, p. 78). *Untitled (Baum 9)* should also be lauded as a strong example of the works that Polke had been making from the 1980s onwards using industrially produced fabric as a ground. In their production, he experimented with juxtapositions of form and surface texture, using pools and patterns of dispersion and acrylic, articulated over manufactured material in a way that deliberately disrupts and subverts their geometry and rationality. In the present work, this sense is heightened through the jarring grid that is visible in the field of raster dots that articulate the tree. This pictorial dissonance and subversion is typical of Polke. We are thus reminded of the curator John Caldwell's assertion that: "What Polke has done is to produce paintings that seem to look back at us by changing as we look at them, and thus allow them to have the very aura of a work of art" (John Caldwell cited in: Exh. Cat., San Francisco Museum of Modern Art, *Sigmar Polke*, 1990, p. 13).



21

# GILBERT & GEORGE

(b. 1943 &amp; b. 1942)

## The Office

signed  
hand-dyed gelatin silver prints in artist's  
frames, in 9 parts  
each: 50.8 by 40.6 cm. 20 by 16 in.  
overall: 152.4 by 122.4 cm. 60 by 48 in.  
Executed in 1978.

‡ ⊕ £ 400,000-600,000

€ 437,000-655,000 US\$ 520,000-775,000

### PROVENANCE

White Cube, London

Acquired from the above by the present owner

### EXHIBITED

Tokyo, Modern Art Agency, *New Photo-Pieces*, 1978

### LITERATURE

Exh. Cat., Bordeaux, CAPC Musée d'Art Contemporain de Bordeaux; Basel, Kunsthalle Basel; Brussels, Palais des Beaux Arts, Madrid, Palacio de Velázquez; Munich, Städtische Galerie im Lenbachhaus; London, Hayward Gallery, *Gilbert & George: The Complete Pictures 1971-1985*, May 1986 - September 1987, p. 118, illustrated in colour

François Jonquet, *Gilbert & George: Intimate Conversations with François Jonquet*, London & New York 2004, p. 245, illustrated in colour

Rudi Fuchs, *Gilbert and George: The Complete Pictures 1971-2005*, Vol. I, London 2007, p. 294, illustrated (in installation at Modern Art Agency, Tokyo), p. 305, illustrated in colour

Inigo Philbrick and Hans Ulrich Obrist, *Gilbert & George: Art Titles 1969-2010 in Alphabetical Order*, Cologne 2011, pp. 20 and 76 (text)



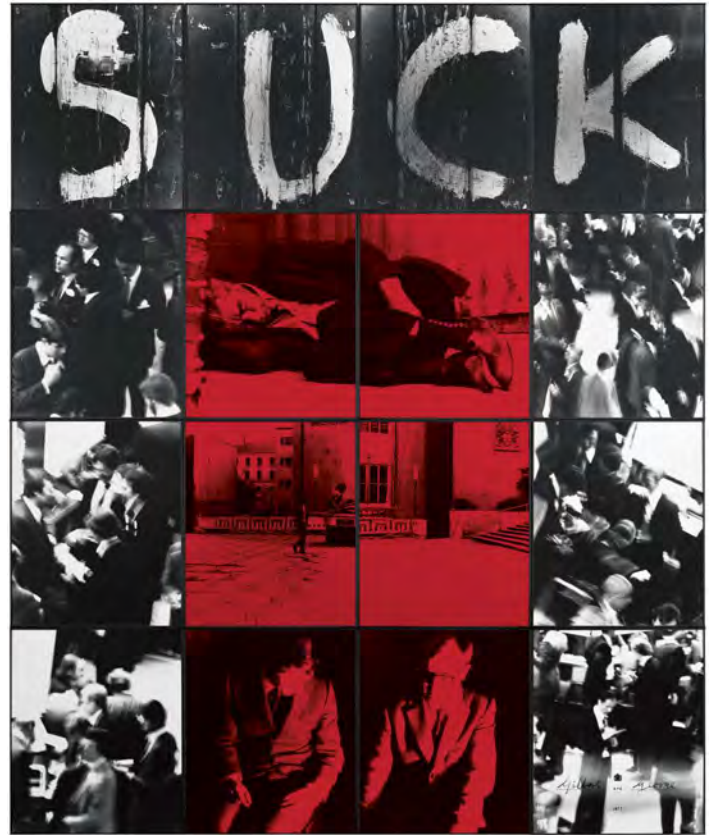


**THE OFFICE**

*Gilbert and George*

1978





## In Context The Office

Above (from left)  
Gilbert & George  
*Fuck*, 1977  
Kunstmuseum Wolfsburg,  
Germany  
Image: © Gilbert and  
George Studio  
Artwork: © Gilbert  
& George. All Rights  
Reserved, DACS 2017.

Gilbert & George  
*Suck*, 1977  
San Francisco Museum of  
Modern Art, San Francisco  
Image: © Gilbert and  
George Studio  
Artwork: © Gilbert  
& George. All Rights  
Reserved, DACS 2017.

Created in 1978, *The Office* belongs to Gilbert & George's final series of the 1970s – the *1978 Pictures*. In keeping with their signature works of the decade, *The Office* maintains the minimalist grid of individually framed photographic prints executed in the powerful colour schema of red, black, and white. In the centre top and bottom, the artists' faces loom large in the composition, sandwiched between a dark strip depicting an office block at night and a red strip containing a stark silhouette of a bare tree branch. For its distinctive minimalist grid format, and for its direct conflation of the artists' own images with images of their stark East London environs, this piece is both archetypal of the series and the decade.

Consisting of only 21 works, the *1978 Pictures* was the last series completed by Gilbert & George before they took a break to focus on preparations for their first major retrospective; an exhibition that toured the Centre Georges Pompidou in Paris, the Whitechapel Gallery in their adopted East London, and three other prestigious museums in Germany, Switzerland, and the Netherlands. When the artists returned to work in the early 1980s, they did so in quite a different style, employing brighter, more varied colours, and a wider range of motifs. Thus, the *1978 Pictures* should be viewed as bringing to a close the pinnacle achievements of the 1970s. Executed immediately after the critically acclaimed *Dirty Words* series (many of which are housed in important museum collections worldwide), the *1978 Pictures* served as the final flourish of Gilbert & George's 1970s – a period now universally acknowledged to be their most important decade of production.

In content, *The Office* can be considered a portrait of 1970s East London. Gilbert & George have always taken the area around their Fournier Street home as one of their primary subjects and motifs, with its societal juxtapositions, cultural complexity, and varied quotidian life providing endless inspiration ever since they first moved there in 1968. Although the *Dirty Words* pictures had adopted a more explicit and inflammatory tone, *The Office* and its accompanying works nonetheless capture the gritty reality of life around Spitalfields market. This London locale was one of the city's socio-economic contradictions during the 1970s: although geographically situated on the doorstep of the world's leading investment banks in the City of London, during the 1970s it was still a wholly dilapidated area of semi-derelict industrial buildings. These opposing forces are represented in the outermost panels of the present work: the faceless brutalism of the office block squares up to the lifeless winter branch that is starkly outlined against a red background.

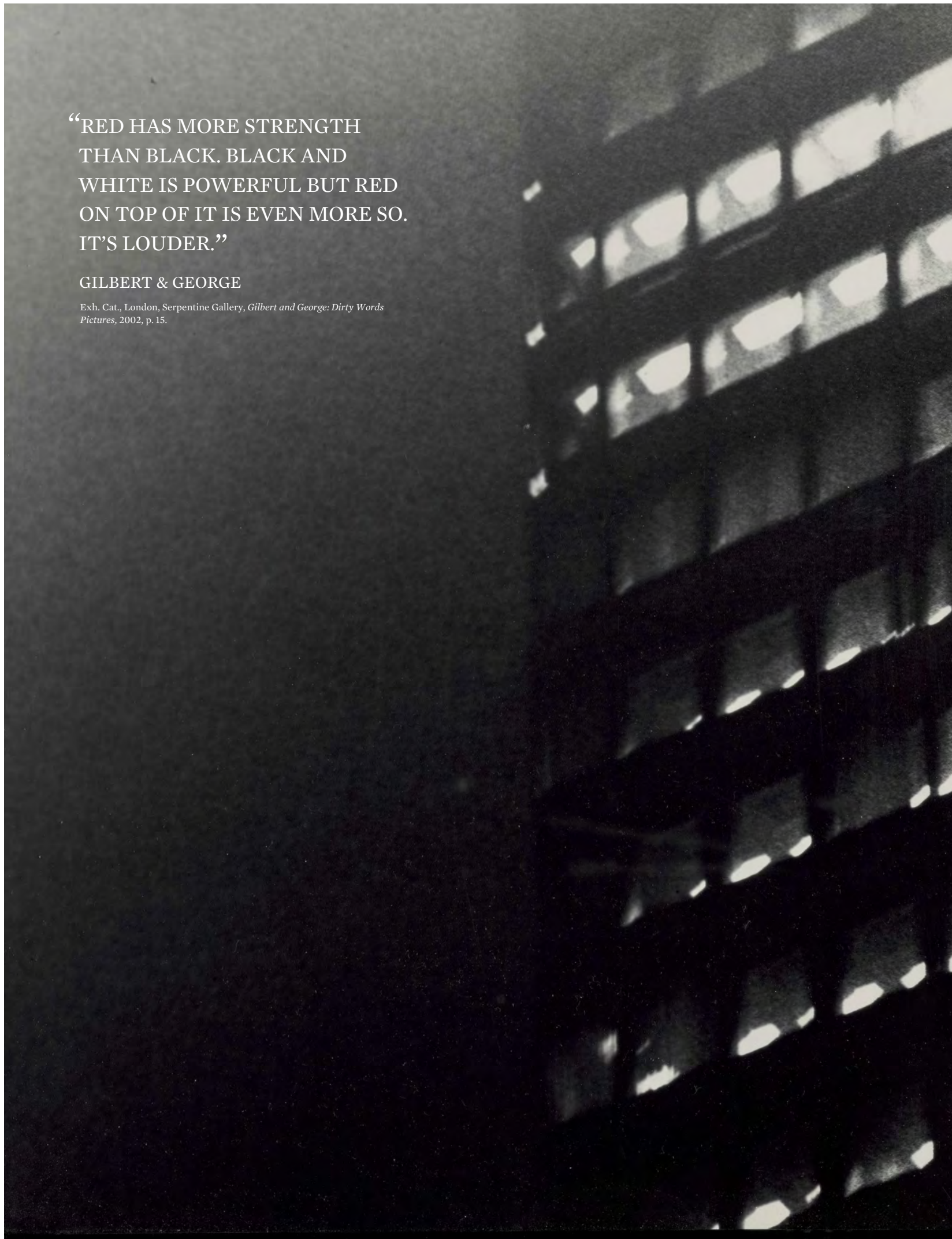
At the heart of this work, however, are the artists themselves. They are at once totally immersed in the scene and entirely removed from it. They are the victims of the scene as much as they are its omnipotent controllers. In a manner entirely idiosyncratic of Gilbert & George, the artists are inextricable from their artwork. *The Office* shows these 'living sculptures' at the heart of their London habitat, in the midst of the environs from which they have gleaned so much inspiration.



“RED HAS MORE STRENGTH  
THAN BLACK. BLACK AND  
WHITE IS POWERFUL BUT RED  
ON TOP OF IT IS EVEN MORE SO.  
IT’S LOUDER.”

GILBERT & GEORGE

Exh. Cat., London, Serpentine Gallery, *Gilbert and George: Dirty Words  
Pictures*, 2002, p. 15.





22 ◦ ANTONY  
GORMLEY

(b. 1950)

Sublimate VI

variable mild steel blocks  
192 by 63 by 33 cm. 75<sup>5</sup>/<sub>8</sub> by 24<sup>3</sup>/<sub>4</sub> by 13 in.  
Executed in 2006.

‡ ⊕ £ 250,000-350,000

€ 273,000-382,000 US\$ 322,000-451,000

**PROVENANCE**

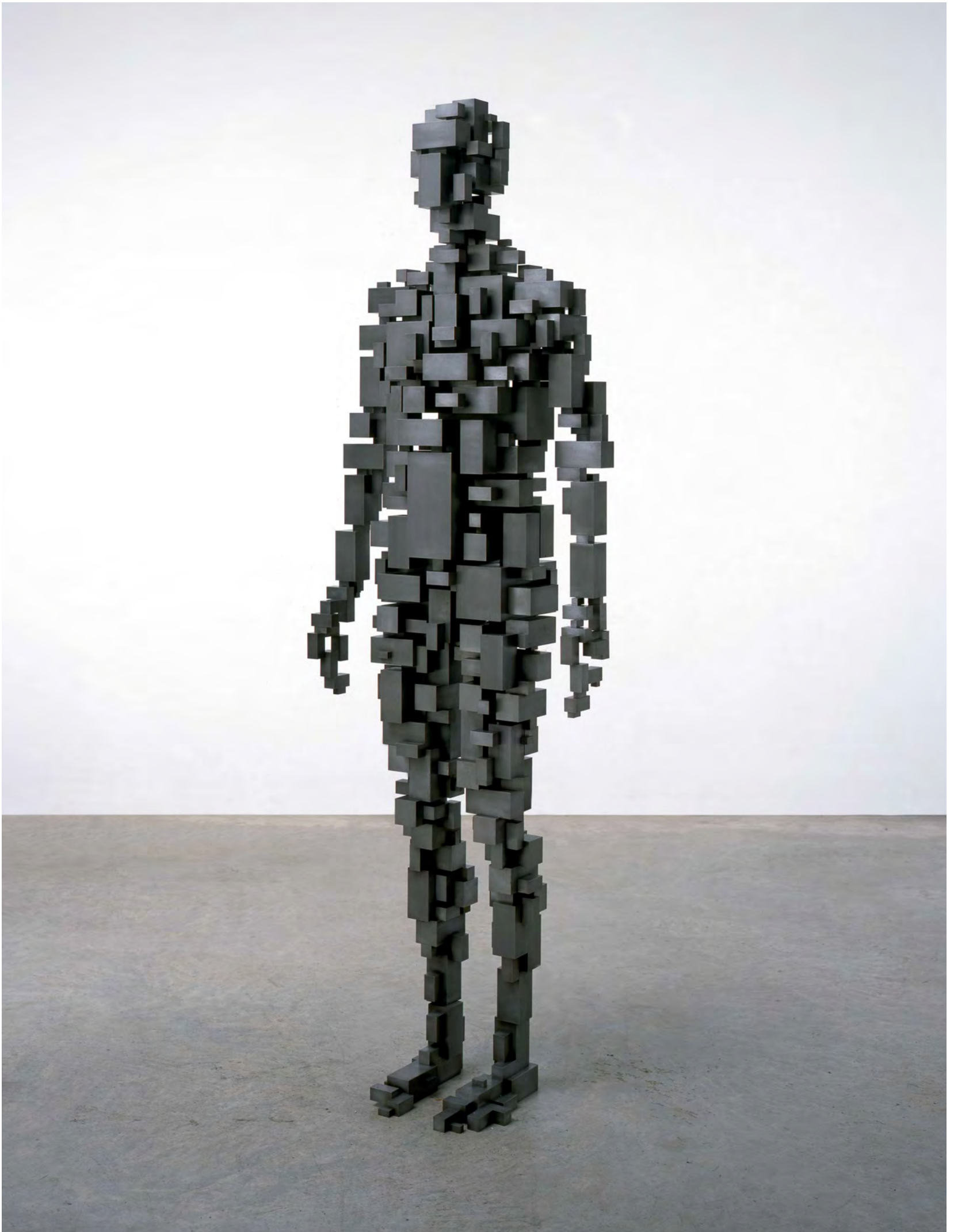
White Cube, London

Acquired from the above by the present owner in 2006

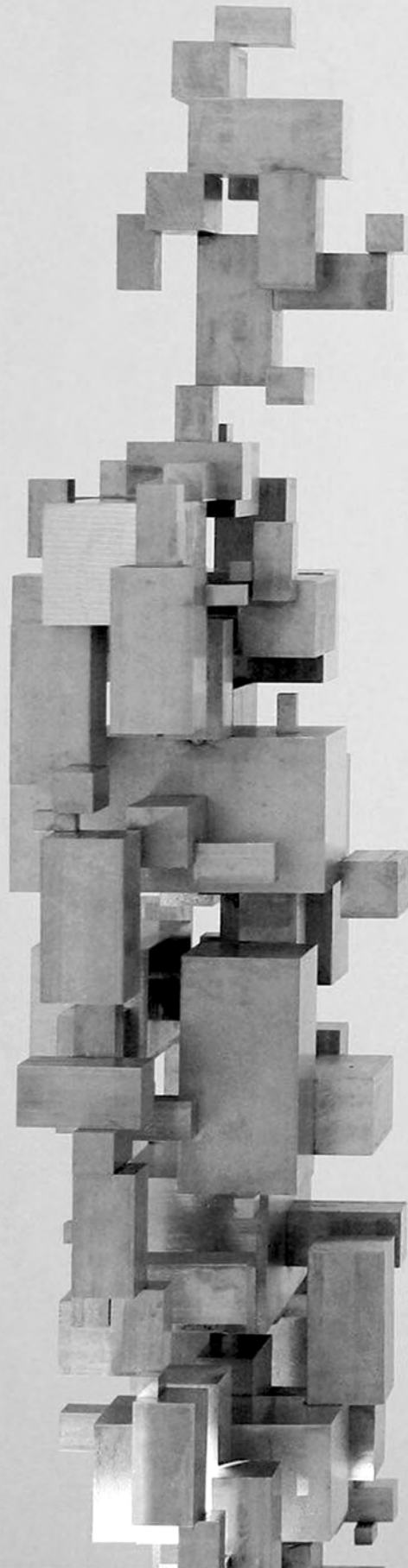
**LITERATURE**

Michael Mack, Ed., *Antony Gormley*, Göttingen 2007, p. 533, illustrated  
in colour









Antony Gormley with his  
sculpture *SUBLIMATE VIII*,  
2006  
Image: © AXEL SCHMIDT/  
AFP/Getty Images





In Context  
**Sublimate VI**  
by Antony Gormley

The *Blockwork Series*, which is still continuing, makes physical pixelisations with a rising canon of four blocks, each eight times the volume of the one before, keeping the same 1:1:2 proportion as in the original *Building* series that only used one block size.

The first works in this series were made in moulds working relatively blind, allowing the largest blocks where possible. All the blocks are contained within the constraints of the mould.

This was an attempt to apply the logic of the post and lintel structures of building to the body, making a massive, chrySTALLINE precipitate. All of the early works allude to chemical states: *Concentrate*, *Precipitate*, *Sublimate*, using them as metaphors for internal feeling.

As the series developed, the challenge became one of trying to liberate each of the participant blocks into a space of its own creating a tension between space and mass, cohesion and breakdown that permeates the whole. The challenge is to try to make the dynamic of the hovering blocks a substitute for the obsession with movement that has characterised figuration in the history of Western sculpture.

The success of any one work depends on there being an absolute tension between the sharp material clarity of the steel blocks, and a sense of vulnerability and exposure in the *gestalt*. The edge of the works is very important. Light and space eat into the embodied core, so the works have a quality of incomplete resolution.



23

## DAVID HOCKNEY

(b. 1937)

## The Fourteenth V.N. Painting

signed, titled and dated 1992 on the reverse  
oil on canvas  
61 by 50.8 cm. 24 by 20 in.

‡ ⊕ £ 480,000-650,000

€ 525,000-710,000 US\$ 620,000-840,000

## PROVENANCE

L.A. Louver, Los Angeles

Acquired from the above by the present owner

## LITERATURE

David Hockney, *That's the way I see it*, London 1993, p. 341, no. 339, illustrated in colourMarco Livingstone, *David Hockney*, London 1996, p. 268, no. 206, illustrated in colourExh. Cat., London, Royal Academy of Arts; Bilbao, Guggenheim Museum; Cologne, Ludwig Museum; *David Hockney RA: A Bigger Picture*, January 2012 – February 2013, p. 292, no. 62, illustrated in colour

## IN CONTEXT

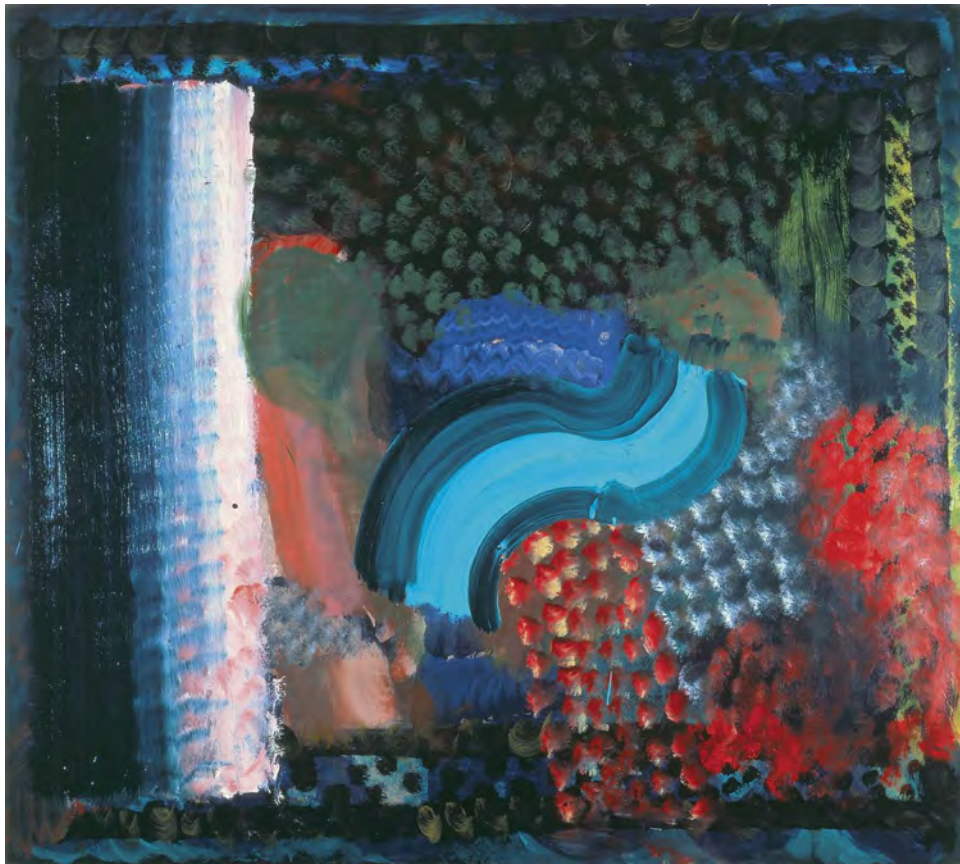
The *Fourteenth V.N.* painting is an exuberant example from a concise series of 26 works; iterations of which have been included in all of Hockney's most important museum retrospectives to date, including those at the Tate and the Pompidou in 2017. The *V.N. Paintings* – short for Very New – show Hockney at his most abstract, combining skills learnt in theatre set design with his own theories on perspective, and the inspiration that the Malibu landscape provided.

In the late 1980s, Hockney was closely involved with opera set design, crafting stages for *Tristan und Isolde* in 1987 as well as for *Turandot* and *Die Frau ohne Schatten* in 1992 – the same year as the present work's creation. He had been fascinated by the genre since the 1960s, and these endeavours should be considered the pinnacle of his engagement with the subject. *The Fourteenth V.N. Painting*, although nominally abstract, seems absolutely attuned to these contemporaneous pursuits. Twenty-two pink roundels are carefully positioned on a beige outcrop at the bottom of the composition in a manner entirely redolent of players on a stage; we can observe their individual shadows suggesting dramatic lighting, and the horizontal beige brushstrokes recalling the boards of a wooden stage. Meanwhile, the swathes and passages of daubed and flecked colour that surge up around these egg-like forms appear as though on stage, bedecked with extraordinary spotlights. In the early 1990s, Hockney was living in Malibu, and the landscape of the Californian coastline was also proving hugely inspirational to his work. In the preceding years he had created









a number of paintings of the surrounding landscape, in which his sense of depth, recession, perspective, and scaling became more and more abstract. Exemplary amongst these carefully constructed works is *Mulholland Drive: The Road to the Studio*, 1980, which shows the winding mountain highway that Hockney took on his way to work in a warped and foreshortened manner, and even features the city grid of Los Angeles as its imagined backdrop. The *V.N. Paintings* should be seen as the next logical step to works such as this; a unique moment within Hockney's oeuvre upon which his experimentations into, and manipulations of, perspective and human perception ceased to be limited to identifiable figurative subject matter.

All of Hockney's most important works are steeped in art-historical reference. By opening up his oeuvre to abstraction in the *V.N. series*, Hockney also opened up an entirely new field of influence. Indeed, through the swathes of saturated colour, we can recognise the influence of a number of the great artists of the early-Twentieth Century in the present work. We think of Pablo Picasso, who created works of comparable chromatic dynamism, with different passages of paint appearing to flow over one another; meanwhile, the specific juxtapositions of shape, tone, and hue, recall the work of Robert Delaunay, whose works hover between abstraction and figuration just like Hockney; or even Franz Marc, who executed colourist works that were just as dynamic, energetic, and engaging as this, using similar compositional devices. Impressionist and Post-Impressionist precedent has always been important to Hockney, and one would be tempted to chalk up the

brusque horizontal dabs of brushwork that proliferate in this work as a reference to Claude Monet's broad style. However, in the sheer variance of texture and technique on the canvas, we are better reminded of Hockney's painterly contemporary, Howard Hodgkin. Hodgkin and Hockney were friends and peers, who painted each other at various stages in their career. Their relationship was one of immense mutual respect and influence, and in the hot oranges, cool blues, and thick sharp brushstrokes that populate this composition, Hockney seems to be have made direct reference to his compatriots work.

As explicated by the present work, the *V.N. Paintings* represent an extraordinary moment within David Hockney's oeuvre. They represent the sum of his experience in the preceding years – in opera houses and Malibu landscapes, and in deference to art history – and yet, through their extraordinary abstract compositions, also appear to look forward. As described by Tate Britain curator Andrew Wilson: “the geometries that Hockney was exploring would go on to inform his paintings of the Grand Canyon later in the decade and his first paintings of Yorkshire. The narratives contained within each painting are what the viewer brings to it in terms of their movement into and through its depicted and suggested surfaces and spaces. With these paintings, Hockney believed that he was starting to find a way to represent three and four dimensions, space and movement – as well as emotion – on the flat surface of two dimensions” (Andrew Wilson, ‘Experiences of Space’ in: *Exh. Cat.*, London, Tate Britain (and travelling), *David Hockney*, 2017, p. 147).

Above  
Howard Hodgkin  
*In the Bay of Naples*,  
1980-82  
Private Collection  
© Howard Hodgkin.  
Courtesy Gagosian.

Opposite  
David Hockney  
Image: © mikel roberts/  
Sigma via Getty Images







24

## LEON KOSSOFF

(b. 1926)

Christ Church, Summer  
Afternoon

titled *Summer Afternoon* and dated 1994 on the reverse  
oil on board  
198 by 147 cm. 78 by 57 $\frac{7}{8}$  in.

£ 950,000-1,500,000

€ 1,040,000-1,640,000 US\$ 1,230,000-1,940,000

## PROVENANCE

L.A. Louver, Los Angeles

Acquired from the above by the present owner

## EXHIBITED

Venice, XLVI Venice Biennale, British Pavillion; Amsterdam, Stedelijk Museum; *Leon Kossoff: Recent Paintings*, June 1995 - March 1996, p. 61, illustrated in colour

London, Tate Gallery, *Leon Kossoff*, June - September 1996, p. 159, no. 88, illustrated in colour and illustrated on the front cover in colour

## LITERATURE

Exh. Cat., Dusseldorf, Kunstverein für die Rheinlande und Westfalen, *Leon Kossoff: Werke 1986-1994*, December 1995 - January 1996, p. 15, illustrated (in installation at the Venice Biennale, 1995)

“I WALKED ONCE AGAIN DOWN BRICK LANE TOWARD CHRIST CHURCH, SPITALFIELDS, A BUILDING WHICH LIKE ST PAUL’S HAS ALWAYS BEEN PART OF MY LIFE... AND, IN THE DUSTY SUNLIGHT OF THAT AUGUST DAY, WHEN THIS PART OF LONDON STILL LOOKS AND FEELS LIKE THE LONDON OF BLAKE’S JERUSALEM, I FIND MYSELF INVOLVED ONCE AGAIN IN MAKING DRAWINGS AND THE IDEA FOR A PAINTING BEGINS TO EMERGE.”

## LEON KOSSOFF

‘Nothing is ever the same’, in: Exh. Cat., XLVI Venice Biennale, British Pavilion (and travelling), *Leon Kossoff*, 1995, p. 25

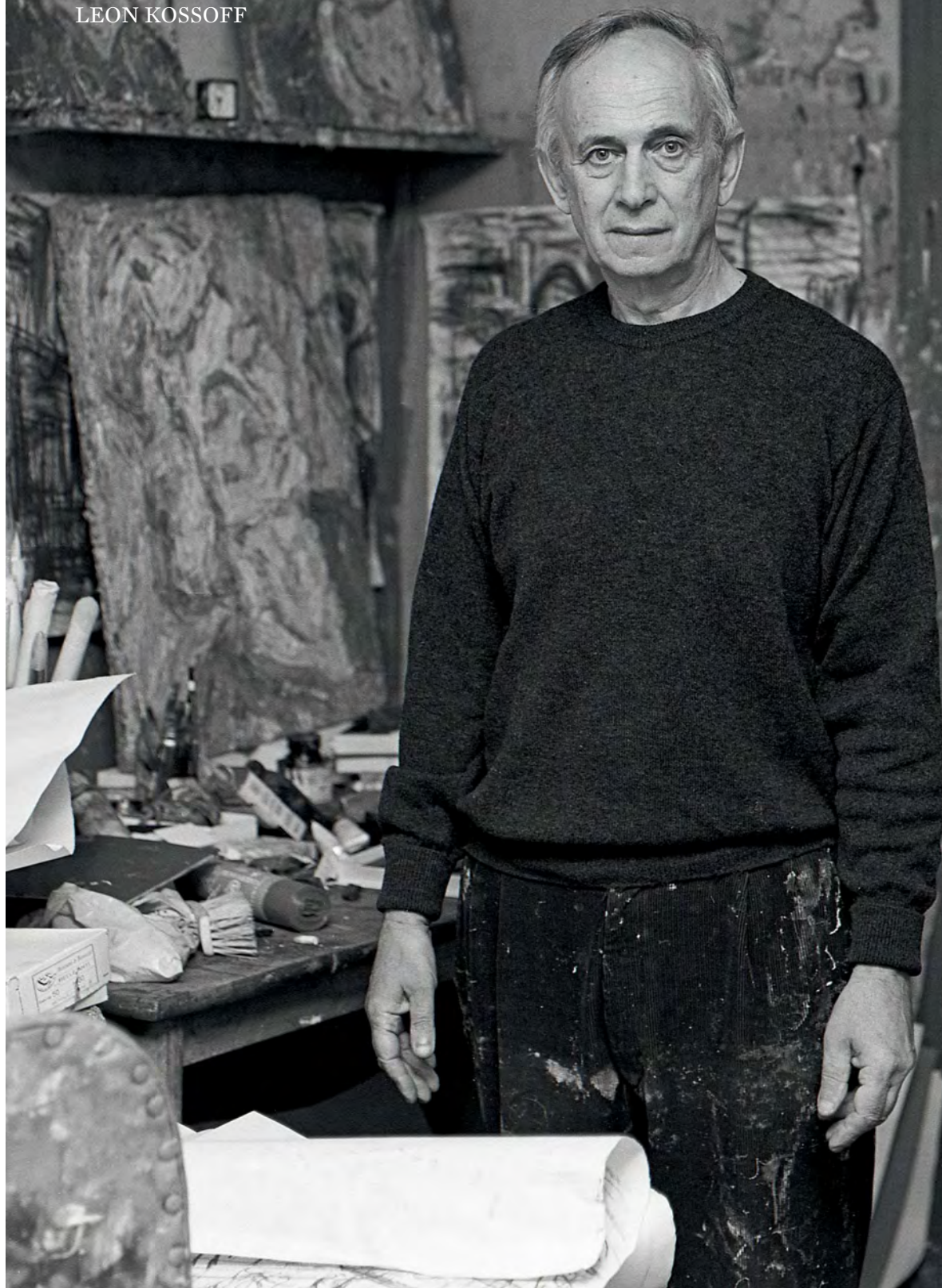






“LONDON, LIKE THE PAINT  
I USE SEEMS TO BE IN MY  
BLOODSTREAM. IT’S ALWAYS  
MOVING – THE SKIES, THE  
STREETS, THE BUILDINGS,  
THE PEOPLE WHO WALK  
PAST ME WHEN I DRAW HAVE  
BECOME PART OF MY LIFE.”

LEON KOSSOFF



Leon Kossoff, London, 1998  
Image: © Toby Glanville

Opposite (from top)  
Leon Kossoff  
*Christ Church, Spitalfields,  
Morning*, 1990  
Tate Collection, London  
Image: © Tate, London 2017  
Artwork: © Leon Kossoff.

Frank Auerbach  
*Mornington Crescent –  
Summer Morning*, 1991  
Private Collection  
Artwork: © Frank Auerbach,  
courtesy Marlborough  
Fine Art



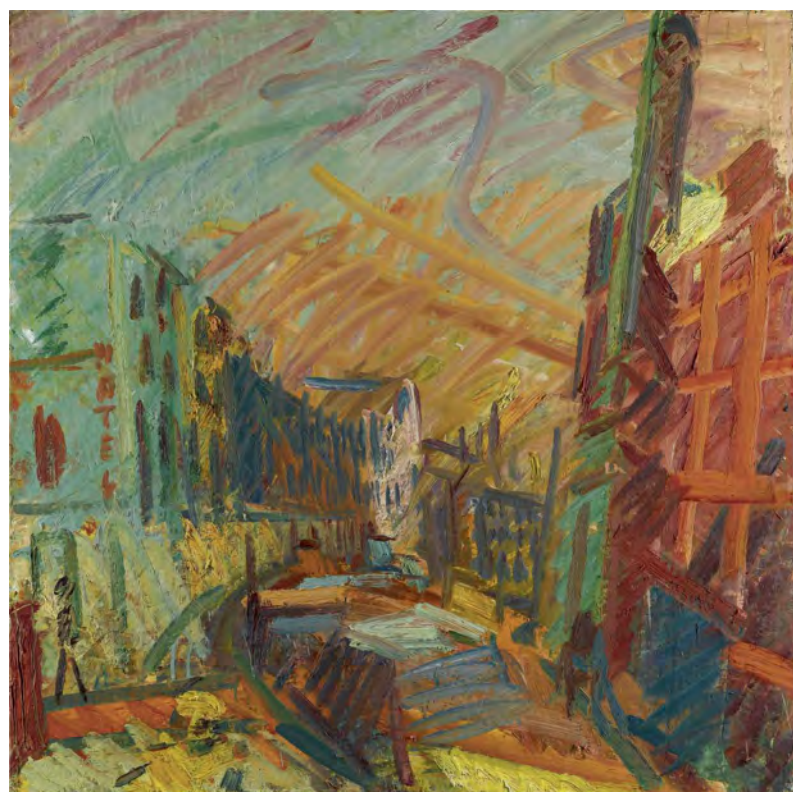
## In Context

### Christ Church, Summer Afternoon

Demonstrating unrestrained painterly verve and an architectural exuberance that finds little equivalent in British painting, *Christ Church, Summer Afternoon* is a pivotal work by the master of post-war impasto, Leon Kossoff. As much as this painting is a visual declaration of the artist's everlasting love for London's atmosphere and heritage, it is equally a hymn to paint and its decadence. Executed in 1995 and belonging to a series begun by the artist in 1987, this work marks the apotheosis of Kossoff's corpus of paintings depicting Nicholas Hawksmoor's Georgian Baroque masterpiece, Christ Church Spitalfields. Proudly exhibited in Kossoff's landmark exhibition at the British Pavilion during the 1995 Venice Biennale and featured on the catalogue front cover of Kossoff's 1996 Tate retrospective where it was also shown, *Christ Church, Summer Afternoon* is an undoubted masterpiece from Kossoff's seminal series. As one of the largest and most imposing from the cycle – of which a significant number today reside in the collections of prestigious museums and institutions across the globe, including Tate, British Council, and the National Gallery of Australia – *Christ Church, Summer Afternoon* is the very apogee of Kossoff's mature practice.

Throughout the late 1980s and '90s – when the artist had entered his seventh decade – Kossoff's brush would continually return to render Hawksmoor's architectural landmark. The son of Jewish parents of Ukrainian heritage, Kossoff grew up in the neighbourhood surrounding Spitalfields; as such, this East London icon affected a profound impression on the artist as a boy. The present work is utterly imbued with a vertiginous sense of wonder at this imposing ecclesiastical building as it soars into the sky. With towering figures occupying the foreground, Kossoff masterfully cranes our necks to a child-like view of the church. Capturing this eighteenth-century landmark with the full force of his painterly arsenal, this painting depicts a dear childhood memory immortalised in paint. As Paul Woodhouse, the curator of his solo Tate show in 1996 eloquently noted, "Among the many subjects of Kossoff's art from the 1980s onwards, the paintings and drawings of Christ Church, Spitalfields, are of particular importance" (Paul Woodhouse, in: Exh. Cat., London, Tate Gallery, *Leon Kossoff*, London 1996, p. 33).

The present work and the wider Christ Church series are tied to Kossoff's rising critical and artistic acclaim during the mid-1990s. Indeed, midway through the decade Kossoff was selected for the most prestigious accolade in international art – an exhibition at the Venice Biennale for its 100<sup>th</sup> year anniversary. Representing Britain, this show







Above  
 Claude Monet  
*La Cathédrale de Rouen.*  
*Le portail et la tour*  
*Saint-Romain, plein soleil,*  
 1892-93  
 Musée d'Orsay, Paris  
 Image: © Peter Willi –  
 ARTOTHEK

was curated by renowned art critic David Sylvester and significantly featured the present work. Only a year later in 1996, this same painting would take pride of place in Kossoff's major retrospective at the Tate Gallery. Indeed, prominently exhibited at both major events, there is no doubting the pre-eminence and importance of the Christ Church paintings within Kossoff's practice.

In the 1995 Venice Biennale exhibition catalogue, Kossoff chose to focus on his love affair with Christ Church, writing: "I walked once again down Brick Lane toward Christ Church, Spitalfields, a building which like St Paul's has always been part of my life" recalls Kossoff, "and, in the dusty sunlight of that August day, when this part of London still looks and feels like the London of Blake's Jerusalem, I find myself involved once again in making drawings and the idea for a painting begins to emerge. The urgency that drives me to work with the pressures of the accumulation of memories and the unique quality of the subject on this particular day but also with the awareness that time is short, that soon the mass of this building will be dwarfed by more looming office blocks and

overshadowed, the characters of the building will be lost forever, for it is by its monumental flight into unimpeded space that we remember this building" (Leon Kossoff, 'Nothing is ever the same', in: Exh. Cat., XLVI Venice Biennale, British Pavilion (and travelling), *Leon Kossoff*, 1995, p. 25). Shining through is Kossoff's passionately romantic engagement with the city he calls home. Only a year later, he would proclaim, "London, like the paint I use seems to be in my bloodstream. It's always moving – the skies, the streets, the buildings, the people who walk past me when I draw have become part of my life" (Leon Kossoff cited in: Exh. Cat., London, Tate Gallery, *Leon Kossoff*, London 1996, p. 36).

The dedicated return to a single personally-profound subject matter speaks in equal measure to the significance of London to Kossoff's imagination as it does to the very act of painting. In this, *Christ Church, Summer Afternoon* stands testament to an artist so conversant with a particular subject matter that the work becomes a celebration of style, technique, and method. As the painter and critic Lawrence Gowing declared: "I know nothing quite like this in current painting – this confessional network of the chance that betrays how a painter gave himself to his image" (Lawrence Gowing cited in: Exh. Cat., Annely Juda Fine Arts (and travelling), *Leon Kossoff: London Landscapes*, 2013-14, p. 21). A celebration of paint, cathedrals and the memories of youth, the series finds an apt comparison to Claude Monet's repeated painting of Rouen Cathedral, John Constable's reworking of Salisbury Cathedral, or if thinking about the landscape of youth, Cezanne's continual revisiting of his childhood landscape, Montagne Sainte Victoire. Yet the closest comparison must surely lie in the canvases his friend and once fellow student, Frank Auerbach has dedicated to Mornington Crescent, only a few short miles away. They stand together in their celebration of the possibilities of pure painterly figuration, in their romanticisation of London, and in their almost sculptural response to existential question about the value of paint in the post-war period. They speak to the influence of their mutual teacher David Bomberg who theorised that "drawing is sculpturally conceived in the full like architecture" (David Bomberg cited in: Exh. Cat., XLVI Venice Biennale, *op. cit.*, p. 17). Architectural in nature, *Christ Church, Summer Afternoon* ranks as one of the greatest British architectural paintings, evoking his teacher's well known phrase, "style is ephemeral, form is eternal" (*Ibid.*).







25

## FRANCIS BACON

(1909 - 1992)

### Studies of Isabel Rawsthorne

each: signed and titled on the reverse  
oil on canvas, in two parts  
each: 35.5 by 30.5 cm. 14 by 12 in.  
Executed in 1983.

‡ ⊕ £ 1,800,000-2,500,000

€ 1,970,000-2,730,000 US\$ 2,320,000-3,220,000

#### PROVENANCE

Dr. Paul and Mrs. Ruth Brass (a gift from the artist in 1983)  
Sotheby's, London, 12 October 2007, Lot 31 (consigned by the above)  
Private Collection, New York  
Private Collection  
Christie's, London, 14 February 2012, Lot 33  
Acquired from the above by the present owner

#### EXHIBITED

London, Marlborough Fine Art, Ltd., *Francis Bacon 1909-1992, Small Portrait Studies*, October - December 1993, n.p., no. 14, illustrated in colour  
New York, Gagosian Gallery, *Alberto Giacometti. Francis Bacon: Isabel and Other Intimate Strangers*, November - December 2008, p. 43, illustrated in colour and p. 45, detail of the right panel illustrated in colour

#### LITERATURE

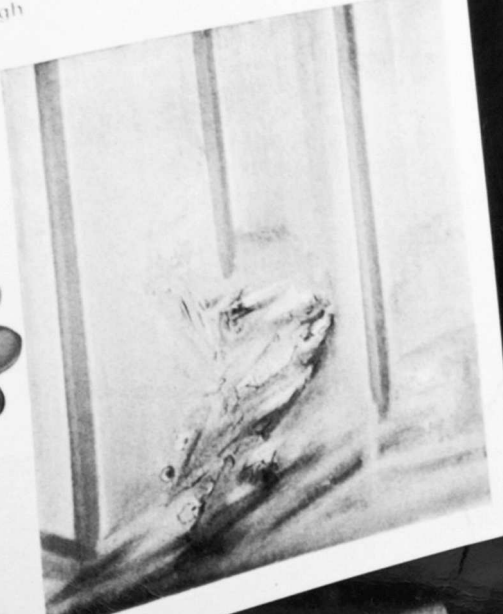
Martin Harrison, Ed., *Francis Bacon: Catalogue Raisonné, Volume IV, 1971-91*, London 2016, p. 1260, no. 83-01, illustrated in colour



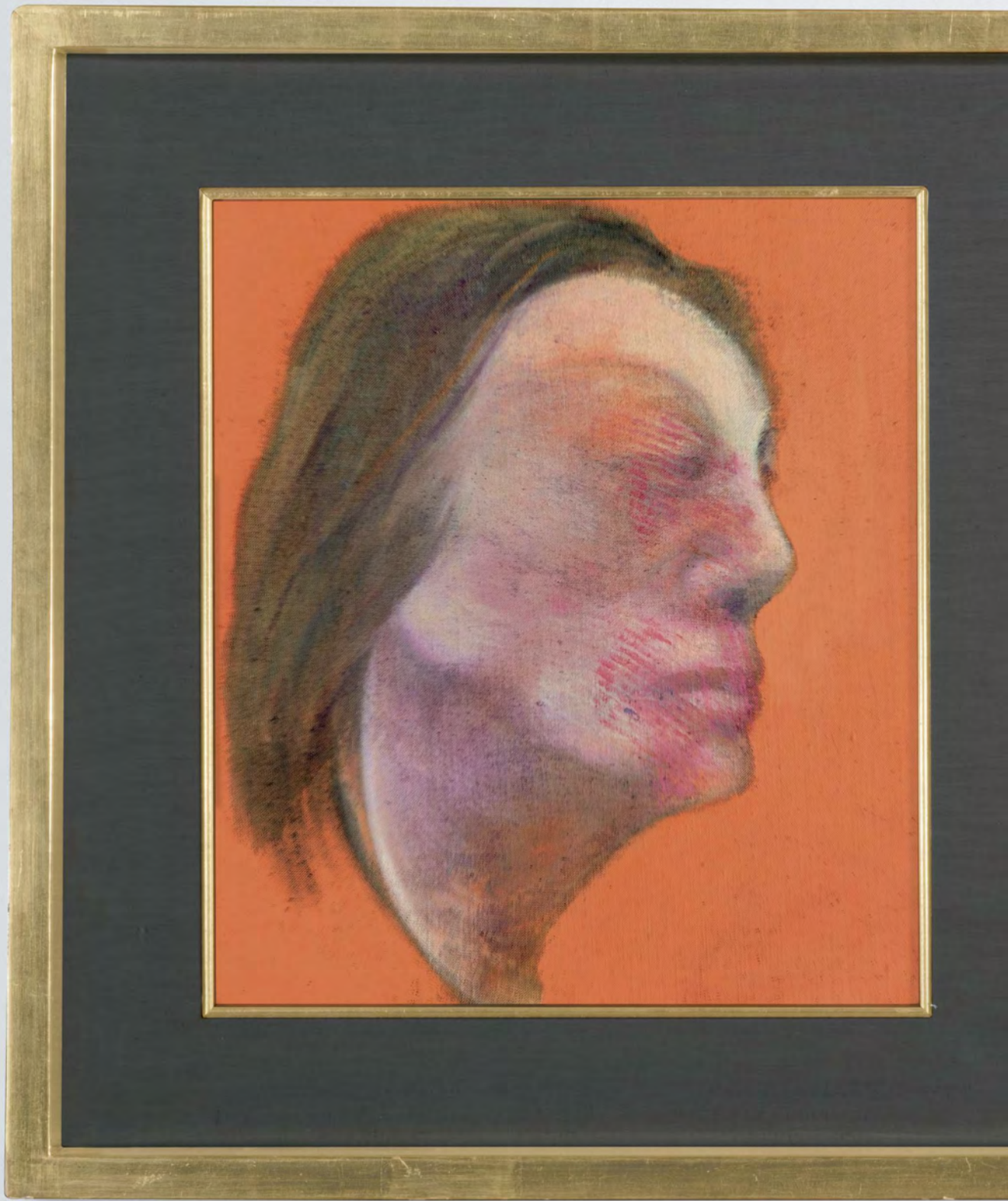


Isabel Lambert

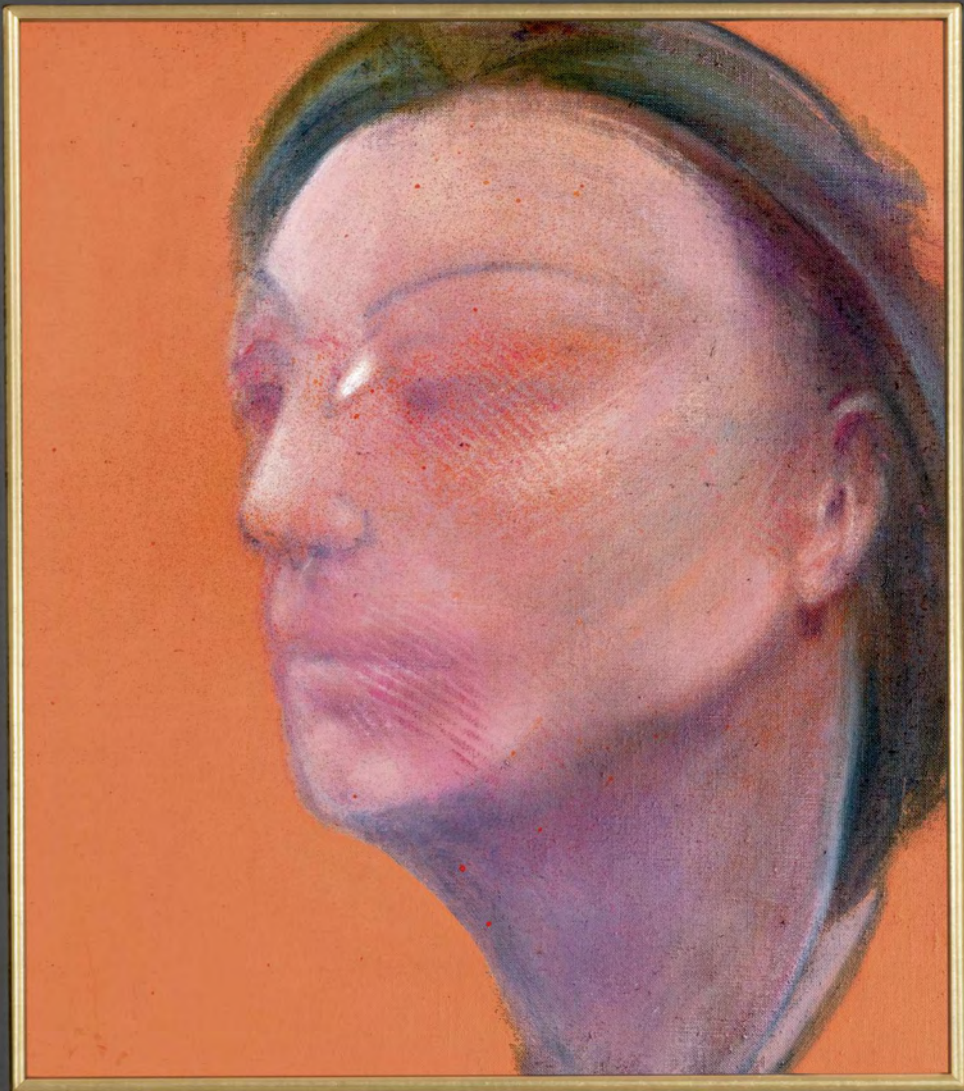
Carlborough















## In Context Studies of Isabel Rawsthorne

Above  
Francis Bacon  
*Three Studies for Figures  
at the Base of a Crucifixion*,  
circa 1944  
Tate Collection, London  
Image: © Tate, London 2017

Opposite  
Photograph of Isabel  
Rawsthorne in her  
studio at Stamford, after  
returning from Africa, 1961  
(photographer unknown)  
Image: © Tate, London 2017

Fold-out  
Francis Bacon and George  
Dyer at the private view  
for the exhibition Isabel  
Lambert at Marlborough  
Gallery, 7 March 1968  
(photographer unknown)  
© Tate, London 2017

*Studies of Isabel Rawsthorne* presents a deeply personal portrayal of Francis Bacon's closest female friend. Of all his female subjects and many companions, she was the woman to whom he felt closest: the extraordinary number of portraits after her likeness command a rare heroic dimension at once testament to Bacon's affection and reflective of Isabel's remarkable magnetism as a person. Muse, mistress, and friend of the Parisian avant-garde during the 1930s, Isabel was a compelling personality and alluring subject for André Derain, Pablo Picasso, and most significantly, Alberto Giacometti, with whom she shared a drawn-out love affair. Undoubtedly enamoured by her sophisticated Parisian connections and impressed by her imposing presence, Bacon found in Isabel Rawsthorne an irresistible source of inspiration. Rawsthorne provided a unique focus for the artist: she was his preferred female muse and inspired a greater number of small portrait canvases than any of his other friends, accounting for at least eighteen works created between 1964 and 1983. From these, only three paintings in diptych format survive, amongst which the present work is outstanding. Bacon and Rawsthorne first met in the late 1940s at the home of Erica Brausen, who represented both artists at her Hanover Gallery in London. Painted decades later, *Studies of Isabel Rawsthorne* represents the final portrait after her likeness and thus summates nearly forty years of close friendship.

Michael Peppiatt has described Rawsthorne's prodigious facility for physiognomic change: "Her face would assume a look of extreme indignation, followed by one of raucous good humour, and then a glance of

seduction, all dropped like masks and as readily replaced" (Michael Peppiatt, *Francis Bacon: Anatomy of an Enigma*, London 1996, p. 205). Bacon was inevitably seduced by this expressive variety and this diptych epitomises a rare mode of description that can only stem from a lifetime's worth of close observation. In 1984 Bacon told David Sylvester "I am certainly not trying to make a portrait of somebody's soul or psyche or whatever you like to call it. You can only make a portrait of their appearance, but I think that their appearance is deeply linked with their behaviour" (Francis Bacon in conversation with David Sylvester, 1984, in: David Sylvester, *Looking Back at Francis Bacon*, London 2000, p. 234). Rawsthorne described Bacon's paintings of her as "fabulously accurate" and this deeply personal work is the consummate conflation of her worldly exterior appearance and phenomenal interior character (Isabel Rawsthorne, quoted in: Michael Peppiatt, *op. cit.*, p. 208).

In this extraordinary portrait we see Bacon as "the Proustian recorder of time passing"; *Studies of Isabel Rawsthorne* is not only the valediction to a truly epic life that spanned the devastating excesses of the Twentieth Century, but also punctuates the closing chapter of her friendship with Bacon. As Martin Harrison further notes of this work, "The diptych of Isabel – he had not painted her since 1971, and this was to be his final painting of her – is redolent of the small panel paintings of fifteenth-century Northern Europe made for the private use of the laity, an intimate if, in Bacon's version, entirely secularized devotional object. At the time, Isabel had just turned seventy. While profoundly yet unflinchingly conscious









Above  
John F P Blake  
Photograph of Isabel  
Rawsthorne, 1960s  
© Tate, London 2017

of the aging process, Bacon nonetheless opted to soften her strongly lined face. For some years, Isabel had been suffering from glaucoma; she had undergone an operation just before Bacon painted the diptych, and had lost sight in one eye. Astigmatic himself, Bacon must have feared blindness acutely and was doubtless deeply sympathetic to her plight. Thus, in an affectionate and overtly biographical gesture, *Studies of Isabel Rawsthorne* appears to be, especially in the smudged paint around the eye in the right panel, a touching and poignant document of his friend's depleted condition" (Martin Harrison, 'Francis Bacon: The Pulsations of a Person', in: Exh. Cat., New York, Gagosian Gallery, *Alberto Giacometti. Francis Bacon: Isabel and Other Intimate Strangers*, 2008, p. 210).

In this painting each head looms like a sculpture in paint, cut-out and superimposed onto the phosphorescent flatness of a vibrant backdrop that emphasises each head's geometric silhouette. Throughout the work there is this tension between graphic dexterity and the power of colour, as is so typical of Bacon's most enthralling works. Within the circumscribed outlines of the two heads, Rawsthorne's idiosyncratic features – high forehead, long cheek-bones,

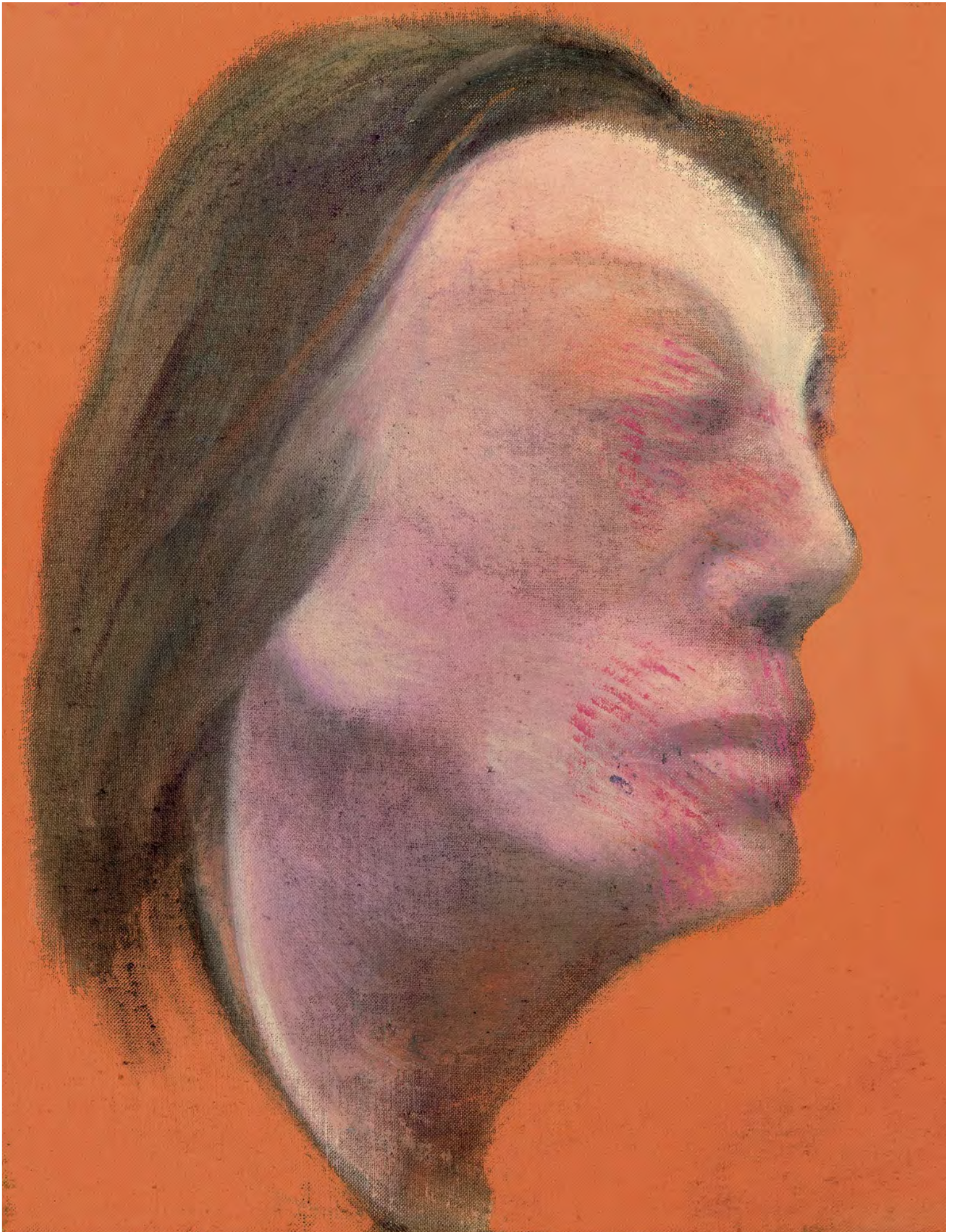
“HER FACE WOULD ASSUME A LOOK OF EXTREME INDIGNATION, FOLLOWED BY ONE OF RAUCOUS GOOD HUMOUR, AND THEN A GLANCE OF SEDUCTION, ALL DROPPED LIKE MASKS AND AS READILY REPLACED.”

MICHAEL PEPIATT

and arched eyebrows – are confidently scribed in flecked streaks and variegated smears of densely worked paint. Variance of expression is revealed through the veiled layers of shuttered, shocking-pink hatching, rooted in the virtuosity of Edgar Degas' pastel technique, so that “sensation doesn't come straight out at you; it slides slowly and gently through the gaps” (Francis Bacon in conversation with David Sylvester, 1984, *op. cit.*).

Emulating mug-shot proportions of a photo-booth portrait, the unadorned immediacy of Bacon's small portraits radiate endurance, nervousness, and involuntary mannerisms: these heads truly embody Bacon's desire to paint as close to the 'nervous system' as possible. To quote William Feaver: “‘Studies’ or exercises though they are, these small paintings are central to Bacon's art. The scale of a bathroom mirror-image makes them one-to-one, and when they are paired, or grouped in threes, the differences animate them. No rooms, no thrones, no perfunctory landscape settings are needed. Without context or posture, the heads have nothing to do but look, sometimes at one another, and wait” (William Feaver, 'That's It', in: Exh. Cat., London, Marlborough Fine Art, Ltd., *Francis Bacon 1909 - 1992 Small Portrait Studies*, 1993, p. 6). A series and format first settled upon in 1961 and maintained until the very end, these intimately scaled works form the very staple of Bacon's mature practice, acting as the primary locus for the 'brutality of fact' and most immediate site for loosening the 'valves of feeling' so frequently referred to by the artist. Spectre-like and isolated within a chromatic ground of quintessential importance for Bacon – cadmium orange was significantly used as the base for the groundbreaking *Three Studies for Figures at the Base of a Crucifixion* (1944) – *Studies of Isabel Rawsthorne* utterly exudes the visceral and psychological charge of Bacon's distorted yet searingly honest vision of humanity.







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"IF REPEATED  
BLOWS ARE  
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26

# JEAN-MICHEL BASQUIAT

(1960 - 1988)

## Remote Commander

signed and dated 1984 on the reverse  
acrylic and Xerox collage on canvas  
167.5 by 152.5 cm. 66 by 60 in.

£ 2,600,000-3,200,000

€ 2,840,000-3,490,000 US\$ 3,350,000-4,130,000

### PROVENANCE

Galerie Beaubourg, Paris

Private Collection, United States

Sotheby's, New York, 27 February 1990, Lot 305 (consigned by the above)

Acquired from the above by the present owner

### LITERATURE

Richard D. Marshall and Jean-Louis Prat, Eds., *Jean-Michel Basquiat*, Paris 1996, Vol. I, p. 134, no. 7, illustrated in colour

Richard D. Marshall and Jean-Louis Prat, Eds., *Jean-Michel Basquiat*, 3rd edition, Vol. II, Paris 2000, p. 218, no. 7, illustrated in colour

### IN CONTEXT

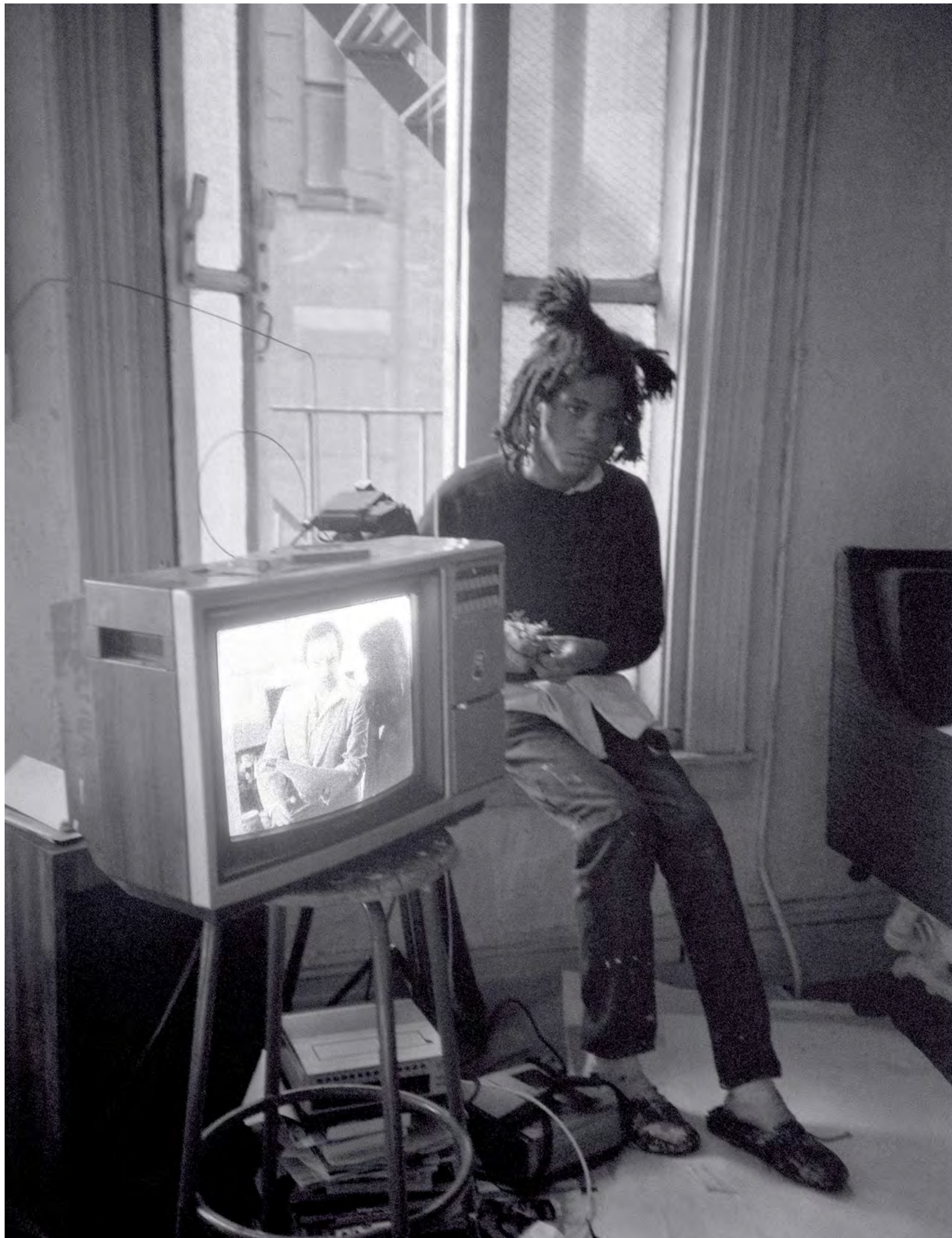
In 1981 Jean Michel Basquiat was anointed the 'Radiant Child' by René Ricard; in 1982 he made the transition from SAMO© street poet to art-world ingenuous; in 1983 he became the youngest artist ever to exhibit at the Whitney Biennial; and by 1984, at the age of only 23, he had become the most significant and famous black artist in the Western canon of art history. Hailing from this moment of pre-eminence, *Remote Commander* is replete with the ground-breaking marriage of pictorial syncopation and verbal alacrity that secured almost immediate critical acclaim for Basquiat during the early 1980s.

In this painting the workings of an extraordinarily creative mind are on full view. Stream of consciousness cartoon doodles and Pop culture references merge with anatomical sketches and quotidian transcriptions snatched from Basquiat's everyday life. A list of ingredients from a bar of chocolate sits beside an anatomical sketch of a stomach, near which the word 'MALNUITRITIOUS' can be found lurking underneath diaphanous layers of strident yellow paint. Alongside these, Basquiat has listed the functions of a television remote control complete with diagrams for volume settings, a grid for numbered buttons, and + and - for picture quality. Indeed, below this diagram we find the present work's title underlined: REMOTE COMMANDER.











“BASQUIAT COULD SEE  
AND HEAR WHAT THE  
AVERAGE CITY DWELLER  
COULDN'T: THE PERPETUAL  
TICKER-TAPE PARADE OF  
SLOGANS, IMAGES, AND  
CONVERSATIONAL SOUNDS  
BITES FLOATING THROUGH  
THE AIR.”

HENRY LOUIS GATES JR.



Opposite  
Roland Hardenberg  
*Basquiat, TV*, 1983  
Photo © Roland  
Hagenberg, courtesy of Sin  
Sin Fine Art

Above  
Jean-Michel Basquiat  
*Self Portrait as a Heel*, 1982  
Private Collection  
Image: © Bridgeman  
Images  
Artwork: © The Estate of  
Jean-Michel Basquiat /  
ADAGP, Paris and DACS,  
London 2017

Basquiat needed constant stimulation whilst he worked; whether in the form of reference books, comics, magazines, music, or even the company he kept whilst painting, his surrounding environment became the interwoven threads of a complex cultural tapestry. Part of the baby-boomer generation, Basquiat was born into an era of post-war prosperity in the US; coming of age in a post-Warhol era at the dawn of MTV, he famously liked to draw in front of the television. Larry Gagosian used this as a metaphor for the artist's sponge-like approach to picture-making, describing him as an “an open channel” through which every stream of culture flowed and coalesced (Larry Gagosian cited in: Henry Louis Gates Jr., ‘Sweet Bird of Youth’, in: Exh. Cat., New York, Brooklyn Museum, *Basquiat: The Unknown Notebooks*, 2015, p. 17). We can certainly discern the effect and traces of televisual stimuli in the cartoon figures and icons that populate the collaged Xeroxed drawings in *Remote Commander*. Echoing Surrealism's experiments with automatism and its suppression of conscious control, Basquiat's drawings and succinct linguistic notations are the product of an open mind in free-association; they present an unfettered and untrammelled connection between the hand, eye, and brain, and they communicate the inseparability between Basquiat's art and his life.

Synthesising and juxtaposing myriad cultural referents – from the toy packaging (Basquiat was an avid collector of antique toys) of ‘JUMBO SNAKES’, anatomical diagrams, and snatches of phrases and sentences such as ‘TEETH BECOME BLACK’ and the crossed out ‘ROOSEVELT MARCH 4 1933’ – Basquiat's collage of drawings emphasises the importance of repetition, replication, and most of all, the pre-eminence of words. As American literary critic Henry Louis Gates Jr. has explained, “Language, like painting, was his craft, and he practised it simultaneously as one who knows its secrets like a scribe and as one discovering its magic as if for the first time... Basquiat could see and hear what the average city dweller couldn't: the perpetual ticker-tape parade of slogans, images, and conversational sounds bites floating through the air” (*Ibid.*, p. 29). Basquiat himself said as much: in Cathleen McGuigan's famous 1985 *New York Times* article, ‘New Art New Money’, Basquiat is quoted saying that he uses words “like brushstrokes” (Jean-Michel Basquiat cited in: Cathleen McGuigan, ‘New Art New Money’, *New York Times*, 10 February 1985, online).

Utterly enamoured with the Beat poets, Basquiat used to carry well-thumbed copies of Jack Kerouac's *Subterraneans* and William Burroughs' *Junkie* around





“LANGUAGE, LIKE PAINTING, WAS HIS CRAFT, AND HE PRACTISED IT SIMULTANEOUSLY AS ONE WHO KNOWS ITS SECRETS LIKE A SCRIBE AND AS ONE DISCOVERING ITS MAGIC AS IF FOR THE FIRST TIME... BASQUIAT COULD SEE AND HEAR WHAT THE AVERAGE CITY DWELLER COULDN'T: THE PERPETUAL TICKER-TAPE PARADE OF SLOGANS, IMAGES, AND CONVERSATIONAL SOUNDS BITES FLOATING THROUGH THE AIR.”

HENRY LOUIS GATES JR

with him. The painter's manipulation of language has frequently been likened to the Dada-ist cut-up technique popularised by Burroughs and Brion Gysin during the 1950s and '60s – an aleatory approach to writing in which finished lines of text are spliced together to engender an entirely new literary composition. In many ways the coeval work of Robert Rauschenberg forms a visual counterpart to this literary development. In 1954 Rauschenberg began to include disparate found objects in his very first *Combine* paintings, in 1958 he began to juxtapose images printed in newspapers and magazines in the series of solvent *Transfer Drawings*, and between 1962 and '64 he would silkscreen these found images onto canvas. Fused together via an expressionistic application of paint and scratched graphite hatchings, Rauschenberg's re-presentation of found, ready-made, imagery engendered an entirely new pictorial statement that foregrounded the evocative potential of chance juxtapositions and mirrored the overload of visual stimuli brought on by the newly accelerated pace of modern, urban, life.

Basquiat's work forms a synthesis of these two milestones in the history of twentieth-century art and literature. His seamless marriage of text and image, his use of Xerox as a means of incorporating the mechanical and ready-made, and his fluent application of Ab-Ex styled painterly marks

together offered a much needed anodyne for the navel-gazing sterility of Minimalism. Throughout the 1970s and up to the early 1980s, the self-referential intellectualism epitomised by Robert Ryman's white paintings and Donald Judd's empty aluminium boxes had inadvertently transformed art appreciation into an inaccessible and elite club. Born in reaction to this aesthetic asceticism, Basquiat's work screams out at you, both pictorially and verbally; his works are there to be read and de-coded, and his liberal use of strident colour, assured hand, and compositional virtuosity is both utterly seductive and undeniably original. It reflects the TV-watching, channel-surfing, attention-deficit, rebel-attitude of a counter-cultural generation that emerged during the early 1980s, as UK punk turned into New York's New Wave. As the graffiti artists and subway taggers became the early MCs and DJ pioneers of hip-hop – whose sampled sound-bites, spoken words, and electronic drum machines reflected perfectly the artistic vanguard that developed out of street culture – Basquiat was there at the fine-art forefront. Like nascent hip-hop, his work gave a voice to the marginalised and under privileged. Ultimately, the paintings of Jean-Michel Basquiat are a prodigious amalgam of art-historical erudition, searing contemporaneity, and the heroic dream of making it big against the odds.

Above  
Robert Rauschenberg  
*Estate*, 1963  
The Philadelphia Museum  
of Art, Philadelphia  
Image: © 2017. Photo The  
Philadelphia Museum of  
Art/Art Resource/Scala,  
Florence  
Artwork: © Robert  
Rauschenberg Foundation/  
DACS, London/VAGA, New  
York 2017

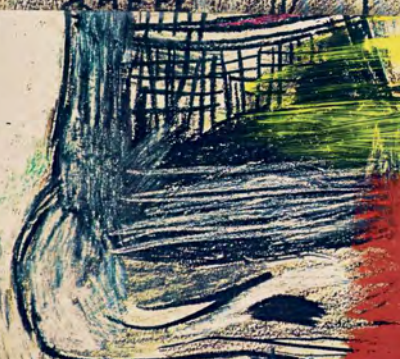




"UNCLEAN": "2000"

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"IF REPEATED  
BLOWS ARE  
THAN ONE  
TO MAKE  
BOXING CLUB



"BLOODS"  
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MEAL  
KOPPA  
ALA  
KAN

MALNUTRITION



QUALITY OF  
TEETH BECOME  
HEEL 45,000 PEOPLE  
MALNUTRITIOUS





27

## JOSEF ALBERS

(1888 - 1976)

## Homage to the Square

signed with the artist's monogram and dated 74  
oil on masonite  
61 by 61 cm. 24 by 24 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 1976.1.525.

£ 300,000-400,000

€ 328,000-437,000 US\$ 387,000-520,000

## PROVENANCE

André Emmerich, New York

Galerie Karsten Greve, Cologne

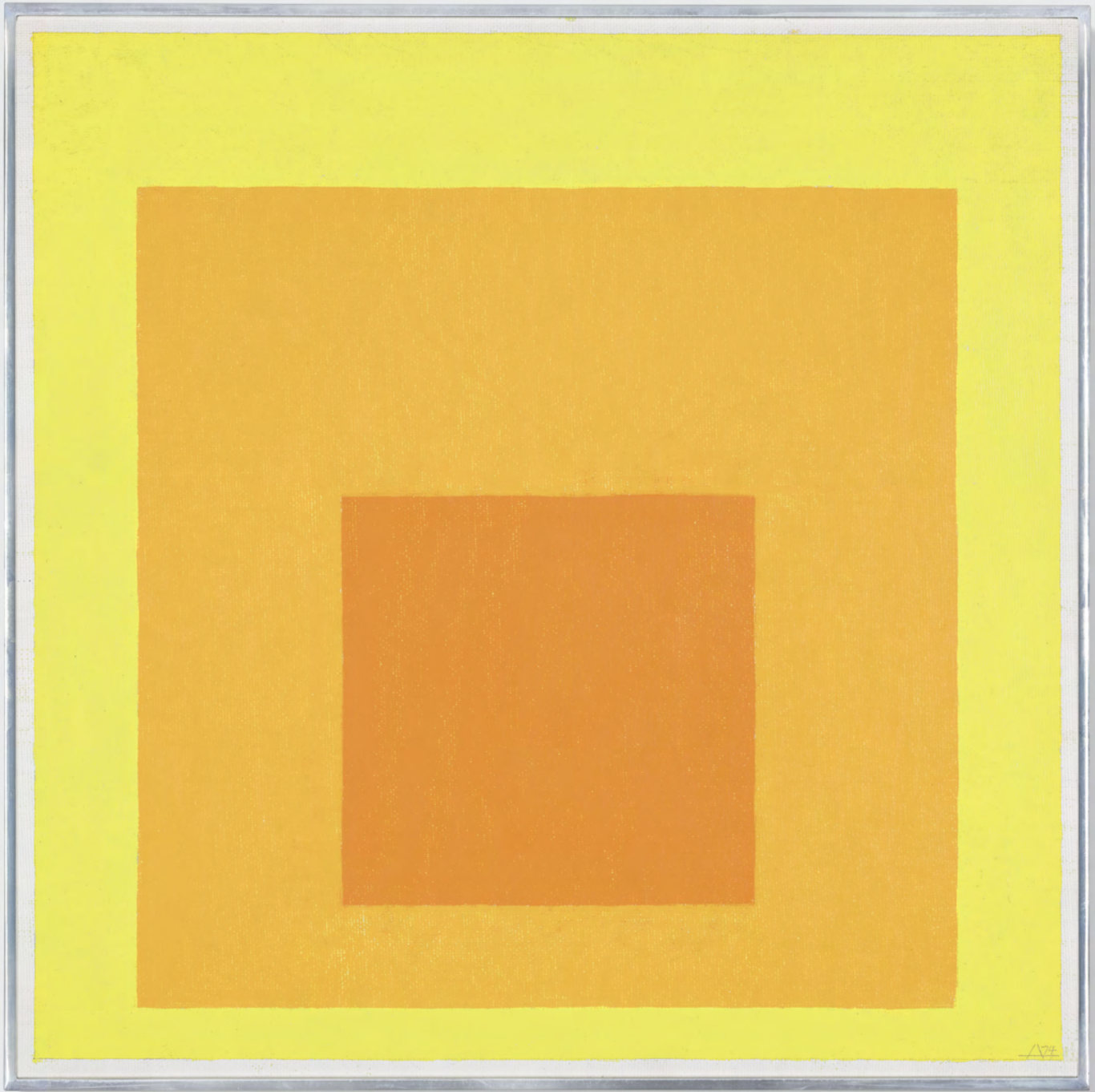
Acquired from the above by the present owner in 1998

## IN CONTEXT

Enveloped in radiating tones of sumptuous yellow, Josef Albers' *Homage to the Square* is exemplary of the artist's revered eponymous series. Brimming with luminosity and exuding a vibrating sense of movement, the present work epitomises Albers' belief in the primacy of colour and its changing effect when juxtaposed against varying gradients of pigment. By understanding colour as something that is in constant flux rather than in an absolute state, Albers explored the relativity of colour as a subjective source of visual experience. Created on the artist's archetypal Masonite surface, *Homage to the Square* rigorously plunders the aesthetic potential of geometry via different hues, tones, and intensities of colour.

Albers' vast research into the nature of colour was firmly embedded in his belief that colour is never to be understood from a purely theoretical perspective but also in terms of its psychological effect. While Goethe's famous colour circle was derived hierarchically from the wisdom of natural science, Albers emphasised an approach that was based on dialogue, juxtaposition, and above all experimentation. In the introduction to his famous book, *Interaction of Color*, Albers wrote: "The aim... is to develop – through experience – by trial and error – an eye for colour. This means, specifically, seeing colour action as well









“THE AIM... IS TO DEVELOP – THROUGH EXPERIENCE – BY TRIAL AND ERROR – AN EYE FOR COLOUR. THIS MEANS, SPECIFICALLY, SEEING COLOUR ACTION AS WELL AS FEELING COLOUR RELATEDNESS.”

JOSEF ALBERS

as feeling colour relatedness” (Josef Albers, *Interaction of Color*, New Haven 2006, p. 1). In order to do so, Albers applied a rigorous methodology in his approach to the *Homage to the Square* series. The repeated enlargement and reduction of the square forms the structural basis of these paintings, with their specific organisation regulated by a fundamental checkerboard structure of 10 by 10 units that encompasses 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, of which the present work is an example. This rational economy is reflected in Albers’ use of colour, the physical characteristics of which are almost completely denied owing to the artist’s strict technique in which paint is immaculately applied with a palette knife onto a pristine white ground. Herein, the homogeneity of the surface is of primordial importance for Albers. Without any linear divisions, colour fields are in direct physical contact with each other, thus bolstering their transition from one gradient to the next. While this rigid economy of means is grounded in logic, it is in fact this very frugality that is prerequisite for Albers to create a cosmos of dazzling optical effects that ultimately exceed any logical or rational connotations.

Albers’ radical juxtaposition of colour theory and rigorous formalism has positioned his practice as one of the most influential of the Twentieth Century. As a student and later teacher at the famous Bauhaus in Weimar, Albers developed his theories alongside Paul Klee and László Moholy-Nagy. Upon his move to the US, Albers would become one of the leading figures of the avant-garde Black Mountain College in North Carolina, working alongside Robert Motherwell and teaching young artists such as Cy Twombly and Robert Rauschenberg; Albers later taught at Yale University, where his students included Eva Hesse. The influence of Albers’ teaching philosophy and his own pedagogic practice can be traced throughout the pantheon of post-war American art, from former pupil Mark Rothko’s absorptive oil paintings through to the immersive chromatic spaces created by Dan Flavin’s neon light installations. Albers believed that one learned as a result of a direct interaction with life and that the active engagement with the physical nature of the material world was a prerequisite to create art. As such, the ground-breaking *Homage to the Square* represent Albers’ most important contribution in declaring the autonomy of colour. The present work is thus not only testament to Albers’ theoretical prowess but it quintessentially demonstrates his ability to transform the viewer’s perception of chromatic experience through the interaction of pure colour.

Above  
Mark Rothko  
*Orange and Yellow*, 1956  
Albright-Knox Art Gallery,  
Buffalo  
Image: © 2017, Albright  
Knox Art Gallery/Art  
Resource, NY/Scala,  
Florence  
Artwork: © 1998 Kate  
Rothko Prizel & Christopher  
Rothko ARS, NY and DACS,  
London.  
Opposite  
Dan Flavin  
*untitled (to Jan and Ron  
Greenberg)*, 1972-73  
Dia Art Foundation, New  
York  
Image: © Bill Jacobson  
Studio, New York. Courtesy  
Dia Art Foundation, New  
York  
Artwork: © Stephen Flavin  
/ Artists Rights Society  
(ARS), New York 2017







## SIMON HANTAÏ

(1922 - 2008)

## m.b. 2 (Mariale)

signed, titled and dated 1960-61; signed, titled and dated 1960-61 on the reverse  
oil on canvas

225.5 by 208.5 cm. 88¾ by 82 in.

‡ ⊕ £ 1,200,000-1,800,000

€ 1,310,000-1,970,000 US\$ 1,550,000-2,320,000

## PROVENANCE

Galerie Jean Fournier, Paris

Private Collection, Paris

Sotheby's, Paris, 3 December 2014, Lot 5

Acquired from the above by the present owner

## EXHIBITED

Paris, Musée d'Art Moderne de la Ville de Paris, *La Peinture après l'abstraction, 1955-1975*, May - September 1999, p. 83, illustrated in colour

New York, Mnuchin Gallery, *Simon Hantaï. Pliage: The First Decade*, April - June 2015, p. 32, no. 1, illustrated in colour

## LITERATURE

Geneviève Bonnefoi, *Hantaï*, Beaulieu 1973, p. 14, illustrated

Anne Baldassari, *Simon Hantaï*, Paris 1992, p. 16, illustrated

Maklary Kalman, *Simon Hantaï, Volume 2*, Budapest 2013, p. 92, illustrated in colour









## In Context

### m.b. 2 (Mariale)

Above  
Jean Dubuffet  
*Blossoming Earth*, 1959  
On loan to the Hamburger  
Kunsthalle, Hamburg  
Image: © Bridgeman  
Images  
Artwork: © ADAGP, Paris  
and DACS, London 2017  
Opposite  
Simon Hantaï, 1957  
Image: © RMN-Grand  
Palais

*m.b. 2 (Mariale)* forms part of Simon Hantaï's revered series of *Mariales*. In a radical move to create a spatial dimension through the physical properties of oil on canvas alone, this small cycle of twenty-seven paintings created between 1960 and 1962 introduced Hantaï's idiosyncratic *pliage* technique. In these works, the artist folded parts of the canvas to create three-dimensional works of exceptional sculptural quality. Within the group, the present work stands out for its rich textural surface and monochromatic brilliance; the subtle drama of this painting lies within the haptic web of monochrome folds and creases that simultaneously recall Manzoni's kaolin-drenched *Achrome*, Matisse's lyrical yet angular cut-outs, and well as the 'all-over' compositions of Jackson Pollock. Redefining the relationship between subject and object, viewer and painting, *m.b. 2 (Mariale)* exudes a delicate Mallarméan silence as light touches the monochrome folds from different angles, triggering prisms of radiating light and shade.

The title of these pieces – *Mariale* – recalls the saintly icons featured in the stained glass windows of Chartres Cathedral in Paris. These works are often referred to as *The Cloak of the Virgin* series, a reference to the Virgin of Mercy who offers sanctuary and protection under her outspread cloak. Inspired by the luminosity of streaming light as it passes through the tessellating facets of stained glass, the *Mariales* offer a rumination on relational tonal and formal values, and broach the wider philosophical implications of both pictorial and spiritual silence.

In the mesmerising interplay created by the various folds, *m.b. 2 (Mariale)* is suffused with organic movement and musical rhythm. The chance compositional forms and their dispersal epitomise Hantaï's career-long endeavour to suspend or limit his own authorial agency. Adopting a similar approach to Jackson Pollock – who was a major influence and point of reference for Hantaï ever since he discovered the Abstract Expressionist's work in 1951 – Hantaï worked over his paintings from above as the canvas lay directly on the studio floor. Unlike Pollock, however, Hantaï manipulated the physical properties of canvas itself to create his all-over abstractions. After creasing and wrinkling large swaths of canvas into sculptural forms, he applied pigment to the protruding areas of crumpled ground before unfolding and flattening the canvas to reveal angular and fragmented distortions. It was at this precise point of unfolding that the invisible parts of the canvas became visible, and it was this decisive factor that informed the particular aesthetic or structure of any given composition. The sculptural quality that evolved from this extraordinary technique transposes the idea of Pollock's two-dimensional all-over compositions into a third-dimension of exceptional plasticity.

The relinquishing of control and introduction of chance as a compositional agent resonates with a formative event in Hantaï's life: suffering from diphtheria at the age of eight, he temporarily lost his eyesight. This life-changing experience would come to play a significant role in the artist's creation of the *Mariale*, works that privilege blind intuition as











Below (from top)  
Robert Ryman  
*Untitled*, 1962-63  
Private Collection  
Image: © Bridgeman  
Images  
Artwork: © Robert Ryman /  
DACs, London 2017

Piero Manzoni  
*Achrome*, 1958-59  
Private Collection  
Artwork: © DACs 2017

manifested by the haptic and highly tactile process of folding. The French filmmaker Jean-Michel Meurice, who produced a documentary on Hantaï's work in 1977, reflected: "The tale of *pliage* is a tale of blindness and clairvoyance. And that was his true secret. Not seeing. Not knowing. Not calculating. A quiet, serene rule of behaviour reduced to its simplest expression. Gestures that were not ritualized but simplified. Closing one's eyes, forgetting everything, seeing nothing" (Jean-Michel Meurice, 'The Golden Years', in: Exh. Cat., Paris, Centre Georges Pompidou, *Simon Hantaï*, 2013, p. 258). The present work is an overwhelmingly powerful utterance of this analysis. Chiming with coeval theorising on the 'death of the author' as per Roland Barthes, whose own work was inspired by the prophetic nineteenth-century French poet Stéphane Mallarmé, *m.b. 2 (Mariale)*'s delicate sea of monochrome networks imparts a void of signification – a pictorial silence – that is entirely consonant with the ground-zero of Modernist abstraction.

By merging painting with sculpture and disregarding conventional approaches to art-making, *m.b. 2 (Mariale)* strongly reverberates with the leading avant-garde philosophies of the post-war period. Similar to Jean Dubuffet's collages and *Texturologies*, the present work celebrates the pre-eminence of nature, atypical materials, and experimental practices in painting. The physical process of working the canvas as a compositional element and limiting its chromatic value at once echoes the contemporaneous work of Manzoni and his porcelain-soaked manipulation of the canvas, Lucio Fontana's unicoloured slashes and punctures, as well as the amorphous forms in Yves Klein's monochromatic *Relief éponges*. Furthermore, in its remarkable rejection of colour this particular work entirely prefaces the Minimalist movement that would come to dominate the ensuing decade in America; in this regard the work of Robert Ryman seems particularly indebted to Hantaï's example.

Hantaï's *m.b. 2 (Mariale)* cloaks the viewer in a protective mist of primordial shapes and organic forms. At once couched in the spiritual absence of Modernism whilst simultaneously expressing a collective desire to wipe the slate clean in the post-war era, these works liberate painting from pictorial constraint to engender a visual directness that by-passes representation entirely. We are thus presented with a seemingly endless shroud or blanket that bespeaks a tranquil stillness; and it is through this soothing pictorial silence that Hantaï imparts an intimation of the enigmatic void itself.





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29 ◦ ➤ ALEXANDER  
CALDER

(1898 - 1976)

### Fourteen Black Leaves

incised with the artist's monogram and dated  
61 on the largest element  
painted sheet metal and wire  
30 by 106 by 52 cm. 11¾ by 41¾ by 20½ in.

This work is registered in the archives of  
The Calder Foundation, New York, under  
application number A01839.

‡ £ 1,400,000-1,800,000

€ 1,530,000-1,970,000 US\$ 1,810,000-2,320,000

### PROVENANCE

Galerie Maeght, Paris

Brook St. Gallery, London (acquired from the above in 1964)

Harold Diamond, New York

Joseph Hirshhorn, Washington (acquired from the above)

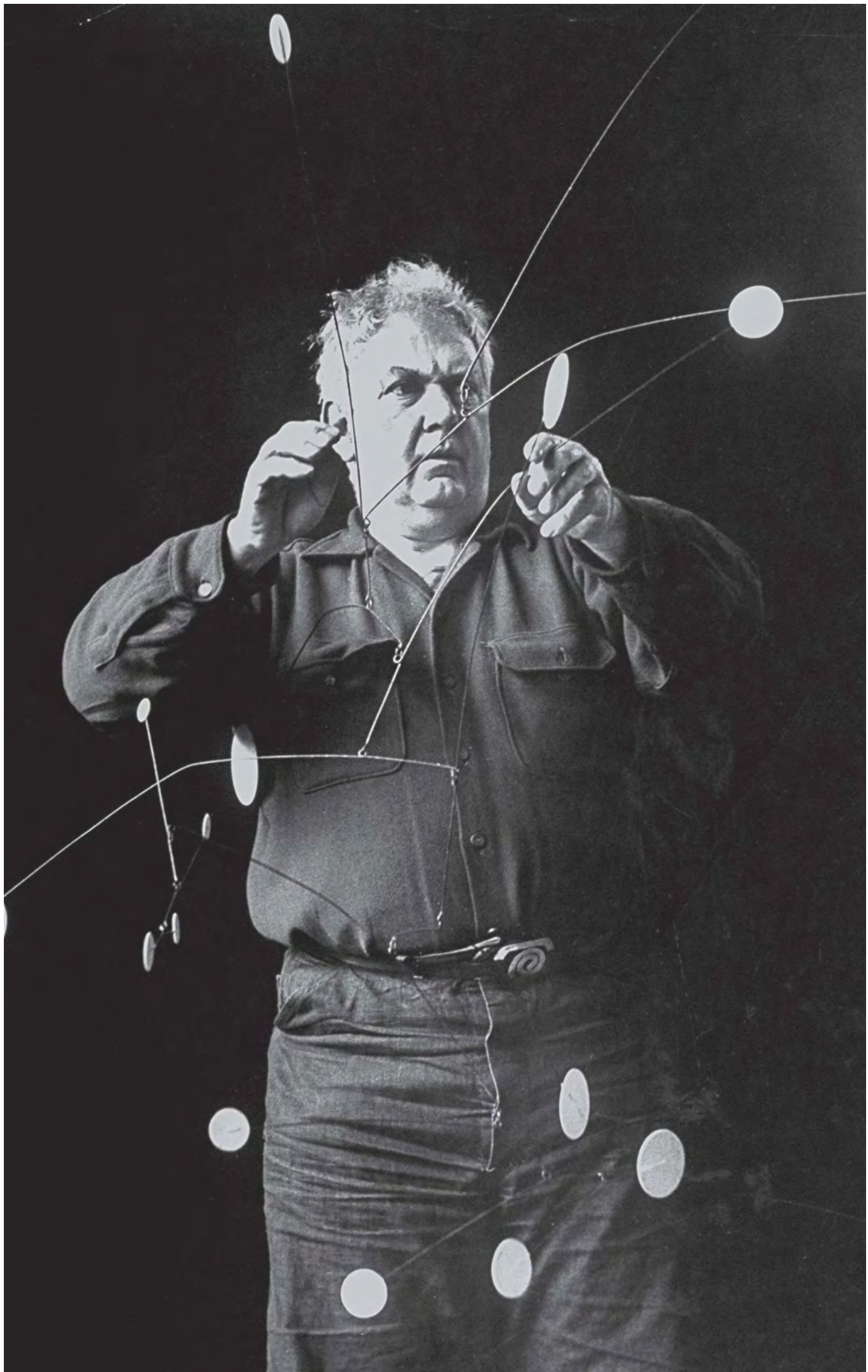
Sotheby's, New York, 11 November 1988, Lot 138A (consigned by the above)

Perls Galleries, New York (acquired from the above sale)

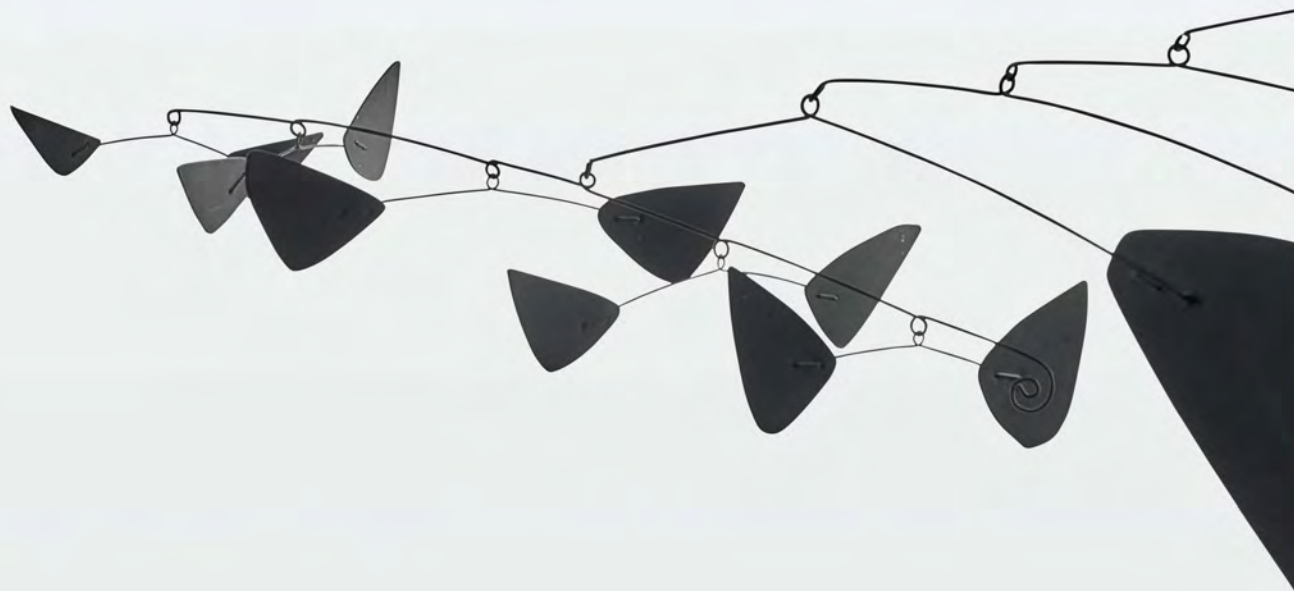
Private Collection, New York (acquired from the above)

Acquired from the above by the present owner in 2012

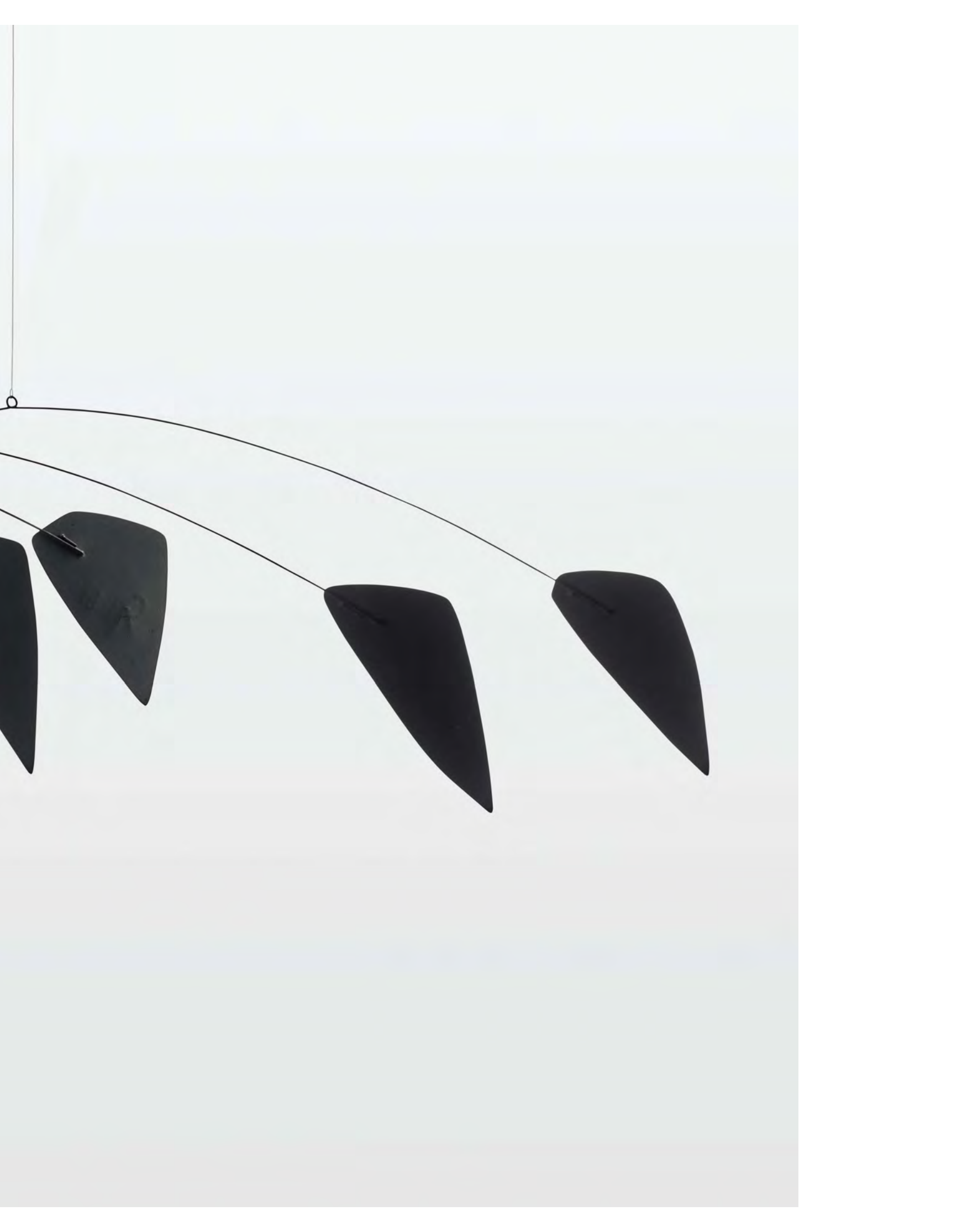
















## In Context

### Fourteen Black Leaves

Above  
Franz Kline  
*Untitled*, 1957  
Private Collection

Image:  
Artwork: © ARS, NY and  
DACS, London

Opposite  
Calder's *Untitled* in  
the lobby of the Chase  
Manhattan Bank  
Image: © Ezra Stoller /Esto  
Artwork: © 2017 Calder  
Foundation, New York/  
DACS London

Fold-out  
Alexander Calder working  
on a mobile  
Image: © Gordon  
Parks/The LIFE Picture  
Collection/Getty Images  
Artwork: © 2017 Calder  
Foundation, New York/  
DACS London

Pirouetting through space with the dynamic grace that characterises the best of Alexander Calder's work, *Fourteen Black Leaves* epitomises the artist's aesthetic and artistic theories. Combining a dictatorial approach to colour with an opposing fascination for movement and chance, Calder attained his goal of creating "a piece of poetry that dances with the joy of life and surprise" (Alexander Calder cited in: Exh. Cat., New York, Jonathan O'Hara Gallery, *Motion-Emotion: The Art of Alexander Calder*, 1999, p. 4).

Calder's formative years were spent in Paris, and it was there, prompted by a visit to Piet Mondrian's studio in 1930, that he made the move into abstraction. Entranced by a series of coloured rectangles Mondrian had tacked to the wall "in a pattern after his nature", Calder speculated aloud that he "would like to make them oscillate", contemplating "how fine it would be if everything moved" (Alexander Calder cited in: Exh. Cat., New York, Jonathan O'Hara Gallery, *Alexander Calder: Selected Works 1932-1972*, 1994, p. 3). Mondrian objected furiously, but Calder could not be deterred. He considered movement "one of the primary elements of [artistic] composition, and realised that the truest representation of movement was not movement in stasis, as the Futurists had attempted to capture, but rather

movement composition" (Alexander Calder cited in: *ibid.*, p. 10). In the artist's words, "You look at an abstraction... an intensely exciting arrangement... It would be perfect, but it is always still. The next step in sculpture is motion" (Alexander Calder cited in: 'Objects to Art Being Static, So He Keeps It in Motion', *New York World-Telegram*, 11 June 1932, n.p.).

Having worked on a miniature scale for much of his career up to that point, from 1953 onwards Calder's work is predominantly characterised by monumental sculptures produced 'offsite' in Connecticut and Tours, France. As a result, the final twenty-three years of Calder's life were punctuated by site-specific commissions all over the world, which cemented the American's burgeoning fame. Despite this period as foreman rather than fabricator, Calder never ceased his production of domestically scaled works in his Roxbury studio, delighting in the increased mobility of these smaller sculptures compared to those on a monumental scale, such as *Untitled* in the lobby of the Chase Manhattan bank. *Fourteen Black Leaves* is one such work. Magnificent in its elegance and grace, the present work showcases perfectly what Jean-Paul Sartre described as the 'lyrical invention' of Calder's mobiles.

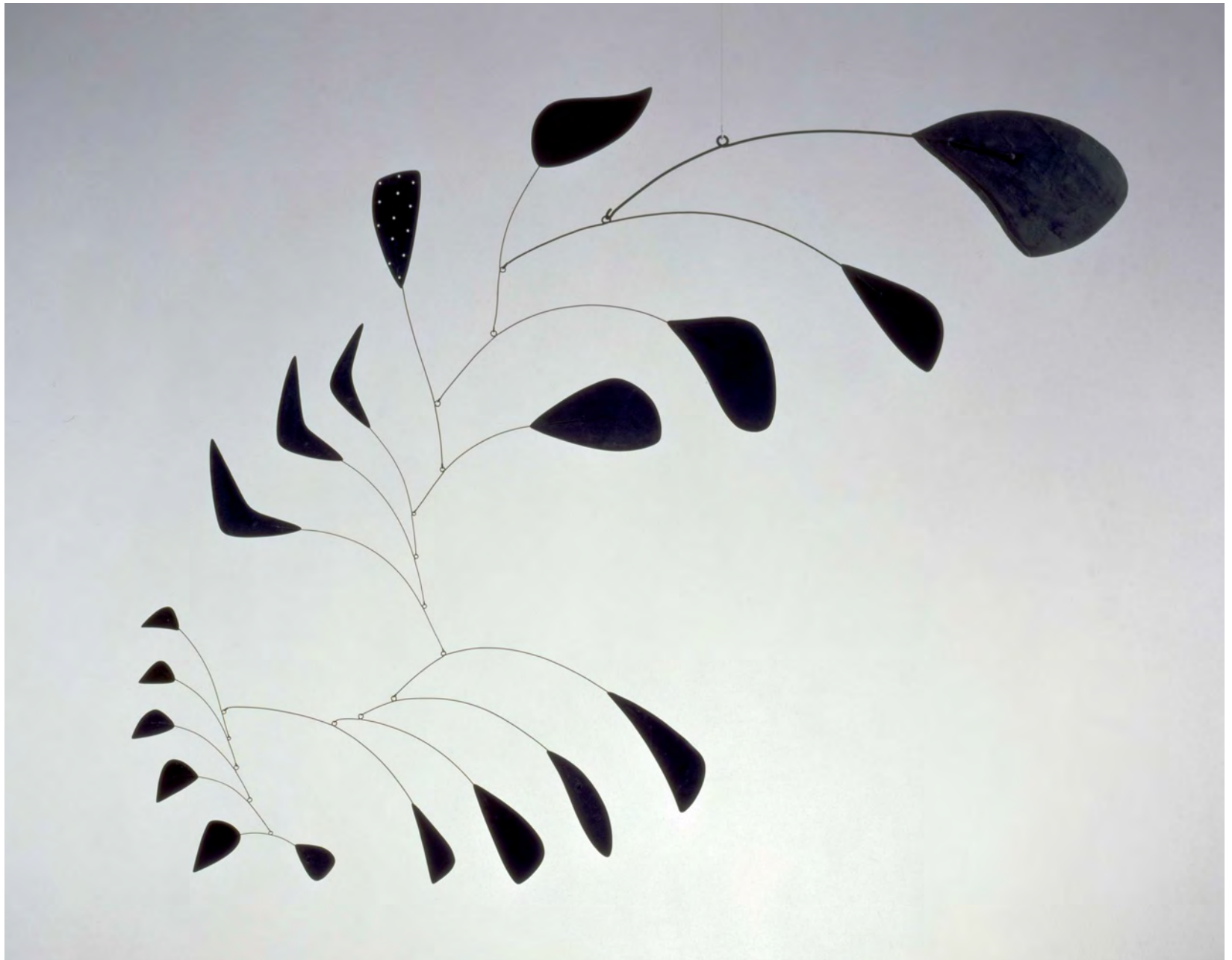












Above  
Alexander Calder  
*Vertical Foliage*, 1941  
Calder Foundation,  
New York  
Image: © Calder  
Foundation, New York / Art  
Resource, NY  
Artwork: © 2017 Calder  
Foundation, New York/  
DACS London

Opposite  
Alexander Calder in his  
Connecticut studio  
Image: © Three Lions/  
Getty Images  
Artwork: © 2017 Calder  
Foundation, New York/  
DACS London  
Artwork: © 2017 Calder  
Foundation, New York/  
DACS London

This fascination with movement and form precluded Calder's acknowledgement of any ulterior meaning to his work. In the mid-1950s, the heyday of the New York School and American Abstract Expressionism, Calder's sculpture stood in stark opposition to the tortured and mythic themes of Rothko or Newman. As his wife explained, "He is always expressing his sense of pleasure... He isn't tormented. He enjoys life" (Louisa Calder, cited in: Exh. Cat., Washington, D. C., National Gallery of Art, *Alexander Calder, 1898-1976*, 1998, p. 279). Despite this, Calder's felicity and *joie de vivre* should not be equated with a lack of seriousness in this magnificent and remarkably varied body of work. Resonating with his interactions, not only with Mondrian but the entire Surrealist cohort active in Paris in the 1930s, as well as an

enduring intellectual and personal friendship with Joan Miró, Calder's work is steeped in a deeply European sophistication and possesses a dignity and elegance unmatched by any other sculptor of his generation. However, it would also be a mistake to see Calder as solely the product of his time and his influences. He was a consummate creator, an inimitable artist whose consistent artistic invention throughout his career is undeniable. Even though he rejected the notion that art could conjure emotion in the way that the Abstract Expressionists claimed, there was always something immensely honest and unapologetic about his work. As Sartre wrote, "Calder does not suggest movement, he captures it... he imitates nothing, and I know no art less untruthful than his" (Jean-Paul Sartre, 'Existentialist on Mobilist', *Art News*, No. 46. December 1947, p. 22).



30

## ALBERT OEHLLEN

(b. 1954)

## Conduction 7

signed, titled and dated *11* on the reverse  
 acrylic and charcoal on canvas  
 210 by 270 cm. 82 $\frac{5}{8}$  by 106 $\frac{1}{4}$  in.

‡ ⊕ £ 250,000-350,000

€ 273,000-382,000 US\$ 322,000-451,000

## PROVENANCE

Thomas Dane Gallery, London

Acquired from the above by the present owner in 2011

## EXHIBITED

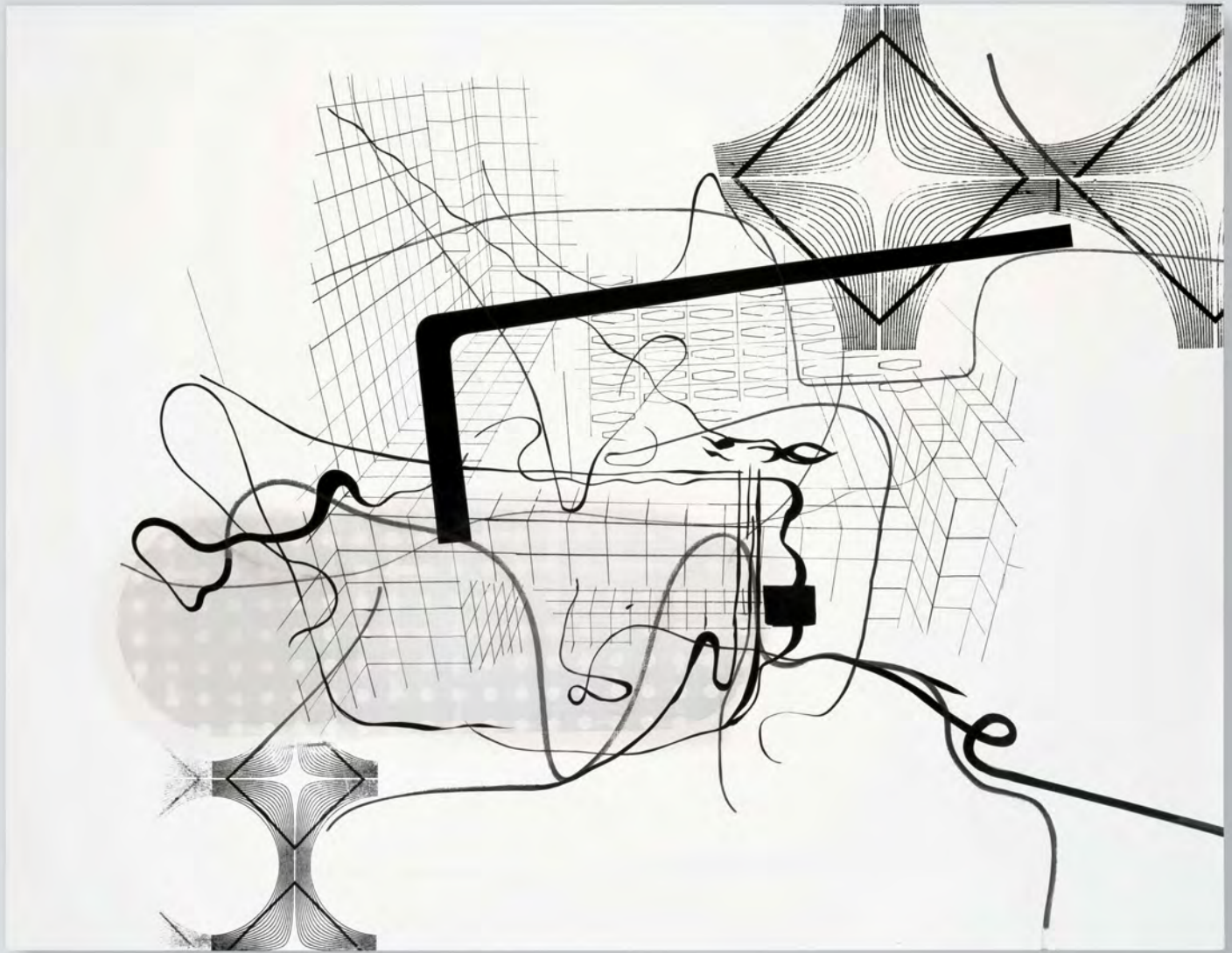
London, Thomas Dane Gallery; Chicago, Corbett vs. Dempsey, *Albert Oehlen*,  
 October - December 2011, pp. 62-63, illustrated

## IN CONTEXT

Juxtaposing a rigid architectural space with lyrically swirling forms, the present work is an excellent example of Albert Oehlen's series of *Conduction* paintings. Continuing the compositional approach of the acclaimed *Computer* paintings, this body of work resumes Oehlen's powerful aesthetic in a reduced palette that emphasises the formal and compositional aspects over the explosive colour of earlier works. Named after the music of Lawrence 'Butch' Morris, an American jazz composer known for his style of structured free improvisations called *Conduction*, Oehlen's painting visualises the contrasting elements of a rigidly ordered space with free-flowing lines that constitute a visual equivalent to Morris' musical programme.

Having never adhered to a stylistic or aesthetic programme, Oehlen's eclectic oeuvre is perhaps best understood in terms of attitude, which also characterised the punk-generation of the 1970s during which time the artist studied under Sigmar Polke. Oehlen's approach to painting shares an irreverence towards the medium that was explored by Polke and furthered by contemporaries such as Martin Kippenberger, Christopher Wool, and Richard Prince – each of whom









“OEHLEN TRIES TO DO WITH PAINTING WHAT OTHERS (COLTRANE, ZAPPA) HAVE ATTEMPTED IN JAZZ OR ROCK: TO IMMERSE THE LISTENER IN A BURST OF OVERLAPPING, SATURATED AND EXPANSIVE STRATA...”

PIERRE STERCKX

consciously attempted to undermine the very medium in which they were working. Many of Oehlen’s projects come from this tension between the artist and his chosen medium: from his early attempts at ‘bad’ painting through to the self-consciously ironic figurative paintings and indeed the paintings based on computer-generated imagery.

If none of these paintings can be understood in terms of a coherent programme, the best way to understand Oehlen’s diverse body of work is through the notion of method, which he describes as a driving factor in his oeuvre and which is expressed through the series of self-imposed, sometimes absurd, parameters within which he works. As the artist explains: “I have always liked the method. I don’t have theories; maybe that word is wrong, but I call it method, the method of painting” (Albert Oehlen in conversation with Andrea Tarsia, in: Exh. Cat., London, Whitechapel Gallery (and travelling), *I Will Always Champion Good Painting; I Will Always Champion Bad Painting*, 2006, n.p.).

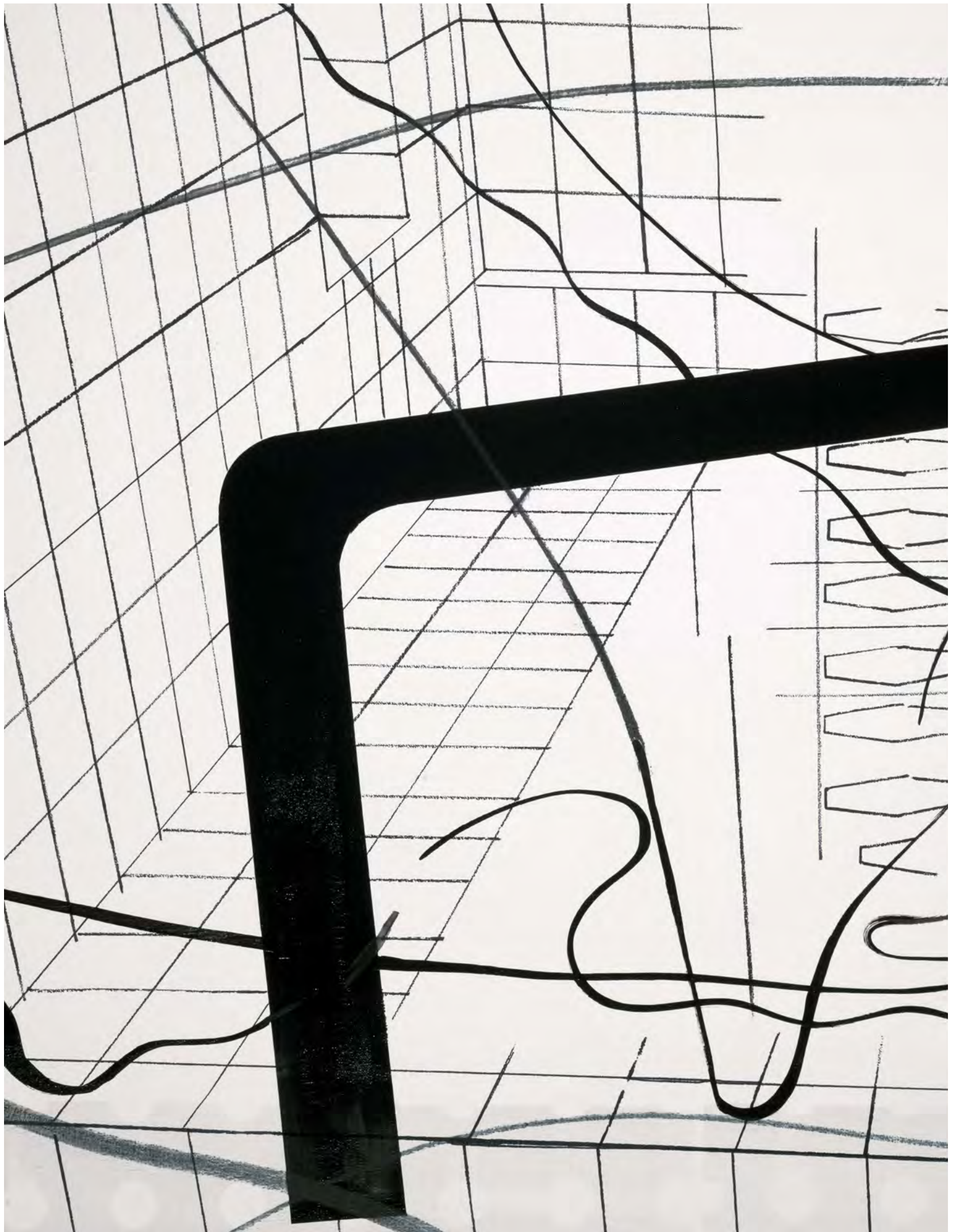
The *Conduction* series is an excellent example of Oehlen’s idiosyncratic approach to the medium, in which geometric structures are juxtaposed with what appear to be loosely painted, improvised shapes. Originating from the

concept of visualising musical phenomena and emphasising its formal appearance, in the same way that jazz is often considered a formal style rather than emotional (colourful) genre, the work is also characteristic of Oehlen’s interest in music and its influence on art. As Pierre Sterckx remarks: “Oehlen tries to do with painting what others (Coltrane, Zappa) have attempted in jazz or rock: to immerse the listener in a burst of overlapping, saturated and expansive strata, getting rid of any story-lines since there is no beginning nor end” (Pierre Sterckx, ‘Albert Oehlen: Junk Screens’, in: Exh. Cat., Auvergne, FRAC: Fonds Régional d’Art Contemporain Auvergne, *Albert Oehlen*, 2005, n.p.).

Unlike Oehlen’s *Computer* paintings, which use computer-generated, printed imagery as their basis, the *Conduction* paintings are entirely hand-painted, but have a visual connection to the former. Despite the absence of colour, the confident and energetic brushstrokes of *Conduction 7* are equally powerful in appearance, and capture the artist’s original approach to abstraction. Perfectly encapsulating Albert Oehlen’s idiosyncratic methodology and unique visual language, *Conduction 7* is an outstanding example from the artist’s influential practice.

Above  
Gerhard Richter  
*Abstraktes Bild*, 1978  
Neues Museum,  
Staatliches Museum  
für Kunst und Design,  
Nuremberg  
Image / Artwork: ©  
Gerhard Richter, 2017







## WADE GUYTON

(b. 1972)

## Untitled

signed and dated 2007 on the overlap  
Epson UltraChrome inkjet on linen  
102.4 by 91.5 cm. 40<sup>3</sup>/<sub>8</sub> by 36 in.

† £ 350,000-450,000

€ 382,000-491,000 US\$ 451,000-580,000

## PROVENANCE

Galerie Francesca Pia, Zurich

Private Collection, Europe (acquired from the above in 2007)

Sotheby's, London, 30 June 2011, Lot 273 (consigned by the above)

Acquired from the above by the present owner

## IN CONTEXT

From Wade Guyton's signature body of work, *Untitled* is a consummate example of this artist's radical subversion of the revered canon of painting on canvas. Branded with the form that has effectively become this artist's autograph, the trademark 'X', this painting extols the graphic shutterings and mechanical glitches of Guyton's Epson printer. The formal and conceptual identity of this work is fundamentally defined by the autonomous accident and remote spontaneity of its automated fabrication. Via startling economical means, *Untitled* represents Guyton's rigorous interrogation of the essence of authorship and brutal analysis of the limits of creative production.

Guyton's paintings candidly record the physical process of their execution. In order to craft them, Guyton wrangles robust heavy linen into the mouth of his Epson Stylus Pro 11880 inkjet printer – the largest that Epson makes. As the mechanism stops and skips across the unwieldy fabric, minor imperfections are imprinted upon the finished result; Guyton relishes this process, dragging his ground down and on to the studio floor where minute scratches and imperfections interrupt the monochromatic mark-making. This process is shown perfectly in the present work – the black of the 'X' is striated with horizontal lines of inkjet, and at the top, the peaks of the 'X' have been skipped over, leaving two further rhomboids and trailing lines of rolled black. By its nature, the 'X' conjures ideas of stoppage and cancellation; a












The background of the page is an abstract composition of large, diagonal stripes. A wide, dark grey or black stripe runs from the top-left towards the bottom-right. Another, slightly lighter grey stripe runs parallel to it, also from top-left to bottom-right, creating a layered effect. The remaining space is white. The overall aesthetic is minimalist and geometric.

sense enhanced by the visual residue of printer skips and jams. However, as Guyton has noted, “The ‘X’ wasn’t really about a cancellation... It was about trying to figure out how to make a mark or how to make a drawing or how to do anything when you were overwhelmed by the history of art” (Wade Guyton, cited in: Exh. Cat., New York, Whitney Museum of American Art, *Wade Guyton OS*, 2012, p. 19). Whilst his process is conspicuously modern, Guyton’s approach is nonetheless historic, founded upon an appreciation of artistic predecessors.

On the occasion of his critically acclaimed 2012-13 retrospective at the Whitney Museum of American Art, the artist declared: “When I started to be interested in making art, all the artists I was interested in were involved in the manipulation of language or the malleability of the categories of art. There was a freedom in this way of thinking. There was a space where objects could be speculative” (Wade Guyton cited in: *Ibid.*). Though strictly without material precedent, Guyton’s practice inevitably extends a grand tradition of conceptual reassessment regarding themes of authorship and appropriation that were variously investigated in the Twentieth Century by the likes of Marcel Duchamp, Robert Rauschenberg, Andy Warhol, Joseph Kosuth, Sol LeWitt, John Baldessari, Richard Prince, and Christopher Wool. Guyton’s enquiry not only challenges the boundaries of painting and the objectification of art, but also the nature of visual communication itself. As art critic John Kelsey described Guyton’s method in 2007: “Sending these pages through a desktop printer, interrupting them with his programmed marks, the artist intervened directly within the mediation of artistic practice, discourse and value... And as the painter or printer elaborates ways of using that somehow remain out of reach or blind to the author, he also learns to displace himself with a strange ease between discourse and design, communication and image...The artist intervenes where the production of communication by means of communication happens, in the black of the font and in the sending of the image” (John Kelsey in: Exh. Cat., New York, Friedrich Petzel Gallery, *Wade Guyton*, 2007, n.p.).



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32

## RUDOLF STINGEL

(b. 1956)

### Untitled

signed and dated 93 on the reverse  
oil and enamel on canvas  
167.6 by 111.8 cm. 66 by 44 in.

‡ ⊕ £ 1,300,000-1,800,000

€ 1,420,000-1,970,000 US\$ 1,680,000-2,320,000

### PROVENANCE

Paula Cooper Gallery, New York

Private Collection, United States (acquired from the above in 1993)

Paula Cooper Gallery, New York

Acquired from the above by the present owner in 2007









## In Context Untitled

Simultaneously minimal in composition and magnificently baroque in its shimmering appearance, Rudolf Stingel's *Untitled* encapsulates the achievements of the artist's most iconic body of work. Executed in 1993, the work is an early example of the artist's important series of *Instruction* paintings, which radically question the status of the artist as the producer of his work. With its subtly textured surface and luscious washes of silver spray paint, the seductive surface of the painting creates a captivating optical effect that is the perfect embodiment of Stingel's formal and conceptual explorations, fusing a theoretical approach to the medium with an undeniably sumptuous aesthetic.

Having moved to New York in 1987, Stingel developed his practice in context of the declared death of painting; at a time when artists such as Christopher Wool and Albert Oehlen explored similarly unorthodox approaches to the medium. Much like Wool's turn to decorative patterns as a subject for his work, Stingel's important series of *Instruction* paintings, begun in the same year as his move to New York, undermine the most basic assumptions about painting whilst insisting on the relevance of the medium. Stingel's conceptual approach to painting relies on a unique technique that involves the layering of thickly applied oil paint, tulle netting, and metallic silver paint. Removing the netting after the final layer has been applied, the surface

takes on the textured appearance of the tulle; this process is what gives the *Instruction* paintings their characteristic aesthetic. This idiosyncratic technique would moreover form the basis of Stingel's later wallpaper and abstract paintings, in which he created patterns by contrasting this subtle texture with areas of flat paint.

Whilst Wool's appropriated patterns pushed the limits of what painting could be considered to be (by turning the very thing it was *not* supposed to be – decoration – into the subject of his work), Stingel went a step further by bringing into question not the subject of his work, but the author. The conceptual formula for the *Instruction* paintings took on a radically new meaning with the artist's decision in 1989 to reveal his signature production process by publishing a step-by-step manual detailing his technique, so that anyone could replicate it. This questioned the very basic assumptions around notions of authorship and originality, and in particular, the relationship between the artist and a uniquely recognisable aesthetic. Stingel's decision to make his technique publicly available, as well as his attempt to involve the spectator in the production of his celotex works, challenged established preconceptions about art-making, shifting the emphasis from the artist to the production process of the work and indeed to the object itself. *Untitled* is a particularly good example of this.









“[STINGEL’S] WORK DEMONSTRATES AN ACUTE AWARENESS OF THE ASPIRATIONS, FAILURES AND CHALLENGES TO MODERNIST PAINTING, WHILE AT THE SAME TIME EXPRESSING A SINCERE BELIEF IN PAINTING ITSELF...”

GARY CARRION-MURAYARI

as the articulated folds in the netting and the unpainted lower edge directly hint at the painting’s physical origins. This makes the work an outstanding example of Stingel’s acclaimed practice, which, to quote Gary Carrion-Murayari, “demonstrates an acute awareness of the aspirations, failures and challenges to Modernist painting, while at the same time expressing a sincere belief in painting itself, focusing on formal characteristics including colour, gesture, composition, and, most importantly, surface” (Gary Carrion-Murayari, *Rudolf Stingel*, Ostfildern 2008, p. 111).

Intriguingly, Stingel’s *Instruction* paintings do not simply negate the notion of the author – after all, even a work made by someone other than the artist still looks like a Stingel, proving that the notion of authorship is still highly relevant. Instead, he draws out the complexities of the relationship between the artist, the object, and the viewer, which are far from straightforward. This is where the Baroque appearance of Stingel’s work becomes highly relevant, which is somewhat peculiar considering his predominantly conceptual approach to painting. Although *Untitled* is the result of a simple set of instructions, it is also an undeniably aesthetic work. If Wool’s gritty black

and white paintings reflect the punk-spirit of New York in the 1980s, Stingel’s oeuvre, particularly the later series of wallpaper and figurative paintings, often have a link to the visual language of his native Northern Italy – which makes the seductive silver surface of *Untitled* more than just the outcome of a conceptual process.

As a visually stunning example from this important series, *Untitled* merges the artist’s signature technique with an idiosyncratic aesthetic perfectly suited to Stingel’s conceptual agenda; an agenda that has continually questioned both the artist-driven production process of painting and its serious subject matter at a time when these questions have been hotly debated. This somewhat ambiguous position – indebted to postmodern theory yet insisting on a broader outlook on painting as both a practice and process – means that Stingel’s oeuvre is intriguing far beyond its conceptual rigour. This is exactly what makes the present work exceptionally interesting: it is both an early example of Stingel’s theoretical approach to painting and his signature production method, as well as a lyrical exposition of the captivating aesthetic that characterises so much of the artist’s acclaimed later output.

Above  
Lucio Fontana  
*Concetto Spaziale*, 1961  
Private Collection  
Image: © Bridgeman  
Images  
Artwork: © Lucio Fontana/  
SIAE/DACS, London 2017  
Opposite  
Rudolf Stingel  
*Instructions*, 1989  
Private Collection  
Artwork: Courtesy Rudolf  
Stingel





- Paint tank  
Serbatoio vernice  
Farbbehälter  
Réservoir peinture  
Deposito pintura  
塗料入れ
- Compressed air gun  
Pistola ad aria compressa  
Spritzpistole  
Pistola de aire comprimido  
圧縮塗料器
- Silver paint  
Vernice d'argento  
Siberlack  
Peinture d'argent  
Pintura de plata  
銀色塗料
- Oil paints  
Colori ad olio  
Ölfarben  
Couleurs à l'huile  
Colores al óleo  
油彩颜料
- Gauze fabric  
Tessuto di tulle  
Tüllgewebe  
Tissu de tulle  
Tejido de tul  
ガーゼ
- Nitrate thinner  
Diluente nitro  
Nitroverdünnung  
Diluant nitre  
Disolvente nitro  
硝酸カリ薄め液
- Pure horse-hair  
paintbrush  
Pennello di pura setola  
Pinsel aus reinen  
Naturborsten  
Pinceau de pure soie  
Brocha de pura cerda  
純馬毛製ブラシ
- Electric mixer  
Frusta elettrica  
Elektrischer Quirl  
Fouet électrique  
Batidor eléctrico  
電気ミキサー
- Spatula  
Spátula  
Spachtel  
Espátula  
ヘラ
- Plastic bowl  
Bacchetta di plastica  
Plastikwanne  
Bassine de plastique  
Cubeta de plástico  
緑色のまどろん

- A) Take several tubes of oil paint chosen at random (the number of tubes will vary according to the size of the painting), and squeeze their content into the bowl
- A) Der Inhalt der ausgewählten Ölfarbenröhren wird in der Mischwanne ausgedrückt, wobei die Menge vom jeweiligen Ausmaß der zu behandelnden Bildfläche abhängt.
- A) Tomar algunos tubos de un color al óleo le elegido, a su gusto, (el número de tubos variará en relación con las dimensiones del cuadro) y vaciar el contenido dentro de la expresa cubeta
- A) Prendre quelques tubes d'une couleur à l'huile choisie à son gré (le nombre de tubes variera en rapport à la grandeur du tableau) et extraire le contenu dans la bassine appropriée
- A) Prendre alcuni tubetti di un colore ad olio scelto a piacere (il numero dei tubetti varierà in rapporto alla grandezza del quadro) e spremere il contenuto dentro l'apposita bacchetta
- A) Prendre quelques tubes d'une couleur à l'huile choisie à son gré (le nombre de tubes variera en rapport à la grandeur du tableau) et extraire le contenu dans la bassine appropriée



- B) Mix the paint well using the mixer until you get a uniform consistency. If desired, the mixture can be diluted with turpentine.
- B) Mélanger avec soin la couleur avec le fouet, jusqu'à obtenir une masse homogène qui pourra être diluée, le cas échéant, avec de la térébenthine.
- B) Mescolare accuratamente il colore con la frusta, fino ad ottenere una massa omogenea che, volendo, potrà essere diluita con trementina.
- B) Nun wird die Farbe mit Hilfe des Quirls sorgfältig durchgemischt und gegebenenfalls mit Terpentin verdünnt, bis eine gleichförmige Streichmasse entsteht.
- B) Mezclar con cuidado el color con el batidor, hasta obtener una masa homogénea, que, si se quiere, podrá ser diluida con trementina.
- 色が均一するまで塗料を電気ミキサーでよく混ぜます。もし必要ならばアクリン油で薄めて下さい。



- C) Using the paintbrush spread an even layer of paint over all of the surface of the canvas.
- C) Etaler avec le pinceau une couche uniforme de couleur, d'une épaisseur constante, sur toute la surface de la toile.
- C) Con la brocha extender un estrato uniforme de color, de espesor consistente, sobre toda la superficie de la tela.
- C) Mit dem Pinsel wird eine dicke Farbschicht gleichmäßig auf der gesamten Leinwandoberfläche aufgetragen.
- C) Etaler avec le pinceau une couche uniforme de couleur, d'une épaisseur constante, sur toute la surface de la toile.
- C) Con la brocha extender un estrato uniforme de color, de espesor consistente, sobre toda la superficie de la tela.
- ブラシを使ってキャンバス全体に均等に塗料を塗ります。

INSTRUZIONI  
ISTRUZIONI  
ANLEITUNG  
MODE D'EMPLOI  
INSTRUCCIONES  
手順

RUDOLF STINGEL



- D) Prepare a piece of gauze bigger than the canvas.
- D) Préparer un morceau de tulle de dimension supérieure à la surface du tableau.
- D) Preparare un pezzo di tulle di misura superiore alla superficie del quadro.
- D) Nun wird ein Stück Tüll zugeschnitten, dessen Ausmaß etwas größer als die Bildfläche sind.
- D) Preparar un trozo de tul con medidas superiores a las de la superficie del cuadro.
- キャンバスの大きさより大きめに切ります。



- E) Lay the pre-cut gauze cloth over the painted canvas.
- E) Poser le voile de tulle découpé sur la toile peinte.
- E) Posare il velo di tulle ritagliato sopra la tela dipinta.
- E) Der Tüllschleier wird über die soeben eingetribte Leinwand gelegt.
- E) Poser le voile de tulle découpé sur la toile peinte.
- E) Posare il velo di tulle ritagliato sopra la tela dipinta.
- 用意したガーゼを塗料のまだ湿ったキャンバスの上に置いておきます。



- F) Pass a spatula over the gauze to make it adhere perfectly to the layer of fresh oil paint.
- F) Passer une spatule sur le tulle de manière à le faire adhérer parfaitement à la couche de couleur fraîche.
- F) Passare una spatola sopra il tulle in modo da farlo aderire perfettamente allo strato di colore fresco.
- F) Mit Hilfe eines Spachtels wird der Tüll nun fest auf der frischen Farbschicht angedrückt.
- F) Passer une spatule sur le tulle de manière à le faire adhérer parfaitement à la couche de couleur fraîche.
- F) Passare una spatola sopra il tulle in modo da farlo aderire perfettamente allo strato di colore fresco.
- ガーゼが塗料に完全に付着する様、ヘラでガーゼをこすります。



- G) Take the compressed air gun which has been filled with silver paint, and spray the surface of the canvas evenly from right to left, and left to right, working down towards the bottom.
- G) Mit der mit Silberfarbe gefüllten Spritzpistole wird schließlich die gesamte Bildfläche gleichmäßig besprüht, wobei am oberen Bildrand begonnen und in Rechts- und Linksbewegungen nach unten geschwenkt wird.
- G) Prendere la pistola ad aria compressa precedentemente caricata con colore argento, e spruzzare uniformemente la superficie della tela, da destra a sinistra, da sinistra a destra, procedendo verso il fondo.
- G) Coger la pistola de aire comprimido, que se ha cargado precedentemente con color plata, y espurar uniformemente toda la superficie de la tela, de derecha a izquierda, de izquierda a derecha, procediendo de esta forma hasta el fondo.
- 銀色の塗料が入った圧縮塗料器をキャンバスの上から左右から下部にかけて均等に噴射していきます。
- G) Prendre le pistolet à air comprimé précédemment chargé avec de la couleur argent, et arroser uniformément la surface de la toile, de droite à gauche, de gauche à droite, en allant vers le fond.



- H) Taking hold of a corner of the gauze cloth which sticks out from the canvas, gently lift it up until you have completely removed it from the canvas.
- H) Saisir le pan de tulle sortant du tableau et avec délicatesse le soulever lentement jusqu'à libérer la toile.
- H) Afferrare un lembo di tulle sporgente dal quadro e con delicatezza sollevarlo lentamente fino a liberare la tela.
- H) Danach wird der Tüllschleier an einem seiner überstehenden Rändern genommen und behutsam von der behandelten Bildfläche abgehoben.
- H) Saisir le pan de tulle sortant du tableau et avec délicatesse le soulever lentement jusqu'à libérer la toile.
- H) Afferrare un lembo di tulle sporgente dal quadro e con delicatezza sollevarlo lentamente fino a liberare la tela.
- コーナーのはみ出した部分を持ち、そのまますばかにガーゼをキャンバスから完全に引き上げて下さい。



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33

## LOUISE LAWLER

(b. 1947)

### Still Life (Napkins)

signed, dated 2003 and numbered 1/5 on the reverse

cibachrome print mounted on aluminium  
50.2 by 36.2 cm. 19¾ by 14¼ in.

Executed in 2003, this work is number 1 from an edition of 5.

‡ £ 30,000-40,000

€ 32,800-43,700 US\$ 38,700-51,500

#### PROVENANCE

Metro Pictures, New York

Margo Leavin Gallery, Los Angeles

Acquired from the above by the present owner

#### EXHIBITED

Los Angeles, Margo Leavin Gallery, *Sarah Charlesworth, Louise Lawler, Laurie Simmons: Designs for Living*, September - October 2003

Cologne, Museum Ludwig, *Adjusted*, October 2013 - January 2014, p. 157, illustrated in colour (edition no. unknown)

New York, Museum of Modern Art, *Louise Lawler: WHY PICTURES NOW*, April - July 2017, p. 162, illustrated in colour (edition no. unknown)



MAY26.1994







## In Context Still Life (Napkins)

Above  
Pieter Claesz  
*A Roemer, an overturned  
Pewter Jug, Olives half-  
peeled Lemon on Pewter  
Plates, 1635*  
Private Collection

Opposite  
Gerhard Richter  
*Flasche mit Apfel (Bottle  
with Apple), 1988*  
Private Collection  
Image / Artwork: ©  
Gerhard Richter, 2017

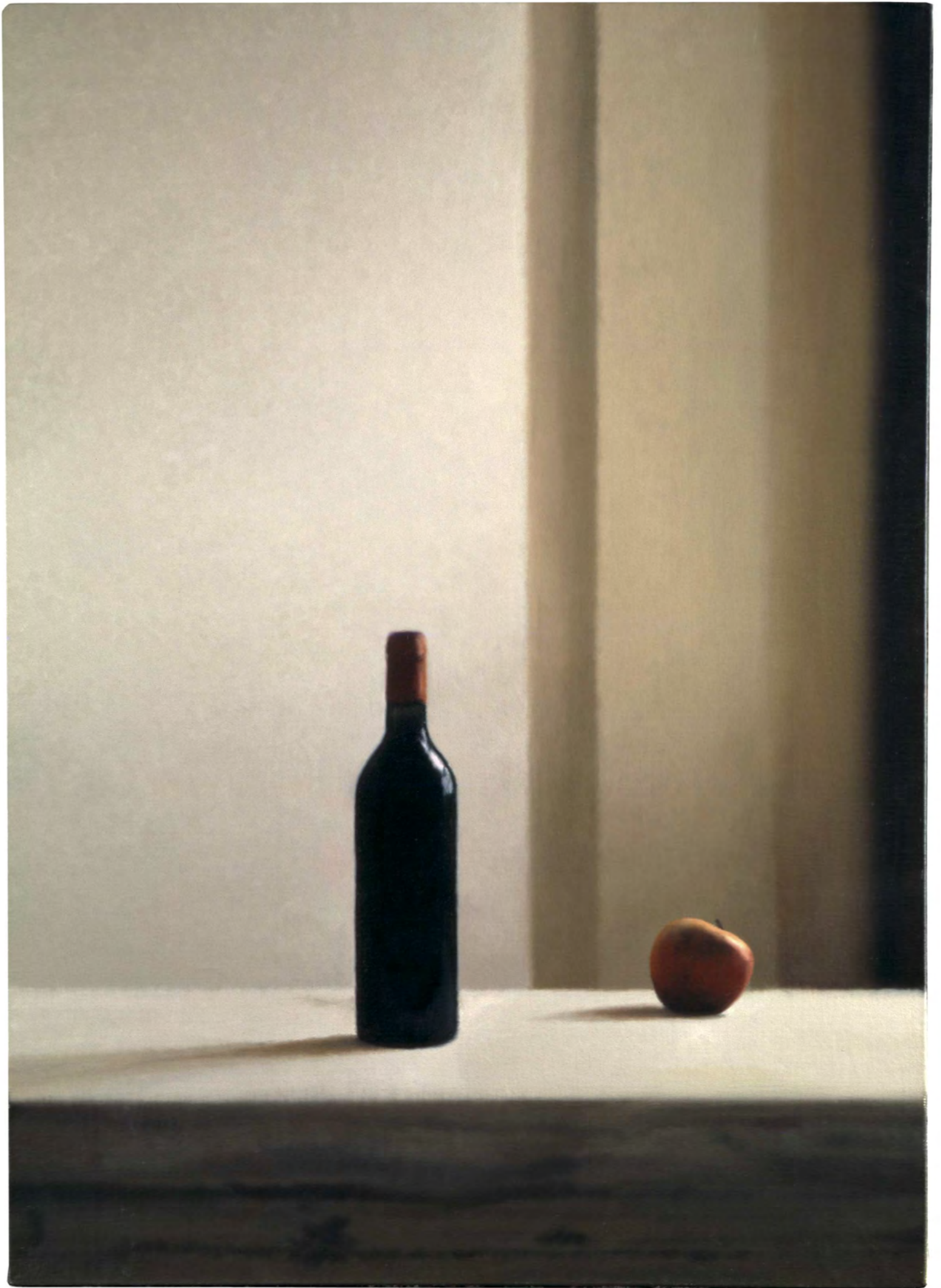
Louise Lawler’s practice questions the essence of art, authorship, and temporality. Photographing works by artistic juggernauts installed in the homes of collectors all over the world, Lawler gives new life and context to these artworks, and, to quote MoMA curator Roxana Marocci, “proposes that such multiple lives are woven... with a sense of their own provisionality” (Roxana Marocci, ‘An Exhibition Produces’ in: Exh. Cat., New York, The Museum of Modern Art, *Louise Lawler: WHY PICTURES NOW*, 2017, p. 29). This is to say that the life and meaning of an artwork is dependent upon the context and time within which it is produced. The focus shifts from the individual work to the broader context of its production, “allowing meaning to unsettle, flare and morph” (*ibid.*, p. 29).

Of course, there are few artists whose work is more reliant upon the moment of its production than that of the pioneering Japanese conceptual artist On Kawara. *May 26, 1994* comes from his celebrated *Today* series, a group of over three thousand paintings that document the day on which they were painted, in a typeface suited to the country in which they were executed. The works are an attempt to render concrete an abstract temporal measurement – the date of the painting becomes its subject. In the present work, Lawler has composed a scene evocative of an Old Master *vanitas*, complete with *memento mori* symbols such as the smoked cigarettes, the wine glass, and the elaborate folds of a discarded napkin. In this context, Kawara’s painting,

defiantly modern and self-evidently executed on May 26 1994, appears anachronistic. Lawler creates a tension between the composition and subject, with the precise modernity of Kawara’s painting contrasted with the soft focus rendering of the table setting.

Taking her cue from both Andy Warhol, with his paintings of works by Leonardo Da Vinci and Giorgio de Chirico, and her contemporaries in the feminist/ appropriation movements of the 1980s, including Sherrie Levine, Barbara Kruger and Jenny Holzer, Lawler confronts the way in which artworks are presented and consumed. Context dictates perception. Discussing this work in an auction catalogue lends a commercial lens to the work; essays on her photographs in a museum monograph intellectualise it. That being said, Lawler has now reached a stage in her career where, doubtless against her wishes, she has herself been canonised. *Still Life (Napkins)* demonstrates why. It is ostensibly an impartial impression of a scene in a collector’s home, detached and unbiased, however the picture is a carefully composed meditation on temporality. The definite ‘now’ of the photograph itself is mediated by the ‘then’ of the scene, and the Kawara painting, dated from the moment of its creation, adds yet another temporal layer. Subtle and chic, *Still Life (Napkins)* epitomises the compositional and conceptual awareness that characterises the very best of Louise Lawler’s artistic output.







34

## CINDY SHERMAN

(b. 1954)

## Untitled Film Still #63

signed, dated 1980 and numbered 1/3 on the reverse

gelatin silver print

76.2 by 101.6 cm. 30 by 40 in.

Executed in 1980, this work is number 1 from an edition of 3, plus 1 artist's proof.

‡ £ 200,000-300,000

€ 219,000-328,000 US\$ 258,000-387,000

## PROVENANCE

Metro Pictures, New York

Friedrich Petzel Gallery, New York

Private Collection

Christie's, New York, 18 May 2001, Lot 532

Private Collection, United States

Sotheby's, New York, 9 March 2010, Lot 89

Acquired from the above by the present owner

## EXHIBITED

New York, Whitney Museum of American Art, *Cindy Sherman*, July - October 1987, n.p., no. 37, illustrated (edition no. unknown, smaller edition)

Washington D.C., Smithsonian Institution, Hirshhorn Museum and Sculpture Garden, *Cindy Sherman: Film Stills*, March - June 1995, n.p., no. 63, illustrated (edition no. unknown)

Rotterdam, Museum Boijmans-van Beuningen; Madrid, Palacio de Velázquez, Parque del Retiro Museo Nacional Centro de Arte Reina Sofia; Bilbao, Sala de Exposiciones Rekalde; and Baden-Baden, Staatliche Kunsthalle Baden-Baden, *Cindy Sherman*, March 1996 - March 1997, n.p., no. 27, illustrated (edition no. unknown)

New York, Museum of Modern Art, *Cindy Sherman: The Complete Untitled Film Stills*, June - September 1997 (another example from the edition)

Los Angeles, Los Angeles Museum of Contemporary Art; Chicago, Museum of Contemporary Art Chicago; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; Bordeaux, CAPC Musée d'Art Contemporain de Bordeaux; Sydney, Museum of Contemporary Art Australia; and Toronto, Art Gallery of Ontario, *Cindy Sherman: Retrospective*, November 1997 - January 2000, p. 95, no. 69, illustrated (edition no. unknown, smaller edition)

Paris, Jeu de Paume; Bregenz, Kunsthhaus Bregenz; Humlebaek, Louisiana Museum of Modern Art; and Berlin, Martin-Gropius-Bau, *Cindy Sherman*, May 2006 - September 2007, n.p., illustrated (edition no. unknown)

New York, Museum of Modern Art; San Francisco, San Francisco Museum of Modern Art; Minneapolis, Walker Art Center; Dallas, Dallas Museum of Art, *Cindy Sherman*, February 2012 - June 2013, p. 112, no. 57, illustrated (another example from the edition)

## LITERATURE

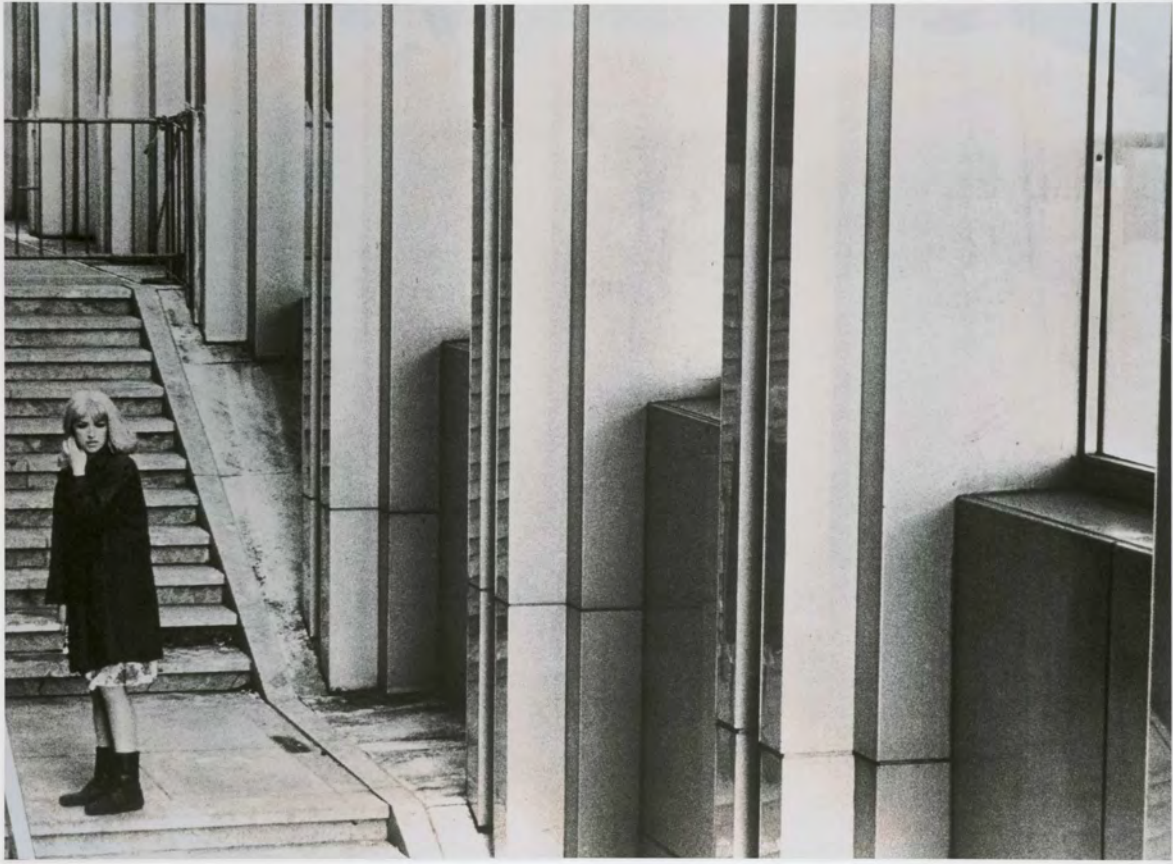
Exh. Cat., Amsterdam, Stedelijk Museum, *Cindy Sherman*, December 1982, n.p., no. 37, illustrated (edition no. unknown)

Arthur Danto, *Cindy Sherman: Untitled Film Stills*, Munich 1990, n.p., no. 39, illustrated (edition no. unknown)

Rosalind Krauss, *Cindy Sherman 1975-1993*, New York 1993, p. 38, illustrated (edition no. unknown)

David Frankel, Ed., *Cindy Sherman: The Complete Untitled Film Stills*, New York 2003, p. 113, illustrated (edition no. unknown)









## In Context

### Untitled Film Still #63

In an image-saturated era where an escape from photographic media has become virtually impossible, the seductive power of Cindy Sherman's iconic *Untitled Film Stills* is forcefully clear. These snapshots of what easily could be blockbuster Hollywood movies convey a strong sense of nostalgia, fantasy, and poignancy; and yet they simultaneously reveal deeply serious issues concerning gendered identity politics and power relations. It is this very pointed character trait that makes Sherman's work so extremely important. As Eva Respini has remarked, the *Untitled Film Stills* are "arguably one of the most significant bodies of work made in the Twentieth Century and thoroughly canonized by art historians, curators, and critics" (Eva Respini in: Exh. Cat., New York, Museum of Modern Art, *Cindy Sherman*, 2012, p. 18). Initiated in the Autumn of 1977 and created over a three year period, this series of seventy pseudo-promotional film stills mine a litany of clichéd female tropes as can readily be identified across the history of Hollywood's Golden Age: from blonde bombshell, career girl, vamp, housewife, and girl on the run, these works present a catalogue of sanctioned and idealised femininity. In *Untitled Film Still #63* we are confronted with Sherman's 'girl on the run': positioned towards the edge of the camera's frame, as if she had just walked into shot, this work is a striking example from





Above  
Barbara Stanwyck and  
Fred MacMurray in *Double  
Indemnity*, 1944  
Image: AF archive / Alamy  
Stock Photo

this formative series. Located on a staircase featuring an architectonic staccato of imposing concrete columns, Cindy Sherman has pictured herself in an intimate moment of concerned contemplation. As she has explained: “Some of the women in the outdoor shots could be alone or being watched or followed – the shots I would choose were always the ones in-between the action. These women are on their way to wherever the action is (or to their doom)... or have just come from a confrontation (or a tryst)” (Cindy Sherman cited in: *Ibid.*, p. 18).

Emerging from the New York art scene of the late 1970s, Sherman’s work reflects the legacy of 1960s Pop art and its obsession with celebrity and fame. Where this earlier generation was interested in the representation of its celebrity icons, Sherman – and indeed the Pictures Generation as a whole – has instead demonstrated a more fundamental interest in the politics of representation. A key concept for this influential generation of appropriation artists was an understanding of photography as an active medium that informs the way we understand the world. In their work the assumed passive objectivity of photography was systematically unpacked. Where Richard Prince (who was her boyfriend around that time) exposed the myth-making power of advertising by re-photographing its imagery, Sherman explored the stereotypes of

Hollywood films by enacting imaginary movie scenes in convincing set-ups that emphasised the way women were portrayed in American cinema.

Like her contemporaries, Sherman’s work uses the seductive aesthetics of popular culture to expose its darker undercurrent. Whilst the viewer can instantly engage with the recognisable tropes on view in the *Untitled Film Stills*, these works simultaneously highlight the voyeuristic nature of cinema. Adopting a variety of guises that recall the visual vocabulary of Alfred Hitchcock, Michelangelo Antonioni, and Billy Wilder, the series marks the inception of Sherman’s career-long investigation into the mass media’s proliferation of gender-bound stereotypes; her’s is an artistic practice that has relentlessly foregrounded the political, social, and gendered constructions that seditiously lie beneath the surface of photographic and cinematic artifice. Sherman’s work not only engages with the way in which the contemporary image-culture shapes our aspirations and desires, but also demonstrates the slippage between reality and self-representation. Indeed, more than three decades after the influential series of film stills was begun, their importance is becoming increasingly evident as the notion of self-representation takes on a bigger role in our daily lives. Herein, Sherman’s pioneering oeuvre has taken on an extraordinary prescience and expanded significance from the perspective of the present.



35

## RICHARD PRINCE

(b. 1949)

### Point Courage

signed, titled and dated 1988-89 on the stretcher  
fibreglass, wood, oil and enamel  
153.7 by 142.8 by 10.1 cm. 60½ by 56¼ by 4 in.

± £ 1,000,000-1,500,000

€ 1,100,000-1,640,000 US\$ 1,290,000-1,940,000

#### PROVENANCE

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner in 1989

#### EXHIBITED

New York, Mary Boone Gallery, *View (Six): Surface to Surface*, October -  
December 2002

New York, The Solomon R. Guggenheim Museum; and Minneapolis, Walker Art  
Center, *Richard Prince: Spiritual America*, September 2007 - January 2008

PICTURES AT AN  
**EXHIBITION**

The Collection of Raymond Learsy

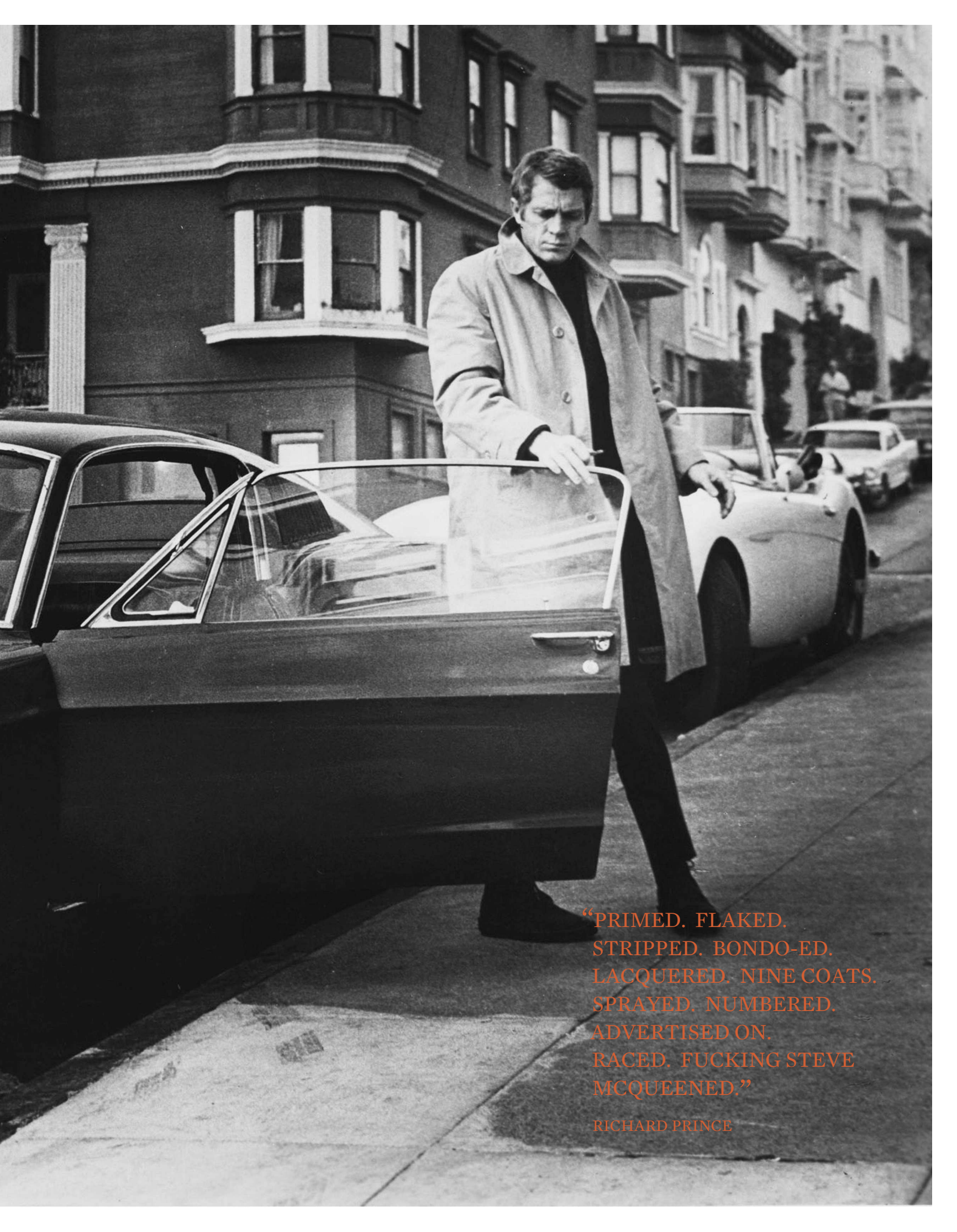












“PRIMED. FLAKED.  
STRIPPED. BONDO-ED.  
LACQUERED. NINE COATS.  
SPRAYED. NUMBERED.  
ADVERTISED ON.  
RACED. FUCKING STEVE  
MCQUEENED.”

RICHARD PRINCE





## In Context Point Courage

Above  
Installation view with the present lot in *Richard Prince: Spiritual America*, Walker Art Center, 2008  
Image: © Gene Pittman for Walker Art Center

Opposite  
Ellsworth Kelly  
*Red-Orange Panel*, 1981  
Indianapolis Museum of Art, Indianapolis  
Image: © Bridgeman Images  
Artwork: © The Ellsworth Kelly Foundation

Previous spread  
Steve McQueen in the movie *Bullitt*, 1968  
Image: © Warner Bros./Kobal/REX/Shutterstock

Without doubt one of the USA's most iconic cultural symbols, the American muscle car has achieved a semi-mythological status not dissimilar to that of the cowboy. An integral part of the post-war American economy, both in terms of production and consumption, the automobile has gained enormous symbolic currency; its influence permeates everything from daily political discussions to the glamour of Hollywood. Brilliantly capturing this potent symbol of contemporary American culture, Richard Prince's important series of *Car Hoods* – of which *Point Courage* is an outstanding early example that was included in the artist's important retrospective at the Guggenheim in 2008, *Spiritual America* – are archetypal works not just for Prince's influential practice, but as documents of contemporary history.

Emerging in the rear-view mirror and subsequently chasing down a 1968 Dodge Charger R/T in *Bullitt*, Steve McQueen transformed the car into a symbol of power and strength by racing it across the silver screen. Not unlike the *King of Cool*, Prince has transformed symbols of vernacular culture into icons of contemporary America throughout his career – the *Cowboys*, *Nurses*, *Bikers* and their *Girlfriends* are core examples of this. Characterised by the distinctive coolness of his subjects, Prince's work stands out from

the appropriation artists amongst whom he emerged in New York during the 1970s and 1980s. Like many of the re-photographers of his generation, Prince was inspired by postmodern theories of authenticity and originality; however, his work has always been rooted in a decidedly American cultural influence through a fascination with lowbrow Pop culture.

Having explored the implications of re-photography during the late 1970s, two new bodies of work emerged a decade later when Prince continued his interest in the appropriation of popular sources: the monochromatic jokes and the car hoods, both begun in 1987. Unlike his earlier photographic work, these series re-contextualised their quotidian sources within the history of abstract art – Minimalism in particular. Whilst the monochromatic *Jokes* formally reference minimalist painting of the 1960s, the car hoods invoke the shaped canvasses of Ellsworth Kelly and the phenomenological interest in painting-as-object that dominated artistic discussions at the time.

In Prince's take on these art-historical traditions, the starting point was not a philosophical approach but the decidedly lowbrow cultural influences that also permeate his series of *Cowboys*, *Bikers*, *Girlfriends* and the related *Upstate* photographs. This juxtaposition





of divergent histories of abstraction and vernacular culture is one of Prince's key artistic strategies and forms the basis for many of the artist's later series of paintings, including the famous *Nurses*. His clever juxtapositions not only question the dichotomy between low and high culture, but more importantly highlight the slippage between the reality of consumer objects and the idealised lifestyle they represent. The car hoods are excellent examples of this as they stand for ubiquity of personalised consumer choice and the glamorised lifestyle of movie stars in car chases – yet in reality these mail-order products end up in the cultural backwaters of the American economy.

This critical attitude, in which Prince highlights the dark-side of popular culture by appropriating and re-presenting its symbolism, is at the core of the artist's practice. As with his photographic work, the paintings and sculptures are characterised by a striking economy of means – appropriating, or as the artist prefers to call it, *stealing* existing objects to hijack their cultural significance. The car hoods are particularly potent symbols. As Rosetta Brooks explains, they “are from ‘muscle’ cars, which, like the cowboy, have become an archetypal symbol of Americana. The aura of both

romance and death clings to them as a result of their subliminal connections with speed, youth and glamour” (Rosetta Brooks, ‘A Prince of Light or Darkness?’, in: Rosetta Brooks, Jeffrey Rian and Luc Sante, Eds., *Richard Prince*, London 2003, p. 64).

Brilliantly highlighting the dual symbolism of this typically American object, *Point Courage* is an early example of the important series which captures the very essence of Richard Prince's influential practice and presents a critical reflection on contemporary culture that fuses histories of abstraction and cultural aspiration. As the artist himself explains, it is the realness of the car hoods – which can be acquired by mail-order off the back of magazines – that make them such powerful objects: “It was the perfect thing to paint. Great size. Great subtext. Great reality. Great thing that actually got painted out there, out there in real life. I mean I didn't have to make this shit up. It was there. Teenagers knew it. It got ‘teen-aged;’ Primed. Flaked. Stripped. Bondo-ed. Lacquered. Nine coats. Sprayed. Numbered. Advertised on. Raced. Fucking Steve McQueened” (Richard Prince cited in: “In the Picture: Jeff Rian in conversation with Richard Prince,” *Ibid.*, p. 23).











## ANDY WARHOL

(1928 - 1987)

## 5 Deaths

stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts and numbered *PA67.022* on the overlap  
acrylic and silkscreen ink on canvas  
51.1 by 76.2 cm. 20<sup>1</sup>/<sub>8</sub> by 30 in.  
Executed in 1963.

‡ £ 2,200,000-3,200,000

€ 2,400,000-3,490,000 US\$ 2,840,000-4,130,000

## PROVENANCE

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

Private Collection, USA (acquired from the above)

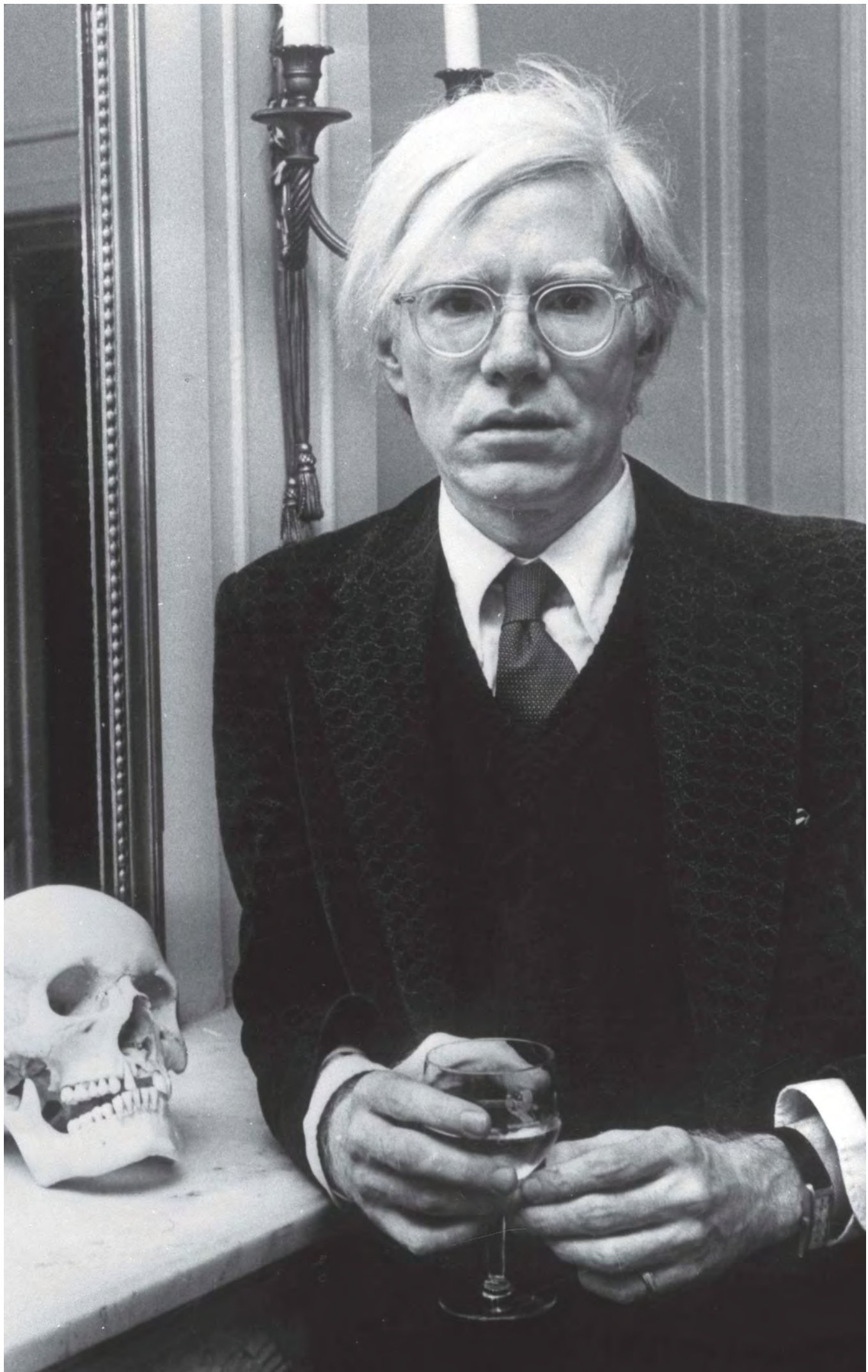
Private Collection

Acquired from the above by the present owner

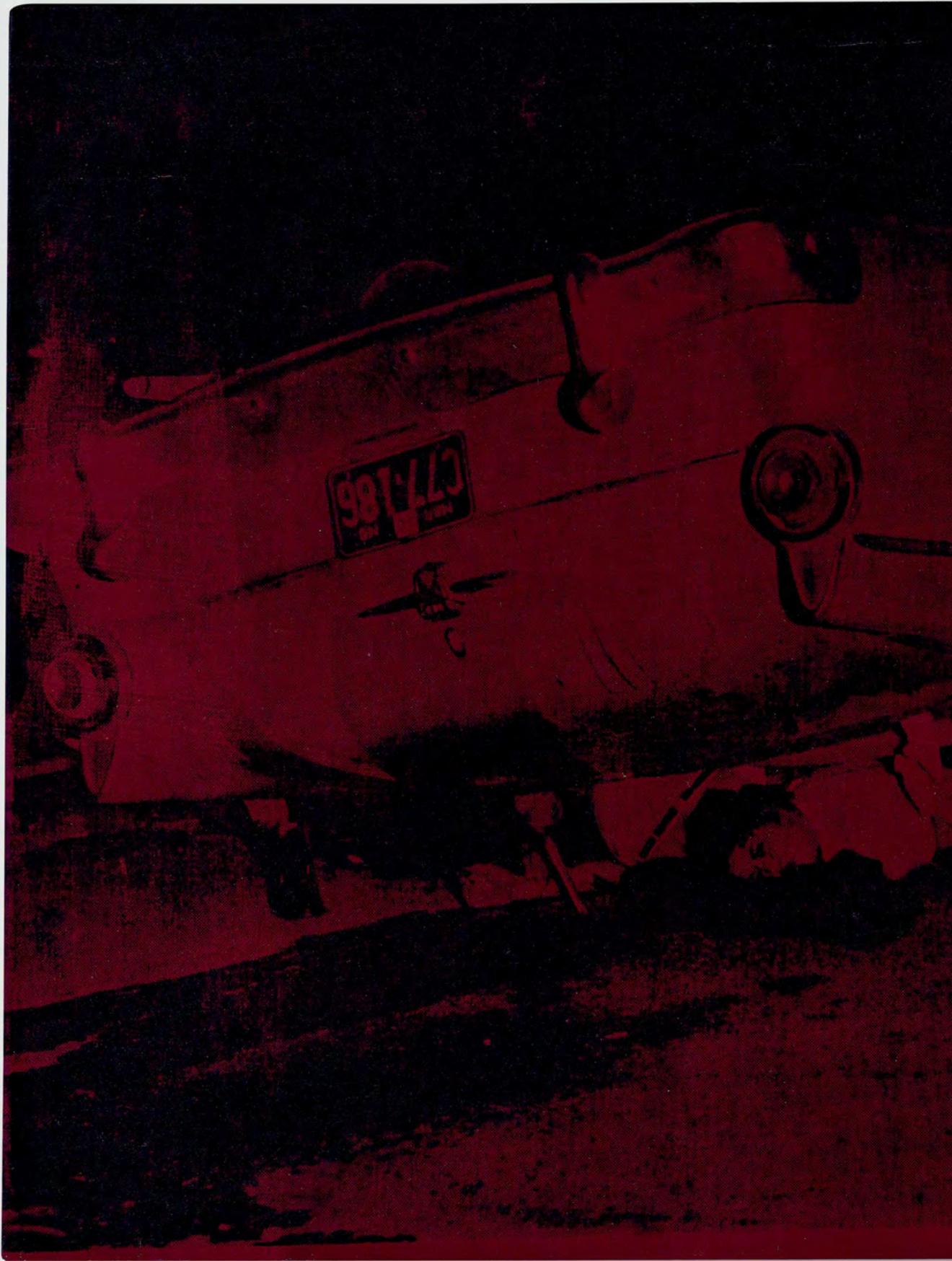
## LITERATURE

Georg Frei and Neil Printz, Eds., *The Andy Warhol Catalogue Raisonné*, Vol. 1, *Paintings and Sculpture 1961-1963*, New York 2002, pp. 444 and 446, no. 519, illustrated (in incorrect colour)

















## In Context 5 Deaths

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

Fold-out  
Andy Warhol in London, 12  
November 1975  
Image: © Bridgeman  
Images

Andy Warhol's *5 Deaths*, executed between August and September 1963, belongs to the seminal *Death and Disaster* series, one of the most important and influential bodies of work to emerge from the Pop era. Positioned at the centre of this canon, *5 Deaths* represents Warhol's inquisition into two monumental themes: the relationship between permanence and transience, and the cause and effect of celebrity. Significantly, the present work is one of the first examples of Warhol's use of Alizarin Crimson, a colour he greatly favoured in the 1970s. The poignancy of this unusual hue seeping through the black screen lends a mystery and unique edge to the composition, the powerful dark tones colluding on the surface of his canvas to create a deeply luxurious chromatic coalition whilst concomitantly imparting a dark sense of intrigue.

More than half a century after the series was first conceived, the raw power and confrontational nature of *5 Deaths* is unmistakable. Painted in a captivating red-hue, the work captures an intensely violent scenario: the instant aftermath of a brutal car crash. With an ever-increasing immersion in representations of

violence and brutality through mass-media, Warhol's critical observations of the impact of the widespread circulation of such images is more relevant than ever. In an interview with Gene Swenson, published in *Art News* in November 1963, Warhol stated that "when you see a gruesome picture over and over again, it doesn't really have any effect" (Andy Warhol in conversation with Gene Swenson, in: Gene Swenson, "What is Pop Art?", *Artnews*. No. 62, November 1963, pp. 60-61). Salient to the *Death and Disaster* works is the notion of replication. In his 1970 monograph, Rainer Crone discusses how, although the car crash photos "evoke the immediacy of the actual event... this decreases as such occurrences become more frequent" (Rainer Crone, *Andy Warhol*, New York 1970, p. 29).

The atrocity here is highly quotidian; it is a thoroughly everyday catastrophe, typical of what Walter Hopps calls the "unpredictable choreography of death" amongst the "banality of everyday disasters" (Walter Hopps quoted in: Exh. Cat., Houston, The Menil Collection, *Andy Warhol: Death and Disasters*, 1988, p.





Above  
Andy Warhol  
*Orange Car Crash Fourteen*  
*Times*, 1963  
The Museum of Modern  
Art, New York  
Image: © 2017. Digital  
image, The Museum of  
Modern Art, New York/  
Scala, Florence  
Artwork: © 2017 The Andy  
Warhol Foundation for the  
Visual Arts, Inc. / Artists  
Rights Society (ARS), New  
York and DACS, London.

9). Warhol, himself obsessively fixated with the fragility of existence, here scrutinises the public face of a private disaster and questions why anonymous victims are elevated to celebrity through their flirtation with death.

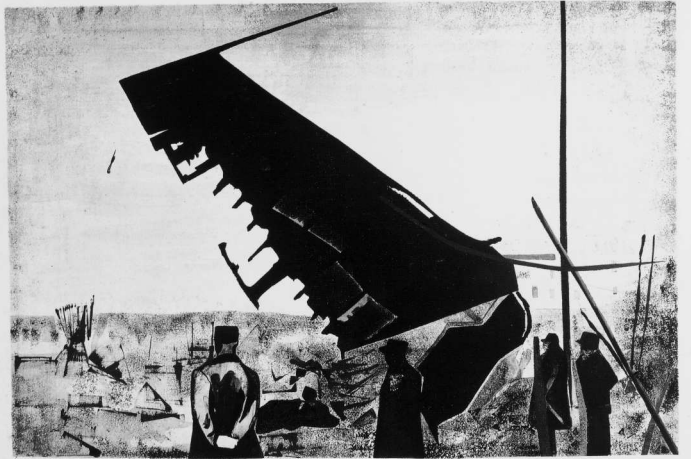
Within the painting, the corporeal indications of five bodies are discernible: the man and woman emerging from the car's windows at the right of the image; the woman staring starkly out through the car's rear windscreen; the rear view of a body's trunk behind her; and the ominous hand drooping behind the car's rear wing at the left of the image. The undercarriage and main chassis of the stylised two-tonne automobile are cleanly silhouetted against the night sky. That this metallic expanse seemingly remains largely unscathed emphasises the vehicle's massive form and accentuates the crushing effect of its weight on its mangled window frames and occupants. Intertwined with the deformed metal superstructure, jointly sprawled across the asphalt concrete, are the twisted human bodies: man and machine fused through mundane catastrophe. Thus one of the great symbols of 1950s and 1960s America, a facilitator of individualism and a key signifier of social

“WHEN YOU SEE A  
GRUESOME PICTURE  
OVER AND OVER AGAIN,  
IT DOESN'T REALLY HAVE  
ANY EFFECT.”

ANDY WARHOL



# 129 DIE



# IN JET!

mobility, the automobile, becomes the devastating spectre of indiscriminate fatality. As Neil Printz relates, “the car crash turns the American dream into a nightmare” (Neil Printz, ‘Painting Death in America’, in: *ibid.*, p.16).

Although *5 Deaths* offers the nightmare, it concurrently normalises a dystopian vision of sanitised suburban brutality. As ever with Warhol’s oeuvre, import is incited not only by subject, but also by method, process, and context. Silkscreened on AlizarinCrimson, the notionally horrific and terrifying subject matter is revealed through the patterned gradations of anonymous printing dots. The nature of this rendering is strategically impersonal: the mechanical silkscreen dot and absence of a painterly hand desensitise the subject, at once evoking the mass production of newsprint photojournalism and the unceasing everyday phenomenon that the car crash had itself become. In addition, Warhol faithfully reproduces the composition of the photojournalist, replicating the foreign aesthetic of a found image. The source for *5 Deaths* was an 8 by 10 inch glossy black-and-white photograph distributed by United Press International, and discovered by Warhol’s assistant Gerard Malanga amongst piles of news agency photos in a bookstore on 7<sup>th</sup> Avenue and 23<sup>rd</sup> Street. Despite the horror of the scene before him, the photojournalist has

cropped the image through the view finder to engender narrative and provide an aesthetically satisfying picture according to compositional convention.

It is also important to remember that contemporaneous with the *Death and Disaster* works are Warhol’s iconic portraits of James Dean, Marilyn Monroe, Elizabeth Taylor, and Jackie Kennedy: four superstars touched by death and disaster. Fame through death captivated Warhol, who himself wrote: “I never understood why when you died, you didn’t just vanish and everything could just keep going the way it was, only you just wouldn’t be there” (Andy Warhol quoted in: *ibid.*, p.17). The potential for a private tragedy to catapult anonymity into the glare of the public arena and the uncertain interplay between anonymous suffering and broadcast exposure of personal bereavement are pervading themes permanently locked into *5 Deaths*.

Brilliantly capturing the central concerns of the most influential artist from the post-war era in a stunning palette of Alizarin Crimson, *5 Deaths* is in every way an iconic example of Andy Warhol’s practice. Characterised by its powerful visual language and crucially important engagement with the influences of contemporary technology, the work stands as a powerful reminder of the significance of the artist’s practice even five decades later.

“I NEVER UNDERSTOOD WHY WHEN YOU DIED, YOU DIDN’T JUST VANISH AND EVERYTHING COULD JUST KEEP GOING THE WAY IT WAS, ONLY YOU JUST WOULDN’T BE THERE.”

ANDY WARHOL

Above  
Andy Warhol  
*129 Die in Jet (Plane Crash)*,  
1962  
Image: © The Andy Warhol  
Foundation for the Visual  
Arts, Inc. / DACS/ Artimage  
2017  
Artwork: © 2017 The Andy  
Warhol Foundation for the  
Visual Arts, Inc. / Artists  
Rights Society (ARS), New  
York and DACS, London.  
Opposite  
James Dean car accident,  
1955  
Image: Photo 12 / Alamy  
Stock Photo







# ◦ ANDREAS GURSKY

(b. 1955)

## Bahrain II

c-print mounted on plexiglass, 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

€ 600,000-820,000 US\$ 710,000-970,000

### 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, Kunstmuseen 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, Gagolian Gallery, *Andreas Gursky*, Vol. II, March - May 2010, n.p., illustrated (installation view of Beverly Hills, Gagolian 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)

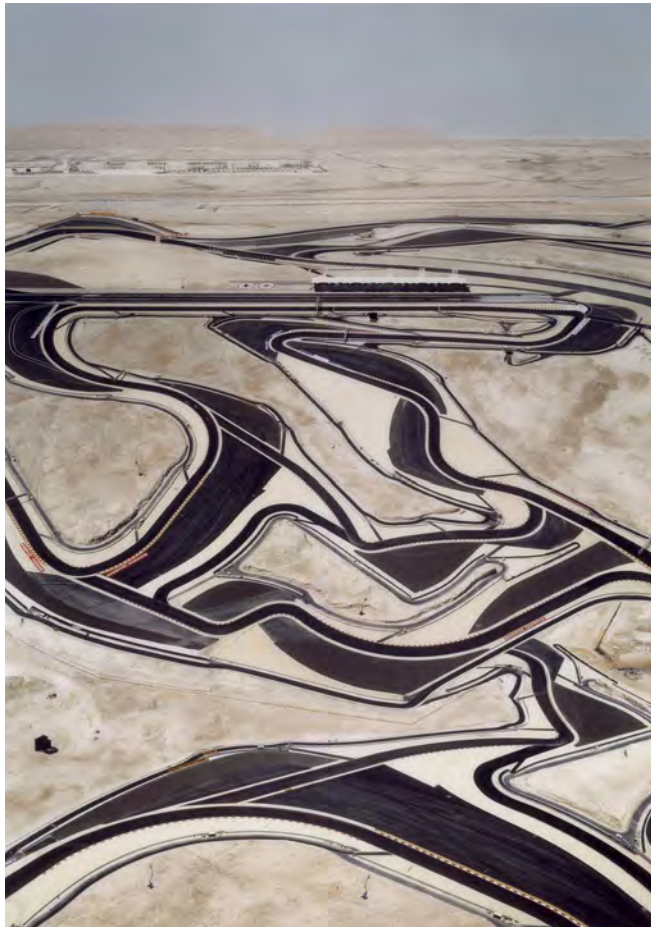
### IN CONTEXT

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,









“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

*Bahrain II* provides an abstracted crop of three elements of the circuit, with the black asphalt snaking 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. 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, 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.

Above  
Andreas Gursky  
*Bahrain I*, 2005  
Tate Collection, London  
Image: © Tate, London 2017  
Artwork: © Andreas  
Gursky. Courtesy: Sprüth  
Magers Berlin London/  
DACS 2017  
Opposite  
*Bahrain Formula One  
Grand Prix*, 2008  
Image: © KARIM JAAFAR/  
AFP/Getty Images















# GERHARD RICHTER

(b. 1932)

## Stadtbild

signed, dated 69 and numbered 224/7 on the reverse  
amphibolin on canvas  
70.3 by 70.3 cm. 27¾ by 27¾ in.

‡ ⊕ £ 800,000-1,200,000

€ 875,000-1,310,000 US\$ 1,040,000-1,550,000

### PROVENANCE

Galerie René Block, Berlin  
Private Collection, Erkrath (acquired from the above in 1971)  
Sotheby's, London, 29 June 2011, Lot 71 (consigned by the above)  
Private Collection, New York (acquired from the above)  
Gagosian Gallery, New York  
Acquired from the above by the present owner

### EXHIBITED

Portland, Portland Art Museum, *Gerhard Richter: Seven Works*,  
April - September 2012

### LITERATURE

Exh. Cat., Venice, *XXXVI Biennale Internazionale dell'Arte, Gerhard Richter*,  
1972, p. 65, no. 224/7, illustrated  
Exh. Cat., Dusseldorf, Städtische Kunsthalle Düsseldorf, *Gerhard Richter:  
Bilder / Paintings 1962-1985*, Cologne 1986, p. 99 and p. 373, illustrated  
Exh. Cat., Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland,  
*Gerhard Richter*, Vol. III, 1993, n.p., no. 224-7, illustrated in colour  
Dietmar Elger, *Gerhard Richter: Catalogue Raisonné 1968-1976*, Vol. 2, Berlin  
2017, p. 132, no. 224-7, illustrated in colour

### IN CONTEXT

Gerhard Richter's *Stadtbild* (Townscape) forms part of the eponymous series of *Stadtbilder* that mark a crucial turning point in Richter's oeuvre: namely the moment Richter abandoned blurred photo-realism and shifted towards a more abstract, painterly approach. Created between 1968 and 1970, the small series of *Stadtbilder* comprises 47 paintings, of which almost half reside in museum collections, further attesting to the importance of these works within Richter's oeuvre.

The present work heralds the artist's emphasis on heavier impasto and gesture, as would be seen in works that would follow during the 1970s, such as the *Vermalung, Grau*, and the first *Abstrakte Bilder*. From a distance *Stadtbild* appears to be a discernible arrangement of houses viewed from an aerial perspective; however upon approaching the canvas, these marks progressively morph into an amalgamation of abstract brushstrokes. A departure from the blurred yet figurative subjects of Richter's earlier works, *Stadtbild* stands on the cusp between figuration and abstraction: seemingly neutral objectivity is here replaced by the viewer's individual and fluid interpretation of a given image. As such, *Stadtbild* touches upon the very cornerstones of Richter's oeuvre, which has consistently scrutinised the potential of the painted image in a photographic age.

Based on contemporary aerial photographs, the *Stadtbilder* depict bird's-eye views of the post-war boom in the urban concrete landscape. And yet, as exemplified by the present work, staccato brushstrokes evoke the disturbance and devastation wrought by the bombing of







PATT & MARK SUWYN  
LOUISIANA-PACIFIC FOUNDATION GALLERY

## GERHARD RICHTER 7 WORKS

April 14 – July 29, 2012



major European cities during World War II. While the neutral colours and the rational block-like composition of these works seem to indicate an absence of emotional involvement, Dietmar Elger has postulated that “feelings and memories have always had their place in his work, in the choice of motifs as well as in certain technical experiments... he later acknowledged, the fusion of motif and impasto [in the *Stadtbilder*] reminded him of certain images of the firebombing of Dresden, his birthplace” (Dietmar Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 163). Conceived in varying shades of grey ranging from pale, dove through to dark slate, this architectural landscape is loosely articulated in bold daubs of paint that teeter on the very edge of pictorial sense. In the absence of any vantage points or orientational anchors, Richter creates a spatial illusion that masks its relation to the source image; only the painting’s colour palette hints towards its black-and-white photographic origin.

Commenting on the supposed neutrality of the *Stadtbilder*, Richter explained that these paintings were intended as a “rejection of interesting content and illusionist painting. A spot of paint should remain a spot of paint, and the motif should not project meaning or allow any interpretation” (Gerhard Richter cited in: Dietmar Elger, *ibid.*, p. 158). In its move towards gradual abstraction, *Stadtbild* can be viewed as Richter’s attempt to free himself from the figurative reality of his earlier paintings and their associated, preconceived, interpretations.

The *Stadtbilder* were conceived in response to a major commission from the Siemens Corporation who asked Richter to paint a large scale work for their Milan office. Richter saw this as an opportunity to abandon the now acclaimed style of his established *Photo Paintings*. Though still employing photographs for his base motif, the artist started to create a monumental abstract painting of Milan’s cathedral square using thickly impastoed brushstrokes. While Siemens requested a painting in the typical photo-realist style of his previous work, Richter replaced the blurred, out-of-focus figuration with the gestural abstraction of grey-scale splotches. Unsatisfied with the outcome of this large-scale painting however, he eventually dissected the canvas into nine smaller works – these paintings marked the very beginning of the *Stadtbilder* and introduced a completely new pathway for Richter’s practice. Although the artist went on to create a second painting for the Siemens commission, which was to become the iconic *Cathedral Square, Milan (Domplatz, Mailand)*, the earlier experimentation had imparted a new, more gestural way of exploring the dichotomy of objectivity and subjectivity in the relationship between photography and painting.

Signaling a decisive change in Richter’s practice and introducing a progressive shift away from blurred figuration and towards abstraction, the *Stadtbilder* ushered in a new approach to gestural painting as subject to the objectivity of photography. A hallmark within this important series, the present work is as conceptually rigorous as it is aesthetically enthralling.

Above  
Installation view of Gerhard Richter: *Seven Works* with the present work, Portland Art Museum, Portland, 2012

Image: © Robert di Franco, courtesy of Portland Art Museum, Portland, USA  
Artwork: © Gerhard Richter, 2017

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







39 ◦ ANDREAS  
GURSKY

(b. 1955)

Stateville, Illinois

signed on a label affixed to the backing board  
c-print mounted on plexiglass, in artist's frame  
image: 184 by 285.5 cm. 72½ by 112¾ in.  
framed: 207 by 307 cm. 81½ by 120¾ in.  
Executed in 2002, this work is number 4 from  
an edition of 6.

‡ ⊕ £ 350,000-450,000

€ 382,000-491,000 US\$ 451,000-580,000

**PROVENANCE**

Matthew Marks Gallery, New York

Acquired from the above by the present owner in 2002

**EXHIBITED**

Munich, Haus der Kunst, *Andreas Gursky*, February - May 2007, pp. 126-27, illustrated in colour (edition no. unknown)

Darmstadt, Institut Matildenhöhe, *Andreas Gursky: Architecture*, May - September 2008, p. 81, illustrated in colour (edition no. unknown)

Krefeld, Krefeld Kunstmuseen, Haus Lange und Haus Esters; Stockholm, Moderna Museet; and Vancouver, Vancouver Art Gallery, *Andreas Gursky. Werke - Works 80-08*, October 2008 - September 2009, pp. 196-97, illustrated in colour (edition no. unknown, smaller edition)

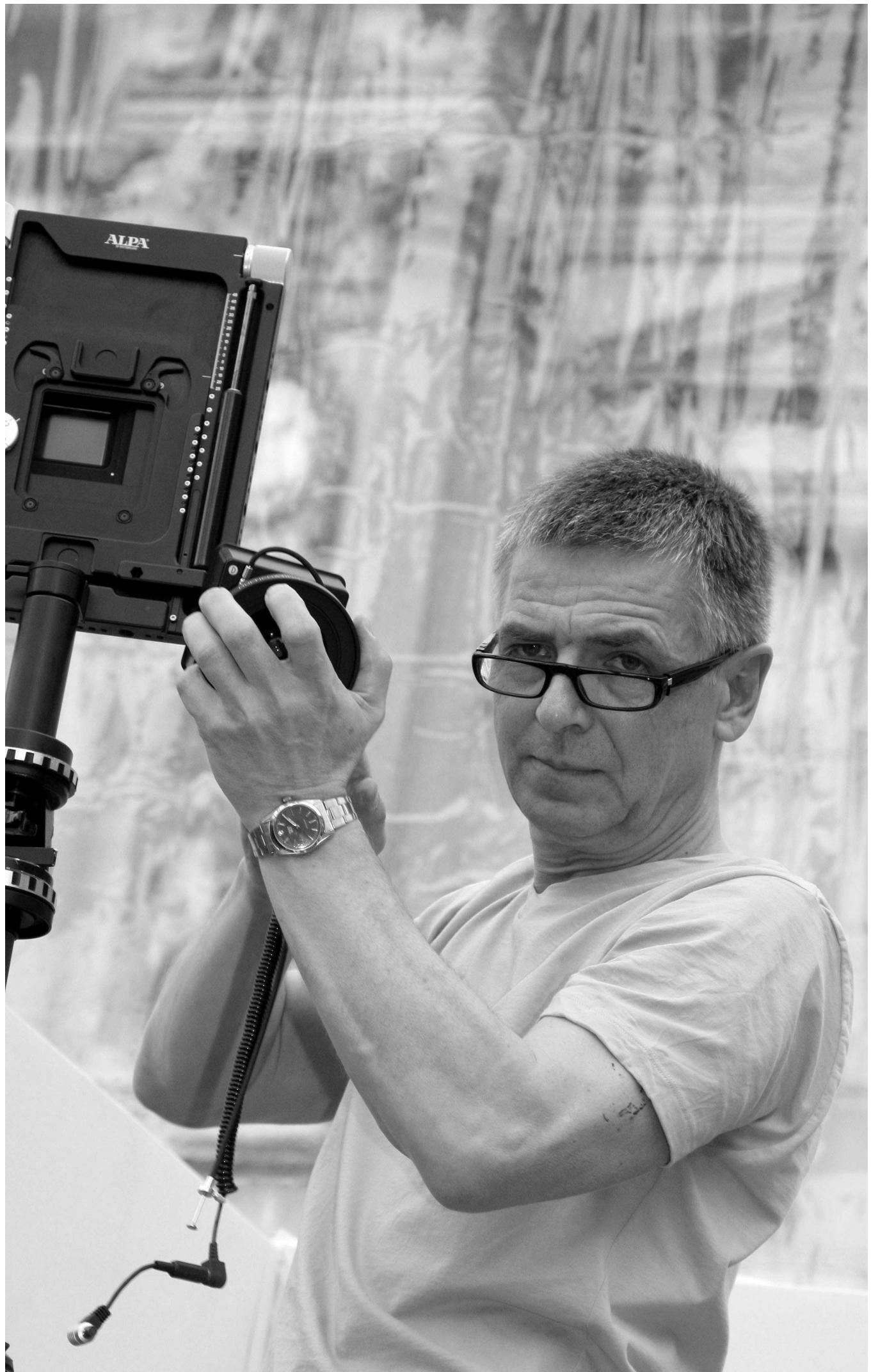
Kiev, PinchukArtCentre, *Group Exhibition of the Patron Artists of the Future Generation Art Prize: Andreas Gursky, Damien Hirst, Jeff Koons and Takashi Murakami*, October 2014 - April 2015 (edition no. unknown)

**LITERATURE**

Michael Fried, *Why Photography Matters as Art as Never Before*, New Haven and London 2008, p. 169, illustrated in colour (edition no. unknown)

Dorothea Eimert, *Art of the 20th Century*, New York 2014, p. 387, illustrated in colour (edition no. unknown)

















## In Context Stateville, Illinois

Above (from top)  
Andy Warhol  
*Most Wanted Men No. 6,*  
*Thomas Francis C., 1964*  
Hamburger Kunsthalle,  
Hamburg  
Image: © Bridgeman  
Images  
Artwork: © 2017 The Andy  
Warhol Foundation for the  
Visual Arts, Inc. / Artists  
Rights Society (ARS), New  
York and DACS, London.

Andy Warhol  
*Most Wanted Men No. 11,*  
*John Joseph H., 1963-64*  
Private Collection  
Artwork: © 2017 The Andy  
Warhol Foundation for the  
Visual Arts, Inc. / Artists  
Rights Society (ARS), New  
York and DACS, London.

Fold-out  
Andreas Gursky, *March*  
2009  
Image: © Michel Dufour/  
WireImage

Space and architecture form the key components within Andreas Gursky's influential oeuvre. Characterised by visually spectacular images that merge impressively large structures with incredible detail, Gursky's imposing photographic images range in subject from stock exchanges and formula-one circuits, through to hotel atriums and social housing. Indeed, many of the artist's most famous works explore the physical and abstract spaces of contemporary society and our relationship with them. As perfectly exemplified in *Stateville, Illinois*, Gursky's interest in architecture is not merely an aesthetic concern: although the visual power of his work is undeniable, it demonstrates an equally strong interest in the philosophical implications of spatial design.

One of the most influential photographic image-makers of our age, Gursky first acquired his conceptual approach to the medium from Bernd and Hilla Becher at the Düsseldorf Kunstakademie. Despite the more lyrical aesthetic of Gursky's oeuvre, there is an underlying theoretical concern that is not dissimilar to that of his teachers. Where the Bechers' typologies captured the remnants of an industrial Germany, Gursky's work could be considered as an index of the post-industrial era. Characterised by overwhelmingly spectacular spaces in which large, abstract structures are contrasted with the presence of small, distant human

beings, Gursky's work constitutes an aesthetic equivalent for the Twenty-First Century. The fact that many of his works have been digitally manipulated is highly relevant, as Gursky's photographs often convey the abstract influences driving our globalised, post-industrial world that do not necessarily relate to a physical space.

What is striking in Gursky's representation of contemporary society is not only the subjects, but equally the vantage point of the viewer. Gursky's work has often been noted for its Olympian, god-like perspective, in which the spectator has a superior and often physically impossible outlook on the world. The power-mechanism at play in Gursky's work is particularly pronounced in *Stateville, Illinois* which depicts an architectural structure that is designed to control the perspective and power-play between the viewer and its subjects. Built in 1925, the Stateville Correctional Center in Illinois is a maximum security prison, the layout of which is based on a design by the eighteenth-century British philosopher Jeremy Bentham. The panoptical structure of the prison, made up of a circular space with a watchtower in its centre, is the ultimate manifestation of control and surveillance in architecture. Whilst the guards in the tower can always look out, the prisoners can never see the guards – creating a system of maximum control with minimal surveillance.

Taking up the position of a guard in the watchtower, *Stateville, Illinois* places the viewer at the centre of this power play in which they can observe each cell in minute detail. When viewed from up close, the all-seeing panoramic vista, a characteristic of so many of Gursky's images, allows for a myriad of detail that reveals each prisoner in their cell. Not unlike Andy Warhol's famous series of *Most Wanted Men*, Gursky places the country's most notorious criminals at the centre of his work, here organised in a minimalist grid structure. Dressed in blue or yellow uniforms, and in some cases largely undressed, one takes on a voyeuristic role in observing all the prisoners in their cells; a visual experience similar to the one imparted by the artist's famous *Montparnasse*.

With other examples of this work in the permanent collections of the Art Institute of Chicago and the Städtische Galerie im Lenbachhaus und Kunstbau, Munich, *Stateville, Illinois* is an important work from the oeuvre of one of the most influential contemporary photographers. Not only does it capture the artist's encyclopaedic ambition to document contemporary life, it also reveals the compositional power play behind the artist's camera, in which each minute detail is ordered into the grand scheme of the artist's Olympian vision of the world.







## JONAS WOOD

(b. 1977)

## Gray Room

signed with the artist's initials, titled and dated  
2007 on the overlap  
oil on canvas  
132 by 183 cm. 52 by 72 in.

£ 120,000-180,000

€ 131,000-197,000 US\$ 155,000-232,000

## PROVENANCE

Anton Kern Gallery, New York

Acquired from the above by the present owner

## LITERATURE

Dan Nadel, Ed., *Jonas Wood: Interiors*, New York 2012, pp. 38-39, illustrated  
in colour

## IN CONTEXT

Jonas Wood's paintings record his everyday existence: his studio, his friends and family, the art from his personal collection, and the interiors that he inhabits. However, if his chosen subjects and motifs are quotidian, then his approach is remarkably erudite, and many of his works are loaded with art-historical references. For Wood, this apparent paradox is natural: "Of all the possible things I could paint, the thing that interests me is something that I can get close enough to in order to paint it honestly. The painters whose work means the most to me – that's what they were painting. It was their loved ones or the stuff that was in their house. It was always this hyperpersonal thing to me. Why did Van Gogh pick that landscape? It's because it was the perfect landscape" (Jonas Wood in conversation with Ana Vejzovic Sharp in: Dan Nadel, Ed., *Jonas Wood: Interiors*, Los Angeles 2012, p. 56).

*Gray Room* is in many ways archetypal of Wood's *Interiors* series, featuring a number of his trademark motifs and stylistic idiosyncrasies: the surfaces are littered with ceramic pots and vases – the work of Shio Kusaka, his ceramicist wife and studio partner; a painting leans against the wall on the left, whilst one of Wood's own paintings hangs from the right. In our appreciation of these details, we are reminded of Wood's working method, which involves taking source material not only from photographs, but also from his own works, both finished and unfinished. Wood even takes inspiration from the works in his personal collection, if not by treating them as direct source material, then certainly by reacting to the atmosphere that their presence engenders: "I love living with really good art... I like the electro-magnetic vibe that comes from great art; it gives me energy and makes me excited about making stuff" (Jonas Wood cited in: Jennifer Samet, 'Beer









“THE *INTERIORS* BEGAN AS REFLECTIONS ON THE SPACES I GREW UP IN... MY GRANDPARENTS’ AND PARENTS’ HOMES WERE VERY AESTHETIC PLACES, PACKED WITH IMAGES AND OBJECTS. IT ALL SEEPED INTO ME. THESE ARE THE SPACE THAT INSPIRED ME TO BECOME AN ARTIST, AND SO THEY WERE A NATURAL CHOICE FOR SUBJECT MATTER.”

JONAS WOOD

with a Painter, LA Edition: Jonas Wood’, *Hyperallergic*, September 2015, online). This notion of atmosphere is important for the *Interiors* series, which was conceived in response to spaces of great emotional import to the artist: “The *Interiors* began as reflections on the spaces I grew up in... my grandparents’ and parents’ homes were very aesthetic places, packed with images and objects. It all seeped into me. These are the space that inspired me to become an artist, and so they were a natural choice for subject matter” (Jonas Wood cited in: Dan Nadel, Ed., *op. cit.*, p. 56).

*Gray Room* sums up the way that Wood relies on art historical precedent, both modern and contemporary, in the creation of his works. The warped sense of perspective and considered use of pattern on the left-hand side certainly reminds us of Henri Matisse – one of this artist’s most important influences – who employed similar compositional devices in his fauvist interiors. Meanwhile, the distorted furniture, which seems to twist and bulge, supporting Kusaka’s vases at apparently precarious angles, can be read as a deferential nod to Picasso’s cubist period. Elsewhere, in the inclusion of such a prominently placed chair, one cannot help but think of Vincent van Gogh – the aforementioned master who shared Wood’s predilection

for subject matter of personal significance. We can also think of more contemporary practitioners – certainly David Hockney, whose works have perennially toyed with perspectival recession and depth in a similar manner, as well as Alex Katz, whose interiors are similarly built up using flat blocks of unmodulated colour, and who has often favoured a comparably matte surface texture. In Wood’s own words: “I love David Hockney and Alex Katz, who are looking at modern painting and riffing on that. I’m looking at what they are looking at, but I also get to look at them” (Jonas Wood cited in: Jennifer Samet, *op.cit.*).

For its captivating perspectival flatness, lavish patterns, selection of idiosyncratic ceramics, and pointed references to art history, *Gray Room* should be considered amongst the upper echelons of Wood’s *Interior* series. In its interpretation, we are reminded of Roberta Smith’s judgement on this artist: “More than ever his works negotiate an uneasy truce among the abstract, the representational, the photographic... Mr Wood paints the artist’s life that happens to be his own. In its broadest outlines the subject has not changed all that much from, say, Vuillard and Matisse to Alex Katz and David Hockney” (Roberta Smith, ‘Art in Review: Jonas Wood’, *The New York Times*, 18 March 2011, online).

Above  
David Hockney  
*The Room, Manchester  
Street, 1967*  
© David Hockney

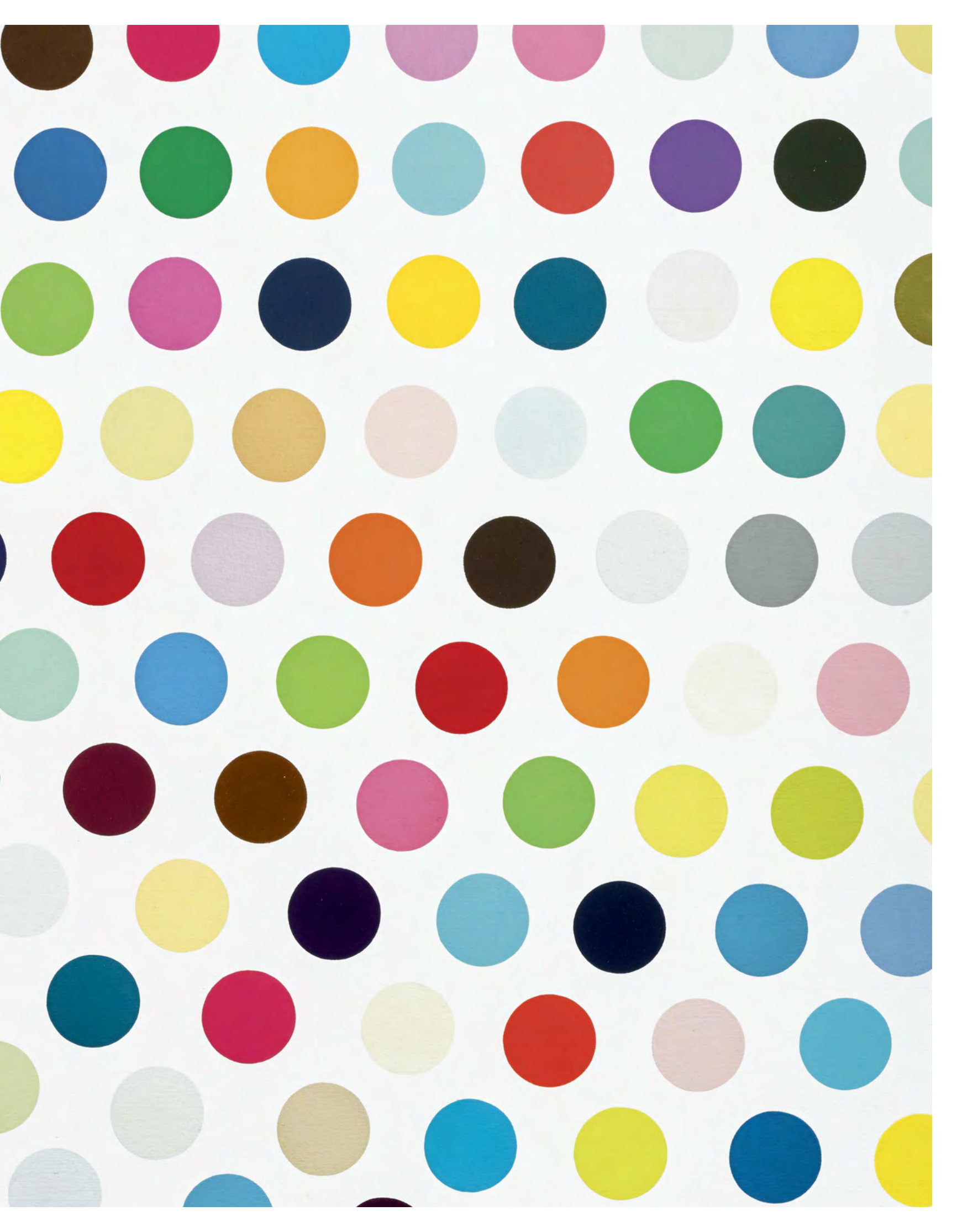














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41 ◦ ⇒ DAMIEN HIRST

(b. 1965)

ZDP

household gloss on canvas  
213.4 by 213.4 cm. 84 by 84 in.  
Executed in 2001.

‡ ⊕ £ 350,000-450,000

€ 382,000-491,000 US\$ 451,000-580,000

**PROVENANCE**

White Cube, London

Acquired from the above by the present owner in 2002

**EXHIBITED**

New York, Gagosian Gallery (West 24<sup>th</sup> Street), *Damien Hirst: The Complete Spot Paintings 1986-2011*, January - February 2012

**LITERATURE**

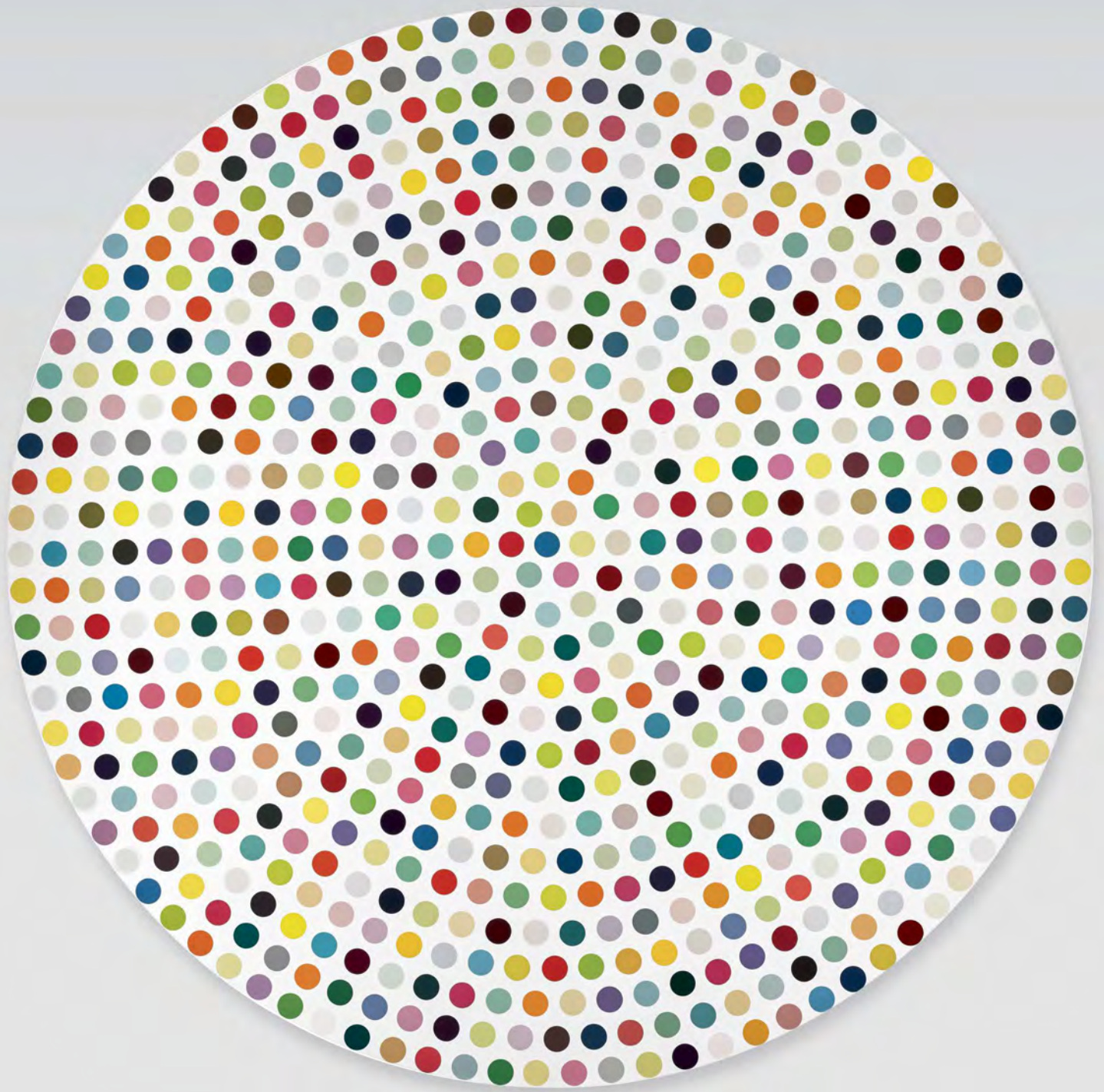
Jason Beard and Millicent Wilner, Eds., *Damien Hirst: The Complete Spot Paintings, 1986-2011*, London 2013, p. 235, illustrated in colour

**IN CONTEXT**

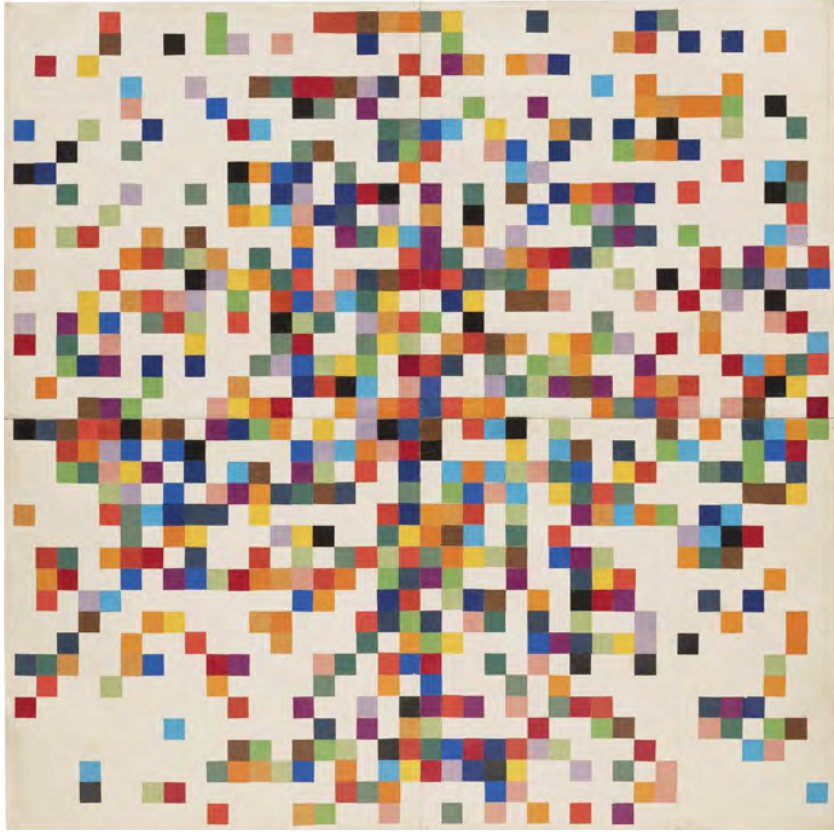
Resting upon a colossal circular plane, coloured discs radiate out from a central point in Damien Hirst's *ZDP*. Rare in format within the greater body of Hirst's iconic *Spot Paintings* – there are only 39 circular canvases within the 1,365 paintings in the series as a whole – this work is a mesmerising and kaleidoscopic example. Although conceived as an 'infinite' series in 1988, Hirst drew a line under these works in 2011 when he began compiling *The Complete Spot Paintings* catalogue raisonné. To celebrate the end of an era and the publication of this book, Gagosian Gallery held an ambitious schedule of simultaneous exhibitions across each of their eleven international locations. Shown at Gagosian's West 24<sup>th</sup> Street gallery – one of Gagosian's three locations in New York – the present work possesses an historic exhibition history having been shown among the most representative paintings from this historic body of work.

The *Spot Paintings* vary dramatically in size, format, and diameter of coloured discs. Ranging from 1mm through to 60 inches across, and painted on varying sized and shaped canvas supports, these works have become utterly synonymous with Damien Hirst's artistic practice. The concentric composition of *ZDP* imparts a mesmerising effect;









“THE FIRST IDEA WAS JUST QUESTIONING PAINTING... THINKING OF A SORT OF UNEMOTIONAL MACHINE THAT MAKES PAINTINGS. TRYING TO PLACE ALL THOSE EXPRESSIVE DECISIONS MADE ABOUT COLOUR INTO A GRID TO CREATE A SYSTEM WHERE YOU COULD JUST PAINT HOW YOU FEEL...”

DAMIEN HIRST

our eye jumps from circle to circle through reverberating rings of spots. In a statement that utterly encapsulates an experience of the present work, Hirst described his *Spot Paintings* as “an assault on your senses. They grab hold of you and give you a good shaking. As adults, we’re not used to it” (Damien Hirst cited in: Damien Hirst and Gordon Burn, Eds., *On the Way to Work*, London 2001, p. 220).

First exhibited in the legendary 1988 *Freeze* exhibition, which was held in an empty Port Authority building in London’s Docklands, the *Spot Paintings* touch upon the core conceptual cornerstones of Hirst’s oeuvre: science, religion, and death. Named after pharmaceutical chemicals, compounds, and readily available prescription drugs, these paintings present a jubilant minimalist commentary on the seductive and palliative role of modern medicine. Commenting on the series, Hirst remarked: “I started them as an endless series... 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 cited in: *ibid.*). The title of the present work, *ZDP*, is the abbreviation for *Zhibai Dihuang Pill*, a traditional Chinese medicine used to treat kidney deficiency, whose side effects and effectiveness are still uncertain in the Western scientific community.

Rational, medicinal, and forensic, Hirst’s *Spot Paintings* are an aesthetic transmutation of the life-giving promise of modern science. Channeling Humanity’s obsession with science’s guarantee of health and long-life through a seemingly endless and clinical grid of candy-coloured spots, Hirst touches upon the core belief-system of an atheistic age devoid of spiritual sublimation. The clinical and rational structure of the present work is imbued with a sense of discipline and formal consistency that mimics scientific analysis, and yet, these ordered spots are entrenched within an artistic heritage of modernist formalism and American Minimalism. Thus, by fusing modernist abstraction with the optimism of modern medicine, Hirst’s *Spot Paintings* restore a sense of comfort and assurance once provided by art in its role as religious conduit.

Above  
Ellsworth Kelly  
*Spectrum Colors Arranged  
by Chance II, 1951*  
The Museum of Modern  
Art, New York  
Image: © 2017. Digital  
image, The Museum of  
Modern Art, New York/  
Scala, Florence  
Artwork: © The Ellsworth  
Kelly Foundation

Opposite  
Damien Hirst among  
scientific equipment,  
Leyton, 24 August 1999  
Image: © Steve Pyke/Getty  
Images







## ALEX DA CORTE

(b. 1980)

## PROVENANCE

Gio Marconi, Milan

Acquired from the above by the present owner

## Band aids with Butterfly

foam, spray paint, sequin pins, paper, velvet  
and tape on plexiglass in anodized metal frame  
framed: 143 by 143 cm. 56¼ by 56¼ in.  
Executed in 2015.

£ 15,000-20,000

€ 16,400-21,900 US\$ 19,400-25,800

## IN CONTEXT

The subject of a major solo exhibition at the Massachusetts Museum of Contemporary Art during 2016-17, Alex Da Corte has rapidly garnered critical acclaim for his art historically erudite neo-Pop practice. Running the gamut of art history, his work touches upon and directly translates canonical legacies from Nicolas Poussin, through Constantin Brancusi, Joseph Beuys, and Louise Bourgeois, to Dan Flavin, Bruce Nauman, Richard Prince and Mike Kelley as well as more recent contemporary art luminaries such as Ugo Rondinone. Within a lo-fi/low-brow universe of handi-craft, found objects, Pop culture icons, immersive acid colouration, and slick artificiality, high and low form a rhizomatic web that communicates a simulacrum of our contemporary visual experience. To quote art writer and curator Annie Godfrey Larmon, Da Corte's work reflects "a contemporary field of vision that extends across virtual and physical space, where looking itself is a form of both labour and consumption, and the agendas of neoliberal capitalism creep ever deeper into subjectivity... we have been trained to identify with mass-produced objects and images in a way that allows them to slip ever more easily into – beyond what we covet – what we consider to be a part of us and, once they have appeared on our Twitter or Instagram feed, even something we authored... In this way, Da Corte imitates a visual culture in which reproduction, replication, and forgery are already occurring all the time, throwing mimesis into *mise en abyme*" (Annie Godfrey Larmon, 'Smoke Gets in Your Eyes', in: Exh. Cat., Massachusetts, Massachusetts Museum of Contemporary Art, *Alex da Corte: Free Roses*, 2016-17, p. 14).









Above  
 Henri Rousseau  
*Nude and Bear*, 1901  
 The Barnes Foundation,  
 Philadelphia  
 Image: © Bridgeman  
 Images

Created in 2015, *Band-aids with Butterfly* is from the artist's series of CD paintings; works created in a similar way to traditional 'cel' (celluloid) animation and based on the album cover art of Da Corte's favourite CDs. This particular work is based on the sixth studio album by Mariah Carey entitled *Butterfly*. *Butterfly* is considered by many to be a defining album of 1990s Pop as well as a career defining work that Mariah Carey herself calls her 'magnum opus'. Written on the heels of her divorce from record executive Tommy Matolla, *Butterfly* sees a different, freer side to Mariah even if it may be just a plaster – or a bandaid – over a broken heart. The beige shapes in this image are taken directly from the album cover – Mariah's left arm holding a butterfly, her nude coloured tube top, and her right arm. It is among the first in the series of CD paintings and the imagery, which loosely references 'band-aids' or plasters, also mimics the multiplication or transition of biological cells in a petri dish. All of the CD works utilise an enlarged image of an

album cover that has been scanned and printed as a flag – a craft familiar to Philadelphia. The works are never cut or collaged but rather stay completely intact while the painted glass acts as a mask in front of the flag, which creates a collaged effect. Significantly, the disembodiment present within *Band-aids with Butterfly* was made whilst the artist was looking at the Barnes collection of Rousseaus and Matisse's in Philadelphia – indeed, the metamorphosis that its collection went through after it was moved, is not dissimilar to the metamorphosis Ms. Carey went through after her break up with Matolla.

Invoking a storied pantheon of artist/musician cover-art collaborations that includes Warhol and The Velvet Underground, Mike Kelley and Sonic Youth, through to George Condo and Kanye West, Da Corte adds to the long-established relationship between art and music. By dramatically enlarging and painstakingly altering original text and image, Da Corte crafts these pieces in a manner that echoes the appropriative processes that are today ingrained within music industry practices, whilst also investing mass manufactured icons with a sense of the handmade. Concurrent with analogous developments in the visual arts during the 1980s, the rise of sampling and the idea of the 'remix' radically altered the production and form of contemporary Pop music. However, where the facture and manipulation of these works visually echo the pervasive use of sampling in present day music production, these works simultaneously act as poignant memorials of a bygone era. What has been gained in ease of sonic availability and access via music downloads, has been lost in the visual art of the iconic album cover. Mimicking the square format of a CD case or vinyl sleeve – outmoded forms of music distribution in an age dominated by online streaming – Da Corte mines the nostalgic redolence of music and its obsolete physical cipher. It is worth noting here however that although Da Corte responds to his 'post-internet' contemporaries in exploring the effect of the web on visual culture, his work is far more expansive; ultimately Da Corte's is a practice that occupies its own ecosystem, touching upon and physically conflating all aspects of visual culture.







43

## MIKE KELLEY

(1954 - 2012)

### Inner Child

found stuffed toys in vitrine  
101.6 by 162.6 by 81.8 cm. 40 by 69 by 32 in.  
Executed in 1999.

± £ 200,000-300,000

€ 219,000-328,000 US\$ 258,000-387,000

#### PROVENANCE

Acquired from the artist by the present owner

#### EXHIBITED

Zurich, Migros Museum für Gegenwartskunst, *Mike Kelley: Sublevel, Framed and Frame, Test Room*, April - June 2000



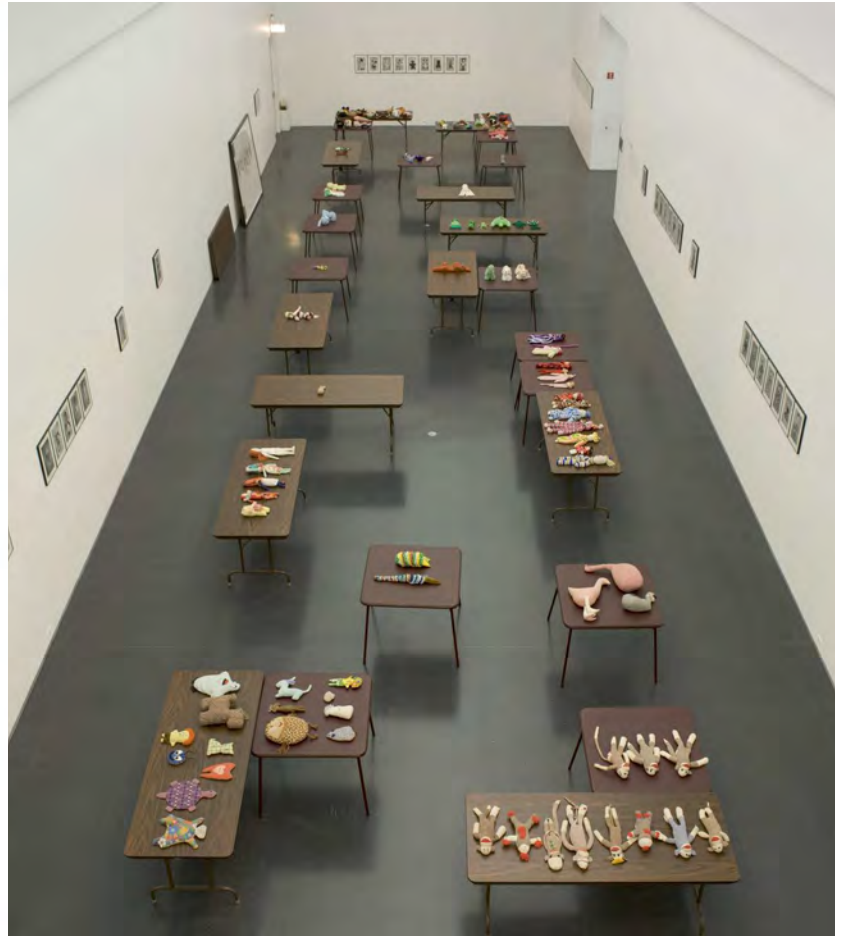












## In Context Inner Child

Above  
Mike Kelley  
*Memory Ware Flat #29*,  
2001  
Private Collection  
Artwork: © Mike Kelley  
Foundation for the Arts. All  
Rights Reserved/Licensed  
by DACS, London 2017

Mike Kelley  
*Craft Morphology Flow  
Chart*, 1991  
Museum of Contemporary  
Art Chicago, Chicago  
Image: Nathan Keay, ©  
MCA Chicago  
Artwork: © Mike Kelley  
Foundation for the Arts. All  
Rights Reserved/Licensed  
by DACS, London 2017

Opposite  
the present work

Created for a pivotal exhibition at the Migros Museum für Gegenwartskunst – *Mike Kelley: Sublevel, Framed and Frame, Test Room – Inner Child* is a continuation of the artist's acclaimed *Half a Man* project, which he began in the late 1980s. This pivotal corpus broaches the issue of lost innocence through the appropriation of found objects, most notably stuffed toys. Created in 1999, *Inner Child* consists of a row of plush football-shaped soft toys that decrease incrementally in size. From this line-up we can identify Mr Bump from the Mr. Men books, an American football with eyes and a smiley face, as well as other simply-shaped small toys that have been invested with facial or anthropomorphic features. Their typological presentation in a vitrine invokes the typical display-cases familiar to science or natural history museums: carefully preserved behind glass, these items are bestowed with an aura of the archaeological artefact or relic. The vitrine stands as a metaphor for the adult psyche in which the vestiges of a bygone childhood are at once lost and yet remain intact within the deepest darkest recesses of the unconscious; this in turn evokes the portent of regression

back to an earlier stage of psychic development and the return of long-forgotten, and potentially threatening, repressed memories.

The categorical imperative of *Inner Child* finds its origin in Kelley's landmark installation for the 1991 Carnegie International in Pittsburgh, *Craft Morphology Flow Chart*, for which the artist laid out 114 found, hand-crafted dolls on 32 folding trestle tables. Splayed out on Formica surfaces as though awaiting examination and classification, these items were arranged neatly by size, material, and construction method; the intention being to counteract any empathy the viewer may feel towards these childhood relics. To accompany the installation, Kelley documented each object in a series of sixty dispassionate black and white photographs. By picturing these sentimental home-spun objects without colour and beside metal rulers for scale, Kelley transformed cuddly comforter into an unsettling object of the uncanny. The same conceptual rigour and emotional effect of this installation – which is in the collection of the Collection of the Museum of Contemporary Art Chicago – can indeed be applied to the present work.





Describing his use of stuffed toys and handmade objects Kelley has explained: "...I started hoarding them; I had never really looked at dolls or stuffed animals closely before. I became interested in their style – the proportions of them, their features. That's when I realised that they were monstrosities. But people are not programmed to recognise that fact – they just see them as generically human. Such objects have signifiers of cuteness – big eyes, big heads, baby proportions. You can empathise with those aspects of them... I became interested in toys as sculpture. But it's almost impossible to present them that way, because everybody experiences them symbolically. That's what led to my interest in repressed memory syndrome and the fear of child abuse. This wasn't my idea – I was informed by my viewers that this is what my works were about. I learn a lot from what my audience tells me about

what I do" (Mike Kelley in conversation with Glenn O'Brien, in: *Interview Magazine*, December/January 2009, online). Employing used objects reclaimed from thrift stores and attic spaces, *Inner Child* directly presages the bejeweled *Memory Ware Flats* and installation pieces that Kelley began in 2000.

Interested in the communication of fractured and fabricated narratives, much of Kelley's assumed biography and childhood trauma is in fact invented by the artist – we are unable to disentangle the layers of factual and fictional psychological anxieties that imbue his work with immeasurable complexity. In its unsettling use of stuffed toys, *Inner Child* from 1999 quintessentially captures Kelley's career-long examination of adolescent repression and his psychoanalytic reconsideration of childhood memories in the light of adult experiences.



“I BECAME INTERESTED IN TOYS  
AS SCULPTURE. BUT IT’S ALMOST  
IMPOSSIBLE TO PRESENT THEM  
THAT WAY, BECAUSE EVERYBODY  
EXPERIENCES THEM SYMBOLICALLY.  
THAT’S WHAT LED TO MY INTEREST IN  
REPRESSED MEMORY SYNDROME...”

MIKE KELLEY





44

## FRANZ WEST

(1947 - 2012)

## Untitled

papier-mâché, acrylic, lacquer, gauze and steel on wooden base

overall: 132 by 87.6 by 50.8 cm. 52 by 34½ by 20 in.

Executed in 2010.

‡ ⊕ £ 180,000-250,000

€ 197,000-273,000 US\$ 232,000-322,000

## PROVENANCE

Almine Rech Gallery, Brussels

Acquired from the above by the present owner in 2010

## EXHIBITED

Brussels, Almine Rech Gallery, *Franz West: Double Squint*, March - May 2010

## IN CONTEXT

Anthropomorphic and constructed from a diverse range of materials including papier mâché, acrylic laquer, gauze, and steel, *Untitled* is representative of Franz West's highly unconventional and experimental sculptural practice. Phantasmagorical yet corporeal in form, the present work possesses an expressive colour palette of primary colour juxtaposed against passages of white monochrome. It sits within a greater corpus of works that West initiated in the mid-1990s; works that moreover touch upon the ergonomic bent of his *Adaptives* from the 1970s. Throughout his career, West has continuously explored colour and form through relentless material experimentation; his works privilege openness, individuality, and fluidity over rigorousness, formality, and tradition. Playful and witty at once, the present work unites sculpture, painting, and installation art, and belongs to a distinct body of work created just a year before the artist was awarded the Golden Lion (a lifetime achievement award) at the Venice Biennale.

Reflecting on the visual and conceptual possibilities of West's open-ended approach to sculpture, Robert Fleck writes: "[the artist] places the ambiguity of perception at the centre of his sculptural works. They can be many things at once, from a reworked object to a deformed head, a sexual metaphor... This conscious, improvised game using the indistinctness of optical impressions made by the objects leads to the many different layers of content, of ontological and existential associations, which lend West's sculptures their strength and excitement" (Robert Fleck, *Franz West*, London 1999, p. 44). This









“IT WOULD... BE MORE CORRECT TO COUNT WEST’S ATTITUDE AMONG THOSE THAT EXISTED THROUGHOUT THE TWENTIETH CENTURY ALONGSIDE OR IN OPPOSITION TO HEROIC MODERNISM, NOT SHARING BUT BREAKING UP THE LATTER’S LINEAR MODE OF CONNECTING AND OFTEN UTOPIAN CONCEPTS OF PROGRESS.”

EVA BADURA-TRISKA

ambiguity and attempt to challenge the traditional binary of the artwork as object and the viewer as passive observer can be traced throughout West’s diverse oeuvre: from his performance work during the 1960s, his *Adaptives* of the 1970s (works that were intended to be worn and played with), through to the furniture of the 1980s, and anthropomorphic forms of the 1990s, his work has continually reflected the viewer’s presence and embraced active, physical engagement. West challenges us to step out of our role as observer and to identify and relate to the artwork itself; an intention encouraged by amorphous and multi-layered forms that demand physical and visual exploration.

Coming of age at the height of Viennese Actionism – an avant-garde movement influenced by the tendencies of performance art in America and the emergence of Fluxus in Europe – West always described his art-making as a reaction against the overly grand, ritualistic, and sometimes violent gestures of the group. While an emphasis on the body and its involvement certainly resonates with West’s oeuvre, the social project at the heart of Joseph Beuys’ practice is perhaps a closer comparison. Steeped

within his conviction that every human being possesses innate creativity and the ability to create works of art, Beuys believed in the potential of art to influence society. Similarly, West’s oeuvre is geared towards a social implication of the viewer in challenging them to overcome traditional modes of looking at art; however, unlike Beuys whose existential postulating was steeped in intensity and sombre ambition, West deployed a playful touch that invites the viewer into the accessible and fantastical world of his sculpture. Curator Eva Badura-Triska aptly reflects on this point: “It would... be more correct to count West’s attitude among those that existed throughout the Twentieth Century alongside or in opposition to heroic modernism, not sharing but breaking up the latter’s linear mode of connecting and often utopian concepts of progress” (Eva Badura-Triska cited in: Peter Keicher, Ed., *Wo ist mein Achten?*, Cologne 2013, p. 11). De-monumentalising the historically heroic tradition of sculpture, these works playfully demand participation; it is through this relationship that West has ultimately redefined the mimetic relationship between viewer and object.

Above  
Gerhard Richter  
*Garten*, 1982  
Private Collection  
Artwork: © Gerhard  
Richter, 2017







45

## CAROL RAMA

(1918 - 2015)

### La Mucca Pazza

signed, titled and dated 1999  
pencil, glue, synthetic resin and oil on US  
mailbag

79,5 by 60 cm. 31¼ by 23⅝ in.

This work is registered in the Archivio Carol  
Rama, Turin, under number 0411 and is  
accompanied by a photo-certificate.

⊕ £ 50,000-70,000

€ 55,000-76,500 US\$ 64,500-90,500

#### PROVENANCE

Carlina Galleria d'Arte, Turin

Acquired from the above by the present owner

“IN CAROL RAMA, THE MAD  
COW IS THE POST-HUMAN  
FIGURE OF HYSTERIA. JUST  
AS DISCIPLINARY MODERNITY  
MADE THE FEMALE BODY  
HYSTERICAL, IN THE LATE  
TWENTIETH-CENTURY  
PHARMACOPORNOGRAPHIC  
SOCIETIES IT IS THE ANIMAL  
THAT IS CONSTRUCTED AS  
HYSTERICAL.”

BEATRIZ PRECIADO

‘The Phantom Limb. Carol Rama and the History of Art’ in: *ibid.*, p. 33.









## In Context La Mucca Pazza

Above  
Francis Bacon  
*Study for Bullfight No. 2*,  
1969  
Musée des Beaux Arts de  
Lyon, Lyon  
© The Estate of Francis  
Bacon. All rights reserved.  
DACS/Artimage 2017.  
Photo: Olivier Guyaux,  
Atelier de l'Imagier  
Opposite  
Carol Rama in her atelier  
home, Turin, 1989  
Image: © Pino Dell'Aquila,  
1989  
Artwork: © Archivio Carol  
Rama, Torino

In 1996, Carol Rama was asked which of her paintings she would give to the person she liked most. Her answer was: “The Mad Cow” (Carol Rama in conversation with Corrado Levi and Filippo Fossati, September 1996, published in: Exh. Cat., Barcelona, Museu d’Art Contemporani de Barcelona (and travelling), *The Passion According to Carol Rama*, 2014-17, p. 235). Created during the last decades of her life, the *Mucca Pazza* – or *Mad Cow* – paintings are at once a social-cultural response to the BSE outbreak in the UK and a carnal reimagining of human-animal embodiment. For Rama, these cherished paintings were in fact envisaged as extraordinary self-portraits: “extraordinary not because they are beautiful, but the idea of these tits and bull dicks, this way of seeing the anatomy of everybody in shared parts, extreme” (*Ibid.*). Part-animal, part-human, part-meat, part-desirous sexual object, Rama’s discombobulated anatomy presents a vision of embodiment as post-human and diseased: a sea of contaminated organs and uncontrollable drives.

Bovine spongiform encephalopathy (BSE) – commonly known as mad cow disease – was first identified in the UK in 1986; by 1992 it had become a widespread ecological disaster. In the UK 5 million cattle were slaughtered in a measure to halt the spread of disease – the genesis of which is thought to have developed as a result of using contaminated sheep, goat, and even cow carcasses in animal feed; the livestock industry was effectively turning herbivorous animals into

forced cannibals. The feared risk of transmission to humans, through the consumption of contaminated beef and offal, unfortunately proved well-founded: in 1995 the first cases of BSE’s human mutation, variant-CJD (Creutzfeldt-Jakob disease), were reported. A disease that attacks the central nervous system, this degenerative neurological illness is untreatable and fatal in both animals and humans. Carol Rama was captivated by the epidemic, which at the time was characterised by its all-pervasive and fear-mongering press coverage. By the late 1990s, disturbing images of cows foaming at the mouth with convulsing heads and trembling limbs, found their way onto television screens worldwide. Footage of the slaughterhouses where animals were killed and processed into fodder for animal feed was broadcast, as was the mass culling and incineration of infected cattle. In Rama’s imagination it was the hysterical proximity between human and animal – the mutation of an animal disease and its infection of human beings – that made it such a perfect last subject.

Painted on a US mail bag, Rama’s jumbled cow-parts are pitched against an object tied to the systems of mass commerce. This artefact of human industry thus serves to reinforce the socio-economic petri-dish – i.e. the livestock industry – that cultivated and brought the BSE crisis into being. It also serves to underline the imminence of animal-to-human cross-contagion owing to the perversion of natural laws. In these works Rama ominously suggests that disastrous biological consequences are in the mail for humankind.

On the other hand, Rama revels in the liberation of a fragmented and dismembered post-human body. The bodily forms on view in the *Mucca Pazza*, at once animal and human, male and female, healthy and ill, overturn the established symbolism of limiting symbolic binaries. Herein, Rama bestows a new imagistic identity onto the psychoanalytical concept of ‘hysteria’ that is appropriate for the twenty-first-century. Curator and art historian Beatriz Preciado explains this in further detail: “In Carol Rama, the mad cow is the post-human figure of hysteria. Just as disciplinary modernity made the female body hysterical, in the late twentieth-century pharmacopornographic societies it is the animal that is constructed as hysterical. The trembles of the cows shaking their large udders, filmed in European slaughterhouses, are like the hysterical spasms photographed in the *Salpêtrière* by Charcot’s photographic team” (Beatriz Preciado, ‘The Phantom Limb. Carol Rama and the History of Art’, in: *ibid.*, p. 33). The early psychoanalytical symbiosis of unchecked femininity and rampant sexuality in a diagnosis of hysteria underwent dramatic metamorphosis in Rama’s imagination. Akin to Louise Bourgeois, who substituted the hysterical female body for male in works such as *The Arch of Hysteria* (1993), Rama replaces the dangerous female eroticism of the hysterical body with a display of diseased animal meat as an object of sexual desire. Overturning normative fictions of desire, corporeality, gender, and sexuality, Carol Rama’s *Mucca Pazza* usher in a radical animalism that liberates from taboo and forges a new symbolic realm in which to represent embodied existence. As Rama has proclaimed: “The mad cow is me, and this has given me a joy, an extraordinary joy” (Carol Rama in conversation with Corrado Levi and Filippo Fossati, September 1996, published in: *ibid.*, p. 227).



“THE MAD COW IS ME, AND  
THIS HAS GIVEN ME A JOY, AN  
EXTRAORDINARY JOY.”

CAROL RAMA





## OSCAR MURILLO

(b. 1986)

A Friday Night Village Village  
(Mazorca)

signed and dated '13 on the reverse  
oil, oilstick, graphite, spray paint and dirt on  
canvas  
250 by 200 cm. 98½ by 78¾ in.

⊕ £ 120,000-180,000

€ 131,000-197,000 US\$ 155,000-232,000

## PROVENANCE

Galerie Isabella Bortolozzi, Berlin

Acquired from the above by the present owner in 2013

## IN CONTEXT

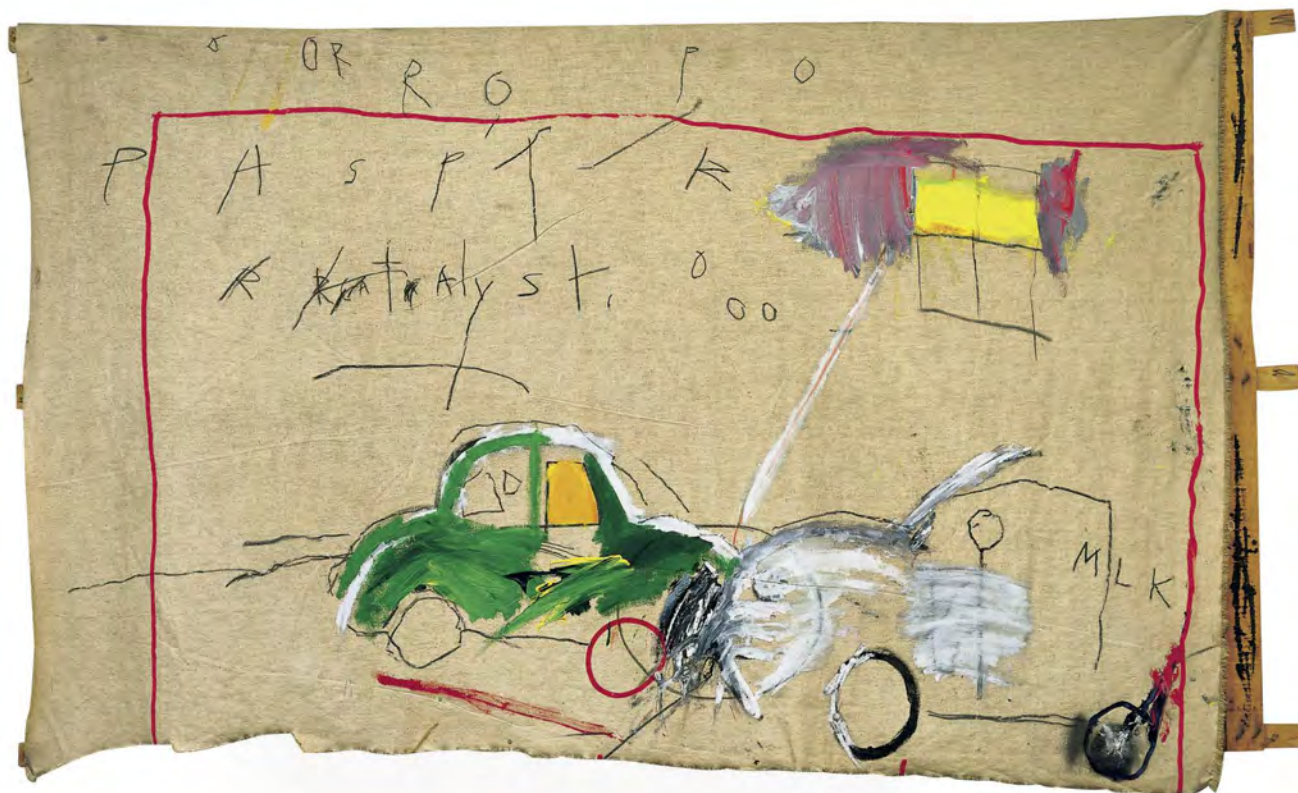
Displacement lies at the heart of Oscar Murillo's practice. Having moved to London at the age of ten from a small Colombian village, Murillo's artistic focus is centred on the idea of transposition and movement of bodies, communities, rituals, and language in both space and on canvas. His work vacillates between performance and painting; he makes home-videos of 'family parties' in which relatives and friends revel in typical Colombian style in out-of-context high-art venues, and he makes paintings that betray the residue and rituals behind their creation in the studio. Created in 2013, *A Friday Night Village Village (Mazorca)* is a magnificent demonstration of Murillo's painterly process.

Squares of creased and crumpled canvas, stained by studio dirt and dust, and smeared with pigment and Twombly-esque scrawls, have here been stitched together like a patchwork quilt. An off-cut remnant of printed fabric occupies the top left-hand corner, foot-prints can be discerned within palimpsest-like layers of oil stick, spray paint and graphite, while clumps of detritus have come to rest atop the painting's outermost epidermis. The result of months-worth of accumulated contamination and pictorial build-up, these paintings often find resolution in the addition of a final, and usually culturally-loaded, word. Bearing the inscription 'Maiz' in clear and rounded child-like letters, this painting invokes the oldest and most important crop grown in South America. Having been cultivated for more than 5000 years, corn is probably South America's biggest agricultural export. Used as the key ingredient in staple Colombian dishes, such as tamales, empanadas, and arepas, corn is even used to make beer – the traditionally saliva-fermented chicha. Its bold linguistic presence in *A Friday Night Village Village (Mazorca)* performs a similar function to Murillo's out of context 'family parties'; the artist's dislocation from his native Colombia is echoed in the symptomatic re-emergence of culturally-









loaded language in his paintings. It serves to underscore a universal state of constant movement and displacement that characterises so much of contemporary life. As explained by the artist: “For me the words are very displaced. Like cultural displacement with performance, in painting it’s material displacement, object displacement... I also like to think that these paintings also imply a displacement of time. They’re like rugs. An unstretched painting is a kind of abstract thing, one that suggests that it perhaps has been found or comes from some other space or time. But while it has this aura of being a historical thing when placed out of context, it just comes from the studio” (Oscar Murillo in conversation with Legacy Russell, *BOMB*, No. 122, Winter 2013, online).

Reminiscent of Jean-Michel Basquiat and his irreverent (mis)treatment of the canvas and its virgin surface – works that famously preserve the artist’s footprints and possessed a self-conscious decrepitude even at the point of completion – Murillo invites the space of the studio into the work itself. His paintings are not precious; in one work he even goes as far as to invite the viewer to rifle through crumpled up piles of painted canvases lying loose in a heap on the gallery floor. Made using accumulated dust, dirt, and insouciant oilstick dry-brushed around the canvas using a broomstick – a vestige of Murillo’s oft-mentioned night-shifts as a cleaner in the City of London when he

was working towards his Masters at the Royal College – the further displacement of these works into the homes of collectors and white-cubed galleries performs another Trojan-horse-style act of socially conscious cultural cross-pollination. Indeed, by including the word ‘Maiz’ in this painting, Murillo invokes the blue-collar labour and farming industry of his indigenous South America; aspects that have come to dominate recent major works such as the 2014 assembly line installation at David Zwirner in New York, *A Mercantile Novel*. For this ambitious piece, Murillo flew factory operatives in from Colombia and set up a working recreation of the chocolate factory in his hometown. At the gallery, viewers were able to witness the factory and its employees in operation, and were able to take away the individually foil-packed marshmallow chocolates straight from the assembly line.

Like Murillo and the performative, participatory, aspects of his work, his paintings carry with them a physical record of their own lived history. Entrenched in the memories of his home village of La Paila in South East Columbia, *A Friday Night Village Village (Mazorca)* merges artistic, social, and cultural signifiers with the detritus of a dislocated lived experience. The result is a work replete with nostalgia-tinged displacement – a visually striking repository of time, movement, and migration.

Above  
Jean-Michel Basquiat  
*Untitled*, 1980  
Private Collection  
Image: © 2017, BI, ADAGP,  
Paris/Scala, Florence  
Artwork: © The Estate of  
Jean-Michel Basquiat /  
ADAGP, Paris and DACS,  
London 2017

Opposite  
Oscar Murillo in his studio,  
London, September 2013.  
Image: © Lalo Borja







47

## BANKSY

(b. 1974)

## Tesco Value Soup Can

stencilled with the artist's name on the  
 overturn edge; signed and dated 07/11/04 on  
 the stretcher

oil on canvas

121.9 by 91.5 cm. 48 by 36 in.

Authenticated by Pest Control.

‡ ⊕ £ 200,000-300,000

€ 219,000-328,000 US\$ 258,000-387,000

## PROVENANCE

Private Collection, United Kingdom (acquired from the artist)

Bonhams, London, *Urban Art*, 23 October 2008, Lot 49

Acquired from the above by the present owner

## EXHIBITED

London, 100 Westbourne Grove, *Crude Oils*, October 2005

## IN CONTEXT

Notorious for his unconventional practice – an approach to art-making that is both highly iconic and sardonic in its attitude to art world systems – Banksy is today regarded as one of the most popular and controversial artists of the Twenty-First Century. Preferring to graffiti buildings with his subversive spray-painted motifs, unofficially install his pieces within revered art institutions, or sell his work on market stalls on the streets of New York, Banksy is known for side-stepping the establishment. However, the artist's celebrated oeuvre often engages in a direct dialogue with art history. In its synthesis of street-smarts, counter-cultural wit, and art historical reverence, *Tesco Value Soup Can* from 2004 is the ultimate example of this.

Referencing one of the true paradigms of twentieth-century art, *Tesco Value Soup Can* presents a pastiche of Andy Warhol's iconic *Campbells Soup Can* paintings. In 1962 Warhol took the universally treasured and quintessentially American design of an inexpensive consumer product and turned it into a paragon of high art; 40 years later, Banksy adapted Warhol's all-American democratic symbol and made it relevant to his contemporary moment. Banksy's *Tesco Value Soup Can* draws on a more affordable version of Warhol's beloved Campbell's soup; marketed as part of the UK supermarket's *Value* range, this product utterly lacks the stylish branding that made Campbell's soup a symbol of the booming post-war economy in the USA. By choosing Tesco supermarkets' own-brand of tomato soup and its basic no-bones packaging – a stark contrast to comparative luxury of Campbell's design classic – Banksy's painting speaks to a bread-line culture of austerity and welfare. Herein, Banksy transforms an icon of post-war American affluence into a pithy pedestrian emblem of twenty-first-century cost-cutting.





TESCO

value

Cream of  
TOMATO  
SOUP

400g

BEST BEFORE END: SEE CAN END





Consistent with Banksy's subversion of established art-world customs, this painting was exhibited alongside a litany of iconoclastic art-historical pastiches in the now fabled *Crude Oils* exhibition in October 2005. Conceived as a temporary pop-up exhibition on 100 Westbourne Grove in London and on view for only 12 days, this show undermined the bourgeois nature of many of history's most iconic works of art. *Tesco Value Soup Can* was a focal point of this early exhibition, and interestingly, Banksy chose to make a diminutive version of the same work later that year, which he covertly hung in the Museum of Modern Art in New York – significantly, this institution owns Warhol's incipient thirty-two *Campbell's Soup Cans* from 1962. The presence of Banksy's riff on Warhol's *Soup Cans* went unnoticed by staff for six days before being discovered and taken off public view (the work however is still in the hands of the museum).

When Warhol first exhibited these thirty-two *Campbell's Soup Cans* at the Ferus Gallery, Los Angeles in 1962, his work was met with surprise and misapprehension. In an art world where abstraction dominated the narrative, the precise copy of everyday consumer objects undermined accepted high-art norms. As

trail-blazed by Warhol, the radical unpicking of convention has been a central driving force in Banksy's oeuvre. Having emerged from the very margins of the art world, namely its criminal fringes, Banksy has used Guerrilla tactics to infiltrate and undercut the constructs of its inner-sanctum. Banksy's iconoclastic scrutiny of the mechanisms of inclusion and exclusion can indeed be considered a street art version of institutional critique; a characteristic that has become a central hallmark of his work.

Perfectly broadcasting Banksy's trademark style and critical élan, the present work is in every way a Banksy masterpiece. Besides its counterpart in the Museum of Modern Art in New York and its important inclusion in the early *Crude Oils* exhibition, *Tesco Value Soup Can* is remarkable as an entirely hand-painted work on canvas (the majority of the artist's canvasses are made with stencilled spray paint). Significantly, this mirrors Warhol's very first *Campbell's Soup Cans* – works that were painstakingly executed by hand shortly before Warhol turned to screenprinting for a more facile and factory-style mode of production. Simultaneously taking on the Godfather of Pop and taking down the bourgeois art world, *Tesco Value Soup Can* is a crucial work by the world's most famous street artist.

Left  
artist's stencil on  
the side edge of the  
present work





Banksy  
*Tesco Generation*, Essex  
Road, London  
Image: © Simon Woodcock  
/ Alamy Stock Photo

Opposite  
Andy Warhol  
*Campbell's Soup Can*, 1962  
The Museum of Modern  
Art, New York  
Image: © 2017. Digital  
image. The Museum of  
Modern Art, New York/  
Scala, Florence  
Artwork: © 2017 The Andy  
Warhol Foundation for the  
Visual Arts, Inc. / Artists  
Rights Society (ARS), New  
York and DACS, London.



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NEO RAUCH  
Der Landgang, 2013  
Estimate  
HK\$4,700,000–6,000,000 /  
US\$604,000–771,000

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Buffalo Station '77, 1998  
Estimate £250,000–350,000

Contemporary Art  
Day Auction  
London 6 October 2017

Viewing 30 September – 5 October

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Traveler's Folding Item, 1964.  
Estimate €600,000–800,000



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Auction Paris 19 October 2017

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*One Through Zero, 1991*

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Portrait of Balthus, 1989  
Estimate \$70,000–90,000

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Auction New York 31 January 2018

Viewing 25–30 January

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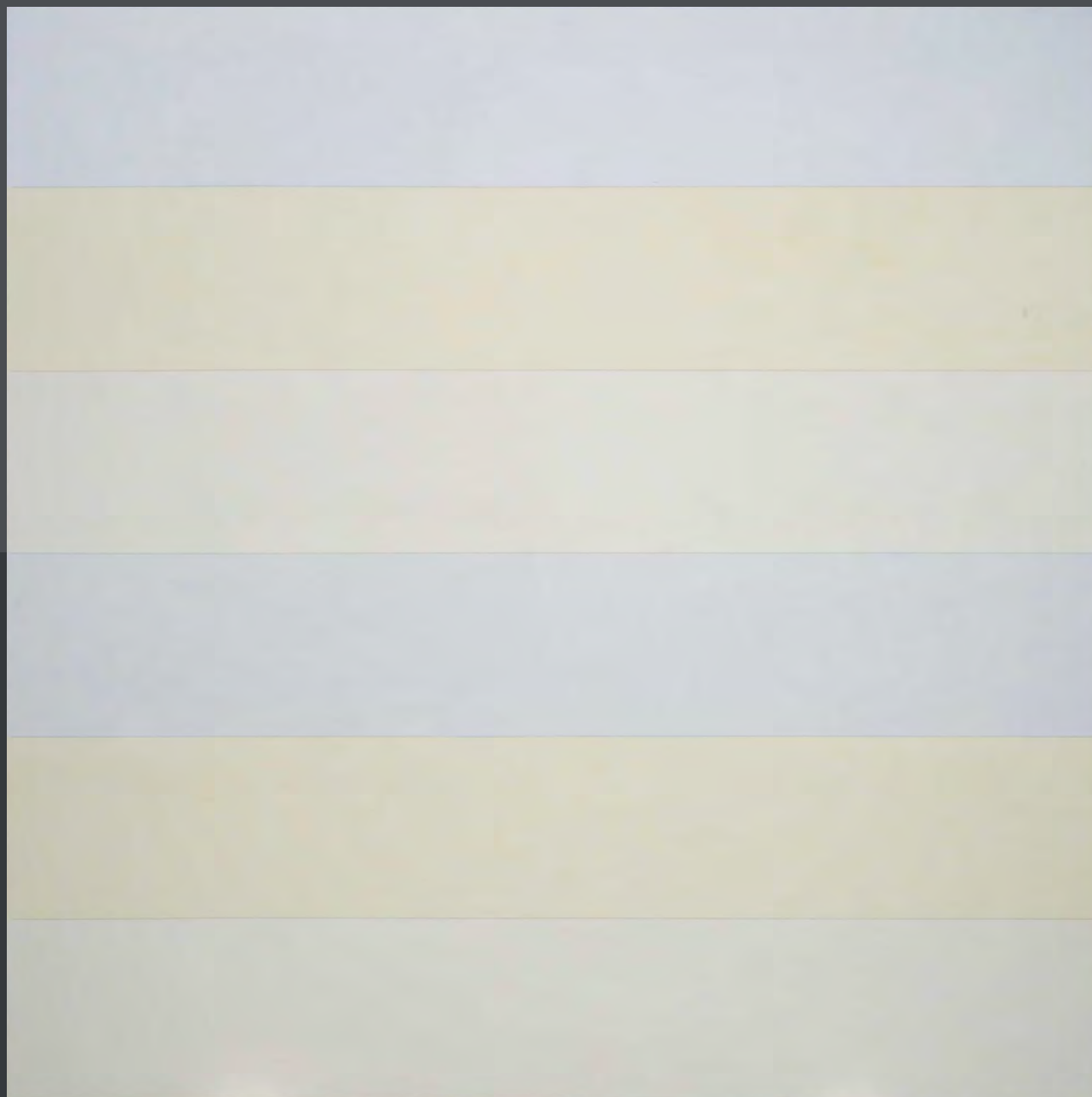


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AGNES MARTIN  
Untitled #12, 1996

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WORKS FROM THE COLLECTION OF  
HOWARD AND SARETTA BARNET

Contemporary Art Evening  
Auction New York 16 November 2017

Viewing 3–16 November

1334 YORK AVENUE, NEW YORK, NY 10021

ENQUIRIES +1 212 606 7254 DAVID.GALPERIN@SOTHEBYS.COM  
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COLLECTION

ALAIN  
&  
CANDICE  
FRAIBERGER

Auction Paris  
6 December 2017

JEAN-MICHEL BASQUIAT  
*Head and Scapula*, 1983  
Estimate €5,000,000–7,000,000

Viewing 1 – 6 December

76 RUE DU FAUBOURG SAINT-HONORÉ 75008 PARIS

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**Storage** Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:  
**Post Sale Services (Mon-Fri 9am to 5pm)**  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910  
Email: [ukpostsaleservices@sothebys.com](mailto:ukpostsaleservices@sothebys.com)

We will send you a quotation for shipping your purchase(s). Transit risk insurance



may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will 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: £11,7657  
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.

#### II 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-loads 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

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

## 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 6482;
  - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
  - (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
  - (v) in respect of online bidding via the internet, the BidNOW 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"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 SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to 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 at 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 Seller's 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 (both before and after judgement);

(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 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 the 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.

#### 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 = €1.09**

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 Giulia Daverio in the Contemporary Art department on 020 7293 5674. 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.

11/10 NBS\_NOTICE\_IMPS CTP E\_US\$

#### 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



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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